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Memphis Neagle *Lost* 2019 (detail) Top Arts 2020. Firbank Grammar School, Brighton © Memphis Neagle

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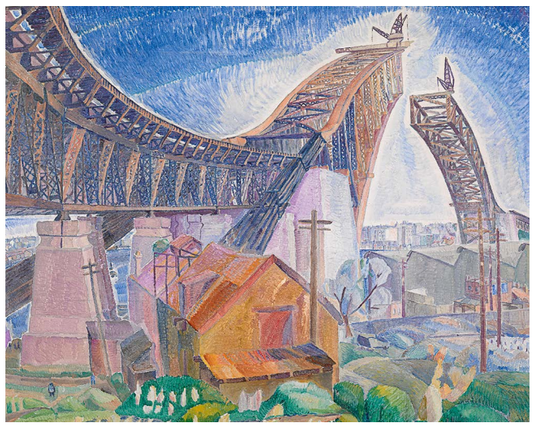

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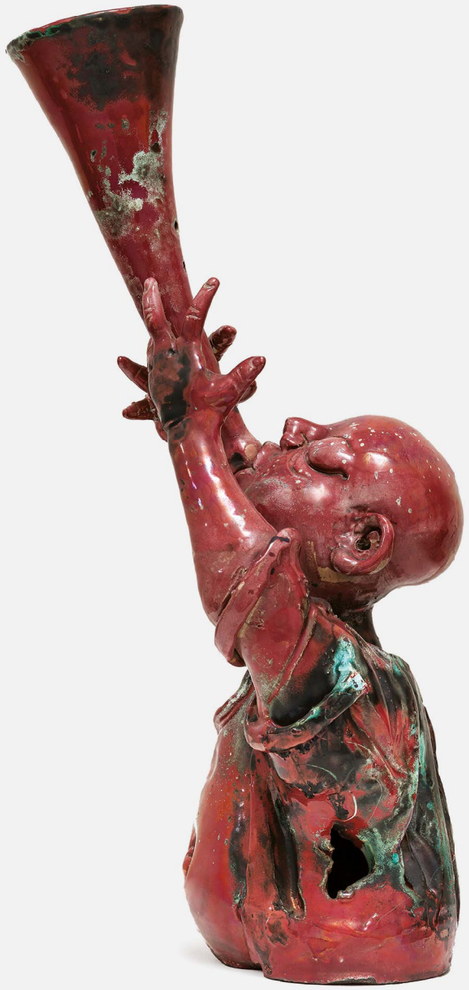

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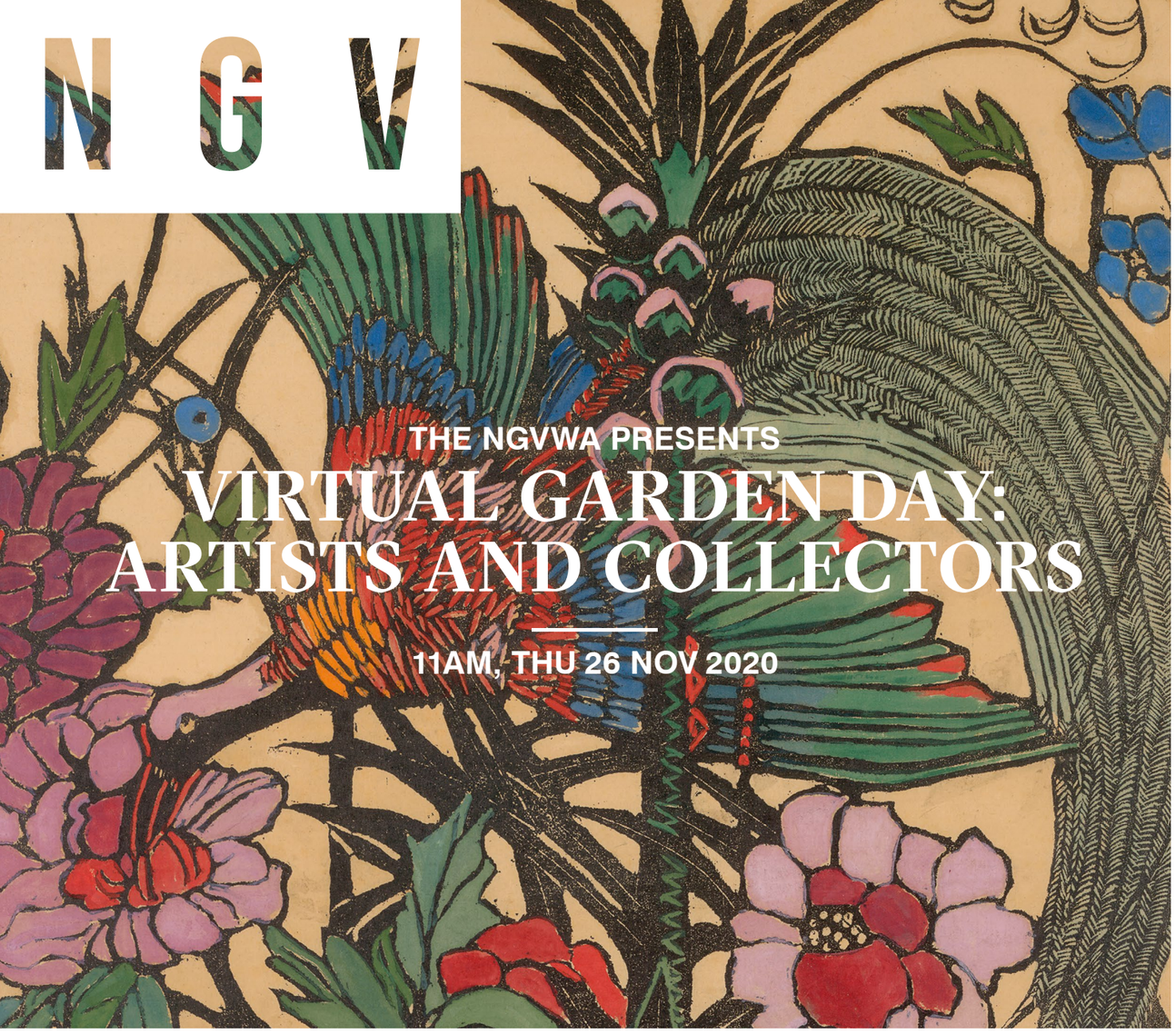
Every effort has been made to obtain accurate information for this publication. The views expressed in this magazine do not necessarily reflect those of the NGV.

(cover) **Stanislaus Ostoja-Kotkowski** *The planet* 1966 (detail) The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004



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Margaret Preston *Bird of paradise* 1925 (detail)
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FROM THE NGV

As I reflect on the recent months of uncertainty faced by our community, I am heartened that throughout it all we have been able to connect with one another, despite being apart physically. I feel incredibly honoured that the NGV Collection is a source of inspiration, learning and reflection for many people during this time. In this issue of *NGV Magazine*, we journey to diverse places, worlds and cultures through the stories behind art, design and creativity as we continue to explore the NGV Collection.

A recent gift of seven etchings by Dutch artist Rembrandt Harmensz. van Rijn from the collection of the late James O. Fairfax AC creates an opportunity to travel back into the artist's seventeenth-century world. In this issue, Petra Kayser, NGV Curator of Prints and Drawings, highlights two of the etchings – *Saint Jerome under the pollard willow*, 1648, and *Saint Jerome reading in an Italian landscape*, c. 1653 – and shares why they are among the artist's most unconventional works. I wish to acknowledge the late James O. Fairfax AC for the support of this addition of outstanding works that will add new and rare impressions to the Gallery's rich collection of Rembrandt etchings. I am also grateful to Bridgestar Pty Ltd, under the leadership of former and current Managing Directors Allen Robinson and Joseph Galea, for presenting these works to the NGV.

Closer to home, Judith Ryan AM, NGV Senior Curator of Indigenous Art, writes about the unique art and culture of the Tiwi people of Melville and Bathurst Islands, considering the ways in which their art, while drawing from local ceremony and tradition, is continually changing. We warmly thank Deakin University, Major Partner, for supporting this upcoming exhibition.

Also in this issue, two Korean works new to the NGV Collection are highlighted by Wayne Crothers, NGV Senior Curator of Asian Art: a rare and important eighteenth-century moon jar, and, with funds donated by Laurence O'Keefe and Christopher James, a contemporary ceramic vessel by Korean artist Choi Sung-jae. I am also pleased to share an unprecedented large-scale Australian Impressionist painting by Iso (Isobel) Rae, *Young girl, Étaples*, c. 1892, recently joining the NGV Collection through the generous support of Krystyna Campbell-Pretty AM and Family, Professor Graham Peirson and Christine Peirson, and the Norma Atwell Bequest.

I hope you enjoy reading and travelling through the Collection in this issue.

Tony Ellwood AM
Director

Art has the unique ability to transport us to different worlds, cultures and experiences, all without needing to take even one step. In this issue of *NGV Magazine* the NGV Collection becomes the vehicle for examining surprises in everyday places, and the rich relationships between place, creativity and identity.

An artist whose work is intrinsically linked to place is Timothy Cook, who is featured in *Artist Profile* by Judith Ryan AM. From Melville Island in the Northern Territory, Cook's paintings are strongly connected to aspects of Tiwi ceremonial practice. But, as Ryan writes, Cook also 'revolutionises public perception of current Tiwi art'.

In *Deep Read*, Sydney author Roanna Gonsalves writes about her journey migrating from India to Australia. Gonsalves reflects on how preconceptions around cultures and places can transform over time, from her own experiences, and also from her interest in art. She writes, 'Interacting with art enables the questioning of the stories we reproduce, the narratives we legitimise. These interactions enable multiple ways of restoration, multiple ways of commemoration, multiple ways of calling history to account'.

Environments and landscapes have seeded the inspiration for artists over many generations. In the case of British-born artist Thomas Clark, it was Nigretta Falls in Western Victoria that piqued his interest and inspired his painting *Falls on the Wannon*, c. 1860. Caitlin Breare, NGV Conservator of Paintings, describes taking a trip to this exact spot four hours west of Melbourne, where Clark must have stood when he first sketched the site over 150 years ago. She discovered that her own journey allowed her to gain a deeper understanding about the place Clark was depicting, not only informing her conservation of the work back in the studio, but enabling her a 'renewed appreciation for landscape painting as the articulate interface between painter and place'.

Lastly, a captivating photograph by Hungarian-French photographer Brassaï transports us to interwar Paris. Meg Slater, NGV Assistant Curator, International Exhibition Projects, presents *Le Monocle, the bar. On the left is Lulu de Montparnasse (Au bar du Monocle, Montparnasse, Paris)*, c. 1932, a photo taken at 'Le Monocle', a bar, which opened in the 1920s and one of several queer venues to emerge in Paris at the time, welcoming and celebrating a vibrant and diverse local community.

I hope you enjoy travelling through this issue of *NGV Magazine* and find new places to explore.

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



Seismic Tranquility, oil on linen, 150 x 120cm

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CAITLIN BREARE

Conservator, NGV

Caitlin Breare joined the National Gallery of Victoria as Conservator of Paintings in 2018, returning to her home city of Melbourne after more than eight years of studying and working in conservation in the US, Spain, Italy and Turkey. She holds a Masters in Conservation and Art History from New York University, and prior to the NGV was a conservator at the Museum of Fine Arts, Boston.

ROANNA GONSALVES

Author, Sydney

Roanna Gonsalves is the award-winning author of the book *The Permanent Resident* (2016), published in India as *Sunita De Souza Goes to Sydney*. Her four-part radio series *On the Tip of a Billion Tongues*, commissioned and broadcast by ABC Radio National is a portrayal of contemporary India through its multilingual writers. She has a PhD from UNSW Sydney (the University of New South Wales) and has been facilitating and teaching creative writing workshops for all ages within communities, for literary festivals, at schools and in the university sector for many years.

PETRA KAYSER

Curator, NGV

Dr Petra Kayser is Curator of Prints and Drawings at the National Gallery of Victoria. Since 2006 she has curated numerous exhibitions at the NGV, including *The Satirical Eye: Comedy and Critique from Hogarth to Daumier* (2009), *The Four Horsemen: Apocalypse, Death and Disaster in Early Modern Europe* (2012) and *Jim Dine: A Life in Print* (2017). She is interested in the social and cultural history of prints, their production, iconography and reception. As mass-produced and widely circulated images, prints play a central role in the history of ideas, as well as art.

MYLES RUSSELL-COOK

Curator, NGV

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

JUDITH RYAN AM

Senior Curator, NGV

Judith Ryan AM is Senior Curator of Indigenous Art at the National Gallery of Victoria. Judith received a Bachelor of Arts (Honours) in Fine Arts and English Literature at the University of Melbourne and a Certificate in Education at Oxford University. In her role at the NGV, where she has worked since 1977, she has curatorial responsibility for Aboriginal and Torres Strait Islander art, Oceanic art and pre-Columbian art. Judith's special interest is Indigenous Australian art of the twentieth- and twenty-first centuries. Judith has curated numerous exhibitions of Indigenous art, has published widely in the field and has been responsible for developing the NGV's collection of Indigenous art.

MEG SLATER

Assistant Curator, NGV

Meg Slater is Assistant Curator, International Exhibition Projects at the National Gallery of Victoria. 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.

LOUISE WILSON

Conservator, NGV

Louise Wilson has more than twenty years of experience in the field of paper conservation and has been part of the National Gallery of Victoria's conservation team since 2008. She routinely undertakes technical analysis on key works from the NGV Collection to inform treatment decisions and assist with dating, authentication and attribution.

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DISCOVER ME

‘With strong accents and velvety textures, Rembrandt exploits the medium of etching in characteristically radical and experimental ways.’

The NGV recently received an outstanding gift of seven etchings by Rembrandt Harmensz. van Rijn from the collection of the late James O. Fairfax AC. These significant prints include landscapes, genre scenes and two images of Saint Jerome – *Saint Jerome under the pollard willow*, 1648, and *Saint Jerome reading in an Italian landscape*, c. 1653.

BY PETRA KAYSER



Rembrandt Harmensz. van Rijn *Saint Jerome under the pollard willow* 1648. From the Collection of James O. Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government’s Cultural Gifts Program, 2020



Over the course of his career, Rembrandt made seven prints of Saint Jerome. The earliest of these is dated 1634, and the latest c. 1653. *Saint Jerome under the pollard willow* was made in 1648 and is one of the artist's most unconventional etchings. It seems to have begun as a study of an old willow tree, battered by extreme weather and shaped by the continual harvesting of branches. The tree trunk occupies the centre of the image and Jerome is working right beside it. He is writing at an improvised desk with his books and a skull, the traditional attributes of the scholar. Jerome was one of the Church fathers, and his greatest achievement was the translation of the Old and the New Testament from the original Hebrew and Greek into the Latin Vulgate. Rembrandt depicts him deeply absorbed in his work, while his key attribute, the lion he tamed when he removed a thorn from its paw, looks out from behind the tree with an expression of alert watchfulness.

There is no background landscape, apart from a lightly sketched waterfall on the left, indicating a mountainous terrain that suggests an alpine, rather than a Dutch, landscape. Apart from a few spontaneous non-descriptive lines, the background on the top right is left blank. Rembrandt rendered the most essential elements of a composition in highly expressive etched marks, sometimes leaving parts of the plate unworked, which creates strong focus and contrast. The near-blank background is reminiscent of other prints from this time, such as *Beggars receiving alms at the door of a house*, 1648, an impression of which is also included in this donation.

Saint Jerome reading in an Italian landscape, made around 1653, was the last of Rembrandt's prints of the subject. Here, he has completely reimagined the motif – the Saint is not depicted in the iconographic tradition of the scholar or the penitent hermit, but as an elderly man in peaceful repose, wearing a sunhat rather than his wide-brimmed cardinal's hat. He is seated beneath a tree, accompanied by the lion, which stands on a rock looking towards the town in the background. The Italianate landscape is influenced by Italian artists such as Titan and Giulio Campagnola, whose prints Rembrandt collected.

In this work, Rembrandt exploits the medium of etching in characteristically radical and experimental ways: the foreground, including the figure of Saint Jerome, is lightly etched, and gives the impression of a landscape bathed in bright sunlight; the foliage throughout the landscape is rendered in sharp detail, with strong accents and velvety textures in the lion's mane and the tree stump. Rembrandt worked his copper plates in successive stages, etching the plate through the immersion in acid, and sometimes strengthening lines or adding modelling with a burin (a sharp incision tool), and creating the 'burr' that holds ink around the incised lines to produce rich textures. Each change made to the matrix produced a new 'state' and the variety of impressions he produced could vary enormously. Rembrandt also experimented when wiping the ink off the plate around the inked grooves to add tone to the print and used various papers to explore the range of possibilities. The Fairfax impression of *Saint Jerome reading in an Italian landscape* is one of only a few impressions of this etching that was printed on oatmeal paper, a grey fibrous material that gives the image an atmospheric subdued tone, complementing the impression of this print on white paper already in the NGV Collection.

James O. Fairfax AC was an important patron and supporter of the NGV who donated numerous works to the Collection over many years. In 2003, his donation of two major prints by Rembrandt, like the group of seven joining the NGV Collection this year, are of superb quality. All nine etchings are early impressions printed by the artist himself that show the rich chiaroscuro and expressive pictorial effects evident only in the earliest printings. They are the most significant addition to the NGV's collection of Rembrandt works in more than two decades.

DR PETRA KAYSER IS NGV CURATOR, PRINTS AND DRAWINGS. THE NGV IS GRATEFUL TO JAMES O. FAIRFAX AC FOR THE ADDITION OF THESE WORKS, PRESENTED BY BRIDGESTAR PTY LTD, TO THE COLLECTION. EXPLORE REMBRANDT HARMENSZ. VAN RIJN'S WORKS ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/ARTISTS/1192

'The Fairfax impression of Saint Jerome reading in an Italian landscape is one of only a few impressions of this etching that was printed on oatmeal paper, a grey fibrous material that gives the image an atmospheric subdued tone.'

PETRA KAYSER

(left) **Rembrandt Harmensz. van Rijn** *Saint Jerome reading in an Italian landscape* c. 1653. From the Collection of James O Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government's Cultural Gifts Program, 2020

CONSERVATOR INSIGHT

Research has revealed interesting information about paper production, supply and trade in seventeenth-century Europe. Owing in part to the trade and travels of the Dutch during the Golden Age, Rembrandt had access to a wide range of papers, from Europe and Asia. Rembrandt enjoyed experimenting with printmaking on different paper types and made considered decisions about his paper choice for finished prints.

Thanks to the extremely generous donation of Rembrandt etchings to the NGV Collection, we have taken great pleasure in examining the papers and revealing some intriguing observations.

Rembrandt printed his etching *Saint Jerome reading in an Italian landscape*, c. 1653, on a beautiful example of an oatmeal paper. The paper is natural pale brown in colour with a uniform scattering of larger fibres and fragments within the sheet, which are characteristics that relate to the papermaking. The rags that were used as the source of fibre were not completely broken during the beating of the paper pulp for the sheet's formation. Some of the splinter-like fragments are likely to have come from the large wooden stamper beaters, used to beat the wet paper pulp. While the paper may appear less finely prepared, it is beautifully made with even fibre dispersion, a smooth surface finish and is relatively light in weight; all properties only a skilled papermaker could achieve during these times. Interestingly, when examining this etching, light traces of printing ink offset were found on the reverse, or verso, of the sheet, which suggests the etching may have been placed against another print shortly after being pulled and while the ink of the underlying print remained slightly tacky.

Rembrandt chose a vastly different paper for *Saint Jerome under the pollard willow*, 1648. This paper is more frequently encountered and off-white in colour with fewer lumps and inclusions. When examining this etching we discovered a watermark in the centre of the paper sheet. The watermark depicts the Strasbourg lily, with an imperial crown above and the initials 'PR' below. The Strasbourg lily is in fact a fleur-de-lis within a shield and in most cases is surmounted by a crown. Watermark studies indicate that this paper is likely to have originated from Strasbourg in the Alsace region and been made by the well-known papermaker Wendelin Riehel.

Ruth Shervington, NGV Senior Conservator of Paper
Read more about watermarks on pages 24–7.

ARTIST SPOTLIGHT

WELCOME TO DESTINY DEACON'S

KOORI WORLD

Destiny Deacon is a daring artist who, among other things, is known for coining the term 'Blak'. In its deceptive simplicity Deacon's recasting of 'Black' to 'Blak' resonated with Aboriginal communities around the country, offering a version of the self that came entirely from within. Enjoy this glimpse into Deacon's compelling world, which both reflects and parodies the one in which we live.

BY MYLES RUSSELL-COOK



(previous) **Destiny Deacon** *Dolly eyes* 2020 (detail)
(above) Installation view of Destiny Deacon's *Koori Lounge room* at The Ian Potter Centre: NGV Australia, 2020
(right) **Destiny Deacon and Michael Riley** *I don't wanna be a bludger* 1999 (still). Purchased with funds donated by Craig Semple

For more than thirty years Destiny Deacon has forged a path as an international artist with a distinct brand of artistic humour that is unlike any other. Descended from the Kuku and Erub/Mer peoples of Far North Queensland and the Torres Strait, Deacon has been living and working in Melbourne since arriving as a small child.

Sitting in the uncomfortable but compelling space somewhere between comedy and tragedy, Deacon contrasts seemingly innocuous childhood imagery with scenes taken from the darkest reaches of adulthood.

Deacon's work actively resists interpretation, and so called 'art speak', instead speaking for itself. Hers is a chaotic world where disgraced dollies play out sinister scenes for audience amusement. Drawing from her vast collection of 'Koori kitsch' – abject knick-knacks, which at best portray Aboriginal people as decoration and at worst perpetuate overtly racist stereotypes – Deacon interrogates the way in which Aboriginal people have been, and continue to be, (mis)represented within popular culture.

Koori Lounge room, 2020

Over the past thirty years, Destiny Deacon has brought domestic interiors into gallery settings on a number of occasions. At varying scales, Deacon's lounge rooms or kitchens are always to some extent based on Deacon's own home. Objects, photographs, posters, flags and various knick-knacks turn otherwise ordinary domestic interiors into identifiably 'Blak' spaces.

Destiny Deacon and her long-time collaborator Virginia Fraser created this *Koori Lounge room*, 2020, specifically for this exhibition. The room is filled with Deacon's personal collection of Koori kitsch.

Over the years Deacon has amassed a considerable collection of Koori kitsch. In her own words, she has been rescuing Koori kitsch 'since forever'.

> In the beginning I wanted to rescue them, because otherwise they'd end up in a white home or something, somewhere [where] no one would appreciate them.
> **Destiny Deacon, 2019**

By massing her personal collection and putting it inside a gallery Deacon challenges audiences to consider how everyday material culture can be, and often is, inherently racist. But it is also more complicated than that: Deacon isn't just drawing attention to the racist nature of this sort of material, but she is also elevating it, removing its status as derogatory, and imbuing it with a second, more dignified life.

I don't wanna be a bludger, 1999

I don't wanna be a bludger, 1999, is a collaborative film Destiny Deacon wrote and directed with the late Wiradjuri/Kamilaroi artist and photographer, Michael Riley. The film is divided into chapters with a visual language that is reminiscent of Quentin Tarantino's film *Pulp Fiction* (1994). In the first chapter, the main character Delores, played by Deacon, wakes up and decides she wants to be an artist and get off the dole, because she doesn't want to be a 'bludger' anymore. Eastern Arrernte and Kalkadoon curator and writer Hetti Perkins (who originally commissioned the work) described Deacon's performance of Delores as an example of Destiny turning her 'blowtorch intellect on the art world itself'.

Deacon plays Delores as the ultimate troublemaker. She is the extreme, outrageous, alter-ego version of herself. The character of Delores repeats in several of Deacon's works, including in her 1987 video collaboration with Lisa Bellear and Tommy Peterson, *Home video* (which plays in the *Lounge room*), as well as in her 1992 video *Welcome to my Koori World* (which plays in the ground-floor foyer).

Delores lacks empathy and will do anything to avoid making life easier for her co-stars. She uses acerbic, high-energy dialogue to ridicule the negative stereotypes that persist about Aboriginal people. How? By becoming the most extreme version of one. During an ABC documentary produced around the time of Deacon's first retrospective at the Museum of Contemporary Art Australia, Sydney, in 2004, Virginia Fraser described her performance as being something of a combination between Bambi and the creature from the 1973 film *The Exorcist*.

In the same way Deacon uses dollies and photographs to reflect and parody the world around her, Delores exposes uncomfortable stereotypes about Aboriginal people and the art world, by becoming an exaggerated, extreme, narcissistic and outrageous version of herself. The acquisition of this important work was made possible through the support Craig Semple.

Oz series

In the lead-up to the 2000 Sydney Olympic Games, Deacon produced a series of works parodying the 1939 film *The Wizard of Oz*. In the original film, Dorothy Gale (played by Judy Garland) is swept away from a farmhouse in Kansas to the magical land of Oz. In this series, Deacon transforms the journey undertaken by the original characters into a contemporary recognition of urban Blak identity. Dorothy, now known as the 'traveller', appears alongside a 'sad' tin man, a 'slow' scarecrow in Blackface and a 'scared' cowardly lion. Dorothy's quest for self-realisation resembles the personal journeys many Aboriginal people go through every day. The original (highly problematic) moral of the 1939 film comes when Dorothy concludes that 'if I ever go looking for my heart's desire again, I won't look any further than my own backyard'. Deacon's tribute to Oz references her own explorations of identity, and prompts audiences to consider the difference between an internal and an external version of the self.

Oz Games – Under the spell of the tall poppies, 1998, also provokes audiences to question the way in which Australian society treats successful people. The expression 'tall poppy syndrome' refers to the tendency in Australia to disparage and discredit those who have made







notable achievements, a concept originating from Ancient Roman narratives and histories. Deacon's image is a comical reminder as to the ongoing Australian 'national identity crisis'; something that in 2020 feels more relevant than ever.

Looking inward

The idea of looking inward has been a constant theme of Deacon's work, and is yet again interrogated in her newest series. The singular photographic print, *On reflection*, 2019, shows a dolly staring into a cracked mirror, 'reflecting' on the image that stares back. Dolls have long stood in for people in Deacon's photography and, so this image, in many ways serves as a bookend to some of the artist's early explorations into her own sense of self.

In another newly commissioned series of eight images, *Dolly eyes*, 2020, Deacon has managed to extract the most tender expressions from these dollies, some of which have been 'posing' for her for decades. The series makes a subtle reference to anti-racism activist Jane Elliott's high-school student race exercise, 'Blue eyes/Brown eyes', where Elliot separated blue-eyed children from children with brown and green eyes as a way to show them what racial segregation felt like. While people of colour can and do have an array of different-coloured eyes, blue eyes are often seen as a signifier of whiteness. Destiny's tightly cropped images reduce these dollies to just their eyes and 'skin'. It feels strangely familiar considering recent events, but it is also a powerful way of highlighting the problematic nature that comes with using physical features as signifiers of racial identity.

(above, left) **Destiny Deacon** *Oz Games – Under the spell of the tall poppies* 1998
(above, right) **Destiny Deacon** *On reflection* 2019
(right) **Destiny Deacon** *Ebony and Ivy face race* 2016

MYLES RUSSELL-COOK IS NGV CURATOR, INDIGENOUS ART. THE NGV THANKS CRAIG SEMPLE, D'LAN DAVIDSON AND NGV SUPPORTERS OF INDIGENOUS ART FOR THEIR SUPPORT. THE NGV IS GRATEFUL TO THE COPYRIGHT AGENCY'S CULTURAL FUND FOR THEIR SUPPORT OF THE *DESTINY* PUBLICATION. EXPLORE MORE OF DESTINY DEACON'S WORK ONLINE AT NGV.MELBOURNE/COLLECTION/ARTIST/9337





CONSERVATION

ON COLLECTING

The von Büllingen album of watermarks from the early nineteenth century

Invented in Italy in the thirteenth century, a watermark is an image of a paper mill's unique logo permanently integrated into paper during the manufacturing process. In 1994, a rare watermark album assembled in the first half of the nineteenth century by Canon Ludwig von Büllingen, a clergyman and scholar from Cologne, Germany, entered the NGV Collection, through the Bequest of Helen J. Gibson, widow of the late R.C. Sticht Jnr. The compromised condition in which it arrived at the NGV indicates that the album had several owners since von Büllingen first assembled it. Tracing back its ownership has not only uncovered fascinating insights into the way watermarks were collected, used and researched, but has guided how NGV paper conservators have been able to formulate an appropriate treatment that embraces its chequered past.

