

FEATURING

Queer: Stories from
the NGV Collection

NGV



Observations

Women in Art and Design History

MAGAZINE

ISSUE 33 MAR-APR 2022 \$12



CHANEL







John Brack *Barry Humphries in the character of Mrs Everage* 1969, oil on canvas, 94.5 x 128.2 cm, Art Gallery of New South Wales, purchased with funds provided by the Contemporary Art Purchase Grant from the Visual Arts Board of the Australia Council 1975 © Helen Brack

ARCHIE 100 A CENTURY OF THE ARCHIBALD PRIZE

19 Mar –
12 Jun 2022

CAIRNS
ART
GALLERY

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

Art
Gallery
NSW

An Art Gallery of
New South Wales
touring exhibition

Support partner

OROTON

This project has been assisted by the
Australian Government's Visions of
Australia program.

 Australian Government
Visions of Australia

Presenting partners

 Cairns
Regional
Council
 pullman
HOTELS AND RESORTS

NATIONAL GALLERY
OF VICTORIA NGV

Supporting the NGV for 7 years

Telstra is proud to be a
Principal Partner of the NGV

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



Australia is why

EXPRESS YOURSELF

JARED JEKYL (THEY/THEM)

AMERICAN EXPRESS

We proudly back those who express themselves in every way.

That's why we're proud Principal Partner of Queer: Stories from the NGV Collection, the Sydney Gay and Lesbian Mardi Gras, and Sydney WorldPride 2023.

PREMIUM MEMBERSHIP

Join or upgrade to NGV Premium Membership and see *Gabrielle Chanel. Fashion Manifesto* any time you visit, with complimentary and unlimited entry. NGV Premium Members also enjoy a host of other premium benefits. Visit [NGV.Melbourne/membership/premium-membership/](https://www.ngv.melbourne/membership/premium-membership/) for details and to join.



Installation view of *Gabrielle Chanel. Fashion Manifesto* from 4 December 2021 – 25 April 2022 at NGV International, Melbourne. Photo: Liz Sunshine

CONTENTS

16 Exhibition Looking Beyond the Frame in QUEER: Stories from the NGV Collection

MEG SLATER INTERVIEWS ARTIST PONCH HAWKES



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

22 Exhibition
Historically Queer
by Dr Ted Gott

28 Podcast
Queer Stories from the NGV
with Courtney Act

32 Design
Melbourne Design Week
& Melbourne Art Book Fair
highlights



40 Announcing Observations: Women in Art and Design History 1500–1970

Lavinia Fontana *Mystic marriage of St Catherine* c. 1575 National Gallery of Victoria, Melbourne. Felton Bequest, 2021

46 Observations
A Studio of Her Own by
Dr Maria Quirk

52 Observations
Françoise Duparc
By Dr Ted Gott

56 Observations
The Life and Times of Élisabeth-Louise Vigée Le Brun by Laurie Benson

CONTENTS CONT'D

60 Observations
 Launching into the Modern Age: Japanese Modernist artists by Wayne Crothers

72 Observations
 Here Comes the New Woman! Women Twentieth Century photographers by Susan van Wyk

76 Transcript
 Martin Gascoigne remembers his mother, artist Rosalie Gascoigne

64 Celebrating Martha Pettway

DANIELLE WHITFIELD INTERVIEWS RAINA LAMPKINS-FIELDER



Martha Pettway. Photo: courtesy Rev. Curtis Pettway

78 Tell Me About...
 The Rococo style by Laurie Benson

84 Just In
 New artworks to explore in the NGV Collection by Amanda Luo

96 Design Store
 Perfect pieces inspired by Gabrielle Chanel. Fashion Manifesto

11 From the NGV
 13 Contributors
 94 Making News

98 People
 100 Around Victoria
 102 Closing Soon
 106 In the Next Issue

108 List of Reproduced Works and End Notes
 112 Thank You

WHO ARE YOU: AUSTRALIAN PORTRAITURE

THE IAN POTTER CENTRE: NGV AUSTRALIA 25 MAR – 21 AUG

AN NGV AND NATIONAL PORTRAIT GALLERY COLLABORATION

PRINCIPAL PARTNER MAJOR PARTNER SUPPORTER TOURISM PARTNER EXHIBITION PARTNER

John Nixon Self portrait (non-objective composition) (yellow cross) 1990 (detail)
 National Gallery of Victoria, Melbourne
 Purchased through The Art Foundation of Victoria with the assistance of Chase Manhattan Overseas Corporation, Fellow, 1991 © Courtesy of the Estate of John Nixon and Anna Schwartz Gallery



MANAGING EDITOR
 Donna McColm

DEPUTY EDITOR
 Elisha Buttler

EDITORIAL ASSISTANCE
 Amanda Spann, Kathleen Burke

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

GRAPHIC DESIGNER
 Karina Soraya

MAGAZINE EDITOR
 Jasmin Chua

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

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

© National Gallery of Victoria 2021
 ISSN: 08147833
 180 St Kilda Road
 Melbourne, Victoria 3004, Australia
 @NGVMelbourne
 facebook.com/NGVMelbourne

This magazine is copyright and all rights are reserved. Apart from any use as permitted under the Copyright Act 1968, no part may be reproduced or communicated to the public by any process without prior written permission. All reasonable efforts have been made to obtain permission to use copyright material reproduced. In cases where this has not been possible, owners are invited to notify the NGV.

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

Aboriginal and Torres Strait Islander people are advised that this publication contains names of people who have passed away. The National Gallery of Victoria acknowledges the Wurundjeri Woi-wurrung People, the Traditional Owners of the lands and waterways upon which the NGV is located.

(cover)
Martha Pettway Housatop variation 1930s
 Proposed acquisition

MELBOURNE DESIGN FAIR COLLECTIBLE CONTEMPORARY DESIGN

16 – 20 MAR 2022

WAREHOUSE 16. 28 DUKE ST, ABBOTSFORD

An initiative of the National Gallery of Victoria delivered in collaboration with the Melbourne Art Foundation.



MAJOR PARTNER

EVENT PARTNERS



YERING
Station

ST. ALI
COFFEE

DESIGNFAIR.MELBOURNE

MELBOURNE
DESIGN
WEEK

FROM THE NGV

Underlying this edition of *NGV Magazine* is a sense of change, hope and dynamism.

We begin with a close look at the new NGV exhibition, *QUEER: Stories from the NGV Collection*, a free exhibition covering the entire third floor of NGV International, that reconsiders approximately 400 artworks in the NGV Collection through a queer lens, from some of the oldest works in the Collection through to contemporary art and design. As exhibition co-curator Meg Slater writes in her interview with exhibiting artist Ponch Hawkes, 'through-out history, artists have engaged with queer subjects and ideas, recording them in their creations. However, the application of a queer lens to these artworks is far more recent'. Alongside this feature-length interview you can read about some of the oldest queer stories in history, as depicted in works on display in a text by exhibition co-curator Dr Ted Gott, and meet Mexican artist Frieda Toranzo, in an exclusive transcript from Toranzo's interview with Courtney Act for the exhibition podcast *Queer Stories from the NGV with Courtney Act*. The five-part podcast is available free

from NGV.Melbourne from 10 March. *QUEER: Stories from the NGV Collection* is generously supported by Principal Partner American Express, Supporters the City of Melbourne, AFLW and AFL.

Similarly, I am proud to share a new NGV initiative, *Observations: Women in Art and Design History: 1500–1970*. Drawing from the NGV Collection, *Observations* is a landmark, year-long series of online seminars, reflecting the Gallery's recent and ongoing efforts towards recognising and addressing gender imbalances in the Collection. This series brings together global experts to share the many and varied stories and contributions of women artists and designers throughout history. I very much encourage you to take part in the series, with information and bookings via the NGV website.

At its heart, the NGV is a community institution, and I join with our community to acknowledge the recent passing of two very generous and passionate supporters of the Gallery, Joan Clemenger AO and Baillieu 'Bails' Myer AC. Throughout their lives, both Joan and Bails made lasting contributions

to the NGV and our thoughts are with their friends and families at this time. We are forever grateful to Joan and Bails for their commitment, passion and time.

Take care,

Tony Ellwood AM
NGV Director

We are delighted to bring you a special edition of *NGV Magazine* that introduces the landmark new NGV online program, *Observations: Women in Art and Design History: 1500–1970*, with a range of new essays that share new insights and research into some of the most important artists in history.

Online seminars held throughout 2022, supported by special events at the NGV, foreground works by women artists whose commitment to art has been recognised. To celebrate *Observations* we are excited to share the program of international speakers from page 41, and you can also explore the rich range of program topics for the series, spanning artistic practice in Renaissance Italy, the earliest women artists dedicating their lives and careers to establishing studios, women's collectives and collaborations throughout the nineteenth and early twentieth centuries, and the women artists and designers who reimagined modernism and embraced radical new ideas that resonated across the world. I encourage you to book online

at NGV.Melbourne and thank the many passionate researchers, curators and writers from across the globe who have contributed to the series.

March also celebrates the annual Melbourne Design Week and Melbourne Art Book Fair and you can read about highlights from both programs on page 32, along with the newest initiative in 2022, Melbourne Design Fair. Melbourne Design Week is made possible through the generous support of Presenting Partner Creative Victoria, Major Partners Mercedes-Benz and Telstra, and Design Partner RMIT University. We also acknowledge the support of Presenting Partner Creative Victoria and Design Partner RMIT University towards Melbourne Art Book Fair and Presenting Partner Creative Victoria, Major Partner Mercedes-Benz and Event Partner Yering Station towards Melbourne Design Fair, realised in collaboration with the Melbourne Art Foundation. The NGV Department of Contemporary Design and Architecture is generously supported by the Hugh D. T. Williamson Foundation. We

also take a last look at *Gabrielle Chanel. Fashion Manifesto*, supported by Exclusive Partner CHANEL, before it closes in April, from page 102.

Lastly, we are grateful to Martin Gascoigne, son of the late artist Rosalie Gascoigne for sharing a personal dedication to his mother in this issue of *NGV Magazine*, describing her approach to art: 'Rosalie liked ordinary things, humble things. A recurring theme is the beauty of the commonplace object ...' I think of this reminder that art can be cast from ordinary and humble beginnings, and that the ordinary can be transformative and transcendent. Much like the achievements and contributions of so many of the artists and designers featured in this issue.

Best wishes and I look forward to seeing you soon at NGV.

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

10 MAR – 21 AUG
FREE ENTRY

QUEER

STORIES FROM THE NGV COLLECTION

CONTRIBUTORS

PONCH HAWKES

Melbourne

Ponch Hawkes was born in Melbourne in 1946. She began to photograph when she was working as a journalist for the counter-culture magazine *The Digger* in 1972. In the mid-1970s she photographed and was a member of the Australian Performing Group, the Women's Theatre Group in Melbourne, and later for Circus Oz, as well as at the Pram Factory. Hawkes held her first solo exhibition, *Our Mums and Us*, at Brummels Gallery, Melbourne, in 1976. She has had numerous solo exhibitions and has been included in various group shows throughout Australia, including *Generations* at the National Gallery of Victoria, in 1989. She has been a finalist in the following photographic awards: the Josephine Ulrick and Win Schubert Photographic Award, Gold Coast City Art Gallery, 2006; the Olive Cotton Award for Photographic Portraiture, Tweed River Art Gallery, Murwillumbar, 2006; the CLIP Photographic Awards, Perth CCP in 2014; the ROI Art Prize in 2019; and the Bowness Photography Prize in 2018, 2020 and 2021. In 2011-12 she undertook a residency as a Basil Sellers Creative Arts Fellow at the National Sports Museum, MCG, Melbourne. In 2022 her series *500 Strong* will be shown at Geelong Gallery, Shepparton Art Museum, and the Horsham Regional Art Gallery.

RAINA LAMPKINS-FIELDER

Paris

Raina Lampkins-Fielder is a Paris-based curator and cultural programmer. She currently serves as the curator for the Souls Grown Deep Foundation, the Atlanta-based non-profit that documents, preserves, and showcases art by African-American artists of the American South. The Foundation manages the Souls Grown Deep Collection (SGD) which represents over 160 artists. Lampkins-Fielder has worked for over twenty years in museums and cultural institutions including the Whitney Museum, Brooklyn Museum, the New Museum of Contemporary Art in New York and the Andy Warhol Museum in Pittsburgh, Pennsylvania.

COURTNEY ACT

Melbourne

Courtney Act is a contemporary artist who embodies the zeitgeist of an era. One of the first artists to show their gender fluidity, Courtney broke out of the box in 2003 to make it through to the semi-finals of the premiere season of Australian Idol and then signed to Sony/BMG. In 2014 she returned to the television arena as one of the Top 3 in Season 6 of the Emmy Award-winning RuPaul's Drag Race, with a legion of new fans around the world. Courtney then released her debut EP, *Kaleidoscope*, featuring mainstream pop beats and lux music videos. Her videos online have been viewed over 40 million times. Proving once and for all that she was more than just a voice and a body, Courtney took on a number of controversial social causes and stories in her award-nominated political series *American Act* on Junkee.com. The series garnered over 6 million views and saw Act fire a gun, smoke marijuana, and attend a Trump rally in drag. 2017 marked the international tour of her original show: *The Girl From Oz*. This sold-out world tour culminated in her debut at the Edinburgh Festival Fringe with 5* star reviews.

DR MARIA QUIRK

Melbourne

Maria is Assistant Curator, Collections and Research at the National Gallery of Victoria (NGV). A historian of women's and art history, she has previously held academic positions at the University of Queensland and Deakin University, and is a former State Library of Queensland research fellow. Maria's research has previously appeared in *Woman's Art Journal* and *The Journal of Victorian Culture and Visual Culture in Britain*. Her first monograph, *Women, Art and Money in Late Victorian and Edwardian England: The Hustle and the Scramble* was published by Bloomsbury in 2019.

MEG SLATER (SHE/THEY)

Melbourne

Meg (she/they) is Assistant Curator, International Exhibition Projects, NGV. Meg has an interest in the potential for historical art museums to centre traditionally

overlooked subjects through exhibition-making and programming, particularly queer histories and identities. Since 2017, Meg has worked on several of the NGV's major international exhibitions, including *French Impressionism from the Museum of Fine Arts, Boston* (2021), *Alexander Calder: Radical Inventor* (2019) and *MoMA at NGV: 130 Years of Modern and Contemporary Art* (2018). Meg is also part of the interdepartmental curatorial team that developed the NGV's *QUEER: Stories from the NGV Collection* exhibition (2022). Meg recently completed a Master of Art Curatorship at the University of Melbourne, graduating with First Class Honours.

DR TED GOTT

Melbourne

Ted Gott is Senior Curator of International Art at the National Gallery of Victoria (NGV). He has curated and co-curated more than 25 exhibitions, including *Salvador Dalí: Liquid Desire* and *Napoleon: Revolution to Empire*. He has published widely on Australian, British and French art, and in 2013 co-authored a cultural history of the gorilla in nineteenth and twentieth century art, literature, scientific discourse and cinema (*Gorilla*, Reaktion Press, London)

OTHER CONTRIBUTORS

Amanda Luo
Danielle Whitfeld
Ingrid Wood
Isabella Farchione
Katie Somerville
Laurie Benson
Lucy Whitehill
Marika Strohschnieder
Martin Gascoigne
Misha Agzarian
Susan van Wyk
Theresa Powles
Wayne Crothers
Zoe Lazarides

PRINCIPAL PARTNER

AMERICAN EXPRESS

SUPPORTERS

CITY OF MELBOURNE

AFL W

MEDIA PARTNERS

QMS BROADSHEET valmorgan

JOY starobserver*

TOURISM PARTNER

VLine

CREATIVE VICTORIA

BE INSPIRED

On tour and online

Enrich your mind as well as your senses on our expert-led, small group cultural tours. Now you can begin your journey at home with one of our stimulating online lectures or short courses.

If you love history, art, archaeology and music, you'll love Academy Travel, both on tour and online.

Coming up in 2022

- Lakés and Villas of Northern Italy – September 2022
- Umbría & Southern Tuscany – September 2022
- Puglia to Pompeii – October 2022
- Venice: City, republic & empire – October 2022
- Berlin – October 2022

Plus many more

academytravel.com.au

Carefully-planned itineraries | Expert tour leaders | Maximum 16 in a group



'Astonishing and daring.'

~ THE NEW YORK TIMES

Kat Stewart in
ADMISSIONS

BY
Joshua Harmon

DIRECTED BY
Gary Abrahams

ON STAGE 5 MARCH
Southbank Theatre, The Sumner

Presented by arrangement with Concord
Theatricals on behalf of Samuel French,
Inc. concordtheatricals.com

BOOK NOW
MTC.COM.AU

Presenting Partner



MTC is a
department
of the University
of Melbourne



Looking beyond the frame

Celebrating *QUEER* at NGV, Australian photographer Ponch Hawkes connects with Chris Sitka, Sue Jackson and Jenny Pausacker, three women who appear in seminal photographs taken by the artist in the 1970s, documenting the Gay Liberation Movement here in Melbourne.

INTERVIEW BY MEG SLATER

‘There was the joy of feeling like we were changing the world.’

— CHRIS SITKA, FORMER MEMBER OF THE RADICALESBIANS¹



Queer experiences have long been overlooked and ignored within mainstream histories. Only in recent decades has greater attention been paid to seeking out and recording diverse queer stories that have persisted in the face of great resistance. Many of these stories have been sustained by queer communities – handed down from generation to generation by word of mouth and other sources not typically deemed ‘legitimate’. Unearthing these stories, in the words of queer activist Maxine Wolfe, often requires that you ‘dig hard and do a lot of interpreting’.² This is where artworks can become vital sources of information.

Throughout history, artists have engaged with queer subjects and ideas, recording them in their creations. However, the application of a queer lens to these artworks is far more recent. If you are lucky, you might stumble upon an essay or interview centred on the moment in queer history an artwork represents. Even luckier still, you might connect with the artist to discuss the queer story an artwork contains. Having the opportunity to meet the subjects of an artwork and learn about the moment in LGBTIQ+ history of which they were a part – that is almost inconceivable. I recently had one such opportunity.

In November 2021, I had the pleasure of interviewing Australian photographer Ponch Hawkes, and three women who appeared in several photographs taken by the artist amid the Gay Liberation Movement in Melbourne: Chris Sitka, Jenny Pausacker and Sue Jackson. Despite close to fifty years having passed since the photographs were taken (and the interview being conducted virtually), the deep connection and shared enthusiasm between Ponch, Sue, Jenny and Chris were immediately palpable. Over

the course of our conversation, they generously and richly contextualised these photographs and the milestone in Melbourne’s LGBTIQ+ history they represent.

Our conversation began with what life in 1973 Melbourne looked like for Chris, Jenny and Sue, and how Ponch came to take these photographs. Regularly referring to one another to fill gaps in the story of how they met, Chris, Jenny and Sue painted a picture of the intersecting feminist, gay and lesbian circles that first brought them together. Chris and Sue were the first to connect. After attending orientation at the University of Melbourne and joining both Gay Liberation and Women’s Liberation, they attended a Gay Liberation meeting held in the university’s Union Building one Friday night in 1973. This was a formative experience for Chris, who described the event as ‘the first time I ever met any lesbians who I knew were lesbians’. Jenny entered the picture when she and two other Australian women returned from London, bringing with them, according to Chris, ‘a whole lot of feminist ideology that helped inspire us to leave Gay Liberation and become Radicalesbians’.

The founding of the Radicalesbians in early 1973 stemmed from the formation of the Gay Women’s Group, who were united by what Sue described as ‘an analytical and ideological perspective’ based on ‘a feminist understanding of the world’. This perspective found expression in forms of activism and self-education that permeated all aspects of life. According to Jenny, she and many other members of the Radicalesbians, ‘were full-time activists’. The group’s activism centred on visibility, and often took place publicly, from staging ‘kiss-ins’

(demonstrations centred on members of the group publicly kissing each other) in Melbourne's CBD, to spray painting pro-lesbian and gay slogans on vacant walls. Chris described these actions as a vital form of publicity: 'Without the internet, money or the mass media, our only tool was shock tactics, graffiti and distributing leaflets'.

Their activism also took form in less public settings, particularly the home. Members of the Radicalesbians lived communally, mostly in several share houses a few streets apart in Fitzroy, where they hosted meetings and established refuges for women in need of a place to stay. The spare room in the home where Jenny and Sue lived was one such space, which they named 'the dormitory'. Sue remembered the room hosting up to 'six women in their sleeping bags on the floor'. Jenny claimed that the collective nature in which they lived and learnt led to an unlearning of patriarchal and heteronormative structures, and, in turn, frequent enlightenment: 'The stuff we were discovering for ourselves is feminism 101 in universities and colleges now. You'd constantly have revelations ... the lightbulbs were just flashing like crazy'.

Like her subjects, Ponch lived communally and was embedded in the broader countercultural movement taking place in Melbourne at the time. It was through shared and intersecting social and political circles that she met Jenny, Sue and Chris. According to Ponch,

[Jenny, Sue and Chris] were part of my immediate subgroup, which I would see as a series of overlocking circles, which were composed of different interest groups, from gay liberation to the radical lesbians to this theatre group to that film group. We were all connected.

Sue recalled Ponch's introduction to the group taking place at one of the Fitzroy share houses. Shortly after their meeting, Ponch captured the now infamous images of Sue, Chris, Jenny, and a fourth woman, Jane McConachie, who has since passed. Ponch took the photographs on assignment for the

'Having the opportunity to meet the subjects of an artwork and learn about the moment in LGBTIQ+ history of which they were a part – that is almost inconceivable. I recently had one such opportunity.'

— MEG SLATER

September 1973 issue of *The Digger*, a former Melbourne-based countercultural broadsheet, and one of the few publications that provided a platform for gay and lesbian liberation issues at the time.³ Reflecting on her work for the broadsheet, Ponch noted that the assignments she received often connected her with 'community groups breaking barriers and seeking out new pathways through which they could act'.

One of Ponch's photographs of Jane, Sue, Jenny and Chris records the women standing side-by-side and hand-in-hand, grinning and laughing in front of the slogan 'lesbians are lovely', that had been spray painted on a vacant wall on Rae Street in Fitzroy. In another, more intimate image, Jenny, and Sue embrace in front of the same graffiti. If you look closely, you can spot an important detail on Jenny's sweater: a button badge bearing the message, 'glad to be gay'. Reflecting on wearing the badge (which she still owns), Jenny noted that she 'rarely wore just one badge. It was often twenty. Five or less and I would've been underdressed'. She also reflected on the revolution in dress that these kinds of counter-cultural symbols represented, particularly for women: 'It was a new way to dress if you'd spent the '50s adjusting your hemline'. Chris went on to explain the importance of wearing such visible declarations of pride:

One of the reasons we wore them (the badges), is because we had so few methods of communicating our ideas. Our big message was come out, and make ourselves visible as lesbians ... If we were ever going to be free as women and free as lesbians, we had to be open.

While it may seem inconsequential now, standing in front of 'lesbians are lovely' graffiti or wearing a 'glad to be gay' button badge was no small feat in 1970s Melbourne. Sue described these and the many other public actions carried out by the Radicalesbians as 'insurrections against beliefs around lesbianism'. They were countering extreme discrimination with visibility and pride. At the time, the act of 'coming out' and publicly identifying as a lesbian was both novel and dangerous. Reflecting on the openness of the Radicalesbians, Chris explained: 'When I think about the things we did and the society we did them in, it is almost unbelievable ... It was us against the world, especially as out lesbians'.

The significant sociopolitical resistance faced by Radicalesbians often diminished the inherently loving nature of many of their public actions.

According to Sue, 'the niceness of holding hands with or kissing your partner was overtaken by the political nature of the act. You never knew what you were going to confront'. Chris, Jenny, and Sue went onto describe the jeers from male onlookers and questioning from police officers they regularly received. Despite the many challenges they encountered, the Radicalesbians continued to coordinate public actions, finding strength in numbers.

When asked about the role of collectivity in their activism, from organising rallies and demonstrations to producing leaflets, posters and other printed media, Chris described it as fundamental:

As a lesbian, you were really outside the bounds of normal society, and there was a lot of judgement from family, society and the media. Belonging to the group enabled us to stand against the broader culture and create that change. We never would've been able to do it as individuals.

Reflecting on the comradeship among the group, Chris, Jenny and Sue offered the example of the National Radicalesbian Conference, held in Sorrento in July 1973. A watershed moment in the development of Australia's lesbian politics, the conference was attended by sixty lesbians from across the country. Beyond providing a platform for the women in attendance to present on and debate the intersecting topics of feminism and lesbianism, the conference played a crucial role in establishing ongoing connections between feminist lesbians across the country.

The Radicalesbian Manifesto is a text that was jointly developed by the Radicalesbians over several meetings in Melbourne in 1973. Like the National Radicalesbian Conference, the *Manifesto* is an important example of how the group sought out opportunities to collaboratively discuss and document their ideology and operations. According to Sue, the text records the group's aims and beliefs around lesbianism and feminism, including the centrality of collectivism to their work:

The importance of collectivity is demonstrated in this line from the *Manifesto*: *We don't want equality, but liberation. We do not believe in individual solutions.* Big, systemic things that are our oppression. One person can't change them. One person can't be the hero or heroine. It requires collective action.

Collectivity is also consistently present in Ponch's photographic practice. Ponch noted that from her early days working for *The Digger* through to the present, and across her diverse subject matter, working in groups has remained a necessity: 'My whole life has been spent in groups. It's the way to collectively make bigger things. You can achieve together'.

Towards the end of our conversation, I asked Ponch, Sue, Chris and Jenny how they felt about being represented in *QUEER*, and the importance of state institutions representing LGBTIQ+ histories. As you might expect from a group of activists who have dedicated their lives to fighting for equality, there was some apprehension. Jenny remarked on the exhibition being overdue:

I think it's great that the exhibition is happening, but I think it's sad that it's taken this long. I would've like to think that at this stage we would have queer content in every exhibition, not singled out as queer content. I know that's not the case. We were saying those things then, and we are still having to say them now.

Sue and Chris acknowledged the important role that exhibitions like *QUEER* play in educating younger generations about their history. Chris claimed, 'many people didn't know that we were oppressed, and many still don't know that we continue to be oppressed. There was and still are big costs involved in being out'. Sue agreed, and described *QUEER* as being part of a larger 'process of undoing': 'well it's sort of undoing ... what would you call it ... the great photoshopping of history, isn't it? It's important to reverse the erasure of queer stories'.

To conclude our conversation, I asked Ponch, Sue, Jenny, and Chris if they had any final words to offer. Mirroring how they first met, the women ended the conversation by acknowledging their collective strength:

Ponch: I just want to say how remarkable you all are, really.

Sue: I think that should be *we* all are, Ponch.

This is an abridged and narrativised record of an interview conducted on 29 October 2021. I would like to sincerely thank Ponch Hawkes, Chris Sitka, Jenny Pausacker and Sue Jackson for their generosity in sharing their knowledge of these important photographs, and the watershed moment in Australia's LGBTIQ+ history that they represent. It is only through seeking out and recording these experiences that we move towards telling more inclusive histories. At the request of the participants, a recording of this conversation in its entirety can be accessed through the NGV Shaw Research Library, as well as the Australian Queer Archives, and the Victorian Women's Liberation and Lesbian Feminist Archive.

