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Fashion Manifesto

MAGAZINE

ISSUE 32 JAN-FEB 2022 \$12



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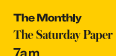
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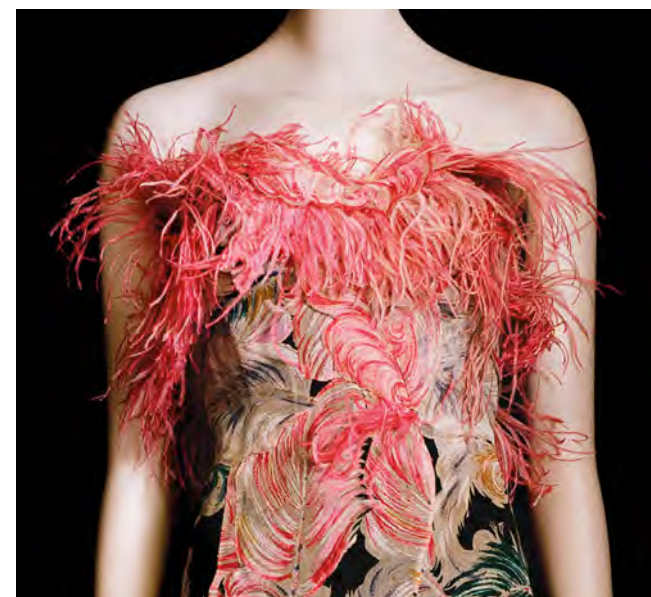
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CREATIVE VICTORIA

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BY AMY DE LA HAYE AND PAOLA DI TROCCHIO



Gabrielle Chanel (designer) *Evening dress*
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Photo © Julien T. Hamon

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Photo courtesy of Buku-Larrgay Mulka
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BARK LADIES ELEVEN ARTISTS FROM YIRRKALA

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Buku

LISA FOX



MIMCO

Dulux

This exhibition has been developed
by the NGV and Buku-Larrgay
Mulka Centre

Dhambit Mununggurr Order 2021 (detail)
National Gallery of Victoria, Melbourne.
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Buku-Larrgay Mulka Centre, Yirrkala

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MANAGING EDITOR
Donna McColm

DEPUTY EDITOR
Elisha Buttler

EDITORIAL GROUP
Tony Ellwood AM, Andrew Clark, Misha
Agzarian, Don Heron, Jane Zantuck

EDITORIAL SUPPORT
Kathleen Burke, Elizabeth Doan,
Amanda Spann

GRAPHIC DESIGNERS
Karina Soraya and Thomas Deverall

MAGAZINE EDITORS
Jasmin Chua and Rowena Robertson

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

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

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

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(cover) Installation view of NGV Architecture
Commission 2021 *pond[er]* by Taylor Knights
and James Carey at NGV International,
Melbourne from 6 December 2021 – 28
August 2022. Photo: Tobias Titz

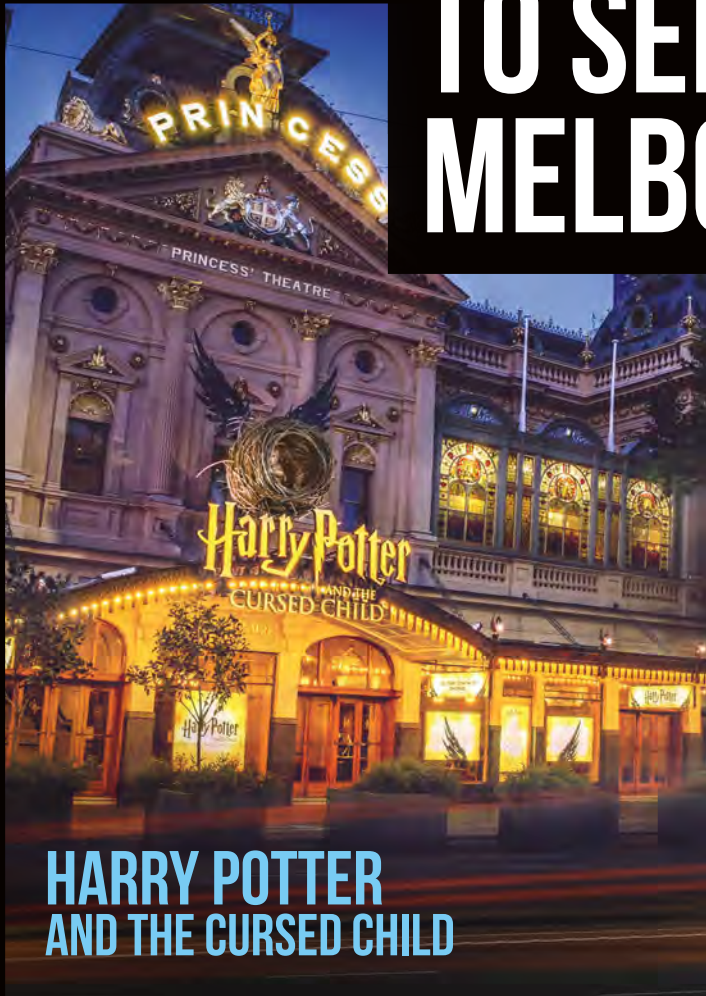
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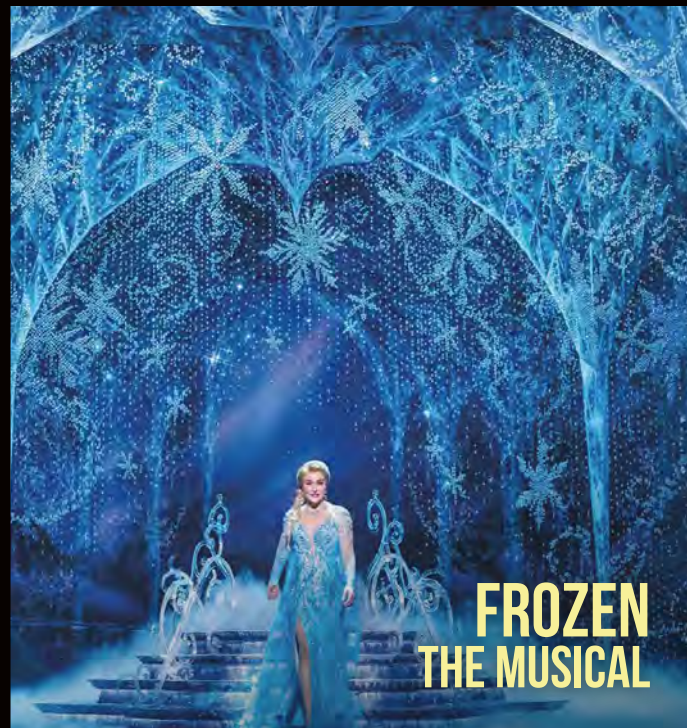


GET SET TO SEE IT IN MELBOURNE



HARRY POTTER AND THE CURSED CHILD

FROZEN THE MUSICAL



FROM THE NGV

There is always much happening in Melbourne over summer and the NGV is no exception. In December we were thrilled to open the major summer exhibition *Gabrielle Chanel. Fashion Manifesto*, an exhibition that is dedicated entirely to the avant-garde yet accessible vision of designer Gabrielle Chanel. Gabrielle Chanel's extraordinary mark on the world of design and fashion, and her unwavering design sensibility included her innovative use of materials and unique methods of construction and styling, to her canny business sense. Chanel first emerged with her designs (beginning with hats) at the crest of the lavish Belle Epoque era of the 1900s. Now, almost a century later, it is hard to imagine fashion without the radical inventions introduced or championed by Chanel early in her career, such as wearing statement jewellery during the day, make-up designed for mobility (compacts, lipstick), comfortable fabrics including jersey, and of course, the little black dress.

Especially for *NGV Magazine* readers, we are pleased to offer an insider's guide to *Gabrielle Chanel. Fashion Manifesto*, charting key themes and works as they unfold throughout the exhibition journey.

For Deep Read, London-based historian and Chanel specialist Amy de la Haye also shares insights into her own journey researching the life and work of Gabrielle Chanel, while in Art in Focus, we zoom in on some of the key elements that together make up the design codes of Chanel, illustrated by works from the NGV Collection. *Gabrielle Chanel. Fashion Manifesto* is organised by the Palais Galliera, Fashion Museum of the City of Paris, Paris Musées, and supported by Presenting Partner Visit Victoria and Exclusive Partner CHANEL.

I highly recommend you make it an occasion and visit the exhibition with friends or loved ones, enjoying lunch together at the NGV and taking in the sunshine in the Grollo Equiset Garden, where you can also dip your toes into the new NGV Architecture Commission, *pond[er]*. A joyful water installation created by winning architecture firm Taylor Knights in collaboration with artist James Carey, *pond[er]* offers a pink aquatic space that is evocative of Victoria's inland salt lakes, complemented by gently colourful Indigenous plant landscaping. I am very thankful for the support of Principal Partner Macquarie Group and Design Partner

RMIT for the NGV 2021 Architecture Commission, and the year-round support of the NGV Department of Contemporary Design and Architecture by the Hugh D. T. Williamson Foundation.

Throughout January, take advantage of special extended hours and programs at NGV International to enrich your visit, made possible with the generous support of the Victorian Government.

I hope this issue of *NGV Magazine* will provide rich reading over the holiday period and enjoy your visits to both of our magnificent galleries this summer season.

Tony Ellwood AM
Director

Welcome to the first edition of *NGV Magazine* for 2022. This issue we dive into summer with our cover story featuring the newest NGV Architecture Commission, and explore the early fashion archives of Chanel with *Gabrielle Chanel. Fashion Manifesto*.

Also on display is an inspiring free exhibition of women artists from North-East Arnhem Land, *Bark Ladies: Eleven Artists from Yirrkala*, on display on Ground Level of NGV International. We introduced readers to this exhibition in depth in the Nov/Dec issue of *NGV Magazine*, and here we return with a short insight by Will Stubbs, Manager at the Buku-Larrnggay Mulka Centre in Yirrkala, and a major collaborator and contributor to the exhibition. Will writes specifically about his first meeting with one of the eleven artists, the late Ms Wirrpanda, who, as well as being an unparalleled artist in her own

right, was known to collaborate with other artists including John Wolseley. This touching and informative text gives insight into the character and motivations of an important artist.

In this issue, we revisit some of the Gallery's recent virtual talks, especially for *NGV Magazine* readers. Skye Firth and Charlotte Botica extend their insightful *Fashion Fridays* virtual talk to reveal the considerations of conserving and preparing fashion for display in 'Custom Conservation', while Laurie Benson writes about the once sniffed-at Italian Mannerism style, which first surfaced in the early part of the sixteenth century. Laurie's essay follows on from the first text in our series 'Tell me about the Baroque' and the associated online lecture. Wonderfully, all works featured in these talks and essays are drawn from the extensive NGV Collection and if you missed these virtual

broadcasts the first time around, or would like to watch again, please scan the QR codes pictured with the relevant essays. And stay tuned over the coming months for more in the 'Tell me about ...' and other online series.

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

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CONTRIBUTORS

AMY DE LA HAYE

London

Professor Amy de la Haye is a curator, writer and tutor. She is Rootstein Hopkins Chair of Dress History & Curatorship and Joint Director of the Research Centre for Fashion Curation at London College (LCF) of Fashion, UAL. Much of her work is united by an emphasis upon interpreting items of fashion and dress, often imprinted with wear and occasionally completely perished, to tell stories about lives lived.

PETER SMYRL AND ELOISE SYMRL

Pennsylvania

Peter and Eloise are based in Pennsylvania, United States. Peter worked for Natural Lands, a land conservation organisation, and served on the Board of Hancock Shaker Village. Eloise is an educator and a quilter. Both continue to volunteer at summer camp and after-school programs in experiential nature education at a local nature preserve.

WILL STUBBS

North-East Arnhem Land

Will Stubbs worked as a criminal defence advocate in Sydney and the Top End for ten years. In 1995 he married Yolŋu scholar Merrkiyawuy Ganambarr and began working at the Buku-Larrngay Mulka Centre. He has worked there ever since. In 2015 he was awarded the Australia Council Visual Arts Award for Advocacy.

SOPHIE GERHARD

Melbourne

Sophie Gerhard is Assistant Curator of Australian Paintings, Sculpture and Decorative Arts to 1980 at the National Gallery of Victoria (NGV). Sophie holds a Masters in Art Curatorship at The University of Melbourne and an undergraduate degree majoring in Art History with Museum Studies from the University of Leeds (UK). Recent exhibitions include *She-Oak and Sunshine: Australian Impressionism*, and the upcoming exhibition *WHO ARE YOU: Australian Portraiture*.

SUSAN VAN WYK

Melbourne

Susan van Wyk is Senior Curator of Photography at the NGV. Since joining the NGV, she has worked on more than sixty exhibitions of Australian and international photography. Recent exhibitions include *Olympia: Photographs by Polixeni Papapetrou* (2019), *Turning Points: Contemporary Photography from China* (2019), *Colony: Australia 1770–1861* (2018) and *Henry Talbot: 1960s Fashion Photography* (2016). Over a thirty-year career she has published widely on photography.

OTHER CONTRIBUTORS

Misha Agzarian
Laurie Benson
Ingrid Booth
Charlotte Botica
Amanda Dunsmore
Skye Firth
Cathy Leahy
Ewan McEoin
Katharina Prugger
Paola di Trocchio
Alice Crockett
Lucy Whitehill

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Installation view of *Sampling the Future* on display from 5 November 2021 to 6 February 2022 at The Ian Potter Centre: NGV Australia, Melbourne. Photo: Tom Ross



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YOUR GUIDE TO

Gabrielle Chanel. Fashion Manifesto

The major new exhibition *Gabrielle Chanel. Fashion Manifesto*, curated by the Palais Galliera, Paris, is presented in partnership with the National Gallery of Victoria. The exhibition features more than 100 fashion works alongside jewellery, accessories, cosmetics and perfumes, drawn from the collections of the Palais Galliera and the Patrimoine de CHANEL, NGV, and other public museums and private collections around the world. Prepare for your visit with this exhibition guide, which presents an illustrated journey through the key themes of *Gabrielle Chanel. Fashion Manifesto*.



Gabrielle Chanel devoted her life to creating, perfecting and promoting a new type of feminine elegance. She designed for an active and emancipated woman, like herself, according to principles of comfort, simplicity and ease of movement. Chanel rewrote fashion conventions with personal conviction, transforming women's wardrobes with her innovative ideas, pioneering approach to fabric and construction, and utmost consideration of the female form. For Chanel, haute couture was both an area of experimentation – she worked directly on the mannequin, never sketching first – and a creative space, fuelled by her interactions with the artistic, intellectual and literary circles of her time. The strength and timelessness of her creations arose from an ability to harmonise function and form, marrying her design instinct with the quest for a new ideal grounded in the reality of women's lives. Throughout her career, Chanel's design style became a template for modern living. She remade the ordinary as elegant, combined masculine and feminine, real and imitation, austerity and excess. Against the short-lived novelty of contemporary trends, Chanel remained consistent and assured of the continuing relevance of her aesthetic, revealing the flexibility and force of a singular style.

Towards a new elegance

Gabrielle Chanel began her career as a milliner, before opening boutiques in the French coastal resort towns of Deauville (1912) and Biarritz (1915), where she was inspired by the sense of liberty that characterised upper-class social life. The first to wear her own creations, Chanel produced designs that reflected her personal circumstances, taste and ambition. Loose slipovers, chemise dresses and sports clothes formed a gamine style that countered the restrictive fashions of the previous century with their stiff fabrics and complicated undergarments. The hallmarks of Chanel's style were simplicity, practicality and a relaxed elegance. Rejecting any superfluous ornamentation, Chanel designed balanced, straight forms that respected women's bodies and allowed them to move with ease. She introduced an aesthetic of streamlined modernity to fashion that resonated with the dramatic changes to women's social roles following the First World War. Chanel's youthful designs, in fluid supple materials such as machine-made jersey, were characterised by a surprising blend of minimalism and precision, laying the foundations for a new form of elegance that she defended throughout her career.

The emergence of a style

In the 1920s and 1930s, Chanel staunchly affirmed her own aesthetic choices and personal conception of fashion. Exhibiting a refined elegance, her designs were uncluttered, the materials fluid, lightweight and often monochrome. Her palette was subtle, and while black, white and beige dominated, occasionally more vivid tones such as midnight blue and fiery red appeared. In her quest for simplicity, Chanel's use of printed or embroidered decorations and patterns, was measured and restrained. Flowers, however, were an exception to the rule. Whether a single fabric bloom or fluttering petals, cut out and inlaid by hand, Chanel's flowers conveyed an idea of natural youthfulness that was unanimously acclaimed by the press. Delicate chiffons and silk voiles printed with small or abstract floral motifs were produced by the Tissus Chanel factory, which the couturière established in the late 1920s. Chanel's suits and coats of the period were inspired by sportswear and borrowed from codes of male elegance and dandyism. Transforming techniques and materials previously foreign to haute couture, Chanel created casual outfits from common fabrics such as wool and tweed. Her garments were radical in their practicality, but also highly refined, with distinctive cut and proportions. From this tenuous equilibrium, Chanel developed a signature style that was immediately identifiable.

Gabrielle Chanel (designer) *Evening dress*
spring–summer 1939 (detail) Museum of Applied
Arts and Sciences, Sydney. Purchased 1996
Photo © Julien T. Hamon

Modernity and chic

In October 1926, Chanel's simple black, calf-length crêpe de chine dress caused US *Vogue* to declare the arrival of, 'a sort of uniform for all women of taste, from all backgrounds regardless of their walk of life'. Dubbed the 'Ford of Fashion', after the popular American motor vehicle, Chanel's little black dress, as it became known, was as universal in its appeal as it was transformative. As early as 1919, Chanel had recast black as a stylish option for women that could be worn from afternoon through to early evening. Freeing it from an association with shop assistants and service, and earlier connections to mourning dress, Chanel promoted black as the ultimate symbol of modernity. Stripped of ornamentation, the colour drew attention to the line. Although not the only designer to use black, Chanel employed it in an endless variety of forms throughout the 1920s and 1930s, and again in the 1960s. In line with her credo of minimalist simplicity, Chanel helped to equate black with elegance and understatement. Yet it was an understated luxury – differentiated by hand-sewn finishes, superior fabrics and construction techniques specific to haute couture. Today, the little black dress remains an archetype and one of Chanel's major legacies..

The invisible accessory of the modern woman

In name, design and scent, CHANEL N°5 was a radical departure from convention. Created in 1921 for Chanel by perfumer Ernest Beaux, the abstract and mysterious scent differed from available fragrances, which often sought to emulate a single floral scent. A composite fragrance, CHANEL N°5 contained no less than eighty ingredients. The alliance of flowers, including ylang-ylang, jasmine, *rose de mai* (R. × centifolia) and notes of wood and spice, accentuated by aldehydes – synthetic compounds used for the first time in large quantities – made for an indefinable formula. Named after Chanel's lucky number, its presentation was equally innovative. Contrasting the ornate decorative styles typical of the era, Chanel made use of a clear square bottle with sober, angular lines and simple typography. Enclosed within a minimalist white cardboard box with black contours, the graphic design possessed a revolutionary purity. Designed as an extension of her clothing and echoing her vision of modernity, Chanel made N°5 the signature of her fashion house. Immediately successful, it soon became the world's bestselling perfume. By the 1950s, a simple sentence – in the guise of an intimate confession from Marilyn Monroe – increased its renown and turned it into an iconic scent.



Gabrielle Chanel (designer) Compact blusher 1924, Lipstick 1929, Loose powder scented with CHANEL N°5 1930 Patrimoine de CHANEL, Paris Photo © Julien T. Hamon

(p. 21) Gabrielle Chanel (designer) Suit: jacket, blouse and skirt spring-summer 1964. Palais Galliera, Paris. Gift of the Société de l'Histoire du Costume Photo © Julien T. Hamon





Gabrielle Chanel (designer) *Evening dress*
autumn–winter 1930 (detail) Patrimoine de
CHANEL, Paris.
Photo © Julien T. Hamon

(right) **Gabrielle Chanel (designer)** *Suit*
spring–summer 1961 (detail) *Suit* spring–
summer 1961 (detail) Patrimoine de CHANEL,
Paris. Photo © Julien T. Hamon



Expression of stark luxury

In the 1930s, Chanel's focus on 'line' reached its peak. Her dresses discreetly accentuated the female form through harmonising proportions and materials. Motivated by sentiments of elegance and freedom, as well as her quest for simplicity, Chanel's designs expressed the tension between garment and body, described in French as the 'allure'. Chanel's evening wear demonstrated a subtle mix of inventiveness and classicism. She created fluid and romantic lace and chiffon dresses, with inlaid decorations inserted into the cut to better emphasise form. Without ever disrupting the line, she experimented with asymmetry, enveloping volumes, uneven lengths and, daringly, transparency – drawing from lingerie conventions. Chanel's designs were seductive but never superfluous were only slightly gathered, folds barely sketched, and swathes of fabric remained light and floating. Chanel also utilised a unique array of embellishment techniques to imbue her designs with a stark luxury. In a gesture at once reductive and all-encompassing, she covered the entire surface of sheer fabrics with beads or sequins, employing a monochrome palette to emphasise the austerity of the line. Earlier, this interplay between restraint and profusion was expressed via unicolour embroideries, feathers and fringing, but also in the nuance of hand-sewn details and specialist couture finishes.

