NGV

FEATURING

New Australian Printmaking

Craft traditions in India's Bihar villages

PICASSO

The artists behind a century of change

MAGAZINE
ISSUE 34 MAY–JUN 2022 $12

PASPALEY

FACELESS
transforming identity

blak/black artists from North Australia,
Africa and the African Diaspora

25 JUN –
02 OCT 2022

Artists represented include

Leonce Raphael Agbodjelou (Benin)
Vernon Ah Kee (Australia)
Kim Ah Sam (Australia)
Simone Arnol (Australia)
Tony Albert (Australia)
Edson Chagas (Angola)
Destiny Deacon (Australia)
Janet Fieldhouse (Australia)
Fiona Foley (Australia)
Kiluanji Kia Henda (Angola)
Naomi Hobson (Australia)
Cyrus Kabiru (Kenya)
Namsa Leuba (Guinea)
Gerald Machona (Zimbabwe)
Glen Mackie (Australia)
Shirley Macnamara (Australia)
Yessie Mosby (Australia)
Sethembile Msezane (South Africa)
BJ Murphy (Australia)
Lakin Ogunbanwo (Nigeria)
Nyaba Leon Ouedraogo (Burkina Faso)
Brian Robinson (Australia)
Obery Sambo (Australia)
Xaviera Simmons (USA)
Alick Tipoti (Australia)

IMAGE LEFT
Christian THOMPSON
Bidjara people, Born Gawler, South Australia,1974
When Everything is Known and Knowable 2022
c-type print
120.0 x 120.0cm
Courtesy of the artist and Michael Reid Gallery, Sydney + Berlin

IMAGE RIGHT
Nyaba Leon Ouedraogo
Born Burkina Faso, 1978
Le culte du pouvoir 2020
digital print
70.0 x 50.0 cm
Courtesy of the artist

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The National Gallery of Victoria acknowledges the Wurundjeri Woi-Wurrung peoples of the Kulin nation, the Traditional Owners of the land on which the NGV is built.

(cover) Pablo Picasso. Photo: Michel Mako. Getty Images

FROM THE NGV

In June, we welcome *The Picasso Century,* the Melbourne Winter Masterpieces exhibition for 2022. Installed across the entire Ground Level of NGV International, this extensive exhibition is a journey that charts the extraordinary career of Pablo Picasso, as well with the many artists, thinkers and poets he crossed paths with throughout the twentieth century. Alongside a significant display of works by Picasso, the exhibition also includes art by his contemporaries, such as Guillaume Apollinaire, Georges Braque, Salvador Dalí, Alberto Giacometti, Françoise Gilot, Valentine Hugo, Marie Laurencin, Dora Maar, André Masson, Henri Matisse, Dorothea Tanning and Gertrude Stein.

Exclusively developed for the NGV by the Centre Pompidou and the Musée national Picasso-Paris, the exhibition features over 70 works by Picasso alongside over 100 works by more than 50 of his contemporaries, drawn from premier French national collections, as well as the NGV Collection. This exhibition wouldn't be possible without their support, as well as that of Presenting Partner Visit Victoria, Premium Partner HSBC, Major Partners Chadstone – The Fashion Capital and Telstra, Major Sponsor EY, Sustainability Partner ACCIONA, and Learning Partner The University of Melbourne, who have also contributed to the feature on Picasso for this issue of *NGV Magazine,* with the art and historical perspectives of academics Dr Anthony White and Professor Peter McPhee. It truly is a wonderful exhibition for all to explore and, in addition, we are pleased to present *Making Art: Imagine Everything is Real* especially for children and families, to coincide with *The Picasso Century,* which is generously supported by the Packer Family and Crown Resorts Foundations, City of Melbourne and Spencer Ko.

The ceramic works of Pablo Picasso are some of the most creative works from the artist's late career. In the NGV Collection, enabled through the generous support and vision of John and Cecily Adams, we are proud to represent this aspect of Picasso's work in depth. We welcome three new ceramic acquisitions by Picasso into the Collection, two of which will be on display as part of *The Picasso Century* alongside other ceramics by Picasso from the Collection. Read about these fascinating and experimental works, made at the Madoura Pottery in Vallauris, France, on pages 96–7.

We recently celebrated an unprecedented donation by longstanding NGV supporters Lindsay Fox AC, Paula Fox AO and their family, of $100 million towards the construction of NGV Contemporary. We thank the Fox family for this incredible act of generosity, which is now the most significant cash donation made by living donors to an Australian art museum. We look forward to taking you on the journey towards what will be Australia's largest gallery of contemporary art and design, The Fox: NGV Contemporary in forthcoming issues of *NGV Magazine*.

Tony Ellwood AM
Director

Welcome to the May–June issue of *NGV Magazine*. It has been uplifting and heartening to see so many people visiting the NGV again in recent months and we are excited to explore new exhibitions and works in this issue of *NGV Magazine* to support your visit. In this issue, we share new exhibitions, programs and artworks, including the Melbourne Winter Masterpieces exhibition *The Picasso Century* at NGV International and *New Australian Printmaking* at The Ian Potter Centre: NGV Australia, featuring new works by Megan Cope, Shaun Gladwell, Tim Maguire and Patricia Piccinini, produced at the Australian Print Workshop (APW) through its Artist Fellowship program. We thank APW and the artists for their generous collaboration to bring this exciting group of works together. We also explore *WHO ARE YOU: Australian Portraiture*, presented at NGV Australia by the NGV and the National Portrait Gallery, Canberra.

Recently joining the NGV Collection of Asian art, some engaging and important works include Japanese folding screens, known traditionally as *byōbu,* enabled through the generous support of the late Baillieu Myer AC and Sarah Myer. You can soon visit some of these works on display NGV International, and read more about them on page 14. See also a range of recent acquisitions on display in the NGV Collection exhibition *Transforming Worlds: Change and Tradition in Contemporary India* and read about the longstanding practice of Sujuni, a centuries-old style of embroidery in 'A stitch in Sujuni' by Sunita Lewis on page 52.

Finally, we continue our focus on women practitioners in international art and design history with essays relating to works in the NGV Collection, and share information on the next seminars in the online series *Observations*, presented by a range of leading international voices. You can book into forthcoming seminars at NGV.Melbourne/observations.

Donna McColm
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Assistant Director, Curatorial and Audience Engagement

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Dr Susan Hurley is a former medical researcher and writer. Her research has been published in medical journals including *The Lancet*, and her writing has appeared in *Kill Your Darlings*, *The Australian*, *The Big Issue*, *Mascara Literary Review* and *Great Walks*. She was short-listed for the 2017 Peter Carey Short Story Award and is the author of the novel *Eight Lives*, which originates from a real-life drug trial that ended in tragedy. *Eight Lives* won the 2020 Davitt Award for Best Debut Crime Book and was short-listed for the Ned Kelly Award for Best Debut Crime Fiction and the UK Caledonia Novel Award.

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Nevo Zisin is queer, non-binary, Jewish writer and transgender rights activist. They run workshops in schools and professional development training, and are one of Australia's very few transgender marriage celebrants. In 2017, Zisin published a book about their gender transition and other life experiences, *Finding Nevo: How I Confused Everyone*.

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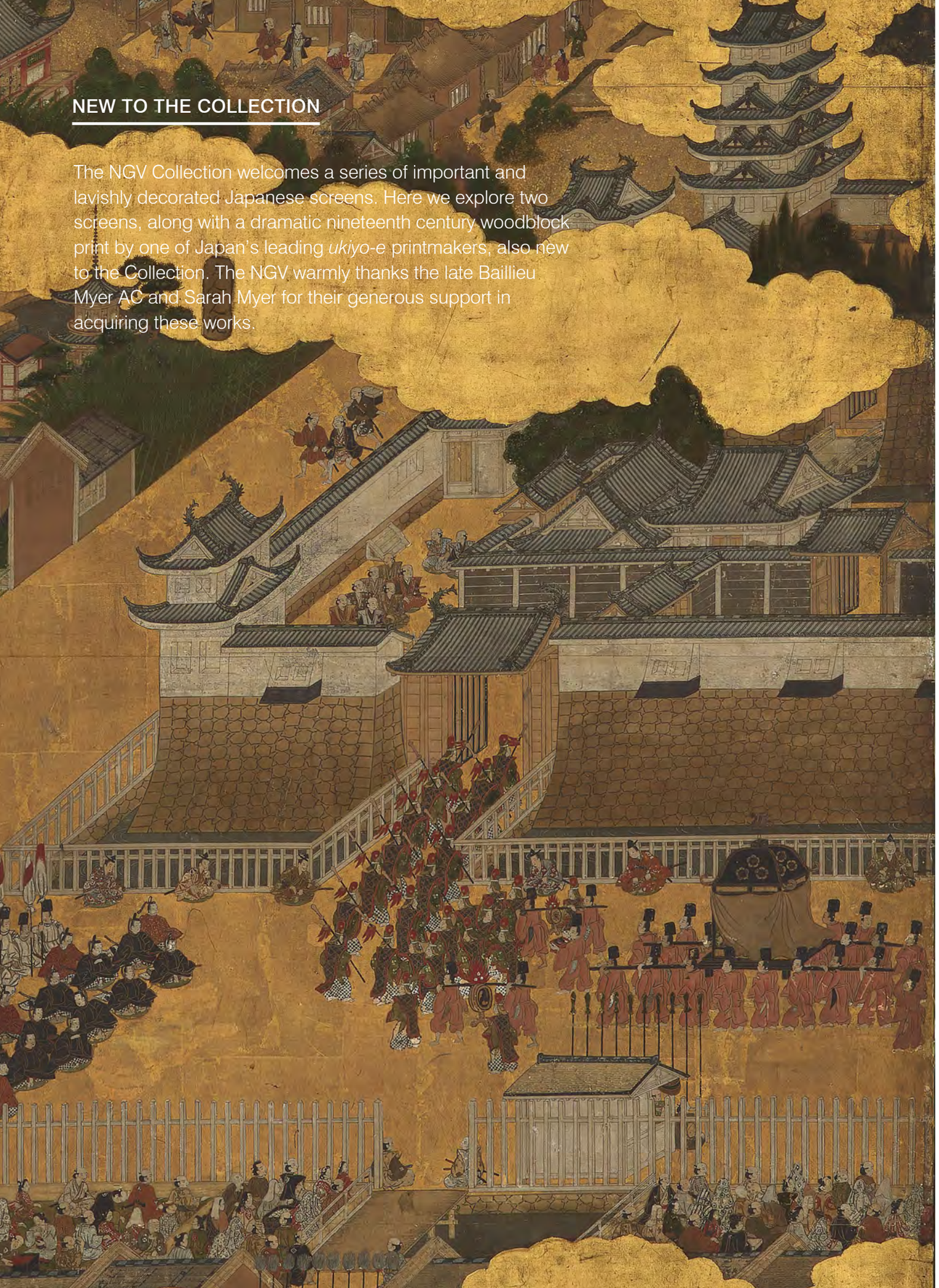
NEW TO THE COLLECTION

The NGV Collection welcomes a series of important and lavishly decorated Japanese screens. Here we explore two screens, along with a dramatic nineteenth century woodblock print by one of Japan's leading *ukiyo-e* printmakers, also new to the Collection. The NGV warmly thanks the late Baillieu Myer AC and Sarah Myer for their generous support in acquiring these works.



(left) **Japanese** *Views of the Capital Kyoto, Rakuchu Rakugai zu* c. 1650 Kyoto, Japan (detail). Pair of six panel folding screens. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

(above) **Japanese** *Views of the Capital Kyoto, Rakuchu Rakugai zu* c. 1650 Kyoto, Japan (detail). Pair of six panel folding screens. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

Japanese
Views of the Capital Kyoto, Rakuchu Rakugai zu c. 1650

Rakuchu Rakugai screens are panoramic aerial views of Japanese cities set amongst wandering clouds of gold leaf. The most important subject of these epic works was the imperial and cultural capital Kyoto. In minute detail these screens depict the city inhabitant's daily lives, formal ceremonies, festive events and important landmarks like temples, shrines, theatres and bridges that can be clearly identified and many of which still exist to this day.

The top screen maps out the west side of the city with its most prominent feature the Nijō Castle and activities of imperial and shogunate pageantry. A large precession consisting of shrine priests, guards and archers is escorting the emperor in a large imperial curtained palanquin in the form of a portable shrine. The mperial household members follow in bullock-drawn wagons. The occasion memorialises the emperor GoMizunoo's (1596–1680) meeting with Tokugawa Shogun Iemitsu and his father Hidetaka in 1626. In the upper right of the screen, Kinkaku-ji (the Golden Pavilion) sits under a silvery full moon alongside the Kitanotenmangu Shrine with it famed plum blossoms, while in the centre-left of the screen is Tōji Temple with its five-story pagoda appears.

