

WHAT'S ON
DEC—FEB

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NGV LOCATIONS

NGV INTERNATIONAL

180 St Kilda Road

10am–5pm daily

15 Jan – 14 Feb, 10am–9pm daily

THE IAN POTTER CENTRE: NGV AUSTRALIA

Federation Square

10am–5pm daily

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There will be some changes when you visit NGV that will benefit you during your visit.

To book your free ticket and for more information, please visit **ngv.melbourne**

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STAY IN TOUCH



@NGVMelbourne #NGV

CREATIVE VICTORIA

(front and back cover)

Carnovsky, Milan (design studio); Francesco Rugi (designer); Silvia Quintanilla (designer) *Extinctions* 2020 (detail) Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Anne Ross, 2020 © Carnovsky

(above)

Destiny Deacon

Two Fish Out of Water 2009 (detail)

Private Collection

© Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney



WHAT'S ON DEC–FEB 2021

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TRIENNIAL

TONY ALBERT | REFIK ANADOL | JOI T. ARCAND
DANIEL ARSHAM | ASINNAJAG | ATONG ATEM
ELLIOT BASTIANON | JONATHAN BEN-TOVIM | CECILIE
BENDIXEN | NAAMA BERGMAN | GIRMA BERTA
DAVID BIELANDER | HANNAH BRONTË | DANIELLE
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AND ANI VIHervaara (BTVV) | CARNOVSKY | GUIDO
CASARETTO | MEGAN COPE | MATT COPSON | ILAN EL
VÉRONIQUE ELLENA | FALLEN FRUIT | FECAL MATTER
YANNI FLORENCE | ADAM NATHANIEL FURMAN &
SIBLING ARCHITECTURE | YANN GERSTBERGER
BRUCE GILDEN | PIRJO HAIKOLA | DALE HARDIMAN &
STEPHEN ROYCE | STUART HAYGARTH | TALIN HAZBAR
PORKY HEFER | AYANA V. JACKSON | JR | MISAKI
KAWAI | PHUMZILE KHANYILE | KIM SIHYUN | TOMO
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KIRAN SUBBAIAH | TOMOAKI SUZUKI | ANGELA TIATIA
FAYE TOOGOOD | FRIEDA TORANZO JAEGER
TROMARAMA | PATRICIA URQUIOLA | SARAH WAISWA |
NARI WARD | LUKAS WEGWERTH | VICKI WEST | FRED
WILSON | CERITH WYN EVANS | LIAM YOUNG

NGV TRIENNIAL 2020

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL, 1, 2 & 3

The NGV Triennial brings contemporary art, design and architecture into dialogue, offering a visually arresting and thought-provoking view of the world at this time. Featuring major new commissions and recent works that span geography, perspective and style, the exhibition celebrates the work of some of the world's most accomplished artists and designers, while also giving voice to emerging practitioners.

TRIENNIAL



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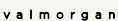


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Sarah Waiswa *Seeing but not seen* 2016 (detail) from the *Stranger in a familiar land* series 2016
National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2017 © Sarah Waiswa

TRIENNIAL



The NGV is grateful for the support, dedication and leadership of our philanthropic community who have played an instrumental role in realising this landmark exhibition. We warmly thank the individuals, families and foundations below for their outstanding generosity.

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REFIK ANADOL

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

New media artist Refik Anadol has created a body of work that locates creativity at the intersection of humans and machines. His site-specific parametric data sculptures, live audio/visual performances and immersive installations take many forms, while encouraging us to rethink our engagement with the physical world, its temporal and spatial dimensions, and the creative potential of the machine. Commissioned by the NGV, *Quantum memories*, 2020, is Anadol's most technically and conceptually ambitious work to date. Anadol has drawn from artificial intelligence (AI), machine learning and quantum computing to create an ever-changing largescale immersive multimedia work. Harnessing a dataset of more than two hundred million nature-related images from publicly available internet resources, and processed using quantum computing with machine learning algorithms, Anadol's work uses the data to speculate an alternate dimension of the natural world as a complex cultural entity with memory. The first true quantum artwork created, Anadol's arresting visuals and accompanying audio are composed in collaboration with a generative algorithm enabled by AI. In taking the data that flows around us as his primary material and the neural network of a quantum mind as his collaborator, Anadol paints with a thinking brush, offering us radical visualisations of our digitised memories of the natural realm.

By representing the complexity of our collective memory in the largest digital artwork staged by the NGV, the artist encourages us to imagine the beginning of a quantum computerised mind and its immense potential for the future of art and design.

The NGV warmly thanks Triennial Champions Barry Janes & Paul Cross and Loti & Victor Smorgon Fund for their support.

NGV Triennial 2020 installation view of Refik Anadol's *Quantum Memories* 2020.
Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition
with funds donated by Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, 2020

© Refik Anadol
Photo: Tom Ross

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JEFF KOONS

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

With a stated intention to 'communicate with the masses', Jeff Koons is one of the most influential and popular artists of his generation. *Venus*, 2016–20, is part of Koons's ongoing *Porcelain* series which juxtaposes classical ideals of beauty with sophisticated contemporary production technologies. The over life-size, mirror-polished stainless-steel sculpture is based on an eighteenth-century porcelain figurine of the same name by Wilhelm Christian Meyer.

Mirrors and reflection have long been a hallmark of Koons's work and he has cited his love for the intoxicating quality of the reflection and its resulting distortion, as well as its ability to implicate the viewer within the work. 'One of the most used words in philosophy is to "reflect". To reflect is an inward process, but also an outward process,' says Koons. 'The use of reflective surfaces was to connect the work to philosophy and the experience of becoming. And that we not only have our internal life, but we also have the external world – this interaction is what gives us a future. Reflections tell the viewer that nothing is ever happening without them. Art happens inside them.'

Koons is widely regarded for his diverse practice which holds a mirror up to contemporary culture. Using the photo realistic and commercial aesthetic familiar from an earlier generation of Pop artists, Koons has generated his own universally recognisable style that frequently comprises smooth, highly reflective surfaces and bright, saturated colours.

The NGV warmly thanks Triennial Champions Loti & Victor Smorgon Fund, Leigh Clifford AO & Sue Clifford, John Higgins AO & Jodie Maunder, Paula Fox AO & Fox Family Foundation and Professor AGL Shaw AO Bequest for their support.

Jeff Koons *Venus* 2016–20, Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Loti & Victor Smorgon Fund, Leigh Clifford AO and Sue Clifford, John Higgins AO and Jodie Maunder, Paula Fox AO and Fox Family Foundation, Professor AGL Shaw AO Bequest and NGV Foundation © the artist and Gagosian



ALICJA KWADE

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

Alicja Kwade's work investigates concepts of space, time, science and philosophy, and takes shape in sculptural objects, public installations, video and photography. In Kwade's large-scale installation *WeltenLinie*, 2020, commissioned by the NGV, nothing is quite what it seems. Using double-sided mirrors and carefully placed, paired objects, the artist achieves the illusion of sudden and surprising material transformations. The mirror glass conceals part of one of the objects, yet at the same time completes it with the mirror image of the same part in the other. In this way a new, illusionary object is created through the overlaying of reality and appearance. As viewers move around and through Kwade's steel-framed hexagonal structure, the way one reads and understands the objects within it shifts dramatically, depending on perspective. *WeltenLinie* is more of an experience than a static installation, which comes to life through the viewers movement within the structure.

In her cross-media work, Kwade deals with perceptual structures and basic physical laws. Optical experiences and their deceptions characterise her creations, which regularly transgress and question habitual ways of perception.

The NGV warmly thanks Triennial Champions NGVWA for their support.



PORKY HEFER

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

Plastocene – Marine Mutants from a Disposable World, 2020, is Porky Hefer's major new work consisting of a series of large-scale, handmade environments based on imaginary sea creatures from a dystopian future he calls the Plastocene. This collection, including a 14 m wide x 3.6 m high octopus constructed of giant hand-felted cigarette butts, is made with a community of artisans in and around Cape Town. Marking the end of the Anthropocene, our current fossil-fuelled epoch, Hefer's creatures remind us of plastic bags, straws, coffee cups, trash, and the discarded detritus of hyper-consumerism, convenience and environmental neglect. He speculates that in a distant future some species might transmutate, adapting to the endless abundance of plastics and pollutants flooded into nature. In a twist of evolutionary fate, Hefer imagines what would happen if refined hydrocarbon distillates from fossil fuels fused with organic DNA to generate a new type of life – transitional forms that exemplify the mutant fruits of our fossil-fuel era. The toxic future painted here is one that humans would struggle to inhabit. But at best, Hefer hopes that life continues in this new form, following the mass extinction that he sees us so selfishly perpetuating.