The Chanel suit

In 1953 Gabrielle Chanel re-opens her couture house, and in February 1954 she presents her new collection. She is 71. Repudiating the constraining 'New Look' style, she advocated for restrained chic and utility in clothing. Chanel's post-war suit, a synthesis of the principles that contributed to her prewar success, was the culmination of her vision of modern femininity. All aspects of its construction were defined with the female body in mind – a perfect balance of silhouette, materials and purpose. In 1959, *Vogue* Paris announced: 'Every suit holds the secrets of Chanel luxury. And this luxury is in the details'. The Chanel suit was the embodiment of freedom. Without padding, the lightweight jacket hung straight like a cardigan. The skirt, instead of hugging the waist, rested on the upper hips, tilting slightly backwards and hanging below the knee; it was comfortable, supple and allowed for greater ease of movement. Fabric was also crucial. Tweed – plain and textured, or sometimes handwoven, was a hallmark, chosen for its luxurious feel and specially produced in a variety of shades. Trims and braids in contrasting colours added to the distinctiveness of the design and delineated the silhouette, while pockets, decorative and functional buttons, and a hidden gilt chain became further signatures.

The Chanel codes

Accessories were fundamental to Chanel's conception of a harmonious silhouette. They reflected her pragmatic vision of fashion and helped in the codification and unity of her style. Launched in February 1955, the quilted 2.55 bag, was designed to be functional. Its chain link strap, often entwined with a leather band to avoid the jangling of metal, allowed it to be carried by hand or over the shoulder. The bag's interior, lined with red leather or grosgrain, included multiple pockets where various items could be stored, including a compartment for lipstick. Made of lambskin, jersey or silk satin, the 2.55 was also available in three sizes to suit the different activities of a woman's lifestyle. From 1957 onwards, the two-tone slingback shoe completed the Chanel 'look' and added the ultimate touch of elegance to any outfit. After several trials with various shoemakers, Chanel adopted the model made by Raymond Massaro. A perfect balance of form and function, the shoe was made of beige leather, which had the effect of lengthening the leg, while its black satin tip ensured against wear and made the foot appear smaller. The elasticated strap and moderate heel guaranteed convenience and comfort.

In praise of adornment

As early as the 1920s, jewellery played a central role in Gabrielle Chanel's design lexicon and was in contrast to the austerity of her clothing designs. Combining real and faux gemstones, pearls and metals in a variety of forms, Chanel rejected fine jewellery conventions to give costume jewellery a new status. She played with the contrast between sobriety and excess, wearing accumulations of 'pearl' strands and glass and rock-crystal sautoirs in combination with earrings, bracelets and brooches, and encouraged others to do the same. Chanel also took liberties with placement, often pinning a brooch on the cuff of a sleeve, the hip or shoulder, or brim of a hat.

Chanel's design references ranged from the historical, religious and exotic to floral forms, as well as personal motifs taken from her own symbolic repertoire: the lion (she was a Leo), ears of wheat and stars. Jewellery helped to establish the Chanel house codes and extended to the use of gilt chains and buttons. From the 1950s onwards, Chanel also introduced lurex lamé, a new fabric imitating metal, into her cocktail and evening wear. These sparkling fabrics echoed the glittering embroidery of her clothing from the 1920s and 1930s, with the advantage of being both light and flexible.



(left) **CHANEL design made by Goossens**
Crucifix pendant autumn–winter 1965–66
 Patrimoine de CHANEL, Paris Photo © Julien T. Hamon
 (centre) **CHANEL design made by Goossens**
Bracelet 1960s Patrimoine de CHANEL, Paris
 Photo © Julien T. Hamon
 (right) **Gabrielle Chanel (designer)** *Pendant*
 worn by Gabrielle Chanel c. 1950–60 Patrimoine
 de CHANEL, Paris Photo © Julien T. Hamon

The sources of creation

To realise her creations, Gabrielle Chanel surrounded herself with talented jewellers whose innovation and skill matched her ambition. In 1924, she called upon the talents of Count Étienne de Beaumont to design her first costume pieces. Around 1933, she commissioned Fulco di Verdura to design gold jewellery with large-coloured cabochons that drew upon his Sicilian heritage and the splendour of Byzantine mosaics in Ravenna, Italy.

Working with Maison Gripoix in the 1930s, Gabrielle Chanel developed jewellery inspired by the world of botany. Flowers, leaves, acorns and other motifs were transcribed into multicoloured glass paste, both opaque and translucent, and set in metal. During the same period, goldsmith François Hugo produced jewellery and buttons from non-precious materials for Chanel.

The expression of historical influences culminated in opulent pieces designed for Chanel by goldsmith and jeweller Robert Goossens. During the 1960s, Goossens found inspiration in art from the ancient empires of Byzantium and Persia. Mixing precious and inexpensive stones, Goossens introduced rock-crystal and turquoise to Chanel's design vocabulary. Using the forms, materials and cloisonné settings of antique jewellery, he even produced replicas of a Byzantine reliquary cross and an eagle-shaped ornamental clasp from the sixth century.



The revived allure

Just as the suit was Gabrielle Chanel's emblematic piece from 1954 onwards, the evening dress was her exercise in style. Chanel proposed a relaxed version of formal dress that was discreet and refined. Without ever straying from her principles, she revisited the foundations that had governed her aesthetic and punctuated her career. In the 1960s, Chanel's cocktail dresses, a compromise between day and night, recalled the simplicity of her little black dresses of the 1920s, executed in lace, velvet and silk, as well as nylon and other synthetic fabrics. As before, she offset austerity by adding whimsical touches of ornamentation – a gilded metal belt, or jewel illuminated with coloured stones.

In this spirit of continuity, sequin embroidery was profuse and monochrome, echoing the 1930s, while the lightness of chiffon and tulle embodied the qualities of fluidity and motion she had sought early in her career. Faithful to her hallmark colours, Chanel also continued to utilise ivory and gold, vibrant reds and elegant black. Until her final 1971 spring–summer collection, Gabrielle Chanel never stopped reinterpreting, updating and perfecting her rules and principles. This consistency of vision, and her capacity to balance function, form and elegance, is what keeps her work timeless and relevant today.

GABRIELLE CHANEL. FASHION MANIFESTO IS AN EXHIBITION ORGANISED BY THE PALAIS GALLIERA, FASHION MUSEUM OF THE CITY OF PARIS, PARIS MUSÉES AND IS ON DISPLAY GROUND LEVEL, NGV INTERNATIONAL UNTIL 25 APRIL 2022. TICKETS AVAILABLE VIA NGV.MELBOURNE. THE EXHIBITION IS SUPPORTED BY PRESENTING PARTNER VISIT MELBOURNE AND EXCLUSIVE PARTNER CHANEL.



Encountering Chanel in the Archives

In the early 1900s a milliner in Paris by the name of Gabrielle Chanel began decorating hats, deploying an unusually minimal style for the time. This would mark the beginning of a designer, and a style philosophy, that would change the landscape of women's dressing. Fascinated by the long and enduring influence of Gabrielle Chanel, author and historian Amy de la Haye has spent decades researching her life, designs and creative impetus. She shares her research journey.

BY AMY DE LA HAYE

For more than a century, the name CHANEL has been inextricably entwined with feminine elegance, modernity and fashion innovation. Here, I highlight the world-famous Parisian haute couturière's enduring fashion signatures and explore some lesser known areas within her creative oeuvre. And, I reflect upon my own shifting preoccupations and encounters with the designer's life and work over a period of some thirty years. Most recently, this has involved writing an essay for the catalogue that accompanies the compelling exhibition *Gabrielle Chanel. Fashion Manifesto*.

I didn't intend to become a specialist on Chanel (1883–1971); she effectively came to me. In 1990, four years after graduating from the Royal College of Art, I secured a contract to write a designer monograph. A publisher had received an unpublishable manuscript from a well-known writer and wanted to maintain their print deadline. I promised to not only deliver a quality text, but to do so quickly and for little recompense! They took a chance and I invited costume curator Shelley Tobin to join me as co-author.

We soon became aware that during the course of her lifetime, Chanel did not preserve personal papers, such as letters or diaries, or business documents, for future eyes. Nor did she publish an autobiography or book of maxims. In fact, throughout her adult life, Chanel did all she could to conceal her humble origins and obliterate the memories of a desperately sad childhood. In later life, Chanel's strategy was to veil her biography with mystique, a tactic that – of course – served to further enhance her allure. And, it has perplexed her biographers ever since!

As fashion historians, our prime research was evidence based, comprising analysis of surviving 'objects' (garments, accessories and jewellery) in museum collections and contemporaneous archival print media. Our texts foregrounded the modernity of Chanel's designs, notably her radical approach to dressing wealthy women using seemingly utilitarian fabrics (such as knitted jersey) and styles informed by menswear,

sporting and occupational dress. We noted the functionalism of her softly tailored garments, including trousers, which permitted complete ease of movement. And, her inclusion of roomy pockets, usually a male preserve, could negate the use of a handbag and facilitated a greater ease of gesture and demeanour. Also, her rejection of extraneous decoration and penchant for black, beige and white – an absence of colour.

Although the use of black in fashion has been dated back to the fifteenth century, Chanel is credited with launching the little black dress in 1926. Perfectly in tune with modernism's spiritual affinity with notions of standardisation and democratic ideals, Chanel's day dresses were ideal for superficial adaptation by the mass market. This message was reinforced by American *Vogue* on 1 October 1926, whose editorial likened her understated, but undeniably luxurious and finely crafted dresses to the mass-produced Ford motor car, describing it as, 'the frock that all the world will wear'.^[1]

Vitality, Chanel was also astute in business. She had started her career working as a milliner decorating – in a markedly more minimal style than was currently fashionable – shop-bought hats. From 1908 she worked from the ground floor of her wealthy lover's Paris home. By 1923 Chanel was no longer financially dependent upon a man and had opened exclusive fashions salons in Deauville, Biarritz and Paris.

Chanel may have liberated women sartorially, but she was not an emancipator of women – in her professional or personal lives. Chanel primarily looked after Chanel. During the Second World War, she took a high-ranking Nazi officer as her lover and spent the duration living in luxury at the Hôtel Ritz, Paris. Winston Churchill, whom she had befriended while romantically involved with the Duke of Westminster in the 1920s, was to secure her freedom into exile in Switzerland, her crime unpunished.

Not long after we submitted our manuscript (to deadline!) brackets need to go back in our publisher ceased trading, which was a devastating blow.

‘Vitality, Chanel was also astute in business. She had started her career working as a milliner decorating – in a markedly more minimal style than was currently fashionable – shop-bought hats. From 1908 she worked from the ground floor of her wealthy lover's Paris home. By 1923 Chanel was no longer financially dependent upon a man and had opened exclusive fashions salons in Deauville, Biarritz and Paris.’

— AMY DE LA HAYE

However, they did revert the copyright to us. The following year I was appointed Curator of Twentieth Century Dress at the Victoria and Albert Museum (V&A) and the museum's publishing department agreed to publish the book. Now, I had access to one of the world's finest dress collections, including many items labelled Chanel.

The earliest garment in the V&A collection dated from 1919. It is a tabard-style evening dress, made of cream-coloured silk chiffon decorated with black glass beads and sequins; it was worn by Mrs Anthony Henley at

‘Perfectly in tune with Modernism’s spiritual affinity with notions of standardisation and democratic ideals, Chanel’s day dresses were ideal for superficial adaptation by the mass market. This message was reinforced by American Vogue whose editorial likened her understated, but undeniably luxurious and finely crafted, dresses to the mass-produced Ford motorcar, describing it as, ‘the frock that all the world will wear.’

AMY DE LA HAYE

celebrations associated with the 1919 Peace Conference. I started to observe that Chanel’s fashion surfaces were in fact often ornate and that even the wartime jersey pieces were made from knitted silk (not the cotton commonly associated with lining and men’s undergarments) and were intricately hand-embroidered. I touched upon this in the book, but went on to develop this theme later. When Chanel returned to Paris in 1953, amid some hostility, she created her – now classic – cardigan-style suits, often with quilted silk lining, and flattened-chain weighted hems, which were to feature – to much acclaim – in future collections. To represent this style, I asked the museum photographer to photograph a dark red tweed suit with navy wool jersey lining dating from c. 1960, and a black and white soft wool nubby tweed coat, with shocking pink

lining, collar and cuffs from c.1965, both worn with great aplomb by Lady Nutting, formerly the revered fashion mannequin Anne Gunning.

Working at the V&A opens the most gilded of doors. When I contacted the House of Chanel to advise them about the forthcoming book, they invited me to view their archive, visit the legendary rue Cambon salon and interview Karl Lagerfeld, who had so successfully re-presented Chanel’s designs for modern fashion consumers.

Upon arrival, I was not shown the busy and necessarily secretive tailoring or dressmaking studios or specialist ancillary craft workshops, but was invited into Chanel’s meticulously preserved private apartment located above the atelier, where she worked and received her friends and most favoured clients. It is an interior cluttered with

decorative objects – the walls are lined with tapestries and leather-bound books; there are masses of mirrors, sculpted animals arranged in pairs, Chinese screens and ornately carved chairs. Like many of the couturière’s collections, the palette is predominantly beige, black and gold and it is appealingly comfortable. But, unlike her fashion aesthetic, it is very ornate and cluttered.

The morning of the interview with Karl Lagerfeld arrived. I was nervous and, dressed entirely in black, felt poorly dressed – alas, not in the style of Chanel’s famous, and oft quoted, ‘poverty *de luxe*’! I expected to be kept waiting and I was. What I could not have possibly imagined, was for the famously irascible designer to not only apologise profusely, but invite me to join him for lunch in his home. It was the middle of winter and we feasted (I was made to feel sufficiently relaxed to do so ...) on the most delicious prawns, followed by jewel-like raspberries in a room designed in a palette of golden yellow and deep purple. I had carefully planned my interview questions to hand, but my host wanted instead to discuss my job at the V&A. I came away enchanted and enthralled, with a gift of a signed copy of *The Emperor’s New Clothes* that he had illustrated, but minus the pithy quotations I had hoped for. Our book was published as *Chanel: The Couturière at Work* in 1994.

The same year, my exhibition *Streetstyle: From Sidewalk to Catwalk* opened at the V&A. For this challenging show, we had acquired some 120 head-to-toe outfits worn by people who self-identified with a particular subculture, and – in a reversal of the oft quoted ‘trickle-down’ theory’ I approached fashion designers to donate one or two outfits which evidenced their stylistic influences from one or more subcultures. With great generosity – including of spirit – the House of Chanel gave us one (sequined) outfit inspired by surfers (spring–summer 1991) and another in black denim inspired by B-boys (spring–summer 1994).

Apart from a few small writing jobs, the House of Chanel and I then parted company until the early 2000s when Dr Valerie Steele, Director of the Museum at



the Fashion Institute of Technology, New York, invited me to present a conference paper on Chanel. I had become increasingly fascinated by the Neo-romantic revival for corseted, crinoline and bustle skirted evening wear of the late 1930s and decided to focus upon the couturière’s foray with restrictive fashions that Chanel had rejected so vociferously at the outset of her career. I interpreted this in the context of romantic modernism and went on to explore this theme in greater depth for my solo-authored book *Chanel: Couture and Industry* (V&A, 2011).

By this point, there were masses of books on Chanel, and the Costume Institute at the Metropolitan Museum of Art, New York, had staged the major exhibition *Chanel* (curated by Harold Koda and Andrew Bolton, 2005). I did not expect to again engage with Chanel – surely there was nothing new to say? But, then something entirely unexpected happened ...

On 7 November 2011, I received an email from Jeffie Pike Durham, informing me that she was the daughter of Marion Pike, who had painted a huge portrait of Chanel displayed at the designer’s spring–summer 1968 show, which I had illustrated in *Chanel: Couture and Industry*. We arranged to speak and she advised me that not only did she have four more painted portraits of Chanel, but that her mother had become a close friend of Chanel from 1967 to 1971. And, further,

that she had preserved clothing and jewellery designed by Chanel that she and her mother had worn, along with snapshots, personal correspondence and other ephemera. I was intrigued to say the least ...

With the support of Frances Corner, then Head of London College of Fashion (LCF) where I still work, I travelled to Pasadena to meet Jeffie and view her personal collection. I was astounded; here was the basis of an entirely new story.

Together we went on to create the exhibition *Coco Chanel: A New Portrait* by Marion Pike. Paris 1967, which was shown at LCF (2013), Palazzo Morando, Milan (2014) and at The Katzen Arts Centre, American University, Washington DC (2017). We also published a book of the same title (Centre for Fashion Curation, London College of Fashion, of which I am co-director). The project comprised an intensely personal micro-biography of the two women’s lives and their inter-connected creative outcomes, along with Jeffie’s eloquent and highly amusing memories of meeting and being dressed by Chanel.

My most recent encounter with Chanel was made following an invitation from Miren Arzalluz, Director of Palais Galliera, Musée de la Mode de la Ville de Paris, to write an essay for the catalogue that accompanies *Gabrielle Chanel. Fashion Manifesto*.

During the course of my research for the exhibition and book, *Ravishing: The Rose in Fashion*, Museum at FIT, New York 2021 (Yale University Press, 2020), I have become obsessed with not only roses but flowers in general and decided to examine how Chanel utilised flowers within her collections and own dressed appearance. With the exception of the camellia, it is an aspect of her work that has not previously been explored.

Chanel had spent much of her early life occupying rural spaces and later evoked within her collections the wildflowers (daisies, poppies, cornflowers and violets) of her youth. The definition of a wildflower is one that grows freely and is resilient and as such, might form a metaphor for Chanel herself. The couturière also featured chrysanthemums and, as is already well known, the camellia with its symmetrical petal arrangement. I examine how Chanel softened linear silhouettes and solid-coloured garments with artificial flowers and – adhering to the modernist ‘truth to materials’ mantra – employed ‘cut-outs’ of flower printed textiles to garland her designs.

What next?

AMY DE LA HAYE IS PROFESSOR OF DRESS HISTORY & CURATORSHIP AT LONDON COLLEGE OF FASHION. *GABRIELLE CHANEL. FASHION MANIFESTO* IS ORGANISED BY THE PALAIS GALLIERA, FASHION MUSEUM OF THE CITY OF PARIS, PARIS MUSÉES. SEE THE EXHIBITION AT NGV INTERNATIONAL UNTIL 25 APRIL 2022. TICKETS AVAILABLE FROM NGV MELBOURNE, AND THE PUBLICATION IS AVAILABLE FROM NGV DESIGN STORE.

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Gabrielle Chanel, c. 1930s, photograph by André Kertész. Médiathèque de l’architecture et du patrimoine. © RMN-Grand Palais – copyright management André Kertész. Photo © Ministère de la Culture – Médiathèque de l’architecture et du patrimoine, Dist. RMN-Grand Palais / André Kertész.

ART IN FOCUS

How to read a Gabrielle Chanel design

Gabrielle Chanel is a legend of twentieth-century design, highly regarded for her fashion 'codes' that she continually revisited throughout her career. With understated precision, elegance and ease, Chanel's designs became the hallmarks of modern fashion. From as early as the 1910s, Chanel focused on refined silhouettes with uncluttered designs, fluid materials and often monochromatic in colour. Paola Di Trocchio encourages a closer look at Chanel's work through three works from the NGV Collection on display in *Gabrielle Chanel*.

Fashion Manifesto.

BY PAOLA DI TROCCHIO

Chanel *Evening dress*, spring–summer 1933

In 1929, coinciding with the stock market crash, hemlines plunged to the ground. Dress waistlines also returned to their natural position and Chanel became a master of the long, sensuous dress form, which we see in this work, generously gifted by Krystyna Campbell-Pretty AM and Family.

On 4 September 1929, British *Vogue* reported:

'... when Chanel, the sponsor of the straight, chemise dress and the boyish silhouette, uses little, rippling capes on her fur coats and a high waist-line and numerous ruffles on an evening gown, then you may be sure that the feminine mode is a fact and not a fancy'.

Hemlines for daywear reached six inches from the ground and were returned to full length for evening.

In 1931 Chanel was invited to London to promote cotton dress fabrics by the textile manufacturers Ferguson Brothers Ltd of Carlisle.

As a result, in 1931, her spring collection included thirty-five evening dresses made from cotton pique, lawn, muslin and organdie. These fabrics, including organdie, which is a fine translucent cotton muslin used for women's clothing that is usually stiffened, had traditionally been considered too informal for evening wear. In 1933, her collection again included organdie, this time embroidered overall with stylised grasses and leaves in a fabric especially commissioned for the House of Chanel.



By the 1930s, Chanel was widely acknowledged as an arbiter of taste. She placed much focus on layered, capelet-like collars and sleeves, as shown in this dress with its triple-layered fichu-like collar with a small bow at centre-front.

It was during the 1930s that Chanel established her reputation for romantic silhouettes, and inlaid decorations and panels to trace the female form. It was also at this time she started to regularly incorporate bows, both as decorative motifs and also as applied decoration on shoulders and down the fronts and backs of skirts. Here, the bow neatly adorns the neckline.

The rear closure of this dress is particularly striking and received much attention in the press of the day.

Three separate journals highlighted the dress and its back feature, including *L'Officiel*, *The Chicago Daily News* and *The Lowell Sun*, which wrote on 3 May 1933: 'Plain organdie laces down the back to the hips where the skirt is cut in butterfly effect to the floor. A huge bow of plain organza finishes the lacing'. Featured in a number of articles, this was one of the most popular and important models from Chanel's spring–summer 1933 collection.