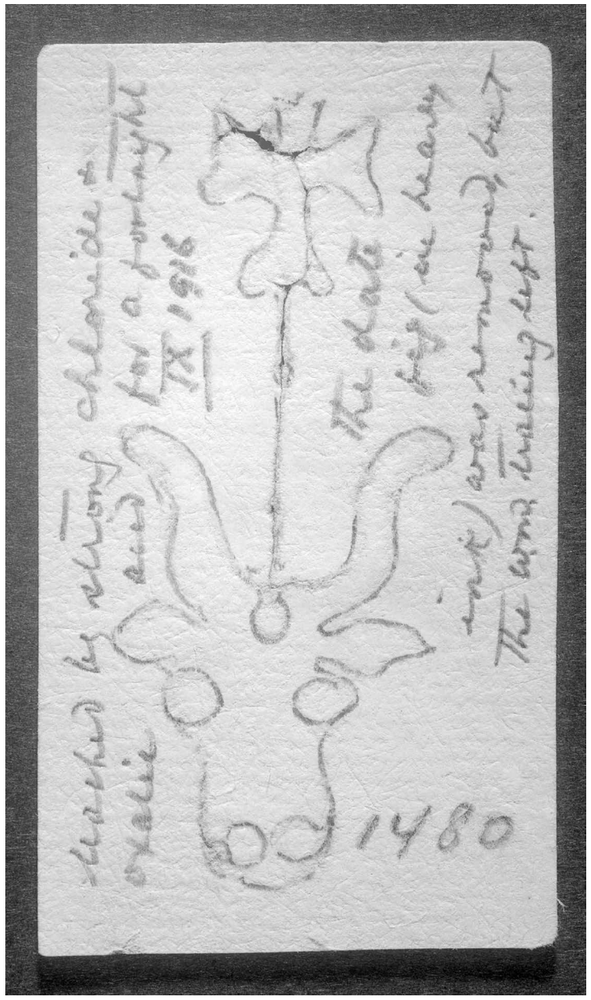
BY LOUISE WILSON

The Canon Ludwig von Büllingen album contains approximately five hundred European paper fragments, each bearing a unique watermark. Watermarks are simplified, often religious, symbols, fashioned from copper wire and attached to the mould on which the paper was formed. Paper is thinner in the area the wire form is placed, so when viewed using transmitted light, which involves shining light through the paper, this more transparent region becomes visible. Watermark albums such as this are extremely rare and preliminary study of the designs indicate they date from the thirteenth century through to the nineteenth century. Watermarks can help establish the time and place a piece of paper was made, which can ultimately aid in dating and authenticating works of art on paper. The von Büllingen album is a highly valuable resource because it provides an overview of watermark design in Europe across five centuries while offering an insight into the history of letterpress printing, papermaking, the paper trade across Europe and ink manufacture.

Canon Ludwig von Büllingen was a clergyman and scholar of letterpress printing in Cologne, Germany, with an impressive personal collection of incunabula (books produced in the infancy of printing before 1500), manuscripts and printed books. His scholarly legacy includes cataloguing the immense book collection of Canon Ferdinand Franz Wallraf (now in the Wallraf Richartz Museum, Cologne) and writing *Annales typographici Colinienses,* a five-volume bibliography of letterpress printers operating in Cologne from the fifteenth to the eighteenth century.[1]

While the original *Annales typographici Colinienses* is believed lost, von Büllingen's album of watermarks demonstrates his dedication to the study of printing and paper history. The album is thought to contain watermarks from Germany, France, Italy and the Netherlands, and includes designs such as bull's heads, crosses, serpents, orbs, two-headed eagles and unicorns. In addition to their interest in terms of papermaking history, von Büllingen may have appreciated the religious symbolism of watermarks. For example, the bull was thought to symbolise Christ and all those who selflessly work for the good of others.[2]

Each watermark was cut from an original manuscript, incunable or printed book, and traced over with pen and ink to articulate the design. The watermarks were arranged by emblem type and spot adhered to the album pages. His manner of arranging the album is at odds with the way watermarks are studied, that being with transmitted light, so the design becomes visible. There are many aspects of his approach that are jarring, particularly to me as a paper conservator. While it is



disconcerting to picture von Büllingen cutting into pages to extract watermarks, he certainly wasn't the first collector to make mistakes assembling a unique collection. This potential reality is slightly softened by the possibility he was sourcing material from his private library rather than damaging public collections. Unfortunately, attempts to locate his extensive collection to confirm this hypothesis have been unsuccessful. Von Büllingen donated the so-called 'Büllingen Collection' to the City of Cologne ten years before he died in 1848. It is highly likely his manuscripts were lost when the Historical Archive of the City of Cologne collapsed in 2009, due to the construction of a new metro tunnel under the old city centre.

Inscriptions and ephemeral material slipped into the album ultimately helped piece together its provenance. This research was an essential step in developing a treatment proposal to stabilise the album. A label adhered to the front paste-down indicates the first owner after von Büllingen was Nicholas Trübner, a book dealer who became involved in the book trade in Germany during the 1830s and worked for various companies including Vandenhoek and Ruprecht, specialist dealers in theological publications.[3] In 1843 Trübner was offered a position working for Longman publishing house in London and it is likely he took the von Büllingen album with him. The label adhered to the front paste-down is from the *Caxton Celebration Exhibition* of 1877, an event staged to mark four hundred years since the first book was published in England by William Caxton. Like von Büllingen, Trübner was a collector of material related to papermaking and printing. He involved himself in the organisation of the Caxton celebrations and lent several items for display including the *Collection of Ancient Water-Marks formed by Canon Von Büllingen*.[4] He contributed a lengthy description of the album to the exhibition catalogue describing the type and number of watermarks present, whether they were represented in published watermark references and explaining, 'The whole of the water-marks have been carefully covered in ink by Canon von Büllingen'.[5]

Trübner's detailed description was copied verbatim in bold, neat handwriting onto the front flyleaf of the album. Other examples of this writing are scattered throughout the album, most notably on items of ephemera relating to papermaking and experimental photographs attempting to capture watermarks. This handwriting has been traced to the third owner of the album, Reverend Thomas McCall Fallow of Yorkshire, a scholar of archaeology who was a Fellow of the Society of Antiquaries and who wrote *Memorials of Old Yorkshire*.[6] Fallow was editor of *The Antiquary, An Illustrated Magazine Devoted to the Study of the Past* and it is likely he was the reviewer of William Blades's *Enemies of Books* who recounted:

> The writer is in possession of a collection of old water-marks which once belonged to Mr. Trübner, and were exhibited at the Caxton Exhibition. These have been cut out of pages of old service books and other works, from the beginning of printing to the present century. Each one of these small scraps of paper tells a sad tale, that for the sake of securing it in an album, a certain 'Cannon von Bullingen' destroyed no less than five hundred old books of various kinds, the majority of which were printed prior to the year 1500![7]



Fallow's transcription on the album's flyleaf was later annotated in neat, minute handwriting of another owner. Trübner's assertion the watermarks had been 'carefully' covered in ink was corrected to 'very care-lessly' by the pencil-wielding inscriber. The same handwriting appears on page markers throughout the album noting the location of the various watermark symbols, their probable date and origin. The markers were written on letterhead reading 'Penghana', the Tasmanian residence of Robert Carl Sticht, the last owner of the album prior to it entering the NGV Collection. Sticht was a mining and metallurgical engineer who immigrated to Tasmania from the United States to work at the Mt Lyell copper mine in Queenstown. A highly regarded metallurgist, he was also an avid collector of artefacts and art.[8] After purchasing the album from James Tregaski, a London-based book dealer in 1906, he studied the watermarks in detail, cross-referencing them with examples in the key reference of the time, *Les Filigraines* which was published in 1907. He also attempted to make the album a more useful watermark reference by undoing some of von Büllingen's original work.[9]

Sticht undertook highly interventive treatment on numerous watermarked fragments, removing them from the album pages and immersing them in aqueous solutions hoping to remove the ink covering the watermarks. On one sample there is an inscription in Sticht's hand describing the treatment he conducted; '[B]leached by strong chloride and oxalic acid for a fortnight ... the date ... was removed, but the watermark tracing left'. While this seems like a radical and high-risk treatment today, both chlorine and oxalic acid were recommended to book collectors in the nineteenth century to remove unwanted ink inscriptions.[10] While Sticht's treatment enabled the watermark to be viewed, his unsentimental approach failed to retain the context of the watermark specimens within von Büllingen's album.

The discovery that the album may be one of the few surviving items from von Bullingen's collection adds extra weight to the necessity to preserve it. Since entering the NGV Collection, the album has been carefully documented and stored, however, interventive treatment is necessary to enable it to be studied and displayed. Research into past custodians has helped formulate a conservation treatment that is sensitive to von Büllingen's original layout while retaining the layers of history added by subsequent owners. Although it is difficult to accept the damage that has been done to countless books and manuscripts to create the album, it is the task of the paper conservation studio to stabilise it and ensure this sacrifice has not been in vain. Once treated, this rare album will be a useful resource for research into European watermarks and technical examination of samples representing five centuries of printing, ink and papermaking.

LOUISE WILSON IS NGV CONSERVATOR OF PAPER.

(p. 24) A page from the Canon Ludwig von Büllingen album showing double-headed eagle watermarks with a page marker inserted by Robert Sticht and an experimental photograph inserted by Thomas Fallow sitting loosely on the page (left) A watermark specimen removed from the album and treated by Robert Sticht to remove Canon Ludwig von Büllingen's tracing. This image was taken using infra-red light to enhance the appearance of his inscription, which was written using a carbon-based pencil.
(above) The Canon Ludwig von Büllingen album

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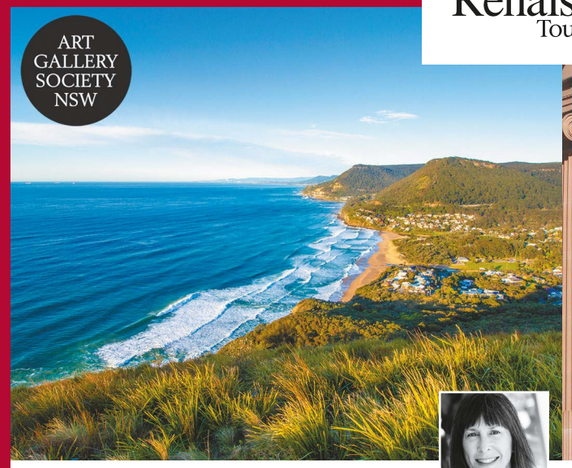

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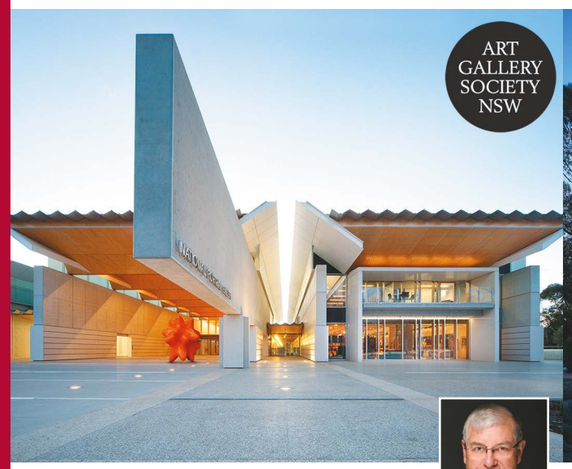

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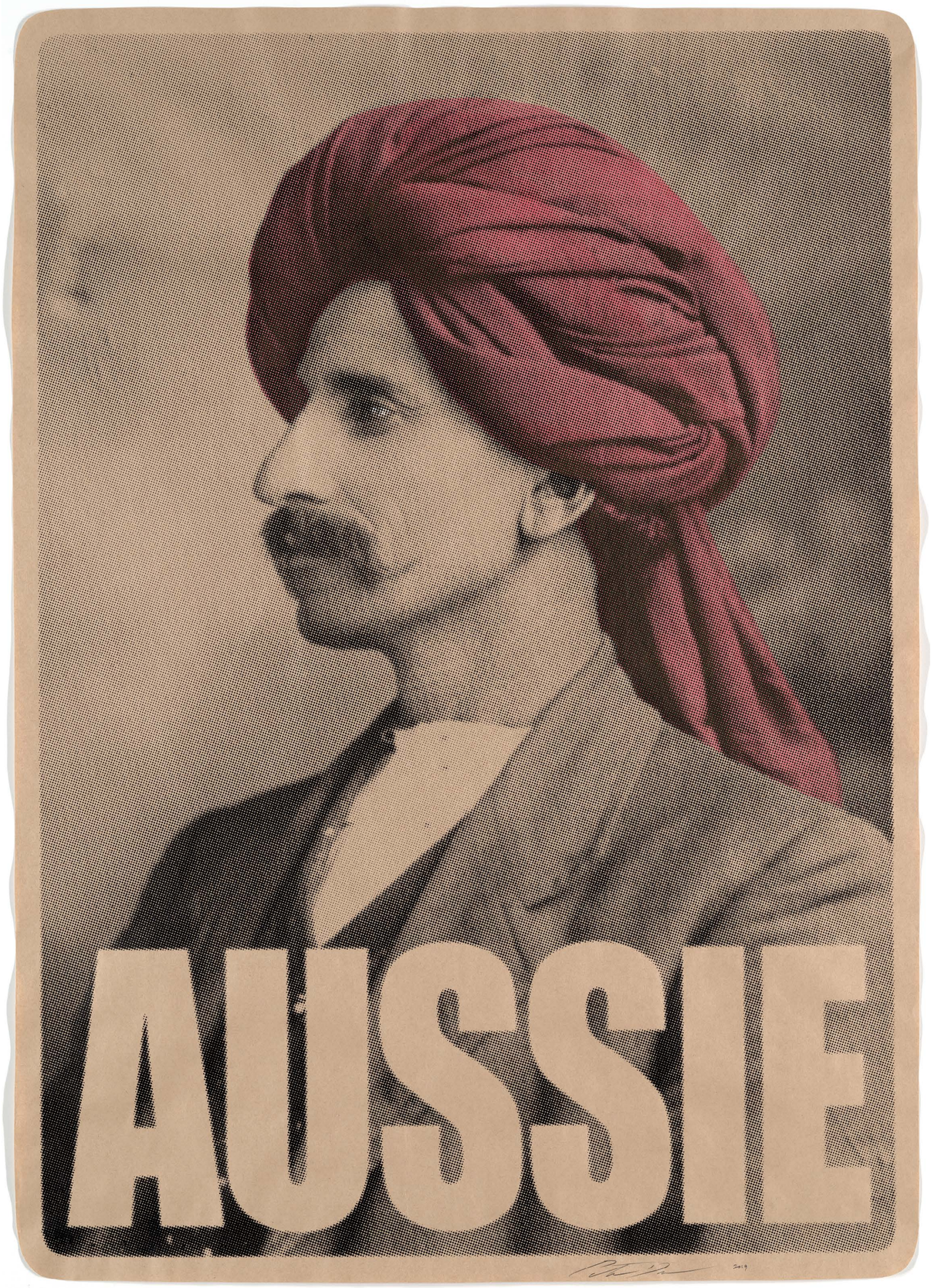
DEEP READ

FIVE FERMENTS ABOUT FAITHFUL REPRO-DUCTIONS

Sydney based author Roanna Gonsalves came to Australia from Mumbai, India, in 1998 as an international student. Reflecting on her journey to Australia, she considers how preconceptions around cultures and places can transform over time.

BY ROANNA GONSALVES





(p. 31) **Peter Drew** *Monga Khan 1916* 2016 from the *Aussie* series 2016. Purchased, NGV Supporters of Prints and Drawings, 2020
(above) **Michael Cook** *Court no. 7* from the *Majority Rule* series 2014. Yvonne Pettengell Bequest, 2014

1

Late in the last century, I left India to come to Australia. The way I imagined Australia then was largely as a melange of images constructed by tourist guides and by Australian media on Star TV – cricket, carpeted toilets, the constancy of the English language, all wrapped unmistakably in whiteness. At that time, over two decades ago, each image reinforced the other, giving more rhetorical authority to the whole, contributing to a powerful sense of Australia as a faithful reproduction of Britain. We learnt about Aboriginal people at school but only with a perfunctoriness reserved for facts and figures. They were constructed as an absent absence, misremembered artefacts of a bygone era. In tacit complicity with a settler colonial imaginary, I understood that real Aussies were incontestably white. It was extremely clear to me, due to this embodied myth-making of what it means to be Australian, that someone like me would only ever be visualised as an outsider.

Illogical though it may seem, this didn't stop me from expecting for myself the perceived comforts of whiteness in Australia. This expectation was well-fed at Mumbai airport on the night I left home. A friend of a friend was behind the counter at check-in. The flight was half-empty and I was upgraded to first class for free. 'So this is what I can expect from now on', I thought, a faithful reproduction of class privilege that I had conflated with the spoils of proximity to whiteness. Looking back, that upgrade to first class was a moment of comfort that masked a portent. I didn't know it then but twenty years of struggle awaited me on the other side of the equator, a horizon that divides and ultimately calls to account. I still have the toiletries pouch the stewardess gave me as a memento of those spurious thoughts. The struggle, unprepared as I was for it, included the interrogation of a certain privilege I possessed, a certain immensity of social and symbolic capital. This privilege allowed people like me, educated, urban, middle-class English-speaking Indians, to expect to be the masters rather than the servants. We were of a class and generation that could frequent art galleries, for instance, and admire the representations of royalty in works such as *A Pahari Prince and attendant* from the seventeenth century (National Gallery of Victoria, Melbourne). We could aspire to the material comforts and entitlements depicted with such vibrant colour by the skilled but unknown artist.

I had been in Sydney for a few months, an international student on a temporary visa, when I read Anita Heiss's book *Sacred Cows* (1995). By then I had already realised that my class privileges and pretensions would not be replicated, at least not in the material conditions of my new status. By then I had also realised that my melange of an imagined Australia was actually an unfaithful version of the real Australia. I had worked as a letterbox dropper, a door-to-door market-research interviewer, a waitress, a petrol station attendant, a receptionist at a debt-collection agency, an admin assistant. I was moved by Heiss's satirical myth-busting of the stories Australia was telling itself. I instantly connected Heiss's refusal to replicate and therefore to further legitimise a fragile, insular, strange Australianness with the robust, familiar, racial and cultural diversity visible around me on the streets and in the workplaces of Sydney. An earlier imagined Australia, that faithful reproduction of Britain, was interrogated and quickly found to be incomplete. I also began to question my place in it as a non-white immigrant.

One night, in the first few weeks of waitressing at an Indian restaurant, a group of Indians walked in. I had swallowed my class-pride before at this restaurant, having served the non-Indian customers with admirable professionalism. They were, after all, anonymous people who didn't share my history. But the minute the Indian customers walked in, I became acutely aware that this formerly flat space of the restaurant, a place of disinterest for me, was now hierarchised. I suddenly became invested in the stakes at hand. Of course, the Indian customers didn't pay me any attention, other than to order their biryanis. Before they began to eat, one of them caught my gaze and held his right hand up, rubbing his fingers together. It was a gesture that I recognised as a request for the location of the washbasin so that he could wash his hands. No words were necessary in this precipitation of class power. I felt humiliated because I thought of myself as their equal while knowing that they did not share this conviction. To them I was just another one of the wait staff that would clean up after them. I was a servant. They would not remember me. My middle-class fragility asserted itself and I wanted to refuse to serve them. But I stayed quiet because I needed the work. More importantly, I knew that this was just a temporary situation. I may have been broke from time to time, but I have never been poor with no options. I could rely on my firmly entrenched middle-class disposition, what the French sociologist Pierre Bourdieu would call my habitus. Unlike so many others suffering the effects of systemic inequality and injustice, I could afford to bide my time. Perhaps one day I would render this moment into my art.

2

When I look at Michael Cook's photograph *Court*, 2014 (National Gallery of Victoria, Melbourne), I can't help but feel keenly a two-fold sense of recognition. First, I recognise that but for the background, this could be India. These men could be my father, my uncles, my ancestors. However, it is clear that we are quite definitively in twenty-first century Australia. The High Court in the nation's capital is watching us with its many eyes, all whiteness and reflective surfaces. In the top left corner the Aboriginal flag is present, as if in the process of deepening the saturation of its colours, of its symbolism. It soars above all else. The foreground, however, is unlike anything that may be witnessed in contemporary Australia. The men in suits are black men. A single black body is replicated multiple times to populate the frame with an imagined majority. Yet it is a majority that once



Marlene Gilson *The landing* 2018. Purchased, Victorian Foundation for Living Australian Artists, 2019

existed here. The invisibility of black bodies within Australia's imaginings of itself is countered by a hypervisibility of black bodies here. The tension in the photograph stems from the presence of two elements that do not usually belong within the same frame, confident black bodies in white spaces, self-assured black bodies in white men's clothes. This photograph is a contestation of the norm of whiteness, of its centring. These black men don't look at us. They are not asking for permission, nor even for interaction. They are busy doing their own thing, unapologetically. They look purposeful, eyes focused off frame or at each other. The figures are rooted to their spots in a kind of eloquent certainty. There is one exception. The central figure holds on to his hat as he runs forward, to another appointment perhaps, or just to get out of the wind. This figure in motion dispenses with the static in favour of mobility, making us see the image again as something that is alive, continuous. These men may be lawyers, emerging from the parental arms of the High Court to convey the news, good or bad, to clients. Their briefcases are possibly full of important documents they have signed, deeds to properties, presents for lovers. These men are in control of their own lives. They are not insecure. They have no need to prove themselves every time in conversation, in the media, in the courts. They do not need to seek attention. They are not the periphery. They are the centre. This image, this country, emerges from them.

I also recognise that this photograph reproduces life as it once was, this continent peopled by those in this image, lovingly recuperated from a palimpsest that has ignored them. The trace has become the main image. This is not Australia as we know it, as I have known it growing up in India. This is not the Australia I have imagined as an outsider, before I came here, wrapped unmistakably in whiteness. This is not the faithful reproduction of Britain that I assumed I would participate in. The creator of this work, Michael Cook, tells us, 'They're quite simple questions that I ask within the work, and I suppose I'm asking myself those questions as well. There's always a "what if" scenario, and there's usually a role reversal'.[1] This is an Australia that is so far removed from the way this country usually imagines itself that it shocks me into a startling validation of an awareness I've had before, in accord with the artist's intentions. That this is tantalisingly an image that could have been witnessed on this continent, but for the ongoing effects of colonisation of which I am a beneficiary. These are all men, it is true. They look like they come from money. They are the ordinary majority. There are no women in this image. But surely the women exist, just beyond the trees and the walls, they are breaking out from under the tiled forecourt, they are coming through the doors of the High Court, about to walk back into frame.

3 Years after becoming an Australian citizen, I took my son to an optometrist. The decision to relinquish Indian citizenship and acquire a new Australian one was not made lightly. I had navigated even if in an unsatisfactory way, the contradictions between a problematically patriotic loyalty to the homeland and a problematically pragmatic loyalty to my future self. After much internal struggle I had chosen the latter. That afternoon at the optometrist's rooms, I was feeling smug, performing my parental duty conscientiously. The optometrist seemed as fine a lady as anyone else. She began to explain key terminology to me. In her brightly lit rooms, the sounds of suburban Sydney swirling about us, she looked at me and then asked me slowly, enunciating every word, 'Do you understand what the word "myopic" means?' In retrospect, I can understand that in her mind's eye, she was tacitly relying on the faithful reproductions of the Orient that had gathered conviction and form and rhetorical power over centuries of accumulative imagery. I understand. But I do not yield.

I look at Marlene Gilson's painting *The landing*, 2018 (National Gallery of Victoria, Melbourne). This could be Bombay, Madras, Calcutta, a few hundred years ago. This image, far from encouraging a near-sightedness, expands into history and across geographies. It summons the memory of so many landings where the Union Jack was placed emphatically, and with ongoing consequences, upon non-English shores. However, we do have Gilson's vision and other paratextual material to provide context, to tell us that this is specifically about Captain Cook's landing, his taking possession of this continent, on Dharawal land, what is now Botany Bay. In talking about her body of work, Marlene Gilson says 'I wanted to really put our people back on the map.'[2] This again is not the Australian imaginary constructed for me by tourist guides and Star TV.

In resonance with Cook's work, Gilson's work centres blackness. In centring blackness, it centres Indigeneity and the labour of Indigenous people. Yes, in a circle that is slightly right of centre, the Union Jack has been planted. British naval officers appear to be performing concerted gestures of ordering, of claiming, of establishing. Yet, the brown and black faces seem disinterested in this colonising moment where a flag stands in for the claiming of ownership of land. They go about doing what they have always done: rowing, fishing, hunting, building, sowing, reaping, cooking, playing. There is an exuberance to the bodies rendered in motion, refusing to be interrupted.

In step with this re-centring of blackness and Indigeneity, this painting also performs an act of witnessing. It is the witnessing of a conviction in Indigenous primacy and sovereignty. The rigidity in the postures of the uniformed, colonising figures is in contrast with the relaxed and comfortable postures of the Indigenous people in the image, their sense of being at home. Theirs is a confident, not an insecure, habitation of space. Some of them occupy the visual high ground to the left, at home on the cliffs. Two men seem to be looking over the proceedings relating to the hoisting of the flag. However, most of the Indigenous people on the cliffs appear to be going about their daily work in a relaxed fashion, seemingly unconcerned and possibly refusing to expect any form of

'Marlene Gilson's reimagining is not merely an act of inventiveness, not limited by the bounds of a counter-narrative. Rather, it is an act of restoration.'

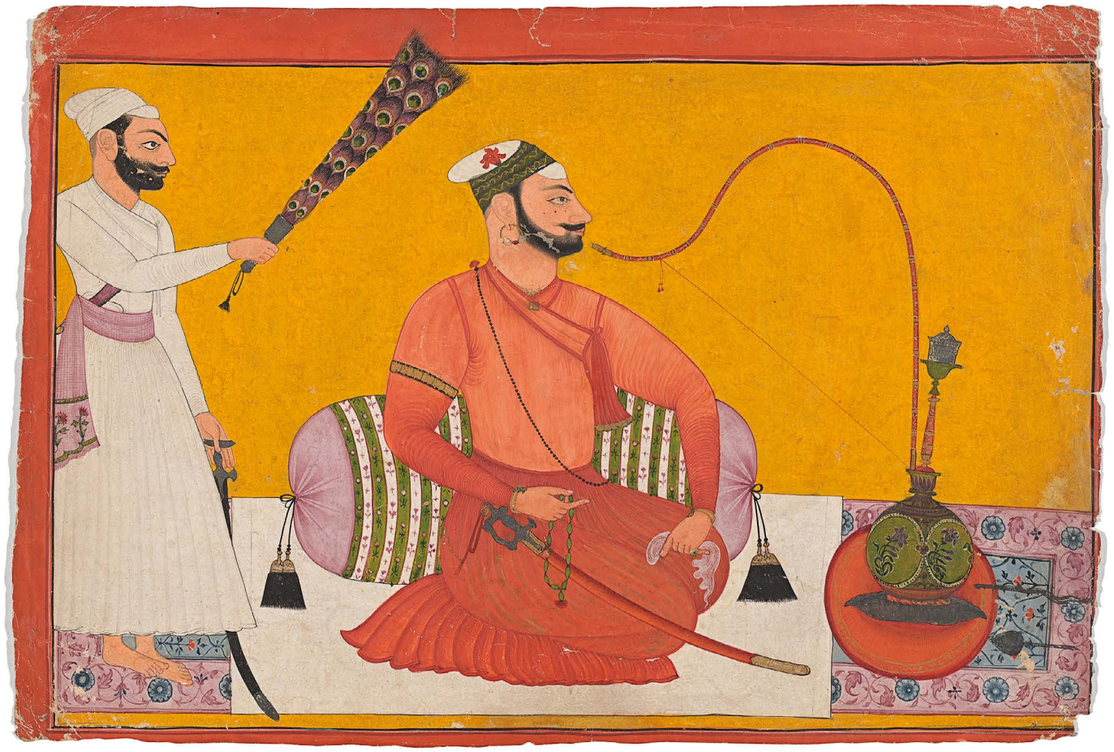
——— ROANNA GONSALVES

threat or destruction that these flag-hoisting humans might perpetuate upon them.