MEG SLATER IS NGV ASSISTANT CURATOR, INTERNATIONAL EXHIBITION PROJECTS. *QUEER: STORIES FROM THE NGV COLLECTION* RUNS 10 MAR – 21 AUG, LEVEL 3, NGV INTERNATIONAL. WE THANK PRINCIPAL PARTNER AMERICAN EXPRESS AND SUPPORTERS CITY OF MELBOURNE, AFL W AND AFL FOR THEIR GENEROUS SUPPORT. THE CURATORIAL TEAM THANKS THE MANY MEMBERS OF THE QUEER COMMUNITY AND QUEER COMMUNITY ORGANISATIONS WHO PROVIDED FEEDBACK DURING THE DEVELOPMENT OF THE EXHIBITION. FOR DETAILS ON THIS FREE EXHIBITION SEE NGV.MELBOURNE/EXHIBITION/QUEER/

pp. 16–17
Ponch Hawkes *No title (Women holding hands in front of graffiti, 'Lesbians are lovely')* 1973; 2018 {printed}; National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2018© Ponch Hawkes, 2018

pp. 18–19
Ponch Hawkes *No title (Two women embracing, 'Glad to be gay')* 1973; 2018 {printed}; National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2018 © Ponch Hawkes, 2018

QUEER: STORIES FROM THE NGV COLLECTION

QUEER: Stories from the NGV Collection is an expansive exhibition, bringing together 400 artworks to tell queer stories and histories, from antiquity to now. Here, we focus on five of the oldest queer stories featured in the exhibition.

BY DR TED GOTT

THE AMAZONS

First recorded in Homer's *Iliad*, where they are described as ἀντιάνειραι (*antianeirai*) or 'men's equals', the Amazons were the legendary tribe of warrior women who lived a separatist existence on the physical fringes of the ancient Greek world. In ancient Greek art they are often imaged wearing eastern-style clothing, signifying their symbolic role in Greek culture as the Other. The axe-wielding, horseriding Amazon Andromache and her companion are shown attired in patterned shirts and trousers on a vase in the NGV Collection made in the Greek colony of Apulia, Italy, in 420 BCE, acquired by the Felton Bequest, as well as sporting distinctive pointed caps resembling those worn by contemporary Scythian archers (nomadic eastern warriors who were familiar sights on the streets of Athens at this time). Living apart from men, with whom they copulated solely for the purposes of procreation, the Amazons raised only the girls from those brief unions within their same-sex gendered military community. Despite their once-yearly mating with men, the Amazons functioned in a decidedly queer female-only realm.

Napier Waller *The Amazons* c. 1924
National Gallery of Victoria, Melbourne
Felton Bequest, 1925
© Courtesy of the artist's estate



STORIES

from

ANTIQUITY

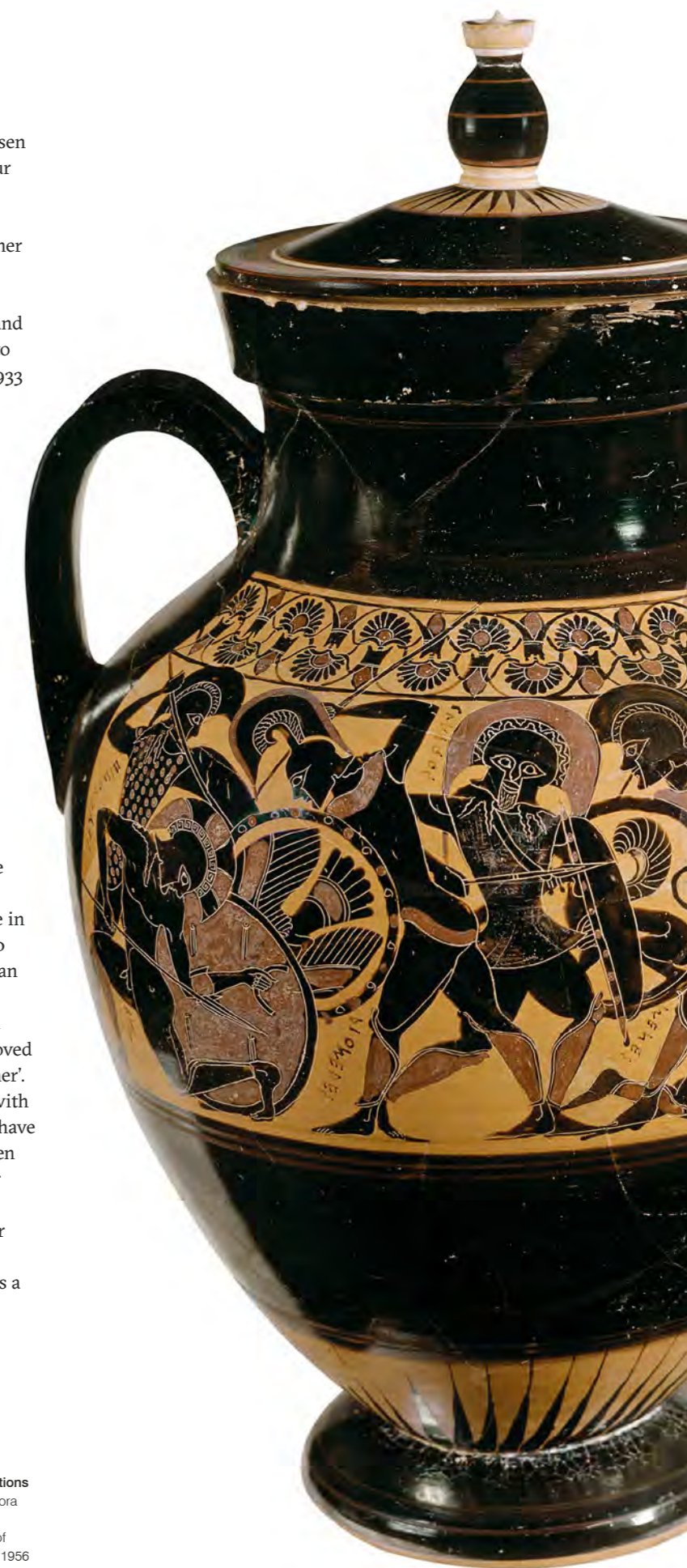


QUEEN CHRISTINA OF SWEDEN

It is intriguing to speculate about what personal identity Queen Christina of Sweden (r. 1644–1654) would have chosen for herself if she were alive today. Mannish in her behaviour and at times clothing, having a self-confessed ‘aversion to everything that women do and say’ and declaring that ‘I despised everything belonging to my sex’ when it came to her own behaviour and dress, her attraction to other beautiful women was very much current gossip during her reign. Christina’s intimate relationship with her lady-in-waiting and ‘bed-fellow’ Ebba Sparre (‘Belle’) was of particular interest to the monarch’s contemporaries. Despite the publication in 1933 of Margaret Goldsmith’s remarkably frank for-its-time biography of Christina, with its declaration that ‘many contemporary documents, and Christina’s own letters, make it quite clear that she was attracted by her own sex’, Rouben Mamoulian’s Hollywood film *Queen Christina*, produced in the same year, thoroughly heterosexualised the queen. Not even the bisexuality of the actress Greta Garbo, who played Christina in this filmed biopic, which was screened worldwide, could rescue the production from what gay film historian Vito Russo has described as 1930s American society’s obsession ‘with the maintenance of sex roles’ and ‘absolute terror of queerness’.

ACHILLES AND PATROCLUS

The friendship between the celebrated Greek warriors Achilles and Patroclus is one of the central stories within Homer’s *Iliad*, a sprawling narrative of the war between Greece and Troy in ancient times that was composed in the eighth century before the birth of Christ. Scenes from the Trojan War drawn from Homer’s epic poem became a staple in ancient Greek art, as seen on this Chalkidian vase from 540 BCE, which depicts Achilles spearing to death a fallen Trojan warrior. In the *Iliad* we learn that Achilles has an enslaved woman, Briseis, as a prize of war and possibly also a sexual partner. Indeed, within the poem, Achilles declares ‘I now loved this one from my heart, though it was my spear that won her’. However, his principal relationship in the poem is clearly with his comrade-in-arms, the elder warrior Patroclus. The two have been friends since childhood, and Achilles is shattered when Patroclus is killed during the conflict by the Trojan warrior Hector. Opinion remains divided about the exact physical nature of the relationship between Homer’s famous warrior couple, although numerous commentators since the early twentieth century have sided with the belief that theirs was a sexual coupling.



p. 24

Tamura Saiten *Statue of Joan of Arc reflecting the evening sun* (Yûhi ni utsuyuru Jeanne d'Arc zô) *Taishô great earthquake folio* (Taishô shinkasai mokuhangashû 大正震火災木版画集) 1924 colour woodblock National Gallery of Victoria, Melbourne Purchased, NGV Supporters of Asian Art 2019

p. 25

Greece, Chalkis / Italy *The Inscriptions Painter* (attributed to) *Psyker amphora* (Chalkidian black-figure ware) 540 BCE earthenware National Gallery of Victoria, Melbourne Felton Bequest, 1956



JOAN OF ARC

In 1429, undermined and betrayed by pro-English advisers within the court of the new Charles VII, Jeanne d'Arc (Joan of Arc) was captured by the Burgundian forces at Compiègne. Abandoned by the man she had helped crown king—for Charles VII refused to offer any ransom for her release—Jeanne was subjected to a long and humiliating trial at the English-held town of Rouen, at the end of which, after failing to catch her out on any of their trumped-up charges of witchcraft or theological impropriety, the English authorities finally condemned her to death for cross-dressing, for wearing her manly armour into battle, and for donning male attire when in prison (despite her defence that the latter defended her against being raped by her jailers). On 30 May 1431, at the tender age of nineteen years, Jeanne d'Arc was burned at the stake, for the crime of cross-dressing.

THE DUC D'ORLÉANS AND MINETTE

Monsieur, Philippe Duc d'Orléans, was Louis XIV's homosexual younger brother. Performing his royal duty to sire progeny in two heterosexual marriages, despite his heart yearning for the love of male friends, he has received little credit for producing potential male heirs to the French throne (an important factor in an age of high infant mortality, that became politically significant when Louis XIV, in spite of having sired countless illegitimate children, ultimately died heirless in 1715). In 1661 Philippe married his first cousin, Princess Henrietta of England ('Minette', daughter of Charles I, who had lived in France since the age of two, and had known Philippe since childhood), with whom he had three children. Following Minette's death in 1670, he married the Princess Palatine Elizabeth Charlotte ('Liselotte'), with whom he also had three children, two of whom survived into adulthood. Throughout his life, Monsieur was kept firmly in place by both the seniority and the jealousy of his elder brother, in a family jousting match that was underscored by Louis XIV's disapproval of his brother's inherent preference for male partners.

DR TED GOTT IS NGV SENIOR CURATOR, INTERNATIONAL ART. SEE THESE WORKS AND MORE IN *QUEER: STORIES FROM THE NGV COLLECTION*, ON DISPLAY FROM 10 MAR – 21 AUG, LEVEL 3, NGV INTERNATIONAL. WE THANK PRINCIPAL PARTNER AMERICAN EXPRESS AND SUPPORTERS CITY OF MELBOURNE, AFL W AND AFL FOR THEIR GENEROUS SUPPORT. THE CURATORIAL TEAM THANKS THE MANY MEMBERS OF THE QUEER COMMUNITY AND QUEER COMMUNITY ORGANISATIONS WHO PROVIDED FEEDBACK DURING THE DEVELOPMENT OF THE EXHIBITION. FOR DETAILS ON THIS FREE EXHIBITION SEE NGV.MELBOURNE/EXHIBITION/QUEER/

p. 26 (above)

Robert Nanteuil Sébastien Bourdon
(after) *Christina, Queen of Sweden*
(*Christina, Reine de Suede*) 1654
National Gallery of Victoria, Melbourne
Everard Studley Miller Bequest, 1959

(below)

François de Poilly I (engraver) Jean Noret I (after) *Philippe I, Duke of Orléans*
(*Philippe I, duc d'Orléans*) 1650–60
National Gallery of Victoria, Melbourne
Everard Studley Miller Bequest, 1959



p. 27 (right)

Louis Ferdinand Elle the elder
Henrietta of England called 'Minette'
(1644–1670), sister of Charles II c. 1661
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2020

PODCAST



Courtney Act interviews Frieda Toranzo Jaeger



Queer Stories from the NGV with Courtney Act is a five-part podcast series that examines the exhibition *QUEER: Stories from the NGV Collection* through conversations with NGV curators and exhibiting artists. Through the exhibition themes of love, community, celebration and memory, queer sensibilities and queer strategies, the podcast offers listeners further insight into *QUEER*. Host Courtney Act, in dialogue with the curatorial team, explores how these concepts resonate with works presented in the exhibition broadly, and then individually with five exhibiting artists. The below forms part of a conversation between Act and Mexican artist Frieda Toranzo Jaeger, whose work *autofellatio*, 2018, supported by the NGV Supporters of Contemporary Art, uses queer strategies to examine automotive ‘mythology’ – from conquest and virility to industry and the fantasy of control – with representations of the body. The imagery of car parts, as well as organic and bodily forms, draws associations between automation, gender, sexuality and identity, while the exaggerated size of the artist’s signature parodies painting’s traditionally male authorship and reclaims that space, in this instance, for a queer female voice.



women, are using all these symbols and moves, then it will become not only a male thing anymore, but it will broaden and it will break out of these binaries. So, for me, that's important. And I think, it's a very symbolic male symbol: cars. And for example, in relationship to [my work] *autofelatio*, motors, machines ... [are] associated with power, virility, extension of ... masculinity control. So, I really thought to own that, especially, you know, as a queer woman. I thought it was important to allow myself to inhabit these spaces that will seem violent at first.

CA: So, it's not that you are someone who specifically loves automobiles and cars, it's more about putting yourself in that place, almost of discomfort around those things to try and change the meaning of them.

FTJ: Exactly. I don't even own a car to confess, so it's not that I have a personal fetish with the car, but I use the fetish as a symbol to make a metaphor about gender and about power, and who is allowed to be in which spaces.

CA: In the art, I see in the centre; there's sort of an engine part, and then in the eight panels that surround it, I see a number plate with a man's face and a rear vision mirror. I see a different sort of machine, [and] some writing – your name.

FTJ: I want to say first that I chose an octagon because I read that in the 1500s and 1600s men like [Leonardo] da Vinci and other artists at the time were really obsessed with the octagon. They wanted to make octagon architecture. They wanted to draw octagons; it was sort of like a mystic geometric form of the time.

CA: Am I sensing a Fibonacci sequence, sacred geometry?

FTJ: Maybe, I don't know why; maybe I just read too much into it, but I saw a lot of octagons and I was just like, okay, if all these men are doing, octagons, I'm going to do it as well. And also, a little bit resembling, not the time, but a little bit later, Rembrandt made a lot of etchings, and he made a lot of etchings of seashells, which are kind of weird, it was not his thing, but he always talks about

them in a very interesting way, because he said that seashells are the most artificial things in nature. Like he could not believe, or for him like that this seashell was something natural. He saw it and he was fascinated by this complexity and the hardness – the patterns were so mathematical and so exact, and so he was really fascinated by that. And for me, it's like ... men are fascinated with certain things, and one of them back then in the 1900s, it was seashells; you know, right now it can be machines, guns, war. Things like that.

CA: I guess actually, just in hearing what you're saying, there is a queer strategy here. You are taking masculine iconography and [in] portraying it in a masculine way, but as a queer woman, that subverts the idea of what things are for men and therefore deconstructs this binary, and allows us to think about these traditionally masculine things from a different lens.

FTJ: Exactly. I always think about vandalising things; you know, vandalising, gender vandalising semiotics vandalising symbols, because I think being queer is a lot about learning by doing – our contexts are very different. ... [G]ender, sex, preference, everything is so complex within ourselves that I find it very hard for me to say, okay, this is the thing that we have to do, or this is not what we should do, but more just vandalise everything that we know is wrong, and then we will see what happens once this structure is down, then maybe we can start something completely new.

ICONIC DRAG QUEEN COURTNEY ACT IS A CONTEMPORARY ARTIST WHO EMBODIES THE ZEITGEIST OF AN ERA. ONE OF THE FIRST ARTISTS TO SHOW THEIR GENDER FLUIDITY, COURTNEY IS A PERFORMER, PRESENTER AND ADVOCATE FOR QUEER RIGHTS, TOLERANCE, AND ACCEPTANCE. SEE FRIEDA TORANZO JAEGER'S WORK IN *QUEER: STORIES FROM THE NGV COLLECTION* FOR FREE ON LEVEL 3, NGV INTERNATIONAL. THE PODCAST *QUEER STORIES FROM THE NGV WITH COURTNEY ACT* LAUNCHES 10 MARCH AND IS AVAILABLE TO DOWNLOAD FROM THE NGV WEBSITE.

Courtney Act (CA): I was really interested in one of the pieces that I read about you; it described automobiles as being historically a symbol of everyday alienation, speed and violence ... They are traditionally masculine things. What is it about mixing those masculine elements that you love?

Frieda Toranzo Jaeger (FTJ): I think it's important to appropriate all these symbols until they don't become masculine anymore. You know, if we,



DESIGN THE
WORLD YOU WANT

MELBOURNE DESIGN WEEK

Melbourne Design Week returns for its sixth iteration in 2022 to ask designers and audiences to consider how they can collaborate to create a better and healthier future. Over eleven days, the program showcases the best design in Australia with talks, tours, exhibitions and workshops across Melbourne and regional Victoria. Here are some highlights from more than 300 programs taking place between March 17–27.



MELBOURNE DESIGN FAIR

An initiative of NGV, delivered in collaboration with the Melbourne Art Foundation, the Melbourne Design Fair is a new annual showcase that offers the best collectable contemporary design from more than 100 established and emerging Australian designers and makers, in presentations staged by leading studios, commercial galleries, design organisations and agencies. The Fair is the first of its kind in Australia and breaks new ground in the presentation, promotion and sale of collectable contemporary design in the region. It is also an opportunity for everyone to discover and buy limited-edition, rare and one-of-a-kind collectable contemporary design works.

FOREST

Presented by Halcyon Lake

The woven textiles of Iranian rug maker Edelgrund are entirely handmade following age-old traditions. Edelgrund's kilim rugs woven by a small community of female artisans from the village of Alasht in Iran. The rugs are transformed through an evocative, visual and tactile experience by Italian architect Paolo Giordano and the late Chinese product designer Ouwen Mori. Through this interpretation, the exhibition highlights traditional Persian artisanship, sustainable production and ethical weaving practices: a world where inherited knowledge that has been passed down for generations is preserved, and where traditional crafts coexist and merge with innovative interpretations and experimentations.

ZERO FOOTPRINT REPURPOSING

Presented by Revival Projects with Grimshaw Architects

Almost half of the world's waste is from construction and demolition. To address this global problem, Revival Projects has set up one of the world's first repurposing hubs where the design and construction industry can store demolished materials from their projects in a 100-year-old Collingwood warehouse before they are repurposed in a new afterlife. Join a tour of the stored materials to learn how designers, builders and clients can revolutionise the industry's approach to repurposing, including details of how materials will be repurposed at the 1500-square-metre location.



OPEN NATURE: WEAVING SUSTAINABLE CULTURE

Presented by Open House Melbourne

The *Weaving Sustainable Culture* sculpture by Boon Wurrung artist Mitch Mahoney and Yorta Yorta artist Donna Blackall, takes the form of canoes and woven fishing nets, and resides within the Rose Garden at Footscray Community Arts Centre (FCAC). The installation also forms a pilot for the revegetation of the Maribyrnong River, as a way to increase biodiversity and reconnect local communities with Indigenous culture and sustainable practice. The project will be celebrated with a special Melbourne Design Week evening where attendees are welcomed with a billy tea while joining a fireside discussion to learn about *Weaving Sustainable Culture*, and how the process and protocols of ceremony has informed the vision for a new seasonal garden.

BLAK JEWELLERY: FINDING PAST LINKING PRESENT

Presented by Koorie Heritage Trust

The Koorie Heritage Trust (KHT) presents a contemporary jewellery exhibition by First Nations Aboriginal and Torres Strait Islander participants from the inaugural year of the KHT's Blak Design Program – a groundbreaking professional development program supporting First Nations participation within the Victorian design sector. Exhibition programming includes talks, including with artist Brian Martin and architect Jefa Greenaway alongside participants from the Blak Design Program.

HIGH-RISE COLLOQUIUM

Presented by the Melbourne School of Design and Secretary

Over the course of twelve hours, architects, scholars, activists and built environment professionals broadcast from an apartment in a recently built CBD residential skyscraper. Through a series of streamed conversations, Melbourne connects to different cities around the world to share a high-rise story about the potentials and pitfalls of this architectural typology.

MELBOURNE DESIGN WEEK IS AN INITIATIVE OF THE VICTORIAN GOVERNMENT IN COLLABORATION WITH THE NGV AND RUNS 17-27 MARCH. WE THANK PRESENTING PARTNER CREATIVE VICTORIA, MAJOR PARTNERS MERCEDES-BENZ AND TELSTRA, AND DESIGN PARTNER RMIT UNIVERSITY FOR THEIR GENEROUS SUPPORT. FOR FULL EVENT DETAILS VISIT DESIGNWEEK.MELBOURNE THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE IS GENEROUSLY SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION.



Melbourne Art Book Fair 2022

p. 32
Edelgrund Alasht rug collection featured in *Forest*, presented by Halcyon Lake, as part of Melbourne Design Week 2022.

p. 33
Christopher Boots *Vanity Screen* 2018, Photography by Christine Francis, as part of Melbourne Design Fair 2022.

p. 34
(above) *Hands of the Artisans*, presented by *Articolo*, Photography by Charles Sandford, as part of Melbourne Design Week 2022.
(above) Melbourne Art Book Fair, 2019. Photo: Christian Markel

The Melbourne Art Book Fair is an annual event offering that brings together a diverse range of publishers, artists, writers, and designers worldwide. The Stallholder Fair will return to the NGV Great Hall with over 100 publishers, including the NGV Design Store, independent publishers, established publishing houses and art galleries presenting books, magazines, zines, art prints and more. A complementary Online Marketplace will feature local and international publishers offering unique content. The Fair will host a range of satellite events reaching communities throughout Melbourne and into regional Victoria.

Highlights include *Performing Poetics* at NGV International, a highlight program curated by Australia's most exciting and radical poetic voices over the Melbourne Art Book Fair opening weekend; the launch of the latest NGV publication *QUEER: Stories from the NGV Collection* and the presentation of *The Annotated Reader* curated by artist Ryan Gander OBE and writer Jonathan

P. Watts, an exhibition-as-publication featuring texts annotated by artists and writers including Marina Abramovic, Sarah Lucas and Hans Ulrich Obrist.

On the second weekend of Melbourne Art Book Fair, highlight events in regional Victoria include a multilingual storytelling and digital book creation workshop for children in Narre Warren, presented by Kids' Own Publishing; a regional Book Fair at Castlemaine Art Museum with local publishers and artists; and a range of talks, workshops and performances in Ballarat.

ART BOOK FAIR IS GENEROUSLY SUPPORTED BY PRESENTING PARTNER CREATIVE VICTORIA AND DESIGN PARTNER RMIT UNIVERSITY. PART OF MELBOURNE DESIGN WEEK 2022, AN INITIATIVE OF THE VICTORIAN GOVERNMENT IN COLLABORATION WITH THE NGV. THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE IS GENEROUSLY SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION.

**NG
A**

LOST JOBS

THE CHANGING WORLD OF WORK



See OTB.ORG.AU/LOST-JOBS to view the online exhibition and for detailed museum opening hours

JEFFREY SMART



**11.12.21-
15.5.22**

Only in Kamberri/Canberra
National Gallery

Book now

OTB.ORG.AU/PROTEST | 9651 2233 | 20 Spring Street, Melbourne | info@otb.org.au
Old Treasury Building is committed to being a COVIDSafe venue. See the website for the latest entry requirements
Image: Sign-writers, Victorian Railways, Melbourne, by unknown photographer, c.1920 Reproduced courtesy Public Record Office Victoria

Lost Jobs: The Changing World of Work was researched and curated by the Old Treasury Building in partnership with Public Record Office Victoria

**OLD TREASURY
BUILDING**

Public Record
Office Victoria

VICTORIA
State
Government

STRATEGIC PARTNER



PRINCIPAL PARTNER



MAJOR PARTNERS



Jeffrey Smart, *The plastic tube*, 1980, private collection, courtesy Gallery Sally Dan-Cuthbert © The Estate of Jeffrey Smart



ROVER THOMAS JOOLAMA
TUMBI (OWL), 1989
natural earth pigments
and binder on canvas
120.0 x 64.0 cm
EST: \$200,000 – 300,000
© Rover Thomas/Copyright Agency 2022

SYDNEY PREVIEW

Thursday 17 – Sunday 20 March
11.00 am – 6.00 pm daily
36 Gosbell Street
Paddington, NSW
Enquiries: 02 9287 0600

MELBOURNE PREVIEW

Thursday 24 – Tuesday 29 March
11.00 am – 6.00 pm daily
105 Commercial Road
South Yarra, VIC
Enquiries: 03 9865 6333

CATALOGUE



Important Australian Aboriginal Art

AUCTION • MELBOURNE • 30 MARCH 2022

SPECIALISTS IN AUSTRALIAN ART

Colonial, Impressionist, Modern, Contemporary and Indigenous painting,
Sculpture and Decorative Arts. Sourcing European masterworks on request.



SOPHIE STEFFANONI
About Windsor 1898
oil on canvas
25 x 45.5 cm



PENLEIGH BOYD
Long Cottage in the Valley 1919
watercolour on paper
36 x 43 cm

CONSTANCE STOKES
1906 – 1991

EXHIBITION NOW SHOWING



CONSTANCE STOKES 1906 - 1991
Woman in the Garden c.1981
oil on composition board
54.5 x 46 cm

Sign up to our mailing list for up to date exhibition details diggins.com.au

LAURAINNE • DIGGINS • FINE • ART

Boonwurrung Country
5 Malakoff Street
North Caulfield VIC Australia 3161

T: (+613) 9509 9855
E: ausart@diggins.com.au
W: diggins.com.au

Gallery & Exhibition Hours:
Tues – Friday 10 am – 6 pm
other hours by appointment



Observations: Women in Art and Design History

This landmark online seminar series curated by the NGV uses the NGV Collection to examine the contributions of women to art and design history. Taking place throughout 2022, Observations spans the Renaissance through to the mid twentieth century, featuring leading global researchers presenting on and engaging in conversation around the careers of some of the most important artists in history. Especially for NGV Magazine readers, we introduce the program and examine some key artists featured in the series.

INTRODUCING
OBSERVATIONS

Explore and book your place in this landmark NGV virtual program that covers the art, design and legacy of professional women creators from 1500 through to 1970. Read on for event details and to book.

‘Mary Beale has been considered a feminist icon not only through her work as a successful professional artist, but also as a poet and the author of *Discourse on Friendship* (1667) which argued for the equality of husband and wife in marriage – a radical idea at the time.’

PENELOPE HUNTING, HISTORIAN AND AUTHOR OF *MY DEAREST HEART, THE ARTIST MARY BEALE* (1633-1699)

SEMINAR ONE

A studio of her own: 1500-1900 Sat 5 March 2022

Explore the period 1500–1900 and the women artists and designers who, despite the many obstacles to their independence, set up professional studios and made successful careers.

TOPICS AND SPEAKERS:

LAVINIA FONTANA (1552–1614) THE FIRST PROFESSIONAL FEMALE PAINTER IN THE ITALIAN HISTORY OF ART

The leading expert on Lavinia Fontana will present an overview of Fontana’s professional and creative development, tracing the artist’s movements from Bologna to Rome. Maria Teresa Cantaro will contextualise the NGV’s recent acquisition of Fontana’s *Mystic marriage of Saint Catherine*, c.1575, within Fontana’s varied career, which saw the artist work in portraiture, altarpieces, sacred scenes and mythological-erotic themes.

Speaker: Maria Teresa Cantaro published the first monograph on Lavinia Fontana in 1989, the first of many texts on the artist.