The NGV warmly thanks Triennial Champions Barry Janes & Paul Cross and Neville & Diana Bertalli for their support.



DHAMBIT MUNUNGGURR

19 DECEMBER 2020 – 18 APRIL 2021

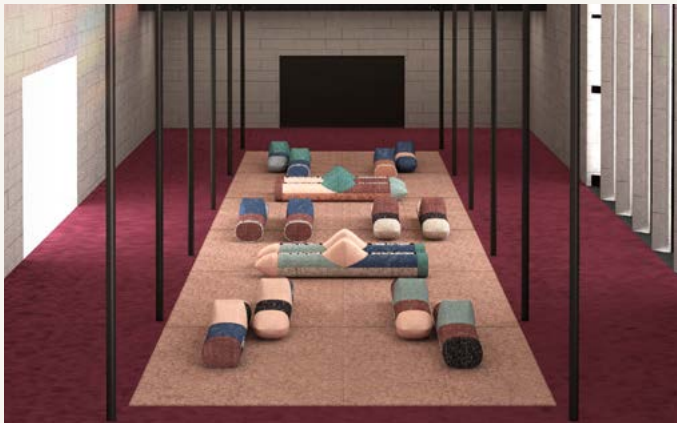
FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

Dhambit Mununggurr's immersive installation *Can we all have a happy life?*, 2019–20, is made up of fifteen large-scale bark paintings and nine larrakitj (hollow poles). The work was created at Buku-Larrnggay Mulka Centre, a Yolŋu-owned art centre located in the small Aboriginal community of Yirrkala in Northeast Arnhem Land. It is customary for artists from this region, who paint Country and the stories it holds, to paint with ochres collected from the natural environment. Ochres and other pigments are ground against a flat stone, mixed with water and glue, then applied with a marwat (human hair brush) to single sheets of stringybark. In 2005 Mununggurr was given special permission to use acrylic paint, following a car accident that left her using a wheelchair and made it more challenging for her to manipulate natural pigments around a bark canvas. This significant concession has enabled Mununggurr to become the first artist at Buku to use the colour blue. Mununggurr is the daughter of two winners of the First Prize in the National Aboriginal and Torres Strait Islander Art Award: Mutitjpuu Mununggurr and Gulumbu Yunupingu. Following her car accident in 2005, Mununggurr has become prolific with her art-making. For many years, she worked as an independent artist constantly painting and selling, or giving away, her work. In her works for the NGV Triennial, Mununggurr used acrylic paint to overcome her inability to grind the ochres by hand. In 2018, working at Buku-Larrnggay Mulka Centre, Mununggurr produced a large bark for inclusion in the Telstra National Aboriginal & Torres Strait Islander Art Awards (NATSIAA). Following the success of that work, she began painting at increasing scale, and in 2019 fell in love with the colour blue, which she has now settled on as the dominant palette for her work.

The NGV warmly thanks Triennial Lead Supporter Orloff Family Charitable Trust for their support.

TRIENNIAL



PATRICIA URQUIOLA

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

Patricia Urquiola's *Recycled woollen island*, 2020, is the first major installation by the designer in Australia. The large-scale, floor-based installation was commissioned by the NGV, and is an interactive resting place that encourages audiences to pause and reflect on the intricate details and colour arrays of the NGV Great Hall ceiling created by artist Leonard French. The project consists of numerous supersized 'socks' resting on a carpet 'island'. Drawing on Urquiola's ongoing investigation into environmental production, recycled textile and artisanal crafts, the work turns recycled wool felt into sophisticated furnishings – hand fabricated by Valencia based furniture and textile manufacturer GAN with associated artisans. Continuing Urquiola's passion for the capacity of objects to have an embedded narrative, message or meaning, this project draws upon the universal language of humour. Giant socks create a quirky and evocative landscape within which to rest and play. Urquiola's intention is for these 'soft giants' to create a utopian space where socks are larger than humans, and where the colours of the ceiling plus the colours of the installation will 'melt together with each sun ray'.

The NGV warmly thanks Triennial Lead Supporter Joe White Bequest for their support.

Installation view of Patricia Urquiola, *Recycled woollen island*, 2020 (render)

Commissioned by the National Gallery of Victoria, Melbourne. Purchased, Joe White Bequest, 2020

© Courtesy of Patricia Urquiola Studio, Milan



JR

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROULLO EQUISET GARDEN

JR's *Homily to Country*, 2020, is an ambitious multi-part artwork that draws global attention to the ecological decline of the Darling River system caused by intensive water extraction due to irrigation, climate change and drought. Stimulated by an interest in the plight of farmers globally and the tensions that often exist between Indigenous peoples, 'family farms' and multinational agribusinesses, JR's work focuses on both the ecological and human impact of the river's decline.

Homily to Country comprises two key elements: a film combining portrait photography and documentary footage, plus footage of JR undertaking field research, and an architectural installation, envisaged as an open-air chapel in the NGV Grollo Equiset Garden, featuring a series of large-scale stained-glass windows depicting the super-sized portraits. Two of the portrait subjects are orchardists who have been forced to remove and burn their families' commercial orchards due to lack of irrigation flows, and the third is the senior Indigenous spokesperson for the Darling River (Baaka). In addition, two windows represent the Darling River's dying River Red Gums. Alongside this Australian project, a film by JR and director Alice Rohrwacher will be screened in the NGV Grollo Equiset Garden.

Omelia Contadina, 2020, focuses on Italian peasant farmers who recite a homily during a funeral re-enactment. The homily decries the loss of farming traditions and access to land as a consequence of intensive industrial agriculture (in this case Hazelnut). In the film, farmers and their family members carry supersized portraits of themselves (printed as huge banners) and bury these portraits into earthen graves excavated in the landscape. JR exhibits freely on the streets of the world, where he pastes huge portraits of anonymous people. Concealing his own identity and that of his subjects, JR leaves the space empty for an encounter between the artwork and the passer-by.

The NGV warmly thanks Triennial Champions Loti & Victor Smorgon Fund for their support.



MOJA MOJA LIFE: MISAKI KAWAI FOR KIDS

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

Artist Misaki Kawai presents *Moja Moja Life: Misaki Kawai for Kids*, an indoor playground featuring a display of colourful furry sculptures of dogs and a puppet-making studio. With a love of mimetic word pairings spoken in the Japanese language, such as 'moja moja' (hairy), and an interest in children's creative play and making, Kawai shares her spontaneous and playful approach to creating art with the NGV's youngest visitors.

Central to the exhibition is Kawai's larger-than-life, hot pink, faux fur sculpture of a dog named Arty, which is surrounded by a display of other dogs, each sporting colourful coats made from different fluffy materials. Adjacent to the display is a set of theatre booths and a puppet performance activity. Here, children can make and record performances with a multimedia program and share their creations with friends and family via social media.

NGV TRIENNIAL
CHAMPIONS

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KENGO KUMA & ASSOCIATES WITH GEOFF NEES

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | GROUND LEVEL

World-renowned architect Kengo Kuma has collaborated with local artist Geoff Nees to respond to the philosophical nature of Korean artist Lee Ufan's painting *Dialogue*, 2017. Through the creation of a new architectural installation, a gallery-scale circular pavilion acts as a sensorial walkway through which to approach and contemplate Ufan's painting.

Made in the Japanese tradition of wooden architecture, where pieces interlock, held by tension and gravity, *Botanical pavilion*, 2020, features a tessellated interior lined with timber collected from trees felled or removed over several years at Melbourne's Royal Botanic Gardens. Some of the trees used within the architecture predate European colonisation, while others signal the development over decades of the Gardens marking their role as a site of scientific research and botanical classification.

Prioritising natural phenomena over scientific order, the species used for *Botanical pavilion* are colour coded, rather than following any taxonomic order. This approach offers a statement by the designers against the reductive nature of science during the colonial era – a mindset at odds with many Indigenous cultural beliefs and knowledge systems. *Botanical pavilion* offers a site for contemplation, reminding us of our relationships to nature and one another.

The NGV warmly thanks Triennial Major Supporters Connie Kimberley & Craig Kimberley OAM for their support.