The bottom screen shows the east side of the city famous for its vibrant merchant activity with temples nestled along the foothills of the Higashiyama mountains and Kamo River. In the centre of town, Kyoto's famous summer Gion Festival is taking place with elaborately festooned floats rumbling through the streets. On the right of the screen, boat haulers are transporting goods to the city. The Shichijō bridge crosses the river and leads up to the hall of one thousand Buddhas Sanjyusangendo and the Great Budda Hall (destroyed in 1798), above which Kiyomizudera Temple is visible on the hillside. Moving to the right along the top of the screen are the familiar land-marks of Yasaka Pagoda, Yasaka (Gion) Shrine, Chion'in Temple, Nanzenji Temple, and Ginkakuji Temple (the Silver Pavilion).

Japanese
Itsukushima and Wakanoura, late seventeenth century

Located on Japan's Seto Inland Sea, Wakanoura and Itsukushima are famous for their ancient Shinto shrines, and are noted in court poetry as early as the ninth century. From these early poetic renderings, 'famous sites' (*meisho*) became popular for travellers and pilgrims of all social classes to visit, leading to a genre of painting known as *meisho-e (paintings of famous sites). These luxurious artworks were* commissioned by feudal lords, leading samurai and wealthy merchants to preserve memories of their visits to these picturesque locations.

Both shrines depicted in this work still exist today. On the top screen, Wakanoura Shrine is approached, after disembarking from a boat, through a torii gate and up a set of stairs. Throughout this screen, spring festivities can be seen including an archery competition, portable shrines being carried, people picnicking under cherry blossom trees and samurai parading with billowing ceremonial *horo* balloons on their backs (a fabric device used for protection against arrows in battle). On the bottom screen is Itsukushima Shrine. At high tide, Itsukushima's torii gate is surrounded by water and visitors pass through it by boat before stepping onto a boardwalk raised over the water on stilts. In this screen, we see pilgrims promenading along the Shrine's many raised walkways and wealthy patrons being transported in palanquins. Various shops sell tea, umbrellas and kimono fabric and, to the side of the shrine, we see Itsukushima's iconic deer – the sacred messengers of the gods.

(above) **Japanese** *Itsukushiima and Wakanoura* late 17th century Japan. Pair of six panel folding screens. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

(right) **Japanese** *Monkeys and sages* 17th century, Japan. Pair of six panel folding screens (detail). Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

(p. 18) **Utagawa Kuniyoshi** Japanese 1797–1861 *Mitsukuni defying the skeleton spectre conjured up by Princess Takiyasha* c. 1844 (detail), Japan. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

Utagawa Kuniyoshi
Mitsukuni defying the skeleton spectre conjured up by Princess Takiyasha c. 1844

Utagawa Kuniyoshi (1797–1861) was one of the great masters of the Japanese *ukiyo-e* woodblock prints and painting. Noted for his dramatic, often eccentric and unique style of depicting landscapes, kabuki actors, ghosts and mythical beasts Kuniyoshi's works were collected by international artists and institutions from the late nineteenth century. His unique compositions and designs have influenced artists, including Claude Monet and the Impressionists, and contemporary artists such as Murakami Takashi and manga illustrators.

In this historically famous scene, Princess Takiyasha is depicted left. She is the daughter of the provincial warlord Taira no Masakado of Sōma, who attempted to set up an 'Eastern Court' in Shimōsa Province to compete with the emperor in Heian-kyō (Kyoto). The rebellion was put down in 939 AD and Masakado was decapitated. After his death, Princess Takiyasha continued to live in the ruined *shōen* (rural manor-house) of the Sōma clan.

In this dramatic woodblock print, the noble imperial retainer Taro Mitsukuni (centre) arrives at the Masakado manor to quell ongoing resistance from Princess Takiyasha. Mitsukuni is challenged by Takiyasha's villainous assistant, Araimaru, while she casts a spell, summoning a giant skeleton. The ghostly spectre rises out of a dark void with its bony fingers crashing through tattered palace blinds to challenge the brave samurai Mitsukuni.

WAYNE CROTHERS IS NGV SENIOR CURATOR, ASIAN ART. SEE WORKS SUPPORTED BY BAILLIEU MYER AC AND SARAH MYER SOON ON DISPLAY IN THE ASIAN GALLERIES, LEVEL 1, NGV INTERNATIONAL. ALSO ON DISPLAY ARE RECENT ACQUISITIONS SUPPORTED BY THE HON. MICHAEL WATT QC AND CECILIE HALL, AND TINA ALDRIDGE.

(p. 19, bottom left) **JAPANESE** *Shishi with peony, ōfuroshiki (wrapping cloth)* Meiji period 1868–1912 National Gallery of Victoria, Melbourne. Purchased with funds donated by The Hon. Michael Watt and Cecilie Hall, 2021

(top right) **UTAGAWA Yoshikazu** *Dutch acrobats* 1861 from the Five countries series, National Gallery of Victoria, Melbourne. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2018

(p. 20, top right) **KANAMORI Eiichi** *Vase with flying fish* (c. 1940) National Gallery of Victoria, Melbourne. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2019 © the estate of the artist

(below) **IKOMA, Osaka** *Sake set* (c. 1930) National Gallery of Victoria, Melbourne. Purchased with funds donated by Tina Aldridge, 2017

Explore other new acquisitions joining the Asian Art collection.

Utagawa Yoshikazu
Dutch acrobats 1861

During the closing decade of the Edo period, America, followed by Britain, France, Holland and Russia, negotiated the opening of Japan to trade and foreign visitors. Through the generosity of Michael Watt and Cecilie Hall, the NGV recently acquired a group of Yokohama prints depicting these 'foreign visitors'. This image illustrates two men with distantly Dutch clothing. One is riding a horse while doing a handstand – a feat that would have astounded their Japanese audience.

Shishi with peony, ōfuroshiki (wrapping cloth)
Meiji period (1868–1912)

This cloth depicts two auspicious ***shishi*** (lion dogs) frolicking among peony flowers in a mountainous landscape. Lion dogs are spirit guardians often used to represent prosperity, success and samurai ethics in traditional Japanese art and design. Purchased with funds donated by The Hon. Michael Watt QC and Cecilie Hall, 2021.

Kanamori Eiichi
Tobiwo mon kabin (Vase with flying fish)
c. 1940

Apart from a small number of nineteenth-century woodblock prints by celebrated Japanese artist Utagawa Hiroshige, the flying fish (*tobiuo*) was a little-known motif in pre-modern Japanese art. During the 1920s and 1930s, however, the shimmering, streamlined bodies and effortless ability of flying fish to glide both through the water and soar through the air became a popular motif, used to symbolise power, progress and modernity. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall in 2019, this beautifully crafted bronze vase features two stylised flying fish, waves and clouds set in a round window.

Ikoma Osaka
Sake set c. 1930

G. Ikoma and Company was established in 1870, during the first few years of Japan's transformation from a feudal to a modern industrial society. This cut-glass sake set is an example of Ikoma's reinterpretation of traditional Japanese tablewares in a fashionable twentieth century modern Art Deco design. Purchased with funds donated by Tina Aldridge in 2017.

EXHIBITION

Movers & Printmakers

The exhibition *New Australian Printmaking* presents contemporary prints by Megan Cope, Shaun Gladwell, Tim Maguire and Patricia Piccinini produced at the Australian Print Workshop (APW) through its Artist Fellowship program. The works on display join the NGV Collection via the Victorian Foundation for Living Australian Artists.

Initiated in 2017, the APW Artist Fellowship program enabled Cope, Gladwell, Maguire and Piccinini to each research, develop and create new bodies of work in the print medium in collaboration with APW's master printers, Martin King and Simon White. For one artist, the opportunity provided the first time working in the medium of printmaking.

APW was established in 1981 and, since 1990, has been located on Gertrude Street in the Melbourne suburb of Fitzroy. Having recently celebrated its fortieth year, it is one of the most longstanding and significant centres for original printmaking in Australia, providing artists and the broader community with access to world-class facilities and expertise.

(above) Megan Cope at APW, 2021
Photo: Tim Carrafa

Megan Cope

Through installation, printmaking, sound, video and public art, Quandamooka artist Megan Cope (b. 1982) explores issues relating to identity, geography and language. Often drawing upon historical sources and maps, Cope challenges settler-colonial narratives and ideas of land ownership. For her APW Artist Fellowship, Cope collaborated with APW printer Martin King to produce two multi-panelled lithographs that are her most ambitious prints to date.

YARABINDJA BUDJURUNG I and *II*, 2021, depict North Stradbroke Island and the surrounding regions of mainland Brisbane: the Quandamooka ancestral Country that underpins Cope's cultural identity. Spanning across the two prints – each over three metres in length – is a 1940s military map of the area, reproduced digitally via photo-lithography. Crowded with coordinates and descriptive English words and toponyms, the maps are overlaid with Cope's signature hand-inscribed local Indigenous placenames and liquid tusche washes printed in rich turquoise inks, which bleed across the schematic forms and figures beneath.

'All of my work is to reposition us and how we see things, not just in the past, but now as well', says Cope, 'maps are a really good way to do that. They're interesting in that they're colonial tools, but they help us navigate through many layers of life'.

Juxtaposing Western and Aboriginal conceptualisations of land, *YARABINDJA BUDJURUNG* (meaning 'Beautiful Sea Country') reasserts First Nations knowledge and history, while also highlighting the imposing threat of rising sea levels as a result of climate change.

Due to travel restrictions imposed by the pandemic, Cope carried out much of her APW Artist Fellowship remotely – working on the lithographic plates, packaged and posted by the APW team in Melbourne, from her studio on Bundjalung Country in Lismore, New South Wales.

Shaun Gladwell

Parallel to his video work and explorations with new media, Shaun Gladwell (b. 1972) has had a long-lasting engagement with printmaking. He completed his first print project at APW in 2007, and has since returned to the studio on multiple occasions – most recently in 2018–19 to complete his APW Artist Fellowship.

During his Fellowship, Gladwell collaborated with King and White to produce three suites of etchings and lithographs that are his most sophisticated to date. Showcasing the complex range of effects that can be achieved using a variety of printmaking techniques and tools, both analogue and digital, Gladwell's prints also demonstrate the adaptability of printmaking to new media, as the artist incorporated a 360-degree camera into the production of several of the prints.

One of the attractions of printmaking for Gladwell is the opportunity for collaboration, which, much like his work with performers and choreographers, he views as a physical process: 'I think printmaking can be read as a coordinated locomotion of bodies, materials, hardware and chemistry ... there is a collaborative choreography taking place that makes printmaking – or my experience of it at least – entirely commensurable to other formal or non-institutional movement languages'.

The numerous ideas that characterise Gladwell's moving image and performative works also found their way into this recent series of prints. These include his interests in urban 'action sports' such as surfing, BMX and motorcycle riding; forms and expressions of street culture; new and old technologies (including printmaking itself); and a wider speculation on art history, both in Western and indigenous Australian cultures.

For example, in *Surfer funeral for Liberty 1-3*, 2019, Gladwell depicts the iconic head of the Statue of Liberty, but at the same time disrupts the familiar form by replacing the tiara's rays with a group of inverted surfers, connecting the prints back to the artist's well-known video work, *Pacific undertow sequence (Bondi)*, 2010.

(above) Shaun Gladwell signing his work at APW, 2021. Photo: Eugene Hyland

(right) Simon White, Tim Maguire and Martin King at APW, 2021. Photo: Eugene Hyland

Tim Maguire

Since making his first lithograph at the Australian Print Workshop in 1987, the printed image has been pivotal to the multidisciplinary practice of Tim Maguire (b.1958). Primarily through painting and printmaking, but also photography and video, Maguire explores the intersection of manual, mechanical and digital techniques to interrogate the behaviour of colour, often with an intense focus on process.

For his APW Artist Fellowship, Maguire revisited a concept he had developed in 2019 for a series of digital colour prints titled *Dice Abstracts*. In these works, the chromatic and formal composition was determined by a virtual roll of the dice. In this more recent series, completed at APW in 2020–21 and titled *CMY Dice Abstracts*, Maguire worked closely with King and White to apply this approach to the traditional printmaking process of intaglio.

CMY Dice Abstracts derive from six monochrome charcoal drawings depicting simple symmetric and geometric, light-on-dark motifs, which were translated to photopolymer plates. Using Maguire's virtual dice-rolling method, three plates were selected for each print, which were inked using only the three primary colours of cyan, magenta and yellow. The result is a series of prismatic images, with a staggering 46,000 permutations, that cast colour intaglio printmaking in an entirely new light.

Maguire's long history of making prints at APW has given him a particularly personal connection to the studio and the printers who work there, for whom he was especially grateful when confronted with the technical challenges of realising these prints. As the artist says: 'There's a whole language that develops between an artist and a printer in the process of collaborating where you find a way to discuss things which are difficult to verbalise, and it's partly through the history that you've shared together'.