CHANEL (couture house) Gabrielle Chanel (designer) Evening dress spring–summer 1933. National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2021. Photo: Narelle Wilson, NGV

Chanel Suit, c.1966

In 1953 she re-opens, in 1954 she presents her first collection and is 71 years old. Her ambition was largely to oppose the constraining 'New Look' style and propose practical chic silhouettes that synthesised her vision of modern femininity. Chanel's post-war suit became one of her greatest successes.

The lightweight jacket of the suit was without padding so that it hung straight like a cardigan. The gold chain inside the base of the jacket, weighted it, ensuring its correct positioning around the body. The skirt did not hug the waist, but instead rested on the upper hips and finished modestly yet gracefully below the knee. The versatile Chanel suit appealed to many women seeking functional and elegant clothes. It was comfortable, supple and allowed for greater ease of movement. By the 1960s it was regarded as a classic, the sort of ensemble to wear for luncheons or to the office.

Throughout her career Chanel found inspiration in the form and fabrics associated with men's suiting. She reinterpreted the patterns – Scottish tartans, checks, plaids and woollen houndstooths.

The fabric of this suit appears to be made from woven tweed, but is instead a painted composition. The base fabric is a slubbed wool, imitative of the texture of tweed, which has been over-painted with a hatched fuschia and raspberry pattern imitating the crosshatch weave of tweed. The lines, however, are unfinished, giving it a painterly effect, which also allows some of the cream base to be seen. This was not the first time Chanel used such an effect. She also printed tweeds patterns on some of her textiles in the 1930s.



Chanel paid great attention to seen and unseen details. Fine linings would sometimes be stitched down jackets and skirts in parallel lines resembling quilting to hold them in place.

Inspired by menswear, her suits were a cohesive uniform of contrasting colours and textures.

Early in her career, Chanel began matching linings with the colour of the garment worn underneath. This practice of matching the lining of a coat or jacket to the dress or blouse extended to Chanel suits in the 1950s and 1960s. Here, the blouse matches the lining of the jacket, and the blouse trim matches the outer fabric of the jacket. The fine details create an elegant visual cohesion.

Buttons were an important feature of the Chanel suit. They were both functional and decorative.

Typically gilt metal, Chanel's buttons often featured a combination of symbolic personal motifs, such as the interlocking C monogram, lion's head, clover and camellia. These buttons are covered in the same fabric as the braid of the vest so that they subtly blend into the trim but are finished with metallic crosses giving off the subtlest hint of gold. This suit was owned by loyal Melbourne-based Chanel client Mrs Mavis Powell and gifted to the NGV by her daughter, Angela Wood. Her mother filled three wardrobes with her Chanel clothing over a period of forty years.

CHANEL, Paris (couture house)
Gabrielle Chanel (designer) Suit
comprising jacket, skirt and blouse
spring-summer 1966, National Gallery of
Victoria, Melbourne. Presented through
The Art Foundation of Victoria by Mrs
Angela Wood, Member, 2000



Chanel *Evening cape*, 1924–1926

While Chanel committed herself to a restricted colour palette that favoured black, white and beige, pieces in blue or fiery red often featured in her collections. Bright red was regularly used for day and evening wear and Chanel signalled her love for the colour by presenting a red garment in each of her collections from 1920 onwards.

This was usually the fifth work to appear in the salon presentations, five being one of her lucky numbers, especially after 1921 when she developed her signature perfume Chanel N°5. The successful scent was simply named as it was the fifth vial in the test samples. Red was also the signature colour of Chanel's lipsticks. This cape, gifted to the NGV by Krystyna Campbell-Pretty AM and Family, in memory of Delphine Lévy, is dyed in various tones, its feathers in a rich burgundy, wine and fuchsia palette adding vibrancy and depth to the luxurious trim.



For Chanel, luxury was conjured through details. Consequently, this cape is not only trimmed with marabou, but also lined in marabou, for the wearer to feel the soft feathers against their exposed arms, neck and possibly décolletage (low neckline).

Feathers were used sparingly in the nineteenth century. By the twentieth century, the fragile medium was given new life by couturiers who made the most of their qualities of mobility and reactivity to the slightest wisp of air. Under the impetus in particular of Chanel, the feather transgressed from adornment on a hat to the entire outfit. Its fragility and price initially made it an eloquent symbol of luxury and elegance. Because of its movement, the feather was a favoured trim on garments of the 1920s. Like fringes, feathers moved to the frenzied rhythm of jazz and dance. Feathers were also an apt material for Chanel's preference for lightness.

Capes were popular garments in the 1920s. They swathed the body and provided broad surfaces for decorative details and embellishments popular in the Art Deco period.

Silk velvet was also a particularly luxurious fabric, luminous under electric light and closely linked to the dazzling twenties. Chanel often chose to use satin and velvet for evening wear for these reasons. Ruched panels serve to capture the light with their gathered texture. Such ruching would have been completed within one of Chanel's couture workrooms. During the 1920s, Chanel's employees numbered between 2,000 and 3,000, including those who worked within separate workrooms for tailoring, dressmaking, accessories and decorative techniques, such as this ruching. The textile technique served to break up the solid colour with decorative effects in the same textile rather than embroideries or patterns.

Chanel was introduced to Misia Sert in 1917. Misia Sert was a patron and friend of numerous artists in Paris, for whom she regularly posed.

She was also Chanel's friend and knowledgeable on the culture and art of the day. In *Chanel: The Couturière at Work* 1994 author Amy de la Haye recounts the following story: 'Misia herself, on her first meeting with Chanel, was struck by Chanel's generosity and grace; as the two women were saying goodnight, Misia admired Chanel's ravishing fur-trimmed, red velvet coat, which Chanel at once took off and placed on Misia's shoulders, saying that she would be happy to give it to her'.¹ This anecdote provides charming insight into Chanel's character and her favour for her own designs, such as the example of this red cape. 'I dress for myself. If I don't wear it, I don't make it', Chanel said.²

PAOLA DI TROCCHIO IS NGV CURATOR, FASHION & TEXTILES. LEARN MORE ABOUT THESE WORKS AND SEE THEM ON DISPLAY IN *GABRIELLE CHANEL: FASHION MANIFESTO*, ORGANISED BY THE PALAIS GALLIERA, FASHION MUSEUM OF THE CITY OF PARIS, PARIS MUSÉES. SEE THE EXHIBITION ON GROUND LEVEL, NGV INTERNATIONAL UNTIL 25 APRIL 2022. TICKETS AVAILABLE FROM NGV.MELBOURNE. THIS EXHIBITION IS SUPPORTED BY PRESENTING PARTNER VISIT MELBOURNE AND EXCLUSIVE PARTNER CHANEL.

CHANEL, Paris (couture house)
Gabrielle Chanel (designer)
Evening cape (1924–1926) National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family in memory of Delphine Lévy through the Australian Government's Cultural Gift Program, 2021

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The timeless design of Shaker

‘They developed a reputation for the quality of their products and their honesty.’

An important gift of American Shaker furniture from the late nineteenth century joins the NGV Collection with a group of six adult and two children’s chairs that were produced by the Shaker communities for sale to the outside world.

The works were generously donated to the NGV by our American friends, Pennsylvania-based Peter and Eloise Smyrl. Here, they share with us why Shaker design captivates them and how these works represent a significant aspect of the Shaker community.

BY PETER AND ELOISE SMYRL



‘Many others have been inspired by Shaker values and design. Modern Scandinavian designers and American craftspeople such as George Nakashima acknowledge the Shaker influence on their work.’

— ELOISE AND PETER SMYRL

NGV Director Tony Ellwood and others from NGV came to see our Shaker furniture collection in 2019. While discussing the importance of the Shakers' contribution to design, Tony said, 'I want people to be able to see the best collection of Shaker objects in Australia, so they don't have to travel all the way to the USA to learn about the Shakers'. At that time, the NGV had already acquired several iconic Shaker items and was in the process of researching further Shaker furniture.

We have been collecting Shaker furniture for about fifty years. There is much to learn about the people who made and used this furniture. The Shakers (there are three left) are a Christian, communal, pacifist and celibate society started by former Quakers in England in the mid 1700s. They came to the United States in 1774 and by the early 1800s had established communities in the New England states, Ohio and Kentucky. Their worship included ecstatic, ritual dances from which the name Shaking Quakers or Shakers derived. Originally persecuted because of their religious beliefs and pacifism, the

Shakers remained distant from the rest of society. Unlike many, they believed in gender and racial equality. At their peak in the mid 1800s, there were about five thousand Shakers. Gradually, through the 1800s, they became more accepted by society and their commercial dealings with the outside world grew. They developed a reputation for the quality of their products and their honesty. They made and sold many things, but their packaged seeds, patent medicines, bentwood oval boxes (the NGV has acquired one of the finest stacks of multicoloured oval boxes) and chairs are among their best known products.

One item on the NGV wish list was a Shaker production chair, so called because it was produced for sale. By comparison, community chairs, were not made for sale, but were produced for use within the Shaker communities. (The NGV Collection has a community rocking chair.)

The production chairs were made later and are a refinement of the community chairs. Production chairs were made from standardised parts, assembled in a variety of ways to make chairs that were essentially similar, but with many options. The first option was size. Chairs came in eight sizes numbered from 0 to 7. A customer could also choose a chair with or without rockers, with or without arms, with wooden slat backs or a cloth tape back, and with or without a shawl bar between the top of the back posts – to support a shawl or blanket to reduce drafts and provide an extra layer of softness.

Eloise and I offered to try to assemble a set of eight production chairs, one of each size and within the set have all of the options represented in the NGV Collection. Each would be finished with a different coloured cloth tape seat duplicating what the chair might have looked like when it was new. We already had three chairs of different sizes. A Shaker collector friend added a fourth. John Keith Russell, the most active Shaker antique dealer, and the one who has helped us build our personal collection, was able to add the other four, including one with an original taped seat and back in good enough condition to retain. All the chairs were made between 1870 to 1930. The chair business ended in

the 1940s as the Shaker membership declined. In the final years, two elderly Shaker sisters ran the business. One made the chair parts and assembled the chairs and the other wove the tape seats. Shaker production chairs are among the most readily available Shaker-made objects and gathering the set of eight was a perfect pandemic project. Years ago, we began our Shaker collecting with a #7 production rocker. That led to a lifetime of collecting and learning about Shaker culture. As our collection grew to include chests, cupboards, tables and other forms, so too did our understanding of how this small religious community has influenced so much of modern design. Classic Shaker furniture reflects the Shaker lifestyle. It is functional, honest and not pretentious. It has no fancy veneers or excessive ornamentation. We were drawn to its simplicity and adaptability. It looks good in almost any setting. It was made to be used and we continue to use ours every day.

Many others have been inspired by Shaker values and design. Modern Scandinavian designers and American craftspeople such as George Nakashima acknowledge the Shaker influence on their work. We hope that many NGV visitors will have the opportunity to see the Gallery's growing collection of Shaker objects and be inspired to learn more about them.

PETER SMYRL AND ELOISE SMYRL ARE BASED IN PENNSYLVANIA, UNITED STATES. THE NGV GRATEFULLY ACKNOWLEDGES THE GENEROUS DONATION OF SHAKER PRODUCTION CHAIRS BY PETER AND ELOISE, NOW ON DISPLAY ON LEVEL 2, NGV INTERNATIONAL.

(pp. 36–37) **United States** *Eight Shaker production chairs*, nos. 0–7, 1870–1930. Gift of Peter and Eloise Smyrl, 2021

(right) **United States** *Eight Shaker production chairs*, nos. 0–7, 1870–1930 (detail) Gift of Peter and Eloise Smyrl, 2021



LIFE AND TIMES

Joy Hester

To welcome the first oil painting by Australian artist Joy Hester to the NGV Collection, *Pauline McCarthy*, 1945 supported by the June Sherwood Bequest – one of only a few oil paintings by Hester known to exist – Sophie Gerhard, Curator, Australian Art, chronicles the life, art, close community and deep emotions of this intuitive and unique artist.

BY SOPHIE GERHARD

Joy Hester was born in Elsternwick in 1920, and went on to study drawing at the National Gallery School from 1937. The 1940s was really the time Hester's career began to take shape. This was when she became associated with benefactors John and Sunday Reed, and the group of artists centred at the Reed's home at Heide. These artists – including Sidney Nolan, Arthur Boyd, Danila Vassilieff, Yosl Bergner, Noel Counihan and John Perceval – were all instrumental to Hester's practice, and together they were to become some of the most influential artists of their generation. Hester was the only woman artist in this group.

Both John and Sunday came from privileged positions financially, and in 1934 bought Heide to create a place where they could support artists and feed their passions of collecting.

They opened their home to artists and poets and thinkers, and encouraged an alternative and bohemian way of living and working for creative people. The Reeds were the catalysts for so many of

the most celebrated and recognised artists in Australian art museum collections from that era. Aside from the Angry Penguins, many other artists frequented their home, including Fred Williams and Mirka Mora – most artists of the modernist era of Melbourne were known to have been there at Heide at some point.

In the mid 1950s the Reeds established the Gallery of Contemporary Art and, in 1958, they relaunched the gallery as the Museum of Modern Art of Australia. This eventually led to the formal establishment of the Heide Museum. The Reeds did live to see their vision fulfilled of Heide as a public museum, however they both passed away shortly afterwards in December 1981, after fifty years of marriage. John died from cancer, and ten days later, Sunday passed away by suicide. They are remembered as champions of modern art and literature, and remain two of Australia's most important art benefactors.

The Heide group of artists and, in particular, Joy Hester, led dramatic and interesting lives, which are now the subject of novels and podcasts; for example, *Modern Love* – a book written by Kendrah Morgan and Lesley Harding from Heide Museum, which focuses on this group, and is currently being made into a major film.

In 1941, Hester married Albert Tucker, and the two had a son, Sweeney. However in 1947, Hester was diagnosed with Hodgkin's Lymphoma, and was told she only had a short time left to live. The same day she received this news, Hester left Tucker and her son, Sweeney, for fellow artist and poet Gray Smith, who also was married at the time. The two moved to Sydney together, but returned the following year to live in Upwey, in the Dandenong Ranges, and then finally Box Hill in 1956. Tucker departed Australia for Europe in 1947 and Hester left Sweeney to be adopted by John and Sunday Reed. Sunday had had a hysterectomy early on in her life and was desperate to adopt a





(p. 43) **Joy Hester** *Pauline McCarthy* (1945)
National Gallery of Victoria, Melbourne. June
Sherwood Bequest, 2021 © Joy Hester
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(above) **Joy Hester** (Untitled) (c. 1947–1948)
from the *Faces* series (c. 1947–48) National
Gallery of Victoria, Melbourne. Purchased,
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child. She had raised this with many of the artists, including Arthur and Yvonne Boyd, and John and Mary Perceval, with both couples declining to give up one of their children.

Hester and Smith went on to have two children together. Hester died from cancer in 1959 aged forty, the year after she and Smith married. Sweeney lived a difficult life, suffering from addiction, and turbulent relationships with the Reeds and his birth parents. He refused to attend Hester's funeral, and died by suicide in his early thirties in 1979, two years before the Reeds passed away. Here, another tragic and complicated story is interwoven within this community of artists at Heide, adding perspective to the darkness within much of the work produced by artists such as Hester in these decades.

Like so many women artists of the time, Hester wasn't celebrated during her lifetime. However, after her death, her first husband, Tucker, worked tirelessly to ensure her career and artistic reputation was recognised. She produced some of the most distinctive and intriguing imagery to emerge in Australia during the 1940s and 1950s.

Like many artists at this time, she focused on the inner aspects of the self – including pain, trauma and passion. All of these themes were building in artistic circles, following the emergence of art after World War Two. She worked almost exclusively with brush and ink, and

focused on potent expressions of the human figure, compelling psychological portraits, and used drawing as a vehicle to grasp life in all its complexity. She was unafraid to explore subjects considered highly provocative during her lifetime: themes of love, sex, birth and death.

According to many, this contributed to Hester being under-recognised during her lifetime – these themes were particularly controversial being produced by a woman, which may have contributed to the lukewarm reception by contemporary male critics at the time. According to Heide's Senior Curator Kendrah Morgan, Hester was one of the few Australian women artists to 'explore female sexuality and do so in a way that neither celebrates the female nude nor eroticism per se, but rather interrogates the sensory and emotional conditions of deep connection and physical intimacy'.¹

Hester often worked in series, and created multiple images from the same theme. The series, *Faces*, which she completed in 1947–48, incorporates images from Nazi concentration camps, as well as the writings of Jean Cocteau, the French poet, as he battled with his history of addiction. They have a distinctive preoccupation with death, and also draw on the effects of her own treatment from cancer. All these narratives culminate in harrowing works of suffering and loss. Even Hester herself referred to the *Faces* works as 'frightening things' and said she had to take them off her wall

immediately. In these works, we see powerful and exposed human emotion.

Another series that Hester produced at around the same time between 1947 and 1949 was her *Love* series, where she explored the complexity of sexual relationships in terms of separateness and connection between partners. In the context of women's roles in the 1940s, this series taps into the social pressures on women as primarily homemakers and mothers.

The interconnectedness of being with another person is presented in this series in the shared eyes or mouths, or the blurred boundaries between heads. At once we see complete togetherness with a lack of boundaries, along with a sense of separation and loss of the self. We are also exposed to feelings of both despair and euphoria.

At the time when Hester produced both the *Faces* and the *Love* series, she was undergoing cancer treatment in Sydney, while living with Gray Smith. Their lives were extremely unstable – economically, they relied on regular payments from John and Sunday Reed, who still supported Hester. Hester and Smith's relationship was also emotionally intense. Hester told Sunday that she and Smith were two halves of the same person – the masculine and the feminine, and that together they created the whole.

The portrait of Pauline McCarthy, recently acquired for the NGV Collection, is in many ways typical of Hester's practice – with a psychological element expressed in the focus on the model's eyes and hands, as well as its dark palette and moody tones. However, this is one of the only oil paintings by Hester known to exist.

Pauline McCarthy and her husband, Jack, owned the Kismet lending library, located in Johnston Street, across the



University of Melbourne campus from Sidney Nolan's loft studio. Kismet was a hangout spot for many artists at the time, and was frequented by Tucker, Max Harris, Rosemary Good and Arthur Boyd, who had his studio close by. Gray Smith worked at this bookshop as a picture framer, and it was here that he and Hester met, while Tucker was away on a trip to Japan in 1947. They would spend weekends together at the McCarthy's home and shop, which is where their affair blossomed. Pauline and Jack never actually visited Heide, but they were very much in tune with the Heide gossip, and Pauline became a confidant and friend to Joy Hester – particularly during her separation from Tucker and her cancer treatment. Pauline appears in a few of Hester's works, and was also painted by Tucker and Nolan on a few occasions.

The work is an intimate portrait of Pauline, with the close friendship between she and Hester evident in the

cropped composition, which draws the viewer into McCarthy's pensive expression, and also the sense of emotional intensity so common in Hester's work. The arm around the body imbues feelings of warmth and nurture, which may allude to the role of confidant that McCarthy played in Hester's life, but also suggests a certain amount of unease which is reminiscent of much of Hester's practice.

Pauline McCarthy is the twenty-third work to join the NGV collection by Joy Hester, through the June Sherwood Bequest, and the first oil painting by the artist. The work offers the opportunity to explore Hester's capacity to capture not only a person and their likeness, but the shared experience of the emotion of our relationships.

SOPHIE GERHARD IS NGV ASSISTANT CURATOR OF AUSTRALIAN ART TO 1980. SEE JOY HESTER'S *PAULINE MCCARTHY* ON LEVEL 2, THE IAN POTTER CENTRE: NGV AUSTRALIA AT FEDERATION SQUARE OR EXPLORE VIRTUALLY AT NGVMELBOURNE.



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(above) **Albert Tucker** *Joy at Watson's Bay* Sydney, New South Wales c. 1939–45 Pictures collection, State Library of Victoria

(right) **Joy Hester** *Untitled* 1949 from the *Love* series 1949 National Gallery of Victoria, Melbourne. Purchased, 1976 © Joy Hester Estate/Licensed by Copyright Agency, Australia





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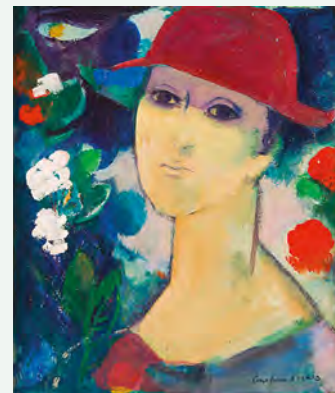
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MANNERISM

TELL ME ABOUT...

Mannerism is a term applied to a style of art that was prevalent in Italy from the early years of the sixteenth century until it fell out of favour around the 1570s to '80s. It extended to much of Europe and, curiously, some artists outside of Italy were working in the style into the early 1600s. Using Mannerist works from the NGV Collection, Laurie Benson explores the style whose name was originally intended to be pejorative.

BY LAURIE BENSON

Like many -isms', the term Mannerism was applied after the period in which it flourished. It was coined and used by later writers and historians who actually loathed the style. It was, and it still is, generally derided. It was labelled 'Mannerism' because the art was perceived to be mannered, contrived and affected. The label has been used to denigrate the artists of this period – some would say quite unfairly.

So how do we recognise a work by a Mannerist artist?