This witnessing then enables an untethering from the faithful reproductions of the stories told about Cook's landing. It enables a recuperation of what was always known, that Aboriginal people have always been here. It is also a recuperation of the multiplicity of stories that were simultaneously being lived at that point in time. For instance, there is a disruption of stereotypes about labour and laziness passed down through the generations due to prejudice and lack of understanding. The Indigenous people in Marlene Gilson's painting are all engaged in some kind of labour. They are engaged in the labour of sustenance in the form of hunting, fishing, cooking, as well as in playful, imaginative labour – see the figure peeking out from behind the tree as if teasing or performing a part in a creative act. What goes almost unnoticed is another kind of labour of a more ominous nature being performed by the colonising forces. The trees are beginning to be cut down, almost undetected. This detail is a foretelling from the past, infusing the present with memory. First, we are called to remember, they came for the trees.

Marlene Gilson re-evaluates history and then reimagines it. Her reimagining is not merely an act of inventiveness, not limited by the bounds of a counter-narrative. Rather, it is an act of restoration. In doing so she creates a space of commemoration for us as viewers of this restorative history. From our positions in the twenty-first century, we view this eighteenth-century moment of imaginative rejuvenation, all that it reinstates, all that it resurrects. Perhaps this is what John Berger meant when he said 'Paintings are prophecies received from the past, prophecies about what the spectator is seeing in front of the painting at that moment'.[3] In effect, what Marlene Gilson is doing is performing the cancelling of the cancellation of culture. This kind of artistic double-negation, this restorative enactment is necessary to unwrap the denial of what is, to unwrap the refusal to acknowledge certain truths in order to reveal an incontestable core: this always was, is and will be Aboriginal land. Interacting with Gilson's work creates a sense of the work opening out into a layered sense of time, a temporal, cumulative expansion. There is a sense of wholeness. It is metonymic. There is something else in addition to this sense of expansion held within the metonymy that these works allude to. There is a turbulence there underneath that wholeness, a turbulence of what is to come for Indigenous communities, that we know with our twenty-first century understanding. But also a turbulence in terms of a disturbance of our understanding of Australian history, a recognition of the early colony being a landscape ordered and cared for by Indigenous people. This is not the faithful reproduction of Britain that I assumed Australia to be. Rather it is a faithful reproduction of this continent's history.

4 I was walking along King Street in Newtown, Sydney, some years ago, when I chanced upon a striking image on a poster pasted on the wall of a terrace building. It was the image of a man who looked like he was from my part of the world. What was even more arresting was the caption under the image, proclaiming boldly the word that I dared not utter about myself: Aussie. Soon I became aware, through social media, that this was the work of Peter Drew, titled *Monga Khan 1916*, 2016 (National Gallery of Victoria, Melbourne), who was attempting to mythologise Australian history in a way that was more attuned with the multiracial early colony, to replicate what once was, in an effort to celebrate what currently is. The man that Peter Drew was audaciously calling an Aussie was an Indian-born Pashtun man named Monga Khan. As Drew tells us about Khan, 'In 1916, he applied for an exemption to the White Australia Policy so he could travel back to India without fear of being kept out of Australia upon his return'.[4] In this portrait, Monga Khan looks regal, his jaw set. He is a striking man. Yet there is a serenity about him. Perhaps he is anticipating the joy of return to his Pashtun homeland. Perhaps he is thinking of his beloved. Yet, as we know, he wanted to come back here. We are beginning to hear the stories of the Indians in the early colonies. These people were servants, cameleers, traders, colonised subjects themselves, now brought here by their sahibs to perform the work of the coloniser, freshly focused on the tasks at hand that promise survival. It is this idea of survival, of agency exerted by the colonised in order to survive, that resonates with the recuperative expansiveness one



Indian *A Pahari Prince and attendant*
17th century. Felton Bequest, 1976

experiences when viewing the work of Marlene Gilson and Michael Cook. Monga Khan, too, is an Aussie. This, too, is a faithful reproduction of a version of history, one that helps me feel like less of an outsider than I did before.

5 If I were still in India, a pre-immigrant, I would look at *A Pahari Prince and attendant* from my position as an educated, urban, middle-class English-speaking Indian. I would look at this work as a part of a long tradition of Indian art, possibly belonging to the Pahari style of painting, which emerged from the Mughal miniatures style. I would admire the brilliant colours, the ochre background, the shades of orange contrasting with white. I would see a prince occupying the centre of the painting, his well-fed arms, his royal neck, his pious fingers praying. I would see his mouth about to take pleasure from the hookah. I would see him being fanned with a peacock-feather fan, not unlike those sold at tourist centres in contemporary India. A servant attends to his master's comfort, as he should, as he is bound to do.

But there are multiple ways of interacting with art. As the imaginative labour of Michael Cook and Marlene Gilson emphasise, these interactions with art enable the questioning of the stories we reproduce, the narratives we legitimise. These interactions enable multiple ways of restoration, multiple ways of commemoration, multiple ways of calling history to account.

So I look again at *A Pahari Prince and attendant*, at this painting from my homeland. This time I look with immigrant eyes. The image is the same. It is I who has changed. My gaze is chiastic. I have made a journey from a faithful reproduction of one kind to a more faithful reproduction that incorporates my own history. I am unable to see this painting as I saw it once. Where before I would have seen a brilliant orange and ochre I now see the colours of this continent, rearranged into different shapes. This is not the only thing that holds my attention. Where before I would have fixed my gaze on the prince, I am now newly, keenly aware of the servant. He is thinner than his master. In one hand he holds a peacock-feather fan, possibly to cool down his master after a morning's hunting, possibly to keep the flies away, ensuring that the air temperature and air quality are pleasing to this Pahari prince. Or else, he knows there will be consequences. He too wants the pleasure of the hookah. He too can pray as piously as his master. He wishes he could sit, for just one moment, ease the pain in his lower back. In his heart he knows he is his master's equal. He can feel his own potential bubbling up inside him. But there is no horizon here. There is no possibility of upgrade. There is no end to the labour he must perform. There is no sense of past nor of future. There is only the present, unfolding in a tedious, fanning motion. His master is not even looking at him. There is an entrenched hierarchy that he understands, that he must participate in. It is the only way to survive. He must face this humiliation, this eradication of hope, this endless erasure of the best parts of himself.

Then I look at his left hand. I see a talwar, a sword. While the fanning arm is outstretched, in the action of performing a task for which the fan was created, the left arm holding the sword is bent at the elbow, suggesting that perhaps it is about to be raised. There is no sense of threat present in this painting other than that hand, slightly bent, not quite about to strike, but not quite at rest. Perhaps the servant is considering his options, considering the best mode of survival. For the moment, he does not raise his hand. He continues fanning his master. Not for him the cowardice of violence. Not for him the exertion of power at the cost of loyalty. In this representation of the entire left arm, I finally see the hand of the unknown artist. This artist has rendered the servant as someone who is ever alive. Perhaps, through the servant, the unknown artist is wondering how to take this moment and make of it something faithful to an approximation of hope, something of an emergent restitution, something expansive and full of exuberance, so that we will remember him.

'There are multiple ways of interacting with art. As the imaginative labour of Michael Cook and Marlene Gilson emphasise, these interactions with art enable the questioning of the stories we reproduce, the narratives we legitimise.'

——— ROANNA GONSALVES

ROANNA GONSALVES IS THE AWARD-WINNING AUTHOR OF *THE PERMANENT RESIDENT* (THE UNIVERSITY OF WESTERN AUSTRALIA PUBLISHING, 2016). SHE LIVES IN SYDNEY. THE NGV SINCERELY THANKS THE SUPPORTERS WHO ENABLED THESE WORKS TO ENTER THE COLLECTION INCLUDING THE NGV SUPPORTERS OF PRINTS AND DRAWINGS, YVONNE PETTENGELL BEQUEST AND FELTON BEQUEST.



TIWI

Celebrate the unique art and culture of the Tiwi people of Melville and Bathurst Islands.

BY JUDITH RYAN AM

‘Tiwi art is important because it tells a story from parlingarri (long time) and today. Tiwi culture is unique. The dance, songs and art of the Tiwi people connect us all in what it means to be Tiwi. Melbourne is a long way from the Tiwi Islands, but I like to be able to share our stories with other.’[1]

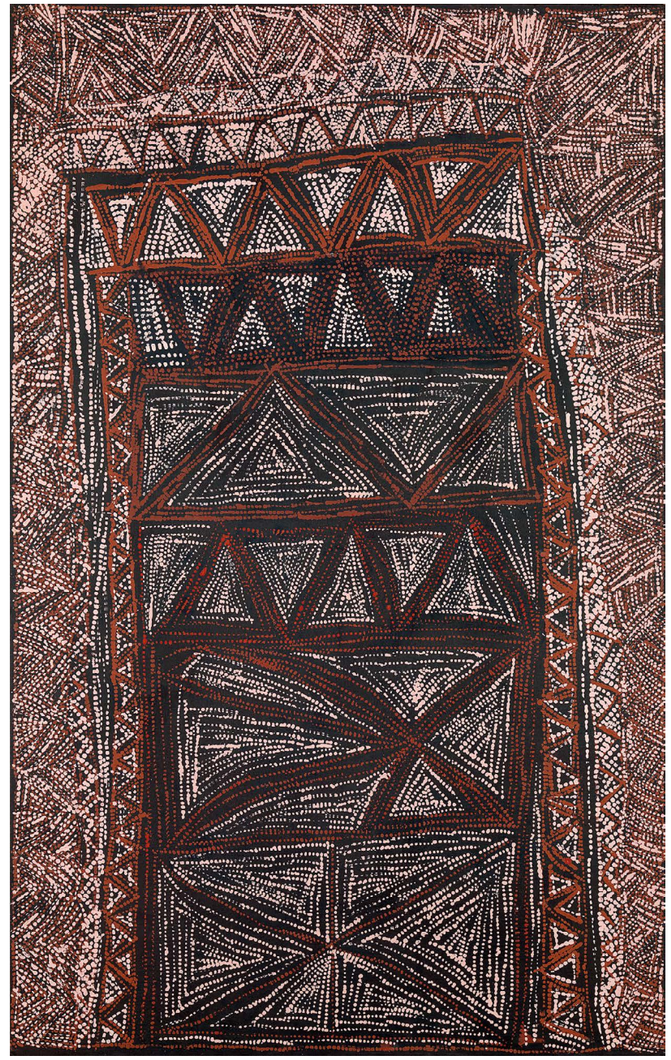
——— PEDRO WONAEAMIRRI, ARTIST

The original inhabitants of Melville and Bathurst Islands, the Tiwi, have been separated from mainland Aboriginal peoples and from murrintawi (white people) for much of their history. Evidence of ‘Tiwiness’ is found in their language, customary ceremonies, material culture, kinship system and sexual politics. The two principal cultural events for the Tiwi are the pukumani (mourning) and kulama (coming of age) ceremonies, both of which are unrestricted in relation to age and gender.

Tiwi art is intimately connected with song and dance and with jilamara, the painted designs with which performers celebrate kulama ceremonies and conceal their identity from mapurtiti (spirits of the deceased) in pukumani ceremonies.

The story of Purrukuparli – his law – is central to an understanding of Tiwi cultural tradition. This foundational narrative, which explains how death came to the Tiwi and how the pukumani ceremony originated, lives on in the sculptures, ceramics and narrative paintings of Tiwi artists, both past and present.

Tiwi jilamara (painting and design) is intimately connected with singing and dancing in ceremony. The spirit of each artist’s work resides in the Tiwi notion of individual creativity, expressed through turtiyanginari (colour), patterns of marlipinyini (lines), kurluwukari (circles) and pwanga (dots), and the spontaneity of the mark making. For Tiwi people, to sing is to dance is to paint. A painted design on any surface has deep associations with singing and dancing and elements of Tiwi language and culture that are non-verbal. Tiwi artists are connected to their ancestors through their commitment to using white and yellow ochres gathered from Country and a brilliant red ochre made by baking the yellow ochre in a fire.





When Tiwi artists encountered murrintawi anthropologists, artists and collectors who were interested in their material culture and ceremonies, they were keen to share their art and its cultural meaning with others. Increasingly over time, and in response to contact, Tiwi artists have adapted their cultural objects and designs and pioneered the production of paintings on canvas and paper, limited-edition prints, batiks and ceramics that stay true to their culture.

Contemporary Tiwi paintings on canvas reveal a diversity of individual styles, ranging from Timothy Cook's bold kulama abstractions, Pedro Wonaeamirri and Cornelia Tipuamantumirri's subtle tonal explorations with a multi-teethed pwoja (Tiwi comb), Kitty Kantilla's 'dot dot' style and Jean Baptiste Apuatimi's so-called 'crooked painting'. Ngaruwanajirri artists, by contrast, explore the poetics of intimacy in their ochre paintings on paper. Their innovative two-dimensional jilamara are complemented by limited-edition etchings and silk batiks by Tiwi artists who are intent on exploring all manner of new mediums.

YOYI (DANCE), 2020, is an exciting multi-channel projection video work that comprises sound and moving image of twenty-five individual Tiwi dances performed on Country specific to these artists from Jilamara Arts & Crafts Association. These dances fade in and out and are accompanied by an audio track of songs in Tiwi language, as Colin Heenan Puruntatameri explains:

> In the old days it was family sitting around the campfire talking about all the family stories, customs and song-lines. Nowadays, everyone is glued to a phone, tablet or TV, so this is a new medium for passing knowledge down. It's using what young people are into. From body it moved on to bark and then canvas, silk, printing and now we are moving into digital. Culture is evolving with time… It is time for us to be seen and heard.[2]

The Tiwi have the only customary tradition in Indigenous Australia of painting on small sheets of bark. This is the tunga, constructed from bark that has been bent and folded into the shape of a container, sewn with bush string and elaborately painted with ochres for ceremonial purposes. From 1911 to now, collectors have sought out these singular cultural objects, distinguished by their striking and original designs and materiality of form.

In 1954, Australian anthropologist, Charles P. Mountford, leader of the American-Australian Scientific Expedition to Melville Island commissioned the first Tiwi paintings on individual sheets of bark together with tunga and an array of cultural objects. These bark paintings and tunga featuring raw bursts of colour, irregular geometry, occasional figurative motifs and dynamic circles created a precedent for successive generations of Tiwi artists to follow.

The NGV Collection holds exceptional examples of Tiwi pukumani tutini (poles). Tiwi cultural identity is expressed in these monumental tutini sculptures and their elaborate jilamara, which possess a spectacular presence. The architectonic forms are animated with colour and jilamara to conceptualise human beings. While the basic outline of many is predominantly geometric or columnar, some tutini comprise parts that bulge and swell or transition to unmistakeably figural elements. When they are grouped together, this forest of tree-like forms signifies bereavement and reveals many distinct carving and painting styles.

These Tiwi works by past and present artists, both female and male, celebrate Tiwi works as art not ethnographic artefact. Through them we can explore the dynamic trajectory of Tiwi art across time and across media, from 1911 to now, attesting that Tiwi art occupies a continuum. Like a tree, it continues to change and grow, drawing sustenance from its cultural roots.

JUDITH RYAN AM IS NGV SENIOR CURATOR, INDIGENOUS ART. THE NGV SINCERELY THANKS SUPPORTERS OF INDIGENOUS ART FOR THEIR ONGOING GENEROSITY. WE WARMLY THANK DEAKIN UNIVERSITY, A MAJOR PARTNER FOR THE FORTHCOMING TIWI EXHIBITION AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

(p. 40) **Pedro Wonaeamirri** *Tunga* 2008. Purchased, NGV Supporters of Indigenous Art, 2009
(p. 41) **Cornelia Tipuamantumirri** *Jilamara design* 2013. Purchased, NGV Supporters of Indigenous Art, 2013
(above) **Kutuwulumi Purawarrumpatu Kitty Kantilla** *Jilamara* 1997. Purchased through The Art Foundation of Victoria with the assistance of Mobil Oil Australia Limited, Fellow, 1998



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ARTIST PROFILE

Timothy Cook

Timothy Cook, an artist from Melville Island in the Northern Territory, creates paintings that are strongly connected to aspects of Tiwi ceremonial practice.

BY JUDITH RYAN AM



Timothy Cook's paintings fill me with wonder because they embody the innovative spirit of parlini jilamara ('olden days' Tiwi painting).

Cook's use of negative space, tonal contrasts, vibrant stretches of red and yellow ochre, and kurluwukari (circles) associated with the kulama (coming of age) ceremony, distinguishes his practice from other contemporary Tiwi artists. His work gradually moves away from much Tiwi art, often characterised by dark ochre grounds that are marked incessantly with tiny indentations formed by a pwoja (Tiwi multi-toothed ironwood comb). These Pwoja markings are suggestive of minyma body scarring and the iconography of mourning. Cook, however, makes Tiwi turtiyangi-nari (colour) the hero of each of his compositions, producing paintings with bold design, texture and materiality.

Cook's paintings invoke unwritten elements of Tiwi ritual performance and reveal both the artist's cultural identity and his aesthetic sensibility. Much of Cook's holistic understanding of culture, its visual and performative elements, was conceived at an early age when as a small boy he witnessed Tiwi Elders, notably Tommy Mungatopi, paint and was taught jilamara (body painting). From this close association with ritual he developed a love of marlipinyini (lines), pwanga (dots) and of the bright yellow, red and white pigments from which he made up his special face and body design, composed mainly of dots.[1] He applies masses of natural ochre to the blank surface, echoing his description of the physical process of painting up for ceremony: 'use leaf in water and ochre – hit it on the body'.[2]

Cook's spontaneous gestural style has constantly evolved since he was introduced to formal art-making in 1996 at Jilamara Arts & Crafts Association. In December 2001, I witnessed Cook paint a geometric design composed of fluently brushed squares of alternating chalky white, red and yellow earth pigments that emerged from the black-primed paper surface. The grid was stripped to its bare essentials, devoid of embellishment and was instead used as a palette to present the opacity, texture and tonality of the Tiwi ochres of Milikapiti.

From 2002 onwards, Cook's work increasingly came to notice through regular solo exhibitions. In 2006, the artist created his first tunga (bark basket) and tutini (pole), each distinguished by his bold use of pigment. He also introduced other distinctively personal elements into his work: large jostling circles, referencing the kulama ceremony, and crosses, denoting Catholicism.

Rather than concentrating on designs for the pukumani (mourning) ceremony – the time-honoured subject of much Tiwi art – Cook is increasingly absorbed with the kulama. At this coming of age ceremony, a youth receives his adult name and is fully initiated into the complexities of the Tiwi kinship system. Kulama is dictated by various cycles of the living world: the moon, the seasonal abundance of tiyoni or 'cheeky yam', and the subsequent dependence and relationship of people to the land and to each other. Similarly, the repeated circular motifs in Cook's paintings refer to several things: the moon as it passes through the heavens, the yam flower and the circle of the group during the ceremony.

In 2012, Cook achieved celebrity status when he won the Telstra Award at the 29th Telstra NATSIAA, the first Tiwi artist to receive this honour. The prize-winning work, *Kulama*, 2012, acquired by the NGV in 2019, and supported by the Robert Martin Bequest and NGV Supporters of Indigenous Art, is a large-scale painting in which looping ovoid circles overlap and enclose the starred celestial sphere marked with a Christian cross. Irregular lines, rhythmical gestures and spontaneous bursts of colour distinguish this composition. The intensity of the cadmium yellow and rich red-ochre circles is accented by the black expanse heightened with dots, emblematic of the night skies, or the heavens marked with stars and crosses in which the spirits of his ancestors are ever present.

Devoid of fussy detail or elaborate infilling, Cook's raw paintings revolutionise our understanding of current Tiwi art – his horizontal works in which spherical shapes and colours dance across the picture plane, contrast to the narrow vertical compositions associated with tutini or the painted human body. His contemporary art resonates with the shock of the ancient and is like nobody else's.

JUDITH RYAN AM IS NGV SENIOR CURATOR, INDIGENOUS ART. EXPLORE COOK'S WORKS ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/ARTIST/9672

CAREER TIMELINE

1958
Born at Milikapiti on Melville Island where he lives and works; his Country is Goose Creek, also on Melville Island.

1996
Starts painting on paper and canvas through Ngawa Mantawi ('We are all friends') at Jilamara Arts & Crafts Association.

2002
First solo exhibition at Aboriginal & Pacific Art, Sydney.

2006
Participates in Xstrata Coal Emerging Indigenous Art Award, at Queensland Art Gallery, Brisbane.

2009
Features in Western Australian Indigenous Art Awards, at Art Gallery Western Australia, Perth.

2012
Features in 2012 *Adelaide Biennial of Australian Art: Parallel Collisions* at Art Gallery of South Australia, Adelaide. Features at *7th Asia Pacific Triennial of Contemporary Art* at QAGOMA, Brisbane. Wins the Telstra Award at the 29th Telstra NATSIAA, with *Kulama* 2012, now in NGV Collection.

2015
Monograph *Timothy Cook: Dancing with the Moon* is released.

Timothy Cook *Kulama* 2012. Robert Martin Bequest and NGV Supporters of Indigenous Art, 2019



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National Gallery of Victoria, Melbourne
Felton Bequest, 1932



Abstraction 20

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In April 2002, Charles put together a group of abstract paintings for his yearly group show and titled it 'Abstraction'. It was an experiment that was well received and so every year since (and sometimes twice) he has repeated the exercise. Now in its eighteenth year and twentieth iteration, the yearly Abstraction exhibition has evolved into a noted element of the Melbourne commercial gallery calendar and a fundamental part of the gallery's program. Sometimes curated to a particular theme – 1960s hard edge painting, for example – and sometimes encompassing a broad range of Australian abstract art in general, the exhibitions represent an aspect of the gallery's dealing business as well as Charles's personal collecting tastes. Through search and research, these exhibitions seek to contribute to a respected and thriving history of Australian Art.

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Installation: Abstraction 18, 2018 (from left Richard Dunn, Margaret Worth, David Aspden)

Resilience 3 Oil on Fine Linen 129cm x 86cm
Resilience 2 (Right) Oil on Fine Linen 129cm x 86cm
Photos Kirsten Bresciani | **dibresciani.com**

DI BRESCIANI

PHOTOGRAPHY

LE MONOCLE

Queer gender expression in the early twentieth century

During the interwar years, Paris was a bustling, lively city full of artistic ferment and a haven for artists, musicians and writers. It also cultivated a thriving lesbian subculture and a bar in the neighbourhood of Montmartre called Le Monocle emerged. A photo in the Collection by Hungarian-French photographer Brassaï records a moment in Le Monocle, allowing a view into a place uniquely tied to queer identity in early twentieth century Paris.

BY MEG SLATER

‘Obsessed by their unattainable goals to be men, they wore the most sombre uniforms: black tuxedos, as though in mourning for their ideal masculinity. […] And of course their hair.’[1]

——— BRASSAÏ

(p. 53) **Brassaï** *Le Monocle, the bar. On the left is Lulu de Montparnasse (Au bar du Monocle, Montparnasse, Paris)* c. 1932; printed c. 1979. Purchased, 1980

Despite its judgemental tone, this recollection offered by the Hungarian-French photographer Brassaï reflects an important development within the lesbian community in the early twentieth century: embracing gender bending fashion. The trend was recorded by Brassaï during his visit to Le Monocle, a former lesbian bar in Paris that opened on an unknown date in the 1920s. The bar was established by Lulu de Montparnasse, who features prominently in several of Brassaï’s photographs, including *Le Monocle, the bar. On the left is Lulu de Montparnasse*, c. 1932, held in the NGV Collection. Le Monocle was the product of a relatively tolerant social and political climate, and was one of several queer venues to emerge in interwar Paris.[2] While the bar primarily catered to lesbians, it welcomed and celebrated a range of non-traditional genders and sexualities.

Brassaï gained access to Le Monocle through a regular patron named Claude, who he befriended and accompanied to the bar one night in 1932.[3] This was typical of Brassaï’s approach to photographing nocturnal city sights for his 1931–35 *Paris de Nuit* (*Paris by Night*) series: ‘I had to make friends – buy drinks’.[4] Upon entering his chosen venue, which could range from the theatre to a brothel on any given night, Brassaï would befriend the owner, staff and patrons, and seek permission to take photographs. He and his assistant would then set up a wooden tripod and camera, and using magnesium flash powder, capture seemingly candid images of individuals and groups from all walks of life. Unlike many of the other venues he attended and photographed for the larger series, it was difficult for Brassaï, a heterosexual male, to blend into the predominantly lesbian crowd at Le Monocle. According to historian Frances E. Hutchins:

> […] at the Monocle, there is no chance that Brassaï will be mistaken for ‘une amie’. At Le Monocle […] the contradiction inherent in Brassaï’s belief in photography as a truth recording mechanism, coupled with his willingness to construct seemingly candid scenarios, comes to the fore.[5]

Brassaï’s difference is further evidenced by his reflection on visiting the Le Monocle, which is recorded in his 1976 publication, *The Secret Paris of the 30s*. While recounting his memory of the bar and its patrons, he tends to focus on their perceived oddities. It is on these grounds

‘The *garçonnes* captured by Brassaï wear a combination of masculine clothing, including a monocle, a topcoat or military uniform, and a crisp white shirt with a bow-tie or a cravat.’

MEG SLATER

that Hutchins argues Brassaï’s images and recollections of the bar ‘perpetrated the trope of queer exoticism’.[6] Brassaï’s intentions aside, it is important to acknowledge that beyond these images, very little visual evidence of Le Monocle exists. Further, when the images were first published in 1933, they attracted broad critical acclaim. Brassaï immortalised the bar, which would soon close under Nazi occupation, while also introducing the public to a new kind of lesbian representation.

The new mode of queer sensibility recorded in Brassaï’s images of Le Monocle aligns with several strategies adopted by queer individuals and groups during the 1930s and 1940s to connect with each other: symbolic visual codes and discreet gathering spaces.[7] This kind of covert behaviour was a necessary response to the extremely homophobic social, political and legal structures in place at the time. For example, the expression of alternative genders and sexualities was the subject of clinical examination and homosexuality was illegal.[8] Le Monocle is an important example of a space where the innovative methods of connection devised within the queer community were applied.