Patricia Piccinini

Patricia Piccinini (b. 1965) is renowned for works that question the boundaries between nature and artifice, and humans and non-humans. Her artistic dexterity is manifest in the variety of forms that her work takes – from hot air balloons to hyperreal silicon sculptures, video and photography to drawing, and computer-generated works to weaving.

Melburnians have had the chance to enter the surreal world of Piccinini through her ongoing exhibition *A Miracle Constantly Repeated* at Flinders Street Station Ballroom, where many of the artist's hyperreal sculptures and installations have been on display for the past year. The works in *New Australian Printmaking*, which she produced through her APW Artist Fellowship in 2018–19, bring a new dimension to her practice, and are the results of Piccinini's first engagement with printmaking in its traditional form. 'There is this long history to printmaking that appeals to me', says Piccinini, 'the idea that people have been using some of these techniques for centuries but you can still use them to represent contemporary ideas'.

During her Fellowship, Piccinini produced two series of prints in which her skills as a draftswoman are brought to the fore. In the first, the *Weavers' Suite*, 2018, Piccinini translated her delicate drawings of birds and female body parts into a series of exquisitely refined etchings, combined with lithography. Piccinini then returned to the APW studio in 2019 to produce a second series, the *Skywhale Suite*, 2019, which presents her eponymous Skywhale family in a new, intimate setting through a seamless blend of hand-drawn and photo-lithographic techniques.

An integral part of Piccinini's creative process, which often relies on specialist makers and designers, is collaboration. Working closely with King and White was therefore a positive and natural part of her experience during the APW Artist Fellow-ship: She says: 'The APW team are amazing printmakers, and they know intimately how to get the most out of the medium … The backgrounds of the *Skywhale Suite* are a good example of that. My studio had the skills to produce very accurate and complex screened backgrounds that matched perfectly with the hand-drawn Skywhale creature plates. Martin [King] could then incorporate these along with amazing colour blends which were done individually in ink for each print. It is all about making the most of everything you have available to you'.

A section of *New Australian Printmaking* is dedicated to the intricate and varied processes that led to this diverse array of prints. These include etching, lithographic and photopolymer plates, proofs, colour tests, wiping cloths, inks and other printmaking tools, giving audiences exclusive insight into the APW studio and its daily operation.

Anne Virgo, Artistic Director of APW, who initiated and realised the Artist Fellowship program, said: 'Collaborating with Megan Cope, Shaun Gladwell, Tim Maguire and Patricia Piccinini to create four major bodies of work has been a rewarding process, and a fitting acknowledgement of APW's commitment to innova-tion and excellence. We are confident that this commitment will continue to inspire artists to create prints that challenges, inspires and delights'.

JESSICA COLE IS ASSISTANT CURATOR, PRINTS AND DRAWINGS.THE FREE EXHIBITION NEW AUSTRALIAN PRINTMAKING RUNS 13 MAY-11 SEPT, LEVEL 3, NGV AUSTRALIA. FOR DETAILS ON THIS FREE EXHIBITION SEE NGV.MELBOURNE/EXHIBITION/ NEW-AUSTRALIAN-PRINTMAKING/

THE AUSTRALIAN PRINT WORKSHOP ARTIST FELLOWSHIP PROGRAM WAS GENEROUSLY ASSISTED BY A BEQUEST FROM THE ESTATE OF BEVERLEY SHELTON AND HER LATE HUSBAND MARTIN SCHÔNTHAL; THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL, ITS ARTS FUNDING AND ADVISORY BODY; THE NATIONAL GALLERY OF VICTORIA; AND THE URSULA HOFF INSTITUTE. THE NGV WARMLY THANKS THE APW AND ARTISTIC DIRECTOR ANNE VIRGO, ALONG WITH MASTER PRINTMAKERS MARTIN KING AND SIMON WHITE, AND ALL OF THE ARTISTS INVOLVED IN THE PROJECT FOR THEIR GENEROUS SUPPORT AND COLLABORATION.

(p. 26) **Patricia Piccinini** *Mountains* (2019) from the *Skywhale suite* 2019 ed. 1/25. National Gallery of Victoria, Melbourne. Co-commissioned by the National Gallery of Victoria and the Australian Print Workshop. Victorian Foundation for Living Australian Artists, 2021 © Patricia Piccinini

(above) Martin King and Patricia Piccinini at APW, 2021. Photo: Eugene Hyland

Introducing

The Picasso Century

Featuring more than 170 works, *The Picasso Century* exhibition reveals how Picasso influenced – and was influenced by – the artistic community around him. The artist himself lived through almost an entire century of unprecedented creativity, transformation and horror. In this feature story we explore the art and world of Pablo Picasso and his contemporaries through two perspectives – that of an historian and an art historian, and share highlights from the exhibition.

A world of conflict

Professor Peter McPhee takes an historian's perspective of the world of Picasso and his contemporaries.

BY PROF PETER MCPHEE

When war broke out in 1914 Pablo Picasso, aged thirty-three, was enjoying the flush of artistic success through his celebrated 'Cubism' and the patronage of powerful dealers such as Leo Stein and his sister Gertrude, who had acquired Picasso's 1905-06 *Portrait of Gertrude Stein* (Collection: The Metropolitan Museum of Art, New York), and which remained in her collection until her death. Picasso frequented the Steins's influential salon on the rue de Fleurus near the Luxembourg Gardens. From 1917, healso designed sets and costumes in the Cubist style for the Ballets Russes, an international troupe which performed across Europe and the Americas, although not in revolutionary Russia. Most famously, *Parade*, a ballet by Sergei Diaghilev, Érik Satie and Jean Cocteau, was described by the poet and art critic Guillaume Apollinaire as 'a kind of surrealism' in the program notes. Apollinaire had hereby created the term several years before Surrealism emerged as an art movement in Paris as an expression of the view that bourgeois values and 'rationalism' had created the disaster of industrial warfare. Picasso was to be profoundly influenced by it.

The first decades of the twentieth century were formative in the creation of Picasso's fame and fortune in the context of international tensions and war. Picasso had first moved to Paris in 1900 and, as a citizen of neutral Spain, was able to live through the catastrophic destruction of the war of 1914–18 without having to take up arms, unlike many of his artistic friends and peers, such as Georges Braque and André Derain. His friend Apollinaire was wounded in the head in 1916, and died of his injury two years later, aged thirty-eight.

World War I was the first in a series of international conflagrations through which Picasso survived. His long life from 1881 to 1973 spanned almost an entire century of unprecedented creativity, transformation and horror both across the globe, in his native Spain and adopted France. He was born into an established middle-class family in southern Spain under the monarchy in 1881 and died in 1973 while the dictator Francisco Franco, who he detested, was clinging to life and power. The Spanish Civil War of 1936–39 was a pivotal moment in Picasso's life, although his residence in Paris spared him from taking up arms for the doomed republic just as his Spanish nationality protected him while he continued to paint during the Nazi occupation of Paris in 1940–44.

Like many of his peers, Picasso was predisposed to support the communist left as a result of the elation caused by the Russian Revolution of 1917 and the heroic defence of the USSR against Nazi invasion after 1941. While some contemporaries mocked the shallowness of his political philosophy, he joined the Communist Party of France from 1944 and, unlike most of his friends, remained a member despite the Russian invasions of Hungary in 1956 and Czechoslovakia in 1968. He expressed trenchant opposition to UN and US intervention in Korea in 1950. He was awarded the Lenin Peace Prize in 1962.

During his long life, Picasso also lived through the great demographic and economic transformation of western Europe from primarily rural to urban, commercial societies. There were still as many rural as urban inhabitants in western Europe right up to the 1930s, but the rural population collapsed after 1950 with the rapid mechanisation of agriculture and disappearance of small farms. By the time of Picasso's shift from Paris to Mougins on the Riviera in 1961, the region was a haven for wealthy sunseekers rather than the agricultural and fishing society it had been for many centuries.

Picasso remained prodigiously productive across his long life and is one of the few artists to have become an international celebrity and household name while still alive. Despite his early poverty in Paris, most of his life was enjoyed in comfort and celebrity – but also in domestic tumult. In the summer of 1918, while designing the ballet *Parade* in Rome, Picasso met and married Olga Khokhlova, a ballerina from the Kyiv region. His art dealer Paul Rosenberg and Khokhlova introduced Picasso to a world of opulence he had not previously known. Although Khokhlova, learning of Picasso's continued affairs, separated from him, they remained legally married until her death from cancer in 1955. Picasso was distraught at Khokhlova's departure, but his inability to relate to women other than as 'goddesses or doormats', as he admitted to one mistress, Françoise Gilot, was to be a constant source of emotional conflict in this life of brilliance and turmoil.

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Art history in the making

Anthony White introduces a key period for Picasso – Cubism and the early decades of the 1900s.

BY DR ANTHONY WHITE

One of the most significant figures in 20th century art, Pablo Picasso was born in Malaga on the Mediterranean coast of Spain. At an early age he relocated to the lively cultural centre of Barcelona, where he quickly mastered the classical arts of drawing and painting. In Paris from 1901, he began painting scenes of modern life with a deliberately untutored look and a melancholy tonality – as in the canvas titled *Life*, 1903 (Collection: Cleveland Museum of Art) – creating a body of work referred to as the artist's 'blue' period. In a move that would become typical of Picasso, he conveyed a sense of disenchantment with the world and its affairs. From this point on he would often plunge into the dark uncertainties both of life and of art.

He began to look carefully at pre-classical art, particularly Etruscan, archaic Greek, and Iberian (ancient Spanish) art. This is evident in the *Portrait of Gertrude Stein*, 1905–06 (Collection: The Metropolitan Museum of Art, New York), which portrays the important American writer and collector. Picasso painted Stein's face in a new way, using strong contours – as seen in the lozenge-shaped eyes which he had borrowed from Iberian sculpture – and flat, unmodulated planes of colour. The artist discovered that anatomically deformed, mask-like faces, which have an expressionless look, can make a strong visual and psychological impact on the viewer. Moreover, as he commented, 'I had to make the nose crooked so they would see that it was a nose.' By shocking us out of our automatic habits of seeing, he brought us to a new and fresh awareness of reality.

Around this time Picasso had embarked on a monumental picture, the *Les Demoiselles d'Avignon* (Collection: Museum of Modern Art, New York), which he completed in 1907. A scene depicting five women, it is a work which launched Picasso's signature style of Cubism, and revolutionised the language of Western art. The stylistic innovations in this work represented a great artistic leap forward. Unlike traditional painting, which was renowned for its clarity and focus, there are passages in this work which defy interpretation. For example, a crouching woman in the bottom right-hand corner of the picture appears to be simultaneously facing towards and away from us. In a deliberate defiance of academic art, it is not clear which direction the light is coming from, and certain areas of the painting are deliberately designed to create ambiguity. Significantly, it is not always possible to tell which parts of the background are solid, and which atmosphere. The faces of the women, which are rendered as puzzling rebuses, liberally appropriate works of Iberian art, and, in a new development for the artist, also mimic African masks.

Another reason this work is so significant is that the subject matter, which involves a complete transformation of the historical genre of the nude, is intensely disturbing. It depicts a brothel in the southern French city of Avignon. He had previously depicted the poor and dispossessed during his earlier 'blue' period, and this painting continues that theme. However, drawing upon African masks, he introduced a new, more shocking element to his work. His colleague Georges Braque best summed up the effect this work had on contemporary viewers: 'Your painting looks as if you wanted to make us... drink gasoline and spit fire.' Rather than sympathetic to the plight of these individuals, this painting is about Picasso's own fraught relationship to women, as his use of masks to de-individualise their faces suggests.

The inspiration for his use of African art had come from his visit to an ethnographic museum in Paris. As he recalled: 'The masks... were against everything – against unknown, threatening spirits ... I understood; I too am against everything... they were weapons.' In this work, an idea of women as frightening is combined with an idea of African art as armaments. Picasso was not systematically studying African culture or understanding what it meant to the people who made the objects. Rather, he used the objects to put forward three ideas: That women are threatening and strange, that African masks have a deadly power, and that he was opposed to Western artistic and cultural traditions. Thus began an artistic career that, beginning with Cubism, would radically overturn all our inherited ideas of art.