Taken from the NGV Collection, two fairly typical examples of Mannerism are *The Holy Family with St Jerome, a female martyr and the infant St John the Baptist*, c. 1552–55, by the Bolognese master Prospero Fontana, and a wonderful drawing, *Huntsman sounding his horn with a stag hunt in the distance*, c. 1530–39, by Parmigianino. Both works, acquired by the Felton Bequest, display a curious treatment of the body, featuring exaggerated muscles and limbs. In the case of the Fontana, age seems no barrier to the elderly St Jerome having a strong, lean and well-muscled body. In the Parmigianino, the incredibly well-toned hunter is actually clad, but his clothing is so sheer that he appears to be naked, with the artist richly celebrating his extremely fit physique. His sinuous pose adds a graceful note to the composition and attached to his large, curved horn is a flag or banner which swirls madly before him. Such elements give these images a sense of energy and vitality, and in the case of the drawing, embellished rhythmical elegance.

Prospero Fontana *Holy Family with St Jerome, a female martyr and the infant St John the Baptist* c. 1552–55. Felton Bequest, 1961



(left to right) **Jacopo Tintoretto** *Doge Pietro Loredano* 1567–70. Felton Bequest, 1928

Parmigianino *Huntsman sounding his horn with a stag hunt in the distance* (c. 1530–39). Felton Bequest, 1936

Titian *A monk with a book* c. 1550. Felton Bequest, 1924

Mannerist artists loved to illustrate energy and movement and their compositions are rarely staid, with nearly every part of the work being covered with figures or drapery. In Fontana's painting, what is noticeable is just how busy the composition is. He has crammed into the space of the painting six very active figures and a beautiful still life, and even St Jerome's emblematic lion into the bottom left corner, who is either ignoring the action above him, or is implausibly asleep. This is all packed into a tightly cropped composition, on a support that is just over a metre high. The Christ child sitting awkwardly or falling from his mother's lap as St Jerome seems to be bursting in upon the group strikes a bizarre note. Christ looks like he is hanging on to his mother's arm and leaning on the young St John the Baptist, seemingly gripping on for dear life. It is an image of organised and energetic chaos, with many figures being cut off at the edges of the painting, perhaps hinting at life beyond the image. The composition is structured on a swirling spiral emanating from the very centre of the image, which is far removed from the placidly rigid geometry (often a pyramid or triangle) so favoured by Renaissance artists. Bright, even light shows off the forms and hard lines differentiate detail with very little shading.

Parmigianino did not strictly respect the laws of nature and he was possibly the Italian artist who defied them most. Few artists went to such a degree of elongating limbs as did Parmigianino, as his aim was to give his paintings and drawings a fantastical

elegance. As such, one of his best-known paintings of the Holy Family is eponymously known as *Madonna with the long neck* (Uffizi, Florence, c. 1535). The hands and fingers of the Virgin Mary also seem to be impossibly long, another signal that a painting may be Mannerist.

In that painting, and the drawing in the NGV Collection, Parmigianino also tries to disturb our visual perception by placing small figures in the background to give an exaggerated depth to the composition, using multiple vanishing points – further common traits of Mannerist art.

It is hotly debated where Mannerism precisely originated or when it began. One of the reasons it is so detested is because in the eyes of many art writers, it superseded the adored High Renaissance, which for many centuries was felt to be the pinnacle of achievement in Western art, headlined as it was by Leonardo da Vinci, Correggio, a young Michelangelo and, above all, Raphael. For many, the end of the High Renaissance and the beginning of Mannerism was signified by the death of Raphael in 1520. Some feel that Raphael was leaning towards Mannerism late in his career, while for others it came with the sack of Rome by the Visigoths in 1527. Regardless of when it began, it is thought to be a corruption of the artistic values and refinement of the High Renaissance.

An unfortunate consequence of Mannerism being so out of favour is that many major collections such as the NGV do not hold

many paintings that demonstrate the more extreme aspects of the style. Intriguingly, the majority of Mannerist paintings in the NGV Collection are by Venetian artists, including an unfinished late work by Paolo Veronese, a Titian-esque landscape by Paris Bordone, and three rather formal portraits by Titian, Jacopo Palma il Giovane and Jacopo Tintoretto. In general, Venetian artists were more respectful of anatomical correctness than their counterparts beyond the Veneto and these qualities are reflected in these works, particularly the portraits. The most characteristic Mannerist trait of those three portraits are the long fingers of the subject of *Portrait of an old man*, c. 1600, by Palma il Giovane, supported by the Bequest of Howard Spensley.

Typical of Venetian Mannerist portraits, Tintoretto's imaging of Doge Pietro Loredano, 1567–70, is very character driven. There is a wonderful sense of real life in the figure, as Loredano is looking directly at the audience to engage us and extends his open hand towards the viewer. Unlike typical Renaissance portraits, this is hardly an idealised treatment of the Doge, who seems quite portly and showing every bit of his seventy plus years. His appearance seems tired, perhaps feeling the pressure of being the Doge of Venice.

The Mannerist work *Portrait of a cardinal* c. 1600–05, by El Greco, was acquired by the Felton Bequest and held for the NGV Collection, but is again an atypical Mannerist work in the pure sense of the style. El Greco is the most mannered of all Mannerists,

and he continued to paint that way long after Mannerism lost favour in Italy and after he moved to Spain from Venice in 1577. The most Mannerist trait of El Greco's cardinal is the colouring in his face, which is far from naturalistic but which would have been effective in a dark, candlelit room.

A typical feature of Mannerist painting is the extremely bold use of colour, and daring juxtapositions of bright, strong hues that few Renaissance artists would have attempted. This often dazzling use of highly keyed colour, particularly in church altarpieces, was a recognition by the artists that the dim, candlelit environment of the chapel made it difficult to see their works. Often, when removed from their church contexts and placed in well-lit museums, Mannerists' use of colour is quite erroneously perceived as vulgar. This perception can also occur when these paintings appear in books or other media that remove them from their intended location and are photographed with light.

Mannerism declined not so much due to an emerging new style led by one or a group of artists, or a change in taste. In this case, patrons and lawmakers, principally the Protestant and later the Catholic Church, railed against the perceived excesses in Mannerism – its apparent lust for elegance and flamboyance over naturalism. Protestant reformers attacked Mannerists' unrealistic depictions of religious figures and their sometimes outrageous interpretations of supposedly humble Biblical scenes. Reformers vilified such art as reflecting the corruption of the Church of Rome and placed severe limitations on which saints could be depicted and how. Hundreds of works of art were removed from Protestant churches, with some being destroyed. Reacting to the criticism, by the 1570s the authorities of the Catholic Church also encouraged, if not ordered, artists to return to more decorous and realistic treatment of religious figures and subjects. Quite rapidly, the extreme qualities of Mannerism gave way to the naturalism of Baroque art.

It has been argued that artists in Italy were moving away from the excesses of Mannerism anyway. However, that the Church so strongly intervened on matters of decorum in Italy during the 1570s and 1580s is still very telling. Subsequently, the nail was hammered into the coffin of the energetic, radically inventive, elegant and misunderstood style called Mannerism.

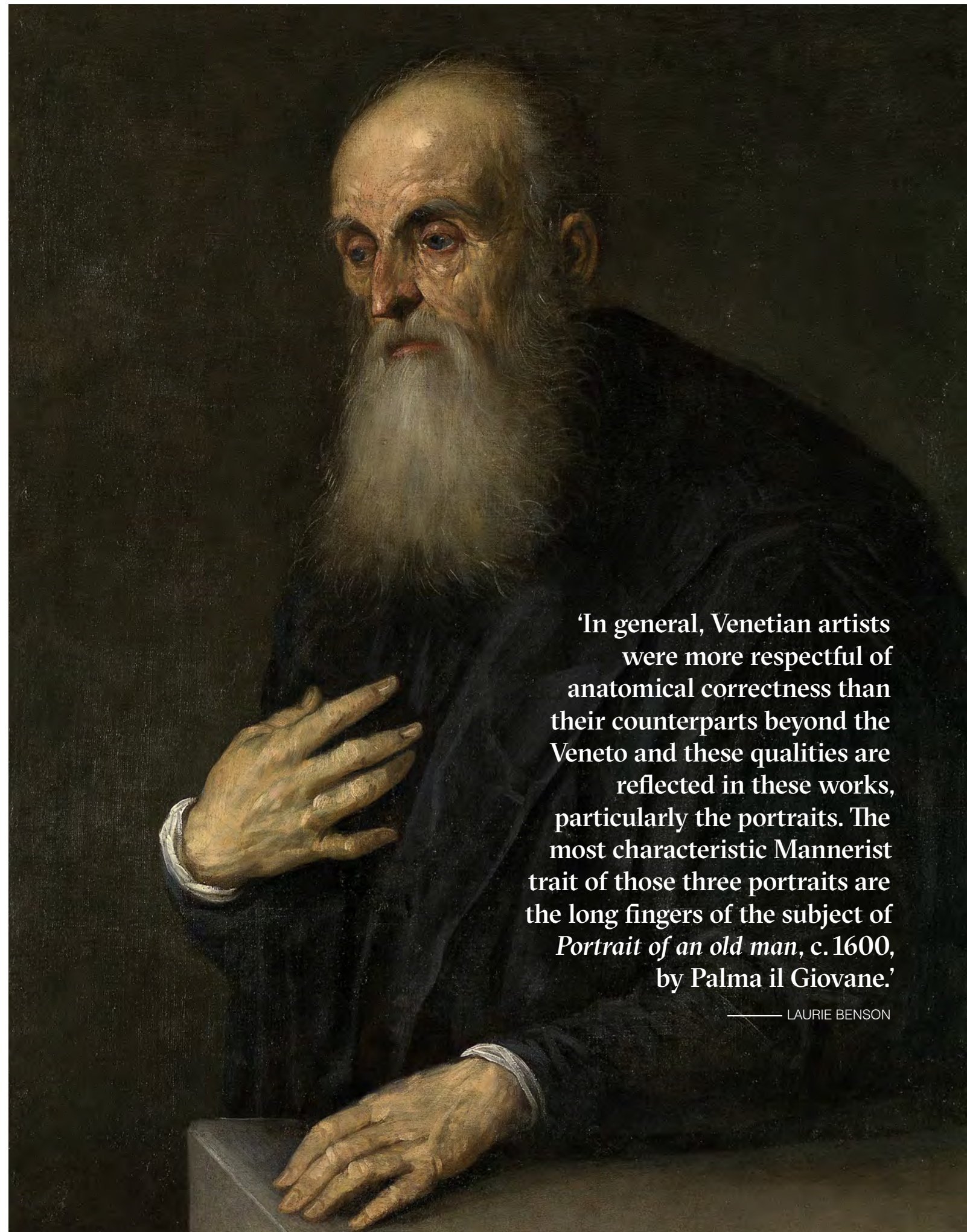
LAURIE BENSON IS NGV CURATOR, INTERNATIONAL ART. SEE THESE WORKS AND MORE ON DISPLAY THROUGHOUT LEVEL 2, NGV INTERNATIONAL OR ONLINE AT NGV. MELBOURNE.



THIS SERIES IS A CONTINUATION OF 'TELL ME ABOUT...THE BAROQUE', FEATURED IN THE SEPT-OCT 2020 ISSUE OF NGV MAGAZINE. SCAN TO WATCH LAURIE BENSON INTRODUCE MANNERISM, THE BAROQUE, ROCOCO AND OTHER HISTORICAL ART MOVEMENTS IN THE NGV'S VIRTUAL SERIES 'TELL ME ABOUT...'



(left) **El Greco** *Portrait of a cardinal* c. 1600–05. Felton Bequest, 1950



'In general, Venetian artists were more respectful of anatomical correctness than their counterparts beyond the Veneto and these qualities are reflected in these works, particularly the portraits. The most characteristic Mannerist trait of those three portraits are the long fingers of the subject of *Portrait of an old man*, c. 1600, by Palma il Giovane.'

— LAURIE BENSON

(right) **Palma il Giovane** *Portrait of an old man* c. 1600. Bequest of Howard Spensley, 1939


 CONSERVATION

Custom Conservation

Much more than fitting a garment on a mannequin, the preparation of fashion items for an exhibition or display is a custom and nuanced process that requires high attention to detail and close collaboration.

BY SKYE FIRTH
AND CHARLOTTE BOTICA

NGV Fashion and Textiles and Conservation departments work closely together to ensure fashion works are well prepared in order to be displayed to their best advantage. This includes performing treatments to conserve and prepare garments for public viewing. Importantly, any treatment made to a garment is reversible to ensure the original work is not compromised. As well as conservation treatments being carried out for exhibition display, the Conservation department undertakes long-term research projects which can take several years to complete.

Once any treatments are finalised, curators and conservators identify a suitable mannequin on which to display a garment. There are three main categories of mannequins: historical, contemporary and dressmaker. Historical mannequins are much smaller than modern mannequins and are therefore perfectly suited to eighteenth- and nineteenth-century works. Contemporary mannequins are similar to those found in today's retail stores, and they can vary in pose and stature. Finally, dressmaker mannequins are ideal for

‘During the 1880s, dresses were characterised by bustles that created serpentine silhouettes – the technical term that refers to the S style bend in the dress’s spine that was fashionable at the time.’

CHARLOTTE BOTICA AND SKYE FIRTH



p. 58–9
Photo: Selina Ou, NGV

(left) **Felix, Paris (couture house) Auguste Poussineau (designer), Emile Poussineau (designer)** *Dinner dress* (1889) silk (velvet, faille). Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

(right) **Felix, Paris (couture house) Auguste Poussineau (designer), Emile Poussineau (designer)** *Dinner dress* (1889) silk (velvet, faille) (detail). Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015



(above) Conservation treatment of a **La Petite, Melbourne, Evening Dress**, 1956. National Gallery of Victoria, Melbourne. Gift of Annette Taylor (née Klooger), 2012. Photo: Selina Ou, NGV

(right) NGV conservators preparing a fashion work for display. Photo: Narelle Wilson, NGV

displaying works from the 1950s onwards (they are also often used for home dressmaking and in fashion studios). Dressmaker forms offer a shaped torso without head or arms, making the mannequins a suitable 'classic silhouette' for displaying many different types of garments.

Unfortunately, most pre-existing mannequin do not provide the exact form suitable for a garment. In these instances, our conservation team take a smaller mannequin form and add to it in order to fit the exact measurements of a work. An example of a garment that required such work by conservators was the late nineteenth century *Dinner dress*, 1889 from the Parisian couture house Felix (designed by Auguste and Emile Poussineau). During the 1880s, dresses were characterised by bustles that created serpentine silhouettes- the technical term that refers to the S style

bend in the dress's spine that was fashionable at the time. In preparing this dress for display, we were fortunate to have a nineteenth-century bustle in the NGV Collection to reference, but also worked with an underpinning specialist to create new underpinnings and padding to properly support the weight and dimensions of the work, to best represent its silhouette and how it would have been worn at the time.

Dressing and styling mannequins is a significant task in preparing fashion garments for public display. In the NGV Collection, some works are acquired already complete with accessories such as hats and shoes, or added to over time to create complete ensembles. Often, however, full looks are not available, or accessories are not part of the original ensemble. In these instances, collaborating with local and international milliners to produce custom headpieces to support



the display of works is an exciting way to complete an ensemble, or conservators also create elements to complement displays. For example, a key display feature of the 2019 *Collecting Comme* exhibition was a range of collaboratively designed headpieces created by NGV conservators, in conjunction with our curatorial team, to accessorise the works – an experience that enabled creative interpretation.

The preparation of fashion works for display is not always as simple as slipping a garment on a mannequin. Some treatments may take a couple of hours; for instance, re-stitching a small section of seaming with colour-matched thread. By contrast, other treatments may take months or years of research and testing to complete. Care taken to ensure that the appropriate treatment and preparation is complete before works are displayed ensures not only their longevity, but also

the best viewing experience. As with any art experience, connection with fashion garments is most successful when behind-the-scenes work is imperceptible in the final display.

SKYE FIRTH IS NGV CONSERVATOR OF TEXTILES AND CHARLOTTE BOTICA IS A FREELANCE FASHION WRITER AND HAS CONTRIBUTED TO NGV FASHION PROGRAMS. SEE SOME OF THE WORKS THEY WRITE ABOUT ON DISPLAY AT NGV INTERNATIONAL. FOR A FULL FASHION FIX, WE RECOMMEND VISITING *GABRIELLE CHANEL. FASHION MANIFESTO*, GROUND LEVEL, NGV INTERNATIONAL, AND ON DISPLAY UNTIL 25 APRIL 2022. BOOK ONLINE AT NGV.MELBOURNE.



SCAN TO WATCH SKYE AND CHARLOTTE IN CONVERSATION FOR THE NGV'S FASHION FRIDAYS VIRTUAL PROGRAM.

NEW TO THE COLLECTION



‘A companion to the horizon’

Idealistic in many ways, the so-called Usonian houses by twentieth-century architect and designer Frank Lloyd Wright represented a progressive, altruistic, socially minded approach that was ahead of its time. Here we explore the Usonian furniture of Frank Lloyd Wright, generously gifted to the NGV Collection by Krystyna-Campbell Pretty AM and Family.

BY AMANDA DUNSMORE

Frank Lloyd Wright is recognised world-wide for developing a uniquely American style of architecture through his progressive early twentieth-century houses, built in what was known as the Prairie style. Equally, many of Wright's later houses, including Fallingwater – the house designed for the Kaufmann family in Pennsylvania – and his public buildings, such as the Solomon R. Guggenheim Museum in New York, are celebrated for their profound connection to place and their striking organic design.

One aspect of Wright's career that is perhaps less well known was his deep interest in developing a model for low-cost housing that was intended to be well designed, comfortable and, above all, affordable. Wright called his houses 'Usonian', from the word Usonia which he coined to refer to the United States, in preference to the word 'America'. The term 'Usonia' reflected his ideal vision of the American landscape and the integration of planned cities that did not stem

from a pre-existing classical tradition but was entirely unique to the American landscape. It was a vision that was never realised but the democratic principles that underlay Wright's vision were expressed through the many Usonian houses that he designed. Wright developed these ideas during the 1930s, when the United States was in the grip of the Great Depression and in all, over one hundred houses were built across America over a period of twenty years or more, with the first house, the Willey House, built in 1934.

Wright's Usonian houses were in many ways an updated, modern version of his Prairie-style houses. The interiors of Wright's Usonian houses also have much in common with our current-day approach to living. Like his Prairie houses, Wright's Usonian houses were long and low, with broad overhanging roofs that were either flat or low-pitched – 'a companion to the horizon', as Wright described them. Such design provided passive solar heating as well as natural cooling for the house. In

many cases Wright also extended out the roof line of the house to form a carport. (By the 1930s, the car was rapidly becoming an essential element of modern family life; Wright is, in fact, credited with coining the term 'carport'.)

Usonian houses were modest in scale – generally only around 139 square metres – and most were just one storey. In keeping with Wright's profound respect for nature and his desire for architecture to work in harmony with it, his Usonian houses were often situated in rural, forested settings, with the houses deeply set in the landscape, their overhanging roofs often close to the ground in places, depending on the lie of the land. Many houses were L-shaped to embrace an outdoor terrace and they were often designed so that the public side facing the road had little exposure, while the rear, private side of the house was completely open to the landscape, with large plate-glass windows and doors. This direct connection between the interior and exterior was a particular feature of Usonian homes. Wright achieved this connectivity through the concrete slab that formed the floor of the house and also extended to the outside terrace; it was polished, tinted and impressed to look like a continuum of large terracotta tiles laid throughout.

The interiors of Usonian houses were characterised by open-plan living spaces focused around a large fireplace and chimney, which formed the heart of the house. As the architect Alan Hess described them, 'These modest-sized houses put a new, casual middle-class lifestyle into artful form, melding living room, dining room, and kitchen into a single articulated space.'¹ A basic palette of materials characterises all Usonian houses; the materials include timber, stone, brick and glass, which were used due to their ready availability. Walls were comprised of exposed brick or stone or lined with timber or plywood and these features, along with the architectural detailing, formed the natural ornamentation of the house. During the 1940s and 1950s Wright began to incorporate concrete blockwork and patterned formwork into his Usonian houses to add further visual interest. These houses were referred to as 'Usonian Automatics'.

‘One aspect of Wright’s career that is perhaps less well known was his deep interest in developing a model for low-cost housing that was intended to be well designed, comfortable and, above all, affordable. It reflected his vision for an integration of planned cities that did not stem from a pre-existing classical tradition, but which was entirely unique to the American landscape.’

AMANDA DUNSMORE

There were few internal walls in Usonian houses and much of the furniture, cabinetry and bookshelves were built in to save space. Despite the low-cost approach, Wright still designed all the furniture for his Usonian houses, each concept unique. Chairs and tables were based on geometric forms including the triangle, cube and parallelogram, and pieces were easily constructed through interlocking modular elements with simple upholstered cushions. The NGV recently acquired a pair of chairs thanks to the generous support of Krystyna Campbell-Pretty AM and Family. The large, low pair of chairs dates to the late 1930s and are typically Usonian, with their flat angled planes and triangular supporting elements. For cost efficiency, the chairs were made from cypress plywood with a chipboard core. They would have originally had simple walled cushions for the seat and back with textile panels that hung over the front and back ledge. While Wright's Usonian houses were modest in scale, his freestanding pieces of furniture were capacious and reflect his desire for his houses to be comfortable spaces for living.