(left)
NGV Triennial 2020 installation view of Kengo Kuma & Associates, Tokyo and Paris (architecture studio); Kengo Kuma (designer); and Geoffrey Nees's (artist) *Botanical pavilion* 2020. Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Connie Kimberley and Craig Kimberley OAM, 2020 © Kengo Kuma and Geoff Nees

(right)
Lee Ufan
Dialogue 2017
National Gallery of Victoria, Melbourne
Purchased with funds donated by Andrew and Judy Rogers and Professor AGL Shaw AO Bequest, 2020
© Lee Ufan, courtesy Pace Gallery, New York



MAKIKO RYUJIN & MICHAEL GITTINGS

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 1

Samsāra, 2020, is a lighting installation designed by Makiko Ryujin and Michael Gittings. The two-part work takes the form of a large blossoming tree and separate hanging canopy to embody the cyclical nature of our existence. The tree rises floor-to-ceiling from a textured steel trunk and opens into a canopy of branches fabricated by Gittings, which embraces the walls and ceiling of the Mezzanine gallery at NGV International. A series of charred timber light shades, hand turned and then burned by Ryujin, appear as a constellation of iridescent blooms. The shades are punctuated at the centre by the soft, warm light of hand-blown glass bulbs.

Samsāra continues the designers' exploration into themes of transience, brevity and perpetual change which emerged in their 2019 collaboration *Impermanence*. Transitioning from bud to full bloom, then declining to its frail state before it drops, the blossom captures a lifetime in a year. In this time of global uncertainty, their latest collaboration is nature writ small, encouraging us to reflect upon the cycles of life within and around us.

The NGV warmly thanks Triennial Major Supporters Karen McLeod Adair & Anthony Adair for their support.

Makiko Ryujin
Michael Gittings

Impermanence 2019 (detail)

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2019

© Makiko Ryujin and Michael Gittings

Photo: Makiko Ryujin



FALLEN FRUIT

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 1

For the NGV Triennial, Fallen Fruit has created *Natural History*, 2020, an immersive installation featuring bespoke wallpaper, upon which are placed works selected from the NGV's collection. The work invites the viewer to reflect upon our history and the environment.

Comprising asynchronous repeat patterns of indigenous and introduced flora in the Australian landscape, the vibrantly coloured wallpaper wraps the NGV's sixteenth and seventeenth century gallery. The wall coverings feature photographs of birds, insects, plants, fruits and flowers and images drawn from the NGV Collection and others made by the artists during a research trip to Melbourne in early 2020. *Natural History* incorporates NGV paintings and sculpture that represent the natural world, colonialism, spirituality, religions and ancient mythologies.

Fallen Fruit is an art collaboration originally conceived in 2004 by David Burns, Matias Viegner and Austin Young. Since 2013, David Burns and Austin Young have continued the collaborative work. The duo explore participatory art practice, reflecting upon a broader, controversial global environmental movement involving contemporary art and public spaces. Often using everyday objects (like fruit trees or found objects) as an art making material, they have discovered that using things that are familiar is inextricably bound to identity, and a means for cultural rediscovery, invigorating the politics of both left and right and going far beyond the mundane.

The NGV warmly thanks Triennial Supporters Nicholas Perkins & Paul Banks for their support.



FAYE TOOGOOD

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 2

Faye Toogood is a designer working across interior, furniture, sculpture, fashion, textile and object design. Her interdisciplinary practice is characterised by personal narrative, material experimentation and the reclamation of the interior and functional design as enduring contexts for creative exploration.

For the NGV Triennial, Toogood presents designs for furniture, lighting, scenography, sculpture and large-scale tapestries alongside seventeenth century works from the NGV Collection in a series of crafted spaces she has titled *Downtime: Daylight, Candle light, Moonlight*. Toogood plunges us deep into a period sensibility using her own innovative designs as a connecting device to the past.

Toogood sees her work as Gesamt-kunstwerk; a total work of art, whereby the interior – all works of art and design and their display – synthesise to deliver with full effect the experience and meaning of her presentation.

The NGV warmly thanks Triennial Lead Supporter Gordon Moffatt AM, Triennial Supporters Cameron Oxley & Bronwyn Ross, Dr Brett Archer and Triennial Circle donors Alex & Brady Scanlon for their support of the furniture and lighting.

The NGV warmly thanks Triennial Supporters Betsy Polasek, Susan Jones & James McGrath, Suzanne Kirkham and donors to the 2020 NGV Annual Appeal for their support of the tapestries.



DANIEL ARSHAM

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 2

Daniel Arsham's newly commissioned work, *Hidden figures*, 2020, comprises four human-scale figures drawn from two famed paintings in the NGV Collection: Giambattista Tiepolo's *The banquet of Cleopatra*, 1743–44, and Nicolas Régnier's *Hero and Leander*, c. 1625–26. The figures are holding the same poses found in the original paintings but appear draped in a white cloth. On closer inspection the 'cloth' is hollow, merely appearing to drape over a figure that's no longer contained within. Like Arsham's previous bodies of work, his use of the form of draped fabric articulates anonymous figures. In this instance the artist is subtly turning the audience's attention to issues of race and representation in the history of European painting. The sculptures are displayed alongside their original source paintings.

Falling clock, 2020, is a new commission that incorporates a large-scale clock, which can be used to tell the time and appears to fall into the white drapery on an otherwise featureless wall. The incorporation in the sculpture of a dissolution of the solid walls of the gallery, catching and cradling the precarious timepiece, symbolically suggests a destabilisation of all that is solid around us.

The NGV warmly thanks Triennial Champions Loti & Victor Smorgon Fund and Barry Janes & Paul Cross for their support.

Daniel Arsham

Hollow Figure 2017 (detail)

Courtesy the artist and Perrotin Gallery

Photo credit: James Law for Daniel Arsham Studio



CERITH WYN EVANS

19 DECEMBER 2020 – 18 APRIL 2021

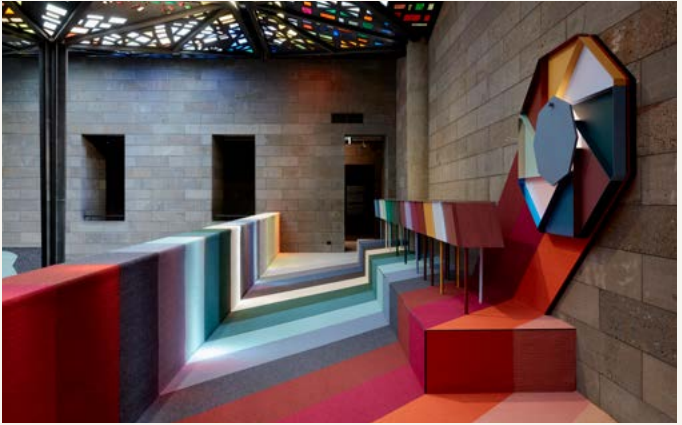
FREE ENTRY

NGV INTERNATIONAL | LEVEL 2

Cerith Wyn Evans's conceptual practice incorporates a wide range of media. Often exploring the relation between light, text, thought and meaning, he constructs situations that are conscious of a viewer's presence. For his early film and video works, Wyn Evans frequently collaborated with performers to create 'expanded cinema' environments. Since the 1990s he has explored the relationship between language, space, temporality and the interrogation of perception, characterised by formal precision and clarity often developed in relation to a particular exhibition site.

$C=O=D=A$, 2019–20, unfolds as a drawing in light, suspended in space. The work is regarded by the artist as a culmination of his suite of large neon 'drawings' that have explored the legacy of Japanese Noh Theatre. Comprising multiple elements, some busy and scribble-like, others diagrammatic – including references to the structural formulae for chemical compounds – the light sculpture invites visitors to consider the relationships of each form to the next, as they move around the work and alter their perspectives. The work punctuates the visitor's field of vision with rapid vectors, loops, straight lines, curves and complex geometric forms lit up in white neon. It is possible to follow the intersections of the work with the eye, but the way is so intricate that it becomes impossible to take it in at a glance. The viewer finds themselves caught inside an endless loop or continuous circuit. Each section appears to continue along its trajectory and prolong its end, as if the neon gas imprisoned inside the rods of transparent glass were set free and released from the forms that constrain it. This may be a restriction but it is also a necessary device that allows us to see the work.