LAVINIA FONTANA AND ELISABETTA SIRANI

Lavinia Fontana is considered the first professional woman painter to practise in Renaissance Italy, and proved an inspirational role model for her compatriot Elisabetta Sirani (1638–1665). Sirani herself was instrumental in the development of women’s artistic practice during the seventeenth century. She opened her studio to female artists, with her remarkable success influencing many others who became professional artists and print-makers in the following generations. Bologna, the second most important papal city after Rome, could boast the largest single school of women artists in early modern Italy, if not Europe.

Speaker: Dr Adelina Modesti is an Honorary Senior Fellow in Art History in the School of Culture and Communication, University of Melbourne.

MARY BEALE’S FAMILY WORKSHOP

Mary Beale was one of the first professional women artists in Britain. She was

the daughter of a country clergyman, and she married Charles Beale who encouraged her career. He kept diaries, which survive, providing a unique record of Beale’s patrons, painting techniques and family life; his notes refer to her as ‘My Dearest Heart’. Her portraits reflect the vibrant literary and scientific scene of late-seventeenth-century London, and her paintings of children, especially her sons, are sensitive and charming. Beale has been considered a feminist icon not only through her work as a successful professional artist, but also as a poet and as author of *Discourse on Friendship* (1667), which argued for the equality of husband and wife in marriage – a radical idea at the time.

Speaker: Penelope Hunting has a PhD from the University of London. Her biography *My Dearest Heart, The Artist Mary Beale (1633–1699)* was published in 2019.

WOMEN SILVERSMITHS IN EIGHTEENTH AND NINETEENTH CENTURY BRITAIN

Today, mention women and silver in Britain, and a handful of distinguished individuals come to mind. They create one-off artworks for private clients and museums and are celebrated by the Goldsmiths’ Company. However, their predecessors two or three hundred years ago ran very different businesses. Active in both trade and craft at all levels, women ranged from the wealthy city retailer Louisa Perina Courtauld, or Rebecca Emes, plate worker and partner with Edward Barnard in the largest manufacturing business in the world, to modest anonymous burnishers or button makers.

Speaker: Phillippa Glanville OBE FSA’s published her groundbreaking study *Women Silversmiths 1685–1845* in 1990 for the National Museum of Women in the Arts, Washington.

STUDIO BUSINESS: WOMEN ARTISTS AND PROFESSIONALISM

This panel explores the importance of studio space to women artists from the eighteenth to the twentieth century. Studio space helped determine the type of art

women could produce and how it was displayed and sold. They were places that endowed credibility and validity to artists and acted as showrooms, meeting places and collaboration spaces.

Speakers: Dr Maria Quirk is Assistant Curator, Research and Collections at the NGV. Her book, *Women, Art and Money in Late Victorian and Edwardian England: The Hustle and the Scramble* was published by Bloomsbury in 2019.

Dr Zoë Thomas’s first book *Women Art Workers and the Arts and Crafts Movement* was published by Manchester University Press in 2020.

Julia Hartmann has held curatorial positions at the the Secession in Vienna and at the 21er Haus/Belvedere, and is an art critic for *Frieze* d/e in Berlin.

Dr Paris Spies-Gans is a Junior Fellow at the Harvard Society of Fellows and her first book, *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*, will be published by the Paul Mellon Centre for Studies in British Art in Association with Yale University Press in June 2022.

SEEING HERSELF: WOMEN ARTISTS AND SELF-PORTRAITURE

Drawing on the research she conducted for her book on 500 years of female self-portraiture, *The Mirror and the Palette*, and looking at key works in the NGV Collection, Jennifer Higgie tells the stories of a cross-section of women who worked as artists at a time when everything was stacked against them. What do self-portraits reflect about the exclusions of women from the art-historical narrative? **Speaker:** Jennifer Higgie, was previously the editor of *Frieze* magazine and presenter of *Bow Down*, a podcast about women in art history, pHer book *The Mirror & The Palette*, was published by Weidenfeld & Nicolson in 2021. *The Other Side: Women, Art and the Spirit World*, will be published 2023.

pp. 42–3
(left to right) Adelina Modesti, Zoe Thomas, Phillippa Glanville, Paris Spies-Gans, Elizabeth Otto, Juliet Kinchin, Jean Richards, Margi Hofer, Julia Hartmann, Penelope Hunting, Phyllis Teo, Maria Teresa Cantaro

SEMINAR TWO

Avant-Garde beginnings: 1900-1930

Sat 7 May 2022

The early twentieth century was a period of radical social, technological and creative ferment, which saw women innovate and experiment in nascent creative spaces such as photography, design and modernism. In this seminar, explore transformation in the early 20th century, and the role of the workshop and collaboration in the careers of women practitioners at the time.

TOPICS AND SPEAKERS

BRINGING EARLY TWENTIETH CENTURY WOMEN PHOTOGRAPHERS TO LIGHT

The role of women photographers historically has not received due recognition. Although this is changing through the groundbreaking work of historians, writers and curators, women photographers remain lesser known than their male colleagues. Following the changed social circumstances of the First World War, photography continued to offer women the prospect for financial independence and creative expression, and some of the most significant photographers of the inter-war period were women. This panel is an opportunity to hear from two leading curators and scholars in this field.

Speakers: Emeritus Professor Helen Ennis, ANU Centre for Art History and Art Theory, is one of Australia's leading photography curators, historians and writers.

Andrea Nelson is Associate Curator in the Department of Photographs at the National Gallery of Art and was the lead curator of the exhibition *The New Woman Behind the Camera* (2021).

WOMEN DESIGNERS: COLLABORATIONS, CREDIT, (IN)VISIBILITY AND RECOGNITION

This lecture focuses on the various ways in which women designers worked in collaboration with men, and the advantages and downsides involved, including the question of recognition. Across several case studies, from Margaret Macdonald Mackintosh and Charles Rennie

Mackintosh, Ray and Charles Eames, Millie and Morton Goldscholl, and Pipsan Saarinen Swanson (who worked with various family members) to Lella and Massimo Vignelli, Natalie Du Pasquier and the Memphis Group, and Denise Scott Brown and Robert Venturi, it considers the talents these women brought to the collaborations and their roles within them. **Speaker:** Pat Kirkham has published *A View from the Interior: Women, Feminism and Design* (1989); *Charles and Ray Eames: Designers of the Twentieth Century* (1995), *The Gendered Object: Women Designers in the USA 1900–2000: Diversity and Difference* (2000) and *Eva Zeisel: Life, Design, and Beauty* (2013).

'TO EVERY AGE ITS ART, TO EVERY ART ITS FREEDOM': WOMEN ARTISTS AND THE WIENER WERKSTÄTTE

In the spring of 1897 a group of young, disaffected artists united in formal opposition to the conservative institutions dominating artistic life in Austria. Calling themselves the Vienna Secession, the designers, architects and artists who became synonymous with modern Viennese style resigned from the Vienna Academy. Thus, began a revolution in the arts. Under the motto 'To the age its art, to art its freedom' the Secession sought to open Vienna up to international influences and pursued a philosophy of the unity of all arts. This lecture will look at Viennese women artists and designers at the Wiener Werkstätte or Vienna Workshops, a progressive production cooperative of craftspeople established by Secession designers Josef Hoffmann and Koloman Moser.

Speaker: Dr Anne-Katrin Rossberg is Director of the Wiener Werkstätte Archive in the MAK and curator of the exhibition *Women Artists of the Wiener Werkstätte*, MAK 2021.

SONIA DELAUNAY AND SIMULTANISM: CONSTRUCTING HER IDENTITY AS A WOMAN AND A MODERN ARTIST IN THE AGE OF THE AVANT-GARDES

This lecture will re-examine Sonia Delaunay's (1885-1979) role and position her as a woman and a Modern artist. Delaunay was one of the pioneers of abstract painting who emigrated from Russia to France at the beginning of the 20th century and spent most of her life in France. Delaunay did not consider herself a 'female artist', but the way she developed her art can be reviewed through the scope of gender, independently of, and in synergy with her husband Robert Delaunay's painting and theory. **Speaker:** Cécile Godefroy co-curated the exhibition *Sonia Delaunay* at the Musée d'Art Moderne de la Ville de Paris and Tate Modern, London (2014-15) and published the accompanying catalogue *Sonia Delaunay. Sa mode, ses tableaux, ses tissus*.

CLARA DRISCOLL AND THE TIFFANY GIRLS

Louis Comfort Tiffany is regarded as the foremost exponent of Art Nouveau design in America through the glass lighting designs of his famous New York studio, Tiffany & Co., Corona, New York. In 1888 Clara Driscoll joined the Tiffany Studios and in 1894 became head of the Tiffany Studios Women's Glass Cutting Department, referred to as the 'Tiffany Girls'. Driscoll designed more than thirty lamps for the Tiffany Studios and in recent years has emerged as being responsible for some of the firm's most iconic designs, including the *Wisteria*, *table lamp*.

Speaker: Margaret K. Hofer is Vice President and Museum Director of the New-York Historical Society and curated *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*.

SEMINAR THREE

Modern art and design innovators: 1930-1970

Sat 2 July 2022

TOPICS AND SPEAKERS

RE-WRITING MODERNISM: WOMEN ARTISTS IN TWENTIETH-CENTURY CHINA

Speaker: Phyllis Teo is author of *Rewriting Modernism: Three Women Artists in Twentieth-Century China – Pan Yuliang, Nie Ou and Yin Xiuzhen* (Leiden University Press; University of Chicago Press. 2016).

HELEN FRANKENTHALER

Speaker: Elizabeth Smith is the first Executive Director of the New York-based Helen Frankenthaler Foundation. She has curated major exhibitions of such artists as Lee Bontecou, Jenny Holzer, Kerry James Marshall, Catherine Opie and Cindy Sherman.

INTERIOR PROPOSITIONS: WOMEN AND THE MODERN INTERIOR

Architecture and interiors are by their very nature collaborative art forms, involving a diverse range of skills and materials. Yet the contributions of many women have often been hidden from view or marginalised. Through case studies, this session highlights some of the female designers who from the 1920s to 1950s broke into professions previously closed to them, forged international networks, and emerged at the forefront of design for the modern interior. Rather than concentrating on isolated 'masterworks' of furniture, attention is given to the complex synthesis of skills, materials and processes, including the design of soft furnishings, wallpapers and lighting, as well as of temporary exhibitions and promotional displays. Among the noted partnerships featured in the presentation are Lilly Reich and Ludwig Mies van der Rohe, Grete Lihotzky and Ernst May, Eileen Gray and Jean Badovici, and Alvar and Aino Aalto. **Speaker:** Juliet Kinchin is an independent design historian and former curator of design at The Museum of Modern Art, New York, where she organised exhibitions highlighting women's contributions to modern design, including *Counter Space:*

Design and the Modern Kitchen (2010), *Century of the Child* (2012), *Designing Modern Women, 1890–1990* (2012), and *How Should We Live? Propositions for the Modern Interior* (2016).

EVA ZEISEL: PIONEERING INDUSTRIAL DESIGNER. A PERSONAL PERSPECTIVE.

Eva Zeisel led a prodigious life as one of the most successful industrial designers of the twentieth century. She was a tremendous life force, living until the age of 105, and continuing to design until the last few months of her life. Over a career that spanned eighty-five years she produced hundreds of designs across the fields of ceramics, glass, metalwork, plastics, furniture, lighting and textiles but is most well known for her ceramics. She pioneered design in the field of accessibly priced, mass produced tablewares aimed at the burgeoning middle classes, particularly in the decades following the Second World War. Zeisel was the first female designer to feature in a solo exhibition at the Museum of Modern Art, New York – *New Shapes in Modern China: Designed by Eva Zeisel, 1946*, a remarkable achievement given that she had only migrated to the United States eight years earlier, having fled the German annexation of Vienna.

Speakers: Jean Richards, Eva's daughter, is an actress and children's book author and is co-author with her husband, Brent Brolin, of the ebook *Eva Zeisel, A Soviet Prison Memoir*.

Amanda Dunsmore, NGV Senior Curator, International Decorative Arts and Antiquities, has curated exhibitions including *Bugatti: Carlo, Rembrandt, Ettore, Jean* (2009), *Japonisme: Japan and the Birth of Modern Art* (2018) and *Spectrum: An Exploration of Colour* (2021).

EARLY CAREER RESEARCHERS' SYMPOSIUM: APPROACHES TO RESEARCHING AND CURATING WOMEN ARTISTS

Thu 23 June 2022

What does it mean to study the work of women artists in 2022? This symposium invites responses to that question from

research higher degree and early career researchers, and curators working in the fields of art and art history, museum studies and curatorship, cultural studies, design and other associated disciplines.

A central challenge for researchers and curators of women artists has been the risk of further marginalising women artists by approaching them as a unitary category defined by their gender. However, women artists remain a vital category for study and engagement because they are still considerably under-represented in exhibitions and collections and are under-valued by the art market. Today, researchers and curators are developing new approaches to studying and presenting women artists' careers and legacies that engage with these tensions in innovative ways.

We welcome contributions on topics including, but not limited to:

- Curatorial models and approaches
- New research methodologies
- Feminism and activism
- The role of the canon
- Archives and collections
- Genre and hierarchies
- Power and agency

How to submit a proposal:

We welcome proposals for fifteen-minute papers. Please email proposals of no more than 200 words, along with a 150-word biographical note, and the subject line 'Observations Symposium' by 15 April 2022 to curators@ngv.vic.gov.au

OBSERVATIONS: WOMEN IN ART & DESIGN HISTORY

A Studio of Her Own

WOMEN ARTISTS, 1500-1900

The *Observations* online series is named after English artist Mary Beale's 1633 text *Observations by MB*, widely recognised as the first manuscript on painting written by a woman artist. To begin, we introduce the central theme of the first seminar, *A Studio of Her Own*, which reveals the importance of having a dedicated space to create and show art in the development of an artist's career.

BY DR MARIA QUIRK

In 1931, the artist Eileen Mayo read Virginia Woolf's newly published essay *A Room of One's Own*. In it, Woolf argues that women's ability to pursue creative professions depended on their material circumstances. 'From the beginning of time', she states, women have lacked access to income and privacy, the two conditions necessary to create art. What women needed was an independent and secure income and a space of their own to devote solely to their craft; 'five hundred a year stands for the power to contemplate' Woolf argued, 'a lock on the door means the power to think for oneself.'¹ The essay's sentiments resonated with Mayo. Her own aspiration to paint professionally was only realised when she achieved an independent studio. 'Years ago, I had no idea of succeeding as a painter,' Mayo wrote, 'but given the inspiration and the quiet of my own room, I painted my first picture. The great writers and painters of this age are unanimous in agreeing that they owe their most inspired works to being alone. From my own experience, I know it to be true.'²

Women worked professionally as painters in Europe from the sixteenth century. While each artist's experience was individual and specific, all confronted a patriarchal artistic establishment that discriminated against women in many ways, as well as laws and powerful social conventions that defined how women were expected to operate in the world. While the social and cultural context for women changed dramatically from 1500 to 1900, what remained consistent was the impact of women's education, family relationships and studio arrangements on their ability to practice art professionally. These three, interlinked factors form a common thread in the life stories of women artists in NGV Collection.

Training for Renaissance artists was centred around approved workshops, where students undertook long, supervised apprenticeships guided by established artists. As well as painting techniques, apprentices were taught the technical and artisanal skills that were essential to running a professional studio at the time: grinding and mixing

pigments, preparing wood panels and applying gold leaf. Apprenticeships were rare and, for women, essentially impossible to access. Family networks were the loophole by which most women accessed art training and studio space: two integral components of professional art practice. Until the eighteenth century, almost all professional women artists who found success were born into artistic families.

Lavinia Fontana (1552–1614) was the daughter of Bolognese painter Prospero Fontana, a successful frescoist who was patronised by Pope Julius III. Prospero taught Lavinia in his workshop and introduced her to his broad network of mentors and patrons. He also helped arrange her marriage to the merchant and amateur painter Severo Zappi. In an arrangement that was progressive at the time, Zappi moved into the Fontana family home following the marriage and took over responsibility for managing the household and his wife's business affairs. He also worked as Lavinia's studio assistant, painting backgrounds and decorative details. Lavinia eventually





took over the Fontana family workshop before relocating to Rome in 1604 to work as a portraitist at the Vatican. *Mystic marriage of St Catherine*, recently acquired by the Felton Bequest, is a landmark acquisition for the NGV Collection and celebrates the key contribution of Lavinia Fontana, often referred to as the first professional woman artist in history.

Born in Suffolk in 1633, Mary Beale probably received her first art lessons from her father John Cradock, a rector and amateur painter. Unlike Fontana, who trained from an early age in a professional, commercial workshop, Mary was likely taught painting and drawing as an accomplishment, a genteel pastime that was expected of gentlewomen. It was later in her life, and after her marriage in 1652 to Charles Beale, that Mary launched herself as a professional artist. Charles was a colourman – a merchant responsible for preparing and selling canvases and pigments. He took on the role of Mary's studio manager and kept detailed records of her business transactions, which today provide rare and valuable insights into Mary's daily working life.

From the 1670s onwards, Mary was the primary earner for the family. She specialised in elegant portraits of the nobility and wealthy. Mary painted the subject's head and body, based on four or five sittings with the subject in her home-based studio. The background was filled in by studio assistants, who included the Beale's two sons, Charles and Bartholomew. The latter is the subject of the NGV's painting *Portrait of the artist's son, Bartholomew Beale*, c. 1660, and both sons likely assisted in the background of *Portrait of a lady* c. 1860, with these works generously joining the NGV Collection with the support of Krystyna Campbell-Pretty AM and Family. As was the case for Fontana, finding a spouse willing to support the family business was key to Beale's ability to pursue art as a profession, as well as to fulfil the social expectations on women to be respectable wives and mothers, factors that were important to women artists' social reputations.

In the seventeenth and eighteenth centuries most art buyers purchased or commissioned art works directly from artists, rather than through art dealers or galleries. The number of people with the

means to buy art was small, and traditional patronage groups such as the Church and the aristocracy played an important role in developing artist's careers. Even after art dealers emerged as the mainstream method of selling art in the mid nineteenth century, working directly with buyers on portrait commissions remained a vital source of income for women, just as it had been for Beale and Fontana. This was, in part, because women artists' supposedly 'imitative' artistic abilities were considered suited to portraiture, as opposed to historical or allegorical painting, seen as more ambitious and challenging. At this time, critics associated 'feminine' qualities of vanity and imitation with portraiture. While the woman painter lacked 'the power for heroic subjects', in portraits 'she possesses her greatest strength', noted one critic in 1805. 'Females are ...

particularly suited to this branch of art ... It is a gift which nature has preferred to grant as a weapon to the weaker'.³ While false and stereotypical, these assumptions meant that portraiture was considered a viable and acceptable career for women.

Élisabeth Vigée Le Brun is an example of a woman artist who benefitted from strong patronage relationships to establish a successful career as a portraitist. Vigée Le Brun's father, the artist Louis Vigée, recognised his daughter's talents early, giving her access to his studio and providing tuition. However, Vigée died when Vigée Le Brun was twelve, depriving her of the benefits of an artist father. Her training was sporadic but her natural talent attracted mentors and connections in Paris's fashionable elite society. Nervous about the influence of marriage on her independence, she





at the Manchester School of Art and the famed Académie Julian in Paris. Painted in Paris in 1878, the NGV's *The lady in white*, gifted by Krystyna Campbell-Pretty AM and Family reflects the influence of Swynnerton's training in France, displaying a *juste milieu* (happy medium) blend of academic realism and Impressionist painterly freedom. Later, Swynnerton shared a studio with her close friend Susan Isabel Dacre, and the pair founded the Manchester Society of Women Painters to offer exhibiting and education opportunities to other women. Also active in the suffrage movement, Swynnerton and other artists and campaigners in her circle participated in 'matronage'; commissioning and painting portraits of each other that visually represented their friendship and activism.⁵ Their systems of shared studios, collaborative exhibitions and commissioning modelled a new support system for artists, that was less dependent on patriarchal family structures.

DR MARIA QUIRK IS NGV ASSISTANT CURATOR, COLLECTIONS AND RESEARCH. UNCOVER MORE ABOUT THESE AND OTHER WOMEN ARTISTS AND DESIGNERS FROM ACROSS HISTORY IN THE NGV'S LANDMARK INTERNATIONAL ONLINE SEMINAR SERIES THROUGHOUT 2022: *OBSERVATIONS: WOMEN IN ART AND DESIGN HISTORY 1500-1970*. BOOK ONLINE VIA [NGV.MELBOURNE/OBSERVATIONS-WOMEN-IN-ART-AND-DESIGN-HISTORY](https://www.ngv.melbourne/observations-women-in-art-and-design-history). THE NGV WARMLY THANKS THE FELTON BEQUEST FOR GENEROUSLY ACQUIRING LAVINIA FONTANA'S *MYSTIC MARRIAGE OF ST CATHERINE*, C. 1575, FOR THE NGV AND ACKNOWLEDGE KRYSZYNA CAMPBELL-PRETTY AM AND FAMILY FOR THEIR ONGOING GENEROSITY ACROSS THE COLLECTION.

p. 47
Lavinia Fontana *Mystic marriage of Saint Catherine* c. 1575. National Gallery of Victoria, Melbourne. Felton Bequest, 2021

p. 48
Annie L. Swynnerton *The lady in white* 1878 National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

p. 49
Mary Beale *Portrait of the artist's son, Bartholomew Beale* c. 1660 National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

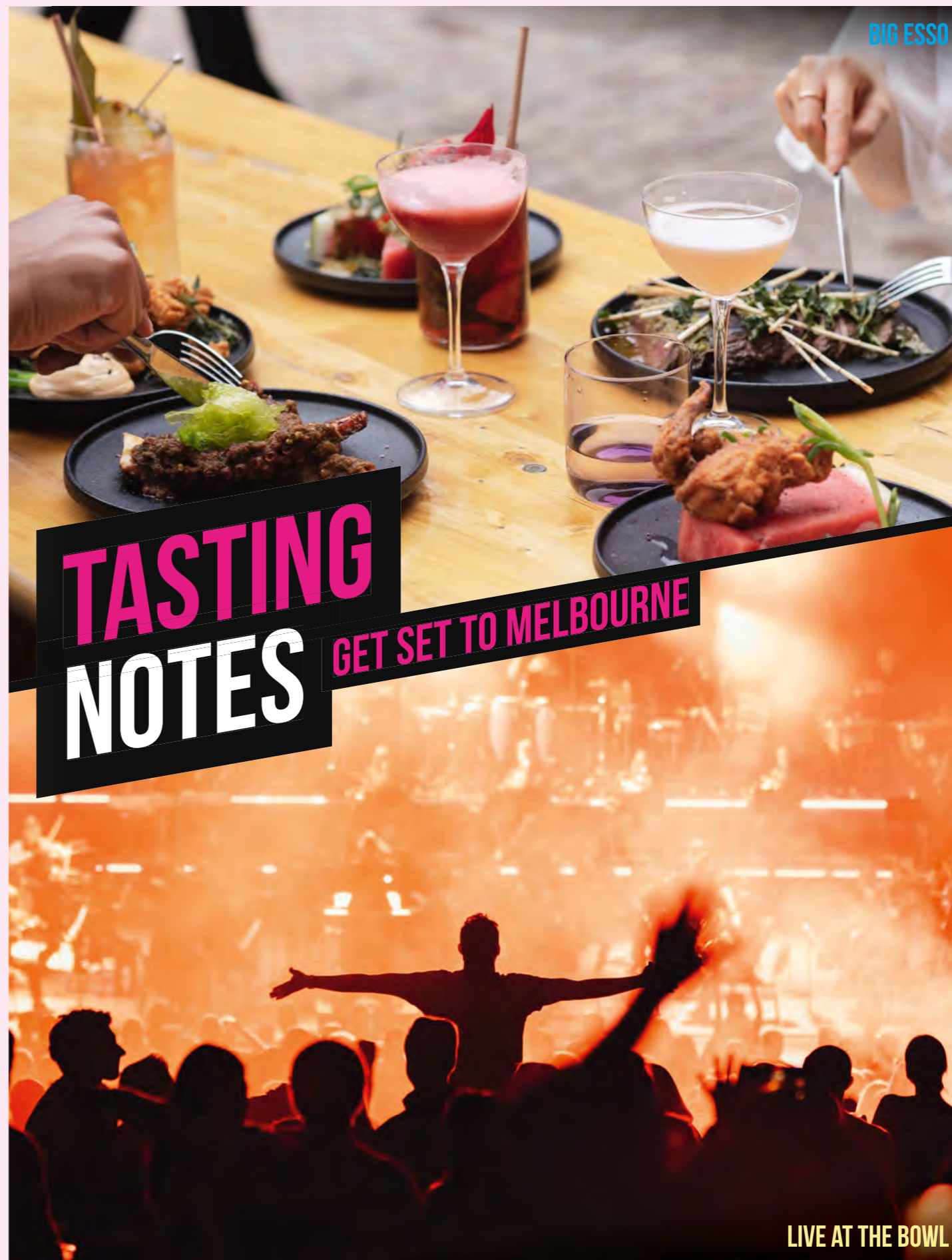
p. 50 (above)
Mary Beale *Portrait of a lady* c. 1680 National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty and the Campbell-Pretty Family in memory of Ros McCarthy, 2017

nevertheless married the art dealer Jean-Baptiste-Pierre Le Brun in 1776, in part to escape the control of her stepfather, who was pocketing a large portion of Vigée Le Brun's painting income. The two paintings by Le Brun in the NGV Collection, both gifted by Krystyna Campbell-Pretty AM and Family, are from this early stage of the artist's career, when wealthy clientele were flocking to Le Brun's studio to have their portraits painted.

In 1778 Vigée Le Brun painted her first portrait of a twenty-three-year-old Marie Antoinette, beginning a close relationship with the Queen that would produce more than thirty official portraits and cement Vigée Le Brun's reputation as a portraitist. Although barred from entry to the prestigious French Royal Academy on account of being married to an art dealer, Vigée Le Brun's relationship with the monarch allowed her to gain admission. Vigée Le Brun frequently submitted allegorical and historical paintings to the Salon, in a bid to gain recognition in these prestigious genres. However, it was her portrait practice that provided most of her income, particularly after she fled France following the Revolution in 1789.

For many women, marriage and family responsibility were an obstacle to pursuing an artistic career. The nineteenth-century British artist Louisa Starr observed, 'When a [married] woman has a profession, it means in most case that she has two professions'.⁴ Marital responsibilities, childcare and running a household were an interruption to artistic work for all but the wealthiest women. While Fontana and Beale set up professional studios and workshops in domestic settings, most women's marital homes did not accommodate dedicated studio space. Renting a studio outside the home was expensive and inconvenient, and, in many countries, illegal until the nineteenth century. Married women in England were not allowed to purchase property or enter rental contracts until 1882, for example.

As art education opportunities for women slowly opened up in the mid to late nineteenth century, women increasingly developed their own networks and connections outside of marriage. Through these relationships, artists created their own support systems, more flexible and progressive than the traditional family. Annie Swynnerton developed strong connections with fellow women students



When your visit to NGV wraps up, this city is just getting started. Plan where you play at [visitmelbourne.com](https://www.visitmelbourne.com)

OBSERVATIONS: WOMEN IN ART & DESIGN HISTORY

Despite being described long after her death as an 'obscure' and 'almost unknown artist' the eighteenth-century French painter Françoise Duparc (1726–1788) was according to many sources a highly successful realist painter of her time, who was thought to have made her fortune in England. Yet sound evidence of her art, travels and records has been at times ambiguous, an unfortunately common occurrence among women artists in history, especially those, as with Duparc, who did not sign their works.

We explore the art and mysterious world of Duparc and her mid eighteenth century painting *Portrait of an old lady*, which has been part of the NGV Collection since 1938, through a Bequest of Howard Spensley.