A gender that featured prominently among the bar’s patrons and is represented in almost all of Brassaï’s photographs of Le Monocle is the female masculinity of *la garçonne*, which translates to ‘female boy’.[9] The *garçonnes* captured by Brassaï wear a combination of masculine clothing, including a monocle, a topcoat or military uniform, and a crisp white shirt with a bow-tie or a cravat. In several photographs, *garçonnes* are accompanied by *femmes* – partners dressed in highly feminine, often revealing evening gowns.[10] One such pairing is captured in *Le Monocle, the bar. On the left is Lulu de Montparnasse*, where a *garçonne/femme* couple is pictured alongside Montparnasse, who wearing a suit and smoking a cigarette, leans against the bar and survey’s her establishment. Another, more intimate example is *A Couple at Le Monocle, Paris*, 1933 (The Museum of Modern Art, New York) – a tightly cropped image depicting a relaxed *garçonne/femme* couple. The woman on the left is pictured wearing lipstick and an evening gown with a deep décolleté. She leans lovingly against her girlfriend, who has been identified as Violette Morris.[11] Dressed in masculine-style clothing, Morris gently touches her partner’s arm.

Both the *garçonne* and the *femme* are important examples of early twentieth century queer gender expression captured in Brassaï’s images of Le Monocle. According to cultural anthropologist Esther Newton, the gender bending appearance of the bar’s patrons ‘was and remains an important symbol of rebellion against male hegemony, and […] of one significant pattern in lesbian sexuality and gender identification’.[12] Beyond their coded appearance, these women appear completely at ease, unphased by Brassaï’s presence. Couples openly love and laugh with one another, and *garçonnes* and *femmes* proudly pose for each photograph. These women take ownership of their identity and find comfort in the space they inhabit. Brassaï’s photographs therefore serve as important visual records of what Hutchins describes as a ‘three-dimensional queer space’.[13] Beyond the floor, walls and ceiling of the Le Monocle, this space encompasses Montparnasse and her patrons and their immeasurable contribution to queer culture.

MEG SLATER IS NGV ASSISTANT CURATOR, INTERNATIONAL EXHIBITION PROJECTS.





New to the Collection

Korean minimalism in ceramics

These two recent additions to the NGV Collection offer an insight into the evolution and aesthetics of ceramics in historical and present-day Korea.

BY WAYNE CROTHERS

Unique to Korea, moon jars have gained their name from the round and gentle shape of the moon and the white glow of the moonlight. Appreciated for their slightly asymmetrical shape that eludes to the beauty found in nature's imperfections, a moon jar's unadorned white surface is regarded as a manifestation of restraint and anonymity, devoid of greed or selfishness. Their simple yet all-encompassing ambience represents the Korean Joseon dynasty virtues of purity, honesty and modesty, Buddhist meditative practices and Zen philosophy.

Large spherical ceramic vessels are extremely difficult to produce and cannot be made as a single shape on a potter's wheel. Moon jars are created with separately thrown upper and lower parts, which when joined form a geometrically imperfect sphere. Like the real moon that differs from day to day, each jar has its own characteristics and looks different when viewed from various angles. The concept of 'symmetry in asymmetry', enhances each moon jar with a natural look that recalls subtle changes and movements found in nature. Taking an organic, ample and robust presence, their imperfect round shape is more akin to the real moon than a perfect circle would be.

Eighteenth-century moon jars over the height of 30 centimetres and without damage are rare and highly sort after by Korean and international collectors. With a height of 34 centimetres, proportions of height equalling its width and subtle imperfections of glazing dribbles, tiny ash spots and hues of green visible in its white glaze, the NGV's *Moon jar* is a pre-eminent example.

Korea's profound ceramic history and minimal aesthetic continue to influence contemporary ceramic artists with Choi Sung-jae being recognised as one of the most skilled and innovative practitioners. Choi draws on the traditions of Korean *buncheong* ware produced between the fourteenth and sixteenth centuries, to create powerful, contemporary and functional objects. Adopting the *buncheong* ware process where clay vessels were coated in a thin white slip then decorated by engraving into the surface, Choi experiments by engraving with personally crafted tools as well as his fingers. In a quintessential Korean manner he possesses an understanding of minimalist composition, and emphasises negative space and subtle placement of mark making within the three-dimensional formats of his works.

Choi's most impressive works are his large slab constructed jars. After coating their surface with a silica rich white slip, he positions himself like a Zen brush and ink painter. With thoughtful consideration he waits for the slip to dry to a perfect consistency and then masterfully executes a frenzy of mark making using wooden sticks, a frayed rope, bamboo knives and his fingers. His characteristic ducks are always created with the gestural movements of his index finger. The scene captured in this short expressive process relies more on establishing a contemplative mood than a detailed pictorial representation. Choi's gestural mark making evokes a silent mediative moment and transports us to a tranquil place of gradually swaying branches, water reeds and ducks.



The eighteenth-century *Moon jar* and Choi Sung-jae's *Tranquil pond*, 2019, are not only a celebration of the ceramic materials of clay and glaze, but draw on spontaneity, minimalist aesthetic and our inner desire to be 'one with nature'. These two significant works are the first of their kind to be collected by an Australian public gallery. The NGV would like to thank Laurence O'Keefe and Christopher James for their generous support of Choi Sung-jae's work which, in conjunction with funds from the NGV Foundation to acquire the eighteenth-century *Moon jar*, has allowed the Gallery to make these transformative acquisitions.

WAYNE CROTHERS IS NGV SENIOR CURATOR, ASIAN ART.

(left) **Korean** *Moon jar* 18th century. Purchased, NGV Foundation, 2020
(above) **Choi Sung-jae** *Tranquil pond* 2019. Purchased with funds donated by Laurence O'Keefe and Christopher James, 2020



Iso Rae *Young girl, Étaples* c. 1892. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Professor Graham Peirson and Christine Peirson and the Norma Atwell Bequest 2020

Iso Rae

Painted in the 1890s in France, and very much in tune with the trajectory of French Impressionism of the time, *Young girl, Étaples*, c. 1892, is a large-scale oil on canvas by Australian Impressionist Iso Rae and, through the generosity of Krystyna Campbell-Pretty AM and Family, Professor Graham Peirson and Christine Peirson and the Norma Atwell Bequest, is a major new work to enter the NGV Collection.

BY DR ANGELA HESSON, BECKETT ROZENTALS AND DAVID HURLSTON

Iso (Isobel) Rae was born in Melbourne on 18 August 1860. She attended the National Gallery of Victoria Art School in 1877 and from 1879 to 1887 was enrolled in the painting school where her fellow students included E. Phillips Fox, Rupert Bunny and John Longstaff. A talented student, Rae was awarded prizes in 1883, 1884 and 1887, and exhibited with the Victorian Academy of Arts from 1881 to 1883. In August 1887, together with her mother and sister Alison, Rae left Australia and settled in Paris. There she mixed with the small community of expatriate Australians, including former National Gallery of Victoria Art School students Phillips Fox, Tudor St George Tucker and Longstaff, while studying at the Académie Colarossi.

In the summer of 1888, Rae travelled with her family to Étaples for the first time. Located on the English Channel, Étaples was a popular destination for artists. In 1893 the family settled there permanently and Rae became an active member of the large expatriate artist community. Rae exhibited with the Société des Artistes Français, the Royal Society of British Artists (1895-1901) and the Society of Oil Painters (1898-1907). She also sent works back to Australasia, exhibiting with the Victorian Artists' Society in 1896, and in the New Zealand and South Seas Exhibition at Dunedin in 1889. In 1892, Rae's painting *Pierrot* was purchased by the Musée Quentovic in Étaples, one of the first instances of an Australian artist's work being acquired for a French collection.

Painted c.1893 *Young Girl, Étaples* is characteristic of Rae's work of this period, with its large-scale figure and high horizon line. Rae produced a number of portraits of local children in the 1890s, across several media. It has been speculated that the subject of this work may have been the child of a friend; an inscribed portrait miniature in watercolour of the same child remained in the artist's family until her death in 1940. Despite a charming sense of intimacy, the substantial scale of *Young Girl, Étaples* lends an unusual monumental quality to this appealing subject.

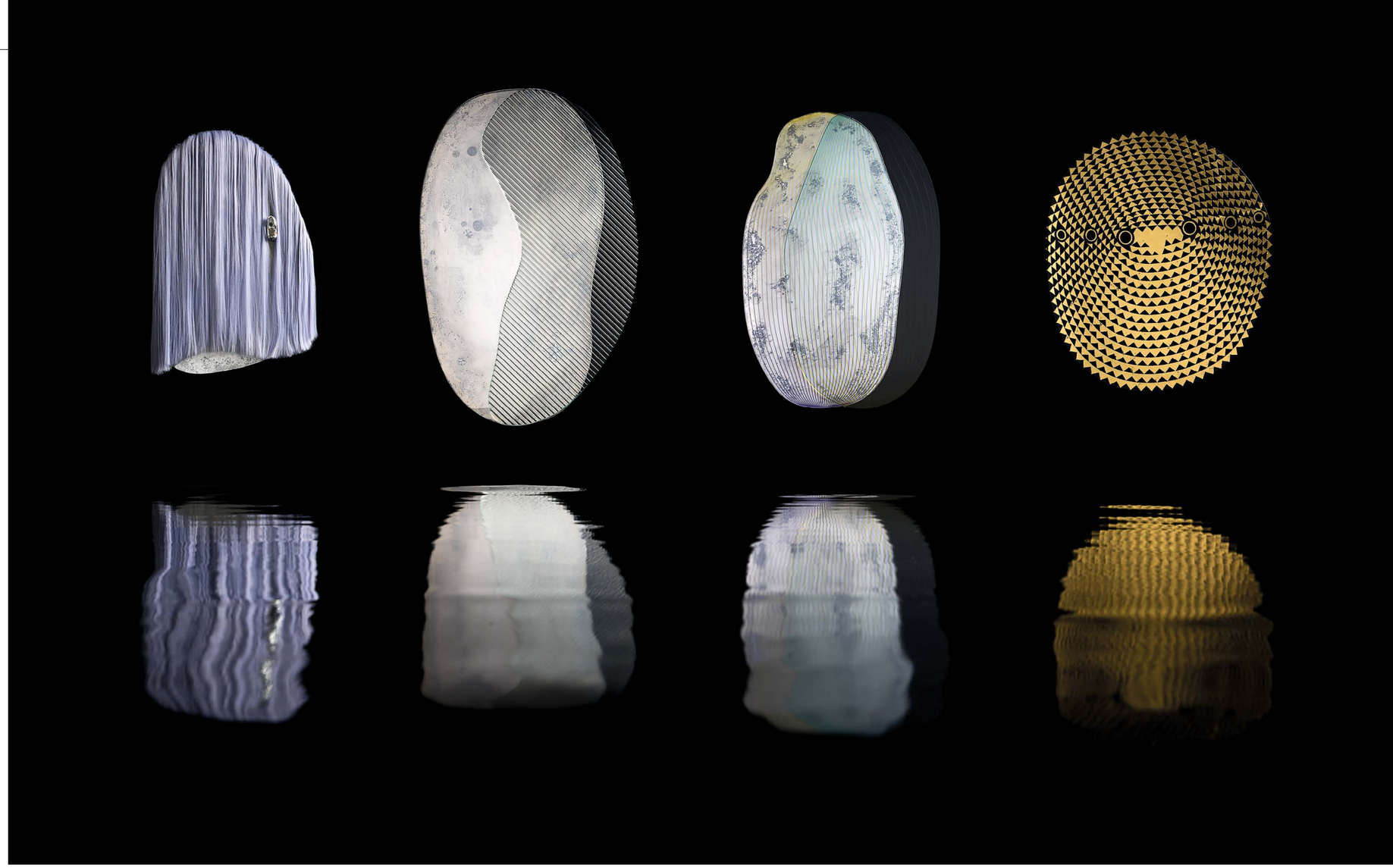
Young Girl, Étaples, which was purchased with the assistance of Krystyna Campbell-Pretty AM and Family, Professor Graham Peirson and Christine Peirson and the Norma Atwell Bequest, is an exciting, rare and valuable addition to the NGV's collection of Impressionist art.

DR ANGELA HESSON IS NGV CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS TO 1980. BECKETT ROZENTALS IS NGV CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS TO 1980. DAVID HURLSTON IS NGV SENIOR CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS TO 1980.

Elliat Rich's weaver mirrors

A collection of four unique mirrors by Australian designer Elliat Rich embody her distinct, nuanced approach to design, and consider the connections between traditional knowledge, science and the natural world.

BY EWAN McEOIN



Elliat Rich is a designer based in Alice Springs, Central Australia – traditionally known as Mparntwe, one of three estates of the land of the Arrernte nation. From her studio, Rich works across a broad spectrum of design. Her practice covers cross-cultural resources, exhibition design, public art, furniture, product development, one-off exhibition and editioned objects. Several works of Rich's are already held in the NGV's Contemporary Design and Architecture collection, now joined by *Weaver ethereal, Weaver becoming matter, Weaver patterning, Weaver earthly state / honeyeater*, 2020.

What makes Rich's work so interesting is that she sees the design process as a creative translation between materials and culture, alive to a broader context of power and social value, always calling on the possibilities of the imagination.

Elliat Rich's recent *Designing Mythology* collection is the result of an ambitious and ongoing research project through which she asks: 'Are there links between forms of dominance and injustice within humans and the non-human living world; and, if so, what are they, what are their origins, and can a design methodology be applied to begin to address and replace them?'[1]

In a recent exhibition at Sophie Gannon Gallery, Melbourne, Rich presented a series of speculative works as part of this project, including the four *Weaver*, 2020, mirrors pictured and accompanying furniture pieces. The pieces are offered as artefacts from a future and/or parallel society where science and traditional knowledge systems finally converge. This convergence is a culmination of old and new knowledge systems, and imagined as a point of spiritual clarity when all human beings truly accept their place within the cosmos. Through this work, Rich acknowledges that many traditional cultures maintain this connection – but that Western religion, philosophy and science brought about a trajectory where much of the world's population today perceive themselves as separate (and in control) of nature and thus the cosmos. She is questioning the validity and value of this perception and how it manifests socially and ecologically through our behaviours.

This collection of mirrors are not seen as functional objects per se, but are envisaged as offering a 'mythic lens' to 'reweave' ourselves into the world. Looking into the mirror would be a ritual of reconnection to the larger natural world, gazing beyond the here and now into eternity – a reminder of all that wraps around and within the viewer and the object.

These objects are part of a design-led initiative to 're-story' the knowledge amassed by science. While the artefacts appear as solid statements, they are also offerings in a sentence that end with a question mark. Design at times offers solutions. But it is also adept, in the right hands, at asking questions. Rich does just this.

EWAN MCEOIN IS THE NGV HUGH D.T WILLIAMSON SENIOR CURATOR OF CONTEMPORARY DESIGN AND ARCHITECTURE. EXPLORE ELLIAT RICH'S WORK ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/ARTIST/29185

Elliat Rich *Weaver ethereal, Weaver becoming matter, Weaver patterning, Weaver earthly state / honeyeater* 2020. Purchased, Victorian Foundation for Living Australian Artists. Image courtesy Sophie Gannon Gallery and the artist. Photograph by James Morgan.

ART IN FOCUS

The Royal School of Art Needlework *Poesis* c. 1880

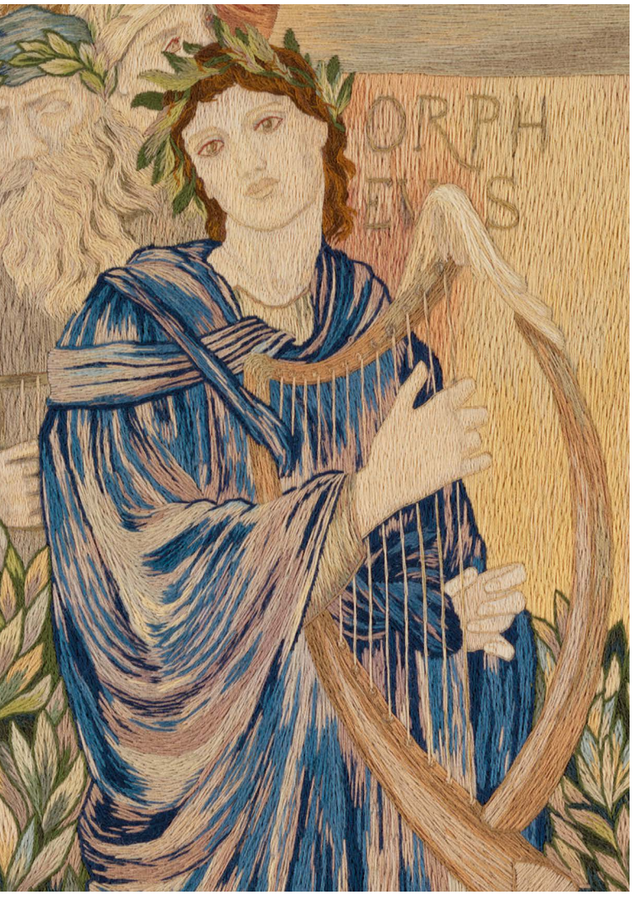




The Royal School of Art Needlework, London (manufacturer) **William Morris** (designer) **Edward Burne-Jones** (designer) *Poesis* c. 1880. Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactors, 1992

This impressive, two-metre-tall embroidery from 1880 depicts the allegorical figure of Poesis. As well as being linked to poetry, the term ‘poesis’ also means creativity and making, making it a fitting title for a work designed for and made by the Royal School of Art Needlework, London, an organisation that valued the skills of making over all else.

BY DR MARIA QUIRK

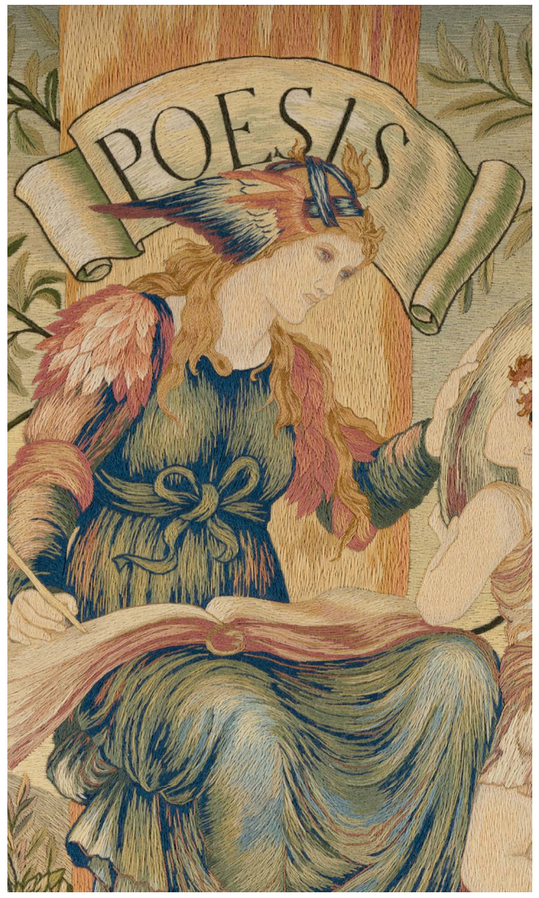


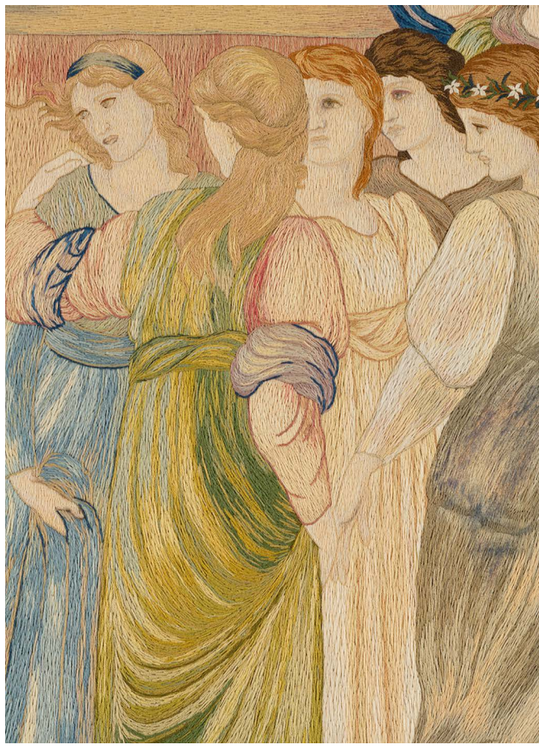


1 The Royal School of Art Needlework (RSAN) was established in London in 1872. Its founder, Lady Victoria Welby, recognised the untapped potential of fine embroidery to provide artistic and remunerative opportunities for women workers. She wanted to revive the art of decorative embroidery to provide respectable employment for women in need. Students underwent a compulsory period of training before being placed in one of the School's specialised studios to carry out various commissions from retailers and artists, such as this embroidery.

2 The School's early enrolment and record books illuminate the difficult personal and professional circumstances of potential applicants, who were sometimes orphaned, widowed or tasked with providing for siblings. The RSAN provided a modest but steady income to the women they employed, with a skilled needleworker earning about £50 and £80 annually. In the early 1880s the RSAN employed ninety embroidery artists who worked on ambitious needlework projects, such as *Poesis*. This highly detailed work would have taken months to complete and uses a mixture of long and short stitches to create three-dimensional 'shading' – a technique for which the School was renown. The names of women who made this work were not recorded, which was the norm for RSAN needlework commissions.

3 The artistic legitimacy of the RSAN's products was a point of great pride, and its makers were at the forefront of the Arts and Crafts movement. The School worked with well-known designers, such as William Morris, Walter Crane and Edward Burne-Jones, who trusted the School's embroiderers' ability to carry out their designs. In *Poesis*, c. 1880, coloured wool threads are skilfully blended on a cotton ground to create a natural, painterly effect in keeping with the Arts and Crafts aesthetic.





4 This monumental embroidery, designed by Edward Burne-Jones, represents the allegorical figure of Poesis, who is seated with an open book and holding a quill. Orpheus, god of music, is below playing the lyre. They are surrounded by several more muses and sages, including, standing behind Orpheus, Dante and Virgil.

5 *Poesis* was originally designed by Burne-Jones as a portiere (door hanging). The term 'poesis', meaning creating and creativity, was poet Percy Bysshe Shelley's favourite word for art. It was a fitting title for a work designed for and made by the Royal School of Art Needlework, an organisation that values the act and skills of making over all else. It is thought that this work was sent to the 1880 *Melbourne International Exhibition* on the command of Princess (later Queen) Alexandra, where it was sold to benefit charity. It lived for a time at the lavish nineteenth-century mansion Mandeville Hall, Toorak, before being acquired for the NGV Collection in 1992 through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden.

DR MARIA QUIRK IS NGV ASSISTANT CURATOR, COLLECTIONS AND RESEARCH. EXPLORE *POESIS*, C. 1880, ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/WORK/51245

The Royal School of Art Needlework, London (manufacturer) **William Morris** (designer) **Edward Burne-Jones** (designer) *Poesis* c. 1880 (details) Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactors, 1992

LIFE & TIMES

Helen Frankenthaler

A secluded artistic community on the New England coast played a significant role in the life and work of American artist Helen Frankenthaler, whose painting *Cape, (Provincetown)*, 1964, was one of the first Abstract Expressionist works purchased by the NGV in 1967. Rediscover the groundbreaking artist in this story from the *NGV Magazine* archives.

BY DONNA McCOLM



American abstract expressionist painter Helen Frankenthaler at work on a large canvas, 1969. Photo: Ernst Haas/Hulton Archive/Getty Images

One of the most enjoyable aspects of looking at art is freedom of distance – of seeing an artwork out of the physical or historical context in which it was made, to look closely and imagine. At the time of Helen Frankenthaler's *Cape, (Provincetown)*, 1964, one of the highest forms of endorsement for artists in North America was support from art critic Clement Greenberg. With a primary focus on artists in New York and Washington DC, Greenberg's writings strongly influenced the understanding and appreciation of art of the time. Helen Frankenthaler emerged as a young artist during this period, and around Greenberg and his group.

Visually, *Cape, (Provincetown)* is quite simply a series of coloured shapes and forms concealing a mix of brushstrokes and poured pigment that has seeped into the surface. The title suggests a physical place and time, but we can also interpret it as conveying an imaginative, internal landscape, rather than a literal one. Speaking to the art historian Barbara Rose in 1968, Frankenthaler recalled the works she made in Cape Cod, Massachusetts, describing painting 'abstract pictures but taken from nature … I would stand out on the porch and do the [Cape Cod] Bay … I didn't want the Bay that much in perspective. I wanted it to be a little flat, parallel in relation to the canvas itself'.

The more purely abstract elements of this work would have appealed most to Greenberg, who had been gradually articulating his thesis about abstract art since the late 1930s. In indicating how the best art of the day took lessons from the past to move forward, he proposed 'it has been in search of the absolute that the avant-garde artist has arrived at "abstract" or "non-objective" art'. Yet, as opposed to others of the period, notably Jackson Pollock, Mark Rothko and Barnett Newman, Frankenthaler's abstraction didn't carry with it the widely documented fanfare, controversy or personal angst of her Abstract Expressionist peers. To me, she is more closely

aligned with the Washington colour painters, particularly Morris Louis, who was also championed by Greenberg for his purely 'optical' or 'lyrical' painting style that involved staining pigment onto raw canvas. Perhaps this comparison would not sit well with Frankenthaler, who said to Rose in the same 1968 interview:

> I don't think 'lyric' is a put down but "lyric" never implies the profound enough … In other words, 'lyric' can imply light, untouched, angelic, witty. Which are marvelous qualities. But 'light' can also imply simple, which is not a marvelous quality.

Helen Frankenthaler was born in New York in 1928. She attended Bennington College (a women's college until 1969) from 1946 to 1949, which later presented the first retrospective exhibitions of Jackson Pollock (1952) and Robert Motherwell (1959), and major exhibitions of key émigré artists such as Hans Hofmann (1955). Frankenthaler was only twenty-three years old when she painted her most famous work, *Mountains and Sea* (1952), having met and started a relationship with Greenberg in 1950. Through the critic, she also met Lee Krasner and Pollock, at the time of Pollock's first solo exhibition at Betty Parsons Gallery in New York in 1950. Pollock's fame skyrocketed – a profile in *Life* magazine, *Vogue* fashion shots using his paintings as backdrops, and a major article in *ARTNews* with the now ubiquitous photographs by Hans Namuth of Pollock dripping paint across his canvas.

Hinting at Pollock as the United States' answer to an abstract future for art, Greenberg published major essays around this time in which he suggested that the large-scale painting style of Pollock and others was 'all-over', 'polyphonic' and 'hallucinatory'. These were enticing descriptions that became the basis for the article '"American-type" painting' (1955), a highly influential and formative leap for American art. In it, Greenberg spoke of the reinvigoration of traditional painting that Pollock and others such as Willem de Kooning had recently enabled.

Many of the New York artists became recognised by major museums such as The Museum of Modern Art (MoMA), New York, which mounted the exhibition *Fifteen Americans* in 1952. However, major upheavals were afoot. Around this time, in 1956, Pollock died in a car accident, and Greenberg's five-year relationship with Frankenthaler came to an end. The growing popularity of Abstract Expressionism concerned many, and support waned, including Greenberg's. Helen Frankenthaler attended a 1959 roundtable discussion at MoMA, 'Is There a New Academy?' which questioned the growing number of 'imitators' of the Abstract Expressionist style of Pollock and de Kooning. She declared, 'it is not longer a question if the question must be asked'. Without Pollock, and with the relevance of Kooning's style under question, who would be the successors of this newly formed, American-owned art movement?

In 1958 Greenberg re-issued '"American-type" painting', with some significant alterations that hinted that he felt American art needed a new direction. Throughout the text, he reiterated the importance of flatness, colour, openness and large scale, and he narrowed the field of leading artists (from 'a number of young painters' in 1955 to 'six or seven' artists in the 1958 version). Greenberg also introduced the idea that American abstraction had two 'sides' – one that seemed to 'rely on ungoverned spontaneity and haphazard effects' and another that presented 'surfaces which appear to be largely devoid of pictorial incident'. At this new juncture, the future of art brought with it Rothko, Clyfford Still and Pollock, arriving into the 1960s as a precedent for the purely 'optical', cool, disembodied and distanced style of art of Frankenthaler and Morris Louis.