The NGV warmly thanks Triennial Champion The Felton Bequest for generously commissioning and gifting this significant sculpture.



DANIELLE BRUSTMAN

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 2

Danielle Brustman is a designer working with a rich syntax of colour to conceive interiors and furniture that challenge our perception of private and public space. Brustman's installation for the NGV Triennial uses interior design strategies to explore colour's ability to affect our perception and experience of space.

Brustman's adept use of hue and chroma is realised in bands of coloured carpet applied to floors, balustrades and interior fixtures under the rainbow canopy of Leonard French's cut-glass ceiling in the NGV's Great Hall. Brustman takes inspiration from the Swiss-French architect Le Corbusier's colour theory espoused in his 1930 essay 'Architectural polychromy', and accompanying colour tool known as the colour keyboards (*Clavier de couleurs*).

Comprised of harmonic and discordant colour combinations, Brustman's installation deploys a colourful schema across interior surfaces, making connections with the complexion of the building and artworks on display. Incorporating Brustman's five- metre-long modular *Chromatic fantastic cabinet*, 2020, and *Chromatic fantastic wall light*, 2020, the installation *Coloured in* explores the functional and affective qualities of colour to shine light on its omnipresent role in shaping human experience.



ANGELA TIATIA

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 2

Angela Tiatia is a New Zealand-born artist of Samoan-Australian heritage. She explores contemporary culture, drawing attention to its relationship to representation, gender, neo-colonialism and the commodification of the body and place, often through the lenses of history and popular culture.

Narcissus, 2019, reimagines the ancient Greco-Roman myth of Narcissus in which a beautiful young man falls in love with his own image reflected in a pool. Drawing on sources including the painting *Narcissus*, 1597–99, by Michelangelo Merisi da Caravaggio and Mat Collishaw's photograph *Narcissus*, 1990, Tiatia's *Narcissus* carries this enduring myth into contemporary times, reflecting on global selfie culture fuelled through social media platforms such as Instagram and Facebook, which are saturated with images of the self.

In Tiatia's video, a cast of forty Narcissi occupies a single platform in various acts of self-worship, ritual, joy, love, lust, complacency, despair and disregard in a single moment of shared time. Here, vulnerabilities, frustrations, flaws and strengths are shown as a collective effect, where various acts and emotions highlight and amplify uncertain and challenging times ahead.

The NGV warmly thanks Triennial Major Supporter Trawalla Foundation for its support.



TOMO KOIZUMI

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 3

Look 27, top and skirt is an ensemble from Tomo Koizumi's critically acclaimed first collection, presented at New York Fashion Week in February 2019. Characteristic of his practice, the work is maximalist in scale and uses metres of vibrantly coloured Japanese organza fabric, first formed into ruffles and then machine-stitched together to create the garment. On average, each garment uses between fifty and eighty metres of material. The polychromatic sensibility is also a direct consequence of the limited quantities of organza available to Koizumi. Choosing to work within this particular set of design constraints is a strategy that the designer believes will consistently push him to create something new. *Look 27* embodies Koizumi's exuberant aesthetic, the rainbow-hued ruffles expressive of his stated intention to make fashion that radiates 'pure joy and beauty'.

Koizumi is an emerging Japanese fashion designer who became the breakout star of the autumn–winter 2019 fashion season. Previously working as a costume designer in Tokyo, with his own brand since 2011, Koizumi captured worldwide attention after one of his customised ruffled ensembles was worn by Lady Gaga in 2016. In 2018 he gained further prominence via Instagram, when his work was brought to the attention of influential English stylist Katie Grand, who helped to orchestrate the presentation of his debut collection at New York Fashion Week in February 2019.

The NGV warmly thanks Triennial Major Supporters Krystyna Campbell-Pretty AM & Family, Triennial Supporters Tania & Sam Brougham, Tommy Hilfiger Australia, PVH Brands, Triennial Circle donors Rob Gould and SIRAP Art Collective as well as donors to the 2020 NGV Annual Appeal for their support.

Tomo Koizumi, Tokyo (fashion house) Tomo Koizumi (designer)

Look 27, top and skirt, 2019 designed, 2020 made (detail), autumn–winter 2019. National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Tania and Sam Brougham, Tommy Hilfiger Australia, PVH Brands, Rob Gould, SIRAP Art Collective and donors to the 2020 NGV Annual Appeal, 2020

© Tomo Koizumi

Photo: Steven Ferdman/Getty Image Model: Lexi Boling



HANNAH BRONTË

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 3

Hannah Brontë is a visual artist whose music videos, banners and large-scale installations explore the role of Indigenous/Blak women through recurring themes of resilience, matriarchy and power. Influenced by her work as a DJ and her fascination with the spoken word, Brontë is conscious of intertwining the knowledge of her ancestors within each work she creates. Brontë has recently drawn on holistic, spiritual and physical healers as consultants for her work, which led her to becoming a doula. She has also been unpacking intergenerational spiritual knowledge, which marks the beginning of a new direction within her practice.

Brontë's video installation *EYE HEAR U MAGIK*, 2020, explores how ancestral intuition has been passed down through Indigenous women in the wake of colonisation. She uses music and film to unblock intuitive beliefs and tune into a deep sense of knowing, which she refers to by many names including 'the knowing', 'the cunning' and 'illpunja'. Offering a foreboding sense of the future, the work explores the ways in which Brontë's culture and spirituality have been and continue to be appropriated. It is Brontë's most ambitious video to date and her first commission by the NGV.

The NGV warmly thanks Triennial Major Supporters Vicki Vidor OAM & Peter Avery for their support.

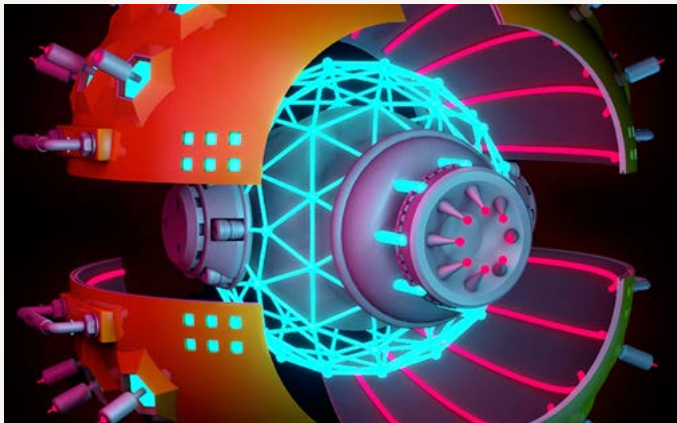
Hannah Brontë

Portrait of Francesca Jaiyeola for Hannah Brontë, EYE HEAR U MAGIK 2020
National Gallery of Victoria, Melbourne

Purchased with funds donated by Vicki Vidor OAM and Peter Avery, 2020

© Hannah Brontë

Photo: Kate O'Sullivan



TABOR ROBAK

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 3

Tabor Robak's work examines the relationship between humanity, nature and technology, often blurring the lines of the real and artificial. *Megafauna*, 2020, is a new work by Robak, which takes the form of an encompassing installation. Commissioned and acquired for the NGV Collection, *Megafauna* includes a group of computer-generated animations that surround the viewer on video screens and projections. These highly detailed digital sculptures – called Magi – glow in the darkened space. Animated forms – part-organic, part-machine – move constantly on the screens of the Magi and recall the technologies that Artificial Intelligence (AI) is most likely to emerge from: geoimaging and cartography, military science and weaponisation, banking and healthcare. On the floor a digital projection responds to the movements of people in the space.

The imagery in *Megafauna* is visually derived from micro-biology, advanced robotics, data storage, and sacred iconography. The installation, lit by the light of these numerous digital images, feels like a sacred space or a monument. *Megafauna* is about the mythology of AI and advanced technology and explores the ethical and philosophical implications of our relationship with technology.

The NGV warmly thanks Triennial Champions Barry Janes & Paul Cross for their support.

Tabor Robak

Megafauna 2020 (detail, work in progress)

Commissioned by the National Gallery of Victoria, Melbourne

Proposed acquisition with funds donated by Barry Janes and Paul Cross, 2020

© Courtesy the artist

MAJOR PARTNER





NARI WARD

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 3

Nari Ward combines politics and historical references with personal identity, creating work that is unifying and humanistic at a time of extreme division worldwide. He is known for his sculptural installations composed of discarded material found and collected in his neighbourhood. Ward has repurposed objects such as baby strollers, shopping carts, bottles, doors, television sets, cash registers and shoelaces, among other materials. He re-contextualises these found objects in thought-provoking juxtapositions that create complex, metaphorical meanings to confront social and political issues surrounding race, poverty and consumer culture. Ward intentionally leaves the meaning of his work open, allowing others to provide their own interpretation.