While Wright had aspirations to create a low-cost housing model that would be accessible to many, his Usonian houses were bespoke projects that more often than not exceeded their budgets. They became custom-built houses for families of comfortable means, which Wright eventually acknowledged. Regardless, Wright's Usonian architecture, with its 'modest dignity', as some described it, played a critical role in the development of America's mid-century, domestic architecture, in particular the popular Ranch style house of the 1950s.

AMANDA DUNSMORE IS NGV SENIOR CURATOR, INTERNATIONAL DECORATIVE ARTS AND ANTIQUITIES. THE NGV GRATEFULLY ACKNOWLEDGES KRISTYNA CAMPBELL-PRETTY AM AND FAMILY FOR GENEROUSLY DONATING THESE WORKS TO THE NGV COLLECTION.



(previous page and pp. 64–5) **Frank Lloyd Wright** designer United States 1867–1959 *Usonian*, pair of chairs c. 1939. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022 New acquisition



Against the tide

SURREALISM AND GRAPHIC DESIGN

The NGV recently acquired four European Surrealist works from the important collection of Paul and Geneviève Kahn. Dedicated bibliophiles, the Kahns amassed an outstanding library of twentieth-century avant-garde publications, especially of the Surrealist and Dada movements, over nearly six decades. Their collection included autographed manuscripts, specially-signed editions, as well as photographs, paintings, drawings and collages. Joining the NGV Collection is a rare poster for the seminal International Surrealist Exhibition in Paris in 1938, two major publications illustrated by Max Ernst with fascinating provenance and an important book of poetry by Gisèle Prassinos. These works are an important addition to the NGV Collection of international Surrealism.

KURT SELIGMANN *International Surrealist Exhibition poster 1938*

Kurt Seligmann was born in Basel in 1900 and trained at the École des Beaux-Arts in Geneva from 1919, where he met Alberto Giacometti. He moved to Paris in 1929, where he joined the Abstraction-Création group, before becoming an official member of the Surrealist group in 1934. Seligmann's poster for the landmark Surrealist exhibition at the Galerie Beaux-Arts in 1938 demonstrates the biomorphic abstraction that characterised his Surrealist work of these years.

The *International Surrealist Exhibition* was noteworthy not only for its scale and breadth (it included the work of sixty artists from fourteen countries) but also for being the first to create a surreal experience in its presentation. The exhibition was organised by André Breton and Paul Éluard with general

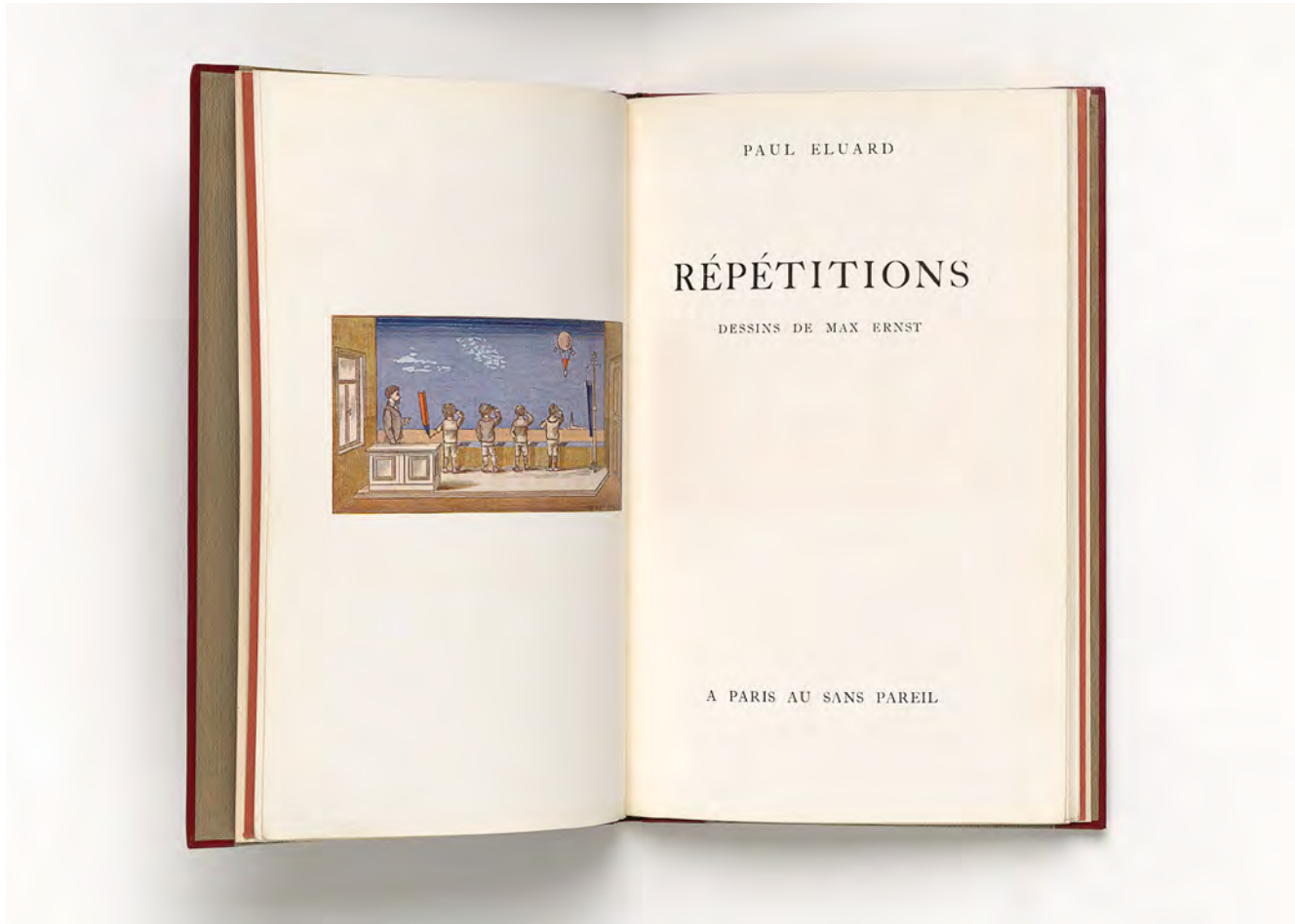
supervision by Marcel Duchamp, technical advice by Salvador Dalí and Max Ernst and lighting by Man Ray. Innovative display techniques included a corridor lined with female mannequins adorned by the artists, 1200 coal sacks hanging from the ceiling arranged by Marcel Duchamp and beds surrounding a pond designed by the Austrian-Mexican artist Wolfgang Paalen.

MAX ERNST *Répétitions* by Paul Éluard, 1922

Max Ernst was a German painter, printmaker and sculptor, who was a major contributor to the theory and practice of Surrealism. He began making highly inventive collages and photomontages in Cologne from 1918, and these inspired the first collaboration between Ernst and the Surrealist poet Paul Éluard. The two met in Cologne in 1921,

beginning a lasting friendship during which they undertook an important series of collaborative projects over the decades. The publication *Répétitions* was the first of their collaborative ventures. It contains line-block reproductions of eleven collages by Ernst that Éluard selected to accompany his short poems. This copy of *Répétitions* belonged to Éluard and is dedicated by him to Valentine Hugo, the French artist and writer who was associated with the Surrealists. Hugo began making Surrealist objects in the 1930s and conducted a brief affair with André Breton. This book also contains a handwritten copy of a letter from Éluard to the collector Jacques Doucet, describing *Répétitions* as 'his favourite book'.

Following his relocation to Paris, Ernst continued to champion the collage medium and by the end of the decade had developed his innovative form of the collage novel. These were books in which the story is conveyed through



(p. 66) Kurt Seligmann *International Exhibition of Surrealism* poster 1938 National Gallery of Victoria, Melbourne Purchased, NGV Foundation 2021 (opposite, top) **Max Ernst** *Répétitions* by Paul Eluard published by Au Sans Pareil, Paris, 1922. National Gallery of Victoria, Melbourne Purchased, NGV Foundation 2021 (opposite, bottom) **Man Ray** *The arthritic grasshopper* 1935. National Gallery of Victoria, Melbourne Purchased, NGV Foundation 2021 (above) **Max Ernst** *A Week of Kindness* 1934. National Gallery of Victoria, Melbourne Purchased, NGV Foundation 2021

a series of collages, sometimes with captions and headings, but little other text. Ernst used wood-engraved illustrations from nineteenth-century novels and popular books on science and nature to create fantastic collages of surreal and dream-like images. The first collage novel was *La Femme 100 têtes*, published in 1929, and his ultimate and most extensive use of the form was *Une Semaine de bonté* (*A Week of Kindness*). This was published in 1934 in five slim serial volumes, each bound in a different coloured wrappers, the total comprising 182 collages. The set of volumes acquired by the NGV was dedicated by Max Ernst to the fashion designer and important collector Jacques Doucet.

Man Ray *The Arthritic Grasshopper* by Giséle Prassinós 1935

This small publication presents the 'automatic' poetry of fourteen-year-old Gisèle Prassinós, which was discovered by French writer André Breton in 1934

and hailed as a new Surrealist marvel. Her first book, *La Sauterelle arthritique* (*The Arthritic Grasshopper*), was published in 1935 with a preface by poet and co-founder of the Surrealist movement, Paul Éluard, and a photographic frontispiece by photographer Man Ray. Man Ray's famous photograph shows the young poetess reading her automatic poetry before Surrealists Mario Prassinós, Henri Parisot, Benjamin Péret, René Char, André Breton and Paul Éluard.

THE TITLE FOR THIS TEXT IS INSPIRED BY ANDRÉ BRETON, WHO, IN 1924, WROTE THE FIRST SURREALIST MANIFESTO. LATER, IN AN INTERVIEW, BRETON ASSERTED THAT SURREALISM WAS 'COMPLETELY AGAINST THE TIDE... IN A VIOLENT REACTION AGAINST THE IMPOVERISHMENT AND STERILITY OF THOUGHT PROCESSES THAT RESULTED FROM CENTURIES OF RATIONALISM, WE TURNED TOWARD THE MARVELOUS AND ADVOCATED IT UNCONDITIONALLY'.

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Image: Sign-writers, Victorian Railways, Melbourne, by unknown photographer, c.1920 Reproduced courtesy Public Record Office Victoria

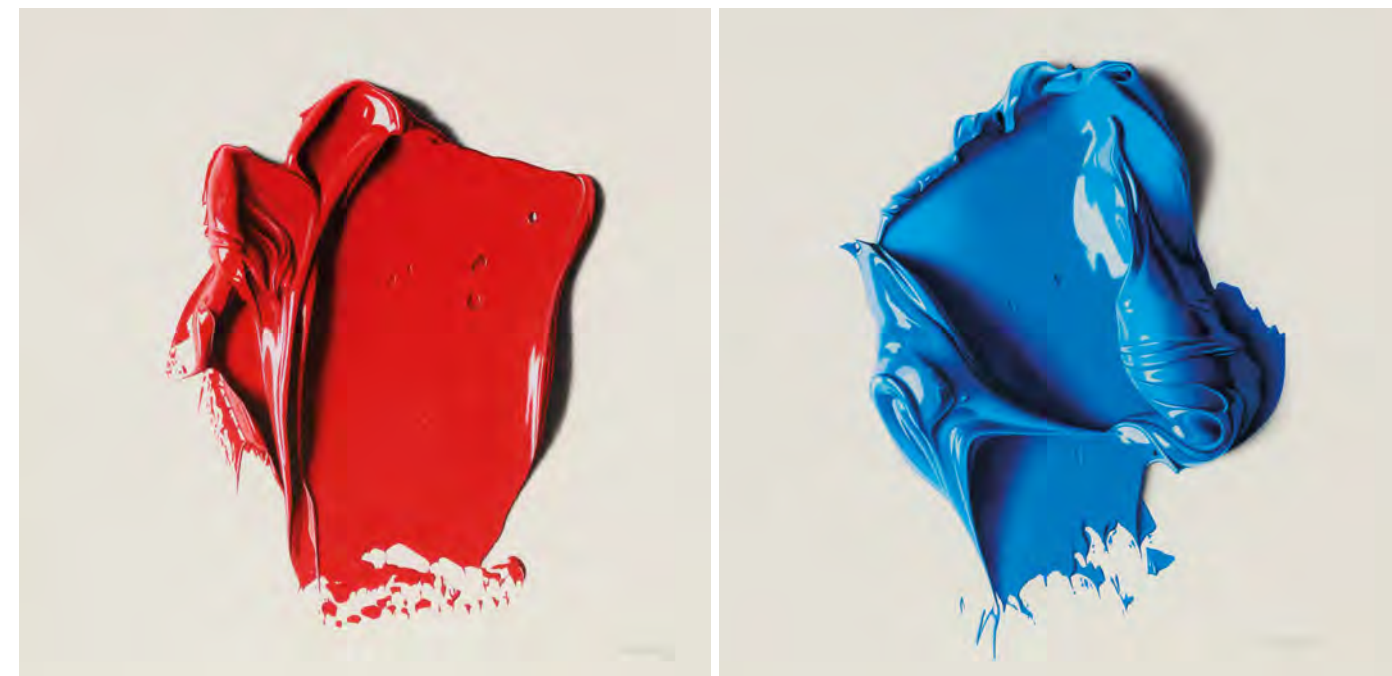
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CJ HENDRY (i) *Red Paint Swatch (Small)*; (ii) *Blue Paint Swatch (Small)* 2017
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INTERVIEW

The 2021 NGV Architecture Commission is a joyful, vivid pink, aquatic installation created by architecture firm Taylor Knights, in collaboration with artist James Carey, titled *pond[er]*. Combining a pink water space that is evocative of Victoria's inland salt lakes, with gently colourful Indigenous plant landscaping, it is an installation that invites you to dip your toes into the water while reminding us of the importance of bodies of water as both a natural and cultural resource. Ewan McEoin, The Hugh D. T. Williamson Senior Curator of Contemporary Design and Architecture, interviews the winning duo.

pond[er]

Ewan McEoin:

An important aspect of this project is that it is a contemporary art and architecture collaboration. How did you come to collaborate with each other?

Peter Knights:

James and I have known each other for twenty-one years; we studied interior design together. The commission seemed like it was a perfect opportunity for us to collaborate – for us to do something together. When the competition for the Commission opened, we just immediately thought of James, and thought, 'Let's get together'. We knew we had a direction, and that James's ideologies would tie into what we were thinking. It started very organically.

James Carey:

This project is an extension of conversations that we've had over recent years – things like the climate emergency, the 2020 bushfires, and other things we have discussed together over two decades.

EM:

The brief for the Architecture Commission is very open-ended, but in a way it is defined by what's come before, so I'm curious about whether the *In Absence* project with Yhonnie Scarce and Edition Office from 2020 set the scene in any way for you?

PK:

In Absence helped train the way that we thought about our proposal. Knowing we needed to boil it down to a really potent idea; what is it that we want to enable the public to engage with, and how do we do that in a really simple gesture? And we thought that *In Absence* did that beautifully, through its form and through the space that it created.

'We focused on the idea of developing a closer and more intimate relationship to local ecologies and the idea of custodianship and care of water and land systems, which have been neglected through our colonial imprint on our country. James grew up in the western districts and I spent a lot of time up in Dimboola and thinking about the pink lakes and the way that they've changed through the climate adversities, that was the perfect starting point for us.'

—— JAMES CAREY

JC:

In our proposal, we focused on the idea of developing a closer and more intimate relationship to local ecologies and the idea of custodianship and care of water and land systems, which have been neglected through our colonial imprint on our country. James Taylor grew up in the Western District and I spent a lot of time up in Dimboola, and thinking about the pink lakes and the way that they've changed through our climate adversities. That was the perfect starting point for us. We were also motivated by the refined gesture of a body of 'country' and a body of water. The key issue that we're wanting to put forward is that we are in this really precarious time right now, that if we don't drastically change the way in which we live, work and play, the generations after us are going to face some really troubling times, we believe.

EM:

But it's quite subtle in your project – you are conveying a message without overwhelming people with troubling information – so this is about engaging people in a positive way. Do you see architecture as an instrument in helping to create change?





JC:	I think so.				
PK:	I think so, too. That’s what architects and designers have always done – putting forward alternative ways of thinking about the world. Architects in working with the built environment, and artists with how we might perceive something. We’re just trying to add to the conversation. Having <i>Pond[er]</i> in the NGV garden, provides a space for people to have these kinds of conversations in a very gentle way.	JC:	We also set out to create a space for contemplation and play,—and I think that the exact outline of Federation Court, drawn into the garden formed a natural parameter for us to work within.	JC:	The work was also informed by the bushfires of 2019–20, and the occurrence of more extreme weather events (in general) but although this work is made in response to a very specific moment in Victoria’s history, it also seeks to allow the contemplation of future events. It’s about looking at the future with positive intentions through the practice of architecture, design and creative practice.
EM:	pond[er] features a body of water and a body of plants, but there is also geometry, reflecting the scale of Federation Court of NGV International. I’m curious about why it was important to emulate that volume?	PK:	We also had conversations in the studio about the town square or the city square and how that has always been used as a place for discussion of ideas and issues, and so the mirroring of that 26-metre square original 1960s courtyard within NGV International does that quite beautifully.	PK:	And hopefully it’s not that singular too. Hopefully it resonates with people – I think that the notion or the word “care” – like custodianship – is a valuable attribute that we can all continue to improve.
PK:	We believe the Commission needs to be harmonious to its surrounds; it needs to respect time, place, history –by looking at the evolution of NGV International by Roy Grounds and the notion of a courtyard that is now covered. We asked ourselves what is a courtyard all about – is it a place for observing artwork, space, or creating opportunity for contemplation or to ponder?	EM:	Another interesting thing is that the two sculptures, by Auguste Rodin (<i>Balzac</i> 1898; cast 1967) and Henry Moore (<i>Draped seated woman</i> 1958), were originally centred in the central courtyard within the space that is now Federation Court at NGV International and then were subsequently moved out into the garden, so we’ve recreated the former courtyard in a way.	JC:	Hopefully one of the key messages is to ask how can we improve the way that we’re living as individuals? That is part of the conversation that happens in <i>pond[er]</i> , beyond droughts or bushfires.
			What else informed this work, and what do you want audiences to take away after visiting?	EM:	For me it’s the leaning out – and the leaning in.

EWAN MCEOIN IS THE HUGH D. T. WILLIAMSON SENIOR CURATOR OF CONTEMPORARY DESIGN AND ARCHITECTURE AT THE NGV. THE ARCHITECTURE COMMISSION IS GENEROUSLY SUPPORTED BY PRINCIPAL PARTNER, MACQUARIE GROUP, DESIGN PARTNER, RMIT UNIVERSITY, AND THE HUGH D. T. WILLIAMSON FOUNDATION.

(p. 72–3) Installation view of NGV Architecture Commission 2021 *pond[er]* by Taylor Knights and James Carey at NGV International, Melbourne from 6 December 2021 – 28 August 2022. Photo: Derek Swalwell
(p. 75–7) Installation view of NGV Architecture Commission 2021 *pond[er]* by Taylor Knights and James Carey at NGV International, Melbourne from 6 December 2021 – 28 August 2022. Photo: Tobias Titz

ARTIST SPOTLIGHT



Mulkun Wirrpanda
Dhudi-Djapu 1947–2021
Photo courtesy of Buku-Larrngay Mulka
Centre, Yirrkala

Mulkun Wirrpanda

Will Stubbs, manager at Buku-Larrngay Mulka Centre (Buku) in North-East Arnhem Land, introduces Mulkun Wirrpanda, one of the artists featured in the NGV exhibition *Bark Ladies: Eleven Artists from Yirrkala*. The NGV acknowledges the passing of Mulkun Wirrpanda and we send our best wishes to her family, friends and the whole Community of Yirrkala.

BY WILL STUBBS

I still vividly remember the first time I met Mulkun Wirrpanda. A woman who had been born at the height of the conflict between Australia and Japan during the Second World War in 1942. This also happened to be the height of the conflict between the owners of East Arnhem Land, the Yolŋu people, and the predominantly English people from the South who desired to take control of that land.

On 1st August 1933, Mulkun Wirrpanda's mother Djaparri had been captured and chained up by a party of ununiformed police. She had been with other women collecting rakay (water chest-nuts) at a flood plain on Woodah Island.¹ The women were left in the custody of Constable McColl. Once left alone with the women, McColl unchained Mulkun's mother and led her into the bush. He was fatally speared by Mulkun's grandfather Dhakiyarr. Dhakiyarr was sentenced to death in the Supreme Court in Darwin but, following an appeal to the High Court of Australia in Canberra, was acquitted.² However, the day after Dhakiyarr's release from Fannie Bay Goal in Darwin, he went missing. It is believed that he was murdered by white vigilantes.

And there she was, Mulkun Wirrpanda, at the counter of Buku-Larrngay Mulka Centre holding a bark painting with an unfamiliar design on it. We had not previously crossed paths except for the time when in 2003 when we travelled to Darwin with 200 other Yolŋu with the purpose of installing nine towering memorial poles in the foyer of the Supreme Court, to conduct a reconciliation

ceremony with the families of Constable McColl and to memorialise Dhakiyarr whose body had never been found (supposedly dumped in Darwin Harbour).

I asked politely what the design was and she gruffly said, 'Bundjuru' without offering more. We batted this back and forth for a while, but the conversation was severely hampered by me not having any idea what Bundjuru was. I sensed that she had little patience for people who were so limited as to be ignorant of Bundjuru. Eventually after I was able to make it clear that I was extremely interested and was prepared to do the work to find out, with some wild googling, I solved the riddle.