Others, such as Barnett Newman, who had retreated for most of the 1950s due to a highly criticised exhibition at Betty Parsons Gallery in 1951, bounced back with Greenberg's support through

'This particular place had been a sanctuary for artists for decades, including those from New York's bohemian set as well as famous writers and artists including Tennessee Williams, Jackson Pollock and Lee Krasner.'

——— DONNA McCOLM



Helen Frankenthaler *Cape, (Provincetown)* 1964. Purchased with the assistance of the National Gallery Society of Victoria, 1967

the reissue of '"American-type" painting'. Many had earlier dismissed Newman's work, including the critic Thomas B. Hess, who charged that Newman's work was 'a red line surrounded by nothing at all'. Newman's return not only marked a new beginning for the artist, but also a pathway for younger post-painterly abstractionists Louis, Frankenthaler and Kenneth Noland. In 1958 and 1960, Greenberg curated exhibitions of Newman and Louis's work at French and Company in New York and published the essay 'Louis and Noland' in 1960.

'Louis and Noland' was influential. In it, Greenberg cited a weekend visit by Louis and Noland to Helen Frankenthaler's New York studio in 1953. He stated that Louis's first sight of the middle-period Pollocks and of a large and extraordinary painting done in 1952 by Helen Frankenthaler, called *Mountains and Sea*, led Louis to change his direction abruptly. Abandoning Cubism ... he began to feel, think and conceive almost exclusively in terms of open colour.

In contrast to Pollock's use of line, Frankenthaler's broad areas of pigment conjured an 'Impressionist' use of colour. With this, Frankenthaler became a critical intermediate reference between Louis and Pollock. She confirmed Greenberg's suggestion that modernist painting was a series of successive breaks and breakthroughs into new eras, each taking with it the essential formal qualities of art of the past. The more the work disengaged from the maker's hand, the more essentially 'disembodied' or 'optical' – modern – it could become.

Preoccupations with paint, technique and intention surrounded Greenberg's favoured artists. Newman didn't like Greenberg's suggestion that his technique was to 'soak' his pigment into the canvas, replying to Greenberg following the 1955 essay that 'you know my paint quality is heavy, solid, direct, the opposite of a stain'. Louis and Frankenthaler seemed to be interested in the opposite. Mountains and Sea was turpentine-thinned paint brushed onto the canvas, seeping into the fibres. After visiting Frankenthaler's studio, Louis, who was himself struggling with Pollock's legacy, said she was 'a bridge between Pollock and what was possible'. He started using brush and stained pigment to get closer to the surface and eventually came to use the new synthetic pigment Magna exclusively from 1954 until his early death in 1962, in a technique where he poured the pigment directly onto the canvas.

By the time Helen Frankenthaler created *Cape, (Provincetown)* in 1964 and had shifted to using synthetic paints, this particular place had been a sanctuary for artists for decades, including those from New York's bohemian set as well as famous writers and artists including Tennessee Williams, Jackson Pollock and Lee Krasner. The artist Hans Hofmann had first come to Provincetown in the 1930s, taking over the lease in 1934 of the former art school on the site, which opened in 1907. Hofmann had recently made a huge impact on the New York art scene, bringing with him an abundance of knowledge of European artists such as Wassily Kandinsky, Pablo Picasso and Henri Matisse. In 1950, Frankenthaler studied under Hans Hofmann in Provincetown at the age of twenty-one, at the suggestion of Greenberg, and she and her future husband Robert Motherwell (they were married from 1958 to 1971) spent much time there. While different in their respective styles, Frankenthaler may have taken a kind of artistic spirit from Hofmann. He said, 'art must not imitate physical life. Art must have a life of its own – a spiritual life'.

In the early 1960s, Frankenthaler and her peers were in the midst of arguably the most pivotal turning points in American art up to that time. Frankenthaler's first major museum exhibition took place in 1960 at the Jewish Museum in New York. Australia experienced the artists through the exhibition *Two Decades of American Painting* (1966–67), which The Museum of Modern Art in New York toured to Japan, India and Australia from October 1966 until August 1967. Curator Waldo Rasmussen selected *Cape, (Provincetown)* as one of the 111 paintings by thirty-five artists for the exhibition. From the exhibition tour, a number of acquisitions were made by Australian museums. Along with Frankenthaler's painting, the NGV also purchased Josef Albers's *Homage to the square: Autumn echo*, 1966, and the Art Gallery of New South Wales acquired Albers's *Homage to the square: early fusion*, 1966, and Morris Louis's Ayin, 1958. The exhibition had an enormous impact on the Australian art scene, with *The Field*, the first comprehensive display of colour field painting and abstract sculpture in Australia, opening at the NGV in August 1968 to much local debate. One year later again, Frankenthaler was given a major retrospective at the Whitney Museum of American Art in New York.

Cape, (Provincetown), 1964, was a bold acquisition for an Australian institution in 1967, though for reasons other than personal biography and legacy. With its cool style, Frankenthaler's work did not sit neatly with the Abstract Expressionist style of Pollock or Rothko. Perhaps it was simply too contemporary to stir public debate when compared to the much later acquisitions of the 1970s and 1980s, such as Rothko's Untitled (Red), 1956, purchased by NGV in 1982, and Jackson Pollock's Blue poles, 1952, purchased in 1973 by the National Gallery of Australia. More efforts in recent scholarship, such as the brilliant exhibition *Making Space: Women Artists and Postwar Abstraction* mounted by MoMA in 2017, have brought to light the work of female abstractionists of the time. Through such efforts we have come full circle from the *Two Decades* exhibition in 1967, and our views of who contributed to the legacy of the art of this period can be expanded, especially if we return to the works and simply offer them the space for attention, contemplation and investigation.

DONNA MCCOLM IS NGV ACTING ASSISTANT DIRECTOR, CURATORIAL AND AUDIENCE ENGAGEMENT. THIS ARTICLE WAS ORIGINALLY PUBLISHED IN THE NOV–DEC 2018 ISSUE OF *NGV MAGAZINE*. EXPLORE *CAPE, (PROVINCETOWN)*, 1964, ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION//WORK/3963



IN RESPONSE

The sketchers

Art inspires life, life inspires art, and creativity inspires creativity. In this text from the *NGV Magazine* archives, novelist and author Emma Ashmere responds to Grace Cossington Smith's 1930 work *The Bridge in-curve*, with a piece of short fiction.

BY EMMA ASHMERE

Theodora wanted to see the Harbour Bridge before the arches met. It was the only time to sketch it, she said. She'd take her brother's car and …

'Take?', I said. 'Or borrow?'

She'd ventured north on a similar jaunt in '26, and supposed we'd need a week.

'A week. Each way', I said. 'At least.'

'It's because of your parents,', she said. 'Isn't it?'

I began to make a list – to prove it was not. 'Map, cheese, bread, wine, Middlemarch.'

'Sketchbook', Theodora added, 'pencils, paints.

As soon as the Melbourne suburbs melted away, men appeared like trees, edging the roads, gray, thin, dusty, with seek work signs slung around their necks, or huddled beside dry creeks under hessian scraps. I clung to the map, my bird's-eye view, unable to look at the men, at the hunger, the desperation in their eyes, not knowing if it was better or worse to stare instead at the haze of paddocks, or laugh as we skidded into another pothole.

We stood in salted winds on ocean cliffs. Theodora shouted over the thumping surf, 'Ultramarine, cobalt, cerulean'. Some days after lunch, we dozed briefly in the clicking stillness of ferns. Once we woke to find a lyrebird parading its tail of lace. At night we lay awake to the cough and gulp of plumbing in beer-brown hotels.

Sydney's inky late-night flicker. Neither of us spoke as the ferry chugged beside the bridge's ghosted silhouette. We then nosed towards my Lavender Bay aunt, who was peeved at the lateness of the hour. Theodora eased open the curtains, crept out to the balcony and declared it a front-row seat.

All night she leapt up, as if willing the sun to banish the moon and drag its chariot across the sky. I stayed in bed, seeking surety, solace and perspective in myth. I'd lost count how many times the newspapermen invoked the Colossus when waxing on about the spectacle of the bridge, and imagined him lumbering down from his pillars, wading from Rhodes to our antipodean harbour, capsizing ferries, politicians, hopes.

I woke to a dawn chorus. Not the tympani tram-clang rattle of Swanston Street, rather an industrial orchestra tuning up. I wondered if my parents knew I was here. The bridge had found its form since my exit to Melbourne three years before. Had they? Had I? Additions, losses, accusations, denials, abandoning the falsified ledgers of my life – the price of independence.

The sun flared bronze. The vanished houses and gouged sandstone now erupted with pylons, cables, two competing metal claws. The creeping cranes perched, daring each other to pirouette. Men climbed, knelt, danced across the weave of steel high above the ruffled harbour silk.

I discovered Theodora hoeing into breakfast under the radiant eye of my aunt, who seemed transformed by the sting of burnt toast, an appetite for argument, her cheeks redder than her prized geraniums.

'But is it art?', she said, waving a breadknife. 'I suppose you both rush to see exhibitions denounced by the critics as "Modernist Again. Dodging True Art". Last week I read …'

I didn't say – yes, dear aunt, we've all read. Even a world away in Melbourne, or in Europe, where people like Theodora and me dreamt of taking refuge in antiquity, modernity, anonymity, despite walls crashing, and suns setting on empires.

Theodora shrugged, kept ploughing through her bacon and eggs. I hurried away to dress. By the time I came back, Theodora was gone.

I followed her down towards the clamour of the harbour until I saw her stop, and scramble up a slope towards a woman, an artist, a sketchbook on her lap, her face shaded by a sunhat.

I looked back at my aunt's house. My mother and father were on the balcony. Perhaps it was the changed scale of the world or the morning's luminosity, but they looked smaller and greyer than I remembered.

Theodora shielded her eyes as the artist waved her pencil across the sky.

When she finally strode back to me, she was elated, silent. For a moment we stared up, as if at some shared vision hovering between the forceful, graceful curves – a splintered halo of light and possibility.

EMMA ASHMERE'S SHORT STORIES HAVE BEEN SHORTLISTED FOR VARIOUS COMPETITIONS AND PUBLISHED WIDELY. HER DEBUT NOVEL *THE FLOATING GARDEN* WAS SHORTLISTED FOR THE 2016 SMALL PRESS NETWORK MUBA PRIZE. HER NEW SHORT STORY COLLECTION *DREAMS THEY FORGOT* WILL BE PUBLISHED IN SEPTEMBER 2020 BY WAKEFIELD PRESS. THIS ARTICLE WAS ORIGINALLY PUBLISHED IN THE SEP–OCT 2017 ISSUE OF *NGV MAGAZINE*.



Grace Cossington Smith *The Bridge in-curve* 1930. Presented by the National Gallery Society of Victoria, 1967

CURRENT ISSUES

What's in a name?

Artist once known

The NGV Collection, like many museum collections throughout the world, holds historical works where the maker's names are not attributed. Traditionally documented as 'Artist unknown', a simple but powerful shift in the language used in museum displays can have a large impact on the way artists for unattributed works are acknowledged.

BY MYLES RUSSELL-COOK

Before coming to NGV, I worked for a year at Museums Victoria, Melbourne, which arguably holds the largest and most significant collection of Aboriginal material culture in Australia. I recall the first time I deeply considered this history of erasure was when I was having a chat with a colleague, Yorta Yorta woman Kimberley Moulton, the Senior Curator of South Eastern Aboriginal Collections. We were standing in front of a drawer of unprovenanced boomerangs, and Kim told me how string tags on boomerangs had been the collection management standard throughout the nineteenth century. She then explained how because this was standard practice, now, not surprisingly, a number of those boomerangs have become separated and disassociated from their original label. I used the term 'Artist unknown' and she quickly corrected me.

In her poem, 'Artist unknown', Lisa Bellear repeats the cataloguing details as they appeared on the labels that she encountered at the Art Gallery of New South Wales, Sydney, over and over. The poem reads like a meditation, or a repetitive chant that echoes across time.

Artist unknown
Liverpool River
The Rainbow Serpent
Narama and her sons 1948
Acc pl 1956

Artist unknown
Kimberley Area
Hammerhead Shark

In 1996, Lisa Bellear released *Dreaming in Urban Areas*, a debut anthology of poetry published by the University of Queensland Press. *Dreaming in Urban Areas* takes its name from a portrait of Bellear taken by Kuku/Erub/Mer contemporary artist Destiny Deacon. In the book, Bellear wrote a now iconic poem, titled 'Artist unknown'. The poem drew attention to something Aboriginal people have been talking about for many decades: the tendency of museums to erase the identities of Aboriginal artists from the past.

The collecting of Aboriginal art and material culture began in the eighteenth century as a consequence of European colonial expansion. Objects were traded and lent, sold and, on occasion, lost. Most of the surviving materials from this time are now catalogued entirely in terms of who collected them, where and when.

Early records generally include either the date of collection, the place of collection (always in relation to European mapping) and/or the name of the collector. It is extremely rare for early collection records to contain any information that does not privilege the collector over the collected.



This installation of women's and men's cultural objects as part of *Colony: Frontier Wars* served as a memorial to the makers whose names have been lost, and were displayed with a new type of label, replacing the conventional 'Artist unknown' with 'Once known'. The Ian Potter Centre: NGV Australia, 2018

And Black Fish 1948
Acc no pl 15 1956

Artist unknown
Location Oenpelli
Mimi family 1948
Ochre on cardboard
Original collection presented by
The Commonwealth Government
Acc no pl 16 1956[1]

Tribal origins, language names, the meanings of objects and the names of artists: all of this information is unknown. Bellear draws attention to this loss by repeating it over and over again.

Bellear passed away in 2006, however, since then her legacy has continued to shape Australian society. In 2018, Lisa Bellear's cousin Kim Kruger successfully campaigned for a street in Carlton to be renamed in her honour; it is now titled 'Warrior Woman Lane'. Kruger, who also wrote a powerful essay for the publication that accompanies the exhibition *DESTINY*, said Bellear would have been thrilled with the honour.

Amid her many achievements Bellear's poem has had a significant impact on the NGV as well. In 2018, the NGV presented an exhibition titled *Colony: Frontier Wars*, held at the Ian Potter Centre: NGV Australia, in which all objects from the Gallery's Indigenous Art collection, made by artists whose names were not recorded, onto a plinth in the centre of the space. The labels for all objects were changed from 'Artist unknown', to 'Once known'; a symbolic gesture intended to draw attention to the NGV's own role, as a collecting institution, in this history of erasure of Aboriginal identities from the past.

The label convention of 'Once known' has continued since *Colony: Frontier Wars* and is now standard in the NGV for all Aboriginal art displayed in Australian historical galleries by artists whose names are not recorded.

Of course, it is not only Aboriginal artists whose names are not recorded in this way; there are countless historical works across the Collection, fromdecorative arts to fashion and textiles, where the makers' names are not attributed. In her 1996 essay 'The survival of the author', Heather Johnson argued that the Western fixation on the individual artist or author has always been predicated on the erasure, forgetting and devaluing of certain groups of people. She wrote:

It is now fairly well accepted that the cultivation of the artist hero was at the expense of others: women artists, those from non-Western cultures where the culture producers were not considered authors, and so on.[2]

This opportunity is not and was not ever available to the countless, nameless artists who now fall under the term 'Artist unknown': these artists are absent from their own stories. Changing our labels from 'Artist unknown' to 'Once known' is not a solution, but it does represent a significant first step. Museums are beginning to take responsibility for the histories that have come before us and work on solutions to redress these gaps.

In my opinion, the antidote to absence, is presence, and somewhat poignantly, Lisa Bellear's poem actually concludes with a footnote that now feels timelier than ever. Bellear writes a message calling for all Indigenous/colonised artists who have been inspired by a visit to an art gallery, to look at Destiny Deacon's work. Bellear was a dearly loved sister to her adopted family: Destiny Deacon, her sister Janina Harding, and her brothers John Harding and Clinton Naina.

If the antidote to 'Artist unknown' is presence, then the exhibition *DESTINY* certainly also represents a turning point. *DESTINY* is a solo retrospective of Destiny Deacon and the show's title quite literally draws attention to the importance of an artist's name.

It is an exciting and important time for museums to continue to change and adapt to Community expectation. Both *DESTINY* and the adoption of the label convention 'Once known' are important ways to acknowledge past absences relating to the NGV Collection.

The power of the written word is that it inscribes what comes to be known as the truth. And, so, it is important to remember whenever we engage with works in galleries and museums that every 'Artist unknown' was, in fact, 'Once known'.

MYLES RUSSELL-COOK IS NGV CURATOR, INDIGENOUS ART. WATCH A CURATORS' PERSPECTIVE OF *COLONY: FRONTIER WARS* ONLINE AT NGV.MELBOURNE/MULTIMEDIA/COLONY-FRONTIER-WARS









(p. 76, left to right)
Chinese *Tea bowl (Long quan qing ci dou li cha zhan)* Southern Song dynasty 1127–1279. Gift of H. W. Kent, 1938
Chinese *Tea bowl with leaf design (Ji zhou yao mu ye dou li bei)* Southern Song dynasty 1127–1279. Felton Bequest, 1939
Chinese *Tea bowl (Ding yao wu guang bai cha zhan)* Northern Song dynasty 11th century–early 12th century. Gift of H. W. Kent, 1938
Ai Weiwei *Cube of tea* 2006. Loti & Victor Smorgon Fund, 2017
(above) **Japanese** *Tea bowl (Chawan)* Momoyama period 1568–(1600–1615). Purchased with funds donated by Mitsubishi Corporation, 2012

A sip around the world: Tea culture in the Collection



Starting with the Asian Art collection, we take a journey across time periods, places and cultures to explore tea culture and design, including some fascinating modern interpretations of the humble tea pot.

BY ANNIKA AITKEN, WAYNE CROTHERS, AMANDA DUNSMORE AND SIMONE LeAMON



These five *kumidashi cups*, created by Ōtagaki Rengetsu, were used for cleansing one's palette with hot water before entering a tea house. Cups like these could also be used for drinking *sencha* (leaf tea).



Since the late 1990s, Mariko Mori has fused Japanese tradition and mythology with the use of cutting-edge technology to create strikingly beautiful objects in her own vision for the twenty-first century, such as this futuristic take on a travelling tea set.

Tea and scholarly pursuits

From ancient to contemporary times the intimate relationship between tea and cultural practices has resulted in the production of fine ceramics and the collecting of scholarly items, and provided inspiration for creative thought and art.

Tea has been cultivated and drunk as a refreshing beverage in China for more than 4000 years. Chinese scholars drank tea as a form of relaxation and Chinese Zen (*Chan*) Buddhist monks took tea to freshen their minds and stay awake during long hours of meditation.

From the Tang dynasty (618–906) to the Qing dynasty (1644–1912), Chinese scholars were passionate about tea and wrote tea-inspired poetry and treatises that proclaimed its meditative and contemplative qualities. Tea huts and pavilions were built in scholars' gardens and mountainous landscapes where tea was prepared, drunk and, at times, served by attendants. The practice of drinking tea was associated with the arts of cultivating potted miniature trees, flower arrangement and burning incense. Participating in tea drinking was considered a spiritual retreat from the formalities and frustrations of everyday life, and a form of relaxation that was a part of literary gatherings involving poetry, painting, calligraphy, music and chess.

In the *Tea Classics* (*Chajing* 茶經) of 780 CE, Lu Yu 陆羽 wrote: 'It is bitter when sipped but sweet when swallowed. It is called *cha* (tea); to quench our thirst we drink boiled water, to expel anxiety and melancholy, we drink wine. To clear our heads, we drink tea'.

To make a bowl of tea, dried tea leaves were ground into powder then whisked with boiling water in a tea bowl. The most popular tea bowls in the Song dynasty (960–1279) featured black glazing, which contrasted against the white colour of the tea and bubbles in a visually appealing manner. In some Jizhou-ware bowls, a leaf pattern was created by dipping a decomposing leaf in tan glaze and placing it onto the surface of the bowl before firing.

Green-glazed stoneware was also produced during the Song dynasty and the finest examples were made at Longguan in Zhejiang province. The luminescent green celadon ware was produced with iron oxide and fired in a kiln with a reduced (oxygen-poor) atmosphere. This unique colour, similar to that of jade, made this ware popular in the domestic market and also in the export trade to other parts of Asia and the Middle East.

Pure white Ding porcelain, however, was the first classic ware to receive official patronage by the Song dynasty court. Fired in the kiln upside down in an enclosed case to protect the purity of the glaze, the rim was left unglazed and, after firing, was bound in metal.

Puer tea

Throughout history, Puer tea has been considered to have medicinal properties and has held special status as a commodity to be collected and gifted. In modern-day China, Puer tea is highly valued and is related to social and business success.

In the tradition of drying and compressing tea into solid shapes for storage, preservation and transportation purposes, in 2006 Chinese artist Ai Weiwei created a cube of tea on a new, surprising scale that represents China's burgeoning population, international trade dominance and global power.

The tea ceremony: *Cha-no-yu*

Cha-no-yu (literally: 'hot water for tea') is a Japanese tea ceremony, which aims to create relaxed communication between participants in a serene atmosphere that harmonises our life with nature. The ceremony is a ritualised method of serving tea that includes the visual and tactile contemplation of ceramic, lacquer, metal and bamboo tea utensils, as well as calligraphy, flower arrangement and landscaped gardens. It offers a profound spiritual experience through drinking tea in silent contemplation.

Five *kumidashi* cups were used for cleansing one's palette with hot water before entering a tea house. Cups like these could also be used for drinking *sencha* (leaf tea). They were created by Ōtagaki Rengetsu who established a reputation as one of Japan's greatest poets, as well as a skilled potter, painter and calligrapher. She was born to a samurai family and married into nobility at the age of sixteen. At the age of thirty-two her husband died and she chose to become a nun, taking Rengetsu ('Lotus Moon') as her Buddhist name, living a reclusive life in Chion-in temple and then Jinkō-in temple for the rest of her life. Rengetsu's calligraphy is in a flowing cursive style that was developed during the Heian period and closely associated with Japanese female literature.

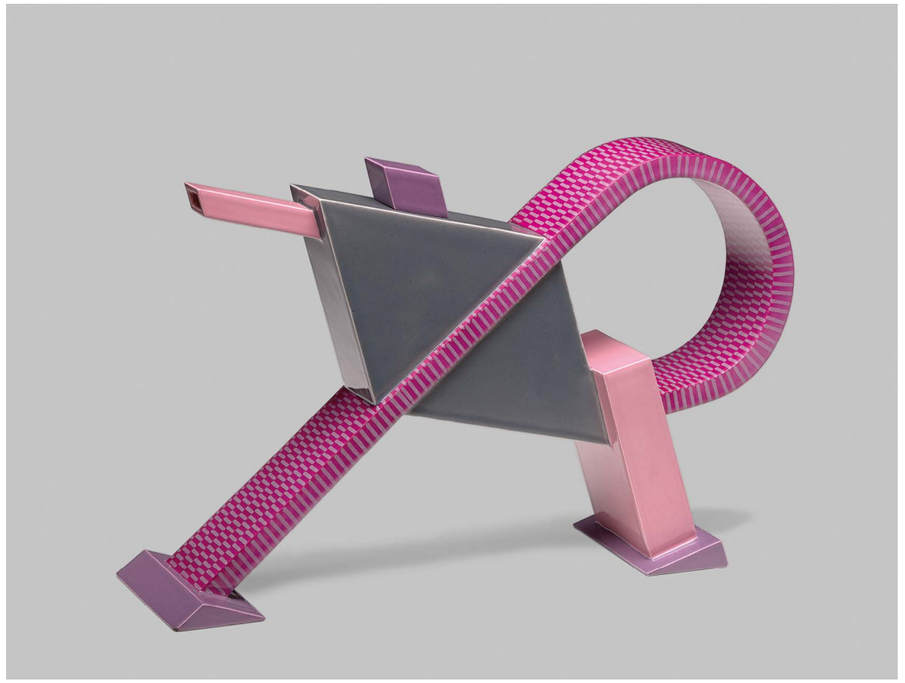
The tea ceremony, in its many different forms, remains a popular practice both in Japan and among many tea practitioners throughout the world. The Japanese tradition of *Chadō* ('The Way of Tea') brings pleasure to our five senses (sight, fragrance, taste, texture and sound) and to this day the creation of tea utensils and art objects to accompany the tea ceremony in the mediums of ceramics, lacquer, metal, paper and bamboo remains a highly respected profession and creative practice. The NGV Collection includes a selection of contemporary design works associated with the tea ceremony made by leading creators in Japan, including *Tea capsule*, 2003, by Japanese multidisciplinary artist Mariko Mori.

Since the late 1990s, Mariko Mori has fused Japanese tradition and mythology with the use of cutting-edge technology to create strikingly beautiful objects in her own vision for the twenty-first century. Travelling tea sets consist of all the parts required for blending and drinking powered tea at an outdoor location like under the maple leaves or celebrating the cherry blossoms. In Mori's futuristic *Tea capsule,* supported by Joan Clemenger AO, we can feel the historical essence and spirituality of this practice transformed into a futuristic tea set we might take on an intergalactic journey.

(left, above) **Ōtagaki Rengetsu** *Set of five tea cups (Kumidashi)* mid 19th century. Gift of Colonel Aubrey H. L. Gibson (Rtd), 1971
(left, below) **Mariko Mori** *Tea capsule (Tē kapuseru)* 2003. Purchased with funds donated by Joan Clemenger AO, 2010

‘*Cassis pot*, c. 1745, reflects the rising interest in tea drinking in France during the eighteenth century, where the practice of taking tea was reserved for the wealthy and aristocratic levels of society.’





In the late twentieth century, postmodern designers and artists were experimenting and interrogating domestic objects, such as the teapot, with an aim to shatter established ideas about style and function, as seen in this playful example of a teapot – *Pelicanus Bellicosus teapot*, 1982, by the Italian design group Memphis.



Coffee and tea service, 1983, by the American architect Michael Graves is another example of the trends in postmodern design in the 1980s, as celebrated by the Memphis design studio.

A highly fashionable pastime: tea in Europe

Tea was imported from China and made its first appearance in Europe in the early seventeenth century and in England during the early 1660s. A leaf infusion with mild stimulant properties, it was often promoted as having exceptional health-giving properties capable of curing innumerable ills. Its importation from China is directly connected with the European taste for oriental porcelain and its rise in fashion was undoubtedly linked with the production of porcelain in Europe. By the early eighteenth century, the taking of tea had developed into a highly fashionable pastime.

Cassis pot, c. 1745, held in the Collection, reflects this rising interest in tea drinking in France during the eighteenth century. In France the practice of taking tea was reserved for the wealthy and aristocratic levels of society: those who were able to afford it and the appropriate silver and porcelain equipage for serving. This teapot reflects the Chinese fashion for sprigging the white surface of a vessel with vegetal ornament although, in this case, the decorative ornament is wholly European in inspiration. The handle is modelled naturalistically in the shape of a branch that bifurcates before joining the pot at the top. Each stem terminates with two leaves and a large spray of blackcurrants, making this model relatively rare as only a handful of wares decorated with blackcurrant sprays are known. The base of the branch handle is delicately ornamented with two leaves on either side. The short, narrow spout, subtly striated to resemble a branch, has a spray of currants on either side that are tied above the spout with a delicate double bow in ribbon. The cover is decorated with a short, upright twig finial, two sprays of currants and four leaves. As an indication of its luxury status, *Cassis pot,* has been augmented with silver mounts. These are fitted over the pot's rim and cover, which has been slightly pushed out on either side to fit around the ends of the fruit sprays, a spout cover that is ornamented with a four-petalled flower and leaf, and two short chains that link the spout to the cover finial and the finial down to the handle.The teapot is heavily potted, particularly around its lower walls. The clear, glassy glaze over the exterior is quite thinly applied and in a few small areas has not taken at all. The delicacy and finesse of the applied ornament contrast noticeably with the relatively rough potting of the teapot itself.