Last words of John Brown (red version), 2018, is from the artist's series of text-based shoelace installations that investigate how art-making and activism overlap. For each shoelace installation, Ward questions and challenges cultural and societal power structures. For the artist, who ascribes a certain amount of animism to his materials, the shoelaces make general reference to an anonymous mass of people through their ubiquitous universal use. The work is composed entirely of sneaker shoelaces that spell out the phrase 'This is a beautiful country', cited as the last words of John Brown, an abolitionist who was put to death in 1859 for his use of violence in fighting for the freedom of black slaves. The work calls attention to American history as well as to contemporary issues surrounding race, identity and politics.

The NGV warmly thanks Triennial Champions Barry Janes & Paul Cross for their support.

Nari Ward

Last words of John Brown (red version) 2018, National Gallery of Victoria, Melbourne. Purchased with funds donated by Barry Janes and Paul Cross, 2019 © Courtesy the artist and Lehmann Maupin New York, Hong Kong, and Seoul



STEVEN RHALL

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 3

Steven Rhall's installation *Air dancer as black body*, 2018, is made up of a nylon inflatable air dancer, sensor activated fan and spotlight. Audiences approach a darkened room and, upon triggering the sensor, activate a spotlight and fan, which inflates the air dancer with a loud and violent burst of action. Drawing attention to the history of violence against black bodies, the work is a commentary on how non-white bodies appear in Eurocentric frameworks of art and culture. In addition, the work explores the human conditions of fear, loneliness and isolation, which feel more relevant than ever in 2020.

Taungurong artist Steven Rhall describes himself as a 'post conceptual artist operating from a First Nation, white-passing, cis-male positionality'. His interdisciplinary practice responds to the intersectionality of First Nation art practice and the Western art canon. Rhall is interested in interrogating modes of representation, classification and hierarchy through formats including installation, performance, sculpture, curatorial practice and public/private interventions.

Steven Rhall

Air dancer as black body 2018

Commissioned by The SUBSTATION, Melbourne National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2019

© Steven Rhall

Photo: Leela Schauble, courtesy of The SUBSTATION, Melbourne



PIRJO HAIKOLA

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 3

From Port Philip Bay to Tasmania and Northern California, lush kelp forests thriving in cold, nutrient-rich waters offer one of the ocean's most bio-diverse ecosystems. They are crucial for a healthy planet, but these ecosystems are out of balance. Rising ocean temperatures and excess nutrient levels coupled with reduced numbers of predators are causing an explosion in sea urchin populations. Sea urchins primarily eat seaweed and when their populations explode into the millions, they are capable of reducing kelp forests and seaweed habitats to wastelands called barrens.

Combining her skills as a designer, researcher and scuba-diving instructor, Dr Pirjo Haikola is developing a use for sea urchins as a new material that is currently being tested for its unique properties. The *Urchin corals* in her NGV Triennial installation are 3D-printed coral structures made from the shells and spikes of the purple sea urchin (*Heliocidaris erythrogramma*) and the black sea urchin (*Centrostephanus rodgersii*) mixed with bio-polymers. An accompanying film shows footage of Haikola collecting urchins for the project in Melbourne's Port Philip Bay, where an ecological crisis caused by urchins is silently unfolding today.

The NGV warmly thanks Triennial Supporters Brendan & Grace O'Brien for their support.

DESIGN PARTNER



TALIN HAZBAR

19 DECEMBER 2020 – 18 APRIL 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 3

Talin Hazbar works across architecture, design and art to connect with surrounding landscapes and the intricate materiality of the natural world. Through her research-based study of architecture, she uses material experimentation to better understand the context of landscapes, material properties and organic processes so that they may be both sensitively and functionally applied in creative practice.

Accretions #1–5, 2020, presents a series of five evocative light works, literally grown in the waters off the coast of Dubai and Sharjah. The designer's practice questions our understanding of, and relationship to, nature and its systems. *Accretions #1–5* continues Hazbar's enquiry into the capacity of the earth's oceans to nurture life and organic processes capable of creating ornament, structure and form.

Drawing on the natural systems of the ocean, where calcium accumulation and accretion is commonplace, Hazbar repeatedly submerges hand-forged steel armatures to encourage the growth of molluscs, crustaceans and corals. The calcium carbonate structures these life forms construct on the surface of the armature transform it into an ornate light shade. Through this process, each shade becomes a specimen of the specific ecologies, conditions and life forms that inhabit the area of submersion. In relinquishing control of this phase of production to natural processes, Hazbar offers an example of how, through respect and understanding of natural forces and systems, designers can work collaboratively with nature to grow structures and produce materials of great functionality and unique beauty.

The NGV warmly thanks Triennial Lead Supporter Gordon Moffatt AM for his support.

Talin Hazbar

Accretions # 1-5 2020

Commissioned by the National Gallery of Victoria, Melbourne.

Proposed acquisition with funds donated by Gordon Moffatt AM, 2020

© Talin Hazbar

Photo: Alex Callueng



DISCOVER

SELF-GUIDED EXPERIENCES

Curate your experience of the NGV with self-guided tours of the Collection and exhibitions, curator talks, musical responses, meditations, art highlights and slow art guided activities to enjoy when you visit.

See [ngv.melbourne/channel](https://www.ngv.melbourne/channel) for more.

NGV EVENTS

Join us for thought-provoking conversations with curators and conservators on art and design plus events for the whole family. NGV Live events mean you can keep in touch with the NGV online and in person. Visit [ngv.melbourne](https://www.ngv.melbourne) for details.

Atong Atem *Akuot* 2015 (detail), printed 2019 from the *Studio* series 2015 National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2019 © Atong Atem, courtesy MARS Gallery, Melbourne



NGV TRIENNIAL 2020 SPECIAL EVENTS

TRIENNIAL CONVERSATIONS

**Presented in partnership with the
New York Times**

Sat 19 & Sun 20 Dec

Throughout opening weekend, a series of conversations exploring the four themes of NGV Triennial 2020 – Illumination, Reflection, Conservation and Speculation – provide insight into this expansive exhibition.

Triennial Conversations have limited capacity in the Great Hall and will be broadcast live on our [website](#).

Sat 19 Dec

11am: Rivers in Decline:
The (Aussie) Politics Of Water
12.30pm: Revising Narratives
2pm: Get Real Estate
3.30pm: Resonant Nature

Sun 20 Dec

11am: A Dark Horizon
12.30pm: Oceans on the Edge
2pm: Future First Nations
3.30pm: Nature as Collaborator

See [ngv.melbourne](#) for full program details.

SUMMER STAGE MMW X NGV

Every Sat & Sun, 19 Dec – 18 Apr 12–5pm

Make the most of summer weekends while sitting back and experiencing the best of Melbourne music in the Grollo Equiset Garden. Presented in partnership with Melbourne Music Week Extended.

See [ngv.melbourne](#) for full program details.

PRINCIPAL PARTNER

PRESENTING PARTNER

EVENT PARTNER



The New York Times

**MELBOURNE
MUSIC
WEEK
EX—TENDED**

Liam Young *Planet City 2020 (still)*
Commissioned by the National Gallery of Victoria,
Purchased with funds donated by Bagôt Gjergja
Foundation, 2020 © Liam Young

TRIENNIAL



NGV TRIENNIAL 2020 WITH THANKS TO OUR PARTNERS

MOKO MOKO DOGGY PARK AT CHADSTONE

Major Partner Chadstone – The Fashion Capital presents a colourful pop-up installation in collaboration with Misaki Kawai from 11 – 24 January. Children can visit the Moko Moko Doggy Park at Chadstone and create playful dog puppets, enjoy art and craft activities and an immersive augmented reality zone. Book now at chadstone.com.au

MAJOR PARTNER

CHADSTONE
THE FASHION CAPITAL

NURO BY LA TROBE UNIVERSITY

Prime your mind for NGV Triennial with Nuro. Developed by NGV Learning Partner La Trobe University, Nuro is an online experience that lets you play your way to curious in as little as one minute. Try it now at playnuro.latrobe.edu.au

LEARNING PARTNER



REDISCOVER VICTORIA WITH MERCEDES-BENZ

Win a chance to Stay close, Go Further with Mercedes-Benz and Visit Victoria. To celebrate NGV Triennial 2020, Principal Partner Mercedes-Benz and Visit Victoria are offering you the chance to rediscover Victoria with the ultimate Grampians luxury weekend escape. Drive a Mercedes-Benz through the beauty of the Grampians for the weekend and enjoy premium accommodation for two at DULC, Halls Gap and dine at Wickens at Royal Mail Hotel. Visit NGV Triennial and scan the competition QR code to enter.