Bundjuru is an Australian caper tree whose fruit is prized by Yolŋu. Biologists know it as *Capparis umbonata*. Who knew that Australia grew capers?!

Maybe it was my excitement that triggered Mulkun to reveal her true personality to me. It was the opposite of the stern, intimidating facade she had first presented. Mulkun was a kind, hilarious, light-hearted, intellectual, whose encyclopaedic mind was full to overflowing with knowledge in so many diverse but connected sectors. Once I made it clear that I, too, was fascinated with the minutiae of the dense information she knew about, she began to reveal more and more.

In that first conversation, a couple of things were spoken about, which set the course for the next decade. Mulkun lamented that when she was young, she was surrounded by healthy, vigorous, strong and happy old people. And now, the young and middle-aged people were all either dying, sick or weak, because



of the shop food that they ate. She also grieved for the youngsters who were starving amid a bounty of plenty that was denied to them solely due to lack of knowledge of where to source native plant foods.

One thing, as they say, led to another. Soon after this encounter I received a call from the revered artist John Wolesley, from a flood plain somewhere. He said that he had been unable to clear his mind of the his meeting with Mulkuḡ at Yilpara the previous year. Wolesley asked if there was anything he could do to help her in any way.

John and Mulkuḡ met at an artist workshop initiated by gallerists Angus and Rose Cameron, which they attended with Djambawa Marawili, Marrnyula Mununggurr, Jock Schmiesen, Judy Watson, Marrirra Marawili and Fiona Hall.³ The gathering was facilitated by printmaker Basil Hall and Buku-Larrḡgay. Relationships formed, art was made and a good time was had by all. The Yolḡu soon became adept at guiding distracted artists back towards safety as they wandered off dreamily into the bush chasing a shape or a texture.

John came to Arnhem Land and put himself at the disposal of Mulkuḡ without any hope of reward or advancement. They were mutually unintelligible linguistically, but completely sympatico in all other regards. They spent hours, days and weeks absorbing the detailed richness of her knowledge in watching, painting and eating the myriad plants of the Yolḡu multiverse. It was not long before John was integrated to the structure of this reality known as gurruṯu, which has no English equivalent. It is the Family Tree of Life, which connects all thing to all others in a geometric matrix that is as complex as the world itself.

He became Lāḡgurrk, her brother.

This placed John as a member of the Dhuwa moiety and a Dhudi-Djapu clansman within the mālḡ (skin group) of Wāmut. As such, this gives him a specific identity that he shares with roughly 1 of 256th) of the population. But his own personal identity was fixed as Lāḡgurrk which is a name taken from the songs as all Yolḡu personal names are. Lāḡgurrk is the larvae of a particular cossid moth that develops in the mud surrounding billabongs⁴ With typical cheeky humour, Mulkuḡ named her brother for his love of wetlands and his habit of digging around in the mud.

The holistic nature of this worldview means that every person, place, animal, bird and plant species has a clan identity and a corresponding sacred design, which can only be replicated by authorised people. In order for Mulkuḡ to document the natural world she was forced each time to divine a novel patterning, which was independent of that sacred language. She drew inspiration from the form, habit and essence of each species to capture its spirit.

The two of them began a journey that ended only with her death in 2021. That journey was summed up in the title of their joint show at Roslyn Oxley9 Gallery in Sydney in October 2015, *Mārrma dijakmala larruma gurra ṛathawu – Two Old Artists Looking for Food*. The translation of the title was typically unassuming and self-deprecatingly humorous. The more literal translation is ‘two important Elders ...’.

Lāḡgurrk and Mulkuḡ spent extended time together every year from 2011 until her death. The initial focus on food plants culminated in the collaboration *Miḡawarr/Harvest*, a joint exhibition at the National Museum of Australia in October 2017, which toured to Darwin and Melbourne and for which a standalone catalogue of the same name was produced that fully documented the various species they had championed.

She segued from here to a batch of subsequent paintings of maypal (shellfish), which inhabit the coastal waters of the Northern Territory. These debuted in a solo exhibition at Salon Art Projects in Darwin. The accompanying publication to this show was *Maypal, Mayali’ ga Wāṛa: Shellfish, Meaning & Place* by Dr Bentley James.

In 2019, Wolseley and Mulkuḡ independently continued exploring extended ideas of maypal, which by Yolḡu definition includes some larvae that bores into wood. This led to her final, significant project on the theme of termite ecosystems, which forms the focus of her work in *Bark Ladies*, titled *Nāḡi ga Guḡḡirr* 2020. Using natural pigments on bark she depicted the mounds of munyukuluṛu or magnetic/compass termites, *Amitermes meridionalis*), a species of eusocial insect that is endemic to northern Australia. The common name derives from the fact that the wedge-shaped mound is aligned with its main axis running north and south.

Capturing empirical observational Yolḡu knowledge, Mulkuḡ painted these idiosyncratic termite mounds inhabited not by their makers, but by their symbiotic partners: nāḡi or northern meat ants (*Iridomyrmex sanguineus*), diverse bird species (principally pardalotes) and their eggs, as well as beehives. These termites, carnivorous ants, birds and bees are able to live in social balance. As art curator Rachel Kent noted at the time of an exhibition of similar work at the Museum of Contemporary Art, Sydney: ‘They’re incredibly beautiful but what they show is this model for adaptive social living and the sharing of space in a harmonious and collaborative way and I think it is a fantastic metaphor for ways we might think about our future’.⁵

Each one of Mulkuḡ’s projects led naturally on from the other, creating a unique body of work that showcases the artist’s passion for revitalising, maintaining and sharing Yolḡu cultural knowledge. Just as Australia has its own caper, it also has its own Indigenous Monet. An artist who created a new vocabulary to capture the essence of nature.

WILL STUBBS IS MANAGER AT THE BUKU-LARRNGGAY MULKA ARTS CENTRE IN YIRRKALA. *BARK LADIES: ELEVEN ARTISTS FROM YIRRKALA* IS A FREE EXHIBITION ON DISPLAY GROUND LEVEL, NGV INTERNATIONAL UNTIL 25 APRIL 2022. *BARK LADIES: ELEVEN ARTISTS FROM YIRRKALA* IS SUPPORTED BY EXHIBITION PARTNER BUKU, MAJOR PATRON LISA FOX, SUPPORTERS AUSTRALIAN GOVERNMENT INDIGENOUS VISUAL ARTS INDUSTRY SUPPORT, MIMCO AND DULUX.

(right) **Mulkuḡ Wirrpanda** *Nāḡi ga Guḡḡirr* 2020. National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2020



Requiem to New York: Photographs by Ashley Gilbertson

Melbourne-born Ashley Gilbertson has crafted a career from his human, empathetic approach to photojournalism, most recently channelled through his images of New York City in 2020, when the metropolis was in the deepest throes of the COVID-19 pandemic. Gilbertson's astute eye captured both sadness and moments of joy.

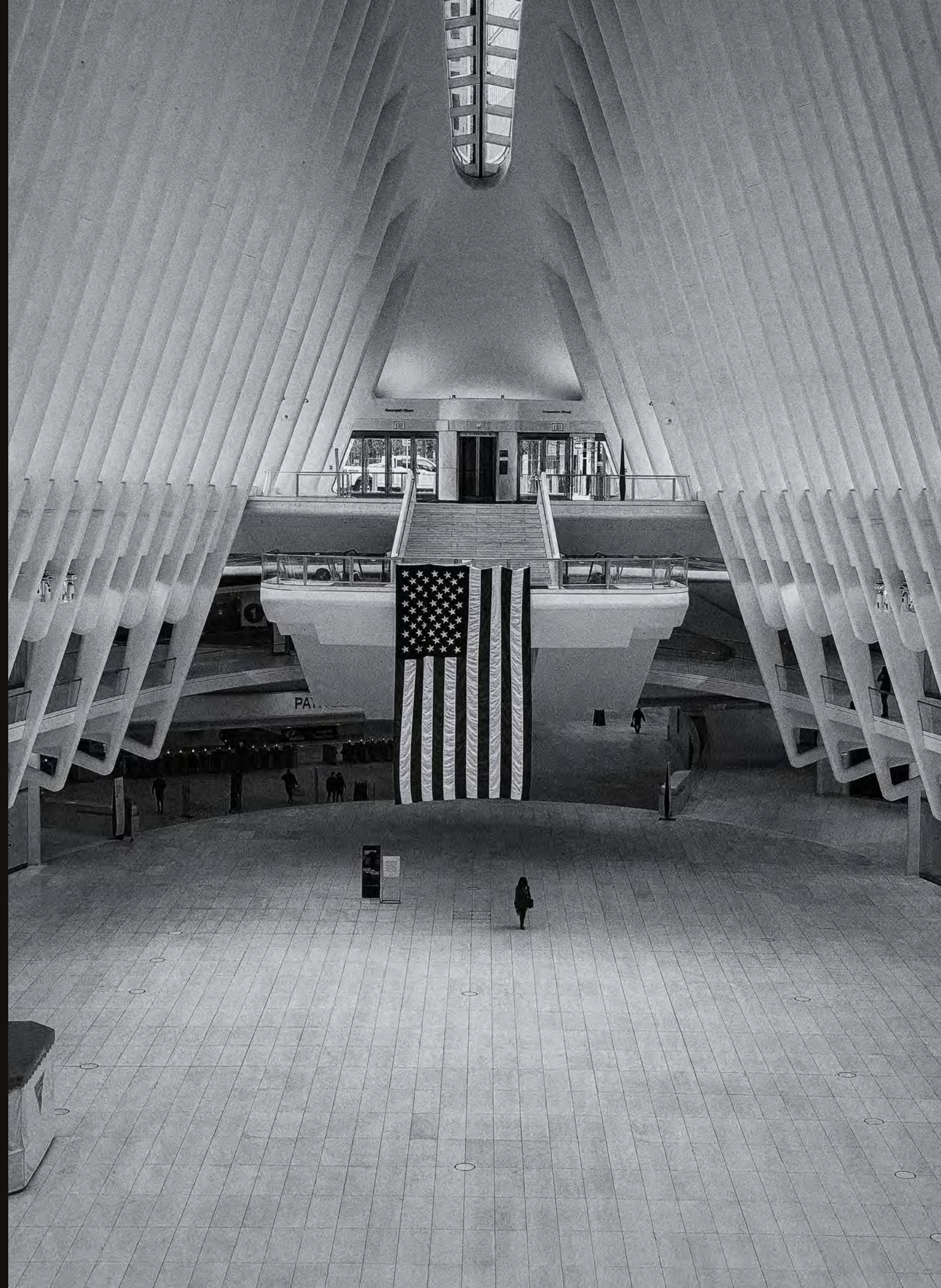
BY SUSAN VAN WYK

Looking back over the photographs that he made of New York in 2020 Ashley Gilbertson wrote, 'The resulting photo essay is my requiem to the New York that we knew before the pandemic, but also a love letter to the resilient people who never gave up'.¹ One of the leading photojournalists of his generation, Gilbertson has been recognised for his photographs in conflict zones, empathetic pictures of the global refugee crisis and his humanist approach to photography as a documentary medium. Born in Melbourne, Gilbertson has been based in New York City for more than twenty years, but the trajectory of his career has often taken him away from the city. One consequence of the COVID-19 pandemic was the shutting down of much of New York and the suspension of national and international travel. For Gilbertson, this enforced shift in his focus had a profound impact on his life and work.

Already an avid runner, his practice during 2020 involved daily distance running and, using the camera in his phone, photographing the events unfolding around him as he ran through the streets of the city. Describing his routine, he said, '... I'm running a lot, around 130 km a week, and I use that time

to shoot. ... Covering so much ground I see how neighbourhoods manage and change as the disaster unfolds'.² Despite his many years of experience as a photojournalist working in conflict zones and settings of heightened tension, photographing his own community in crisis presented unforeseen challenges for Gilbertson. In the middle of the pandemic in 2020, he wrote: Trying 'to approach this coverage as I'm stuck in my own adopted city, unable to actually work out in the world I'm so accustomed to. I committed early on to spend the entire year in New York in order to get deep into the weeds of a ravaged city, all the weaknesses laid bare by the virus'.³

For the NGV, Gilbertson edited his extensive collection of images to a few hundred, and then together we made a final selection of twenty-four photographs for the Collection. Discussing this process, he wrote, 'I made the edit quite swiftly over two days, shooting in between. I found it quite moving – it's the first time I've looked back at the year's work. And you are spot on – it is the story of a city, shot in the only way that cities can be understood – through the eyes of a resident. The bus driver's New York is different from my son's New York





which is different from my neighbours New York. What I've presented is my New York, and I am certain that these feelings, these scenes, are replicated throughout the world, on a daily basis, as actions, and as emotions'.⁴ Gilbertson has referred to this body of work as a portrait of New York. Many of the photographs were posted on Instagram over the course of the year, accompanied by captions written by the artist. These visually powerful images, when seen together with the artist's writing, have a diary-like quality, telling the story of an individual, a city and a country.

Gilbertson's photographs enable us to track a course through the pandemic as he experienced it in New York. One of the earliest images in the group shows three small girls, dressed for a party, looking out a window. On 10 March, Gilbertson went to a neighbourhood event in Brooklyn; his notes for the day read, 'Went to a Purim celebration in Borough Park, streets packed, and the Hassidic community officials are concerned, and being there so was I. So, I hopped out of the car for just a moment and made a photo of three girls in a window, watching the party. They disappeared after that one frame – but it was a photograph of all of us – walking this safety line with zero information or honest guidance'.⁵ Two days later all events for more than 500 people were cancelled and Broadway was shut down.

Following the declaration of a state of emergency and the imposition of stay-at-home orders in mid-March, the familiar bustling activity on the streets of New York came to a halt. Many of Gilbertson's photographs of abandoned sites have an eerie, post-apocalyptic quality. Other images, made as he ran

through the unnaturally empty streets and entered deserted buildings, have a melancholy beauty, but Gilbertson's captions bristle with rage. On 22 April, when he photographed this empty scene on the Lower East Side, Gilbertson posted, 'Officials here tell us numbers of death have plateaued, but none can say how long this is our daily reality. New York's an incredible city, one of many gorgeous and grand spaces across a country filled with so many good people. So why ... did it take a crisis to show so many residents that right beneath all that beauty was a rotten core, devoid of ethical leadership or systems that support citizens. We've been failed, and we failed ourselves'.⁶ Scenes of despair continued into September, by which time the death toll in New York had passed 23,000. The everyday continued to be made strange, and familiar sites in the city, such as Grand Central Terminal and Lexington Avenue, did not offer the opportunities of the past – instead they had become unexpectedly contemplative spaces as Gilbertson wrote on 31 September, 'Midtown, something new every time. Went to Grand Central expecting a rush but it is so quiet. I stood and watched as people moved through, their footsteps echoing in that cavernous space. I found a huge steam pipe busted on Lexington Avenue and it made me see how the virus might move as droplets in the air. As I worked the corner a mum and her kid stopped and stared – I wondered if they were thinking the same as me'.⁷

Despite human frailty and cruelty, systemic inadequacies, and the expanding gulf between rich and poor, Gilbertson continued to celebrate those moments of beauty and generosity that he encountered. On 26 May, he met a woman, Alexa



Aviles, at an informal memorial site that had been established in Brooklyn. His entry for that day reads, 'Saw a beautiful community made memorial outside the cemetery. One sheet was made out of the number of losses of a single nursing home here – the number 55 written carefully inside a love heart'.⁸ y late May Aviles had lost four family members to the pandemic, but through this small act of resistance, establishing and maintaining this monument, she was able to honour the lives lost and stand together with her community.

Evidence of resistance was also present in small, unexpected acts of joy typified in Gilbertson's photograph of two people lost in the moment, his notes on 12 October describe the scene as he made his way across the Brooklyn Bridge: 'Ascending, I was thinking about the work, questioning if I was being too heavy handed, and wondering where I would find more resilience and more hope – for that is here, without a doubt. Cresting the structure, by the pylon on the Manhattan side, I found a couple. A Venezuelan/American artist and an Opera Singer. And they're dancing, beautifully. I stopped, mesmerised and shot some frames. Almost moved to tears by how lost they are in one another's arms, in the moment ... And I ride down the bridge, so in love with New York again I feel almost sick. This city is magic. I love it here'.⁹

SUSAN VAN WYK IS NGV SENIOR CURATOR, PHOTOGRAPHY. THE NGV ACKNOWLEDGES THE NGV FOUNDATION FOR SUPPORTING THE ACQUISITION OF TWELVE PHOTOGRAPHIC WORKS FROM ASHLEY GILBERTSON'S 2020 *UNTITLED* SERIES, AND WARMLY THANKS THE ARTIST FOR GENEROUSLY GIFTING TWELVE WORKS FROM THE SERIES. THE FULL SUITE OF TWENTY-FOUR PHOTOGRAPHS WILL BE ON DISPLAY AT THE IAN POTTER CENTRE, NGV AUSTRALIA FROM APRIL 2022.

(p.82) **Ashley Gilbertson**, *Untitled*, 2021, Purchased, NGV Foundation 2021
(pp.84–85) **Ashley Gilbertson**, *Untitled*, 2021, Gift of Ashley Gilbertson, 2021
Ashley Gilbertson, *Untitled*, 2021, Purchased, NGV Foundation 2021
(left) **Ashley Gilbertson**, *Untitled*, 2021, Gift of Ashley Gilbertson, 2021
(right) **Ashley Gilbertson**, *Untitled*, 2021, Gift of Ashley Gilbertson, 2021

LOOK FOR ME

Now on display at the Ian Potter Centre: NGV Australia, see highlights from the NGV Collection by contemporary Australian artists, from the 1960s to today.

BY KATHARINA PRUGGER

Anne-Marie May Australia born 1965 **RGB (Mobile) 2013**

transparent synthetic polymer resin, stainless steel
Purchased with funds donated by the Gwenneth Nancy Head Foundation, the Betsy and Ollie Polasek Endowment and donors to the Anne-Marie May Appeal, 2014

RGB (Mobile), supported by Gwenneth Nancy Head Foundation, the Betsy and Ollie Polasek Endowment and donors to the Anne-Marie May Appeal is created from acrylic that the artist has manipulated through heating and stretching, to yield a range of colour harmonies. The title of the work refers to the RGB colour model, an additive process by which all colours of the spectrum can be made from varying combinations of red, green and blue. Suspended in space, this sculpture asks us to contemplate what we see and how we see it.

Now on display at the Ian Potter Centre: NGV Australia, see highlights from the NGV Collection by contemporary Australian artists, from the 1960s to today.



Maria Kozic

Australia born 1957

Bitch (Drill) 1989

synthetic polymer paint on composition board

Gift of Anna and Morry Schwartz through the Australian Government's Cultural Gifts Program, 2020

New acquisition

Starting out as a member of the avant-garde performance group Tsk-Tsk-Tsk in the late 1970s, Maria Kozic's practice over the past decades has incorporated installation, sculpture, painting, film and video. These five works inaugurated Kozic's *Bitches* body of work, which continued into the early 1990s. Referencing the aesthetics of Pop Art and comic books, the works are a satirical look at female representation and gender stereotypes. The works pre-empted Kozic's most famous work, *Maria Kozic Is Bitch*, 1990, a temporary billboard that was displayed across public advertising locations in Melbourne and Sydney. The work featured a seductive photograph of the artist, styled much like the figures on display here, with the work's title boldly emblazoned across the poster. The NGV gratefully acknowledges Anna and Morry Schwartz for their generous gift of these important works.



Kathy Temin

Australia born 1968

Duck-rabbit problem 1991

synthetic fur on composition board, cotton, dacron, polystyrene, wire and enamel paint
Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1998

This furry sculpture by the Melbourne-based artist Kathy Temin is based on an image drawn from the book *Philosophical Investigations* (1953) by the German philosopher Ludwig Wittgenstein. *Duck-rabbit problem* physically embodies the question presented by this ambiguous image. Is it a duck, or is it a rabbit?



Howard Arkley
Australia 1951–1999
Muzak mural – chair tableau
1980–1981

synthetic polymer paint on canvas and wood chairs, vinyl tiles on composition board
Michell Endowment, 1982

Howard Arkley's paintings draw on popular and suburban references to vernacular architecture and interior decoration. His works feature complex pictorial arrangements that recall the optical play and structural geometries of art movements, such as Pointillism, de Stijl and Op Art, and the influence of commercial graphic design.