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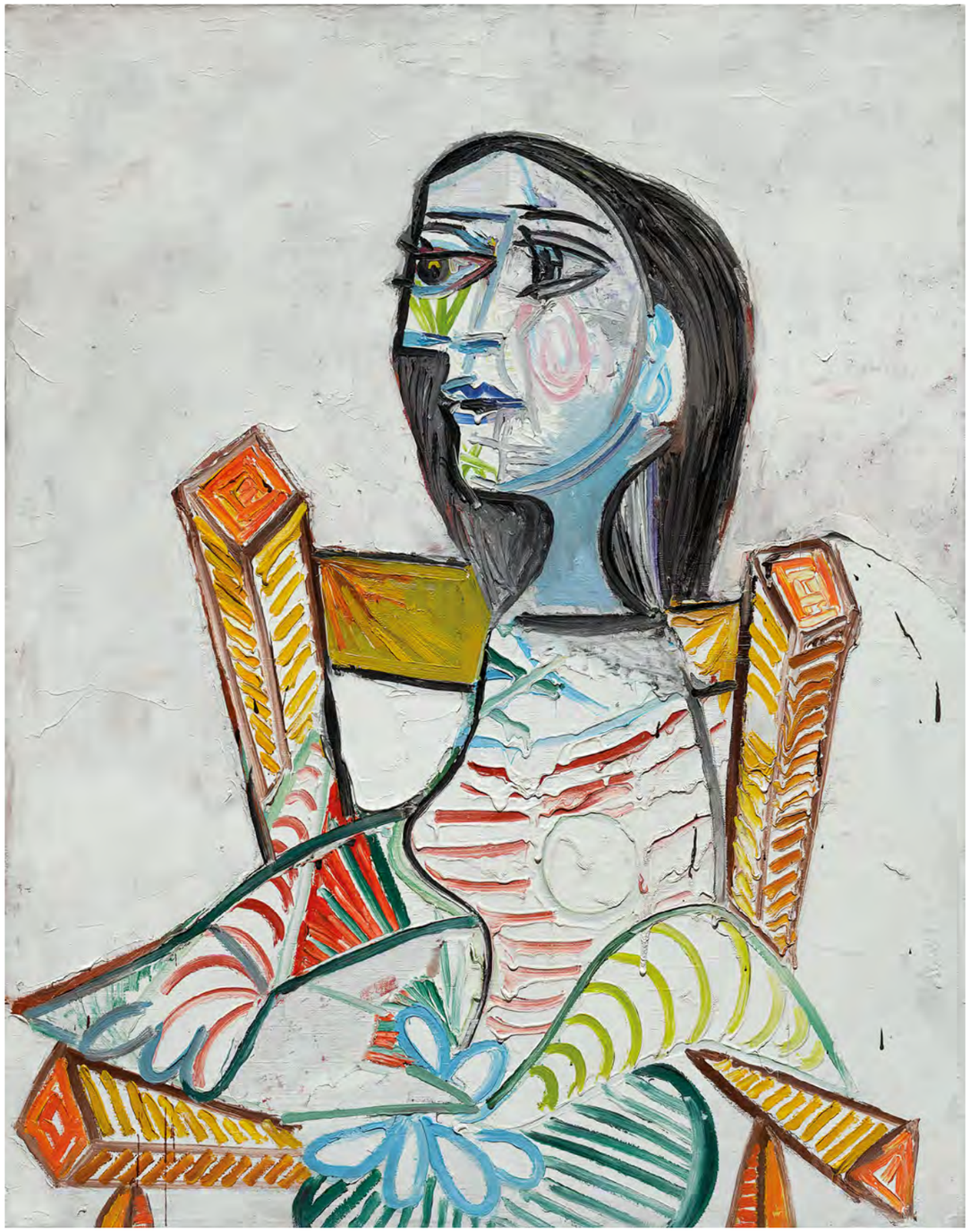
(pp. 28–9) Picasso in his studio, rue des Grands-Augustins, Paris, (detail) 1944. Photograph by Lee Miller.

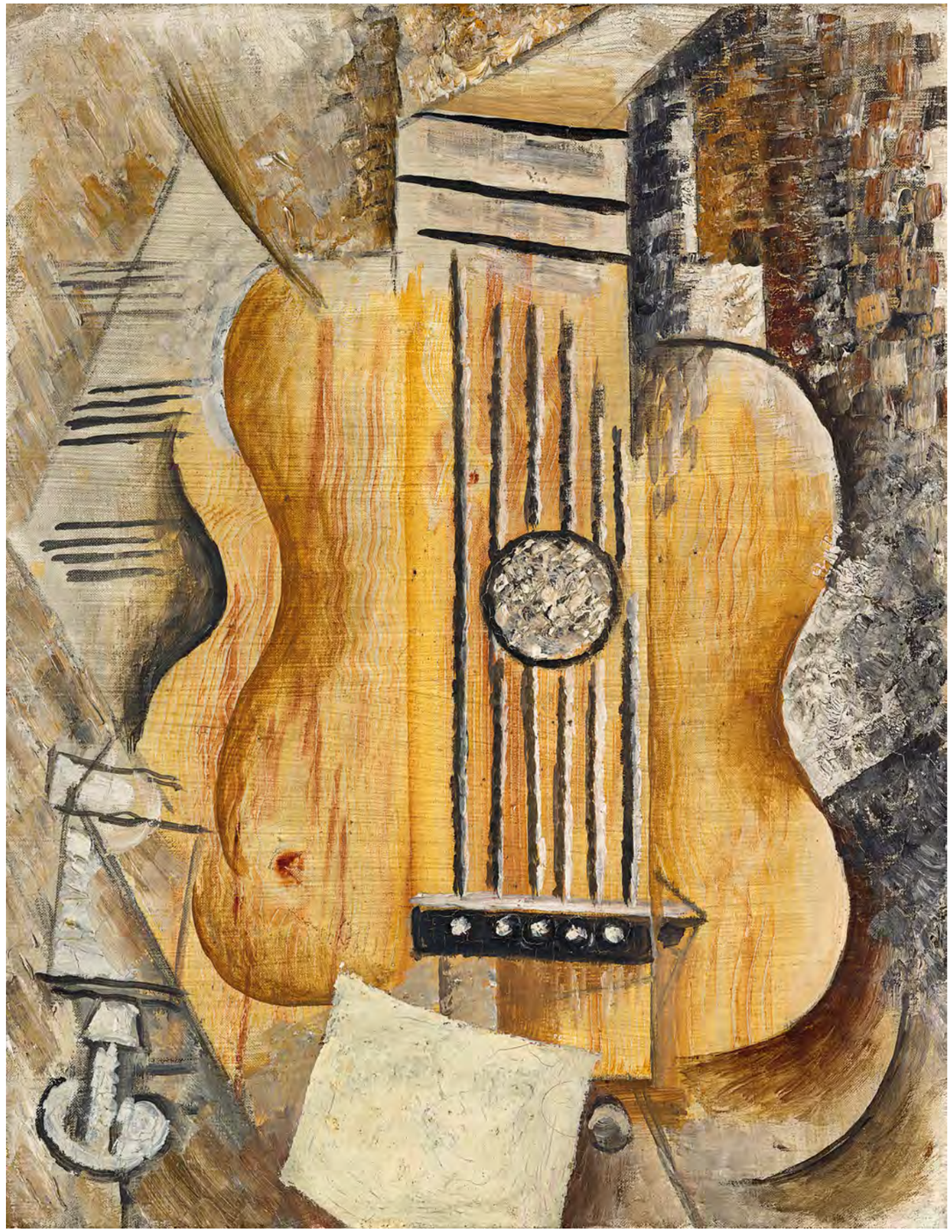
Pablo Picasso *Reclining woman (Femme couchée)* 19 June 1932
This 1932 painting of Marie-Thérèse Walter, Picasso's romantic partner and muse from 1927 to about 1935, is one of many depictions of the reclining female nude motif created by the artist throughout his lifetime. Walter, whose figure has been reduced to a series of fluid curves and circles and bold colours, appears relaxed and in a dreamlike state. This and other studies of Walter from this period represent Picasso's creative reinterpretation of the female nude, merging the figurative with the abstract.

(above) **Pablo Picasso** *Reclining woman (Femme couchée)* 19 June 1932, Centre Pompidou, Paris, Musée national d'art moderne-Centrede création industrielle

(right) **Pablo Picasso** *Portrait of a woman (Portrait de femme)* 1938, Centre Pompidou, Paris, Musée national d'art moderne-Centrede création industrielle



Pablo Picasso *Portrait of a woman (Portrait de femme)* 1938
In 1935, Picasso met photographer Dora Maar, who was active in Surrealist circles and was close to Georges Bataille and the extreme left-wing group Contre-Attaque. Maar quickly became Picasso's muse, serving as the inspiration for many of his portraits, including this 1938 canvas. Here, Maar assumes the classic motif of a woman in an armchair – one revisited in many forms by Picasso throughout his long career. Fusing together a spectrum of warm and cool tones, Picasso has constructed his muse from a series of stripes and serpentine lines.



Pablo Picasso *Guitar 'J'aime Eva' (Guitare 'J'aime Eva')* 1912
Painted in the south of France during the summer of 1912, this canvas celebrates Picasso's blossoming love for Eva Gouel, whom he had met several months earlier. Gouel, who tragically died in December 1915, was the source of Cubism's last flourish, characterised by the development of collages employing a symbolic language that played with a multitude of trompe l'oeil ('trick of the eye') effects.

Pablo Picasso (designer) **Madoura Pottery, Vallauris** (manufacturer) *Goat's head in profile, round/square dish* 1952
This dish, depicting a goat's head in profile, represents an important moment of artistic experiment in Picasso's later years. In July 1946, Picasso visited an exhibition of local handcrafts in nearby Vallauris and was introduced to Georges and Suzanne Ramié, owners of the Madoura Pottery studio. Picasso was given the opportunity to model a couple of works, and upon returning the next year was delighted to find them successfully fired. He was given his own working area in the pottery and for the next twenty-five years returned annually to continue his ceramic production, which eventuated in some 4,000 works, including this dish.

(left) **Pablo Picasso** *Guitar 'J'aime Eva' (Guitare 'J'aime Eva')* summer 1912, Musée national Picasso-Paris

(above) **Pablo Picasso** (designer) **Madoura Pottery, Vallauris** (manufacturer) *Goat's head in profile, round/square dish* 1952 National Gallery of Victoria. Purchased with funds donated by John and Cecily Adams, 2020

Pablo Picasso *The violin (Le Violon)* 1914
The violin is one of many works created by Picasso during his intense artistic exchange with Georges Braque, which resulted in the birth of Cubism. Experimenting with representation and reality, Picasso has reduced his subject – a violin – to a series of intersecting and overlapping fragments. His integration of colour and pattern introduce a lyrical quality to the composition, characteristic of the last significant stage in the evolution of Cubism, known as Synthetic Cubism.

(above) **Pablo Picasso** *The violin (Le Violon)* 1914, Centre Pompidou, Paris, Musée national d'art moderne-Centrede création industrielle

(right) **Pablo Picasso** *Woman in an armchair (Femme dansun fauteuil)* summer 1927, Musée national Picasso-Paris

Pablo Picasso *Woman in an armchair (Femme dansun fauteuil)* 1927
In *Woman in an armchair*, the classic motif of the seated woman is reduced and abstracted almost beyond recognition. Picasso's model for this painting, likely his wife, Olga Khokhlova, appears here as an amoeba-like form, with her head, torso and limbs depicted as a jumble of abstract forms, patterns, and lines. Through this radical experimentation with representation, Picasso both eschews and evokes reality.

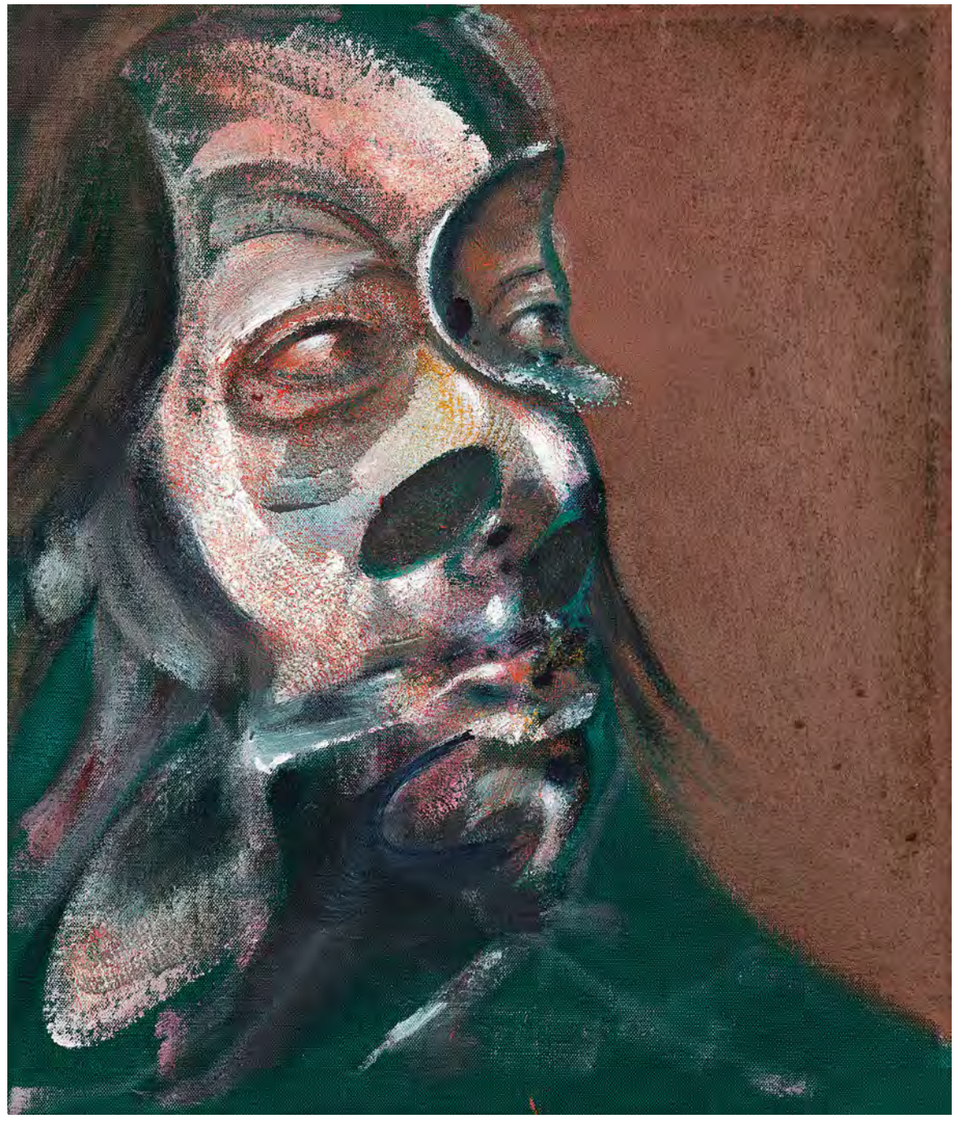
5 artists to make a beeline for in The Picasso Century