BY DR TED GOTT

In 1938 the Trustees of the National Gallery of Victoria accepted into the collection, as part of the Bequest of Howard Spensley, the son of a former Solicitor-General of Victoria, a small portrait of a woman. Appearing to be in her early sixties, the painting titled *Portrait of an old lady* was attributed to the French artist Françoise Duparc. The relatively modest Duparc painting did not receive as much attention at the time as perceivably more glamorous paintings from Spensley's bequest, such as those by Italian Old Masters Federico Barocci and Jacopo Palma il Giovane (*Portrait of an old man*, a work then given to Jacopo Bassano), Auguste Rodin's bronze *Mask of the man with the broken nose*, or drawings by Giulio Romano, Annibale Carracci, Jean-Baptiste Greuze, Giovanni Battista Piazzetta and Amedeo Modigliani. In opposition to these works, the intimate

and almost monochrome depiction of the woman clad in a white cape and bonnet, offset by a blue ribbon, has a quietly compelling presence. Once noticed by the viewer, its matter-of-fact imaging of the sitter commands attention. She expresses little overt emotion and seems perfectly comfortable being scrutinised by the artist. Her clothing is restrained yet ambiguous, and the painting contains no setting or background details indicative of her social standing or profession.

At the time of Spensley's death in 1938 it was noted that: 'An unquenchable love for his native land was responsible, evidently, for the bequest ... of his beautiful old manor house in Westoning village, Bedfordshire, to the Commonwealth Government, for occupation as a country residence by the High Commissioner for Australia or



FRANÇOISE
DUPARC

‘The intimate and almost monochrome depiction of the woman clad in a white cape and bonnet, offset by a blue ribbon, has a quietly compelling presence... its matter-of-fact imaging of the sitter commands attention. She expresses little overt emotion and seems perfectly comfortable being scrutinised by the artist. Her clothing is restrained yet ambiguous, and the painting contains no setting or background details indicative of her social standing or profession.’

— DR TED GOTT

other person representing the Commonwealth in London’.¹ This offer was not taken up, due to the fact that, as was speculated in press coverage of the day, ‘if the Commonwealth accepted it would involve heavy, possibly prohibitive upkeep’.² Spensley’s bequest of nearly 800 works of art in diverse media (bronzes, antiquities, ceramics, paintings and works on paper), was, however, accepted by the National Gallery of Victoria, along with Spensley’s gift of £2,000 ‘for expenses occurred in transferring the collection to Melbourne’.³

Portrait of an old lady had been acquired by Spensley in 1937, the year prior to his death. He purchased the painting from the London art dealer R. E. A. Wilson, who in turn had acquired it following the estate sale of Henry Tonks (1862–1937), who had been a well-known

art teacher at the Slade School of Fine Art, London. Tonks himself had purchased the painting around 1900, when it bore a label titling it ‘Portrait of the Artist’s Mother, by Wm. Hogarth’.⁴ This was shortly before the first study on Françoise Duparc appeared in English. Published in *The Burlington Magazine* in 1905, the appreciation by Philippe Auquier, curator at the Musée des Beaux-Arts in Marseille, focused on four paintings by Duparc in that museum, which had been bequeathed by the artist to Marseille’s Hôtel de Ville on her death in 1778. Auquier noted these works were ‘apparently all that remains in Provence, and perhaps in France, of Françoise Duparc’.⁵ Describing Duparc as ‘an almost unknown artist, yet one who, to judge by the works under consideration, deserves to be extricated from the obscurity to which time has relegated her’, Auquier argued that ‘this absence of knowledge concerning an artist who did great credit to French art has lasted only too long’.⁶

Auquier had been motivated to send his article to *The Burlington Magazine* because of a tradition, narrated in the 1860s by the historian of Provençal artists, Étienne Parrocel, that Duparc made London ‘le théâtre de sa gloire’ (the scene of her fame) for many years; although Auquier had found no corroborative evidence of this himself.⁷ Auquier seems to have been unaware of Claude-François Achard’s comprehensive dictionary of famous Provençal figures, published in 1787, just nine years after Duparc’s death. The lengthy entry given to Duparc here told of her illustrious career in London, where ‘she very quickly made a fortune’.⁸

Auquier’s plea for ‘a systematic search for [Duparc’s] work in English collections in order to ascertain whether the story of her English residence has any foundation’ was swiftly taken up.⁹ One British art historian noted that Algernon Graves’s detailed dictionary of artists who had exhibited works in London between 1760 and 1893 contained references to Françoise Duparc having shown works there in 1763 and 1766.¹⁰ Another scholar, Dugald Sutherland MacColl, noted an affinity between the works by Duparc in Marseille and the

painting that Henry Tonks had purchased with a dubious attribution to William Hogarth. Arguing that ‘Mr. Tonks’s picture, if accepted as a Duparc, does not of course prove that the lady worked in England’, MacColl concluded that ‘in any case, its accomplishment and shrewd character would give Françoise Duparc a respectable place among women painters’.¹¹ MacColl’s reattribution of Tonks’s painting thus brought Duparc’s known oeuvre up to five oils on canvas.

The first serious documentation of Duparc’s life occurred in 1928 when, outraged by an article that had suggested she was not the author of the four paintings in Marseille, Jules Belleudy published the artist’s final Will, made just before her death in 1778, which itemised the paintings left to the city of Marseille as four portraits of lowly paid workers: ‘a woman dressed in white sitting on a chair, a young woman carrying an urn on her back with a goblet in one hand, an old man with a sack over his shoulder, and a girl knitting’.¹² A decade later Joseph Billioud undertook extensive research into the careers of Duparc’s grandfather Albert and father Antoine, who had both been prominent sculptors working in Marseille.¹³

In 1938, several months after Spensley’s death and his bequest of the *Portrait of an old lady* to the NGV, Joseph Billioud published the first detailed account of Françoise Duparc’s life in the *Gazette des beaux-arts*.¹⁴ Working from archival sources, Billioud was able to confirm that she was born in Murcia in south-eastern Spain in 1726, the daughter of the sculptor Antoine Duparc, who relocated his family back to Marseille in 1730. She grew up in a talented and art-focused family, two of her brothers being sculptors and a sister also working as a painter. Françoise probably received her first painting lessons from her father, and then studied around 1742–45 with Jean Baptiste van Loo, a classically trained member of the Académie Royale de Peinture et de Sculpture in Paris, who had returned to his home town of Aix-en-Provence, just north of Marseille, during that period. In the late 1750s Duparc moved to Paris, and then established a profitable career

in London in the 1760s, before returning to Marseille around 1771. She became a member of the Académie de Peinture de Marseille in 1776, and died two years later in 1778 at the age of fifty-two. The inventory of her studio drawn up at her death listed forty-one paintings, both finished and still-in-progress, indicating that she exercised a lively art practice in Marseille. Religious subjects, portraits and genre scenes were itemised in her Will, including the four paintings she bequeathed to the Marseille town hall, which blended portraiture and genre depiction together in a naturalistic manner, which ran against the Baroque and Rococo tendencies of her teacher van Loo.¹⁵

None of this was known back in Australia at the time, nor for some decades following Billioud’s work. Indeed, when the *Portrait of an old lady* was included in a travelling exhibition organised by the NGV and the Council of Adult Education in 1950, the catalogue entry on this painting described Duparc as: ‘An obscure French painter of the seventeenth century. No biographical details are available’.¹⁶ It was only in the 1970s that Duparc’s work came to be better understood outside of France. Her inclusion by Pierre Rosenberg in the exhibition *The Age of Louis XV: French Painting 1710–1774*, which toured to Ottawa, Toledo and Chicago in 1975, was a revelation to North American audiences. Duparc’s work represented ‘the mainstream of workaday realist portraiture ... a tradition very different from the court frivolities we usually associate with French taste in this period’.¹⁷ Duparc was also represented in the landmark exhibition *Women Artists 1550–1950* held at the Los Angeles County Museum of Art in 1978, where it was noted that ‘her subjects appear to be acquaintances whom she has asked to pose; she has captured their slight self-consciousness as they faced her as well as poses and expressions that strike us as spontaneous and characteristic’.¹⁸ Rather than aristocrats, celebrities or religious leaders, Duparc’s sitters in the four Marseilles paintings, as well as in the NGV’s *Portrait of an old lady*, are ‘men and women marked by their life of work, whose humanity she was able to express

with sober restraint’.¹⁹ As Billioud wrote sensitively in 1938, ‘although there is no portrait without a sitter posing for the artist, it is impossible to imagine more sincere models, both attentive to their task and free from any affectation’.²⁰

As Françoise Duparc did not sign or date her works, few paintings are today firmly attributed to her. The NGV Collection is fortunate to contain this intriguing and absorbing painting by one of the great French realist painters of the eighteenth century. It is to be hoped that as more of Françoise Duparc’s works are recognised and published, so too will more become known about this woman artist who clearly achieved renown in Paris, London and Marseille during her lifetime.

DR TED GOTT IS NGV SENIOR CURATOR, INTERNATIONAL ART. SEE FRANÇOISE DUPARC’S PORTRAIT OF AN OLD LADY ON DISPLAY LEVEL 2, NGV INTERNATIONAL OR ONLINE AT NGV.MELBOURNE/WORK/3925/

UNCOVER MORE ABOUT DUPARC AND OTHER WOMEN ARTISTS AND DESIGNERS FROM ACROSS HISTORY IN THE NGV’S LANDMARK INTERNATIONAL ONLINE SEMINAR SERIES THROUGHOUT 2022: OBSERVATIONS: WOMEN IN ART AND DESIGN HISTORY 1500–1970. BOOK ONLINE VIA NGV.MELBOURNE/OBSERVATIONS-WOMEN-IN-ART-AND-DESIGN-HISTORY/

OBSERVATIONS: WOMEN IN ART & DESIGN HISTORY

The colourful life and times of Élisabeth-Louise Vigée Le Brun

She was considered a talented portrait painter in her teens and by her twenties was sought after by the upper classes, nobility and royalty of France. Yet even for an artist with the privilege of a respected family, strong social networks and an art education, Élisabeth-Louise Vigée Le Brun was challenged with the prevailing gender inequalities of her time. But Vigée Le Brun, who was known for her refreshingly informal and intimate portraits, knew the value of building close alliances, listening to her clients and bringing out their best selves through her paintings. These qualities would come to characterise the success and legacy of this business-minded royalist. The NGV thanks Krystyna Campbell-Pretty AM and Family for enhancing our Collection of Vigée Le Brun works.

BY LAURIE BENSON



The life and times of Élisabeth-Louise Vigée Le Brun (1755–1842) have tended to overshadow, or at least be a distraction from her astonishing career and achievements as an artist. She faced almost insurmountable social, historical and institutional obstacles to become a professional painter, yet she went on to be arguably the most sought after and successful portrait painter in Europe.

While taking lessons in art was standard for upper-class women as a pastime in the eighteenth century, French women were precluded from undertaking formal academic study that could lead to a career as an artist. Women could be systematically trained in the atelier of a credentialed master, although this was very limited and restricted compared with the instruction received by men. The practical implications of women not receiving academic training due to their gender were profound. Most critically, women were not allowed to draw from life, principally the male nude. Proficiency in life drawing had been considered fundamental for artists since the fifteenth century, being the equivalent of learning to walk before running. Such was the formal

hierarchy of artistic genres in the eighteenth century that landscape and still-life art were considered inferior to religious, history and subject painting, vastly limiting the capacity for an artist to earn a living. Portraiture was also thought to be an inferior art form, but at least it was a path to possibly forge a good reputation and thrive financially. For Vigée Le Brun, she did occasionally produce history paintings and landscapes, but she is principally known as a portraitist.

For a woman to become a professional artist then, it was essential to have familial support, and, in most instances, women would come from artistic families. Vigée Le Brun's father, Louis Vigée, was a moderately successful portrait painter who was admired by a vast network of fellow artists, however, he died when she was twelve, having little impact on her development as an artist, beyond recognising her prodigious talent, offering her encouragement and

access to materials and objects to draw. Her natural skills were enhanced by some limited casual training from artists who knew her father, including the Académicien Gabriel Briard and the great marine painter Joseph Vernet.

Perhaps most underestimated was Vigée Le Brun's capacity to learn from the many works of art she saw, including copying some Old Master paintings in her youth. She was a rapacious observer, and in her published memoirs, *Souvenirs* (1835 and 1837), she recalled her many visits to famed collections all over Europe. She noted her preference to tour these collections on her own, so her intense scrutiny was not disturbed by companions. France also boasted a long tradition of outstanding portrait painters whose influences can be seen in her work, as can that of some of her contemporaries. Traces of the work of artists, such as Hyacinthe Rigaud, Alexandre Roslin, Louis Tocqué, Jean Marc Nattier, Quentin de la Tour, and Leopold Boilly can be detected in her portraits. She cast her gaze widely to include the still-life artist Jean Baptiste Chardin and, above all, Jean-Baptiste Greuze and Hubert Robert whom along with Vernet she counted as a close friends and mentors.

A crucial step taken by Vigée Le Brun to become a professional painter was her admission in 1774 as a member of the Académie de San Luc at the age of only nineteen. Her father had held senior positions in that body, and his network of fellow artists and writers no doubt aided his talented daughter's application. While it lacked the prestige of the Académie Royale de Peinture et de Sculpture, which enabled its members access to royal patronage and crucial public exposure at the Paris Salon, it functioned as a guild, permitting her to work as a professional artist and show paintings at their exhibitions. While still only a teenager, she had already earned a reputation as a fine portrait painter and by her early twenties she became much sought after by the upper classes and nobility of France. She was earning a very good living as an artist, often seeing three sitters each working day, gaining many clients through her social connections.

It is evident from her numerous self-portraits that Vigée Le Brun was attractive, and by reputation very personable, intelligent and a witty companion. These were crucial assets to move in the circles of wealthy patrons of the arts in eighteenth-century France. She was welcome at an array of social gatherings, called *salons*, in Paris, where she was able to secure a host of willing clients. This is exemplified by the NGV's recent acquisition of *Portrait of Anne Charlotte of Lorraine, Mademoiselle de Brionne as Diana*, c. 1775, gifted to the NGV by Krystyna Campbell-Pretty AM and Family. Vigée Le Brun was then frequenting the *salons* of the sitter's mother, the Comtesse de Brionne, and



her grandmother, the Princesse de Rohan Rochefort. In 1775, Vigée Le Brun painted a small oval portrait of this sitter's distant cousin, Charles Louis Gaspard de Rohan, the Prince de Rohan Rochefort (1765–1843).

As an artist, Vigée Le Brun tapped into the spirit for her time. Her style has a Rococo flair and light touch, the taste for which was on the wane by the 1770s with the emergence of Neoclassicism, but it still had great appeal in some circles. However, she is not strictly a Rococo artist and did not imbue her work with extravagant decorative qualities or impose a level of frivolity that would have alienated contemporary critics and make her appear out of touch. She typically idealised and flattered her sitters, capturing something of their personality, without delving into a

critical or confronting psychological exploration. She often suspended her sitters at a point of whimsical or pleasing reflection as if they were enjoying a happy memory, but did not push that boundary to the point of mockery or ridicule. This is evident in rather wistful distant gaze of the sitter in the NGV's *A junior officer of the French Royal infantry*, c. 1773–75). This is also a very early work which already shows the qualities that made her so appealing to sitters. She introduced into portraiture an unprecedented degree of informality and her more inspired works have this relaxed quality. She could produce a more conservative portrait when her client desired one, and she often introduced classical elements reflecting contemporary taste, as she did by styling Mademoiselle de Brionne as the Roman goddess Diana.

Vigée Le Brun's reputation rapidly grew which eventually led to royal patronage in 1778. Despite not yet being a member of the Académie Royale, she became the favourite painter of the doomed Queen Marie Antoinette. Vigée Le Brun caused a scandal when she painted *Marie Antoinette in a chemise dress* (1783, Metropolitan Museum of Art, New York), with the Queen portrayed in fashionable casual attire while arranging a posy, both elements lacking the decorum typical of royal portraits, and critics rounded on the artist. Yet, the Queen responded very favourably to this informal approach and Vigée Le Brun imaged her around thirty times, including replicas. She also gained full membership to the Académie Royale (1783), despite being married to an art

dealer, which usually made one ineligible. She was thus one of only fifteen women to join the Académie Royale since 1648. Again, the support of the Queen, and the King, was crucial to this outcome. Among the three paintings she exhibited that year marking her debut at the Paris Salon, was the aforementioned portrait of Marie Antoinette, which she was forced to remove from the Salon once the scandal broke.

Vigée Le Brun was an unashamed royalist and part of the French Royal Court. But she was born in 1755 the year Rousseau published his influential *Discourse on the Origin and Basis of Inequality Among Men* and she was close to the aristocracy during the tumultuous years leading to the French Revolution. Being such a committed royalist, having exhibited numerous flattering portraits of the nobility and the royal family at the Paris Salon, she would have undoubtedly faced the guillotine had she remained in Paris after the Revolution in 1789. She fled France for Italy on 6 October that year, the day after the Palace of Versailles was stormed and the royal family were seized. Her name was added to the dreaded list of émigrés, with a warrant issued for her arrest if she ever re-entered in France. She spent the next twelve years working in Germany, Italy, Austria and Russia, where she spent a productive six years, garnering royal and imperial patronage wherever she went. Such was her international reputation that she was admitted to a number of Academies, the equivalents of the Académie Royale, in the cities she visited.

Vigée Le Brun survived revolutionary France returning there in 1802 after her name was removed from the list of émigrés, and she lived to see the restoration of the Bourbon monarchy. However, she literally lost most of her former French patrons to the Revolution and returned to a France she hardly recognised and liked, openly pining for a return to the days of the Ancien Régime. Finding post-revolutionary France challenging, she spent two years in England where she yet again received noble and royal patronage. However, she was not welcomed by many of her fellow painters there, and the English artist John Hoppner vehemently attacked her work

as 'mediocre' and complained bitterly that she commanded three times the fees for her portraits than did the late founding President of the Royal Academy, Sir Joshua Reynolds, who ironically was a great admirer of her work.

Vigée Le Brun continued to paint well into her old age. She was a prolific and hardworking artist and it is estimated that she made more than a thousand works of art, the vast majority being portraits. Aside from being a technically brilliant painter, she was unquestionably an inventive and highly original artist who shunned the staid formality that was then the standard in portraiture. Her finest works were, at the time, controversial and revolutionary.

LAURIE BENSON IS NGV CURATOR, INTERNATIONAL ART. UNCOVER MORE ABOUT ÉLISABETH VIGÉE LE BRUN AND OTHER WOMEN ARTISTS AND DESIGNERS FROM ACROSS HISTORY IN THE NGV'S LANDMARK INTERNATIONAL ONLINE SEMINAR SERIES THROUGHOUT 2022: *OBSERVATIONS: WOMEN IN ART AND DESIGN HISTORY 1500–1970*. BOOK ONLINE VIA NGV. MELBOURNE/OBSERVATIONS-WOMEN-IN-ART-AND-DESIGN-HISTORY

THE NGV WARMLY THANKS KRYSZYNA CAMPBELL-PRETTY AM AND FAMILY FOR THEIR SUPPORT.

p. 56
Élisabeth Louise Vigée Le Brun The artist at work 1830. National Gallery of Victoria, Melbourne. Bequest of Helen J. Gibson, widow of the late Robert Carl Sticht Jnr, 1994

p. 57
Élisabeth Louise Vigée Le Brun Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana c. 1775. National Gallery of Victoria, Melbourne. Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

p. 58
Élisabeth Louise Vigée Le Brun A junior officer of the French Royal infantry c. 1773–75. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

Reading list: Élisabeth-Louise Vigée Le Brun

Our suggestions for further reading on the subject of Vigée Le Brun.

Joseph Baillio, Katherine Baetjer, Paul Lang and various authors, *Vigée Le Brun*, exhibition catalogue, Metropolitan Museum of Art, 2016.

Geneviève Haroche-Bouzinac *Élisabeth Vigée Le Brun*, Gallimard, Editions, Paris, 2015

Gita May, *Élisabeth Vigée Le Brun: The Odyssey of an Artist in an Age of Revolution*, Yale University Press, 2005.

Élisabeth-Louise Vigée Le Brun *The Memoirs of Élisabeth Vigée Le Brun*, Translated by Siân Evans, London: Camden Press, 1989.

OBSERVATIONS: WOMEN IN ART & DESIGN HISTORY

Between the destruction caused by the Great Kantō earthquake of 1923 and the calamities of the Pacific War (1942–45), the Japanese cities of Tokyo and Osaka developed into some of the world's most vibrant and modern metropolises. Bustling streets filled with glamorous department stores, fashionable cafes, popular movie theatres, swinging dance halls and high-tech transportation catered to a new generation of confident and financially liberated youth who challenged conservative views and delighted in disrupting the establishment by making their own lifestyle choices. Coined by the media during the mid 1920s as *moga* and *mobo* – modern girls and modern boys – this new generation represented the arrival of modernity to Japan and in turn spurred the inspiration, iconography and dynamism behind a creative movement that energised Japanese imagination and innovation during the early twentieth century.¹

Taniguchi Fumie

An artist and modern woman, Taniguchi graduated from the private vocational school for women, Bunka Gakuen University's Fine Arts faculty in 1934 and became one of few women to study under the renowned painter Kawabata Ryūshi. Kawabata and his group of followers, known as the *Seiryūsha* (Blue Dragon Art Society), were recognised for challenging the conservative Japanese art establishment with their dynamic combination of traditional techniques and contemporary subject matter in an approach that had previously been unimaginable in the nihonga medium.²

Taniguchi soon stood out as one of Kawabata's leading students and just one year after joining the group was awarded the prestigious Y-shi Prize at the 1935 *Seiryūsha* autumn exhibition. Painted when the artist was 25, *Preparing to go out* (*Yosouu hitobito*), supported by Estate of Kevin and Eunice McDonald and NGV Foundation celebrates the self-assured, chic life of *moga* during the 1930s.



Featuring six life-size women across its six folds, the screen references historical *fūzoku byōbu* screens of the 17th century that depict women wearing the most fashionable clothing of the times and engaging in popular activities.

Likewise, Taniguchi presents the modern women of her time with the figure on the left wearing a boldly patterned contemporary *furiso* kimono (a long-sleeved kimono worn by unmarried women) and applying makeup from a western compact, while the woman on the far right changes from a kimono to a dress draped over the table behind her.³ The title of the work, *Preparing to go out*,

fascinatingly, not only illustrates women preparing to go out to a party or event but, more poignantly, alludes to the recent social transition that saw more young women leave the traditional life of family dependence or matrimonial restraint to celebrate their newly achieved liberated status.

As well as celebrating Japan's new self-determining young women, *Preparing to go out* displays Japan's embracing of globalism and the influence of foreign fashions on domestic life. Standing confidently in the centre of the screen is a woman adorned with modern wristwatch and ring, wearing a chic black lace

LAUNCHING INTO THE MODERN AGE

Recent works joining the NGV Collection highlight at once the world of Japanese women living during the 1920s and 1930s, and the important contribution of groundbreaking women artists working in Japan at the time.

BY WAYNE CROTHERS

Taniguchi Fumie *Preparing to go out* (*Yosouu hitobito*) 1935 National Gallery of Victoria, Melbourne. Purchased with funds from the Estate of Kevin and Eunice McDonald and NGV Foundation, 2019 © Estate of Taniguchi Fumie

evening gown that could easily be found in Paris or New York during the era. The woman in yellow dress is wearing traditional *zori* sandals but has a new pair of western heeled shoes waiting by the leg of the table. Seated beside her on a modernist cantilever chair, conceived in 1926-7 by the Dutch architect and designer Mart Stam, a woman having her hair waved to the latest style with a Marcel Grateau curling iron is wearing a Chinese *qipao* (or *cheongsam*). The steamer ships plying between Japanese and Chinese ports brought with them the influence of Shanghai, so that Chinese fashions and modern lifestyle came to be an accepted part of Japan's new cosmopolitanism.

Preparing to go out not only encapsulates the era's great transition in fashion and the status of women but can be seen as Taniguchi's most significant work. In the year following its creation she left the tutelage of Kawabata and embarked on a career as an independent painter. Despite the many challenges facing a female artist in a male-dominated field and the increasing authoritarian pressure on artists to produce less international and more nationally themed subjects during the late 1930s, Taniguchi's work received critical acclaim with her holding solo exhibitions at Kinokuniya Gallery in 1939 and Shiseido Gallery in 1940, both considered major patrons of the arts and leading galleries in the fashionable Ginza district.

As the Allied bombing of Tokyo increased during late 1944, Taniguchi moved to the rural area of Hiro in Hiroshima prefecture where, over the next ten years, she continued to paint under increasingly difficult circumstances. She was divorced from her first husband and lost custody of her two young children during the early 1950s. She married a Japanese American man and moved to Salt Lake City in the United

States in 1955, only for her second marriage to end two years later. Spending the remainder of her life in Los Angeles, she found happiness with a third partner, Kenji Nukaya an American-born gardener of Japanese descent. Many of Taniguchi's early works were lost during the war and to date it is believed, but not yet verified,



that she created no new paintings after her departure from Japan in 1955. Throughout her years in Los Angeles she supported herself as a waitress, seamstress and housekeeper. Living her final years in a retirement home for Japanese Americans, Taniguchi died at the age of 91 in 2001.⁴

Mikoshiba Hatsuko

Appearing in sporting events, lifestyle magazines and popular films as a quintessential modern girl *moga* of the 1920s and 1930s, Mikoshiba Hatsuko

features on the modernist poster *To the sea*, 1931. Designed by an employee of the Ministry of Railways and amateur graphic designer Shibano Kiyosaku, the work was deemed unsuitable for the Ministry's image. Subsequently, the private Keisei Electric Railway Company purchased the design to advertise their railway line, and

to promote the seaside swimming and recreation water park Yatsu Yuen as a fashionable day trip for Tokyo's new generation of young pleasure seekers.

During the 1920s and 1930s, sport represented a healthy and important activity of a modern and progressive nation. Sports that had been unknown in traditional Japan, such as athletics, swimming, golf, rugby, skiing, baseball and tennis, captured the public's imagination and became closely associated with a modern, fashionable lifestyle for both women and men. The 1928 Amsterdam Olympics and 1932 Los Angeles Olympics heralded the nation's first great success in winning medals with swimming athletes leading the way. Not an Olympic athlete but a successful and competitive swimmer, diver, running athlete, as well as magazine model and actress, Mikoshiba Hatsuko played leading roles in the films *Kanojo to umi* (*Woman and the Sea*, 1928), as

well as *Kokoro no yari naoshi* (*Mended Heart*, 1928), and was the embodiment of a young independent successful woman living her life to its fullest. Her progressive spirit confronted female stereotypes and her divorce from her husband in pursuit of personal independence challenged traditional social hierarchy. In this dynamic image we see Mikoshiba at the peak of her social notoriety poised at the end of a diving board, toes firmly gripping its edge, ready to launch herself, and all women of the modern age, into the future.

The poster features a subtle woodgrain in the blue background and the delicate texture in its flat tones is unique in that it

was produced using traditional wood-block printing, a laborious process for an image of this scale, rather than contemporary lithography printing available at the time.