PRINCIPAL PARTNER



CLEMINGER BBDO 75TH ANNIVERSARY

Clemenger BBDO supports Triennial EXTRA in a partnership that invites all the people of Melbourne to help it celebrate its 75th anniversary. Clemenger BBDO champions Triennial EXTRA and NGV Triennial in its belief that Creativity is always the answer.

MAJOR PARTNER

CLEMINGERBBDO



JAPANESE DESIGN: NEOLITHIC TO NOW

UNTIL 1 AUGUST 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 1

Throughout the twentieth and twenty-first centuries, Japan has been admired globally for its unique artistic traditions and sophisticated visual design.

This NGV Collection exhibition spans more than four thousand years and features Neolithic ceramics, Buddhist sculpture and calligraphy, minimalist medieval furniture, golden screens, theatre costumes, woven bamboo works, exquisitely decorated porcelain and recent creations by leading contemporary graphic designers.

Japanese

Noh theatre robe, Atsuta

(*Nōshōzoku Atsuta* 能装束厚板)

late 18th century–early 19th century

National Gallery of Victoria, Melbourne

Felton Bequest in honour of Allan Myers AO

President of the Council of Trustees of the NGV, 2012



SPECTRUM: AN EXPLORATION OF COLOUR

19 DECEMBER – 29 AUGUST 2021

FREE ENTRY

NGV INTERNATIONAL | LEVEL 2

Taking the magnificent sparkling cut-glass ceiling of the Great Hall as the inspiration for the colour palette, *Spectrum* explores and celebrates colour through the NGV Collection, from antiquity to the present. The exhibition investigates the history and artistic use of twelve different colours, from exotic origins and trade, to manufacture and symbolism across time and culture. The display features samples of materials and pigments used to create colours such as lapis lazuli and Indian Yellow – an intensely-coloured pigment extracted from the urine of cows fed on mango leaves – and looks closely at artist's paints and the raw pigments used to produce them, including oil paint used in the NGV's jewel-like fifteenth-century Flemish *Virgin and Child*, watercolours in eighteenth-century Indian miniatures, and the pastels used in eighteenth-century works.

Peter Tully

Early flight attendants vest 1990

National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1991

© Courtesy of the copyright owner, Merlene Gibson, (sister)



TOP ARTS 2020

UNTIL 31 JANUARY 2021

FREE ENTRY

THE IAN POTTER CENTRE: NGV AUSTRALIA |
GROUND LEVEL, NGV DESIGN STUDIO

Top Arts celebrates the exceptional and thought-provoking work of VCE Art and VCE Studio Arts students. Drawn from a range of media, topics, schools and students, *Top Arts 2020* is part of the Victorian Curriculum and Assessment Authority's annual showcasing of excellence. Students communicate their passion and dedication as they capture contemporary, local and global issues. Themes of identity, the environment, mental health, innovation, ethics and many others are explored, interrogated and expressed in creative ways.

See ngv.melbourne/channel for a self-guided tour of this exhibition.

Ethan Tan

Androgyny 2019 (detail)
Kew High School, Kew
© Ethan Tan

Top Arts 2020 is supported by Education Supporters
Victorian Curriculum and Assessment Authority, Catholic
Education Melbourne and Independent Schools Victoria.

PRINCIPAL PARTNER



MACQUARIE

MAJOR PARTNER





DESTINY

UNTIL 14 FEBRUARY 2021

FREE ENTRY

THE IAN POTTER CENTRE: NGV AUSTRALIA | GROUND LEVEL

Destiny Deacon is one of Australia's boldest and most acclaimed contemporary artists. In the largest retrospective of her work to date, *DESTINY* marks the artist's first solo show at an institution in 15 years.. Featuring more than 100 multi-disciplinary works made over a 30-year period, the exhibition includes the premiere of newly-commissioned works. Numerous early video works created with the late Wiradjuri/Kamilaroi photographer Michael Riley and West Australian performance artist Erin Hefferon are also on display.

A descendant of the Kuku and Erub/Mer people from Far North Queensland and Torres Strait, Deacon is internationally known for a body of work depicting her darkly comic, idiosyncratic worldview. Offering a nuanced, thoughtful and, at times, intensely funny snapshot of contemporary Australian life, Deacon reminds us that 'serious' art can also have a sense of humour.

Melbourne-based, Deacon works across photography, video, sculpture and installation to explore dichotomies such as childhood and adulthood, comedy and tragedy, and theft and reclamation. Her chaotic worlds, where disgraced dolls play out sinister scenes for audience amusement, subvert cultural phenomena to reflect and parody the environments around us.

Installation view of Destiny Deacon's *Koori Lounge Room*
2020, on display in *DESTINY* at The Ian Potter Centre:
NGV Australia © Destiny Deacon, courtesy Roslyn Oxley9
Gallery, Sydney
Photo: Tom Ross

FESTIVAL PARTNER

PHOTO 2021
International Festival
of Photography



IVAN DURRANT: BARRIER DRAW

UNTIL 25 APRIL 2021

FREE ENTRY

THE IAN POTTER CENTRE: NGV AUSTRALIA | LEVEL 3

Described as the *enfant terrible* of Australian art, Ivan Durrant has produced a remarkable body of work across a career that spans close to five decades. His most recent paintings have been dubbed 'supraphotolism', a term coined to describe a style of working that goes beyond 'super-realism' or photorealism's accurate mimicking of the photograph.

Ivan Durrant: Barrier Draw traces the evolution of Durrant's extraordinarily diverse artistic career. It includes his earliest folk paintings; the realist paintings and sculptures of the 1970s and 80s; his controversial and politically motivated performance works – through to his evocative 'soft-focus' shed, football and racing paintings of the 1990s and 2000s. In addition to existing works, Durrant has produced a new astonishingly larger-than-life sculpture for the exhibition.



TIWI

UNTIL 8 MARCH 2021

FREE ENTRY

THE IAN POTTER CENTRE: NGV AUSTRALIA | LEVEL 3

Tiwi art occupies a continuum. Like a tree, it continues to change and grow, drawing sustenance from its cultural roots. The largest exhibition of Tiwi art ever presented, *TIWI* celebrates the unique art and culture of the Tiwi people of Melville and Bathurst Islands and explores the dynamic trajectory of Tiwi art across time and across media, from 1911 to now.

MAJOR PARTNER

TOURISM PARTNER



S O F I T E L
HOTELS & RESORTS



MARKING TIME: INDIGENOUS ART FROM THE NGV

UNTIL 24 JANUARY 2021

FREE ENTRY

IAN POTTER CENTRE: NGV AUSTRALIA | LEVEL 3

This exhibition explores drawings and markings of figures, signs or text made on public surfaces across Indigenous Australia, from rock face to now. The impulse to draw and make images is deeply embedded in Indigenous cultures throughout the world and is fundamental to the human experience.

Peter Japanangka Blacksmith

Warna Jukurpa (Snake Dreaming) 1986 (detail)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance of CRA Limited, Fellow, 1989

© Peter Japanangka Blacksmith Licensed by Copyright Agency, 2020

MAJOR PARTNER





LOUISE ZHANG

UNTIL MARCH 2021

FREE ENTRY

IAN POTTER CENTRE: NGV AUSTRALIA | LEVEL 2

Chinese-Australian artist Louise Zhang uses painting, sculpture and installation to explore a range of personal and cultural influences, including the religious background to her family upbringing and traditional Chinese symbolism.

Zhang, who lives and works in Sydney, grew up in a Christian family. Her painting *You are forgiven (Lotus)*, 2020, features the symbolism of the lotus flower, which is associated with purity, rebirth and enlightenment in many Eastern religions. The text in the painting reads, 'I forgive you/you are forgiven' and references Zhang's exploration of the notion of sin in relation to her religious upbringing. The work exemplifies Zhang's methodology of researching cultural symbols and motifs as a way to explore her personal anxieties and experiences of navigating the world as, in her words, a 'third culture kid'. In *Devil's lion*, 2019, she also references a particular story from the Bible that haunted her as a child, where the devil prowls around like a roaring lion, looking for someone to devour.