The Picasso Century explores more than the art of Picasso, sharing the world of creative ferment, intellectual thinking and progressive ideas that he, and many other artists, contributed to. Here, we share five artists not to miss in *The Picasso Century.*

1

Julio González
Spanish 1876–1942
Mane of hair (La Chevelure) 1934
Centre Pompidou, Paris, Musée national d'art moderne-Centre de création industrielle
Donated in lieu of tax, 2000
(AM 2000-156)

Picasso and González were in the same class at the Barcelona School of Fine Arts, and met regularly at Els Quatres Gats cafe in Barcelona in 1901. Travelling with Picasso, González moved to Paris in 1902 where he worked as a goldsmith and blacksmith in Paris's Montparnasse district until he became a sculptor in 1908. His first solo exhibition was held at the Povolsky Gallery in 1922. González and Picasso met frequently in González's Montparnasse apartment in those early years but lost contact for some years. In May 1928, González offered his services as a metal technician to Picasso and Brancusi due to financial hardship. Picasso seized upon this offer, and began spending time in González's Paris studio on rue de Médéah. The first creation born from their collaboration was a metal head (autumn 1928) followed by *Woman in the garden* (*La Femme au jardin*), 1930–32 (Museo Nacional Centro de Arte Reina Sofía, Madrid), which was possibly started in 1929. Trained to work with wrought iron, González exploited the technical characteristics of welding metal to achieve structures so fine and light, he described them as 'drawings in space'. Mane of *hair (La Chevelure)* is the simplification of a celebrated earlier sculpture (*Head with mirror [Tête au miroir]*, 1934) – undoubtedly one of his most accomplished works. González's ability to express the subject matter of a woman's face with minimal material and gesture – as shown in this piece – had never been achieved before; turning a woman's face, with undisguised humour, into a pure curve surmounted by a tuft of hair. While Picasso and González were in infrequent contact for some years, they reconnected with great intensity in 1928. Picasso spent hours in González's Paris studio on rue de Médéah, collaborating on metal sculptures. In *Mane of hair*, echoes of Picasso's works from the late 1920s, most notably *Woman in an armchair*, 1927, are clear.



2

Francis Bacon
English 1909–1992
Study of Isabel Rawsthorne 1966
Centre Pompidou, Paris, Musée national d'art moderne-Centre de création industrielle
Donated by Louise and Michel Leiris, 1984 (AM 1984–486)
CR number 66-06

A portrait of the British artist Isabel Nicholas on the streets of Soho, head turned to the left, engulfed in a large overcoat, is the model for this small work by Francis Bacon. As in his other portraits, Bacon reconciles physical appearance with a deeper resemblance, one based on presence and contained energy. Although the young woman is depicted with a beauty and erotic charge evident to all, her swept, stretched face and her cheek devoured by a large black hole, as if putrefying, show the cruel reality of the body. Like Diego Velázquez, Rembrandt and Vincent van Gogh before him – as well as Alberto Giacometti, Picasso and Georges Bataille – Bacon was obsessed with the human figure in its most 'alive' dimension, tempered by an acute consciousness of its finitude, of the contingency and precarity of beings and of things.

3

Marie Laurencin
French 1883–1956
Apollinaire and his friends (2nd version) (Apollinaire et ses amis [2ème version]) 1909
Centre Pompidou, Paris, Musée national d'art moderne-Centre de création industrielle
Donated in lieu of tax, 1973
(AM 1973-3)

A Cubist painter set apart from others by her use of curvilinear forms and pastel colours, Marie Laurencin was a key figure in the bohemian crucible of avantgarde Paris. Here, she depicts the Bateau Lavoir crowd, gathered around the seated central figure of poet (and Laurencin's then lover), Guillaume Apollinaire. The Bateau Lavoir was a kind of artist's boarding house in Montmartre where Picasso lived – along with many other artists – after moving to Paris in 1901. Behind Apollinaire's left shoulder, a man with dark features glares directly ahead – this is Picasso, a magnetic personality in the Montmartre scene, and already celebrated for his radical 1907 painting Les Desmoiselles d'Avignon.
On the far left is the collector and writer Gertrude Stein, while beside her is Picasso's bohemian years' companion, Fernande Olivier. Laurencin herself is seated at a piano. Painted in 1909, this painting is characteristic of Laurencin's Cubist mannerism.

4

Dora Maar
French 1907–1977
Still life with lamp (Nature morte à la lampe) 1941
Centre Pompidou, Paris, Musée national d'art moderne-Centre de création industrielle
Gift of the Galerie Makassar-France, 2019 (AM 2019-738)

Fiercely political and artistically talented, the artist Dora Maar was active in Surrealist circles and a member of the anti-fascist activist group Contre-Attaque, which was led by Surrealists André Breton and Georges Bataille. Maar was known for her photography despite having trained as a painter in Paris, but returned to painting in the war years with Picasso's encouragement, just as she kindled his interest in politics during the same period. This small canvas produced by Dora Maar in 1941 represents a point of intersection between her practice and Picasso's. Both artists embraced the still life genre, regularly producing studies of the domestic objects that surrounded them – fruit bowls, pitchers, candlesticks and doorknobs – similar to seventeenth-century Spanish bodegón paintings. "In Spanish art, a bodegón is a still life painting depicting pantry items, such as victuals, game, and drink, often arranged on a simple stone slab, and also a painting with one or more figures, but with significant still life elements, typically set in a kitchen or tavern. The sombre quality of *Still life with lamp* is also present in the still lifes produced by Picasso and Georges Braque during this period.

5

Suzanne Duchamp
French 1889–1963
Girl with a dog (Jeune fille au chien) 1912
Centre Pompidou, Paris, Musée national d'art moderne-Centre de création industrielle
Purchased by the State, 1957 (AM 3529 P)

While Suzanne Duchamp is known more for her contributions to Dada, *Girl with a dog* is characteristic of the period in Duchamp's life in which she briefly adopted the principles of Cubism. Her Dadaist works advance the material possibilities of painting through the complex interweaving of language, painting and collage. Duchamp's experimentation with Cubism began in 1911, when she joined the Sunday meetings of the Puteaux Group, a group of artists and thinkers associated with Cubism and Orphism. Just as Albert Gleizes and Jean Metzinger were doing at that time, *Girl with a dog* refracts space in a multitude of facets, and reduces figure and composition into octagonal forms. However, while other members of the Puteaux Group adopted the sombre hues of Georges Braque's and Picasso's analytical Cubism, Duchamp displayed a greater freedom in *Girl with a dog*, embracing a fresh palette of audacious pinks, reds and blues.

TRANSCRIPT

Lights, camera, trailblazer

Women photographers in the twentieth century

This is an edited version of the transcript for a talk presented as part of the 'Here Comes the New Woman! Women Photographers in the Twentieth Century'. It is the second of three transcripts published in *NGV magazine* throughout 2022.

BY MAGGIE FINCH

The first decades of the twentieth century were a time of turmoil and transformation socially, economically, culturally and politically. With photography gradually becoming more accessible, the period also saw the emergence of highly experimental and significant photographs by women: works that reflected this turbulent period, the changing aesthetics, the shifting attitudes and social changes, the new opportunities afforded, as well as the ongoing disadvantages affecting women on account of their gender or sexuality.

Four artists working during this period – Ruth Hollick, Olive Cotton, Imogen Cunningham and Berenice Abbott – whose works are in the NGV Collection took various approaches to photography within their own, unique contexts: some as vocal feminists, openly calling for gender equality, while others worked to redefine the possibilities of the photographic profession for women through their lived experience.

The Australian photographer Ruth Hollick is acknowledged as one of the first generation of female professional photographers to emerge in the early decades of the twentieth century. Born in 1883 in Victoria, Hollick studied art at the National Gallery School in Melbourne from 1902 to 1906. Although photography was not taught at the school, Hollick took up the camera following her studies and, in 1908, began a career taking photographs.

She purchased a small car and began travelling throughout regional towns, particularly around north-western Victoria. On the road she would advertise her impending arrival by placing advertisements in local newspapers in regional towns, offering her services as an 'at home' photographer. Her main subjects during this period were women and children. Despite not having formal training, she quickly became adept at producing photographic portraits, and the rigours of constantly working in different situations while on the road honed her technique. She was particularly skilled at using natural and available light, and her works were largely made in the Pictorialist style, which she applied and adapted to her commercial work.

In 1918, Hollick formed a partnership with the artist Dorothy Izard, and together they took over the studio of retiring photographer Mina Moore at 167 Collins Street, Melbourne. Hollick ran her professional photography practice from this

'Photography was what I wanted to do. The alternative was a Diploma of Education and teaching, and I didn't want to teach. I thought it was important to be doing something you liked.'

——— OLIVE COTTON

space, which also became a hub for social gatherings and parties. She soon gained a reputation as one of the leading portrait photographers of Melbourne – specialising in fashion photography, high society and celebrity portraits. Her images were also regularly published in journals and magazines, such as *Art in Australia, Home and Harrington's Photographic Journal* during the 1920s–30s.

It was the portraits of children, however, for which Hollick became best known – particularly her ability to capture her subjects in relaxed and playful poses. In 1928, she held her first solo exhibition at her Collins Street studio. The show, which opened to great acclaim, comprised more than 150 portraits of children. Included was the popular photograph – *Were that I were a tiny boy* c. 1928 – a study of three young brothers, gifted to the NGV by Lucy Crosbie Morrison. Identically dressed and tightly posed under an umbrella in her studio, they are photographed with the style and individuality for which Hollick was renowned.

Significantly, in 1929, Hollick was the only woman to participate in the Melbourne Exhibition of Pictorial Photography. Internationally, her work was included in prominent exhibitions, such as the Amateur Photographer Overseas Exhibition in London in 1932.

In addition to her portrait, fashion and landscape photographs, Hollick also produced still-life images in the studio, such as the recent donation of *Australian wildflowers* (1930s), gifted by Pamela Green in 2021 – finely hand-coloured photographs of native flowers, in a portfolio binding.

Following the Great Depression, Hollick moved, with Dorothy Izard, back to her family's home in Moonee Ponds, where she re-established a studio and continued working until 1950. Despite her substantial output, frequent inclusion in publications, and regular exhibitions, the significance of Hollick's work was largely overlooked in Australian art history for several decades until it began to be rediscovered in the 1980s, with key historians and institutions collecting and researching her archive. Her unique photographic career continues to inspire new research and understandings.

Another Australian photographer whose work was afforded new significance late in the artist's life, was Olive Cotton. Cotton's connection to photography began as a child when she was gifted a Kodak Box Brownie camera; she joined photography clubs and societies and displayed her first photograph in the Interstate Exhibition of

Pictorial Photography in 1932. Following the completion of her Bachelor of Arts degree in 1933, Cotton joined the photographer Max Dupain – whom she later married, briefly – at his newly established studio in Bond Street, Sydney. This was an unconventional path for her to pursue, but she was passionate about having a career in photography. Reflecting on this moment Cotton said: 'Photography was what I wanted to do. The alternative was a Diploma of Education and teaching, and I didn't want to teach. I thought it was important to be doing something you liked'.[1]

Cotton worked initially as a studio assistant at Dupain's studio. The studio was vitally important to her growth and experiences as an artist. Here, Cotton had access to a professional studio, darkroom and equipment, and she became an integral part of a growing circle of creative photographers, artists and intellectuals who were passionately engaged with the modern world. Whereas an earlier generation of photographers worked largely in the Pictorialist style and championed the place of photography in the arts through the manipulation of photographic images, in the 1930s, a new generation of photographers revelled in the inherent qualities of their chosen medium.