The taking of tea had developed into a highly fashionable pastime in England as well in the early eighteenth century. It was often taken in mid afternoon, together with a light repast, to fill the gap between a late morning breakfast and the early evening meal at around 6 pm. Tea was one of the most expensive household commodities and was kept under lock and key by the lady of the house. Bohea (a black oolong tea) and green tea were stored in silver canisters in a wooden caddy, including a mixing bowl. Once the tea equipage had been brought into the room, the hot water kettle placed on its stand and the service brought on a tray, the tea was dispensed by the lady of the house using the lid of the canister as a measure. Tea was drunk with milk and sugar, the sugar kept in a solid loaf and broken into pieces to be served in a lidded sugar bowl.

Breaking convention: postmodern teapots

A playful example of a teapot in the NGV Collection is *Pelicanus Bellicosus teapot,* 1982, by the Italian design group Memphis. By the late twentieth century, postmodern designers and artists were experimenting and interrogating domestic objects, such as the teapot, with an aim to shatter established ideas about style and function.

Led by the Swiss-born designer Ettore Sottsass and encompassing a large group of architect-designers, Memphis first launched its startlingly new works at the Milan Furniture Fair in September 1981 and emerged over the ensuing decade as a highly fashionable cultural phenomenon. Avoiding the restraint, conventional 'good taste' and emphasis on functionally derived design of much twentieth-century modernism, Sottsass and the Memphis associates designed works with a sense of wit, provocation and vitality. They experimented with form and materials, producing unlikely combinations of scale, shape and colour. Sources of inspiration ranged from ancient Egyptian art to the stylistic eclecticism of the postmodern era, as Matteo Thun explained, 'The courage to break the rules, to question convention, to design differently. A ceaselessly enquiring mind generates new extremes of language as the alternative to predictable, unimaginative functionalism'.

In 2011, on the occasion of the thirtieth anniversary of Memphis's founding, design commentator Emma O'Kelly described the movement and its works as, 'The design equivalent of big shoulder pads and leopard print leggings, Memphis furniture was brash and gaudy, and came in garish colours. Its quirky shapes and so-bad-its-good aesthetic deliberately broke all the rules of the "clean design" practised and preached by Modernism. It was an overnight sensation and quickly morphed into a cultural movement and a symbol of "New Design"'.

Coffee and tea service, 1983, by the American architect Michael Graves is another example of the trends in postmodern design in the 1980s, as celebrated by the Memphis design studio. This service exemplifies Graves's highly decorative approach to design during the 1980s. His playful use of colour and materials directly challenged long-held modernist principles of clean, streamlined forms with minimal decoration, seen in the sky-blue plastic finials, the mock ivory handles and the black bakelite feet. Graves's designs often referenced past styles and this service pays particular homage to Josef Hoffmann's architecturally inspired designs of the early twentieth century.

(p. 80) **Mennecy Porcelain Factory, Mennecy** (manufacturer) *Cassis, teapot* c. 1745. Presented through the Art Foundation of Victoria by Mr Peter Wyne Morris, Governor, 1992
(p. 81, above) **Matteo Thun** (designer) **Memphis, Milan** (design group) **Alessio Sarri Ceramiche, Florence** (manufacturer) *Pelicanus Bellicosus teapot* 1982. Purchased with Admission Funds, 1991
(p. 81, below) **Michael Graves** (designer) **Alessi, Italy** (manufacturer) *Coffee and tea service* designed 1983, manufactured 1985. Purchased, 1984

Tea and technology

Ceramic objects by Melbourne-based designers Ben Landau and Lucile Sciallano of Alterfact studio explore a new perspective on the relationships between craft and technology. Rejecting the modernist maxim of 'form follows function', the designers create wildly decorative domestic objects, drawing into focus the emergence of a new, organic high-tech aesthetic language only made possible by the advent of computer-aided design, 3D printing and robotics.

These teapots from their *Teapot Menagerie*, 2017, series, generously supported by Dr Sarah Tiffin and Andrew Clark are made by 3D clay printers that the designers have built themselves. Driven by computer code, they print with extruded clay in three-dimensional space. The printers and the resulting objects herald the emergence of a new wave of small-scale, high-tech distributed manufacturing that is sweeping the globe – what some call the twenty-first-century post-industrial period.

Landau and Sciallano take inspiration from the seminal essay *Ornament and Crime* (1913), written by modernist architect Adolf Loos who argued that the highly ornate designs of the time caused objects to rapidly go out of style and thus become obsolete. Loos was alluding to a new moral design code of twentieth-century modernism – a period of design where ornament was stripped away and replaced by seemingly more efficient systems for the production of standardised objects and buildings that could be produced on an industrial scale, and be deployed universally across geography, culture and local context.

Programmed, the 3D printers tirelessly create the ever-changing visual language of technology, where the mechanical method of extruding the clay, the forces of physics and material properties of the clay itself define the end product, each a small marker of a rapidly emerging world where designers design systems of making, and where ornament is fine.

The brightly coloured teapots not only represent the formal challenge of creating works through the medium of 3D printing, but they also interrogate the relationship between function and aesthetics. For Landau and Sciallano, 3D printing with clay remains somewhere at the intersection of handmade and industrial processes. These teapots, therefore, cannot be classified simply as either functional design or purely aesthetic objects. They sit in a liminal space between design and art, and question how functional an object built for function needs to be.

These modern iterations of the humble teapot along with all the examples of tea-related objects in the NGV Collection attest to the enduring influence of tea culture. From the stoneware produced in China for scholarly pursuits and the utensils created to accompany the tea ceremony in Japan to the porcelain teapots from eighteenth-century Europe and the playful designs of the twentieth-century, it is clear tea, and the cultural practices and rituals surrounding it, has had an impact on art and design, and will continue to do so for years to come.

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Alterfact *Totem, teapot from the Teapot Menageria* collection 2017. Purchased with funds donated by Dr Sarah Tiffin and Andrew Clark, 2017

The articulate landscape of Thomas Clark

Conservators can spend long periods with individual artworks, carefully and slowly analysing, treating and restoring a single work. They also undertake deep research into artists and social, historical and personal contexts, to inform the unique conservation process. During conservation treatment of a landscape painting by British-born artist Thomas Clark from the 1860s, a trip to Nigretta Falls in Western Victoria not only enabled a deeper understanding of the environment Clark was depicting, but ultimately uncovered the artist's original intention for the work.

BY CAITLIN BREARE

Conservation treatments often spark curiosity, which is why I found myself driving four hours due west of Melbourne on a warm summer's afternoon last January. My smartphone announced my arrival and I walked over to a lookout point at the edge of the dusty carpark that sits at the end of an equally dusty access road, surprised to see the exact view of Nigretta Falls I had travelled for. It was the same view I had been examining closely for months, in an oil-on-canvas painting from the 1860s, *The Upper Falls on the Wannon*, 1867, by British-born colonial artist Thomas Clark. It is one of a half dozen or so canvases he produced of the Nigretta Falls and the nearby Wannon Falls, about a twenty-minute drive from Hamilton. Most of Clark's known paintings are landscapes of Western Victoria and around Melbourne, which offer distinctive impressions of the Victorian countryside in its early years of European settlement. That day, I stood steps from where Clark must have been when he first sketched the site more than 150 years ago.

In the conservation studios at the NGV, I had previously documented, researched and analysed the painting. The conservation treatment involved unpacking a multilayered restoration history. Twentieth-century restorations carried out before the painting was donated to the NGV in 2004 by generous supporter Dr Joseph Brown AO OBE involved materials and treatment philosophies that are no longer deemed appropriate by today's conservation standards but were common in earlier times. Large areas of the composition were overpainted to mask abrasion (wear to the paint layer caused by unsuitable cleaning methods). This was a much faster but less sympathetic approach to today's method of inpainting areas of damage only, with a focus on minimal intervention and honouring artistic intent. A thick resin varnish layer had become discoloured yellow and embrittled with age. The final layer was a thick wax surface coating.

As I began the slow and careful conservation process, the artist was gradually revealed to me as the original paint was uncovered. Once the cleaning was complete, I began reconstructing what was lost through damage by retouching. Using tiny brushes and paint that could be easily removed by a future conservator, the process was slow. Overall, I will have spent around eighteen months working on this painting. But through close and extended looking at the artwork Clark's working process revealed itself, and I could begin to appreciate his original intentions through the many movements and micro-decisions he made as he worked up the picture.

Learning about Clark's practice as I worked on his painting – how he prepared his canvas, sketched out his composition, the types of paints and brushes he used and how he handled them – revealed little about the person behind the work. There is scant surviving evidence that provides a sense of his character and there are numerous gaps in biographical information. This is despite his accomplishments in the artistic circles of Melbourne in the second half of the nineteenth century. Clark was appointed Instructor and Master of the fledgling National Gallery School of Design in 1870, charged with preparing students to progress to the National Gallery School of Art with Eugène von Guérard at the helm. Clark would retire by 1876 due to ill health, but in these years he was instrumental in the development of formal art education in Australia and taught some of the most talented artists of the next generation, including Tom Roberts, Jane Sutherland and Frederick McCubbin. Many major institutions around Australia and several Victorian regional galleries hold his works. The Hamilton Gallery brought the art of Thomas Clark to light in the 2013 exhibition *Exposing Thomas Clark: A Colonial Artist in Western* Victoria.[1] In the absence of correspondence, journals, or descriptions from his contemporaries, the contributors to the catalogue acknowledge their reliance on what can be gleaned from media reports and job applications that survive in archives for details of his personal life and artistic practice.

Clark was a skilled draftsman and engraver, and taught drawing more often than painting in Britain and Australia, though very few of his sketches survive. Underdrawing – the preliminary sketch of the composition made directly on the canvas before applying paint layers – is visible using infra-red reflectography and can be seen with the naked eye in thinner areas of paint, which naturally become more transparent over time. Clark used a dry medium, such as pencil or charcoal, and his execution was loose and confident.

His paint handling reflects this free-flowing sketching. Building the paint surface in layers, beginning with thin washes of colour used to block in the different areas of the composition, he then works up the rich and rugged landscape with contrasting paint textures, from flat opaque colour to thick impasto applied with brushes and a palette knife, before finishing with transparent glazes and bright scumbling (where an area of paint is modified by lightly applying opaque paint on top). This sequence reflects the painting technique of English landscape painter John Constable, whose distinctive style is echoed here, including his soft-colour palette and deliberate lack of high finish.[2] Constable recommended a young Clark for enrolment at the Royal Academy School of Painting, London. Clark would have been familiar with his technique, along with other British Romantic painters, as he studied and developed his skills before leaving England in the early 1850s when he was in his early thirties.

While Clark looked to British painters, his celebrated contemporary Eugène von Guérard was painting in the tradition of German Romanticism. The NGV holds in its collection *The Upper Wannon Falls on Kennedy's Station in Victoria*, 1857, a meticulous sketch of the Nigretta Falls by von Guérard in pen, ink and wash over pencil from almost the exact vantage point as Clark's painting.[3] Both exercised artistic licence: von Guérard heightened the dramatic grandeur of the setting with an elevated viewpoint, while Clark removed the trees in the foreground for an unobstructed view of the picturesque setting. In contrast to von Guérard's crisp and detailed Australian landscapes in a high-key palette, Clark presents us these same settings with a distinctly British perspective.

Clark's palette prompted questions during treatment. The blue-green on the rocks brought to mind the blue leaves of Dutch flower paintings, a strange and unintentional result of the practice of producing deep glossy green leaves by painting a transparent glaze containing yellow lake pigment over layers of blue, only for that yellow pigment to fade with time to betray an otherwise hyperreal depiction.[4] Glazes are also often more sensitive to cleaning, which led me to wonder if these blue areas on Clark's rocks might have once been a deeper mossy green, but were victim to overcleaning or a fugitive colourant in a glaze. Seeing the Falls in person proved me wrong: these rocks were spotted with blue-green lichen that accrued in-between rocks in exactly the way Clark had painted them.

The unusual salmon and apricot colours Clark used to render these rocks are also true to reality, these tones typical of the distinctive rhyolitic volcanic rock found on the site.[5] While some of the trees in the middle distance look more at home in the English countryside, his depiction of twisted dead eucalypts at the water's edge surpasses most of his contemporaries.

I stood at the lookout and contemplated Clark's translation of this scenery into paint and I imagine he was captivated by it. I could now see he was an artist looking closely at this environment; his lack of high finish belying his incisive observations. I returned to Melbourne with renewed appreciation for landscape painting as the articulate interface between painter and place.

CAITLIN BREARE IS NGV CONSERVATOR OF PAINTINGS. EXPLORE *THE UPPER FALLS OF THE WANNON,* 1867, ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/WORK/75822





(pp. 84–5) **Thomas Clark** *The Upper Falls of the Wannon* 1867. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

(left) Thomas Clark's *The Upper Falls of the Wannon* 1867 mid-treatment, with varnish removed from the right half and left edge, and overpaint removed in the upper right corner
(above) **Eugene von Guérard** *The Upper Wannon Falls on Kennedy's Station in Victoria* 1857. Felton Bequest, 1960



Drawing real and imaginary worlds

Drawing is one of the oldest forms of visual expression, and the NGV Collection includes drawings from the 1400s to the present day. The five contemporary artists presented here all use the medium in their own unique ways, from gestural mark making to controlled photorealism. Their drawings invite us to explore real and imaginary worlds, from tranquil seasides to bustling cities, a futuristic urban landscape and meditative scenes from daily life.

BY KATHARINA PRUGGER



Yamagami Yukihiro *Shinjuku calling* 2014

Shinjuku Station in Tokyo, Japan, is the world's busiest train station and the subject of Yamagami Yukihiro's installation *Shinjuku calling*, 2014. Kindly supported by Esther Frenkiel OAM and David Frenkiel, the work comprises two parts: a meticulous pencil drawing of a streetscape provides the surface onto which a video is projected. The drawing depicts an external view of the station, with pedestrian crossings, elevated railway tracks and neon-adorned buildings, while the video projects ghostly footage of passing pedestrians, trains and traffic, as well as the changing light as day passes into night. It is a complex, multifaceted evocation of place imbued with a melancholic sense of transience.

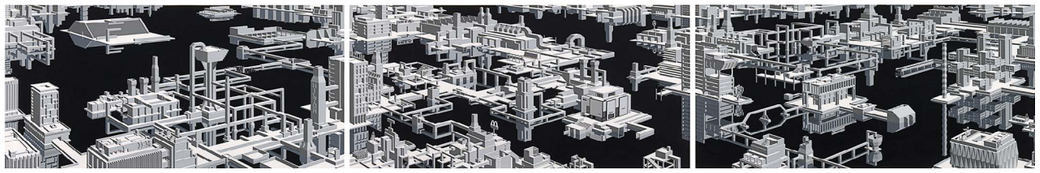
Jorge Méndez Blake *Bartlebooth monument* 2011–15

Jorge Méndez Blake's suite of drawings *Bartlebooth monument*, 2011–15, supported by 2015 NGV Curatorial Tour donors, presents the conclusion to an unfinished fictional project described in the novel *Life: A User's Manual* (1978) by French writer Georges Perec. One of the protagonists in the novel is the millionaire Percival Bartlebooth, who embarks on a life-long project. After learning to paint with watercolours, Bartlebooth produces 500 paintings of ports and beaches while on a twenty-year trip around the world and dispatches the works to a master craftsman in Paris to turn into jigsaw puzzles. After his travels Bartlebooth returns back to France and begins to assemble the jigsaws. Once completed, he sends each reassembled painting back to the port where it was painted. Exactly twenty years after its creation, the painting is placed in a detergent solution, until the colours dissolve, and the blank paper is returned to Bartlebooth, leaving no trace of his life's work. Tragically, Bartlebooth dies while working on a jigsaw, having finished only 438 of the planned 500 puzzles.

Méndez Blake imagines the missing sixty-two drawings of Bartlebooth's ports and beaches, and depicts them in the process of fading into nothingness.

(left) **Yamagami Yukihiro** *Shinjuku calling* 2014 (still). Purchased with funds donated by Esther Frenkiel OAM and David Frenkiel and NGV Foundation, 2016
(above) **Jorge Méndez Blake** *Bartlebooth monument* 2011–15 (detail) Purchased with the assistance of the 2015 NGV Curatorial Tour donors, 2017





Olga Chernysheva
Untitled (In December) 2015

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

(above) **Olga Chernysheva** *Untitled (In December)* 2015. Ruth Houghton Bequest, 2016

Richard Giblett
Sump system 2015–6

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

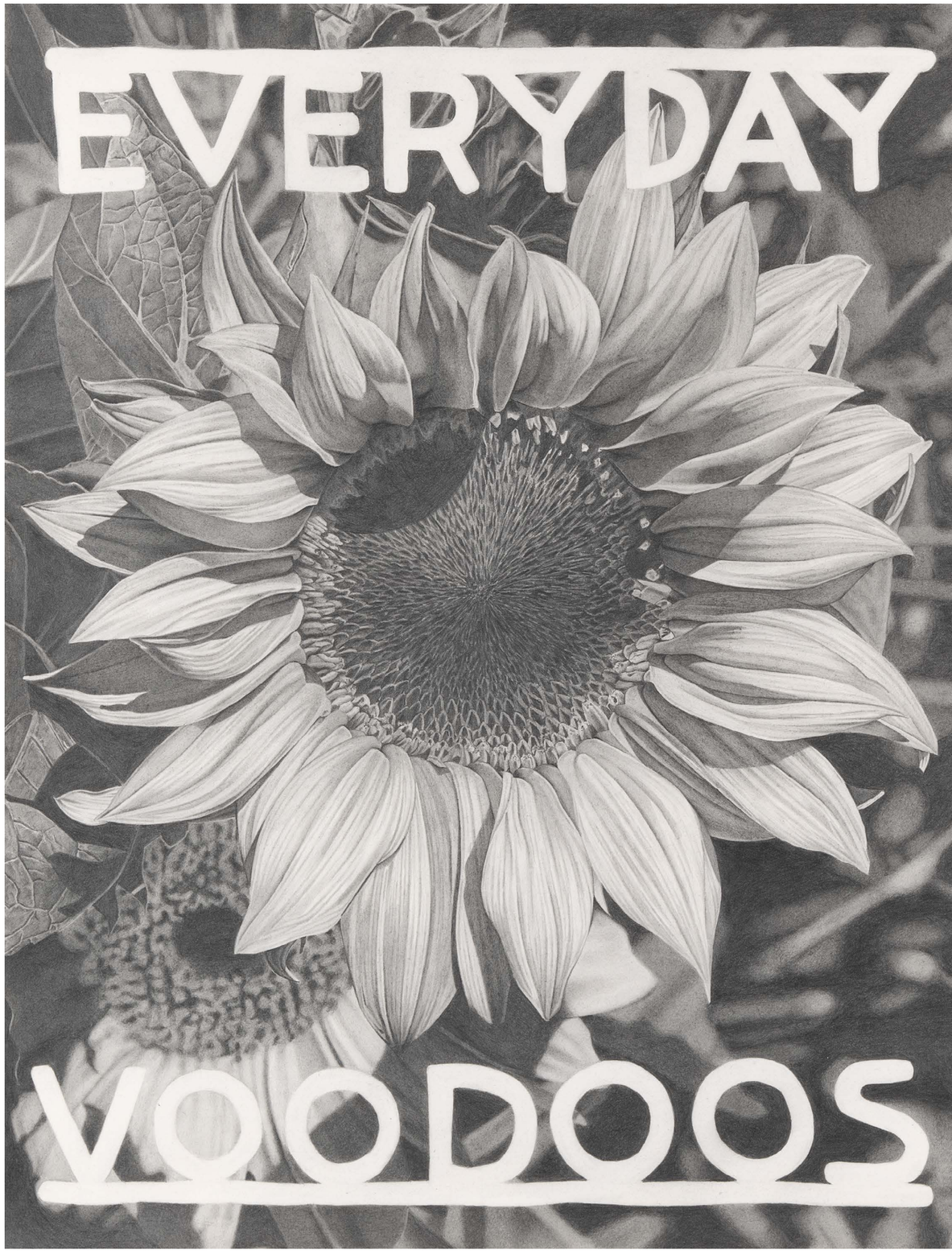
(centre) **Richard Giblett** *Sump system* 2015–6. Purchased, Victorian Foundation for Living Australian Artists, 2016

Riley Payne
a season for every day 2014–5

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

KATHARINA PRUGGER IS NGV ASSISTANT CURATOR, CONTEMPORARY ART.

(right) **Riley Payne** *a season for every day* 2014–5. Purchased, Victorian Foundation for Living Australian Artists, 2016



GIVING

THIS LOVE OF MINE

The passion of one individual can contribute to a legacy that lives on for generations to learn from and take pleasure in. Through the NGV's bequest program and the pairing of particular works with supporters' areas of interest, extraordinary works of art and design from around the world have joined the NGV Collection. The generosity of David Richards and his passion for fashion is testament to this.

BY ANNA KOPINSKI AND DANIELLE WHITFIELD



Since its beginnings in 1861, the NGV Collection has charted the world, sharing the history and development of Australian and international art, through to contemporary art, design and architecture. Today, the Gallery has more than 75,000 works, many acquired through the generosity of our community: through financial donations, gifts of works of art, endowments and bequests.

Alfred Felton's bequest of 1904 transformed the NGV Collection by enabling the institution to purchase significant art from all over the world and providing the opportunity for audiences to connect with a broad and rich range of works.

The Felton Society, established in 2004, was formed to encourage our community to follow in Alfred Felton's footsteps by bequeathing a gift to the NGV in their will to further the growth of the Collection for generations to come.

David Richards was one of the founding members of the Felton Society, bequeathing a part of his estate to the NGV for the development and promotion of costume. Having studied librarianship, architecture and fine arts, David was a creative spirit, whose personal interest in the arts led him to theatre, as an actor and set designer and, then later, as a costume designer.

During his lifetime, David was a member of the NGV, Australian Ballet, Melbourne Symphony Orchestra, Melbourne Theatre Company and State Opera. He travelled widely, exploring his love of the arts and visiting the great cultural institutions of the world. An active philanthropist with a passion for fashion, David created a powerful design legacy at the NGV, with the establishment of the David Richards Bequest, following his passing in 2015.

Through David's generosity, the NGV has been able to acquire several outstanding works for the Fashion and Textiles Collection, enabling future generations to be as inspired by design as he was.

For the NGV's exhibition *The House of Dior: Seventy Years of Haute Couture*, 2017, the Gallery was able to commission and acquire two new couture works, funded through the David Richards Bequest and Supporters of Fashion and Textiles.

Look 10, Bar coat, designed 2012, made 2017, featured in Raf Simons's first collection for Christian Dior. The presentation drew heavily on the traditions of the couture house and the style codes of its founder. This red cashmere coat follows the silhouette of the original and iconic *Bar suit* of 1947. It also demonstrates Simons's minimalist design sensibility, underscored by an appreciation of line and form.

The second work, *Spirit of Herbarium (Essence d'Herbier),* 2017, is from Maria Grazia Chiuri first couture presentation for Dior in Paris, January 2017. Chiuri was the first female artistic director to be appointed at Christian Dior.

Spirit of Herbarium references an early sample produced exclusively by French embroidery house Rébé for Christian Dior in the 1950s. Chiuri has used the exquisite floral design and motifs to form the embroidered surface of this dress, combining a sense of house history with her own youthful and romantic vision for couture. The embroidery took several thousand hours to complete.

These two acquisitions brought recent French haute couture pieces to the NGV and in the exhibition, *Bar coat* was innovatively displayed with video that revealed the process of creating the garment in the workrooms at the House of Dior.

Through the generosity of the David Richards Bequest and Supporters of Fashion and Textiles, a third work has been recently acquired from Viktor&Rolf's *Fashion Statements* collection, haute couture spring–summer 2019. The collection comprised eighteen oversized, tulle dresses emblazoned with humorous one-liners. The slogans were inspired by Instagram captions, memes and souvenir T-shirts. Typical of Viktor&Rolf's work, the collection combined exaggerated form, delicate fabrics and ironic messaging to reflect on the contradictions of contemporary culture. *Look 4, F* this I am going to Paris*, 2019, juxtaposes qualities of dreamy perfection, expressed in laser-cut layers of pastel pink tulle, bows and flounces, with a large Pop Art–inspired declaration. The use of tulle is a Viktor&Rolf signature, apparent in earlier collections such as *Cutting Edge Couture*, spring–summer 2010 (of which the NGV owns one work). This gown is an excellent example of the designers' playful and technically sophisticated approach to fashion.

The Felton Society acknowledges and celebrates the future philanthropy of our community. Every thoughtful consideration through a bequest not only honours the donor, but also has a lasting influence on the breadth and diversity of works represented in the NGV Collection for our community to enjoy.

ANNA KOPINSKI IS NGV HEAD OF BEQUESTS AND PLANNED GIVING. DANIELLE WHITFIELD IS NGV SENIOR CURATOR, FASHION AND TEXTILES. TO FIND OUT MORE ABOUT BEQUESTS AND GIVING VISIT NGV.MELBOURNE/SUPPORT-US/NGV-FOUNDATION/BEQUESTS/



(left) **Christian Dior, Paris** (couture house) **Raf Simons** (designer) *Look 10, Bar coat* 2012 (designed); 2017 (made, autumn–winter 2012–13). David Richards Bequest, 2018
(right) **Christian Dior, Paris** (couture house) **Maria Grazia Chiuri** (designer) *Spirit of Herbarium (Essence d'Herbier)* 2017 (spring–summer). David Richards Bequest and NGV Supporters of Fashion and Textiles, 2018

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child and mother

10 September 2020

Curated by Del Kathryn Barton and inspired by the impressive oeuvre and unique aesthetic of Patricia Stewart, Child and Mother is a rich visual exploration of relationships and connection. Featuring new works by Del Kathryn Barton, Patricia Stewart, and works from the Cunningham Dax Collection.

Del Kathryn Barton
the glow is freed (detail) 2020
acrylic, gouache, oil stick,
dupion silk border on paper
155 x 110 cm

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ANOTHER LOOK

Explore the influence of real and imagined times and places, from Japanese Modernism to a contemporary painting inspired by historical church architecture, a chandelier inspired by an antique Han dynasty lamp, and a planetary perspective.

BY ANNIKA AITKEN, WAYNE CROTHERS, DR SIMON MAIDMENT AND DAVID HURLSTON



Japanese Modernism

Discover a vibrant collection of Japanese art from the first half of the twentieth century, including paintings, prints, design and fashion, in Japanese Modernism.

During a brief window between the destruction caused by the Great Kantō earthquake of 1923 and the calamities of the Pacific War (1942–45), the Japanese cities of Tokyo and Osaka developed into some of the world's most vibrant and modern metropolises. Bustling streets filled with glamorous department stores, fashionable cafes, popular movie theatres, swinging dance halls and high-tech transportation catered to a new generation of confident and financially liberated youth, who challenged conservative views and delighted in disrupting the establishment by making their own lifestyle choices.

This new generation represented the arrival of modernity in Asia and, in turn, spurred the inspiration, iconography and dynamism behind a movement that energised Japanese creativity and innovation during the early twentieth century. *Japanese Modernism* features large-scale paintings with life-size figures alongside fashion of the 1920s and 1930s, including women's and men's kimonos and related accessories. Decorative arts objects include beautifully crafted glassware, lacquerware and bronzeware, and popular culture is represented by street posters, magazines and graphic design.