One of his best known early works, Arkley has explained about *Muzak mural – chair tableau* that:

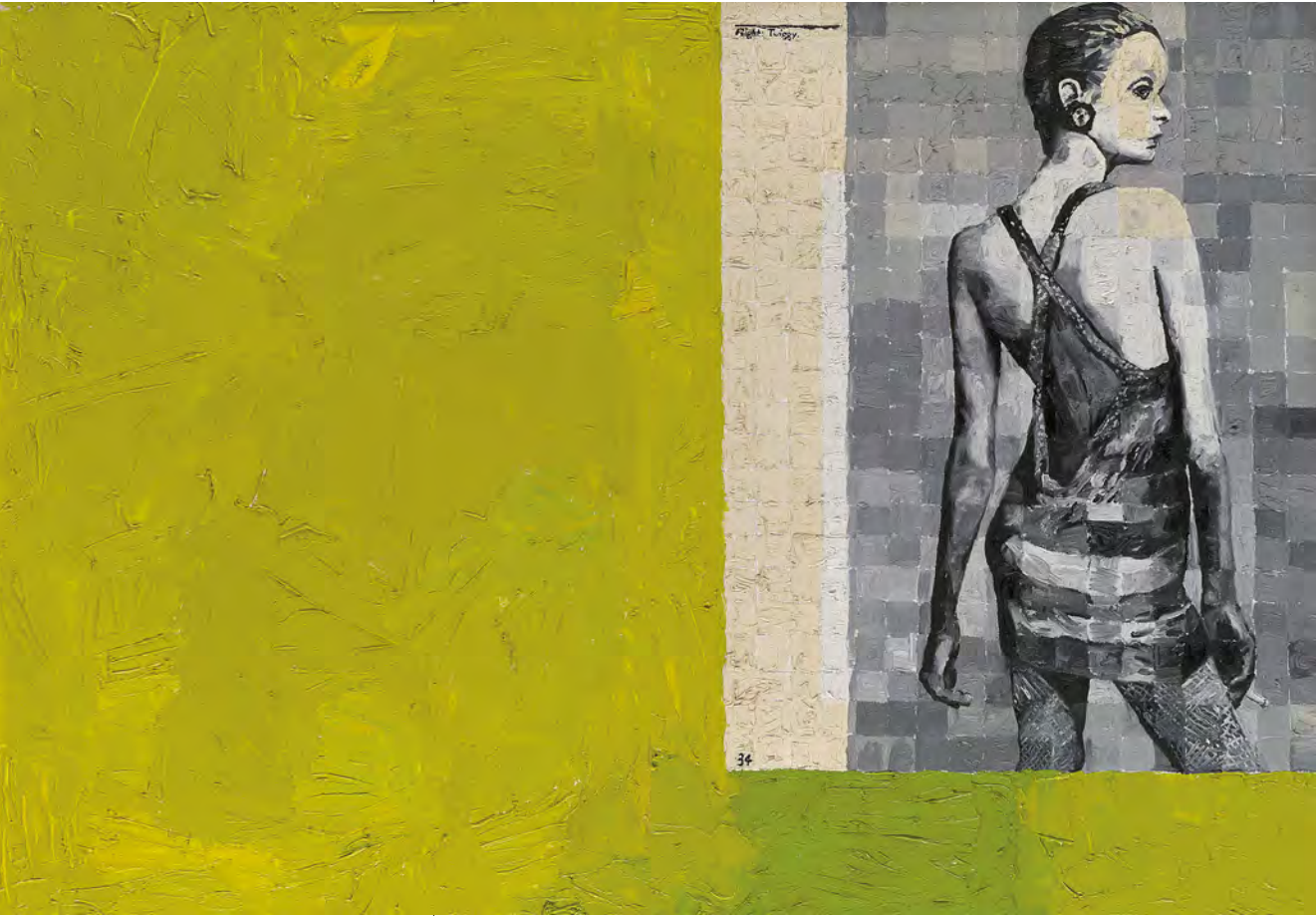
'It is important to note that my work has direct outside content and is not rigidly self-referring (formalist). The chairs X, T, W, V, have multiple meanings. They belong to both art history (de Stijl, Bauhaus, etc.) and to aspects of everyday suburban life, with the psychological and social overtones, as well as being autobiographical'.

Jenny Watson
Australia born 1951
A painted page 1: Twiggy by Richard Avedon
1979

oil on canvas
Michell Endowment, 1982

Towards the end of 1979 through to early 1980, Jenny Watson produced a series of six paintings, all of which commenced with the title *A painted page*. The series merged painted facsimiles of newspaper pages, photographs or store catalogues with gestural fields of colour, and fused together contemporary styles of pop, non-objective realism and photorealism. This work features a gridded, greyscale image of the model Twiggy, which Watson duplicated from a printed reproduction of a Richard Avedon photograph taken for US *Vogue* in 1967.

EXPLORE THESE WORKS AND MORE ON LEVEL 2, NGV AUSTRALIA, FEDERATION SQUARE.



BOROONDARA ARTS

Material Reverie

TOWN HALL GALLERY
THURS 20 JANUARY
– SAT 9 APRIL 2022

Robert Brown
Teelah George
Dana Harris
Lou Hubbard
Shigemi Iwama
Cassie Leatham
Jahnne Pasco-White
Louise Saxton



Jahnne Pasco-White, detail from 'Making Kin', 2020, natural dyed fabrics (avocado, black bean, sunflower, copper beech leaves, carrot, crab apple), earth pigments, violets, olives, crayon, pencil, recycled paper, linen, cotton, acrylic and oil stick on canvas, three panels; total 213.0 x 456.0 cm approx. Image courtesy of the artist and STATION. Photography by Christo Crocker.

BOROONDARA.VIC.GOV.AU/ARTS



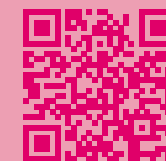
HAWTHORN ARTS CENTRE
360 Burwood Road, Hawthorn, Victoria
03 9278 4770

Affordable
Art Fair

17 – 20 MARCH

Melbourne Convention
and Exhibition Centre

affordableartfair.com



SCAN FOR
EXCLUSIVE NGV
TICKET OFFER



Artwork: Summer Blues by Angie Goto

Silhouettes



The David Roche Foundation
241 Melbourne Street
North Adelaide SA 5006
T. (08) 8267 3677
www.rochefoundation.com.au

Silhouettes: Fashion in the Shadow of HIV/AIDS
29 January – 19 June 2022
Walk-ins are welcome for exhibitions
Tuesday – Saturday | 10am to 4pm
\$12 Adult \$10 Concession Children under 12 free



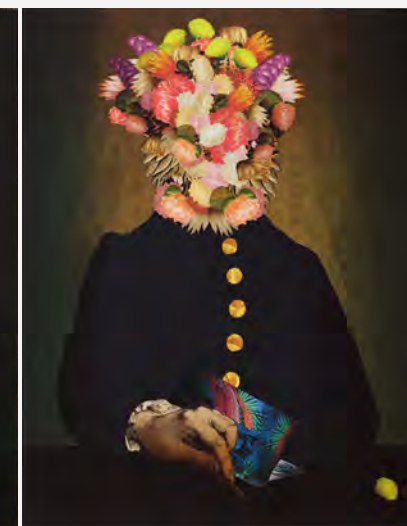
THE DAVID ROCHE FOUNDATION
ADELAIDE
House Museum

Silhouettes: Fashion in the Shadow of HIV/AIDS

Marking 40 years since the emergence of HIV/AIDS, Silhouettes showcases the lives and stunning couture from some of the brightest fashion stars lost to the virus.

See international designers Halston, Giorgio di Sant'Angelo, Moschino and many others borrowed from public and private collections around Australia and abroad. Casual and evening wear for women, accessories, men's and activist wear, plus the work of Australia's Peter Tully and David McDiarmid.

Skye Bartlett, fashion historian and collector, and team manager of SAMESH, curates this first of its kind exhibition.



Call and Response

Hospitality partner

BLUE PYRENEES
— estate —

CREATIVE VICTORIA

CITY OF
BALLARAT

22 January
– 10 April 2022

Recent contemporary acquisitions
in impossible conversations with
the Collection

artgalleryofballarat.com.au

images: Attrib. William Buelow Gould (*Portrait of a gentleman*)
circa 1830, oil on canvas. Collection of the Art Gallery of Ballarat;
Milan Milojevic *Portrait with flowers (after WB Gould)* 2019,
archival pigment print on paper. Purchased with funds from the
Joe White Bequest, 2019. Collection of the Art Gallery of Ballarat.
Copyright the artist. Image courtesy the artist and Colville Gallery

ART GALLERY
OF BALLARAT

MAKING NEWS



NEW COMMISSION

RINGITJMI GAPU, 2021, BY NAMINAPU MAYMURU-WHITE

Misha Agzarian

To coincide with *Bark Ladies: Eleven Artists from Yirrkala*, the NGV unveiled a spectacular new commission, *Ringitjmi gapu*, 2021, by Manggalili clanswoman of the Yirritja moiety, Naminapu Maymuru-White. This immersive floor installation in Federation Court of NGV International was generously supported by Major Patron and American Friends Ambassador, Lisa Fox.

Ringitjmi gapu roughly translates in English to ‘river of Heaven and Earth’. Visitors are encouraged to walk across the work and gaze up to a mirror on the ceiling, which reflects the floor and the sky, a conceptual spiritual river of stars.

Lisa Fox at NGV International

A prelude to *Bark Ladies: Eleven Artists from Yirrkala*, this exhibition celebrates the NGV’s extraordinary collection of work by Yolngu women artists from the Buku-Larrngay Mulka Centre (Buku), in North-East Arnhem Land. We warmly thank Lisa Fox for her support of this remarkable commission and exhibition and encourage you to experience these works at NGV International.

The NGV is thrilled to be open again over summer and welcomes everyone to visit, with a full summer program of events and experiences, including after-hours access to the NGV Collection, the annual NGV Kids Festival and the return of NGV Friday Nights.

EVENTS

LUNAR NEW YEAR 2022

Alice Crockett and Kate Ryan

Celebrate the Year of the Tiger at NGV International on Saturday 5 February. Enjoy a day of art, food and music, as well as free drop-in activities for kids especially for Lunar New Year. Kids, families and audiences of all ages are invited to get creative with free art-making activities in the Great Hall including artist-led workshops and family drawing activities inspired by the NGV Collection.

Adding to the celebrations, live DJ sets and performances will bring the Great Hall to life, as well as a Lunar New Year food and drink menu and free guided tours of the NGV Asian Art Collection in Mandarin and English. Join Lunar New Year 2022 NGV celebrations on Saturday 5 February 2022, 10am–4pm at NGV International. Free Entry. Find out more at NGV.Melbourne.

NGV FRIDAY NIGHTS

We welcome back another season of the popular NGV Friday Nights series, this summer featuring after-hours access to the major exhibitions *Gabrielle Chanel. Fashion Manifesto* and *Bark Ladies: Eleven Artists from Yirrkala*, nightly DJs on the Ground Floor and in the Grollo Equiset Garden, and pop-up bars including the Four Pillars Gin Bar, Yering Station Wine Bar and Pommery Champagne Bar. See the full program and book your ticket at NGV.Melbourne/friday-nights.



NGV SUMMER NIGHTS

We are excited to introduce NGV Summer Nights, a curated program of free late-night experiences this January. Commencing 3 January and running to the end of the month, all four levels of NGV International and the Grollo Equiset Garden will be open until 9pm from Mondays to Thursdays. Nightly events include free cinema screenings inspired by the sights and sounds of Paris, and the blockbuster exhibition *Gabrielle Chanel. Fashion Manifesto* will be open until 9pm.

DJs in the NGV forecourt will offer chilled sets, while in the Grollo Equiset Garden, visitors can enjoy the NGV Architecture Commission, *pond[er]*, an aquatic installation evocative of Victoria’s pink salt lakes. Read more about the winning design on page 62.

In addition, the popular outdoor program NGV Summer Sundays also returns in January, with DJs, food and bars in the Grollo Equiset Garden from 12-6pm.

An initiative of the NGV and generously supported by the Victorian Government, NGV Summer Nights and NGV Summer Sundays invite our community to reconnect with their city.

SEE THE FULL PROGRAM VIA NGV.MELBOURNE.

NGV KIDS ON TOUR AND SUMMER FESTIVAL

The NGV Kids Summer Festival returns this January with nine days of free artist-led activities, performances and dance workshops created especially for children, teens and their families running from 15 to 23 January 2022.

Reflecting the festival’s theme ‘Art for the whole family’, event highlights include dance tutorials for kids delivered by performers from Indigenous Outreach Projects, L2R and Kids Disco Parties, and drop-by art-making activities with Wiradjuri designer, Kristy Dickinson from Haus of Dizzy, and architect, Louise O’Brien from Architecture for Kids School.

For young visitors seeking a quieter experience before opening hours, the festival presents a weekday series of Relaxed Sessions in the latest children’s exhibition *The Gecko and the Mermaid: Djerrkru Yunupinu and Her Sister*.

Coinciding with the children’s festival is NGV Kids on Tour 2022, with 120 venues across Victoria hosting workshops and activities for their families and children.

Bigger than ever, this outreach event is presented for free at regional galleries, children’s hospitals, community venues and migrant resource centres and means

more children and families can find out that the NGV is a welcoming place for everyone.

To plan a day out at the festival and discover more about NGV Kids on Tour, visit NGV.Melbourne.

THE NGV SINCERELY THANKS THE PACKER FAMILY AND CROWN RESORTS FOUNDATIONS FOR SUPPORTING NGV KIDS AND LEARN PROGRAMS AS PART OF THE YOUR NGV ARTS ACCESS PROGRAM FOR STUDENTS, CHILDREN AND FAMILIES. THE NGV KIDS SUMMER FESTIVAL IS GENEROUSLY SUPPORTED BY CITY OF MELBOURNE. NGV KIDS ON TOUR 2022 IS GENEROUSLY SUPPORTED BY THE NEUMANN AUSTER FAMILY & FRIENDS.

People enjoying the Pommery Champagne Bar during NGV Friday Nights.

DESIGN STORE

To coincide with *Bark Ladies: Eleven Artists from Yirrkala*, NGV collaborates with Buku-Larrnggay Mulka Centre, from North-East Arnhem Land, and The Social Studio in Collingwood, Melbourne, to present a unique apparel and accessories range exclusive to NGV design store.



Bark Ladies: Eleven Artists from Yirrkala retail range. Stylist: Emma Byrne. Photo: Lauren Bamford

The specially-designed products reference exhibition highlights, such as Eunice Djerrkju Yunupirju's *I am a mermaid*, 2020, Nongirrja Marawili's *Djapu design*, 2019, and Naminapu Maymuru-White's *Milijawuy (River of stars)* (2020–21), and the rich colours, sense of movement and tonality that is prominent in Yolŋu art.

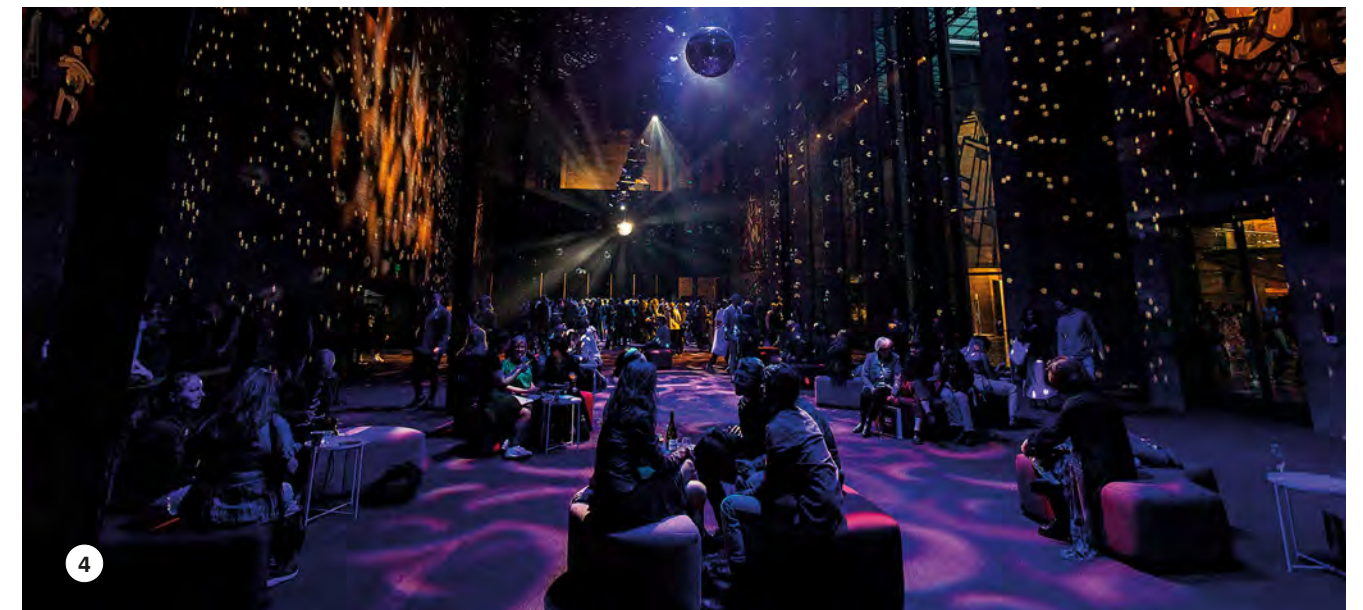
Coinciding with summer, the clothing and accessories collection is suitable for warmer weather, with a linen shirt and shorts set, wide-brimmed hat, oversized t-shirt, and light silk scarves part of the range. All products are gender-neutral and can be worn fitted or oversized.

The Social Studio is a not-for-profit social enterprise, using fashion and creativity to create work and learning opportunities for refugee and new migrant communities. The *Bark Ladies: Eleven Artists from Yirrkala* collection was made in The Social Studio's Ethical Clothing Australia–accredited workshop in Collingwood Yards, by the production team of Tara, Amee, Thi, Zakarya, Nancy, Asal and Ngoc My, with print design by Bonnie Mooney.

The *Bark Ladies: Eleven Artists from Yirrkala* retail collection is exclusive to NGV design store and is available at NGV International and online at store.ngv.vic.gov.au



PEOPLE



1. CHANEL House Ambassador Phoebe Tonkin. Photo: Darren McDonald / CHANEL. 2. Ambassador Yamagami Shingo, The Ambassador of Japan to Australia; Dr Pauline Gandel AC; Madame Yamagami Kaoru; Shimada Kaoru; Shimada Junji, Consul-General of Japan in Melbourne at the opening of *Golden shells and the gentle mastery of Japanese lacquer*. 3. Gabrielle Chanel. *Fashion Manifesto* opening weekend panel discussion. 4. NGV Friday Nights. Photo: Tobias Titz. 5. Tim Marshall, Deputy Vice-Chancellor, Design and Social Context, RMIT University; Anne Murphy Cruise, Division Director, Lead ECM Counsel, Macquarie Group; Tony Ellwood AM, Director, NGV; and Ewan McEoin, The Hugh Williamson Senior Curator of Contemporary Design and Architecture at the opening of the 2021 NGV Architecture Commission. Photo: Margund Sallows Photography. 6. Budjerah. Photo: Liz Sunshine / CHANEL.

AROUND VICTORIA



PAST, PRESENT AND FUTURE

Until 28 January 2022

Venue Walker Street Gallery and Arts Centre
Corner Walker and Robinson Streets,
Dandenong.

greaterdandenong.vic.gov.au/arts

An exploration of the past, present and future of exhibitions in the City of Greater Dandenong, this exhibition reflects on the role art has played in the community. Visitors are invited to contribute to the exhibition by sharing their thoughts on the walls of the gallery. Artist Kenny Pittock will use these responses as inspiration to create a new work featured in the opening exhibition of Dandenong's new contemporary art gallery. In preparation for this 2022 launch, artist Hung Lin has created a series of works documenting the construction of the new facility. Come and immerse yourself in art of the past, present and future.

FREDERICK MCCUBBIN— WHISPERINGS IN WATTLE BOUGHS

Until 13 February 2022

Venue Geelong Gallery
55 Little Malop Street, Geelong

geelonggallery.org.au

This exhibition celebrates the first major work to enter Geelong Gallery's collection in 1900: Frederick McCubbin's *A bush burial*, 1890. Made possible through public subscription, this exceptional acquisition and moment in the institution's history is marked by bringing *A bush burial* into dialogue with a tightly focused selection of other iconic McCubbin works, in which he elaborates and redefines the Australian bush and the human subjects within it.

LIN ONUS: THE LAND WITHIN

Until 13 March 2022

Venue Shepparton Art Museum
530 Wyndham Street, Shepparton

sheppartonartmuseum.com.au

This major survey exhibition, *Lin Onus: The Land Within* presents the work of the highly acclaimed Yorta Yorta artist on Country. The exhibition brings together a selection of work spanning more than two decades, drawn from major public, state and private collections across Australia. Works span the 1970s to the artist's untimely death in 1996, across a range of media, including painting, prints and sculpture.

HG:60

Until 27 March 2022

Venue Hamilton Gallery
107 Brown St, Hamilton

hamiltongallery.org

Hamilton Gallery is celebrating its 60th anniversary with a free exhibition, publication and event series, *HG:60*. Four collection areas have been examined and researched by nine scholars, curators and academics from across Australia. The exhibition spans European art, decorative arts, Australian and Asian art, alongside an ambitious publication revealing insights into the gallery's unique collection. *HG:60* celebrations also include public programs and events, a gala dinner, symposium, conservator talks, guided tours and workshops.

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

(above) Installation view, *HG:60* at Hamilton Gallery.

ROAD WORK AHEAD

PHOTO WORKS - MIKE REED

26 April - 21 May fortyfivedownstairs.com

**fortyfive
downstairs**

CLOSING SOON

Is Today Tomorrow

With themes spanning cultural anthropology, literature, psychoanalysis and social media, *Camille Henrot: Is Today Tomorrow* considers compelling questions around what it means to be at once a private individual and a global subject.

Camille Henrot: Is Today Tomorrow features key works by the artist from the past decade, including a group of new works on paper never-before exhibited. Also featured is the first Australian presentation of the immersive room-scale installation *The Pale Fox*, 2014, a companion piece to the widely exhibited *Grosse Fatigue*, 2013, for which Henrot was awarded the Silver Lion at the 55th Venice Biennale for most promising young artist. *The Pale Fox* attempts to explain the origins of the universe, drawing from research she undertook during a fellowship at the Smithsonian Institute in Washington DC in 2013.