Also known as 'new photography', modernist photography had its origins in Europe during the interwar period. These avant-garde photographers took a radical approach to their image making – using unexpected vantage points, radical cropping of images and sharp focus. For photographers in Australia, access to such imagery and trends was often through the pages of international magazines and books – examples of which were imported and shared in the Dupain studio, such as *US Camera, Photographie* and *Das Deutsche Lichtbild*, and local coverage of overseas trends in publications such as *The Australasian Photo-Review*. This understanding of the international modernist style sets the context for Cotton's best known photograph from this period, *Teacup ballet*, 1935 – a work that can be seen to be informed by such trends, and yet remains characteristically unique.

The work originated when Cotton purchased a set of cups and saucers from Woolworths to replace the studio mugs. With their characteristically angular Art Deco forms, she realised their potential for a dynamic arrangement, and through trial and error in the studio finally arrived at the image. Through her composition and deft use of light and shadows, the cups appear transformed, as ballerinas performing on stage. When discussing this work, many years later, Cotton said:

'The angular handles reminded me of arms akimbo, and that led to the idea of making a photograph to express a dance theme. … When the day's work was over, I tried several arrangements of the cups and saucers to convey this idea, without success, until I used a spotlight and realised how important the shadows were. Using the studio camera, which had a 6½ × 4½ inch ground glass focusing screen, I moved the cups about until they and their shadows made a ballet-like composition'.[2]

The photograph was immediately successful. It was the first of Cotton's photographs to be shown overseas, when it was included in the London Salon of Photography in 1935. In the 1980s, it was revisited and reconsidered within the context of Australian art history, and within a history of modernism – and is now recognised as an icon of Australian photography.

Another key image produced in the studio at this time was a study of flowers: *Shasta daisies*, 1937. In this photograph Cotton again removes any background or domestic details. The composition instead places the viewer at a close vantage point, as if you are within the blooms, and focuses the eye entirely on the graphic qualities and the form of the flowers.

Cotton holds a unique place as one of the few women modernist photographers recognised as working in Australia in the 1930s. She was, for example, the only female member of the modernist Contemporary Camera Groupe, and the only woman included in their 1938 exhibition, and the Australian Commemorative Salon from that same year. Despite this, she remained largely unknown until the 1980s when new research, publications and exhibitions led to her widespread recognition as a photographer of great significance and influence.

Another artist working in the early decades of the twentieth century, and who was never confined to just one style or way of making pictures, was the American photographer Imogen Cunningham. Cunningham took up photography in 1901, and her early works included staged allegorical compositions, revealing the Pictorialist influence, and intimate, evocative portraits.

Cunningham graduated from the University of Washington in 1907 with a degree in chemistry. She worked as an assistant to the photographer Edward Curtis and gained a scholarship to study photographic chemistry in Dresden. In 1910, after returning to Seattle, she opened a photographic portrait studio, and the photographs madeat this time continued a stylistic use of staged and allegorical studies, often using soft focus and blurring techniques. Along with portraiture, she produced landscape photography, nudes (including of herself and her husband), still lifes and, later, street photography.

In a field largely dominated by men, Cunningham was bold and determined in terms of her views on gender equality and argued, throughout her life, for recognition based on merit – penning an article in 1913 titled 'Photography as a profession for women'.[3]

Following her marriage in 1915, and the birth of her three sons, Cunningham was more homebound – however this did

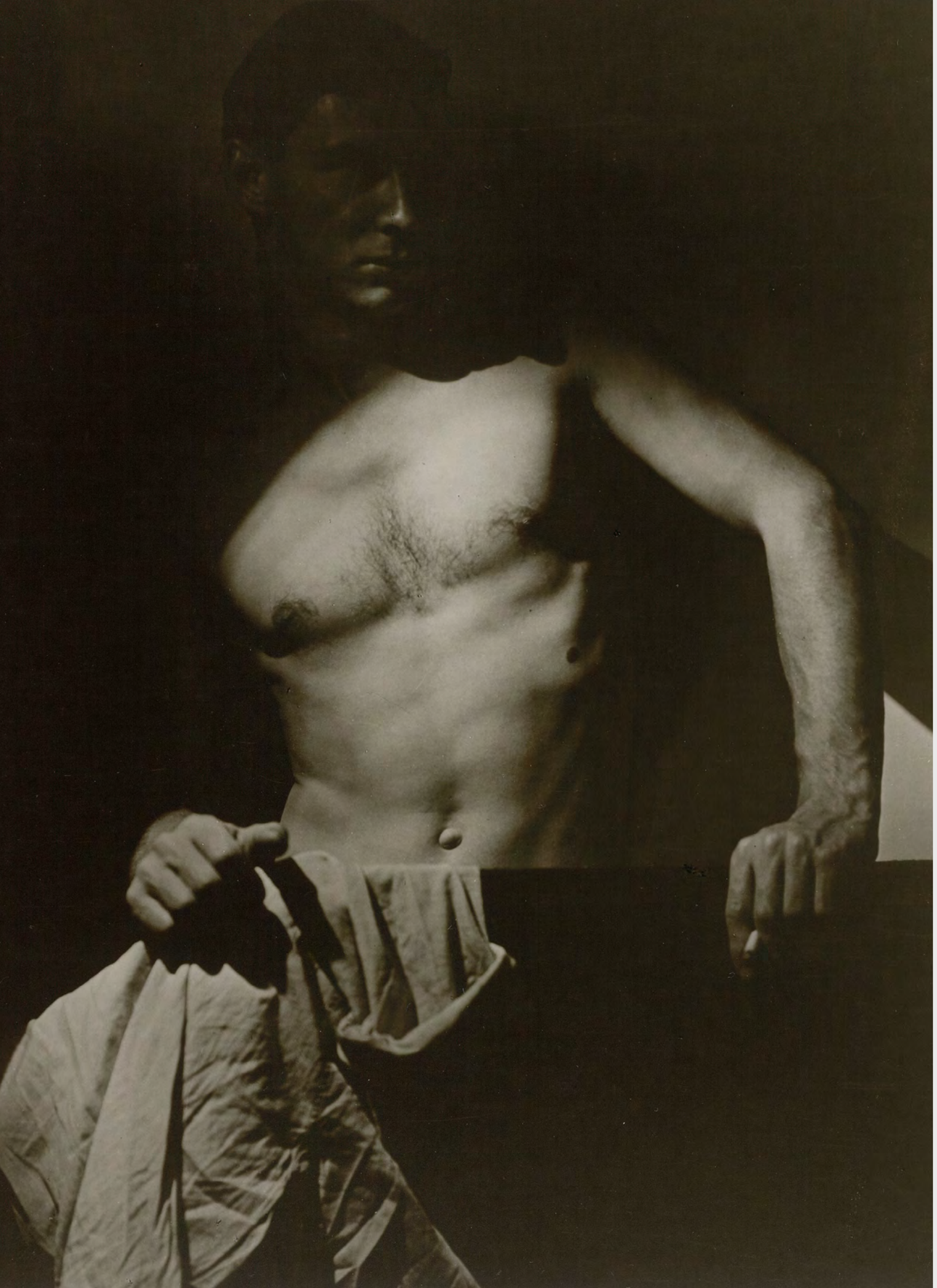
(p. 45) **Ruth Hollick** *Thought* (1921) National Gallery of Victoria, Melbourne. Presented through The Art Foundation of Victoria by Mrs Lucy Crosbie Morrison, Member, 1993.

(p. 46, left) **Olive Cotton** *Teacup ballet* 1935; printed 1992 ed. 21/50 National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1992

(right) **Olive Cotton** *Shasta daisies* 1937; printed 1992 ed. 8/25 National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1992

(p. 47, left) **Imogen Cunningham** *Leaf pattern* (c. 1929); (printed 1979) National Gallery of Victoria, Melbourne. Purchased, 1979 © 2015 Imogen Cunningham Trust.

(right) **Imogen Cunningham** *Agave Design I* (1920s); (printed 1979) National Gallery of Victoria, Melbourne. Purchased, 1979 © 2015 Imogen Cunningham Trust.



(p. 48) **Olive Cotton** *Max after surfing* (1939); (printed 1998) National Gallery of Victoria, Melbourne. Purchased through The Art Foundation of Victoria with the assistance of Optus Communications Pty Limited, Member, 1998

(above) **Eugène Atget** (*rue Saint-Rustique*) (1922); (printed 1956-early 1970s) ed. 97/100. National Gallery of Victoria, Melbourne. Purchase, 1978

not halt her interest in, or production of, photography. Like Cotton, she used things around her – and her newfound interest in gardening – as the basis for a new and extraordinary body of abstract plant studies. As shown in her photograph *Agave Design 1*, 1920s, there is a dramatic shift away from the softer tones of her early portraiture, and the influence of modernism is now evident in the way she has produced a highly graphic and geometric rendering of the succulent plant.

Similarly with *Leaf pattern*, c. 1929, Cunningham has transformed botanical specimens into an abstract photograph that uses a close and clear composition to flatten the image, creating a play of forms and patterns. These botanical works from the 1920s and 1930s became some of Cunningham's best known images, and several were selected for inclusion by the photographer Edward Weston in the international contemporary exhibition *Film und Foto*, held in Stuttgart in 1929.

Cunningham continued to experiment with photography throughout her life – despite the personal and financial difficulties brought about by her eventual divorce and the effects of the Great Depression – managing to maintain her unique creative vision through constant experimentation with subject matter and style.

Another artist whose work featured in the *Film und Foto* exhibition of 1929, along with many other influential exhibitions of the period, was Berenice Abbott. Born in Ohio in 1898, Abbott became a crucial link between the avant-garde photographic circles of New York and Paris in the 1920s and 1930s. She had moved to New York in 1918 to study sculpture, before relocating to the French capital in the early 1920s where she was introduced to photography.

Abbott's friendship with the French artist Eugène Atget proved to be of great significance. She met Atget through fellow American émigré artist Man Ray, to whom

she became a darkroom assistant after moving to Paris. Her photographic training at that time prompted her to develop her own unique practice, and she soon became a highly sought-after portraitist. She produced an extraordinary body of images of the friends, artists, writers and performers in her circle, such as Atget himself, Jean Cocteau, James Joyce, Janet Flanner and Solita Solano.

It was Atget's project of systematically documenting 'Old Paris' as it transitioned into the twentieth century, as shown in images such as *rue Saint-Rustique*, 1922, however, that was of profound influence on Abbott. After his death, Abbott worked to publicise Atget's work – and interestingly, this quiet photograph of an unpopulated Paris street is one of several prints in the NGV Collection that was printed by Abbott as part of her sustained effort to place Atget's images in art collections around the world.

Returning to New York in the late 1920s, in the hope of finding a publisher for Atget's works, Abbott was amazed to see the dramatic changes that had occurred in the city, with the construction of skyscrapers and transport infrastructure, and the fascinating contrasts of the old and the new. With Atget's images in mind, she decided to similarly focus on photographing civic spaces and architecture, with the idea of documenting the changing metropolis. *New York at night*, (1932), made on her return, became one of Abbott's more recognisable images – it shows the illuminated buildings of New York and is the result of a fifteen-minute exposure taken from high up in the Empire State Building, and captures the humming city at a time of irreversible transformation.

From 1935 to 1939 Abbott was funded by the Works Progress Administration Federal Art Project to document the city of New York. In her funding proposal, she wrote of desiring to capture the 'spirit' of the city, driven by the urgent realisation that 'the tempo of the metropolis is not of eternity, or even time, but of the vanishing instant'.[4] A selection of these photographs would eventually form the basis of her famed photobook *Changing New York* (1939).

When *Changing New York* was published, Abbott's photographs were printed with accompanying texts written by the art critic Elizabeth McCausland. McCausland had earlier reviewed, favourably, a 1934 exhibition of Abbott's photographs. The two met, became partners and lived, for the most part, in shared, adjacent flats in a loft building in Greenwich Village from 1935 until McCausland's death in 1965.[5] Interestingly, recent research has documented their original intentions for *Changing New York* differed significantly from the final publication, including the suggestion of alternate layouts and texts that played with notions of documentary, and an innovative interplay between words and images.[6]

Abbott continued to practice photography for decades afterwards. She also promoted her knowledge and ideas around photography through writing, as well as through more than two decades of photography teaching. Her unique approach to her art and life were hinted at in an interview, conducted late in life, when she recalled being a 'rebel' from childhood who knew, from the age of ten, that she 'wasn't the marrying kind'.[7]

Each of these artists, whose photographs are held in the NGV Collection, had a long connection to photography and broke ground, in various ways, in terms of their aesthetic vision, as well as the ways in which they promoted photography as a professional practice for women – their works continue to have a profound influence today.