MY TOP PICK
FASHION OF THE *MOBO* (MODERN BOY)

Annika Aitken, NGV Assistant Curator, Asian Art, shares some of her favourite pieces from *Japanese Modernism.*

Sharply dressed and following the latest fads, the young, modern, male city dweller was described as having an international outlook, while also being a loyal Japanese citizen. During the working day *mobo* would usually wear a Western-style suit and hat; however, for social gatherings and formal occasions, many still favoured kimono and accompanying apparel. While the modern boy's traditional outer attire appeared sombre, adorned simply with a small family crest, gradual familiarisation would reveal the wearer's personality and interests through glimpses of their *nagajuban* kimono undergarments and the inner lining of their *haori* coat. These may be shared during the appropriate moment at a party, or perhaps during relaxed personal encounters.



Nagajuban were often covered with lively repeating patterns known as *omoshirogara* (interesting or amusing designs) that brought to life a modern boy's hobbies and interests including records, cars, boats, planes and zeppelin airships, or the latest sports craze such as tennis, golf and athletics. *Haori* coats were dark and plain on the outside, but concealed sophisticated illustrations on the *haura* interlining, providing an insight to the wearer's interests and the dramatic transformations that Japan had experienced over the previous fifty years.

Diagonally divided scenes contrasting images of traditional and modern Japan was a popular format for *haura* jacket interlinings. A nostalgic scene of olden-day travellers camping at the foot of Mount Fuji is juxtaposed with a cityscape celebrating Japan's modernity, featuring biplanes flying over an idealistic Tokyo skyline with New York–inspired skyscrapers. On other coats in the exhibition, samurai on horseback gallop across a battlefield alongside contemporary warriors in modern tanks; a scene of travellers from the past walking the Old Tōkaidō Road is illustrated with Japan's first long-distance deluxe train; and the filmset of a historical samurai drama is contrasted with a futuristic city scape of streetcars, bicycles and cars.

SEE VIRTUAL EXHIBITION AND TOUR OF *JAPANESE MODERNISM* AT NGV.MELBOURNE/JAPANESE-MODERNISM. *JAPANESE MODERNISM* HAS RECEIVED GRANT FUNDING FROM THE AUSTRALIA-JAPAN FOUNDATION OF THE DEPARTMENT OF FOREIGN AFFAIRS AND TRADE, FOR WHICH THE NGV IS DEEPLY GRATEFUL.

(left) Installation view of *Japanese Modernism* at NGV International
(right) **Japanese** *Men's long kimono with modernist motif, record, boy character and dog* 1920–40. Maureen Morrisey Bequest, 2018

‘The works were made during a three-month residency as part of an exhibition in Venice that explored notions of faith and belief systems … Christensen and the other two Australian artists were each allocated a church within the city in which to make work.’

——— DR SIMON MAIDMENT

Nadine Christensen *CMYK* 2006

Nadine Christensen’s painting *CMYK*, 2006, is a four-panel painting, using acrylic paint on board, designed to be presented freestanding on the floor of a gallery. The works were made during a three-month residency as part of an exhibition in Venice that explored notions of faith and belief systems, involving three Australian artists and three artists from Italy. Christensen and the other two Australian artists were each allocated a church within the city in which to make work for the exhibition *Silenzi* (or *Silence*, held at the Palazzo delle Prigioni, Venice). The work recalls the rich history of church altarpieces in art. The historical church architecture rarely affords an artist an unadorned, flat wall, as Christensen discovered. The articulated form of *CMYK*, with its multiple panels of different scales, its angled display and hinged backs, relates in particular to the winged altarpiece, which came into prominence in the fifteenth century. Jan and Hubert van Eyck’s *Ghent altarpiece*, 1432 (Saint Bavo’s Cathedral, Ghent), is the most renowned example of these, with its unique use of perspective, depths and multiple vanishing points making it a continued source of inspiration and study.

The flatness of Christensen’s paintings, *CMYK* included, are a signature aspect of her approach to imaging making. Scale is used to denote foreground and background, rather than a customary loss of contrast, intensity of hue, or focus as one expects to find in more ‘naturalistic’ painting. Christensen shares this approach of depthless painting with a number of her contemporaries, Melbourne painters with practices coming of age during the 1990s, such as Raafat Ishak, Clare Firth-Smith, James Lynch and Amanda Marburg. Christensen, however, is the most overt in her references to the work and figure of John Brack in her paintings (including the uncanny insertion of the Australian cars into two panels of *CMYK*). Although she uses large slabs of colour within her scenes, in fact, these textures are only in the image and not on the surface of the work; an effect she has intensified in the subsequent years, painting these surfaces with a *trompe l’oeil* effect, rendering and implying, rather than embodying, these textures.

Christensen’s paintings engage with the possibilities and shortcomings of the image, and depiction more broadly. In *CMYK*, for instance, clearly recognisable in three canvases are stone circles, specifically Stonehenge with its iconic combination of standing sarsens and trilithons. Dating back to the Neolithic period, the use of these circles, and the significance of sourcing materials from specific locations for them, remains a fertile ground for enquiry. They are a symbol of faith or belief that remain unknowable yet are quietly and monumentally present. Christensen’s painting depicts their relationship to solar, lunar and celestial alignments with the moon and the earth, while the opaque significances of the past, and the limits of imaging faith (let alone the complexities of the earthly world), are symbolised in the final panel, a colour spectrum emblazoned with CMYK.

Together, the symbolism of light in the Christian faith, and the fundamental ordering principle of light for these heathen circles of stone (they are erected in relation to the light of the sun arriving to earth, either directly or via the surface of the moon), underly Christiansen’s making of the work in a Venetian church. There is a wonderful parallel made in this painting between the earthly stumbling attempts of capturing and translating faith to a canvas – the immaterial to the material – with that of the process of translating light (which is made up of Red, Green and Blue) to the page (in the case of printing, Cyan, Magenta, Yellow and blacK inks, or CMYK). The colour range of light far extends beyond the capacity of that of ink; no matter how much one blends them together, all that is possible is a dulled facsimile of the original. *CMYK* is nothing more or less than a reverie on humankind’s always-failed attempts to render that which is outside the gamut, outside comprehension and depiction, into word or image.



Nadine Christensen *CMYK* 2006 (detail)
Purchased, Victorian Foundation for Living Australian Artists, 2019

Ai Weiwei *Chandelier with restored Han Dynasty lamps for the Emperor* 2015

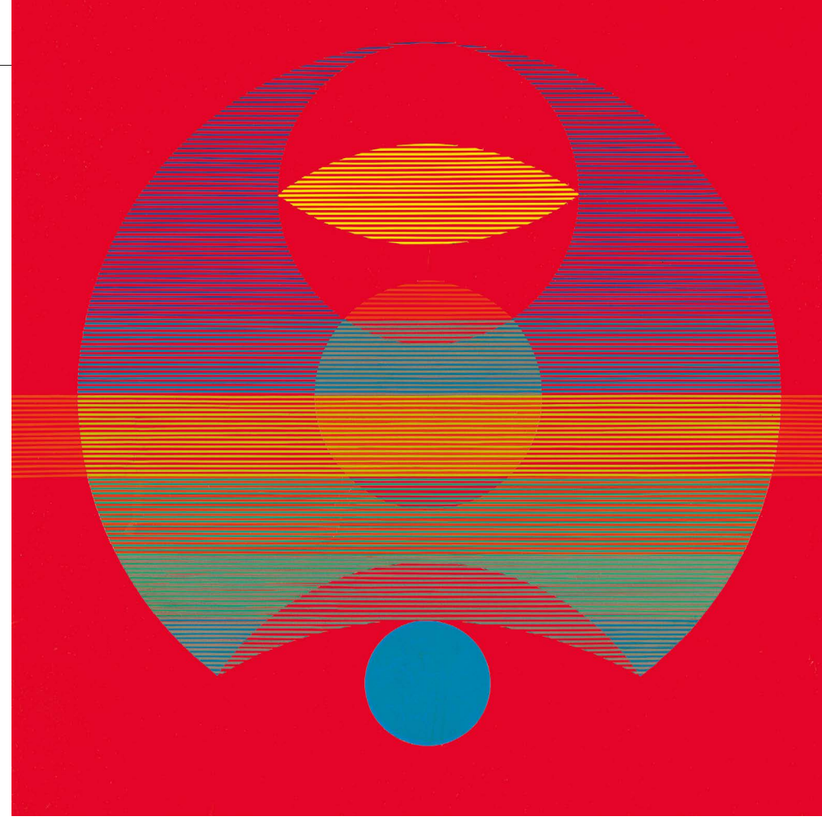
Commissioned by the NGV for the 2015–16 exhibition *Andy Warhol | Ai Weiwei* and supported by Loti & Victor Smorgon Fund, *Chandelier with restored Han Dynasty lamps for the Emperor,* 2015, is part of a series of light installations and chandelier forms that Ai Weiwei has produced since 2002. The shape of the work is inspired by an antique Han dynasty lamp discovered in an emperor's tomb and said to represent eternal life and light. As the artist has noted:

> The emperors truly believed that the afterlife would be just like life above ground. They had precious burial objects made from heavy materials, such as porcelain, jade, jewellery and even clothing made of jade. They tried to prevent the body from disappearing after death. The underground tombs were illuminated by candle-lit lanterns – they called them 'eternal lights'.

Comprising thousands of interwoven crystal prisms, Ai's monumental chandelier creates a lavish spectacle of light refracted through multiple forms, oscillating between opulence, beauty and extravagant kitsch. As an antique, imperial form reproduced at an immense scale through modern manufacturing techniques, Ai's chandelier also invites us to reflect upon the relationship between antiquity and modernity, and the global trade in Chinese decorative arts.



Ai Weiwei *Chandelier with restored Han Dynasty lamps for the Emperor* 2015. Loti & Victor Smorgon Fund, 2017



Stanislaus Ostoja-Kotkowski *The planet* 1966

The artist of the work on this issue's cover is Stanislaus Ostoja-Kotkowski. Born in Poland in 1922 and arriving in Australia in 1950, he was a pioneer in the field of image and sound technology and his experimental art projects, incorporating projected light, laser optics and audio-visual effects, are recognised as some of the earliest to have occurred in this country. As a visual artist he is best known as a leading exponent in the style of Op art – a form of geometric art which came to prominence in the 1960s where visual effects are created using bright colours and optical patterns that appear to shimmer and vibrate.

In addition to his distinctive approach to painting Ostoja-Kotkowski explored a wide range of techniques. One of the first artists to experiment with computer graphics, his practice traversed diverse processes such as stained glass, theatre design, filmmaking, kinetic sculpture and fabric design.

Completed in 1966 *The planet* comprises thin strips of coloured plastic adhered to a red painted background. While it consists of simple geometric forms the work has immense visual energy and reflects the artist's interest in using novel techniques to create striking effects. Brought into the NGV Collection through Dr Joseph Brown AO OBE, the visually pulsating linear structure and bright fluorescent colours captures a sense of the power of the universe and the place of humanity within in.

DAVID HURLSTON IS NGV SENIOR CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS TO 1980. ANNIKA AITKEN IS NGV ASSISTANT CURATOR, ASIAN ART. WAYNE CROTHERS IS NGV SENIOR CURATOR, ASIAN ART. DR SIMON MAIDMENT IS NGV SENIOR CURATOR, CONTEMPORARY ART.

Stanislaus Ostoja-Kotkowski *The planet* 1966. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

MAKING NEWS

NEW ACQUISITIONS

REMBRANDT HARMENSZ. VAN RIJN AND GIOVANNI FRANCESCO ROMANELLI

Misha Agzarian

Through a generous gift from the collection of James O. Fairfax AC, presented by Bridgestar Pty Ltd, the NGV is delighted to welcome a number of etchings by Rembrandt Harmensz. van Rijn into the Collection, as well as a painting by Italian Baroque artist Giovanni Francesco Romanelli.

An incredibly important artist from the seventeenth century, Rembrandt completed more than 300 etchings and redefined the technical and creative standards of the medium. His work covered a range of subject matter including landscapes, biblical stories, self-portraits and portraits. As a part of this gift, the Gallery was grateful to receive what is thought to be the last of Rembrandt's landscape prints *Landscape with a sportsman and dogs,* c. 1648. Influenced by a sixteenth-century Venetian landscape print in the artist's own collection and printed on fine Japanese paper, this work is significant within Rembrandt's oeuvre and an exciting addition to the NGV Collection (read more about these works on pages 14–6).

Through the late James O. Fairfax AC's generosity, the NGV is also honoured to formally acquire a painting by Giovanni Francesco Romanelli, *The three Marys at the sepulchre*, c. 1641. Painting a well-known narrative from the New Testament, Romanelli's use of oil on copper illuminates the paint surface and highlights his distinctive colour choices.

The addition of these outstanding works to the NGV Collection would not be possible without the support of the late James O. Fairfax AC. We are grateful to Bridgestar Pty Ltd, under the leadership of former and current Managing Directors Allen Robinson and Joseph Galea, for presenting these works to the NGV and enriching the Collection for many years to come.



COMMUNITY

COMMUNITY SESSIONS

Andrea Stahel and Michele Stockley

On 27 June, we were thrilled to be able to open the Gallery for select sessions prioritising some of the community's most vulnerable and isolated. With the support of the Drummond Foundation and Study Melbourne, across three sessions visitors enjoyed the opportunity to connect with art and each other in a safe environment.

We offered a relaxed session with reduced sensory stimuli and fewer people for those who find it difficult to visit the NGV during busier times. This includes people with disability, mental health challenges or autism, and older people. In addition, a dedicated session was held for international students studying in Melbourne, many of whom are isolated. Students relished the opportunity for social engagement in a COVID-safe environment.

The positive response the NGV received for these sessions highlighted the importance of the Gallery as a place for our community to meet and connect during challenging times.

SUPPORTED BY THE DRUMMOND FOUNDATION AND STUDY MELBOURNE.



USING ART-MAKING TO SUPPORT AUTISTIC CHILDREN

Andrea Stahel

As many of us appreciate, art-making can be incredibly meditative and, in difficult times, a source of solace. This year has brought new challenges for children as they adapt to changes in their education, family and social lives. Children can often find disruptions to their daily routine challenging, but for autistic children this can be especially distressing. In response to this unique situation, the NGV wanted to demonstrate how art-making can be used to support autistic children.

Through the NGV's partnership with La Trobe University, the NGV is fortunate to collaborate with The Olga Tennison Autism Research Centre (OTARC), Australia's first centre dedicated to autism research. As Professor Cheryl Dissanayake, Director and Chair describes, 'at OTARC we strive to work at the nexus of research and practice so that our evidence-based knowledge can have direct impact on the learning and development of children growing up with autism'.

This collaboration sits at the intersection of science and art, and demonstrates the powerful possibilities that art can have in supporting wellbeing. The result is an activity sheet and guide for parents and educators, inspired by contemporary textile artist Tammy Kanat's work *Harp*, 2019, in the NGV Collection. The resource includes two activities that can be tailored to children's individual abilities, sensory profiles and interests.

AVAILABLE FOR FREE DOWNLOAD NGV.MELBOURNE/KIDS. DEVELOPED IN COLLABORATION WITH THE OLGA TENNISON AUTISM RESEARCH CENTRE, LA TROBE UNIVERSITY. THE NGV KIDS PROGRAM IS GENEROUSLY SUPPORTED BY THE TRUBY AND FLORENCE WILLIAMS CHARITABLE TRUST, MANAGED BY EQUITY TRUSTEES. THE NGV GRATEFULLY ACKNOWLEDGES THE PACKER FAMILY AND CROWN RESORTS FOUNDATIONS FOR THEIR SUPPORT OF NGV STUDENT AND TEACHER PROGRAMS AND RESOURCES. THE NGV WOULD ALSO LIKE TO THANK OFFICIAL SUPPLIER, CANSON AUSTRALIA.

SELF-GUIDED EXPERIENCES

Jes Wawrzynski

In response to the changeable landscape of COVID-19 restrictions, NGV has released a range of self-guided art, design and gallery experiences that can be enjoyed either online or at the Gallery. Self-guided experiences include virtual talks, exhibition tours, themed collection tours led by NGV curators and musical responses. A full range of audio experiences also includes gallery playlists, guided meditations, audio stories and slow-art activities.

Highlights include the popular drop-by drawing series, offered as a step-by-step video series (all you need is your own pencil and paper) and a new series called Collection Stories, with audio and short texts by guest writers, exploring love, friendship, NGV staff favourites and the achievements of women in art.

The full selection of self-guided activities is available using your own device through NGV Channel.

GUIDED MEDITATIONS DEVELOPED IN COLLABORATION WITH NGV DESIGN PARTNER RMIT UNIVERSITY. VISIT NGV.MELBOURNE/CHANNEL/SELF-GUIDED-EXPERIENCES TO ACCESS THE SELF-GUIDED EXPERIENCES.

NGV PUBLISHING

2020 INTERNATIONAL BOOK AWARDS

Jasmin Chua

From an impressive field of more than 2000 entries submitted from publishers around the world, several NGV publications have recently received accolades at the 2020 International Book Awards in July 2020.



(p. 102) **Giovanni Francesco Romanelli** *The three Marys at the sepulchre* c. 1641. From the Collection of James O. Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government's Cultural Gifts Program, 2020
(p. 103) NGV Community Week at NGV International, 2020
(left) **Peter Dombrovskis** *Macquarie Island Cabbage (Stilbocarpa polaris), Macquarie Island* 1985. Purchased, 1985
(right) **Rusty Peters** *Wonthaggi way* 2004. Gift of Dale Jones-Evans through the Australian Government's Cultural Gifts Program, 2018

Keith Haring | Jean-Michel Basquiat: Crossing Lines, a richly illustrated publication with texts that draw out the many intersections between the two artists' lives, practices and ideas, was awarded Winner in the 'Art book' category. *KAWS: Companionship in the Age of Loneliness*, a 350-page volume focused on the work of Brian Donnelly (aka KAWS) was named Finalist in the same category.

The collectable editions of two significant Australian female artists *Olympia: Photographs by Polixeni Papapetrou* and *Petrina Hicks: Bleached Gothic* were also listed as Finalists in the 'Photography' category.

Discover the Terracotta Warriors: A Book for Kids, which introduces children to the fascinating archaeological discovery of the warriors, was honoured as Winner in the 'Children's picture book' category.

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

CONSERVATION

NEW NGV CONSERVATION MICROSITE

Jessica Lehmann

Explore Conservation at the NGV in our new, expansive microsite. Featuring more than 100 pages of conservation-related stories and insights, learn about the history of conservation at the NGV, conservation outreach, exhibitions conservation, and delve into in-depth features on collection care, research (with links to online projects and databases) and conservation treatments across a range of media types, including paintings, objects, contemporary and variable media art, frames and furniture, paper and photographs, and fashion and textiles. There is also a breadth of archived watch, listen and read content, as well as links to current and future events. We hope you will discover something new within this exciting resource.

VISIT THE NGV CONSERVATION MICROSITE AT NGV.MELBOURNE/COLLECTION/EXPLORE/CONSERVATION

PETER DOMBROVSKIS'S IMAGES OF TASMANIA

Pip Morrison

Australian photographer Peter Dombrovskis is known for his images of Tasmania, including three richly coloured wildlife photographs in the NGV Collection: *Macquarie Island Cabbage (Stilbocarpa polaris), Macquarie Island*, 1985, *Giant Kelp (Durvillea Antarctica) Macquarie Island*, 1984, and *Ice and alpenglow, Cradle Mountain, Tasmani*a, 1979. The process used to print these photographs is known as Cibachrome, which was a process popular from the 1970s to the 1990s to create highly detailed, richly coloured and extremely glossy colour photographic prints. Cibachrome prints, or silver dye bleach prints, are quite stable.

The coloured dyes are contained in the photographic paper and selectively bleached out in processing, in contrast to the complex and unstable dye coupler systems of traditional chromogenic prints. It is for this reason that a silver dye bleach print will have black borders, a handy tip for identification, as the unexposed area contains all the dye layers and remains black. The image support is polyester rather than paper, aiding in creating the highly glossy surface. Unfortunately, silver dye bleach printing was expensive to print and highly toxic, as the bleach used had to be extremely acidic. Materials for the process were discontinued in 2012 partly for these reasons, but also because of the rise in popularity of digital printing. Artists such as Jeff Wall and Leah King Smith have utilised silver dye bleach prints and transparencies for their image stability, intensity of colour and rendering of detail, examples of which can be viewed on NGV Collection Online.

EXPLORE PETER DOMBROVSKIS'S WORKS ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/ARTIST/2046, JEFF WALL'S WORKS ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/ARTIST/15272 AND LEAH KING SMITH'S WORKS ONLINE AT NGV.MELBOURNE/EXPLORE/COLLECTION/ARTIST/2520

NICHOLAS DE LARGILLIERRE'S PORTRAIT OF A LADY 1705

Caitlin Breare

The paint layers of Nicholas de Largillierre's *Portrait of a lady*, 1705, may be more than 300 years old, but they are in excellent condition. Gifted to the NGV in 2019 by Krystyna Campbell-Pretty AM and Family, the canvas and strainer (the wooden frame the canvas is attached to) had remained relatively untouched since the time they were made, which is remarkable as paintings this age were typically lined and the strainer replaced. Lining involves adhering an auxiliary piece of fabric to the back of the original to provide structural support, an intervention rarely completed today. Had this painting been lined, a crucial inscription on the reverse of the canvas, identifying the artist and the year the work was finished, would have been obscured.

The canvas and strainer did not escape the effects of natural ageing, however, and required the attention of conservators. We applied strip lining, a less interventive variation of lining that only addresses the weakest points of the canvas, where the canvas folds over the edge of the strainer. The strainer itself had splits and failing joints. Instead of making major modifications to stabilise it, an NGV Senior Conservation Art Technician, Gervais Battour, produced a replica and the original was retained in storage.

This structural conservation work might be invisible when admiring the painting in the gallery wall, but is at the core of paintings conservation practice to improve stability and ensure the longevity of the work.

EXPLORE THE *PORTRAIT OF A LADY*, 1705 ONLINE AT NGV.MELBOURNE/EXPLORE/WORK/139436. WE ARE GRATEFUL TO KRYSTYNA CAMPBELL-PRETTY AM AND FAMILY FOR SUPPORTING THIS ACQUISITION.

FROM THE NGV

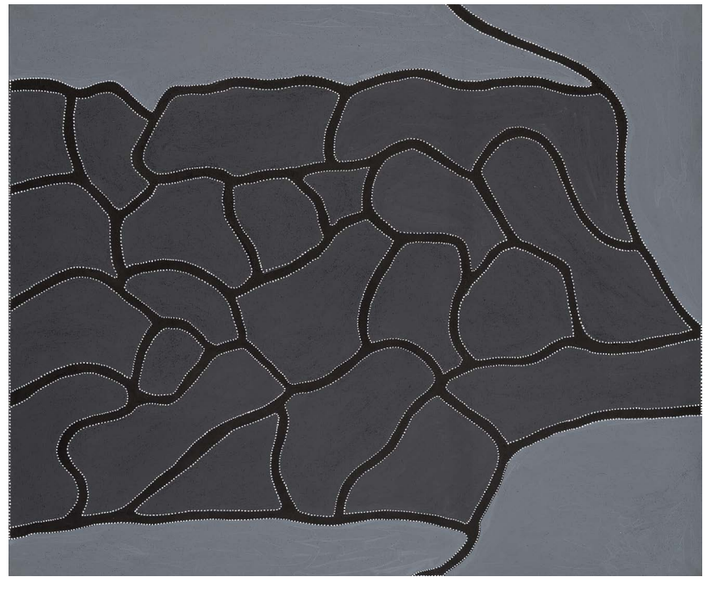
VALE MR RUSTY PETERS

Tony Ellwood AM

I would like to extend deepest sympathies from Melbourne to the East Kimberley Communities after learning of the loss of Mr Rusty Peters. Mr Peters was a warm and generous man who I first met when I started my career as an Aboriginal Art Coordinator working at Waringarri Aboriginal Arts in Kununurra. Mr Peters was respected not for only his extraordinary artistic depictions of Country, but also his inimitable and deep understanding of systems of knowledge. May he be remembered for his strength of character, love of animals, kind heart and exceptional skills as an artist. On behalf of everyone at NGV we send our deepest sympathies to Mr Peters's family and friends.

IN THE NEXT ISSUE

The Nov/Dec issue of *NGV Magazine* is all about the environment, the climate and the all-encompassing state of the atmosphere that affects us daily: the weather. Especially for this issue, Hannah Presley, NGV Curator of Indigenous Art, will explore Aboriginal intergenerational knowledge of Country and change over time through the works of Western Arrernte watercolourists. We will also explore the intimate link between making and materials from a range of perspectives, including Yorta Yorta artist Treahna Hamm and Melbourne craftsman Damien Wright. And, looking at climate from another angle, we go behind the scenes with the NGV Conservation team as they talk about some of the works they have cared for where climate plays a central role. We can't wait to share these stories and more in the next issue of *NGV Magazine*.



DESIGN STORE & BOOKS

A new NGV publication, and a selection of great books for springtime reading, all available at NGV design store.

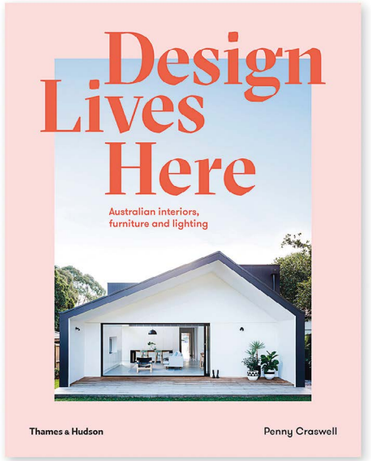
IVAN DURRANT: BARRIER DRAW
David Hurlston with Rodney James and Barry Dickins
National Gallery of Victoria

Ivan Durrant is one of Australian art's great provocateurs. He first achieved widespread public attention in the 1970s with a series of controversial, politically inspired happenings, but in the ensuing decades his practice developed to be wide-ranging and dynamic, encompassing sculpture, filmmaking, performance art and photorealist painting.

Including images of more than 100 works, alongside essays by NGV Senior Curator, Australian Art, David Hurlston; author and playwright Barry Dickins; and independent curator and writer Rodney James, *Ivan Durrant: Barrier Draw* charts the artist's development from his earliest paintings and politically inspired performance art of the 1970s, through to his realist paintings and sculptures from the 1980s and onwards.

IVAN DURRANT: BARRIER DRAW IS AVAILABLE OCTOBER FROM NGV.MELBOURNE/STORE







RECOMMENDED READS

Escape, learn or create with these books available from NGV design store.

DESIGN LIVES HERE: AUSTRALIAN INTERIORS, FURNITURE AND LIGHTING
Penny Craswell
Thames & Hudson

From a reimagined Californian bungalow with a dining table inspired by the humble HB pencil to a monumental inner-city residence furnished with more than 100 custom pieces, *Design Lives Here* showcases the best of Australian residential architecture and interiors. These houses – and the objects that reside within – offer a compelling snapshot of contemporary Australian design through the lens of materiality, utility, site and place.

DORODANGO: THE JAPANESE ART OF MAKING MUD BALLS
Bruce Gardner
Laurence King Publishing

The exquisite Japanese hikaru dorodango, or shiny mud ball, is created by rolling earth by hand into a perfect sphere and polishing it until it gleams. Not only are the results truly impressive, but this calm and meditative practice, once a playground game, has been rediscovered as a peaceful pastime. Alongside beautiful photographs of the process, master dorodango maker Bruce Gardner covers every aspect of making and finishing your dorodango, accompanied by inspiring words on the mindful qualities of this earthy activity.

LANDSCAPES OF OUR HEARTS: RECONCILING PEOPLE AND ENVIRONMENT
Matthew Colloff
Thames & Hudson

An epic exploration of our relationship with this country, *Landscapes of Our Hearts* takes us from the Great Barrier Reef to the Central Desert, the High Country to Canberra's Limestone Plains. It is a book of hope and offers the possibility that a renewed connection to the landscape and to each other could pave the way towards reconciliation.