Negishi Ayako

Born just three years after Taniguchi, Negishi graduated from the Women's Academy of Fine Arts in 1932, a private art school established in 1900 and currently named Joshibi University of Art and Design.⁵ Like Bunka Gakuen University's Fine Arts Faculty, from which Taniguchi had graduated, the Women's Academy of Fine Arts was established with the goal of providing women with an art education when the number of female painters was still scarce. In the year following her graduation Negishi established herself as an accomplished *bijin-ga* artist with her work *Embroidery* (*Shishū*) receiving an honourable mention at the Nihonga-kai (Nihonga Society exhibition held annually since the Meiji period), where she continued to show her work almost every year through to 1944.⁶ Her most significant achievement was to receive an award for *Waiting for makeup* (*Keshō o matsu*) at the prestigious Bunten Ministry of Education Arts exhibition in 1938, a national exhibition later succeeded by the Teiten (Imperial Exhibition) and, after World War II, by the Nitten (Japan Exhibition).⁷

Supported by Jennifer and Brian Tymms, *Waiting for makeup*, illustrates Japan's newly developing ideals of beauty and femininity during the modernist period. During this time many Japanese women gained access to employment and education, and with it greater financial independence that allowed them to choose how they presented their physical appearance. Through marketing campaigns and new approaches to product branding and promotion, companies like

Shiseidō and Club Cosmetics played a key role in the development of the *moga* archetype – its target consumer. The work displays two figures, perhaps two sisters, with the latest style of shoulder length waving hair and fashionably dressed in Western clothes. Introduced to Japan during the Meiji period (1868-1912) Western-style clothing was primarily worn by upper-class Japanese until it



became more widely accessible to the middle-classes during the 1920s and 30s. The woman in a green dress fixes flower ornaments in her hair while the other in a patterned red blouse is casually seated on the floor with a beaded hand bag, known in the west as flapper bags for their association with the young fashionable women and beaded dresses of the jazz age, placed casually beside her. The close attention given to the women's rouged cheeks, makeup, manicured nails and finger gestures displays an attention to femininity that is generally overlooked by male artists working in the *bijin-ga* genre.

Painted with traditional Japanese *nihonga* techniques on a stretched paper covered panel the background features an uncontrolled patination technique – known

as 'puddling' – favoured by Edo period Rinpa school artists, where a large amount of water is applied with ground pigments to leave a water stain effect after drying. When *Waiting for makeup* was awarded at the Bunten exhibition in 1938, the finely painted lines and chiselled facial features of Negishi's women reminded one critic of the painting style of the famed Japanese artist working in Paris at the time, Fujita

Tsuguharu⁸. In 1948 Negishi Ayako tragically died at the age of 35 of an illness and due to her short career, few details of her life are known.

By the late 1930s Japan's social liberalism was rapidly being superseded by military ambition and nationalism that led to conservative government ideologies and campaigns of social austerity. Just as modernism had been born out of the tragedy of the 1923 Great Kantō earthquake, a mere two decades later, it lurched towards a calamitous end with the Allied bombing of Japan's major cities from the autumn of 1944 to the summer of 1945. The vibrant creations, artistic optimism and ultimately untimely end to the careers of Mikoshiba Hatsuko, Taniguchi Fumie and Negishi Ayako are emblematic of this brief period of Japanese modernism, its tragic end and fall to obscurity.

WAYNE CROTHERS IS NGV SENIOR CURATOR, ASIAN ART. NAMES ARE NOTED IN THE JAPANESE ORDER OF FAMILY NAME FIRST FOLLOWED BY THE GIVEN NAME. UNCOVER MORE ABOUT THE CONTRIBUTIONS OF WOMEN ARTISTS IN JAPAN DURING THE MODERNIST PERIOD AND OTHER WOMEN ARTISTS AND DESIGNERS FROM ACROSS HISTORY IN THE NGV'S LANDMARK INTERNATIONAL ONLINE SEMINAR SERIES THROUGHOUT 2022: OBSERVATIONS: WOMEN IN ART AND DESIGN HISTORY 1500-1970. BOOK ONLINE VIA NGV.MELBOURNE/OBSERVATIONS-WOMEN-IN-ART-AND-DESIGN-HISTORY.

p. 62

Shibano Kiyosaku *To the sea* (*Umi-e* 海へ) 1930, National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2018 ©Estate of Shibano Kiyosaku

p. 63

Negishi Ayako *Waiting for makeup* (*Keshō o matsu*化粧 老待) 1938, National Gallery of Victoria, Melbourne. Purchased with funds donated by Jennifer and Brian Tymms, 2018 © Estate of Negishi Ayako

OBSERVATIONS: WOMEN IN ART & DESIGN HISTORY



CREATING HISTORY

MARTHA PETTWAY

Housetop variation, c.1930s by Martha Pettway is a powerfully symbolic and dynamic work that represents the first acquisition of a quilt from the Alabaman community of Gee's Bend by a public collection in Australia. Danielle Whitfield, NGV Curator, Fashion and Textiles, interviews Paris-based curator and cultural programmer Raina Lampkins-Fielder, an expert on Pettway's work and the tradition of quilting in America's Deep South. The NGV warmly thanks those who gave leadership gifts to this acquisition including Rosemary Merralls, Krystyna Campbell-Pretty AM and Family, Chris and Dawn Fleischner, and Donors to the Gee's Bend Quilt Appeal.

Danielle Whitfield (DW): Raina, can you provide us with some background into Gee's Bend and the Souls Grown Deep Foundation?

Raina Lampkins-Fielder (RLF): The Souls Grown Deep (SGD) Foundation was founded in 2010 but traces its roots back to the mid-1980s when the artworks of relatively ignored African-American artists of the Deep South (in the United States) really came to light, due to the efforts made by collector and writer Bill Arnett. His collection, of over 1300 museum quality artworks, including a significant number of quilts, was bequeathed to a charitable art foundation, and with that the SDG Foundation was born, with our name taken from the last line of a Langston Hughes poem.

All of our artists lived and worked in the Deep South and roughly, geographically, that stretches from Florida to the Texas panhandle, with the majority of them in the traditional, so-called Black Belt [region] of Alabama and Mississippi. Their work is often informed by that sense of place.

Representing an inland island, Gee's Bend is surrounded on three sides by the Alabama River and really has maintained a certain sort of isolation that has contributed to the consistency of the quilt traditions being passed on there. The 700 or so inhabitants of this small, rural, Black community are mostly descendants of enslaved Africans who worked the Pettway cotton plantation. After emancipation, many stayed on as sharecroppers and tenant farmers, using the Pettway name.

Quiltmakers have been producing work at Gee's Bend, as far back the mid-nineteenth century, with our oldest examples dating from the 1920s. Although it wasn't until 1937, after photographer Arthur Rothstein captured and published survey photos of quilts being hung outside and aired in Boykin, Alabama, that a national audience was exposed to this novel approach to quilt-making and the unique, isolated community that founded this tradition.

Today, these rich contemporary African American visual art traditions from the South offer powerful insights and fresh perspectives into some of the most compelling political and societal issues of our time. They are expressed in the work not only through subject, theme or content, but also through the materials used themselves. It really tells us quite a bit about the time that these artists were living in.

The quilts themselves are really astounding creations that are enlivened by a visual imagination that extends the expressive boundaries of the quilt genre, and which constitute a crucial moment – a movement in the history of American art.

DW: Martha Pettway was a prominent quiltmaker in the Gee's Bend community in the early twentieth century. What can you tell us about her?

RLF: Martha Pettway was born in 1911 in the most rural area of Gee's Bend called White's Quarters. Like most of the quilt artists [Pettway] started to quilt as a child, learning from mothers, grandmothers and aunts, cousins and neighbours, ... [and in

this way] knowledge was passed down to her ... from previous generations of quilters in the community. This consistent transference of knowledge can be seen as an alternative academy that has nourished over a century of talented quiltmakers, with porches and kitchens acting in place of traditional studios and formal lecture halls.

Pettway's most prolific and important period of quilting coincided with her child-bearing years, the late 1920s to the very early 1940s. *Housetop variation*, c.1930s is an example from that period, after she became serious about her quilting.

Unlike most other quiltmakers in the area at that time, Pettway carefully protected and preserved her favourite quilts and, at that, only a dozen or so of her earliest quilts, of which this *Housetop variation* is one. She was one of the most technically polished quiltmakers of that era and, I think, [applied] an artist's mind ... [to a] seemingly utilitarian object.

DW: There are countless different quilting traditions associated with particular places and communities. The NGV Collection holds Victorian tumbling blocks, crazy patchworks, log-cabin quilts and Amish designs. Gee's Bend is known for its unique quilt lexicon. Can you share a little about the patterns used there?

RLF: One of the things that really distinguishes Gee's Bend is that while, yes, there are quilt patterns that are familiar and communities that are continuing traditions, it is unusual to find a place that

has so consistently made such visually impactful and idiosyncratic quilts of such high quality, from family to family, from a really small pocket of earth on this planet.

The fundamental geometries of Gee's Bend quilts really shine in works made with single repeating patches – triangles, squares, diamonds and hexagons – and these forms offer metaphors for existence in the Bend, where art really discovered ways to sprout from the ordinariness of everyday life.

Most Gee's Bend quilts can be called improvisational or 'my way' quilts and this is a term that many people in the Bend use. The quilters start with basic forms and then head off their own way allowing the material to direct their hand with unexpected patterns, unusual colours and surprising rhythms; there could be a quilt that feels like a very specific poem and then another one that feels more musical in nature – it is allowed to surprise us in this way, even within what might be considered a rigid form.

Like many artists in the Bend, Pettway's preferred pattern was the housetop. It could be repeated in numerous variations because its simplicity allowed for endless compositional flexibilities. People in the Bend refer to any quilt dominated by concentric squares as a housetop. Conceived broadly, the housetop is more of an approach towards form and construction rather than a strict pattern. One is not bound by any categories in the Bend and an artist can blend several patterns....so that the designs then are filled with action and vibrancy.

For the housetop, it begins with a medallion of solid cloth, or one of an endless number of pieced motifs, as we see in this quilt, to anchor the quilt. After that, housetops all share the technique of joining rectangular strips of cloth so that the end of a strip's long side connects to one short side of a neighbouring strip, and then eventually it forms a kind of frame around the central patch. Increasingly larger frames or borders are added until a block is declared complete.

DW: Quilts like these were originally made out of necessity. This example uses an assortment of printed cottons, rice and fertiliser bags. What insights can you share about its fabrication and its material language?



p. 64
Martha Pettway. Photo: courtesy Rev. Curtis Pettway

RLF: One of the things that is very specific to Gee's Bend, and to this work, is really finding the poetic in unusual raw materials; the cast-off bits. The sort of flotsam and jetsam of daily life that we all see, but then we don't really see. These artists really offer a rebuke to our lack of imagination.

The tradition in general of the patchwork quilt arose in times and places where the shortages of cloth called for the inventive salvaging of fabric scraps and remnants. In Gee's Bend this recycling practice was absolutely out of necessity as it has historically been an area that hasn't had a lot of means. Alabama is not a wealthy state and Wilcox County, the seat in which Gee's Bend sits, is one of the poorest counties.

Until the middle of the twentieth century, the majority of quilts were made from worn out work clothes, faded denim pockets, dress bottoms, aprons, if they were stained or torn, as well as those objects like flour sacks, sugar sacks, fertiliser bags and rice bags. All of these fabrics represented one's domestic life, such as cooking or farming labour. Beyond their use as a textile, they also provide a tangible record of lives lived, so there's something profoundly autobiographical about them; that the ancestors are still there to keep you warm. There are moments when someone can identify a dress that they wore when they were six years of age going to school from say, a little fragment of that pink that is recognisable. [Quiltmaking is] always tying fabric and community back together and displaying it in a very different way.

Ultimately it speaks very much to the fact that African Americans have had to make do so often with what we have, having been historically denied so much – and so inventiveness and ingenuity, say like spicing the worst cut of beef with the best spices, is part of that African American sensibility, and we see it manifested in the quilts.

The original reason for the existence of a quilt is that it is to be used by someone. At the outset, family or community or someone else is being considered. Quilts can be made to celebrate a birth or a marriage with fragments from the past integrated into a new future for a couple, or the new life of a child. For Martha Pettway, like for most women in the Bend, quiltmaking was a family, and by extension a community, or at least a

communal affair, all the way through to children helping by threading needles, gathering materials or sewing patches. In that way the artistic traditions were continued and passed on to future generations in a way that was entirely embedded in everyday function of the community.

DW: What is the place of quiltmaking in the community now, as opposed to when Martha Pettway was creating her quilts?

RLF: The quilt making tradition is alive and well in Gee's Bend; that has never stopped. The Foundation's collection of quilts goes from late 1920s through to 2012, and there are still quilts being made in that particular, slightly difficult-to-define Gee's Bend style. It's still part of the culture in every way. Ultimately the work coming from this small community in Alabama has expanded and enriched deepened our collective knowledge of American artistic practice, we've discovered for ourselves works that were already there and having some kind of resonance.

DW: What do you hope is the outcome of locating these quilts in different museums around the globe?

RLF: It's about sharing the love on a worldwide scale, rather than requiring the world to come to us. We would rather have the work find new homes and audiences around the world, because it is too crucial to the history of art to keep it all to ourselves. It is as if it's a little collaboration between the Foundation and museums internationally to ensure the presentation and preservation of this work for generations to come.

DANIELLE WHITFIELD IS NGV CURATOR, FASHION AND TEXTILES. RAINER LAMPKINS-FIELDER IS CURATOR FOR THE SOULS GROWN DEEP FOUNDATION, THE ATLANTA-BASED NON-PROFIT THAT DOCUMENTS, PRESERVES AND SHOWCASES ART BY AFRICAN-AMERICAN ARTISTS OF THE AMERICAN SOUTH. THE FOUNDATION MANAGES THE SOULS GROWN DEEP COLLECTION (SGD), WHICH REPRESENTS MORE THAN 160 ARTISTS, INCLUDING MARTHA PETTWAY. THE NGV WARMLY THANKS THOSE WHO CONTRIBUTED LEADERSHIP GIFTS INCLUDING ROSEMARY MERRALLS, KRISTYNA CAMPBELL-PRETTY AM AND FAMILY, CHRIS AND DAWN FLEISCHNER, AND DONORS TO THE GEE'S BEND QUILT APPEAL.

pp. 66–67
Martha Pettway Housetop variation 1930s
(detail) Proposed acquisition



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

DI BRESCIANI



163 Ocean Beach Road, Sorrento,
Victoria
Open 7 Days 10am - 5pm
gallery@djprojects.net
www.andgalleryaustralia.net
0417 324 795

Make your plans to visit Sorrento

Bruce Armstrong
Stephen Pleban
Mark Cuthbertson
Julie Collins & Derek John
Richard Horvath
Akiko Nagi & Taka Sugawara

17 March - 11 April
14 April - 9 May
12 May - 6 June
9 June - 4 July
7 July - 1 August
4 August - 29 August



Image: Josh Muir, WAA - After the Fire

& Gallery@Fed SQ presenting the final works created by

Josh Muir

For Jamari & Jyla

7 May - 22 May 2022



“The term ‘cultural immersion’ accurately captures the essence of this tour. Mario’s passion for art and the Piedmont region resulted in a comprehensive itinerary with an attention to detail. Mario’s desire to share his love of this area of Italy, coupled with the company of some wonderful local residents, made this a truly exceptional tour.”

Joanne McIntyre (September/October 2019 tour)

Mario’s Cultural Tour to Italy

Join Mario Del Grosso for an exclusive cultural immersion tour in Northern Italia.

Experienced international guide, Mario has designed this itinerary specifically using his personal contacts to enable a level of access that few other tour groups would enjoy.

May/June 2022 – bookings NOW open
Book early for the September/October 2022 tour now to avoid missing out
14 days // Rivoli/Turin/Piedmont, Northern Italia

- Price includes //**
- + Return economy flights
 - + Accommodation for the duration of the trip, breakfast included
 - + Passes to museums including Castello di Rivoli, Museo Egizio and Sacra di San Michele
 - + Art, architecture, museums, cooking class and wine tours
 - + Taxes, insurance and private transfers

Further information //
email mario@mpdghairstudio.com.au
or call 0410 308 820 for more information, the full itinerary or to book your place.
Places are limited as the group size will not exceed ten people.

TRANSCRIPT

Here comes the new woman!

Women photographers in the twentieth century

NGV Magazine presents the first of three edited transcripts of the recent online series, *Here comes the new woman! Women photographers in the twentieth century*. The series title references both Werner Graff's milestone 1929 publication *Here comes the new photographer!* and the emergence in the 1920s of the idea of the 'modern woman'. We begin the series with a close look at modern European photographers, including Germaine Krull, Lotte Jacobi Florence Henri, Lee Miller and Dora Maar. The NGV warmly thanks the Bowness Family Fund for Photography and Krystyna Campbell-Pretty AM and Family for their support in acquiring the works mentioned in this text.

BY SUSAN VAN WYK

p. 73
(right) **Dora Maar** *Untitled (Study of Beauty)* 1936. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2021

p. 74
Florence Henri *Nude composition* c. 1930 (*Nu composition*) National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021 © Martini & Ronchetti, courtesy Archives Florence Henri

The 1920s were a revolutionary decade in many ways, not just politically. For some women, most remarkably in Europe but also notably in North America, Australia and Japan, as well as other countries, it was a moment when it was possible to transgress the boundaries and roles historically deemed suitable for women. At this critical moment women were able to redefine their identity through how they socialised, what they wore, and what kinds of work they undertook. The term 'New Woman' was coined at this time to describe the modern woman.

Despite the emancipation experienced in the early twentieth century, women's working lives and careers were often cut short by marriage and family responsibilities. New employment opportunities for women that became available during the First World War were maintained in some, but certainly not all professions. Notably, the field of photography continued to offer women the prospect for financial independence and creative expression, and some of the most significant photographers of the interwar period were women. However, women photographers working in Europe in the interwar period lived through volatile times and the renewed outbreak of global conflict too often saw the destruction of their studios and the loss of their work.

Starting here with interwar Europe, I'd like to share insights into the radical impact of the New Objectivity and the New Vision on photography at the time. Although longstanding approaches to picture making continued in the 1920s, avant-garde photographers took a radical approach to their image making – using techniques such as unexpected vantage points, radical cropping of images and sharp focus. With these methods they disrupted traditional ways of seeing and brought a new dynamism to photography – one that was much more aligned to the machine age – and it revolutionised the

use of the medium. I would like to share some of the stories and recent acquisitions of work by modern women photographers recently joining the NGV Collection.

Germaine Krull

Germaine Krull's life in the early twentieth century encapsulates the tumultuous energy, and revolutionary character of the era. Born in 1897, Krull studied photography in Munich and in 1921, having been banished from that city for her involvement in left-wing politics, she relocated to Moscow. But by 1922 she had been imprisoned and later expelled from Russia for expressing anti-Leninist views. Following her departure from Moscow, Krull returned to Berlin where she founded a successful studio.

Having established her Berlin studio, she resumed photography with a renewed vigour. In Berlin, Krull embraced the life and style of the *Neue Frau* or New Woman: she wore her hair bobbed and her skirts short, she was independent and adventurous, openly had sexual relationships with both women and men, and continued to push at the boundaries of what was deemed suitable behaviour for a woman. Among the photographs that she created were nude studies of women, including two portfolios of erotic photographs titled *Akte (Nudes)*, c.1923, and *Les Amies (Girlfriends)*, 1924, and a series of nude photographs of dancers. The nudes of dancers, notably those showing performers dancing outdoors, were published in the German periodical *Licht Luft Leben (Light Air Life)*, whereas the more erotically charged images were produced as photographs in handmade portfolios for private collectors.

Around 1925 Krull was introduced to the contemporary dancer Daretha Albu by a mutual friend and Krull later photographed Albu in her Berlin studio. Her



study of Albu sits apart from both the earlier series of female nudes, appearing to be a more personal, intimate photograph. A few years later, reflecting on her understanding of the capacities of photography, Krull wrote, 'With just one click, the lens captures the exterior world at the same time as it captures the photographer's inner world'. Albus's body is undeniably beautiful and perfectly captured by Krull's camera, but her tousled hair, softly closed eyes and playful feather boa suggests an eroticism and sensuality that perhaps speaks to Krull's inner world.

Following this creatively successful period in Berlin, Krull moved to Paris in 1926. Here, she became part of the artistic and intellectual circles that included Sonia and Robert Delaunay, Jean Cocteau, Man Ray, André Malraux and Colette, all of whom posed for photographic portraits by Krull. In 1929 she published *Metal*, a book of avant-garde photographs of modernist iron buildings and other structures; today, this is widely regarded as one of the most significant photo books of the early twentieth century. Germaine Krull's photographs were included in the seminal 1929 exhibition *Film und Foto*, the first international exhibition of modernist photography, thus securing her reputation in avant-garde circles. A position affirmed by Man Ray when he remarked 'Germaine, you and I are the greatest photographers of our time – I in the old sense, you in the modern one'. Despite this, Krull's work did not receive the recognition of her male peers.

Lotte Jacobi

A precocious talent, Lotte Jacobi took her first photograph with a pinhole camera in 1908 at the age of twelve. As a young woman she studied literature and art history at the Academy of Posen later attending the Bavarian State Academy of Photography and the University of Munich. Jacobi continued the family tradition of an active engagement with photography established by her great-grandfather (who had studied with French artist and pioneering photographer Louis Daguerre) and carried on by her grandfather and father who operated successful photography studios. From 1927 Jacobi managed her father's photography studio in Berlin and established her own reputation as an

outstanding portrait photographer, popular with the avant-garde artists of the city. The work in the NGV Collection is a portrait of the Russian dancer Niuta Norskaya, and it is one of Jacobi's most celebrated photographs. In this striking modernist portrait Jacobi frames Norskaya's pale oval shaped face with the brim of her black hat to create a striking study of modern beauty.

Lotte Jacobi left Germany in 1933, shortly after Adolf Hitler came to power. At that time she was forced to leave behind her photographic prints, many of which were later destroyed by the Nazis, but she was able to take her archive of negatives with her. Consequently, vintage prints of her European work are extremely rare and the majority of collections that hold her work, including the NGV, do so with later prints made by Jacobi when she re-established her studio in New York.



Florence Henri

In the summer of 1927 Florence Henri arrived at the Bauhaus in Dessau, Germany. The Bauhaus was a hugely influential avant-garde school of art and design that was founded and flourished in interwar Germany. The school has been described as, 'As a community dedicated to rebuilding and reforming life through art and design', consequently the Bauhaus attracted people who were interested in a place that could, among other things, foster a questioning of traditional models of identity'. Henri was already an accomplished artist, but at the Bauhaus she was introduced to photography and subsequently studied with artist and photographer Lucia Moholy. The short period Henri spent at the Bauhaus was life-changing: she began to make photographs, her work

was also included in the influential exhibitions *Film und Foto* in 1929, and *Das Lichtbild* in 1931, and she met Margarete Schall who became her partner for many years.

In 1929 Henri and Schall left Germany and established a photography studio in Paris. In 1930, shortly after establishing the studio, Henri photographed, *Figure composition, reclining woman with shell*, 1930, gifted to the NGV by Krystyna Campbell-Pretty AM and Family. It is a beautiful example of the way in which Henri combined the elements of modern photography with her exploration of identity and sexuality. In this photograph Henri uses an elevated vantage point, raking side lighting and diagonally crops the figure to upend perspective and disrupt traditional visual order. The presentation of the woman is unashamedly erotic, her naked form is presented for the pleasure of the viewer, but she does not conform to conventional modes of nude photography – most often created for male consumption. This woman's gaze excludes the viewer, she reclines on a coarse cloth backdrop, crumpled to suggest a beach, and her gaze is directed to a perfect conch shell. With the conch shell symbolising female fertility, it is an eloquently beautiful indicator of the artist's object of desire.

Lee Miller

Born in 1907, American Lee Miller, led a remarkable life. She was a photographer, muse and model, and a path-breaking war correspondent. She travelled the world and was one of those individuals who seemed to have an uncanny knack for being in the right place at the right time. Miller moved to Paris in 1929 when it was the centre of avant-garde art in Europe. Once there, she met with the artist Man Ray and soon became his photographic assistant, one of his favourite models, and ultimately his lover.

But Lee Miller did not just exist as an adjunct to her more celebrated partner. She developed her own photographic practice at this time, producing fashion photographs that were influenced by the avant-garde and Surrealist aesthetics in which she was immersed, and elegant photographic portraits. Her striking photograph of Turkish socialite Nimet Eloui Bey captures a glamorous, idealised version of the New Woman. Eloui Bey was a celebrated model whose image appeared in American *Vogue*

in 1929, and in Miller's photograph her eyes and lips are accentuated with the graphic make-up fashionable at the time, while her forthright gaze is accentuated by Miller's tight framing of the photograph. There is an intensity in this portrait that perhaps reveals something of the subject's experience during the sitting. At the time this photograph was taken, Nimet Eloui Bey was the wife of Aziz Eloui Bey, a wealthy Egyptian businessman. Shortly after this photograph was made, Lee and Aziz started an affair. Consequently, Miller's relationship with Man Ray came to an end, and tragically Nimet took her own life.

Lee Miller and Aziz Eloui Bey were married in 1934. Following their wedding, Miller lived and photographed in Cairo and the surrounding regions. However, the relationship was short-lived and in the ensuing years she continued to work as a freelance photographer for *Vogue*, Miller also took on assignments as a photojournalist and war correspondent. After teaming with the *Time Life* photographer David Scherman, she documented frontline experiences of warfare, and life in the postwar cities throughout Europe. She brought her unique vision, surrealist sensibilities and modernist style to her commercial and creative photographic work.

Dora Maar

Also born in 1907, French artist Dora Maar spent her childhood in Buenos Aires, returning to Paris in 1920. Maar studied applied arts and painting, and after completing her formal studies, decided to pursue a career in photography. She established her first commercial photographic studio around 1930 and quickly forged a reputation as a portrait and fashion photographer. One of the distinctive aspects of photography at this time was the overlap between commerce and art. Photographers were often professionals who did not consider that there was a division between the demands of commerce and those of private art practice. For Dora Maar the mainstay of her commercial photographic work was for fashion magazines. She developed an elegant style that drew on her knowledge of avant-garde photography, and the ideas underpinning Surrealism, when

photographing women wearing the latest fashions of the period. This photograph, an advertising commission for the haircare brand Dolfar, exploits the 'perfect' beauty of the model to create an image in which the woman appears like a classical statue come to life.

In 1933 Maar met André Breton – one of the creative forces behind Surrealism. Maar was a flamboyant and unconventional character and as such she was a distinctive presence in the Surrealist circle. Maar signed Breton's 'Call to Battle', inviting artists and intellectuals to mobilise and fight fascism, and she contributed to Surrealist publications and exhibitions. She created many photographs of the Surrealist artists in Paris, but it is her portraits of the women in this group that are particularly arresting. This is certainly the case with Maar's portrait of painter and writer Leonor Fini. In this artfully staged photograph, Maar shows Fini lying on the floor with a choreographed 'mess' of items strewn around her, including what looks to be a feather boa, and a high-heeled shoe. The photograph seems to reference the erotic atmosphere of Fini's own artistic practice and creates a mysterious narrative that is in tune with the Surrealist movement.

The dynamic period between the two world wars enabled photography to become a multifaceted and fluid medium. Photographers, and in particular a number of leading female practitioners, readily shifted between genres and made little distinction between commercial and creative practice, resulting in a rich and exciting diversity of photographic imagery.

SUSAN VAN WYK IS NGV SENIOR CURATOR, PHOTOGRAPHY. UNCOVER MORE ABOUT THE CONTRIBUTIONS OF THE WOMEN PHOTOGRAPHERS DISCUSSED HERE AND OTHER WOMEN ARTISTS AND DESIGNERS FROM ACROSS HISTORY IN THE NGV'S LANDMARK INTERNATIONAL ONLINE SEMINAR SERIES THROUGHOUT 2022: *OBSERVATIONS: WOMEN IN ART AND DESIGN HISTORY 1500–1970*. BOOK ONLINE VIA [NGV.MELBOURNE/OBSERVATIONS-WOMEN-IN-ART-AND-DESIGN-HISTORY/](https://www.ngv.com.au/NGV.MELBOURNE/OBSERVATIONS-WOMEN-IN-ART-AND-DESIGN-HISTORY/)



SCAN TO WATCH THE RECENT VIRTUAL PROGRAM PRESENTED BY SUSAN AS PART OF THE NGV ONLINE SERIES, *HERE COMES THE NEW WOMAN! WOMEN PHOTOGRAPHERS IN THE TWENTIETH CENTURY*.