The NGV warmly thanks Jo Horgan and Mecca Brands for supporting the acquisition of these works.

Louise Zhang

You are forgiven (Lotus) 2020 (detail)

Proposed acquisition purchased with funds donated by
Jo Horgan and MECCA Brands, 2020

© Courtesy the artist and Arterial Gallery, Sydney

Photo: Zan Wimberley



THE JOSEPH BROWN COLLECTION

FREE ENTRY

THE IAN POTTER CENTRE: NGV AUSTRALIA | LEVEL 2

In May 2004, Dr Joseph Brown AO OBE donated a major part of his incomparable collection of Australian art to the National Gallery of Victoria – the most generous single gift of artworks ever made to a public gallery in Australia.

Paddy Japaljarri Stewart

Marlu Jukurrpa, (Kangaroo Dreaming) 1987

National Gallery of Victoria, Melbourne

The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

© Paddy Japaljarri Stewart/Licensed by Copyright Agency, Australia



AUSTRALIAN ART COLLECTION

FREE ENTRY

THE IAN POTTER CENTRE: NGV AUSTRALIA | LEVEL 2

The Ian Potter Centre: NGV Australia is home to the NGV's Australian Art Collection – including works by the Aboriginal and Torres Strait Island communities.

Explore the history and many styles and stories of Australian art through paintings, sculpture, decorative arts, photography, prints, drawings, fashion, Indigenous art and the Joseph Brown Collection.

Florence Fuller

Paper boy 1888 (detail)

National Gallery of Victoria, Melbourne

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020



CONNECT WITH ART AND COMMUNITY THROUGH NGV MEMBERSHIP

Our Members are part of the NGV's biggest community and enjoy a dynamic range of experiences and Members-only benefits.

JOIN TODAY TO SUPPORT THE NGV AND ENJOY:

- Discounted and priority entry to all NGV ticketed exhibitions and priority access to timed entry ticketing
- A free exhibition ticket
- Access for you and a guest to the NGV Members Lounges
- A print and digital subscription to *NGV Magazine*, published bi-monthly
- Exclusive Members events
- Discounted entry to NGV Courses and other programs
- 10% discount at NGV design stores and dining
- 15% discount on parking at Arts Centre Melbourne and Fed Square

If you have any questions about NGV Membership, we would love to hear from you. Please speak with our team or email members@ngv.vic.gov.au.



NGV KIDS & TEENS

The NGV is a place for everyone and warmly welcomes children, teenagers and families.

WHAT'S ON FOR KIDS & TEENS

Discover the NGV Collection with self-guided activity sheets for children and families. Explore free online events, artist-led demonstrations and art games at home for everyone from toddlers to teens. There's plenty of fun to be had! See [ngv.melbourne/kids](https://www.ngv.melbourne/kids) and [ngv.melbourne/teens](https://www.ngv.melbourne/teens)

NGV KIDS SUMMER FESTIVAL 9 – 17 JAN 2021 | FREE ENTRY

NGV Kids Summer Festival returns with nine days of activities to enjoy in the Gallery or from the comfort of your home. With online events, on-demand videos, downloadable activity sheets and games, there's something for everyone. See [ngv.melbourne/kids](https://www.ngv.melbourne/kids)

NGV KIDS ON TOUR JANUARY | FREE ENTRY

NGV Kids on Tour offers children and families throughout regional and metropolitan Victoria the opportunity to engage with art and creativity through a range of free hands-on activities and workshops.

This year, NGV is partnering with over 100 community venues including galleries, libraries, paediatric hospitals and migrant resource centres.

See [ngv.melbourne/kids](https://www.ngv.melbourne/kids)

PRAMS

NGV Galleries are fully pram accessible and you are welcome to take your pram into Gallery spaces.

RELAX

The Great Hall and Grollo Equiset Garden at NGV International are great places for children to roam, relax and stretch their legs.

PARENT FACILITIES

NGV International has a dedicated parents room. At the NGV you are welcome to breastfeed anywhere you feel comfortable.

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 also wishes to acknowledge The Ullmer Family Foundation, Beatrice Moignard and The JTM Foundation for their generous support of NGV Teens.

Visitors at The Ian Potter Centre: NGV Australia.
Photography taken before COVID-19.

NGV

NGV KIDS SUMMER FESTIVAL 2021

9–17 JAN | FREE ENTRY



The NGV Kids Summer Festival is back with nine days of activities to enjoy in the Gallery or from the comfort of home. Including online events, on-demand videos, activity sheets and games, there's something for the whole family – and everything is free!

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

SUPPORTERS



NGV.MELBOURNE/KIDS





NGV LEARN

The NGV offers creative learning opportunities inspired by the NGV Collection and exhibitions. Our inquiry-based approach provokes curiosity, inspires the imagination and opens doors to new ways of thinking about the world. See ngv.melbourne/learn

VIRTUAL SCHOOL EXCURSIONS

Virtual excursions for schools are online events hosted by NGV educators which introduce students to the NGV Collection and exhibitions via video conference.

TEACHER VIRTUAL PROFESSIONAL LEARNING

Our online professional learning programs for teachers provide rich opportunities to engage with art, connect with colleagues and develop practical ideas to enhance teaching.

LEARNING RESOURCES

Learn anywhere, anytime. Our digital learning resources for Primary and Secondary school students are curriculum aligned and can be adapted to suit learners of different levels. See ngv.melbourne/learn/resources for more information

COURSES

Taking inspiration from the NGV Collection and exhibitions, NGV Online Courses engage adult learners and focus on art history, creative skill building and linking art with contemporary issues. See ngv.melbourne/courses for more information.

The NGV gratefully acknowledges the Packer Family and Crown Resorts Foundations for their support of NGV Kids exhibitions, and student and teacher programs and resources.

The NGV warmly thanks Krystyna Campbell-Pretty AM and Family for their support of the NGV School Support Program.

Utagawa Yoshitsuya

Raiko breaks Hakamadare's magical spell and captures him 1858

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance of the Sidney Myer Fund, Governor, 1994

NGV Digital Creatives is supported by Principal Partner Telstra





NGV DINING

Thank you for using cashless payment.

We appreciate your support as we adapt our operations and visitor experience to follow the Victorian Government's latest health advice.

GALLERY KITCHEN

**OPEN FROM 19 DECEMBER
10AM–5PM**

**NGV INTERNATIONAL |
GROUND LEVEL**

Gallery Kitchen serves a range of refreshments and light meals and features specials of the day.

TEA ROOM

**OPEN FROM 19 DECEMBER
10AM–5PM**

**NGV INTERNATIONAL |
LEVEL 1**

Tea Room offers a modern interpretation of a timeless tradition. Macarons, éclairs, cakes and savouries, all handmade by a team of pastry chefs. Bookings available on the NGV website.

GROLLO EQUISET GARDEN

**OPEN FROM 19 DECEMBER
10AM–5PM**

NGV INTERNATIONAL

Indulge with a cocktail and dine on our fresh summer menu from our outdoor pop-ups.

ASAHI BAR

**TRIENNIAL EXTRA
15 JANUARY – 14 FEBRUARY
12–9PM**

**NGV INTERNATIONAL |
GREAT HALL**

Visit the neon-lit pop-up Asahi bar in the Great Hall during Triennial EXTRA and enjoy live music, DJs and performance art while viewing the exhibition during late-night opening hours.

YERING STATION WINE BAR

**TRIENNIAL EXTRA
15 JANUARY – 14 FEBRUARY
5–9PM**

**NGV INTERNATIONAL |
LEVEL 2**

Complement your Triennial EXTRA experience by visiting the Yering Station pop-up wine bar open evenings on Level 2 at NGV International. Enjoy Yering Station wine accompanied by our specialised evening menu.

SUPPORTERS

LAVAZZA
TORINO, ITALY, 1895

ASAHI
辛口

EVENT PARTNER

YERING
Station



NGV DINING

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CROSSBAR CAFE

10AM–5PM

NGV AUSTRALIA | LEVEL 3

Crossbar Café provides a modern and bright space for you to take a break during your visit to the NGV. A view of the Yarra River complements the light snacks, coffee and beverages on offer.