THE BIG BOOK OF BLOOMS
Yuval Zommer
Thames & Hudson

This newest addition to Yuval Zommer's bestselling series introduces young children, and accompanying readers, to all kinds of colourful, carnivorous, weird and wonderful flowering plants from around the world. Readers will enjoy learning about different edible flowers and why flowers are fragrant or colourful, not to mention grisly details about carnivorous and poisonous flowers.

AVAILABLE FROM NGV DESIGN STORE AT NGV.MELBOURNE/STORE

(left) *Ivan Durrant: Barrier Draw* published by National Gallery of Victoria
(above) *Design Lives Here: Australian Interiors*, *Furniture and Lighting* and *The Big Book of Blooms*, both published by Thames & Hudson

AROUND VICTORIA



Michelle Hamer *Maintain Social Distance*
2020. Collection of Warrnambool Art Gallery

ACCA OPEN

Until 1 November 2020
Venue Australian Centre for Contemporary Art (ACCA)
111 Sturt Street, Southbank

acca.melbourne

ACCA Open is a new commissions series for contemporary art projects in the digital realm, devised as a way for ACCA to continue to work with and support contemporary artists during COVID-19 disruptions. Artists Archie Barry, Zanny Begg, Léuli Eshrāghi and Sean Peoples, and collaborators Madeleine Flynn and Tim Humphrey, and Amrita Hepi and Sam Lieblich will each receive $8000 to create a new work to be presented by ACCA on digital platforms.

2020 IS CANCELLED

3 October – 29 November 2020
Venue Warrnambool Art Gallery
26 Liebig St, Warrnambool

thewag.com.au

Victorian artist Michelle Hamer explores the grittiness and confusion of the global pandemic in her new show at Warrnambool Art Gallery *2020 is Cancelled*, featuring work from her new series *Relax, We're Doing Great*, 2020. Through a series of hand-stitched mini billboard-style panels with changing skyscapes, she captures the confusion and contradiction of the language and mixed messages that have joined and divided us globally. Her work gives a handmade texture to phrases gathered from signage, media and language of world leaders, such as 'Maintain social distance', 'Shaking hands is optional', 'We're going down' and 'Together apart'.

WITH THANKS TO THE PUBLIC GALLERIES ASSOCIATION OF VICTORIA (PGAV). VISIT PGAV.ORG.AU FOR MORE EXHIBITIONS AND LATEST COVID-19 INFORMATION FOR VISITORS ATTENDING PUBLIC GALLERIES.

CHILD AND MOTHER

From 10 September 2020
Venue The Dax Centre
Kenneth Myer Building, 30 Royal Parade, University of Melbourne, Parkville

daxcentre.org

Patricia Stewart and Del Kathryn Barton met by chance and found an instant and immediate connection. In *Child and Mother* the two share a space as creatives, as women with lived experience of mental illness, as mothers and daughters. From Stewart's extensive personal collection and works from the Cunningham Dax Collection, Barton has curated an exhibition celebrating Stewart's unique aesthetic grown from her mental health journey. Including new works by Del Kathryn Barton made in response to Stewart's extraordinary career spanning more than 25 years, *Child and Mother* is a rich visual exploration of relationships and connection.

CELIA ROSSER: BANKSIA LADY

Until 6 December 2020
Venue Gippsland Art Gallery
Wellington Centre, Port of Sale, 70 Foster Street, Sale

gippslandartgallery.com

Banksia Lady celebrates the internationally acclaimed botanical illustrator Celia Rosser, and her outstanding contribution to the study of the banksia. This exhibition draws together works that document a selection of the genus of the banksia, as well as specimens that Rosser collected herself during her working life. Drawing on loans from both the Monash University Museum of Art and the artist herself, visitors will be entranced by the large-scale works that Rosser produced over a twenty-five-year period. Complementing these works are cuttings and samples of banksia plants on loan from the National Herbarium of Victoria at the Royal Botanic Gardens Victoria.

#NGVEVERYDAY
FOLLOW FOR DAILY STORIES
AND INSPIRATION FROM NGV

N
G
V

Marc Quinn *Untitled* 2004 (detail) from the *Winter garden* series 2004. National Gallery of Victoria, Melbourne
Purchased with assistance from the Margaret Stones Fund for International Prints and Drawings, 2004 © Marc Quinn

LIST OF REPRODUCED WORKS AND END NOTES

(cover)
Stanislaus Ostoja-Kotkowski
The planet 1966 (detail)
plastic collage and synthetic polymer paint on plywood
122.0 × 122.0 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004
© Estate of Stan Ostoja

p. 15
Rembrandt Harmensz. van Rijn
Saint Jerome under the pollard willow 1648
etching and drypoint, 4th of 4 states
18.0 × 13.3 cm (plate)
18.5 × 13.8 cm (sheet)
National Gallery of Victoria, Melbourne
From the Collection of James O. Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government's Cultural Gifts Program, 2020

p. 16
Rembrandt Harmensz. van Rijn
Saint Jerome reading in an Italian landscape c. 1653
etching, drypoint and burin on oatmeal paper, 2nd of 2 states
26.1 × 20.8 cm (plate), 26.5 × 21.2 cm (sheet)
National Gallery of Victoria, Melbourne
From the Collection of James O. Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government's Cultural Gifts Program, 2020

pp. 18–9
Destiny Deacon
Dolly eyes 2020 (detail)
lightjet print
23.5 × 39.0 cm
© Destiny Deacon. Courtesy of Roslyn Oxley9 Gallery, Sydney

p. 21
Destiny Deacon and Michael Riley
I don't wanna be a bludger 1999 (still)
digital beta transferred to DVD
4 min 43 sec
ed. 2/5
National Gallery of Victoria, Melbourne
Purchased with funds donated by Craig Semple, 2019
© the artists. Courtesy of Roslyn Oxley9 Gallery, Sydney

p. 22
(left)
Destiny Deacon
Oz Games – Under the spell of the tall poppies 1998, printed 2020
lightjet print from Polaroid original
28.0 × 23.0 cm
Collection of the artist
© Destiny Deacon. Courtesy of Roslyn Oxley9 Gallery, Sydney

(right)
Destiny Deacon
On reflection 2019
inkjet print from digital image on archival paper
100.0 × 80.0 cm
Collection of the artist
© Destiny Deacon. Courtesy of Roslyn Oxley9 Gallery, Sydney

p. 23
Destiny Deacon
Ebony and Ivy face race 2016, printed 2020
lightjet print
100.0 × 80.0 cm
Collection of the artist
© Destiny Deacon. Courtesy of Roslyn Oxley9 Gallery, Sydney

p. 24
Canon von Büllingen
Album of watermarks (compiled in 19th century)
19th century (detail)
leather album of watermarks
National Gallery of Victoria, Melbourne
Bequest of Helen J.Gibson, widow of the late R.C.Sticht Jnr., 1994

p. 31
Peter Drew
Monga Khan 1916 2016, printed 2019
from the *Aussie* series 2016
screenprint, ink and brush
114.5 × 80.5 cm (image)
117.5 × 83.5 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Prints and Drawings, 2020
© Peter Drew

p. 32
Michael Cook
Court 2014
no. 7 from the *Majority Rule* series 2014
inkjet print
84.2 × 120.0 cm (image)
104.4 × 140.4 cm (sheet)
ed. 8/8
National Gallery of Victoria, Melbourne
Yvonne Pettengell Bequest, 2014
© Courtesy of the artist

pp. 34–5
Marlene Gilson
The landing 2018
synthetic polymer paint on canvas
100.7 × 120.5 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2019
© Marlene Gilson

p. 38
Indian
A Pahari Prince and attendant 17th century
opaque watercolour and gold paint on paper
19.2 × 30.0 cm (image)
21.3 × 31.3 cm (sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1976

p. 40
Pedro Wonaeamirri
Tunga 2008
earth pigments on Stringybark (*Eucalyptus sp.*), fibre string
88.0 × 66.5 × 40.5 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Indigenous Art, 2009
© Pedro Wonaeamirri/Copyright Agency, Australia

p. 41
Cornelia Tipuamantumirri
Jilamara design 2013
earth pigments on canvas
160.0 × 99.2 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Indigenous Art, 2013
© Cornelia Tipuamantumirri/Copyright Agency, Australia

p. 42
Kutuwulumi Purawarrumpatu Kitty Kantilla
Jilamara 1997
earth pigments on canvas
112.0 × 100.5 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of Mobil Oil Australia Limited, Fellow, 1998
© Kitty Kantilla (Kutuwulumi Purawarrumpatu)/ Copyright Agency, Australia

pp. 44–5
Timothy Cook
Kulama 2012
earth pigments on canvas
150.0 × 219.7 cm
National Gallery of Victoria, Melbourne
Robert Martin Bequest and NGV Supporters of Indigenous Art, 2019
© Timothy Cook/Copyright Agency, Australia

p. 53
Brassaï
Le Monocle, the bar. On the left is Lulude Montparnasse
(Au bar du Monocle, Montparnasse, Paris) c. 1932, printed c. 1979
from *The secret of Paris in the 30s* series 1931–35
gelatin silver photograph
27.7 × 22.7 cm (image)
30.0 × 23.4 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased, 1980
© Brassaï

p. 54
Korean
Moon jar 18th century
stoneware
34.0 × 35.0 cm diameter
National Gallery of Victoria, Melbourne
Purchased, NGV Foundation, 2020

p. 55
Choi Sung-jae
Tranquil pond 2019
stoneware (buncheong ware, ash glaze)
48.0 × 32.0 × 20.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Laurence O'Keefe and Christopher James, 2020
© Choi Sung-jae

p. 56
Iso Rae
Young girl, Étaples c. 1892
oil on canvas
105.5 × 59.5 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and Christine Peirson and Professor Graham Peirson and the Norma Atwell Bequest
2020

pp. 58–9
(left to right)
Elliat Rich (designer)
Luke Price / **Outlines Architectural** (glass / silvering and production)
James Young (hair piece)
Weaver ethereal 2020
antique mirror with acrylic fibre
66.0 × 44.0 cm
Weaver becoming matter 2020
antique mirror with fluted glass
88.0 × 57.0 cm
Weaver patterning 2020
antique mirror with printing
81.0 × 54.0 cm
Weaver earthly state / *honeyeater* 2020
gold leaf with paint on mirror
68.0 × 60.0 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2020
Image courtesy Sophie Gannon Gallery and the artist. Photograph by James Morgan
© Elliat Rich

p. 60
The Royal School of Art Needlework, London (manufacturer)
William Morris (designer)
Edward Burne-Jones (designer)
Poesis c. 1880
wool, cotton
204.0 × 103.7 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactors, 1992

pp. 61–3
The Royal School of Art Needlework, London (manufacturer)
William Morris (designer)
Edward Burne-Jones (designer)
Poesis c. 1880 (details)
wool, cotton
204.0 × 103.7 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactors, 1992

p. 67
Helen Frankenthaler
Cape, (Provincetown) 1964
synthetic polymer paint and resin on canvas
278.5 × 237.2 cm
National Gallery of Victoria, Melbourne
Purchased with the assistance of the National Gallery Society of Victoria, 1967
© Estate of Helen Frankenthaler/ARS, New York. Copyright Agency, Australia

p. 71
Grace Cossington Smith
The Bridge in-curve 1930
tempera on cardboard
83.6 × 111.8 cm
National Gallery of Victoria, Melbourne
Presented by the National Gallery Society of Victoria, 1967
© Estate of Grace Cossington Smith

p. 76
(left to right)
Chinese
Tea bowl (Long quan qing ci dou li cha zhan)
Southern Song dynasty 1127–1279
porcellaneous stoneware (Longquan ware)
5.2 × 13.0 cm diameter
National Gallery of Victoria, Melbourne
Gift of H. W. Kent, 1938

Chinese
Tea bowl with leaf design (Ji zhou yao mu ye dou li bei)
Southern Song dynasty 1127–1279
stoneware (Jizhou ware)
5.5 × 14.7 × 15.3 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1939

Chinese
Tea bowl (Ding yao wu guang bai cha zhan)
Northern Song dynasty 11th century – early 12th century
porcelain, gold (Ding ware)
4.8 × 11.9 cm diameter
National Gallery of Victoria, Melbourne
Gift of H. W. Kent, 1938

Ai Weiwei
Cube of tea 2006
tea, wood
67.0 × 60.0 × 60.0 cm (overall)
National Gallery of Victoria, Melbourne
Loti & Victor Smorgon Fund, 2017
© Ai Weiwei Studio

p. 77
Japanese
Tea bowl (Chawan) Momoyama period
1568– (1600–15)
stoneware (Narumi Oribe ware)
6.8 × 16.8 × 6.1 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Mitsubishi Corporation, 2012

p. 78
(above)
Ōtagaki Rengetsu
Set of five tea cups (Kumidashi) mid 19th century
stoneware
dimensions variable
National Gallery of Victoria, Melbourne
Gift of Colonel Aubrey H. L. Gibson (Rtd), 1971

(below)
Mariko Mori
Tea capsule (Tē kapuseru) 2003
translucent synthetic polymer resin, glass, silk, bamboo
dimensions variable
ed. 36/50
National Gallery of Victoria, Melbourne
Purchased with funds donated by Joan Clemenger, 2010
© Mariko Mori/ARS, New York. Copyright Agency, Australia

p. 80
Mennecy Porcelain Factory, Mennecy (manufacturer)
Cassis pot c. 1745
porcelain (soft-paste), silver
13.8 × 16.9 × 11.8 cm
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by Mr Peter Wynne Morris, Governor, 1992

p. 81
(above)
Matteo Thun (designer)
Memphis, Milan (retailer)
Alessio Sarri Ceramiche, Florence (manufacturer)
Pelicanus Bellicosus teapot 1982
earthenware
(a-b) 22.4 × 37.3 × 10.4 cm (overall)
National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1991
© Matteo Thun

(below)
Michael Graves (designer)
Alessi, Italy (manufacturer)
Coffee and tea service designed 1983, manufactured 1985
sterling silver, painted aluminium, opaque synthetic polymer resin, silver, plastic, glass
(a-i) 27.3 × 41.4 cm diameter (overall)
ed. 17/99
National Gallery of Victoria, Melbourne
Purchased, 1984
© Michael Graves

p. 83
Alterfact, Northcote, Melbourne (manufacturer)
Ben Landau (designer)
Lucile Sciallano (designer)
Totem, teapot 2017
from the *Teapot Menagerie* collection 2017
porcelain
(a-b) 23.0 × 10.5 × 10.4 cm (overall)
ed. 1/3
National Gallery of Victoria, Melbourne
Purchased with funds donated by Dr Sarah Tiffin and Andrew Clark, 2017
© Alterfact

pp. 84–5
Thomas Clark
The Upper Falls on the Wannon 1867
oil on canvas
76.5 × 122.5 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

p. 87
Eugene von Guérard
The Upper Wannon Falls on Kennedy's Station in Victoria 1857
pen and ink and wash over pencil
35.3 × 55.1 cm irreg. (image)
37.7 × 55.2 cm (sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1960

p. 88
Yamagami Yukihiro
Shinjuku calling 2014 (still)
pencil on panel, high definition video projector, Blu-ray player
205.0 × 330.0 × 4.0 cm (panel)
8 min 56 sec
National Gallery of Victoria, Melbourne
Purchased NGV Foundation with the assistance of Esther Frenkiel OAM and David Frenkiel, 2017
© Yukihiro Yamagami, courtesy of Gallery Parc

p. 89
Jorge Méndez Blake
Bartlebooth monument 2011–15 (part)
brush and black and brown ink and pencil
(a-jjj) 250.8 × 985.5 cm (variable) (overall)
National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2017
© Jorge Méndez Blake

p. 90
(above)
Olga Chernysheva
Untitled (In December) 2015
charcoal, printed paper, masking tape
60.0 × 84.0 cm (image and sheet)
National Gallery of Victoria, Melbourne
Ruth Margaret Frances Houghton Bequest, 2016
© Olga Chernysheva

(centre)
Richard Giblett
Sump system 2015–16
gouache on three sheets
(a-c) 119.5 × 727.0 cm (overall)
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2016
© Courtesy of the artist and Murray White Room

p. 91
Riley Payne
a season for every day 2014–15
pencil
75.3 × 59.8 cm (framed)
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2016
© Courtesy of the artist and Tolarno Galleries

p. 92
Christian Dior, Paris (couture house)
Raf Simons (designer)
Look 10, Bar coat autumn–winter 2012
wool (cashmere), silk, metal
122.0 cm (centre back)
National Gallery of Victoria, Melbourne
David Richards Bequest, 2018
© Christian Dior Couture

p. 93
Christian Dior, Paris (couture house)
Maria Grazia Chiuri (designer)
Spirit of Herbarium (*Essence d'Herbier)*
spring–summer 2017
silk (organza), nylon (tulle), embroidery, raffia. metal (spangles)
105.0cm (centre back) 30.0 cm (waist, flat) (dress)
68.5 cm (centre back) 30.0 cm (waist, flat) (underskirt)
National Gallery of Victoria, Melbourne
David Richards Bequest and NGV Supporters of Fashion and Textiles, 2018
© Christian Dior Couture

p. 97
Japanese
Men's long kimono with modernist motif, record, boy character and dog 1920–40
silk, cotton
106.0 × 63.0 cm
National Gallery of Victoria, Melbourne
Maureen Morrisey Bequest, 2018

p. 99
Nadine Christensen
CMYK 2006 (detail)
synthetic polymer paint on plywood
(a-d) 83.0 × 332.2 × 69.0 cm (variable) (installed)
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2019
© Nadine Christensen, courtesy Sarah Scout Presents

p. 100
Ai Weiwei
Chandelier with restored Han Dynasty lamps for the Emperor 2015
steel, crystal, LEDs, electrical cord
507.5 × 283.3 × 264.0 cm
National Gallery of Victoria, Melbourne
Loti & Victor Smorgon Fund, 2017

p. 101
Stanislaus Ostoja-Kotkowski
The planet 1966
plastic collage and synthetic polymer paint on plywood
122.0 × 122.0 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004
© Estate of Stan Ostoja

p. 102
Giovanni Francesco Romanelli
The three Marys at the sepulchre c. 1641
oil on copper
47.8 × 38.9 cm
National Gallery of Victoria, Melbourne
From the Collection of James O Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government's Cultural Gifts Program, 2020

p. 104
Peter Dombrovskis
Macquarie Island Cabbage (Stilbocarpa polaris), Macquarie Island 1985
cibachrome photograph
60.0 × 47.2 cm (image)
National Gallery of Victoria, Melbourne
Purchased, 1985
© Courtesy of the artist's estate

(left)
Rusty Peters
Wonthaggi way 2004
synthetic polymer paint on canvas
150.0 × 180.0 cm
National Gallery of Victoria, Melbourne
Gift of Dale Jones-Evans through the Australian Government's Cultural Gifts Program, 2018
© Rusty Peters/Copyright Agency, Australia

p. 108
Michelle Hamer
Maintain Social Distance 2020
hand-stitching, mixed yarn on perforated plastic
26 × 33 cm
Collection of Warrnambool Art Gallery

END NOTES

pp. 24–7
Conservation: On Collecting

1. See < www.thomas-archiv-online.de/forsch.html>. I am indebted to Marika Strochschneider, Senior Conservator, National Gallery of Victoria for her assistance with research into Canon Ludwig von Büllingen and for translating this site. During the French Revolution, many cathedrals in Cologne and their contents were destroyed. Ferdinand Franz Wallraf was a prodigious collector who was committed to preserving what art and artefacts he could during this tumultuous time. He amassed an immense collection that included paintings, books, fossils and minerals and when he died in 1824, he bequeathed his estate to the City of Cologne.
2. H. Bayley, *The Lost Language of Symbolism. An inquiry into the origin of certain letters, words, names, fairytales, folklore and mythologies, Vol. 1*, Barnes and Noble, New York, 1912, p. 50.
3. Given the religious focus of this publisher, it is possible Trübner became acquainted with Canon von Büllingen while working here.
4. G. Bullen (ed.), *Caxton Celebration 1877 Catalogue of the Loan Collection of Antiquities, Curiosities, and Appliances connected with the Art of Printing South Kensington*, The Elzevir Press, London, 1877, p. 471.
5. Ibid.
6. Rev. J.C. Fowler (ed.), *Proceedings of the Cleveland Naturalist Field Club, 1910–1911*, vol. III. Part 1, Hull: A. Brown & Sons, Limited, 1913, pp. 1–2.
7. *The Antiquary: A magazine devoted to the study of the past*, vol. XXXIII, Jan.–Dec., 1897, p. 72. I am indebted to Julia Jackson, former Cataloguer, National Gallery of Victoria, for locating this reference.
8. The NGV purchased approximately 2000 prints and drawings from Sticht's collection in 1923 with funds from the Felton Bequest. Heather Lowe, 'The Robert Carl Sticht collection: a forgotten legacy, *Art Bulletin of the National Gallery of Victoria*, vol. 38, <www.ngv.vic.gov.au/essay/the-robert-carl-sticht-collection-a-forgotten-legacy>, date accessed 9 June 2020.
9. Published by Charles Moïse Briquet in 1907; the publication includes approximately 16,000 tracings of watermarks.
10. C. A. Smith, *Paper Conservation in the United States and Western Europe, 1800 to 1935*, The Legacy Press, Ann Arbor, Michigan, 2016, p. 168.

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2. *Eureka art,* ABC Education, 2018, < https://education.abc.net.au/home#!/media/2872381/eureka-art>, accessed 12 Aug. 2020
3. John Berger, 'Painting and time' in *The White Bird: Writings by John Berger*, Hogarth Press, London, 1985, pp. 206–7.
4. The Boroughs, 'The legend of Monga Khan, an Aussie folk hero', 12 Mar. 2017, *The Boroughs*, <www.theboroughs.co/blogs/news/the-legend-of-monga-khan-an-aussie-folk-hero>, accessed 31 Aug. 2020

pp. 40–2
Indigenous Art

1. Pedro Wonaeamirri, email to author, June 2020.
2. Johnathon World Peace Bush, quoted in Colin Heenan-Puruntatameri discussing the development of *YOYI (Dance)*, 2020, the collaborative film project by Jilamara Arts & Crafts Association that will premiere at the NGV's forthcoming *TIWI* exhibition.

pp. 44–5
Artist Profile

1. Timothy Cook, quoted in Marielle Schwerin (comp.), *Living Tiwi: Tiwi Awuta Yimpanguwi. Contemporary Tiwi Paintings from Milikapiti*, Melville Island, Jilamara Arts and Crafts Association, Milikapiti, 2004, p. 16.

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2. Florence Tamagne, 'A myth is born: those flamboyant days', in *A History of Homosexuality in Europe Vol. I & II: Berlin, London, Paris; 1919-1939*, Algora Publishing, New York, 2006, p. 50.
3. Michael Goldschmidt, 'Brassaï, young lesbian at Monocle,' *Tate*, < www.tate.org.uk/art/artworks/brassai-young-lesbian-at-monocle-p13108>, accessed 19 Jul. 2020.
4. Francis E. Hutchins, 'The pleasures of discovery: representations of queer space by Brassaï and Colette', in Renate Günther & Wendy Michallat (eds), *Lesbian Inscriptions in Francophone Society and Culture*, Durham University, Durham, 2007, p. 191.
5. Goldschmidt, accessed 19 Jul. 2020.
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7. Lord & Meyer, p. 79.
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12. Vicki Karaminas, 'Lesbian style,', in Sandy Black et al. (eds), *The Handbook of Fashion Studies*, A&C Black, London, 2014, p. 138.
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4. David Saunders & J. Kirby, 'Light-induced colour changes in red and yellow lake pigments', in *National Gallery Technical Bulletin*, vol. 15, 1994, pp. 79–97.
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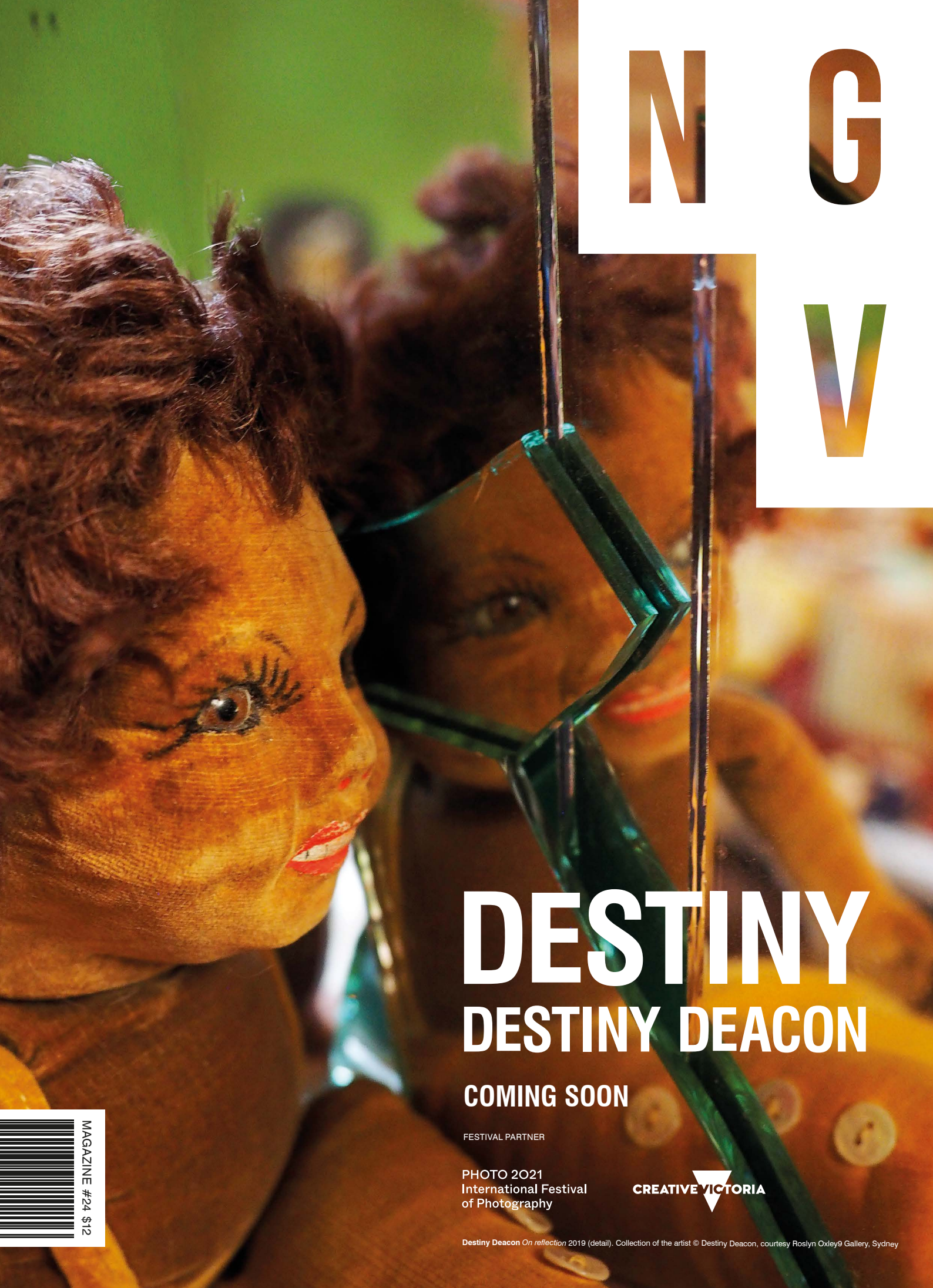
Grace Rosendale, *Seed Pod Top and Pant* 2019. Linen. Courtesy of the artist, Hopevale Arts and Cultural Centre and Queensland University of Technology. Model: Magnolia Maymuru. Photographer: Bronwyn Kidd.



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Destiny Deacon *On reflection* 2019 (detail). Collection of the artist © Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney

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