TRANSCRIPT

‘Things speak of the place they came from’

Sharing insights into his mother – the late artist Rosalie Gascoigne – to mark the NGV exhibition *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey, Martin Gascoigne* recalls the artist’s predilection for humbly beautiful objects, her rigorous collecting decisions and the importance of feelings and place in her art.

BY MARTIN GASCOIGNE



Material matters in Rosalie’s art. Rosalie liked ordinary things, humble things. A recurring theme is the beauty of the commonplace object. Wood was special: unlike tin or aluminium ‘it’s nice to touch and it’s a real living thing’. She hated plastic.

Rosalie also hated the word ‘junk’ applied to her materials: it meant people had too easily dismissed the object and hadn’t seen its beauty, such as the ‘the Piero della Francesca’ blues and pinks in the discarded beer cans she collected, or the elegance of corrugated iron, reminiscent of the Corinthian pillars of ancient Greece. ‘Elegance’ and ‘classical’ are words she often used when talking about her materials.

She was very deliberate in her selections: she would focus on collecting just one type of shell which had to be in perfect condition – no chips. Husband Ben would recall accompanying her on foraging expeditions, ‘turning over hundreds of sheets of corrugated iron to assess. She looked at every individual sheet’. Only heavyweight galvanised iron with good colour would do. And so it was for all her materials.

She would talk about how ‘things speak of the place they came from’. Everything she gathered had ‘something ... of the language of the country where I live’. ‘They’ve had the sun, they’ve had the rain, it’s real stuff, it’s not like stuff you buy from a hardware shop, I find that very inert.’ She would cite Robert Rauschenberg, ‘who never used new stuff’, and would recall his remark about things having been somewhere and done something and are something. ‘They’ve got life in them, you see.’

Rosalie’s art was an art of feeling – not stories – feelings in the Wordsworthian sense of emotion recollected in tranquility. The feelings might relate to loneliness and her early years on Mount Stromlo (Pink window, 1975); her sense of freedom and infinite open space while out in the country (Piece to walk around, 1981), or memories of the landscape around Lake George (Suddenly the lake, 1995; Feathered fence 1979). And if her work stirred other feelings in her viewers, that was okay too.

Feelings about place are present in much of Rosalie’s art. One of the connecting threads in this beautiful exhibition is the importance of place for both Lorraine and Rosalie. For Rosalie that place was the country around Canberra. As an immigrant from New Zealand in 1943, she struggled with her new environment for many years, ‘wondering’, as she put it, ‘where to put my emotions’. Her country foraging trips helped her work that out. ‘After I left Venice (in 1982), I thought “who needs that?” Everything man-made and so decorated. Look at what we have: space, skies. You can never have too much of nothing.’

All aspects of the country found their way into Rosalie’s art: the landforms, the vegetation, the play of light at different times of day, the seasons and weather, the skies and clouds, human activities, the birds and farm stock and even the very air that filled the spaces in between. As she put it, ‘my art is the outside come indoors’.

This exhibition owes a great deal to its two inspired curators, Beckett Rozentals and Myles Russell-Cook, and I congratulate them on a splendid result.

MARTIN GASCOIGNE IS ROSALIE GASCOIGNE’S SON AND SHARES HER INTEREST IN ART. HE STUDIED HISTORY AT THE AUSTRALIAN NATIONAL UNIVERSITY AND HAS WORKED IN THE DEPARTMENT OF DEFENCE ON INTELLIGENCE MATTERS AND RELATIONS WITH THE UNITED STATES AND SOUTH-EAST ASIA. THE NGV GRATEFULLY ACKNOWLEDGES THE SUPPORT OF MARTIN GASCOIGNE AND OTHER MEMBERS OF ROSALIE GASCOIGNE’S FAMILY IN REALISING THE EXHIBITION *FOUND AND GATHERED: ROSALIE GASCOIGNE | LORRAINE CONNELLY-NORTHEY*. READ THE CURATORS’ ESSAY ON *FOUND AND GATHERED: ROSALIE GASCOIGNE | LORRAINE CONNELLY-NORTHEY* AND EXPLORE THE EXHIBITION VIRTUALLY AT NGV. MELBOURNE/EXHIBITION/FOUND-AND-GATHERED/

p. 76

Greg Weight *Rosalie Gascoigne* 1993 (detail). National Portrait Gallery, Australia. Gift of Patrick Corrigan AM 2004. Donated through the Australian Government’s Cultural Gifts Program © Gregory Weight/ Copyright Agency, 2021

p. 77

Installation view of *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey* from 6 November 2021 – 20 February 2022 at The Ian Potter Centre: NGV Australia © Lorraine Connelly-Northey © Rosalie Gascoigne Estate/Copyright Agency, 2021. Photo: Tom Ross



TELL ME ABOUT

ROCCO

COCCO

In the third instalment of the *NGV Magazine* series 'Tell Me About...', we explore Rococo art, a lavish and secular style from the eighteenth century that has its roots in architecture.

BY LAURIE BENSON

Who doesn't love Rococo art? It is probably the most extravagant and sensual of all European art styles. The style Rococo evolved in France around the mid 1720s, building on the trend of rich decoration of seventeenth-century Baroque architecture and art of the French Regency period (1715–23). Nothing about Rococo is plain. If you were to describe, in just a few words, Rococo art at its zenith they would be *exuberant flamboyance*.

Rococo was quintessentially an architectural movement, an energetic and busy style that was more evident in the interiors of buildings, rather than the exteriors. It boasts brightly painted walls with elaborately carved and moulded ornamental detail; an abundance of curves, counter-curves, undulations, and motifs modeled on nature; shells, fruit, flowers, lots and lots of flowers, all finished in gold and silver gilt to make these details stand out and reflect light. It became prevalent in furniture and decorative arts and its painters smoothly adapted their style to work with and within the grand architectural schemes.



A perfect example of Rococo art in two dimensions is the wonderful 1754 pastel by the leading French Rococo painter François Boucher of the beautiful Madame de Pompadour, mistress of the French King Louis XV, gifted to the NGV through the Everard Studley Miller Bequest. Madame de Pompadour is unashamedly idealised and is surrounded by a garland predominantly of delicate pink and white roses held up by three cherubs, which is pure Rococo fantasy and indulgence. Boucher has included the symbols of the arts, literature, music, sculpture, architecture and painting, which speaks volumes about the Rococo and the interests of the influential tastemaker Madame de Pompadour. Moreover, Boucher's light and delicate touch perfectly suited, if not defined the style.

A crucial aspect of the Rococo, certainly in France, is that it is a predominantly secular-driven style. For the first time in the history of European art, Church patronage, especially in the early years of Rococo, took a back seat. It was the rising and obscenely wealthy ruling, and upper classes who expressed their lifestyle by opulently



decorating their private palaces, villas and grand homes. Grand Rococo rooms were designed to impress and dazzle the patron's visitors. In France, and very quickly in other countries, it was paramount for the rooms or Salons where you gathered your friends, but especially your enemies, to make an impact. Thus, it became a competitive art form, as each patron strove to outdo or out decorate their neighbour and the level of flamboyance and theatricality in the art and architecture spiralled madly as the decades wore on.

The Rococo room was all about light. They featured high windows and mirrors were everywhere. You have to imagine how these rooms would look at night with dozens of candles flickering and being picked up and reflected in the mirrors and gilt decoration. It would be spectacular. And that is what Rococo is about: spectacle.

Rococo was also an immersive experience, spilling over into every aspect of life. It was a true *Gesamtkunstwerk*, a total work of art. Ceilings, walls, furniture, fireplaces, fire screens, rugs, wall tapestries, curtains, chandeliers candelabrum, mirrors, clocks, urns, tableware and other decorative objects, even clothes, hairstyles, and of course paintings, all conformed harmoniously in the one flamboyant style.

For the wealthiest patrons, the movable objects, such as furniture and decorative arts were usually designed and made especially for each room. This explains the enormous lengths that curators and researchers go to in order to trace the origins of each piece of furniture of the period that crosses their paths. Proportions and colours of tables and chairs, the materials they were made from, not just their shape and decoration, were vital to the overall effect of a room.

The style was so driven by architecture that it was critical for paintings that their frames matched or complemented their setting, and it is a bonus for any collector or museum to find a Rococo painting still in its original frame. The NGV is fortunate that the style of frame on the two exemplary Rococo pastoral paintings by Boucher, *The enjoyable lesson*, 1748, acquired by Felton Bequest and *The mysterious basket*, 1748, purchased through The Art Foundation of Victoria with the assistance of Coles Myer Ltd, Mr Henry Krongold CBE and Mrs Dinah Krongold, and the Westpac Banking Corporation are in keeping. These paintings would not be as effective in plain frames and it is easy to imagine this pair, fitting perfectly into a typical Rococo room.

Rococo art is often dismissed for being purely decorative, pretty, and not that serious. Much of the imagery can be overtly romantic, idealised, and often totally unrealistic. For instance, no-one would believe that the typical shepherdess would dress as Boucher has portrayed her in *The enjoyable lesson*. She would also not be out in a paddock barefoot.

The painting also lacks subtlety. Here is a young man pretending to give a flute lesson just to get his arm around a young lady, and where she is holding the suggestively placed shepherd's crook leaves little doubt to its explicit meaning and her compliance. To underscore the lusty theme, Boucher includes a goat, almost since the dawn of time a symbol of sexual promiscuity and passion, who is staring directly at the viewer, only lacking a knowing wink. Yet, in terms of portraying an idyllic scene of young love, this is exactly how the eighteenth-century audience would want it to look like, by the hand of the best painter of the era. Not subtle, but perfectly in keeping with the culture of the period. Such imagery abounds in literature, theatre, song, and especially opera, so that for Boucher to paint such a scene in any other way at this time would be inexplicable.

This mildly erotic image proved to be one of Boucher's most popular. It received extremely positive reviews when exhibited at the Paris Salon in 1748 and again in 1750. Its imagery was soon transposed into other media, with variants emerging in engravings and even in tapestries by the famous Gobelins factory for furniture upholstery. It also seemed a natural transition for the work to be rendered in the third dimension to decorate Rococo rooms. *The enjoyable lesson* was made into a beautiful white porcelain figure group by the Sèvres porcelain manufactory around 1757, intended for a mantelpiece, a fireplace, or a table. There are earlier porcelain renditions of the work around 1752, but their quality was eclipsed by the masters at Sèvres. The company was strongly supported by Madame de Pompadour and consequently the Crown, with the king eventually buying the Sèvres outright in 1759. Incredibly, a coloured and more floral adaptation of *The enjoyable lesson* titled *The music lesson* was made in 1765 by the English company, Chelsea and was also acquired by the NGV through the Felton Bequest. That the English version is even more Rococo than either Boucher's or Sèvres's is astonishing and shows how the taste for Rococo travelled and was imitated.

These objects were certainly not cheap, as Rococo art was unmistakably made for the rich and powerful. Portraits in particular were a vehicle for sitters to express their wealth and status, often defined by their costume. Elaborate floral details were a common motif seen in Rococo paintings. François-Hubert Drouais painted the portrait of the youngest of Louis XV's ten children, Louise-Marie



de France (1737–87) in an incredible dress, and the work was acquired into the Collection through the Everard Studley Miller Bequest. It is hard to tell whether the flowers on the dress is a *trompe l'oeil* effect and she really had flowers attached to her frock, or whether it is magnificent embroidery. Are they real flowers, or are they fabric? Hard to tell. Either way, this is a portrait of a daughter of the king, albeit his most modest who became a Carmelite nun, yet the richness of her clothes describes her status, power and wealth. On a more modest scale, the portrait of an officer by Élisabeth Vigée Le Brun, gifted to the NGV by Krystyna Campbell-Pretty AM and Family, is a dainty expression of wistful pride

of a newly elevated member of the French Royal Infantry, in his attractive, if impractical, uniform and fashionable powdered wig.

Another definitive Rococo portrait in the NGV Collection acquired through the Everard Studley Miller Bequest is that of a Russian princess, by Alexander Roslin. It clearly demonstrates how the Rococo style aimed to be a *Gesamtkunstwerk* or total work of art, as the princess is sitting at a bespoke Rococo table, casually leaning forward enough to show off the floral motif embroidered on the chair. She rests her foot on a matching decorated stool, again showing just enough for the viewer to notice it is of the highest quality. The lapdog was already a cliché for royalty long before 1763, and her outfit hardly needs elaboration. There is so much silk and satin you would hear her coming before seeing her. Roslin was Swedish but spent most of his life and career in Paris where he was a protégé of Boucher's. He worked in a number of courts throughout Europe, painting the rich and powerful exactly as they would like to see themselves, or rather the image they would like to project. You won't find deeply complex studies of the psychology of his sitters, but you will immediately comprehend their status and position in society.

Roslin exemplifies how Rococo was an international style as artists and patrons travelled widely throughout Europe, both picking up and disseminating trends. If Rococo in France was a reaction to the formality of Baroque painting imported from Italy, then the trend went the other way when Rococo exploded in Italy. Rococo touched most major cities there, but it reached its most luxurious manifestation in Venice, well known for the great wealth of its elite families. Venice had a reputation for luxury, being on trend in taste for sophisticated decoration and design through its



luxury glassmaking and textile industries. The traditional craftwork of the Veneto region was perfectly placed to contribute to and make its mark in Rococo design.

Venetian patrons and architects engaged the best eighteenth-century Italian artists, including Antonio Guardi, Gaspare Diziani and Giambattista Tiepolo to decorate their palatial homes. The NGV's most famous and signature painting acquired by the Felton Bequest, Tiepolo's *Banquet of Cleopatra*, 1743–44, is an Italian Rococo masterpiece. Painted in 1743, right at the heart of the Rococo period, it bears all the hallmarks of the style. It is light and bright, meticulously detailed, with lots of colour and movement and exotic costumes abound. The subject itself is the height of luxurious decadence, the depiction of the most expensive and lavish dinner ever given at which Queen Cleopatra dissolved the world's largest pearl in vinegar then drank the concoction. It is also a huge painting, undoubtedly expensive and made exclusively for a private room of someone of great wealth.

Tiepolo's celebration of decadence points ominously to the inevitable decline of the Rococo. It seems an almost logical consequence that a largely elitist and extravagant art form designed to express luxury could hardly be sustainable. By the mid-to-late eighteenth century, the period of the enlightenment and revolution, critics, philosophers and other writers, such as Denis Diderot, began to attack the decadent nature of the Rococo and vilify its practitioners. At its most extreme, artist Élisabeth Vigée Le Brun narrowly escaped the guillotine and spent ten years exiled from France. Rococo was ridiculed for lacking decorum and being so frivolous at a time when the vast majority of Europeans lived in abject poverty, were illiterate and politically powerless. In France, the sentiments leading to the French Revolution made the luxurious nature of Rococo art seem absurd. In its stead, the more austere and ideologically driven Neoclassicism rapidly swept Rococo to the dustbin of history. Many Rococo artists, such as Jean-Honoré Fragonard whose work *The swing* (1767, Wallace collection, London) is a quintessential Rococo painting, changed their style to suit the rapid shift in taste.

Whether or not you dislike the superficial nature of Rococo art, it is impossible not to admire the skill and artistry of its finest practitioners. The context of the period demanded the type of art and narratives that suited their intended built environments, which was at the behest of wealthy patrons. It is an intensely visceral art whose purpose was to entertain and please the senses.

LAURIE BENSON IS NGV CURATOR INTERNATIONAL ART. SEE THE WORKS HE DISCUSSES AT NGV INTERNATIONAL OR ONLINE VIA NGV.MELBOURNE.



SCAN TO WATCH LAURIE TALK ABOUT ROCOCO ART FOR THE ONLINE *TELL ME ABOUT...* PROGRAM SERIES.



p. 79

François Boucher *Madame de Pompadour* 1754. National Gallery of Victoria, Melbourne. Everard Studley Miller Bequest, 1965

p. 80

Chelsea Porcelain Factory, London (manufacturer) Joseph Willems J (designer) François Boucher (after) *The music lesson* c. 1765. National Gallery of Victoria, Melbourne. Felton Bequest, 1990

p. 81

François Boucher *The enjoyable lesson (L'Agréable Leçon)* 1748. National Gallery of Victoria, Melbourne. Felton Bequest, 1982

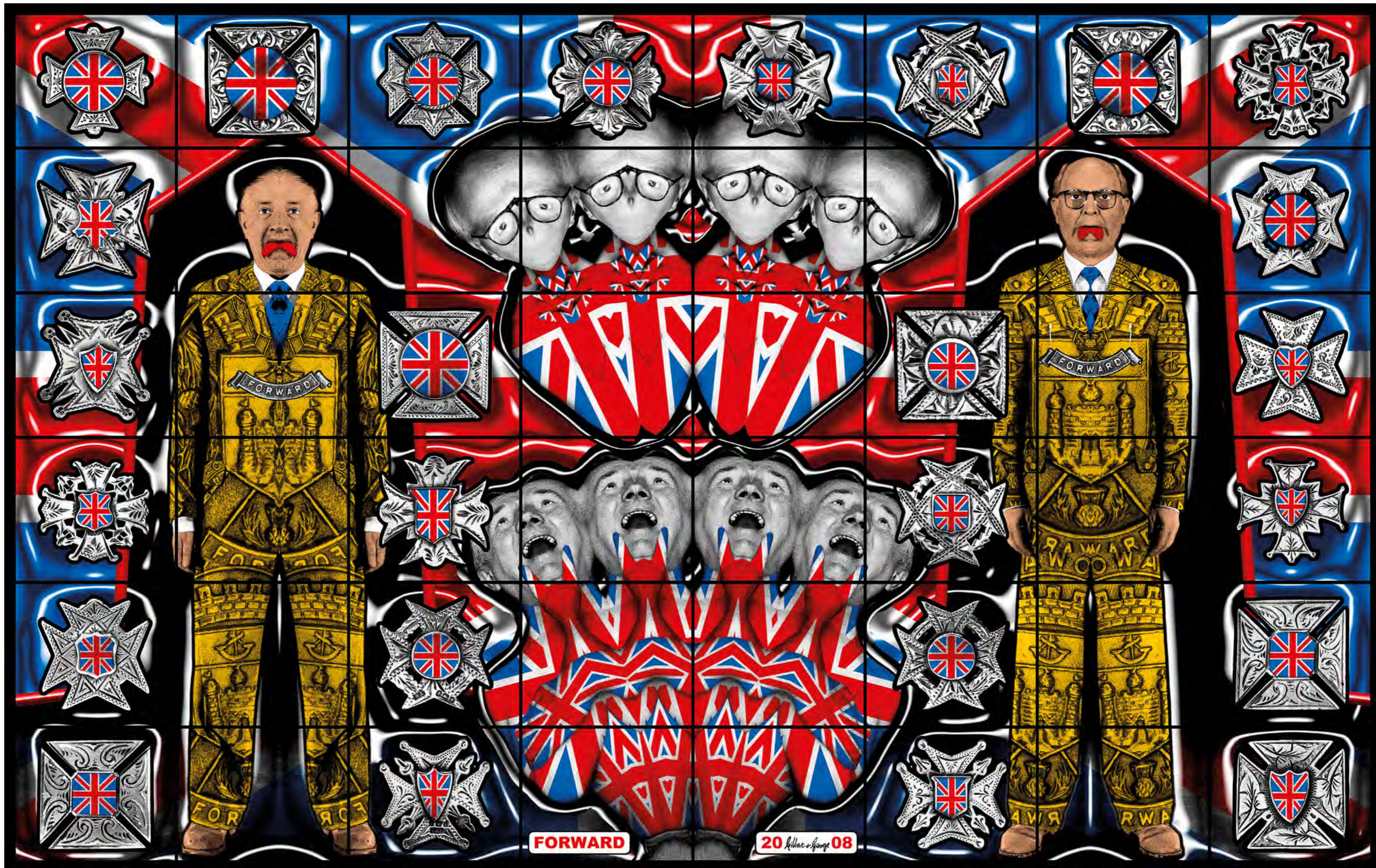
p. 82 (left)

François-Hubert Drouais *Louise-Marie de France* 1763. National Gallery of Victoria, Melbourne. Everard Studley Miller Bequest, 1964

p. 83 (above)

Alexander Roslin *Anastasia Ivanovna, Countess of Hesse-Homburg, Princess Trubetskaya* 1757. National Gallery of Victoria, Melbourne. Everard Studley Miller Bequest, 1971

JUST IN





NEW ART TO EXPLORE

Discover some works recently joining the
NGV Collection.

BY AMANDA LUO



The NGV recently acquired *Forward*, 2008 from the *Jack Freak* series, the largest and most iconic series to date from collaborative artist duo Gilbert & George. This acquisition is from one of the most influential contemporary artists still practising today and is supported by the Professor AGL Shaw AO Bequest. Comprising sixty-four individual pictures in a kaleidoscopic array, the chaos of bright primary colours and repeating images is ordered by a superimposed grid. Anti-elitist at their core, the two artists stand visually dominant against the politically charged Union Jack, offering a human-centric view of the flag, not just as a symbol of aggressive nationalism, but also as it has seeped into the cultural fabric as a design element, used as backdrops, decorations and in fashion. *Forward* will be on display in the exhibition *QUEER: Stories from the NGV Collection* at NGV International.





Bertha Morisot's two-sided pastel work, gifted to the Gallery by Krystyna Campbell-Pretty AM and Family, features an image of a tightrope walker in the arena of the Paris Hippodrome circus. This depiction of a public space was a very unusual subject for a woman artist in the 1880s, who did not have the freedom to travel without an escort and were subsequently typically restricted to painting private, domestic scenes. On the back of the work is a portrait of Morisot's daughter and favourite model, Julie Manet, who also featured in Morisot's painting *La Broderie*, the focus of the NGV's 2021 Annual Appeal.

A new artist to the NGV Collection is Katsushika Ōi, the daughter of famed Japanese artist Katsushika Hokusai. Ōi was also an accomplished artist and is thought to have assisted, uncredited, in the creation of many of her father's works.

She provided illustrations for the book *Illustrated Handbook on Daily Life for Women*, 1847, acquired with the support of The Hon. Michael Watt and Cecilie Hall.

American photographer Nan Goldin is widely recognised for her intimate and autobiographical portraits that tell stories of love and friendship. New to the NGV Collection are two photographs documenting Goldin's friends and lovers from the 1980s, Bruce Balboni and actress Cookie Mueller.

Entering the NGV Collection through the NGV Supporters of Australian art is a portrait of iconic Melbourne artist Mirka Mora from 1967 by her friend and contemporary Anne Hall, an artist known for her expressive and enigmatic paintings.

pp. 84–85

Gilbert & George

Forward 2008 from the *Jack Freak* series
2008 National Gallery of Victoria, Melbourne.
Professor AGL Shaw AO Bequest, 2022
© Gilbert & George

p. 86

Katsushika Ōi

Illustrated handbook on daily life for women, 1847
Purchased with funds donated by The Hon. Michael Watt and Cecilie Hall, 2021

p. 87

Berthe Morisot *At the circus (Au cirque)*

verso: *Head of Julie Manet (Tête de Julie Manet)* 1886. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

(above) **Anne Hall** *Mirka Mora* 1967.

National Gallery of Victoria, Melbourne.
Purchased, NGV Supporters of Australian Art, 2021 © Anne Hall

AMANDA LUO IS NGV CURATORIAL AND COLLECTION ADMINISTRATION ASSISTANT. SEE GILBERT & GEORGE'S WORK ON DISPLAY AS PART OF *QUEER: STORIES FROM THE NGV COLLECTION*, AT NGV INTERNATIONAL. EXPLORE MORE OF THE NGV COLLECTION AT NGV.MELBOURNE/COLLECTION



DAVID JONES

A Geelong Gallery exhibition 19 March 2022
3 July 2022

SALLY SMART — P.A.R.A.D.E.

Anonymous donor
Ruth Fagg Foundation Trust
Creative Futures Design Fund

Adroit
Insurance & Risk

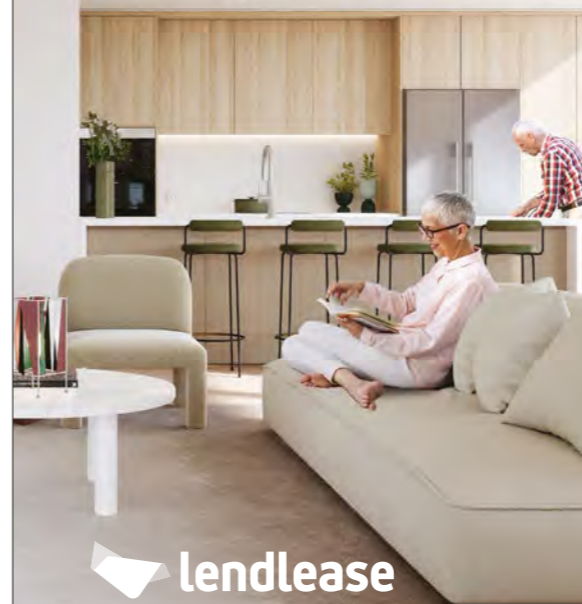
PIGGEON
WARD

This is a Geelong
Design Week exhibition
geelong
design
week

Sally Smart
The Violet Ballet 2019
film (still)
Performers: Deanne Butterworth,
Brooke Stamp and Lillian Steiner
Photographer: J. Wright
© Sally Smart



KENNEDY PLACE
ARDENCY | RICHMOND



lendlease

LUXURY MEETS COMMUNITY

Enjoy the finer things in life? So do we. At Ardency Kennedy Place you'll enjoy a lavish lifestyle that caters to your every need. Spacious apartments and five-star facilities and a hotel-style concierge service are just the beginning. It's retirement living redefined, offering urban luxury at it's best for over-55s.

Due for completion end of 2022.

Level 6 Apartment
Two bedroom, corner position | \$1,260,000*

Level 3 Apartment
Three bedroom, plus study | \$1,530,000*

BOOK YOUR PERSONAL APPOINTMENT TODAY

03 8610 4889

ardency.kennedy.place@lendlease.com

Artist's impression of a three bedroom apartment. Available with two car spaces and terrace balcony. Average three bedroom apartment size is 185sqm (including balcony).
*Prices correct as at 1 January 2022.

Vivienne Binns On and through the Surface



MUMA
Monash University
Museum of Art
05 02 – 14 04 2022

MCA
Museum of Contemporary
Art Australia
15 07 – 25 09 2022

Presenting Partners



Museum of
Contemporary
Art Australia

Supported By



powered by POWER

Image: Vivienne Binns, 'The aftermath and the ikon of fear' 1984-85, synthetic polymer paint on canvas, 160 x 160 cm, Museum of Contemporary Art Australia and Tate, with support from the Qantas Foundation in 2015, Purchased 2020, © Vivienne Binns/Licensed by Copyright Agency, 2021. Photo: Zan Wimberley

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
Jahne Pasco-White
Louise Saxton



Jahne 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

SHEPPARTON ART MUSEUM PRESENTS
AN AUSTRALIAN WAR MEMORIAL TOURING EXHIBITION



ART IN CONFLICT

26 March – 31 July 2022

sam
Shepparton Art Museum

sheppartonartmuseum.com.au

Open Monday – Sunday, 10am – 4pm, 530 Wyndham St, Shepparton VIC 3630

Government Partners: AUSTRALIAN WAR MEMORIAL, CREATIVE VICTORIA, GREATER SHEPPARTON, THE UNIVERSITY OF MELBOURNE

Learning & Engagement Partner: THE UNIVERSITY OF MELBOURNE

Ali Khadim, *Transition/evacuation (detail)*, 2015 gouache, ink, and gold leaf on wasli paper, ART96912
Image courtesy of the Australian War Memorial

Beleura House & Garden



Discover an historic family house that showcases a world of art, architecture, gardens and music.

beleura.org.au
03 5975 2027

BELEURA HOUSE & GARDEN MORNINGTON

Beleura House & Garden is an associated property with the National Trust

NATIONAL TRUST | map



National Exhibition of A4 sized artworks
created by artists from across Australia.