MAGGIE FINCH IS NGV CURATOR, PHOTOGRAPHY.
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.

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

(p. 51) **Berenice Abbott** *New York at night* (1932); (printed c. 1975) National Gallery of Victoria, Melbourne. Gift of an anonymous donor in memory of Rosa Zerfas (1896–1983), 1985 © Artist estate through The Howard Greenberg Gallery, New York

EXHIBITIONS

A stitch in SUJUNI

A traditional craft handed down through generations of women in India's Bihar villages emphasises the challenges many women still experience in this region and the importance of skilled crafts to their expression, independence, livelihoods and cultural autonomy.

BY SUNITA LEWIS

For more than eighty years until her passing in 2019, Karpoori Devi spent many of her days hand-embroidering quilts and other items. Stitch after stitch, she drew on muscle memory passed down from her mother and her mother's mother. In turn, Devi passed on her expertise to her own daughter.[1] This is her family's story. It is also a narrative echoed in the tradition of so many other women in the state of Bihar, on India's north-eastern border.

Sujuni (also known as Sujni, Sujani and Sujini) is a centuries-old style of embroidery comprising straight running stitches in colourful thread on layered cotton, often outlined in black or brown chain stitches. It is the representative embroidery technique of Bihar, practiced exclusively by women.[2] Traditionally undertaken by anonymous makers in their homes, Sujuni is now being preserved by named artisans through increasing global exposure and the incorporation of contemporary themes. Many of the works produced today provide both a glimpse into the past and an insight into the present and future perspective of the region's women.

The craft is not simply enduring, it is also evolving to provide women with a means of self-expression, independence and livelihood.[3] The place of production, typically an enclosed domestic space historically associated with confinement and repression, is becoming a site of empowerment and progress for Sujuni embroiderers.

Smriti Prasad, a textile designer originally from the region, notes that Sujuni 'gives Bihari women a prospect to stitch their everyday experiences and emotions, transforming a mundane quilt into a testimony of their existence'.[4]

Sujuni's derivation

Each region in India has its own unique style of embroidery, with its own cultural fingerprint. Less known than the embroidery of Rajasthan and Gujarat, Sujuni's distinctive use of the straight running stitch sets it apart.[5]

It has been suggested that the word Sujuni may have derived from the Persian word 'sozni', meaning 'needle'.[6] Alternatively, it may be related to the craft's initial purpose of creating swaddling cloths for newborn babies, with 'su' meaning 'to facilitate' and 'jani' meaning 'birth'. In the

domestic environment, patches from outgrown clothes, dhotis and saris were stitched together to form quilts.[7] The use of second-hand fabrics imbued a softness symbolic of a mother's love, and the embroidered imagery supporting her child's introduction into the world. While the purpose of Sujuni has expanded beyond this initial application with infants, the textiles still function as conduits of self-expression and insight into the world of the embroiderers.

The practice of Sujuni declined during the twentieth century, but it was revived in the 1980s with support from not-for-profit organisations and the work of artists like Kapoori Devi, who took the practice outside India, and Archana Kumari, who incorporated images of modernity and women's empowerment into her work.[8]

Karpoori Devi

Karpoori Devi was a skilled artist in both the Mithila (also known as Madhubani) and Sujuni style. She was a significant figure in the promotion of Bihari artforms to audiences outside India. Her work has been exhibited in the United States, the United Kingdom, France and most notably Japan, where she travelled often, working at the Mithila Museum in the Nigata region.[9]

Devi's embroidered works are a bridge between the Sujuni textiles of the nineteenth century and contemporary iterations. Depicting a range of motifs, her work often takes the form of Aripana, a Bihar variant on the rangoli, a cyclical geometric pattern associated with auspicious ceremony and new

beginnings. Intrinsically female symbols feature, with the image of a fish representing fertility[10] and the colour red alluding to purity and marriage.

Paradoxically, Devi's illustration of domestic imagery and pattern gave her a degree of financial wellbeing and prestige that enabled her to enjoy a lifestyle of greater freedom and status than that of her female forebears in Bihar.

Archana Kumari

Raised in Ramnagar village, Bihar, artist Archana Kumari, now based in New Delhi, was taught traditional Sujuni embroidery from a young age. She now employs the same technique and style to illustrate the contemporary life of women in rural Bihar.

Early in her career, her work was noticed by a visitor from the Asia Society, who gave her the opportunity to travel to New York and further her education in English and textile design. This experience launched her career as an independent artist in New Delhi, empowering her to assist her community in Bihar through commissioning other Sujuni artists. For her, it is very important to act as a role model and facilitator for other Bihari women.[11]

In her work, *Women Empowerment*, 2020, she depicts the increasing social empowerment of women in regional Bihar. Traditional village life is illustrated alongside women with access to higher education, technology and transport – symbols of opportunity and independence.

> 'The benefit of being a folk artist is that you draw from a pool of knowledge that is very central to your life. It's like one's mother tongue and therefore I can express myself best through this medium'.[12]
> —Archana Kumari

A living tradition

Kumari is not afraid to also present darker themes in contemporary Indian life – in recent years, an increasing number of Sujuni embroiderers depict the struggles and inequalities faced by women in Bihar villages. Scenes illustrating domestic abuse, forced labour and female foeticide are not uncommon.[13] The traditional 'woman's work' of embroidery has become the means by which women are able to challenge major societal issues and empower themselves as activists for change.[14]

Many traditions and handcrafts have been lost in time. Sujuni, however, is a living tradition that is not simply surviving but adapting and changing in interesting and impactful ways. What was once an apolitical, benign form of folk art has become a powerful medium for influential social commentary and a means to self-sustenance for the women of Bihar.[15]

SUNITA LEWIS IS CURATORIAL PROJECT OFFICER, ASIAN ART. SEE THESE WORKS ON DISPLAY IN *TRANSFORMING WORLDS: CHANGE AND TRADITION IN CONTEMPORARY INDIA*, ON DISPLAY AT NGV INTERNATIONAL, LEVEL 1, UNTIL 28 AUGUST. FREE

Glossary

Bihar: A state in East India, bordering Nepal.

Sujini (also known as Sujni and Sujani): A centuries-old style of embroidery comprising straight running stitches in colourful thread on layered cotton, often outlined in black or brown chain stitches. It is the representative embroidery technique of Bihar, practiced exclusively by women. It has been suggested that the word Sujuni may have derived from the Persian word 'sozni', meaning 'needle'. Alternatively, it may be related to the craft's initial purpose of creating swaddling cloths for newborn babies –, with 'su' meaning 'to facilitate' and 'jani' meaning 'birth'.

Rangoli: An art of decoration drawn on the floor or the entrances of homes. It is thought to bring good luck, prosperity on the house and in the family, and to welcome guests. They are usually drawn using rice flour, chalk, fine quartz powder, flower petals, grains or other natural materials made of vegetable dyes. Most of the motifs are either geometric or they imitate the flora and the fauna. Women draw more elaborate designs during special occasions, such as weddings, temple ceremonies, and festivals.

Aripana: A Bihar variant on the rangoli. Intrinsically female symbols feature, with the image of a fish representing fertility, 10 and the colour red alluding to purity and marriage.

Mithila (also known as Madhubani): A type of Indian painting, practised in the Mithila region of India and Nepal. This form of art is characterised by eye-catching geometrical designs and natural dyes and pigments. 'Madhubani' literally translates to 'honey forest'.

Sari (aka saree) is the female counterpart to the dhoti, comprising a very long piece of cloth, often wrapped and pleated around the waist before draping one end (often more heavily decorated or embroidered) across the body and over the shoulder.

Dhoti is an article of clothing traditionally worn by men in the Indian subcontinent. While dhotis can resemble trousers, they are a form of sarong; a long rectangular strip of cloth wrapped around the legs and waist.

(p. 53) **Archana Kumari** *Woman Empowerment* (2020) National Gallery of Victoria, Melbourne. Purchased, NGV Supporters of Asian Art, 2021 © Archana Kumari, courtesy of Minhazz Majumdar

(p. 54) **Karpoori Devi** *Sujuni fish aripana embroidery* 2017 National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2019 © Karpoori Devi, courtesy of Minhazz Majumdar

DEEP READ

THE Journals & Archives OF Françoise Gilot

Exploring the archive of Françoise Gilot and her works in the NGV Collection, supported by Krystyna Campbell-Pretty AM and Family, we find the rich life and career of an artist who not only railed against being defined as Picasso's girlfriend, but created a distinguished artistic career in her own right; a career that she still fully participates in today, at one hundred years old.

BY DR SUSAN HURLEY

(above) Françoise Gilot in the garden at La Galloise, Vallauris, c. 1951 (detail). Musée national Picasso-Paris

'No woman leaves a man like me', Pablo Picasso told Françoise Gilot.[1] It was 1953. They were living in the south of France and had been together for a decade. Françoise was twenty-one years old when they met, Picasso sixty-one. At the outset, she suspected a relationship with the famous artist was going to be a catastrophe, but it was a catastrophe she didn't want to avoid. Now, life with Picasso had become unbearable. He had paraded his previous lovers before her, dominated her time with his demands, and threatened to brand her face with a cigarette.

Gilot expresses herself through art. During her time with Picasso, she completed *Adam forcing Eve to eat an apple*, 1946, a pencil and ink drawing now in the NGV collection, through the support of Krystyna Campbell-Pretty AM and Family. It depicts a Picassoesque-looking Adam attempting to suffocate Eve with an apple. Françoise acknowledges that she is Eve and says: 'I don't look particularly fulfilled in the drawing'. What an understatement! She adds: 'Pablo Picasso intended to rule my life as if I still were a child'.[2]

Leave him she did, returning to Paris with their children, Claude and Paloma. Picasso was not happy. 'You imagine

people will be interested in you?' he asked. 'They won't ever, really, just for yourself', he told her. 'For you, reality is finished; it ends right here ... you're headed straight for the desert. And if you go, that's exactly what I wish for you.' [3]

dropped her. Anticipated invitations to exhibit did not eventuate. Françoise, often described as 'feisty',[5] had faced down a powerful man before. Her father, a prosperous agronomical engineer, wanted her to be a lawyer. When she told him she

Françoise Gilot is also a talented writer. In 1964, she published her memoir, *Life with Picasso*.[1] Although her relationship with Picasso ended on poor terms, the book is not a revenge memoir. She unequivocally acknowledges

If success is the best revenge, Françoise Gilot got hers. She could focus on her art once she didn't have to manage Picasso's business affairs as well as light the fires every morning in the huge stoves that heated his studio and painting ateliers–Picasso claimed that it was only warm enough to work when she performed this chore.[4] In Paris she painted every day, beginning at dawn in her pyjamas and slippers. Dressed so informally she was more creative, less critical of her own work.

Picasso retaliated with action as well as words. He had Gilot blackballed. Her art dealer, who also represented Picasso,

was dropping her law studies to be an artist he threatened to have her committed to a mental asylum. When that threat failed to dissuade Françoise, he beat her. She fled to live with her grandmother.[6]

In Paris, Gilot eventually persuaded gallerists to show her work and, until her late eighties, held at least one exhibition a year. By 2012, she had completed 5000 drawings and 1600 paintings. Her works are held in prestigious galleries, including the Metropolitan Museum of Art, The Museum of Modern Art and the Centre Pompidou, as well as private collections. Now, they often sell for seven-figure sums.

Picasso's creative genius, describing his innovative forays into etching, lithography and pottery. She provides fascinating insights into Picasso's often tempestuous friendships with other artists, like Matisse. There is a hilarious scene in the book where she and Picasso visit Braque at midday. It's a test Picasso has devised: if Braque doesn't invite them for lunch, the friendship will be over. They stay for almost five hours looking at paintings while the smell of roasting lamb permeates the atelier and Picasso drops unsubtle hints about lunch. There is no lunch invitation. Yet, Picasso decides he likes Braque after all! Gilot believes

this is because Braque has shown he cannot be manipulated by Picasso, and so Picasso respects him.[7]

Mainly, though, *Life with Picasso* reads like an anti-romance thriller. When, and how, will Françoise leave

of his Picasso biography[10] that her memoir is both interesting and important. Françoise is known for her sense of humour – interviewers invariably comment on her ready laugh. When she finally met Richardson, years later at a

Gilot's marriage to Simon ended in an amicable divorce. Then, in 1969, she met Dr Jonas Salk, the inventor of the polio vaccine. He was smitten. They married in 1970, and Françoise began dividing her time between La Jolla California, where

him? She ratchets up the tension like the best novelist. More than a million copies of *Life with Picasso* were sold in the first year. Picasso, again, was not happy. He launched three lawsuits seeking to stop publication. When these failed, he attempted to have Françoise excommunicated from the art world, forbidding dealers and friends from contacting her.[8] Sir John Richardson, the eminent Picasso scholar, ridiculed the memoir in a *New York Review of Books* piece, describing Gilot, whom he had not even met, as unscrupulous and sour. [9]

Richardson changed his mind about Gilot, acknowledging in the third volume

vernissage, and he asked, 'May I kiss you?' Gilot responded: 'Yes, and I will present you my other cheek like Christ, and you are Judas, and you can kiss me on both sides'.[11] After that, Gilot and Richardson became friends. Richardson even wrote the exhibition catalogue, when, almost forty years after Picasso's death, the Gagosian Gallery in New York held a two-person show, *Picasso and Françoise Gilot: Paris and Vallauris, 1943–1953*.