SUPPORTER

LAVAZZA
TORINO, ITALIA, 1895

Eveline Syme

Tennis and tea 1939 (detail)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria

with the assistance of the Marjorie Webster

Memorial, Governor, 1988

© Courtesy of the artist's estate

NGV

DESIGN
STORE

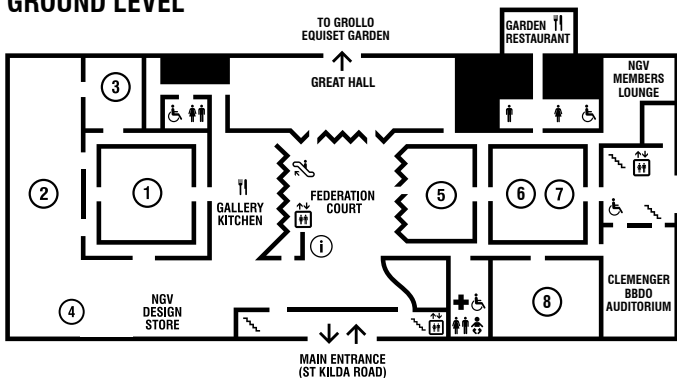


**EXCLUSIVE TO
NGV DESIGN STORE**

Shop the exciting collection of NGV Triennial
artist and designer wares instore and online

NGV INTERNATIONAL

GROUND LEVEL



1 – 8 NGV Triennial begins on Ground Level and includes Federation Court, Great Hall, Gallery Kitchen and Grollo Equiset Garden

8 Moja Moja Life: Misaki Kawai for Kids

SUPPORTED BY



FREE WIFI



Places to eat

Toilets

Information Desk

Baby Change



Escalators

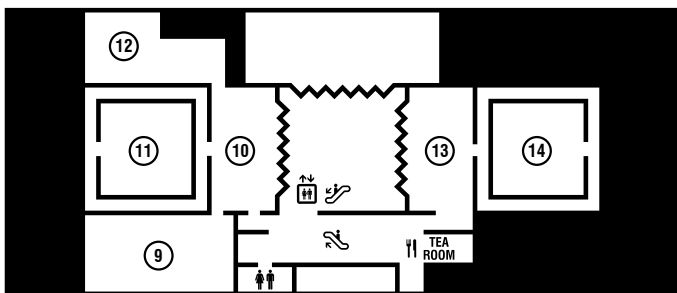
Lift

First Aid

Stairs



LEVEL 1



NGV Triennial continues on Level 1

9 China

10 India, South & South-East Asia

12 Japanese Design: Neolithic to Now

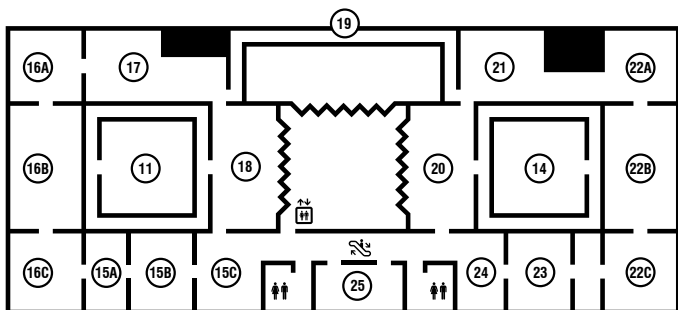
13 Britain & Europe 13th–16th Century and NGV Triennial

Mezzanine

11 NGV Triennial

14 Britain & Europe 15th–17th Century and NGV Triennial

LEVEL 2



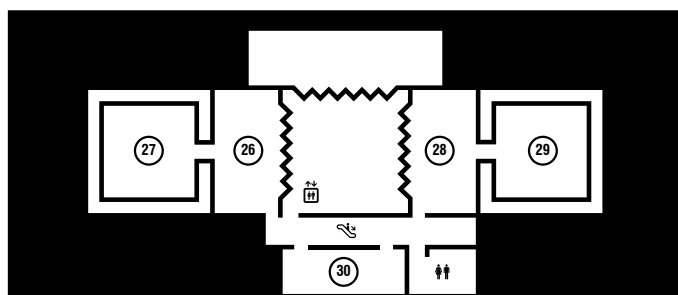
NGV Triennial continues on Level 2

- 15 16 17** International Collection 19th–20th Century and NGV Triennial
- 18** International Collection 20th Century and NGV Triennial
- 19** Spectrum: An Exploration of Colour
- 20 21 22 23 24** Britain & Europe 16th–18th Century and NGV Triennial
- 25** Mesoamerica, Egypt, Cyprus & the Near East 3500 BCE – 16th Century and NGV Triennial

Mezzanine

- 11** NGV Triennial
- 14** Britain & Europe 15th–17th Century and NGV Triennial

LEVEL 3



NGV Triennial continues on Level 3

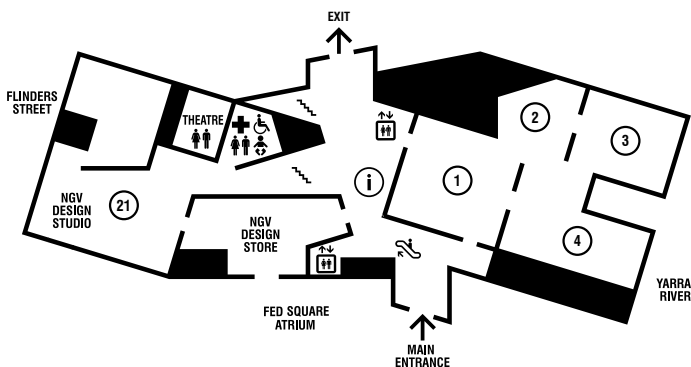
- 26 – 30** NGV Triennial

FOLLOW US @NGVMELBOURNE #NGV



THE IAN POTTER CENTRE: NGV AUSTRALIA

GROUND LEVEL



1 2 3 4 DESTINY, until 14 February

21 Top Arts 2020, until 31 January

SUPPORTED BY



Places to eat



Escalators



Toilets



Lift



Information Desk



First Aid



Baby Change

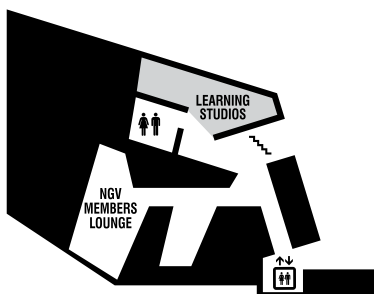


Stairs

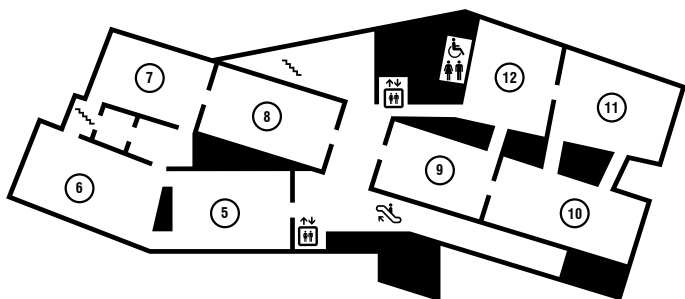


MEZZANINE

This level does not include gallery spaces

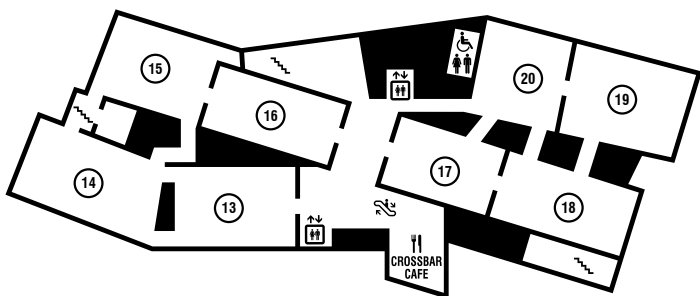


LEVEL 2



- 5 6** 19th Century Australian Art
- 7 8** 20th Century Australian Art
- 9 10** The Joseph Brown Collection
- 11 12** 20th–21st Century Australian Art

LEVEL 3



- 13 14** Marking Time: Indigenous Art from the NGV, until 24 January
- 15 16** Ivan Durrant: Barrier Draw, until 25 April
- 17 18 19 20** TIWI, until 8 March

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