Supported by Parks Victoria



Gallery hours: 11.30 am to 4.30 pm

For the ninth year **A4 Art Australia** will be held in the Gallery on Herring Island, as part of the **Herring Island Summer Arts Festival 2022**, Melbourne. Herring Island is a unique island in the middle of the Yarra River, between Richmond and South Yarra, only 3km from the Melbourne CBD. See 100's of distinctive artworks, all for sale.

Exhibition Opening: Saturday 5 March, 12 noon - 2 pm

Exhibition on show: Sat 5, Sun 6, Sat 12, Sun 13, Mon 14, Sat 19, Sun 20, Sat 26, Sun 27 March & Sat 2, Sun 3, Sat 9, Sun 10 Good Friday 15, Sat 16, Sun 17, Easter Monday 18 April.

All exhibited Artworks displayed on the CAS website at the end of the exhibition. Catch the Free Parks Victoria punt service from Como landing (Melway Ref 2MC2)
Contemporary Art Society of Victoria Inc. Festival info: 03 9428 0568 or 0407 059 194
mail@contemporaryartsociety.org.au www.contemporaryartsociety.org.au



www.herringislandfestival.org.au

A THOUSAND DIFFERENT ANGLES

21 February – 5 June 2022

50 | 50 YEARS

McClelland Sculpture Park + Gallery
390 McClelland Drive
Langwarrin VIC 3910
www.mcclelland.org.au
info@mcclellandgallery.com

Fiona Abicare
Samara Adamson-Pinczewski
Marion Borgelt
Consuelo Cavaniglia
Natasha Johns-Messenger
Inge King
Sanné Mestrom
Noriko Nakamura
Nabilah Nordin
Louise Paramor
Kerrie Poliness
Norma Redpath
Meredith Turnbull



Image: Samara Adamson-Pinczewski, *Around the corner 8*, 2021 (detail).
Courtesy of the artist and Charles Nodrum Gallery.

Australian Government RENE Fund | CREATIVE VICTORIA | Besen Family FOUNDATION

MAKING NEWS



COLLECTION NEWS

NEW TO YOUR NGV COLLECTION

Misha Agzarian

The NGV is delighted to welcome a rare Korean Bamboo cabinet into the Collection, thanks to the generous support of Vivienne Fried. Hailing from the Joseon dynasty of the late nineteenth century, this style of furniture is known for its elegant design and use of materials. Typically, these works were produced with materials that became naturally polished with time and use, enhancing their rustic, natural beauty. This particular cabinet features geometric designs as well as the inclusion of auspicious characters wishing the owner good fortune and fertility, as well as brass fittings in the shape of bats symbolising good luck. Enhancing the NGV's collection of art and design from Korea is an important area of development for the Gallery, and we warmly thank Vivienne Fried for her support of this

remarkable work as well as a woman's ceremonial robe, shoes and silver accessories decorated with semi precious stones and colour enamel work from the late nineteenth century.

THE CABINET WILL BE ON DISPLAY AT NGV INTERNATIONAL SOON.

VILIAMA GRAKALIC

Marika Strohschnieder

The NGV's collection of contemporary jewellery was recently enriched by the acquisition of five works by Viliama Grakalic (1942-2020), a generous Gift of the Estate of Viliama Grakalic, 2022.

Grakalic, originally from Yugoslavia, migrated to Australia in 1963. She worked as a jeweller and sculptor and exhibited widely from the 1980s. She became an influential figure in the contemporary jewellery scene, especially in her capacity as a teacher. She formed close working relationships and friendships with her students, many of whom went on to

become prominent Australian artists, such as Mari Funaki, Sally Marsland, and Prue Venables. Grakalic's sculptural pieces and jewellery result from the designer's unique approach to the exploration of materials and techniques. She combines and manipulates materials and pushes boundaries. Cloud (Brooch) 1993 is one such example where the brooch is mounted on a watercolour drawing, taking it beyond our typical conception of an item of jewellery. The watercolour pigment also extends across the brooch, colouring part of the naturally occurring features of the carved bone, which itself is set into a gold bezel. When removed from the watercolour support, the brooch can also be used as a piece of wearable jewellery. As seen in the other works from the NGV Collection, the juxtaposition of precious and non-precious metals, including gold and steel, and other materials features strongly in Grakalic's work. Materials are combined in a seamless way with subtlety in texture. Brooch, 1992 and Brooch, 1993 show textured steel surfaces with inlaid gold. The remarkable skill and fine detail of these works reflect Grakalic's approach. This extends to the brooch mechanism, which is the functional and non-visible part of the brooch when worn, commonly made in form of a pin or needle and fashioned from stainless steel. The mechanisms in these works by Grakalic are removable with fine gold detail at either end and gold sliding elements on two parallel wires made from stainless steel. The unexpected use of the precious material gold in this otherwise practical and hidden part of the work highlights Grakalic's distinctive design aesthetic.

Grakalic's contribution to contemporary jewellery design is both unique and refreshing, and through her teaching and mentorship she has influenced a generation of jewellery designers.

WHAT'S ON AT THE NGV

TOP ARTS 2022

Ingrid Wood

An annual favourite with NGV visitors of all ages, *Top Arts* opens at The Ian Potter Centre: NGV Australia on 18 March. Showcasing the work of talented young artists who excelled in VCE Art and Studio

Arts in 2021, the exhibition celebrates the work of students from metropolitan and regional Victoria with forty-seven outstanding works drawn from more than 1300 submissions. In addition to the usual challenges of VCE, the students of 2021 contended with the extraordinary trials and uncertainties brought on by the global pandemic. Their work is a testament to remarkable resilience and creativity.

GABRIEL CHANEL. FASHION MANIFESTO | INTRODUCTORY TALKS & PRIVATE GROUPS

Interested in learning about *Gabriel Chanel. Fashion Manifesto* before viewing the exhibition? During March and April join an NGV Guide for a short overview of the exhibition, including an introduction to highlight works. Free drop-by public introductory talks are presented in the Clemenger BBDO Auditorium each Tuesday, Thursday and Saturday at 10.30am. No bookings required.

On request private group talks are also available (minimum 10 people). Contact tour.bookings@ngv.vic.gov.au for details.

OPENING WEEKEND PROGRAM | QUEER: STORIES FROM THE NGV COLLECTION

Theresa Powles

QUEER: Stories from the NGV Collection shines a light on the NGV Collection to examine and reveal the queer stories works of art can tell. During opening weekend on 12 and 13 March, take a journey into queer culture and community through a series of drop-by discussions, free guided tours and music, food and drinks.

FIND OUT MORE AT NGV.MELBOURNE/EXHIBITION/QUEER/

THE GECKO AND THE MERMAID

Geckos, turtles, lizards and mermaids! This exhibition introduces two significant contemporary Yolŋu artists from North-East Arnhem Land. Colourful animations of Ms N Yunupirju's artworks teach children how to count in Yolŋu Matha, the language of Yolŋu people, and a multimedia game gives children insights into the abundance of bush foods and cultural connections to Country.

Eunice Djerrkju Yunupirju's fascinating mermaid story, depicted in her bark paintings, is retold in an activity in which children can draw themselves as a mermaid to complete a three-dimensional seashell. Children can also learn about some of the varieties of shellfish called maypal, and their purpose in Yolŋu culture, through playing with soft cushions depicting imagery of maypal in the artist's mermaid cove.

THE GECKO AND THE MERMAID IS OPEN DAILY UNTIL 25 APR 2022 ON GROUND LEVEL, NGV INTERNATIONAL.

OTHER NEWS

VALE JOAN CLEMENGER AO

The NGV would like to acknowledge the recent passing of Joan Clemenger AO and celebrate the incredible legacy that Joan, alongside her husband Peter Clemenger AO, established at the National Gallery of Victoria. Joan was a true cultural ambassador who was passionate about ensuring all Australians, regardless of age or background, could access enriching and engaging art and design experiences.

Joan's first significant role as an advocate for the NGV commenced in 1986 when she was elected President of the NGVWA (formerly NGV Women's Association), a group dedicated to growing the NGV's collection. With a particular interest in contemporary art and museum development, Joan was influential in building the NGV Collection, through the establishment of a dedicated fund towards contemporary art acquisitions and enabling vital developments, which were crucial to the Gallery's continued relevance and engagement with new audiences and the community.

Together, Joan and Peter also recognised the importance of continued professional development for Gallery staff and created the Clemenger Travel Grant, a program designed to connect specialists from the NGV with institutional counterparts abroad while undertaking vital research through their travels. Since establishing the Travel Grants program in 2004, more than forty NGV staff working across a range of departments from curatorial and conservation to education

and marketing have been fortunate grant recipients gaining specialist skills, experiences and new learnings.

Joan was steadfast and dedicated in her advocacy. Her generosity and encouragement will be greatly missed. The NGV is forever grateful to Joan and Peter for choosing to share their passions with the NGV and the surrounding community.

VALE BAILLIEU MYER AC

Emeritus Trustee and Life Member of the National Gallery of Victoria (Trustee from 1973-1983), Baillieu Myer's passion for Asian art and education and his commitment to sharing the culture of this important region through building public resources has transformed the NGV's Asian collection and enabled a deeper understanding of Asian art in Australia.

"Bails" as he always introduced himself, first visited Japan in 1945 while serving in the Allied naval forces. This brief contact initiated a lifelong appreciation for the art and culture of Japan. His passion, support and knowledge has enabled the acquisition of over sixty five works for the NGV Collection spanning five centuries for all of the community to access and learn from. His love for the grandeur of golden folding screens led to one of his earliest purchases with his brother Ken Myer AC in the 1970s, *Rakuchū Rakugai, Scenes in and around the Capital*, seventeenth century. His most recent acquisition for the NGV Collection is a pair of seventeenth century screens featuring views of the imperial capital Kyoto through golden clouds.

The many rich shared discussions we have had over the years with Baillieu Myer AC are greatly treasured. He will indeed be missed.

Korean Bamboo cabinet late nineteenth century. Purchased with funds donated by Vivienne Fried, 2021



Gabrielle Chanel. Fashion Manifesto

NGV design store has worked closely with luxury fashion house CHANEL to design and produce an exclusive merchandise range celebrating the exhibition *Gabrielle Chanel. Fashion Manifesto*, on display at NGV International until 25 April.

Influenced by the fashion codes and design practices that Gabrielle Chanel pioneered, a curated selection of stationery and prints pay homage to the acclaimed designer's legacy. From a poster set featuring images by contemporary French photographer Julien T. Hamon, to a luxury archival print set presenting garment sketches from the 1930s, the NGV CHANEL merchandise range emphasises the influential and timeless nature of CHANEL clothing and accessories.

The retail collection also showcases Chanel's designs in leading fashion publications such as *Vogue* and *Vogue France*, featuring illustrations by artists Jean Cocteau and Christian Bérard on sketchbooks, bookmarks and a greeting card pack. Quotes by Gabrielle Chanel adorn hardcover notebooks, and a glimpse into the designer's personal style is the focus of a series of posters.

The Melbourne-made merchandise range draws upon classic codes of the legendary fashion house, including the use of black and white.

The *Gabrielle Chanel. Fashion Manifesto* retail collection is exclusive to NGV design store and is available at NGV International and online at store.ngv.vic.gov.au

(above)
Gabrielle Chanel. Fashion Manifesto retail collection



2



3



4



5



6



7

1. Drop by Drawing, NGV International. Photo: Tobias Titz. 2. Jane Zantuck, Assistant Director, Marketing and Corporate Partnerships, NGV; Andrew Clark, Deputy Director, NGV; Rodney Piltz, Managing Director, Melbourne, EY; Claire Piltz enjoy pond[er] at NGV International. Photo: Carmen Zammit. 3. Donna Cusack-Muller and Adam Cusack-Muller at the Felton Society afternoon tea. 4. Lunar New Year 2022 at NGV. Photo: Tim Carrafa. 5. Artist Maree Clarke pictured with her family celebrating Maree Clarke: Ancestral Memories at The Ian Potter Centre: NGV Australia. 6. NGV Summer Sundays. Photo: Tobias Titz. 7. Lunar New Year 2022 at NGV Photo: Tim Carrafa

AROUND VICTORIA



MATERIAL REVERIE

Until 9 April 2022
Venue Town Hall Gallery
 360 Burwood Road, Hawthorn
boroondara.vic.gov.au/arts

This group exhibition explores the rich variety of materials contemporary Australian artists use in their practice. Natural fibres, minerals, discarded everyday objects and household items are foraged and upcycled to create new forms that depart from their inherent purpose. Celebrating the transformative potential of the relationship between imagination and artistry, the exhibition includes work by contemporary Australian artists and artworks from the Town Hall Gallery Collection. Featuring: Robert Brown, Teelah George, Dana Harris, Lou Hubbard, Shigemi Iwama, Cassie Leatham, Jahne Pasco-White and Louise Saxton.

Peter Tyndall *A Person Looks At A Work Of Art/ someone looks at something... LOGOS/ HA HA*, 2021. *A person looks at a work of art/someone looks at something CULTURAL CONSUMPTION PRODUCTION*. Image Copyright: Castlemaine Art Museum; Peter Tyndall is represented by Anna Schwartz Gallery.

A THOUSAND DIFFERENT ANGLES

Until 5 June 2022
Venue McClelland Sculpture Park + Gallery
 390 McClelland Drive, Langwarrin
mcclellandgallery.com

This exhibition foregrounds the legacy of Inge King and Norma Redpath, two figures central to Australian modernist sculpture, in conjunction with eleven contemporary artists who expand the legacies of modernism in a contemporary spatial context. It features works by Fiona Abicare, Samara Adamson-Pinczewski, Marion Borgelt, Consuelo Cavaniglia, Natasha Johns-Messenger, Inge King, Sanné Mestrom, Noriko Nakamura, Nabilah Nordin, Louise Paramor, Kerrie Poliness, Norma Redpath, and Meredith Turnbull. Titled after Inge King's observation that 'sculpture is drawing from a thousand different angles', the exhibition explores the dynamic spatial properties of sculpture in relation to both environmental context and the contingent experience of the viewer.

SALLY SMART—P.A.R.A.D.E.

19 March to 3 July 2022
Venue Geelong Gallery
 55 Little Malop Street, Geelong
geelonggallery.org.au

P.A.R.A.D.E. is the second work in Sally Smart's trilogy in which she contemporises historical avant-garde performances and designs of the early twentieth-century Ballets Russes. Smart creates an immersive environment, comprising textiles, sculpture and performance inspired by the sets and costumes designed by Pablo Picasso for the Ballets Russes's Parade in 1917. The act of cutting, splicing, pinning, layering and manipulating multiple fragments across spaces is central to Smart's practice. Her use of fabric elements aligns to an interest in the domestic and feminine, and a desire to fracture societal expectations of gendered roles.

PETER TYNDALL: SINCLAIR + GALLERY

Until 10 July 2022
Venue Castlemaine Art Museum
 14 Lyttleton Street, Castlemaine
castlemaineartmuseum.org.au

The unique architecture and history of Castlemaine Art Museum's Sinclair Gallery serves as the inspiration for locally based artist, Peter Tyndall's new series. Luscious and meticulous, Tyndall's small painted canvases reproduce handwritten text, graphic illustration and geometric design, drawing the viewer into his decades-long recursive experiment examining the act of seeing. Here, as always, Tyndall's work is characterised by the layering of deep historical understanding, research, complex theoretical musings, and a sense of visual acuity and lightness that responds to the immediate environment and invokes his postmodern performance of *SITE + SIGHT*.

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.



Call and Response

22 January
 – 7 May 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 Mijovic *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

CREATIVE VICTORIA

BLUE PYRENEES
 estate

CITY OF
 BALLARAT

ART GALLERY
 OF BALLARAT

CLOSING SOON

Gabrielle Chanel. Fashion Manifesto

Gabrielle Chanel. Fashion Manifesto is the first exhibition in Australia to focus exclusively on the significant contribution to twentieth-century fashion culture by the renowned French couturière Gabrielle Chanel (1883–1971). Experience the exhibition before it closes 25 April.

Curated by the Palais Galliera, Paris and presented in partnership with the National Gallery of Victoria, Melbourne, the exhibition features over 100 outfits as well as jewellery, accessories, cosmetics and perfumes. Key designs are drawn from the rich holdings of the Palais Galliera and the Patrimoine de CHANEL, the heritage collections of the fashion house in Paris. These are complemented by works from public museums, including the NGV, and further private collections, creating this rare opportunity to see a comprehensive display of Gabrielle Chanel's works from the full span of her long career.

Chanel devoted her life to creating, perfecting, and promoting a new type of feminine elegance, grounded in the reality of women's lives. The exhibition highlights how Chanel rewrote fashion conventions to transform women's wardrobes with her innovative ideas, pioneering approach to fabric and construction, and utmost consideration of the female form.

This was her fashion manifesto: a design style based on principles of comfort, streamlined simplicity and ease of movement that became a template for modern living.

Visually sumptuous, the exhibition charts the evolution of the famous 'Chanel style' – a look best embodied by the designer herself. It explores the characteristics of her work, her codes, and her legacy. Spanning nine sections, organised chronologically and then thematically, *Gabrielle Chanel. Fashion Manifesto* illustrates the spirit of freedom and defiance that characterised Chanel's design language throughout the twentieth century.

GABRIELLE CHANEL. FASHION MANIFESTO IS ORGANISED BY THE PALAIS GALLIERA, FASHION MUSEUM OF THE CITY OF PARIS, PARIS MUSÉES. THE EXHIBITION IS SUPPORTED BY PRESENTING PARTNER VISIT VICTORIA AND EXCLUSIVE PARTNER CHANEL. TICKETS AVAILABLE VIA NGV.MELBOURNE OR FREE ENTRY FOR NGV PREMIUM MEMBERS.

pp. 102–3
Installation view of *Gabrielle Chanel. Fashion Manifesto* from 4 December 2021 – 25 April 2022 at NGV International, Melbourne. Photo: Tom Ross

CLOSING SOON

'Tired of holding my bags in my hand and losing them, I added a strap and wore it over my shoulder.'

Gabrielle Chanel



Handbags have been central to the House of Chanel's repertoire since Gabrielle Chanel first introduced the 2.55 bag in 1955, named for the month and year of its launch. As the exhibition *Gabrielle Chanel. Fashion Manifesto* draws to a close, we look at how Chanel's accessories became icons of design.

BY KATIE SOMERVILLE

Gabrielle Chanel first voiced her desire to create a practical shoulder bag in the late 1920s. She announced, 'Tired of holding my bags in my hand and losing them, I added a strap and wore it over my shoulder'. [1] Chanel wished for an accessory that married function and aesthetics.

Today the 2.55 bag is instantly recognisable by its rectangular shape, diamond-quilted leather exterior and top flap closure swivel clasp, known as the 'Mademoiselle lock'. Chic and practical, the bag was designed with a metallic chain link strap, later entwined with a leather band to avoid the jangling of metal, which allowed it to be carried two ways. The bag's interior was lined with burgundy leather, or grosgrain, and also included pockets where various items could be stored, including lipstick and love letters, which had their own compartment.

Early versions of the 2.55 were made of quilted lambskin, jersey or silk satin, said to have been inspired by Chanel's admiration for the quilted jackets worn by stable boys at the races. This was a



feature she also incorporated into the construction of her iconic postwar suits. The 2.55 was also available in three sizes, to accommodate the different activities of a woman's lifestyle. Still in production today, the 2.55 remains a global success story and one of the key codes associated with the House of Chanel.

In recent decades, successive creative directors Karl Lagerfeld (1983-2019) and Virginie Viard (2020-) have built on Chanel's legacy through an experimental and sometimes subversive approach to accessory design.

When Karl Lagerfeld arrived at Chanel in 1983, he set about revitalising the brand. His designs and collections revisited house 'icons', like the tweed suit and the 2.55 bag, as a way of marrying past with present. One of Lagerfeld's first innovations, was to reimagine the 2.55 bag into a new style that became known as the 11.12. A key difference was a new clasp comprising a double interlocking-CC monogram, which Lagerfeld later featured on buttons, jewellery, sunglasses, shoes and fabric prints in line with the logo mania of the 1990s.

Lagerfeld's astute pop-cultural sensibility, and his capacity for uniting tradition and novelty came to the fore in the 1990s and 2000s. During this period, he began to deconstruct, parody and reconceive the language of Chanel bags, while still attentive to the DNA of the house. Introducing at least one novelty bag each season, matched to the collection theme, Lagerfeld injected a sense of street style intended to appeal to younger audiences. His witty take on house icons is foregrounded in his decorative *minaudières* (small evening bags) from the Chanel *Metiers d'Art* collections, which are held annually to showcase the specialist craft techniques associated with French luxury goods. In limited production, these novelty bags are now among the most highly sought after by collectors and include popular culture references to music, cinema, food and even toys.

Lagerfeld's playful tendencies are highlighted in the absurdist *Hula hoop bag*, 2013, and the iconic *Grocery basket tote*, 2014, held in the NGV Collection, supported by the Bertocchi Family and currently on display on Level 1 at NGVI. The *Hula hoop* shoulder bag was first presented as part of Chanel's spring-summer 2013

collection. It is one of the largest designer bags ever made, measuring 78 cm in diameter. Most of Lagerfeld's novelty bags for Chanel were produced in limited quantities, so examples like these rapidly become collectors' items. The diamond quilting and the monochrome palette is a direct reference to the original 2.55 and something that Lagerfeld has playfully referenced in a number of his more surreal bag designs, including a *Hot water bottle bag*, 1993, and the golden quilted *Jerry can bag*, 2014.

Grocery basket tote from the Chanel's *Supermarket* collection, autumn-winter 2014, is equally famous. The presentation of this collection became a viral phenomenon: Lagerfeld converted the Grand Palais, Paris, into a purpose-built Chanel supermarket. Aisles of shelving were filled with more than 100,00 Chanel-branded items and groceries, many labelled with whimsical titles, such as 'Coco' Pops or Cambon Jambon, after the address of the couture house. As the models strode down the aisles, it became apparent that they were carrying similarly themed bags: quilted milk cartons, grocery basket totes and handbags wrapped like meat trays. *Grocery basket tote* cleverly appropriates the gilt chain associated with the 2.55 and the Chanel suit, fashioning it into a solid framework. Typical of Lagerfeld's approach, the form was a subversion of the pragmatism behind Gabrielle Chanel's designs, as well as an endorsement of the power of the iconography of the brand.

KATIE SOMERVILLE IS NGV SENIOR CURATOR, FASHION AND TEXTILES. SEE THREE EXAMPLES OF CHANEL'S 2.55 HANDBAG ON DISPLAY IN *GABRIELLE CHANEL. FASHION MANIFESTO*, GROUND FLOOR, NGV INTERNATIONAL UNTIL 25 APRIL; AND MORE THAN THIRTY HANDBAG EXAMPLES BY KARL LAGERFELD FOR CHANEL, INCLUDING THREE FROM THE NGV COLLECTION AND OTHERS GENEROUSLY LOANED FOR DISPLAY FROM A PRIVATE COLLECTION, ON DISPLAY ON LEVEL 1. *GABRIELLE CHANEL. FASHION MANIFESTO* IS AN EXHIBITION ORGANISED BY THE PALAIS GALLIERA, FASHION MUSEUM OF THE CITY OF PARIS, PARIS MUSÉES. WE THANK THE GENEROUS SUPPORT OF PRINCIPAL PARTNER VISIT VICTORIA, AND EXCLUSIVE PARTNER CHANEL.

pp. 106-7
Installation view *Chanel Bags* Permanent collection galleries Level 2 on display until 25 April 22.

IN THE NEXT ISSUE

May-June *NGV Magazine* is full of good reading perfect for the start of winter.

Opening 25 March, *WHO ARE YOU: Australian Portraiture* is the first exhibition to comprehensively bring together the rich portrait holdings of both the National Gallery of Victoria, Melbourne, and the National Portrait Gallery, Canberra. Revealing the rich artistic synergies and contrasts between the two institutions' collections, this co-curated exhibition considers portraiture in Australia across time and media, as well as the role of the genre in the development of a sense of Australian national identity.

Through the examination of diverse and sometimes unconventional ways of representing likeness, *WHO ARE YOU* questions what actually constitutes portraiture – historically, today and into the future.

WHO ARE YOU is the largest exhibition of Australian portraiture ever mounted by either the NGV or NPG, and is the first time the two galleries have worked collaboratively on such a large-scale project.

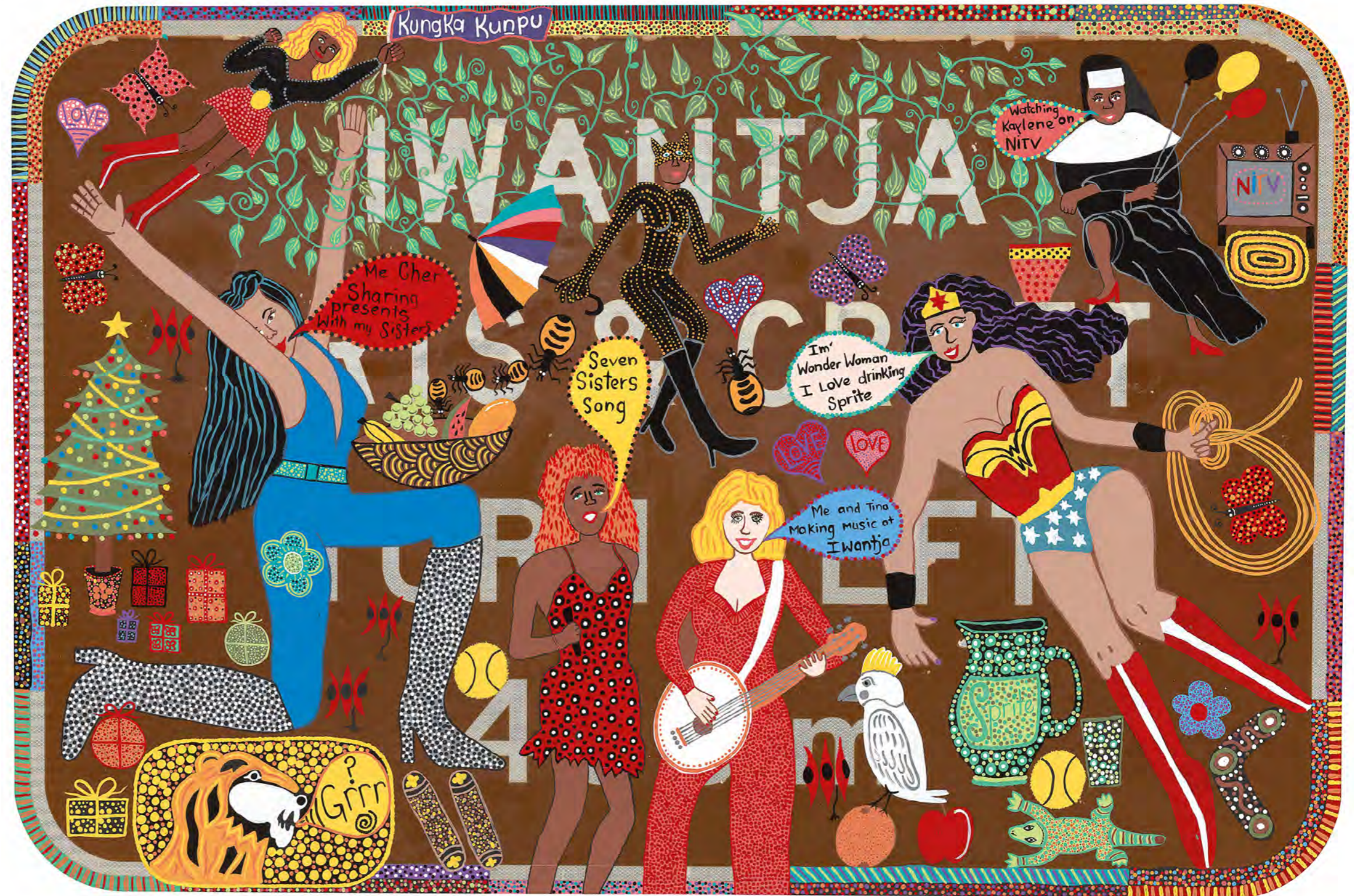
From May 13, *New Australian Printmaking* celebrates the groundbreaking prints created through the Australian Print Workshop Artist Fellowship program. Established by the Australian Print Workshop (APW) in 2017, this Fellowship program is the most significant of its kind in Australia and has been awarded to Megan Cope, Shaun Gladwell, Tim Maguire and Patricia Piccinini. Collaborating with APW's master printers, each artist had the opportunity to research, develop and create a major new body of work in the print medium.