Henrot often uses humour in her works, for example, in the *Interphone* series of sculptures that explores our relationship to authority and technology. In these interactive works, she invites visitors to pick up a customised telephone and respond to prompts that offer answers to questions, ranging from ordinary to profound.

In 2017, Henrot held a major career survey exhibition *Days are Dogs* at the Palais de Tokyo, Paris, as part of the *Carte Blanche* series. She has held solo exhibitions at Chisenhale Gallery, London; Fondazione Memmo, Rome; Schinkel Pavilion, Berlin; New Orleans Museum of Art; Musée du Jeu de Paume, Paris; the New Museum, New York; Tokyo Opera City Art Gallery, Japan; as well as Art Sonje Center, Seoul.

Henrot has participated in group exhibitions in Australia, most recently the *NGV Triennial* in 2017. This is Camille Henrot's first major survey exhibition in Australia.

CAMILLE HENROT: IS TODAY TOMORROW CLOSES 23 JANUARY 2022. SEE THIS FREE EXHIBITION ON LEVEL 3, NGV INTERNATIONAL. THE NGV WARMLY THANKS DULUX AUSTRALIA AND THE EMBASSY OF FRANCE IN AUSTRALIA FOR THEIR SUPPORT.



(above) Installation view of *Camille Henrot: Is Today Tomorrow* on display from 25 Jun 21 – 23 Jan 22 at NGV International, Melbourne. Photo: Tom Ross

IN THE NEXT ISSUE

The March–April issue of *NGV Magazine* profiles the NGV Collection in expansive ways, illustrating the capacity of the Gallery's Collection to create limitless interpretations and perspectives of life, identity, history and experience.



Opening 10 March, *Queer* examines and reveals the queer stories works of art can tell. This exhibition, drawing entirely from the NGV Collection, spans historical eras from antiquity to the present day, as well as diverse media including painting, drawing, photography, decorative arts, fashion, video, sculpture and design. It explores queerness as an expression of sexuality and gender, a political movement, a sensibility and as an attitude that defies fixed definition.

With more than 300 works presented across all of Level 3 at NGV International, *Queer* is the most historically expansive thematic presentation of its kind ever shown by an Australian art institution. The exhibition will be accompanied by a major publication, as well as a diverse range of programs and events.

Queer is supported by Principal Partner American Express, Supporters City of Melbourne and AFLW.

Also, in this issue, we celebrate International Women's Day and launch a new series of online NGV seminars exploring the influential role of women artists throughout history. See some of the treasures from the NGV's growing holdings of works by historical women artists in a new light, beginning with pioneering professional studio artists and designers Lavinia Fontana, Mary Beale and Hester Bateman.

Ponch Hawkes *No title (Two women embracing, 'Glad to be gay')* 1973, printed 2018 National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2018 © Ponch Hawkes, 2018



Mary Beale *Portrait of a lady* c. 1675. Purchased with funds donated by Krystyna Campbell-Pretty and the Campbell-Pretty Family in memory of Ros McCarthy, 2017

LIST OF REPRODUCED WORKS AND END NOTES

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Gabrielle Chanel (designer)
Evening dress spring–summer 1939 (detail)
printed and appliquéd silk voile, dyed ostrich feathers
Museum of Applied Arts and Sciences, Sydney
Purchased 1996
Photo © Julien T. Hamon

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Gabrielle Chanel (designer)
Evening dress spring–summer 1939 (detail)
printed and appliquéd silk voile, dyed ostrich feathers
Museum of Applied Arts and Sciences, Sydney
Purchased 1996
Photo © Julien T. Hamon

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Gabrielle Chanel (designer)
Compact blusher 1924
enamelled metal, mirror, fabric powder puff
Patrimoine de CHANEL, Paris
Lipstick 1929
Bakelite, enamelled metal
Patrimoine de CHANEL, Paris
Loose powder scented with CHANEL N°5 1930
cardboard, paper, powder
Patrimoine de CHANEL, Paris
Photo © Julien T. Hamon

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Gabrielle Chanel (designer)
Suit: jacket, blouse and skirt spring–summer 1964 (detail)
tweed, printed silk twill, gilt metal
Palais Galliera, Paris
Gift of the Société de l'Histoire du Costume
Photo © Julien T. Hamon

p. 22
Gabrielle Chanel (designer)
Evening dress autumn–winter 1930 (detail)
net, embroidered sequins, gold-coloured braid
Patrimoine de CHANEL, Paris
Photo © Julien T. Hamon

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Gabrielle Chanel (designer)
Suit spring–summer 1961 (detail)
tweed, grosgrain, gilt metal, silk pongee
Patrimoine de CHANEL, Paris
Suit spring–summer 1961 (detail)
chiné tweed, grosgrain, gilt metal
Patrimoine de CHANEL, Paris
Photo © Julien T. Hamon

p. 24
CHANEL design made by Goossens
Crucifix pendant autumn–winter 1965–66
gilt metal, glass paste (*pâte de verre*)
Patrimoine de CHANEL, Paris
Photo © Julien T. Hamon

Gabrielle Chanel (designer)
Pendant worn by Gabrielle Chanel
c. 1950–60
gold, silver, vermeil, diamonds, emeralds, synthetic stones
Patrimoine de CHANEL, Paris
Photo © Julien T. Hamon

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CHANEL, Paris (couture house)
Gabrielle ‘Coco’ Chanel (designer)
Evening dress spring–summer 1933
embroidered cotton organdie, silk satin
National Gallery of Victoria, Melbourne
Promised gift of Krystyna Campbell Pretty AM and Family

CHANEL, Paris (couture house)
Gabrielle ‘Coco’ Chanel (designer)
Evening dress spring–summer 1933 (detail)
embroidered cotton organdie, silk satin
National Gallery of Victoria, Melbourne
Promised gift of Krystyna Campbell Pretty AM and Family

pp. 32–3
CHANEL, Paris (couture house)
Gabrielle ‘Coco’ Chanel (designer)
Suit comprising jacket, skirt and blouse spring–summer 1966
overpainted wool, raw silk, gilt metal
(a) 61.0 cm (centre back) 54.0 cm (sleeve length) (jacket)
(b) 50.0 cm (centre back) 38.0 cm (waist, flat) (top)
(c) 67.0 cm (centre back) 34.8 cm (waist, flat) (skirt)
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria from the wardrobe of Mrs Mavis Powell by her daughter Mrs Angela Wood, Member, 2000

p. 34
CHANEL, Paris (couture house)
Gabrielle ‘Coco’ Chanel (designer)
Evening cape between 1924–26)
silk (velvet, georgette crepe), feathers (marabou)
123.0 cm (centre back) 230.0 cm (hem circumference)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family in memory of Delphine Lévy through the Australian Government’s Cultural Gift Program, 2021

pp. 36–37
United States
Eight Shaker production chairs, nos. 0–7 1870–1930
Maple (*Acer sp.*), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

p. 39
United States
Eight Shaker production chairs, nos. 0–7 1870–1930 (details)
Maple (*Acer sp.*), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

p. 41
Joy Hester
Pauline McCarthy 1945
oil on cardboard
45.7 × 26.0 cm
National Gallery of Victoria, Melbourne
June Sherwood Bequest, 2021
© Joy Hester Estate/Licensed by Copyright Agency, Australia

pp. 42–3
Joy Hester
(Untitled) c. 1947–48
from the *Faces* series c. 1947–48
brush and ink, wash, watercolour, blue oil on paper
27.6 × 37.6 cm (image and sheet)
National Gallery of Victoria, Melbourne
Purchased, 1976
© Joy Hester Estate/Licensed by Copyright Agency, Australia

p. 44
Albert Tucker
Joy at Watson’s Bay Sydney, New South Wales c. 1939–45
Pictures collection, State Library of Victoria

p. 45
Joy Hester
Untitled 1949
from the *Love* series 1949
brush and ink and mauve pastel
31.6 × 25.2 cm (image and sheet)
National Gallery of Victoria, Melbourne
Purchased, 1976
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p. 50
Prospero Fontana
Holy Family with St Jerome, a female martyr and the infant St John the Baptist c. 1552–55
oil on wood panel
102.2 × 82.8 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1961

pp. 52–3
Jacopo Tintoretto
Doge Pietro Loredano 1567–70
oil on canvas
109.5 × 93.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1928

Parmigianino
Huntsman sounding his horn with a stag *hunt in the distance* c. 1530–39
pen and brown ink and brown wash over faint traces of black chalk; laid down
26.2 × 20.4 cm (sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1936

Titian
A monk with a book c. 1550
oil on canvas
84.5 × 74.5 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1924

p. 54
El Greco
Portrait of a cardinal c. 1600–05
oil on canvas
57.0 × 46.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1950

p. 55
Palma il Giovane
Portrait of an old man c. 1600
oil on canvas
94.2 × 73.6 cm
National Gallery of Victoria, Melbourne
Bequest of Howard Spensley, 1939

pp. 58–59
Felix, Paris (couture house)
Auguste Poussineau (designer)
Emile Poussineau (designer)
Dinner dress 1889
silk (velvet, faille)
(a) 58.5 cm (centre back) 34.0 cm (waist flat) (bodice)
(b) 180.0 cm (centre back) 34.0 cm (waist, flat) (skirt)
(c) 22.5 cm (outer circumference) 51.5 cm (height) 16.5 cm (width) (hat)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

Felix, Paris (couture house)
Auguste Poussineau (designer)
Emile Poussineau (designer)
Dinner dress 1889 (detail)
silk (velvet, faille)
(a) 58.5 cm (centre back) 34.0 cm (waist flat) (bodice)
(b) 180.0 cm (centre back) 34.0 cm (waist, flat) (skirt)
(c) 22.5 cm (outer circumference) 51.5 cm (height) 16.5 cm (width) (hat)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

p. 62
Frank Lloyd Wright (designer)
Usonian, pair of chairs c. 1939
Cypress, chipboard, metal
(a) 70.2 × 64.8 × 79.8 cm (chair)
(b) 70.1 × 64.9 × 79.8 cm (chair)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022
New acquisition

pp. 64–5
Frank Lloyd Wright (designer)
Usonian, pair of chairs c. 1939
Cypress, chipboard, metal
(a) 70.2 × 64.8 × 79.8 cm (chair)
(b) 70.1 × 64.9 × 79.8 cm (chair)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022
New acquisition

p. 66
Kurt Seligmann
International Exhibition of Surrealism poster 1938
poster: colour lithograph
54.0 × 37.0 cm (image and sheet)
National Gallery of Victoria, Melbourne
Purchased, NGV Foundation 2021

p. 68
Max Ernst
Répétitions by Paul Eluard
published by Au Sans Pareil, Paris, 1922
lineblock and letterpress
21.8 × 14.0 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Foundation 2021

Man Ray
The arthritic grasshopper 1935
book: photographic frontispiece, letterpress text, paper covers
21.8 × 15.7 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Foundation, 2021

p. 69
Max Ernst
A Week of Kindness 1934
lineblock illustrations and letterpress text, 5 volumes
27.8 × 22.2 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Foundation, 2021

p. 80
Mulkuṃ Wirrpanda
Näḍi ga Guṇḍirr 2020
earth pigments on Stringybark (*Eucalyptus* sp.)
186.0 × 82.0 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2020
© Estate of Mulkuṃ Wirrpanda, courtesy of Buku-Larrnggay Mulka Centre, Yirrkala

p. 82
Ashley Gilbertson
Untitled 2021
pigment print
60.0 × 40.5 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Foundation 2021
© Ashley Gilbertson

p. 84
Ashley Gilbertson
Untitled 2021
pigment print
40.5 × 60.0 cm
National Gallery of Victoria, Melbourne
Gift of Ashley Gilbertson, 2021
© Ashley Gilbertson

p. 85
Ashley Gilbertson
Untitled 2021
pigment print
60.0 × 40.5 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Foundation 2021
© Ashley Gilbertson

p. 86
Ashley Gilbertson
Untitled 2021
pigment print
40.5 × 60.0 cm
National Gallery of Victoria, Melbourne
Gift of Ashley Gilbertson, 2021
© Ashley Gilbertson

p. 87
Ashley Gilbertson
Untitled 2021
pigment print
40.5 × 60.0 cm
National Gallery of Victoria, Melbourne
Gift of Ashley Gilbertson, 2021
© Ashley Gilbertson

pp. 88–9
Anne-Marie May
RGB (Mobile) 2013
transparent synthetic polymer resin, stainless steel
153.5 × 140.2 × 153.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by the Gwenneth Nancy Head Foundation, the Betsy and Ollie Polasek Endowment and donors to the Anne-Marie May Appeal, 2014
© Anne-Marie May, courtesy Murray White Room, Melbourne

p. 90
(left to right)
Maria Kozic
Bitch (Saw) 1989
synthetic polymer paint on composition board
181.0 × 75.0 cm
National Gallery of Victoria, Melbourne
Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2020
© Maria Kozic

Maria Kozic
Bitch (Jig saw) 1989
synthetic polymer paint on composition board
182.0 × 75.0 cm
National Gallery of Victoria, Melbourne
Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2020
© Maria Kozic

Maria Kozic
Bitch (Circular saw) 1989
synthetic polymer paint on composition board
180.0 × 70.0 cm
National Gallery of Victoria, Melbourne
Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2020
© Maria Kozic

Maria Kozic
Bitch (Drill) 1989
synthetic polymer paint on composition board
180.0 × 70.0 cm
National Gallery of Victoria, Melbourne
Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2020
© Maria Kozic

Maria Kozic
Bitch (Jack hammer) 1989
synthetic polymer paint on composition board
180.0 × 70.0 cm
National Gallery of Victoria, Melbourne
Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2020
© Maria Kozic

p. 91
Kathy Temin
Duck-rabbit problem 1991
synthetic fur on composition board, cotton, dacron, polystyrene, wire and enamel pain (a-c) 52.5 × 187.8 × 124.0 cm (installation) (variable)
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1998
© Kathy Temin

p. 92
Howard Arkley
Muzak mural – chair *tableau* 1980–81
synthetic polymer paint on canvas and wood chairs, vinyl tiles on composition board
(a-h) 240.0 × 330.0 × 90.2 cm (overall) (installation)
National Gallery of Victoria, Melbourne
Michell Endowment, 1982
© Courtesy of the artist’s estate and Kalli Rolfe Contemporary Art

p. 93
Jenny Watson
A painted page 1: Twiggy by Richard Avedon 1979
oil on canvas
105.5 × 152.8 cm
National Gallery of Victoria, Melbourne
Michell Endowment, 1982
© Courtesy of the artist

p. 106
Ponch Hawkes
No title (Two women embracing, ‘Glad to be gay’) 1973, printed 2018
gelatin silver photograph
20.2 × 30.3 cm (image)
28.0 × 38.0 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2018 (2018.1373)
© Ponch Hawkes, 2018

p. 107
Mary Beale
Portrait of a lady c. 1675
oil on canvas
76.5 × 63.7 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Krystyna Campbell-Pretty and the Campbell-Pretty Family in memory of Ros McCarthy, 2017

LIST OF REPRODUCED WORKS AND END NOTES

ENDNOTES

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Art in Focus

1. Amy de la Haye and Shelley Tobin, *Chanel: Couturier at Work*, The Overlook Press, New York, 1994, p.27.
2. Interview with Jacques Chazot, 1969 quoted in Julie Deydier ‘A Holistic Vision of Beaty’ in *Gabrielle Chanel*, (ed) Miren Arzalluz, Thames and Hudson, London, 2020, p.100.

pp. 40–5
Life and Times: Joy Hester

1. Kendrah Morgan, *Joy Hester: Remember Me*, exhibition catalogue, Heide Museum of Modern Art, Melbourne, 2020.

pp. 62–5
Frank Lloyd Wright

1. Hess, John, *Frank Lloyd Wright: Mid-Century Modern*, Rizzoli, New York, 2007, p. 8.

pp. 78–81
Artist Spotlight

1. Ted Egan, Justice All Their Own: The Caledon Bay and Woodah Island Killings, 1932–1933, Melbourne University Press, Melbourne, p. 25
2. Tuckiar v R [1934] HCA 49; (1934) 52 CLR 335 (8 November 1934).
3. Djalkiri: We are standing on their names – Blue Mud Bay, The University of Queensland Art Museum, 13 April – 23 June 2013.
4. 'längurrk', Yolŋu Matha Dictionary, \<yolngudictionary.cdu.edu.au/word_details.php?id=4463>, accessed 2021
5. Rachel Kent in Linda Morris, 'Women and nature at centre of biennial Australian art showcase', Sydney Morning Herald, <www.smh.com.au/culture/art-and-design/women-at-centre-of-australian-art-showcase-20201113-p56ef0.html>, accessed 21 Mar 2021.

pp. 82–7
Current Issues

1. Ashley Gilbertson, 'A City Ruptured', New York Times, 21 March 2021.
2. Ashley Gilbertson in correspondence held on file at the NGV.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ashley Gilbertson, caption accompanying Instagram post on 22 April 2020.
7. Ashley Gilbertson in correspondence held on file at the NGV.
8. Ashley Gilbertson in correspondence held on file at the NGV.
9. Ibid.



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Gabrielle Chanel (designer) Evening dress autumn–winter 1927–28 (detail), silk crêpe embroidered with glass beads. Patrimoine de CHANEL, Paris. Photo © Julien T. Hamon

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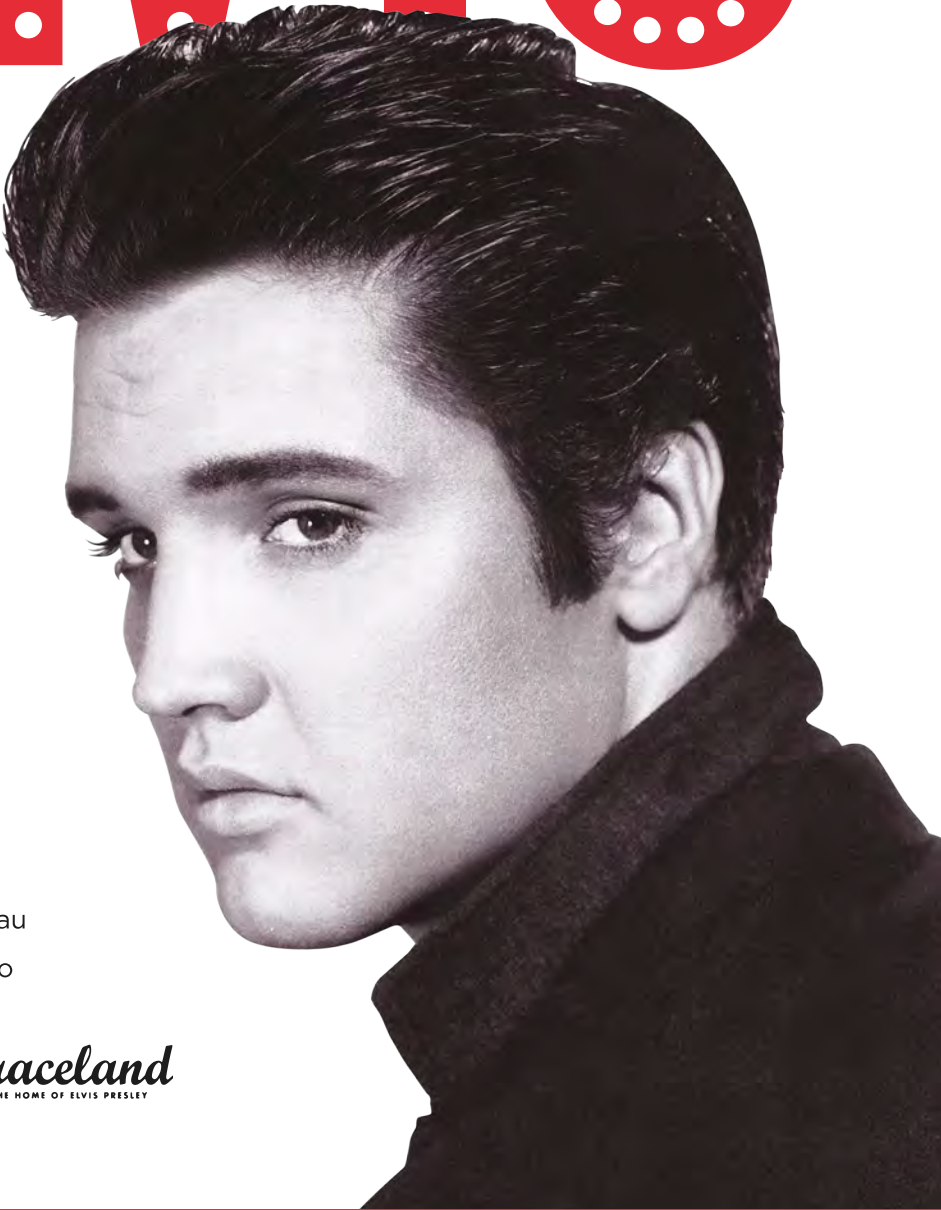
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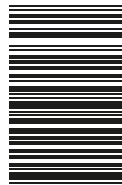
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Gabrielle Chanel (designer) Evening dress autumn–winter 1927–28 (detail) silk crêpe embroidered with glass beads. Patrimoine de CHANEL, Paris. Photo © Julien T. Hamon