We look closely at the artists and themes in these exhibitions and more in the next issue.

FIND OUT MORE AT NGV.MELBOURNE/EXHIBITIONS. *WHO ARE YOU: AUSTRALIAN PORTRAITURE* IS AND NGV AND NATIONAL PORTRAIT GALLERY EXHIBITION. WE THANK PRINCIPAL PARTNER MACQUARIE GROUP, MAJOR PARTNER DEAKIN UNIVERSITY, SUPPORTER DULUX AUSTRALIA, TOURISM PARTNER SOFITEL MELBOURNE ON COLLINS AND EXHIBITION PARTNER NATIONAL PORTRAIT GALLERY. *NEW AUSTRALIAN PRINTMAKING* HAS BEEN ORGANISED BY THE NATIONAL GALLERY OF VICTORIA AND THE AUSTRALIAN PRINT WORKSHOP. THE AUSTRALIAN PRINT WORKSHOP ARTIST FELLOWSHIP PROGRAM WAS GENEROUSLY ASSISTED BY: A BEQUEST FROM THE ESTATE OF BEVERLEY SHELTON AND HER LATE HUSBAND MARTIN SCHÖNTHAL; THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL, ITS ARTS FUNDING AND ADVISORY BODY; THE NATIONAL GALLERY OF VICTORIA; AND THE URSULA HOFF INSTITUTE.

pp. 108–9

Kaylene Whiskey *Seven Sisters Song* 2021
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living
Australian Artists, 2021 © Kaylene Whiskey.
Courtesy of the artist, Iwantja Arts and Roslyn
Oxley9 Gallery, Sydney



LIST OF REPRODUCED WORKS AND END NOTES

(cover)
Martha Pettway
Housetop variation 1930s
 Cotton
 2.1 × 1.87
 Proposed acquisition

p. 7
 (above)
Ponch Hawkes
No title (Two women embracing, 'Glad to be gay') 1973; 2018 {printed};
 gelatin silver photograph
 20.2 × 30.3 cm (image)
 28.0 × 38.0 cm (sheet)
 National Gallery of Victoria, Melbourne
 Purchased NGV Foundation, 2018
 © Ponch Hawkes, 2018

p. 7
 (below)
Lavinia Fontana
Mystic marriage of Saint Catherine 1574–177
 oil on copper
 48.5 × 33.6 cm
 National Gallery of Victoria, Melbourne
 Felton Bequest, 2021

pp. 16–17
Ponch Hawkes
No title (Women holding hands in front of graffiti, 'Lesbians are lovely') 1973; 2018 {printed};
 gelatin silver photograph
 20.2 × 30.4 cm (image)
 28.0 × 38.2 cm (sheet)
 National Gallery of Victoria, Melbourne
 Purchased NGV Foundation, 2018
 © Ponch Hawkes, 2018

pp. 18–19
Ponch Hawkes
No title (Two women embracing, 'Glad to be gay') 1973; 2018 {printed};
 gelatin silver photograph
 20.2 × 30.3 cm (image)
 28.0 × 38.0 cm (sheet)
 National Gallery of Victoria, Melbourne
 Purchased NGV Foundation, 2018
 © Ponch Hawkes, 2018

pp. 22–3
Napier Waller
The Amazons c. 1924
 watercolour over pencil
 41.0 × 55.6 cm (image)
 National Gallery of Victoria, Melbourne
 Felton Bequest, 1925
 © Courtesy of the artist's estate

p. 24
Tamura Saiten
Statue of Joan of Arc reflecting the evening sun (Yūhi ni utsuyuru Jeanne d'Arc zō) 1924
 from *Taishō great earthquake folio (Taishō shinkasai mokuhangashū 大正震火災木版画集)* 1924
 colour woodblock
 27.3 × 21.0 cm (image)
 37.1 × 25.9 cm (image and sheet)
 National Gallery of Victoria, Melbourne
 Purchased, NGV Supporters of Asian Art 2019

p. 25
Greece, Chalkis / Italy
The Inscriptions Painter (attributed to)
 Psykter amphora (Chalkidian black-figure ware) 540 BCE
 earthenware
 (a-b) 60.2 × 37.1 × 34.9 cm (overall)
 National Gallery of Victoria, Melbourne
 Felton Bequest, 1956

p. 26
 (above)
Robert Nanteuil
Sébastien Bourdon (after)
Christine, Queen of Sweden (Christine, Reine de Suede) 1654
 engraving
 25.9 × 19.6 cm (image and sheet)
 P&W.212.III; Dum.67
 3rd state
 National Gallery of Victoria, Melbourne
 Everard Studley Miller Bequest, 1959

p. 26
 (below)
François de Poilly I (engraver)
Jean Nocret I (after)
Philippe I, Duke of Orléans (Philippe I, duc d'Orléans) 1650–60
 etching and engraving
 31.6 × 24.0 cm (image)
 32.0 × 24.4 cm (plate)
 33.0 × 25.4 cm (sheet)
 Lothe 402
 National Gallery of Victoria, Melbourne
 Everard Studley Miller Bequest, 1959

p. 27
Louis Ferdinand Elle the elder
Henrietta of England called 'Minette' (1644–1670), sister of Charles II c. 1661
 oil on canvas
 127.2 × 105.6 cm
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

pp. 30–1
Frieda Toranzo Jaeger
autofelatio 2018
 oil on canvas, steel
 (a-b) 290.0 × 290.0 × 73.6 cm (overall)
 National Gallery of Victoria, Melbourne
 Purchased, NGV Supporters of Contemporary Art, 2021
 © Frieda Toranzo Jaeger / Image courtesy Galerie Barbara Weiss, Berlin
 Photo: Tom Ross

p. 33
Christopher Boots
Vanity Screen 2018
 Photo: Christine Francis, as part of Melbourne Design Fair 2022

p. 47
Lavinia Fontana
Mystic marriage of Saint Catherine 1574–177
 oil on copper
 48.5 × 33.6 cm
 National Gallery of Victoria, Melbourne
 Felton Bequest, 2021

p. 48
Annie L. Swynnerton
The lady in white 1878
 oil on canvas
 195.0 × 116.2 cm
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

p. 49
Mary Beale
Portrait of the artist's son, Bartholomew Beale c. 1660
 oil on paper, laid onto canvas
 38.2 × 27.3 cm
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

p. 50
Mary Beale
Portrait of a lady c. 1680
 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

p. 52
Françoise Duparc
Portrait of an old lady mid 18th century
 oil on canvas
 42.2 × 32.0 cm
 National Gallery of Victoria, Melbourne
 Bequest of Howard Spensley, 1939

p. 56
Élisabeth Louise Vigée Le Brun
The artist at work 1830
 miniature: watercolour and gouache on ivory in wooden and bronze frame
 8.5 × 6.4 cm
 13.5 × 15.8 cm (frame)
 National Gallery of Victoria, Melbourne
 Bequest of Helen J. Gibson, widow of the late Robert Carl Sticht Jnr, 1994

p. 57
Élisabeth Louise Vigée Le Brun
Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana c. 1775
 oil on canvas
 34.0 × 26.4 cm
 National Gallery of Victoria, Melbourne
 Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017

p. 58
Élisabeth Louise Vigée Le Brun
A junior officer of the French Royal infantry c. 1773–75
 oil on canvas on canvas
 59.5 × 46.5 cm (image)
 60.5 × 49.5 cm (canvas)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

pp. 60–1
Taniguchi Fumie
Preparing to go out (Yosoou hitobito) 1935
 six panel folding screen: ink and watercolour on silk
 176.8 × 364.0 cm
 National Gallery of Victoria, Melbourne
 Purchased with funds from the Estate of Kevin and Eunice McDonald and NGV Foundation, 2019
 © Estate of Taniguchi Fumie

p. 62
Shibano Kiyosaku
To the sea (Umi-e 海へ) 1930
 National Gallery of Victoria, Melbourne.
 Purchased NGV Foundation, 2018
 ©Estate of Shibano Kiyosaku

p. 63
Negishi Ayako
Waiting for makeup (Keshō o matsu化粧を待) 1938
 black ink and coloured pigment on paper
 193.0 × 156.0 cm
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by Jennifer and Brian Tymms, 2018
 © Estate of Negishi Ayako

pp. 66–7
Martha Pettway
Housetop variation 1930s (detail)
 Cotton
 2.1 × 1.87
 Proposed acquisition

p. 73
Dora Maar
Untitled (Study of Beauty) 1936
 gelatin silver photograph
 33.0 × 24.1 cm
 National Gallery of Victoria, Melbourne
 Bowness Family Fund for Photography, 2021
 © Estate of Dora Maar / DACS, All Rights Reserved / Copyright Agency, Australia

p. 74
Florence Henri
Nude composition (Nu composition) c. 1930
 gelatin silver photograph
 22.9 × 17.0 cm (image and sheet)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021
 © Martini & Ronchetti, courtesy Archives Florence Henri

p. 76
Greg Weight
Rosalie Gascoigne 1993
 gelatin silver photograph on paper
 45.5 × 35.6 cm (image)
 50.4 × 40.4 cm (sheet)
 National Portrait Gallery, Australia
 Gift of Patrick Corrigan AM 2004. Donated through the Australian Government's Cultural Gifts Program.
 © Gregory Weight/Copyright Agency, 2021

p. 79
François Boucher
Madame de Pompadour 1754
 pastel over sanguine and light grey-blue washes
 36.5 × 28.1 cm (sheet)
 National Gallery of Victoria, Melbourne
 Everard Studley Miller Bequest, 1965

p. 80
Chelsea Porcelain Factory, London (manufacturer)
Joseph Willems J (designer)
François Boucher (after)
The music lesson c. 1765
 porcelain (soft-paste)
 39.5 × 30.3 × 21.3 cm
 National Gallery of Victoria, Melbourne
 Felton Bequest, 1990

p. 81
François Boucher
The enjoyable lesson (L'Agréable Leçon) 1748
 oil on canvas
 92.5 × 78.6 cm
 National Gallery of Victoria, Melbourne
 Felton Bequest, 1982

p. 82
François-Hubert Drouais
Louise-Marie de France 1763
 oil on canvas
 73.7 × 59.8 cm
 National Gallery of Victoria, Melbourne
 Everard Studley Miller Bequest, 1964

p. 83
Alexander Roslin
Anastasia Ivanovna, Countess of Hesse-Homburg, Princess Trubetskaya 1757
 oil on canvas
 63.5 × 53.0 cm
 National Gallery of Victoria, Melbourne
 Everard Studley Miller Bequest, 1971

pp. 84–5
Gilbert & George
Forward 2008
 from the *Jack Freak* series 2008
 pigment prints on archival paper
 381.0 × 604.0 cm
 National Gallery of Victoria, Melbourne
 Professor AGL Shaw AO Bequest, 2022
 © Gilbert & George

p. 86
Katsushika Ōi
Illustrated handbook on daily life for women 1847
 Ink on paper, woodblock print, cotton, (book)
 25.0 × 18.0 cm
 Purchased with funds donated by The Hon. Michael Watt and Cecilie Hall, 2021

p. 87
Berthe Morisot
At the circus (Au cirque) verso: *Head of Julie Manet (Tête de Julie Manet)* 1886
 pastel
 61.2 × 47.4 cm
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

p. 88
Anne Hall
Mirka Mora 1967
 oil on canvas
 81.0 × 61.0 cm
 National Gallery of Victoria, Melbourne
 Purchased, NGV Supporters of Australian Art, 2021
 © Anne Hall

p. 94
Korean
Bamboo cabinet late nineteenth century
 bamboo, wood, brass
 165.0 × 70.0 × 55.5 cm
 Purchased with funds donated by Vivienne Fried, 2021

p. 100
Artist: Peter Tyndall

Year: 2021

Title: A Person Looks At A Work Of Art/ someone looks at something...

LOGOS/HA HA, 2021

Medium: A person looks at a work of art/ someone looks at something...
 CULTURAL CONSUMPTION
 PRODUCTION

pp. 108–9
Kaylene Whiskey
 Yankunyjtajjara born 1976
Seven Sisters Song 2021
 enamel paint on road sign
 120.0 × 180.0 × 3.0 cm
 National Gallery of Victoria, Melbourne
 Purchased, Victorian Foundation for Living Australian Artists, 2021
 © Kaylene Whiskey. Courtesy of the artist, Iwantja Arts and Roslyn Oxley9 Gallery, Sydney

LIST OF REPRODUCED WORKS AND END NOTES

END NOTES

pp. 16–19

Looking Beyond the Frame

1. This quote and all other quotes by Chris Sitka, Jenny Pausacker, Sue Jackson and Ponch Hawkes that appear throughout this text were offered by the participants during a virtual interview conducted by Meg Slater on 29 October 2021.
2. Maxine Wolfe, 'Invisible Women in Invisible Spaces: The Production of Social Space in Lesbian Bars', in Anne-Marie Bouthillette, Gordon Brent Ingram & Yolanda Retter (eds), *Queers in Space: Communities, Public Spaces, Sites of Resistance*, Bay Press, Michigan, 1997, p. 305.
3. Phillip Frazer, Helen Garner & Alistair Jones, *The Digger*, no. 22, Sep. 1973, <<https://ro.uow.edu.au/digger/22>>, accessed 20 December 2021.

pp. 46–50

A Studio of Her Own

1. Virginia Woolf, *A Room of One's Own and Three Guineas*, Chatto and Windus, London, 1984, p. 99.
2. Eileen Mayo, 'Privacy is Essential: Miss E Mayo on the Art of Living', *Birmingham Daily Mail*, 12 Feb. 12, 1931. Personal Papers of Eileen Mayo, Tate Archive, TGA 916/174.
3. August von Kotzbue referring to Angelica Kauffman, quoted in Angela Rosenthal, 'She's Got the Look! Eighteenth-Century Female Portrait Painters and the Psychology of a Potentially "Dangerous Employment"', in Joanna Woodall (ed.), *Portraiture: Facing the Subject*, Manchester University Press, Manchester, 1997, pp. 147–8.
4. Louisa Starr, 'The Spirit of Purity in Art', in Ishbel M. Gordon (ed.), *Transactions of the International Council of Women*, T Fischer Unwin, London, 1900, p. 86.
5. Deborah Cherry, *Painting Women: Victorian Women Artists*, Routledge, London, 1993, p. 102.

pp. 53–55

Françoise Duparc

1. 'Man Who Bequeathed Manor. The Late Mr. Howard Spensley. "Real English Gentleman" from Melbourne', *The Age*, 29 Jun. 1938, p. 12.
2. 'Gift to Australia. Beautiful English Country Seat. Howard Spensley's Bequest', *The Mackay Daily Mercury*, 24 Jun. 1938, p. 7. This was confirmed in Aug. 1938, when it was reported that: 'The Australian Government has declined the offer ... on the grounds that the expense involved in maintaining the property at its present standard would be too high'. 'Offer Declined. Country Residence for High Commissioners', *The Mercury* (Hobart), 31 Aug. 1938, p. 5.
3. 'For Victoria. Mr. Spensley's Gift', *The Argus*, 30 Jul. 1938, p. 19.
4. D. S. MacColl, 'A Françoise Duparc?', *The Burlington Magazine*, vol. 7, no. 28, Jul. 1905, p. 332.
5. Philippe Auquier, 'An Eighteenth-Century Painter: Françoise Duparc', *The Burlington Magazine*, vol. 6, no. 24, Mar. 1905, p. 478.

6. *ibid.*, pp. 477, 478.
7. Étienne Parrocel, *Annales de la peinture*, Ch. Albessard et Bérard, Paris and Marseilles, 1862, p. 377.
8. Claude-François Achard, *Histoire des hommes illustres de la Provence, ancienne et moderne*, Imprimerie de Jean Mossy Père & Fils, Marseilles, 1787, vol. 1, p. 583.
9. Auquier, p. 478.
10. Arthur B. Chamberlain, 'Françoise Duparc', *The Burlington Magazine*, vol. 7, no. 5, Apr. 1905, p. 85. Algernon Graves, *A Dictionary of Artists Who Have Exhibited Works in the Principal London Exhibitions from 1760 to 1893*, Henry Graves and Co., pp. 86–7.
11. D. S. MacColl, 'A Françoise Duparc?', *The Burlington Magazine*, vol. 7, no. 28, Jul. 1905, p. 332.
12. The article that questioned Duparc's authorship of the Marseille paintings was Dr Paul Solari, 'Une Énigme artistique. Françoise Duparc 1705 (?)–1778', *Provincia. Revue trimestrielle d'histoire et d'archéologie provençales*, vol. 8, 1928, pp. 8–14. See Jules Belleudy, 'Françoise Duparc', *Mémoires de L'Institut historique de Provence*, vol. 5, 1928, pp. 197–208 (p. 202).

13. Joseph Billioud, 'Les Duparc, trois générations d'artistes marseillais', *Mémoires de L'Institut historique de Provence*, vol. 14, 1937, pp. 165–87.
14. Joseph Billioud, 'Un Peintre de types populaires: Françoise Duparc, de Marseille (1726–1778)', *Gazette des beaux-arts*, series 6, vol. 20, Oct. 1938, pp. 173–84.
15. Billioud subsequently published in full Duparc's Wills of 1775 and 1778, and the complete inventory of her house and studio drawn up on 19 October 1778. Joseph Billioud, 'Françoise Duparc de Marseille', *Mémoires de L'Institut historique de Provence*, vol. 15, 1938, pp. 129–37.
16. *An Exhibition of Oil Paintings by British and European Artists from the 17th Century to the Present Day*, The Council of Adult Education and the National Gallery of Victoria, Melbourne, 1950, cat. no. 29, p. 12.
17. Hilton Kramer, 'In Ohio, a New Look at Art of Louis XV Era', *The New York Times*, 31 Oct. 1975, p. 26.
18. Ann Sutherland Harris and Linda Nochlin, *Women Artists 1550–1950*, Los Angeles County Museum of Art and Alfred A. Knopf, New York, 1978, p. 172.
19. Marielle Latour, 'Françoise Duparc: Un peintre marseillais du XVIIIe siècle', *Menestral: L'Art des pays d'oc*, no. 13, March–April 1977, n. p.
20. Billioud, 'Un Peintre de types populaires', p. 182.

pp. 60–63

Challenging Tradition

1. *Moga* and *mobo* are acronyms that abbreviate the Japanese romanised spelling of *modan garu* (modern girl) and *modan boi* (modern boy).
2. Bunka Gakuen University is a private university in Tokyo. It was founded in 1923 as a women's vocational school.
3. *Furiso* is a long-sleeved kimono worn by unmarried women

4. Chiho Sumida, *She Persists: Perspectives on women in art and design*, NGV, Melbourne, 2020, pp. 92–3
5. Women's Academy of Fine Arts was a private art school established in 1900. It is currently named Joshibi University of Art and Design.
6. *Bijin-ga* literally means pictures of beautiful people. It is an historical genre of painting and prints that in most cases refers to painting of women.
7. Nihonga-kai (Nihonga Society exhibition) had been organised as an annual exhibition for Nihonga artists since the late Meiji period.
8. Bunten, or Ministry of Education Arts Exhibition, was a prestigious and influential annual national arts competition held by the Ministry of Education beginning in 1907. The Bunten was later succeeded by the Teiten (Imperial Exhibition) and, after World War II, by the Nitten (Japan Exhibition).
9. Patricia Salmon, *Taisho Spirit*, Patricia Salmon, Hawaii, 2015

pp. 72–75

Here comes the new woman!

1. For further discussion of Krull's nude and pornographic photography see, Clare I. Rogan, 'Acting the Lesbian: Les Amies by Germaine Krull', in Elizabeth Otto and Vanessa Rocco (eds), *The New Woman International: representations in Photography and Film from the 1870s through the 1960s*, University of Michigan Press, Ann Arbor, 2012, pp. 134–50.
2. Germaine Krull, 'Thoughts on Art', 1931, in Brooks Johnson (ed.), *Photography Speaks: 150 Photographers on their Art*, Aperture foundation, New York, 2004, p. 138.
3. Man Ray quoted in Kim Sichel, *Making Strange: The Modernist Photobook in France*, Yale University Press, New Haven, 2020, p. 40.
4. Elizabeth Otto, *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities and Radical Politics*, The MIT Press, Cambridge, 2019, p. 139.

pp. 104–107

Closing soon

1. Paul Morand (trans. Euan Cameron), *The Allure of Chanel*, Pushkin Press, London, 2008, p. 185.

GABRIELLE CHANEL

FASHION MANIFESTO

DEC 2021 – APR 2022

PRESENTING PARTNER



EXCLUSIVE PARTNER

CHANEL

ORGANISING INSTITUTION



PALAIS
MUSEE DE LA MODE
GALLIERA
DE LA VILLE DE PARIS

An exhibition organised by the
Palais Galliera, Fashion Museum
of the City of Paris, Paris Musées

THANK YOU

The NGV would like to acknowledge the generous support of our partners and supporters.

GABRIELLE CHANEL. FASHION MANIFESTO

PRESENTING PARTNER EXCLUSIVE PARTNER



ORGANISING INSTITUTION



MEDIA PARTNERS



BARK LADIES: ELEVEN ARTISTS FROM YIRRKALA

EXHIBITION PARTNER MAJOR PATRON SUPPORTERS



The NGV and Buku-Larrngay Mulka Centre receive funding through the Australian Government's Indigenous Visual Arts Industry Support Program. The NGV warmly thanks the Packer Family and Crown Resorts Foundations, City of Melbourne and Spencer Ko for their support of The Gecko and the Mermaid: Djerkru Yunupirju and her sister.

QUEER: STORIES FROM THE NGV COLLECTION

PRINCIPAL PARTNER SUPPORTERS



MEDIA PARTNERS TOURISM PARTNER



MELBOURNE DESIGN WEEK

PRESENTED BY MAJOR PARTNERS DESIGN PARTNER MEDIA PARTNERS



MELBOURNE DESIGN WEEK AND THE VICTORIAN DESIGN PROGRAM ARE INITIATIVES OF THE VICTORIAN GOVERNMENT. THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE IS GENEROUSLY SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION.

ELVIS™

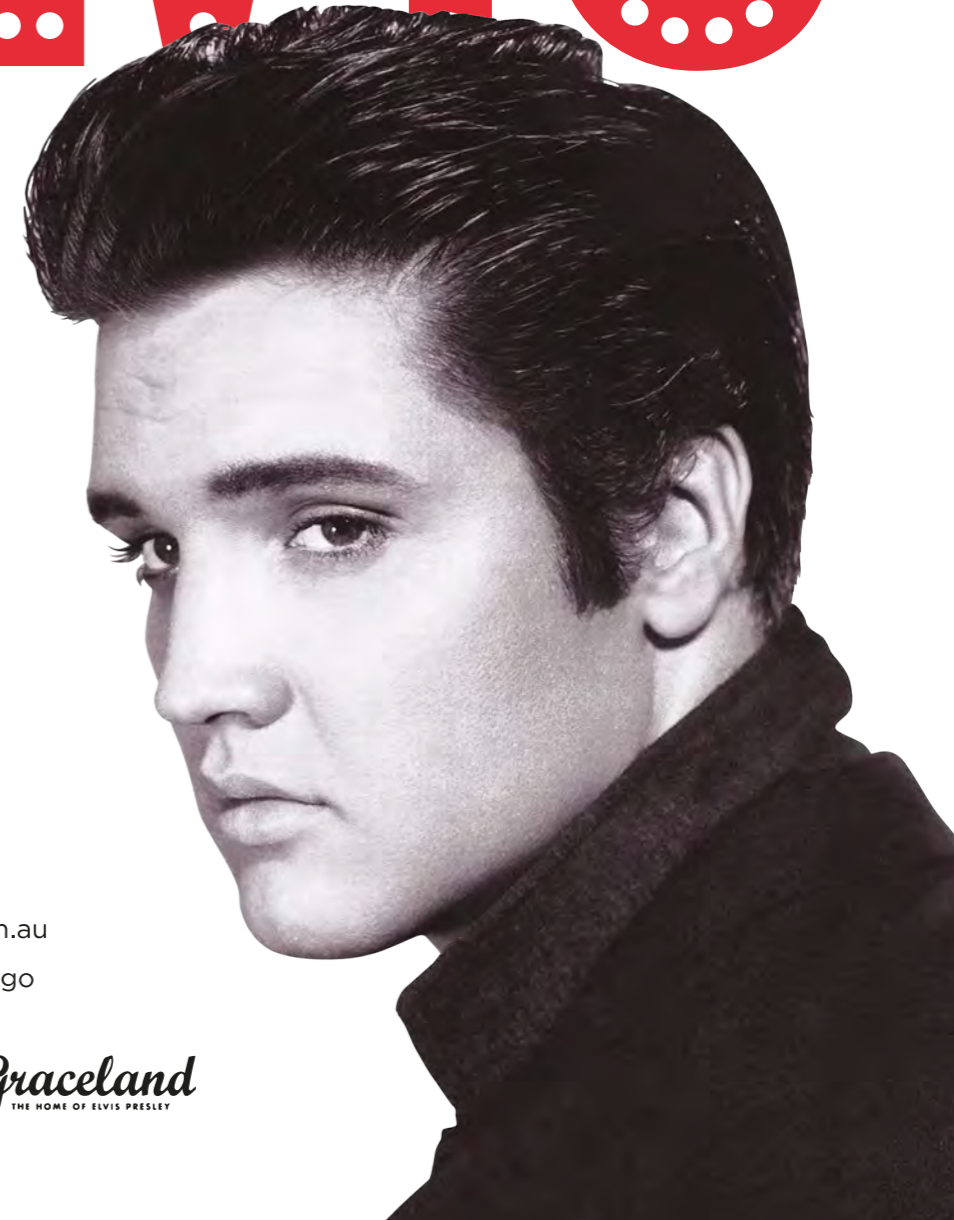
Direct from Graceland®

19 March –
17 July 2022

Bendigo exclusive international exhibition

Tickets bendigoartgallery.com.au

Share #ElvisBendigo





ANOUSHKA SHANKAR



YUJA WANG



MICHAEL BUBLÉ



SIR ANTONIO PAPPANO

LET THERE BE MUSIC

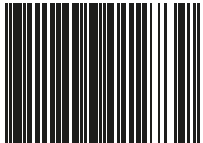
In the beginning, there is a movement. Made of tension and release, inspiration and serenity. From minor to major, one voice, then another, then a dozen or more... Soothing, moving, empowering. As profound as our memories, and as bright as our hopes. It's at once a call and response. Crafted by inspiration, perpetuated through passion, it continues to resonate with every generation. It is as vital as breathing and as essential as moving. **In many ways, it is the purest expression of life.**

#Perpetual



OYSTER PERPETUAL DAY-DATE 36

NGV MAGAZINE #33 \$12



9 311846 012739


ROLEX