Françoise's life has been rich. Her second daughter Aurelia, from her 1955 marriage to Luc Simon, also an artist, says her mother was determined to have it all: be an artist, a woman and a mother.

Jonas headed the Salk Institute for Biological Studies, and Paris. She kept studios in both locations, and continued to write, publishing eleven more books, including two volumes of poetry. She also illustrated seven books, notably *The Gods of Greece* by Arianna Huffington.

And then there are her sketchbooks. Many artists keep sketchbooks. They draw or paint whatever catches their eye during daily excursions or travels and these sketches form the basis of subsequent artworks. Gilot has kept such books, but she also produced sketchbooks that are themselves works of art. In 2018, facsimile editions of

‘Françoise’s art reflects her many interests: dancing (she created sets for Parisian ballets), birds, mythology, symbols, and much more.’

DR SUSAN HURLEY

three sketchbooks arising from her travels were published: *Françoise Gilot – Three Travel Sketchbooks: Venice, India, Senegal*.[12] I was lucky enough to buy a set. They’re charming books, lovely to hold as well as peruse, and they offer glimpses into Françoise Gilot’s life and travels with Jonas Salk.

Gilot made the Venice sketchbook during a vacation there with her daughter Aurelia and Jonas Salk in 1974. She had visited Venice many times as a child and honeymooned there with Luc Simon. Rendered in ink and watercolour, Gilot’s Venice sketchbook has a largely blue-grey palette reminiscent of the city’s lagoon. There are pages depicting canal scenes with gondolas and palazzos, as well as thumbnail sketches of quintessentially Venetian objects: a gondolier’s hat, Carnevale masks, carvings of cherubs decorating church ceilings, and the masses of posts at the edge of the canals where gondolas tie up. The sketchbook includes poems by Gilot which, presented in her curvy script, seem to lap the art. On a page embellished only with slashes of blue watercolour, Gilot writes (in French): ‘mysteriously Venice lays out its enigmas, in its own labyrinth of streets and alleys. Who does not lose themselves amid this maze interrupted by canals … Who does not also find themselves?’[13]

Visitors to Venice will often see artists, or holiday-makers trying their hand at art, perched on stools sketching the sights en plein air. I’ve been in the latter category myself, attempting to follow the standard instruction to aspiring artists: draw with your eyes. Françoise Gilot rarely worked that way. She did draw from life after leaving Picasso, and *Blue eyes (Les yeux bleus)*, 1956, an oil painting in the NGV Collection supported by the Bowness Family Foundation and George and Patricia Kline and family, is from that period. It’s a stylised portrait of Germaine Brocks, an English dancer, dressed in a red T-shirt, a colour Gilot favours for herself. Brocks is seated, leaning forward, her hands hooked under one leg. It’s a bold posture. Her contours are strongly highlighted in the manner of an ink sketch and the uncluttered composition draws attention to her startling blue eyes.

But after a couple of years making works in this manner, Gilot began to draw and paint solely from memory. She completed her Venice sketchbook[12] at the Gritti Hotel, where she and Salk had rented an apartment, rather than perched on a canal-side stool. Perhaps it was this separation from the bustle of the city that gives the book its reflective, even melancholic, feel. It’s both a love letter to Venice and a lament for the city’s likely future. On the last page, Gilot writes: ‘Venice sinks into the lagoon. Thus, beauty is effaced like a luminous reflection in the light of day. On the margins of this sublime disaster, the conclusive ugliness of Mestre affirms itself and endures’.[13]

Françoise is also fascinated by India and its traditions. She has been interested in Hindu philosophy since she was a teenager[14] and learnt to meditate during World War II. For four years, for an hour each week, she and a friend sat silently contemplating an object on a table in front of them. The first year the object was a plant, the second a shell, the third a stone and the fourth a candle. By the fifth year, the war was over, and the friends didn’t need an object in order to focus: they contemplated nothing.[15]

When making art, this well-honed practice of self-reflection helps Gilot find the essence of her subject.[15] Visiting India with Jonas Salk in 1969, to receive his Jawaharlal Nehru Award for International Understanding, her subject became the sari. The cute, pocket size India sketchbook[12] is dominated by drawings of women in saris. ‘Every woman is different. The cloth is a cocoon’, she writes on one page. It was the curving form of the sari that

interested Françoise and her corresponding poetry is laid out to mirror the saris' spirals. 'Within the spiral, protection', she writes.[13] The sari-clad women are depicted alone or in small groups. They carry baskets of food on their heads, sleep, play a drum-like instrument, contemplate the night sky, or pray. The book feels like reportage; such a wide variety of poses are depicted.

Gilot was not distracted by the vibrant colours of India: the drawings were made solely in black ink. Again, they were done from memory, this time on the small planes in which she and Salk flew around India. Gilot says she was more confident in her drawing than the planes. Conditions were cramped and turbulent, yet the lines of her drawings remain clear and precise, a testament to her steady hand and even more remarkable because she does not erase. 'You must never erase anything!' she says, 'When you draw a line you must take care that it means something. Once it's there, it's there, and you must make something of it'.[16]

The third of the travel sketchbook set arose from a trip she took to Senegal in 1981 with Salk who was there to oversee a polio vaccination campaign. Françoise was captivated by the beauty of the Senegalese, whom she describes as 'so tall and well built ... very gracious and elegant ... they were a magnificent people.' Her sketchbook pages reflect this fascination with the people, their languid movements and seemingly easy relationship with one another. They are depicted realistically, in paintings of market scenes for example, as well as in more abstract ink drawings. The paintings make liberal use of the primary colours Gilot loves, particularly red. Overall, the effect is immersive and enticing. The book is the most like a travel journal of the three. Flipping through the pages I want to pack my bags for Senegal, although I also feel that I'm already there, tossing up whether to buy a pineapple from the woman in red or the woman in blue.

Jonas Salk died in 1995. Françoise Gilot put aside her paint brushes for almost two years, then resumed her daily work. In 1946, Picasso had painted an abstract portrait of Gilot: *Femme-Fleur (woman-flower)*. Gilot says Picasso 'could never stand skinny women, even slender ones', which she was, except when pregnant.[17] In the picture he depicts her body as a plant stalk. Her face is a round flower, and, at Matisse's suggestion, he painted her hair green. She sold the portrait and used the proceeds to purchase an apartment on the Upper West Side of Manhattan. The apartment includes an atelier. She continues to live and paint there.

Gilot paints for herself, saying: 'If people like it, bravo; if they don't, I don't care. I don't really care at all.'[18] She works on at least two paintings concurrently. Such a prolonged, consistent practice has produced a diverse body of work and in 2000, Gilot and the curator of her archives, Mel Yoakum, published a monograph surveying the 60-year period from 1940.[19] The University of Melbourne has a copy which can only be viewed in the Reading Room by appointment. When I sign in for my allotted time, the librarian volunteers her assessment: 'It's a beautiful book,' she says. Indeed, it is.

Françoise's art reflects her many interests: dancing (she created sets for Parisian ballets), birds, still life, mythology, symbols, and much more. The monograph took Mel Yoakum seven years to compile. The two hours I'm permitted in the Reading Room is way too brief and I spend much of it staring at the images of oil paintings from the 1980s, a time when Gilot was preoccupied by women's bodies in motion. I'm particularly drawn to *The River (Aurelia Swimming)*, an oil on canvas from 1986. The painting shows Gilot's daughter mid-freestyle stroke, her head out of the water staring straight ahead. It's poor swimming technique, but everything else about the painting is perfect. Gilot has used long thin blocks of colour–white, blues, greens—to depict the river's waves and the turbulence created by the swimmer. Shading draws attention to Aurelia's eyes and the painting is circular, eye-like. It's easy to see the work as a metaphor for Gilot's life. She has propelled herself forward, clear-eyed and head held high, through swirling distractions and treacherous currents.

Françoise Gilot has been named Chevalier (Knight) of the French Legion of Honour and an Officer of the French National Order of Merit. She has been the subject of a book *The woman who says no: Françoise Gilot on her life with and without Picasso* and a film, *Surviving Picasso*. In 2012, a donor provided $10 million to endow a microbiology Chair in her honour at the Salk Institute: The Françoise Gilot-Salk Chair.[20]

But of the numerous other honours and acknowledgements accorded Gilot, the one that I find most fitting is the title of a *New York Times* article celebrating her 100th birthday: Françoise Gilot: 'It Girl' at 100. Gilot is pictured smiling, relaxing back on a couch in her New York apartment, dressed in a chic red suit.

Picasso, take note from your grave.

DR SUSAN HURLEY IS A WRITER AND FORMER MEDICAL RESEARCHER. HER DEBUT NOVEL *EIGHT LIVES* (AFFIRM PRESS, 2019) WON THE 2020 DAVITT AWARD FOR BEST DEBUT CRIME BOOK. HER ESSAYS HAVE APPEARED IN LITERARY JOURNALS LIKE *KILL YOUR DARLINGS* AND *MEANJIN*, AND HER TRAVEL WRITING HAS BEEN PUBLISHED IN MAGAZINES AND NEWSPAPERS.

THE NGV WARMLY THANKS KRYSTYNA CAMPBELL-PRETTY AM AND FAMILY FOR THEIR SUPPORT.
SEE FRANÇOISE GILOT AND OTHER ARTISTS IN THE PICASSO CENTURY ON GROUND LEVEL, NGV INTERNATIONAL, FROM 10 JUNE. NGV MEMBERS ENJOY DISCOUNTED ENTRY TO THE EXHIBITION AND NGV PREMIUM MEMBERS HAVE UNLIMITED COMPLIMENTARY ENTRY TO THE EXHIBITION. TICKETS AND INFORMATION AVAILABLE VIA NGV.MELBOURNE. THE PICASSO CENTURY IS AN EXHIBITION ORGANISED BY CENTRE POMPIDOU, PARIS, THE MUSEE NATIONAL PICASSO-PARIS AND THE NATIONAL GALLERY OF VICTORIA. THE EXHIBITION IS SUPPORTED BY PRESENTING PARTNER VISIT MELBOURNE, PREMIUM PPARTNER HSBC, MAJOR PARTNERS CHADSTONE THE FASHION CAPITAL, EY, TELSTRA AND ACCIONA AND LEARNING PARTNER THE UNIVERSITY OF MELBOURNE.

(p. 50) **Françoise Gilot** *Adam forcing Eve to eat an apple I* 1946 National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020–50 © Françoise Gilot

(p. 51) **Françoise Gilot** *Still life* 1946 National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020 © Françoise Gilot

(p. 53) **Françoise Gilot** *Blue eyes* 1956 (*Les yeux bleus*) National Gallery of Victoria, Melbourne. Purchased with funds donated by the Bowness Family Foundation and George and Patricia Kline and family, 2017 © Françoise Gilot, courtesy of Vincent Mann Gallery

IN RESPONSE

Contemplating QUEER

QUEER: Stories from the NGV Collection is a landmark exhibition that will explore the NGV Collection through a queer lens and celebrate the rich, diverse and sometimes untold stories that emerge. In this special feature, local writers Dr Ronnie Scott and Fiona Wright each respond to their favourite work in the exhibition.

BY DR. RONNIE SCOTT

'Do you really want to hurt me?'
'Darling, you make me sick.'
'Fierce bitch seeks future ex-husband.'

When David McDiarmid was the art director of the Sydney Gay and Lesbian Mardi Gras, the organisation, as one would in 1989, bought an Apple Macintosh IICX, which McDiarmid called the '$22,000 dream machine'. On this machine, he taught himself Adobe Illustrator and Photoshop and used both these technologies, and the aesthetics of desktop publishing, which perhaps reached their public apex for the 1990s generation through Microsoft WordArt, to produce his *Rainbow Aphorisms* series, which people seem to know even if they don't know McDiarmid.

'Don't worry, die young, be happy, make a will.'
'Motorcycle homocycle slut needs service.'

In the essay 'Over the rainbow: the origin and reinvention of the rainbow flag', from the *Queer: Stories from the NGV Collection* exhibition catalogue, co-curator Meg Slater highlights the relationship between the coloured background and the text as the locus of unease in the *Rainbow Aphorisms* series: the results of the juxtaposition are not easy to accept. For Slater, the series embodies the shift from liberatory to survivalist politics; the rainbow is used as a lure, 'familiar sugary colours' that embed words that have a very different impact.

Of course, it's the words too; not all the phrases are grim. Anodyne phrases swarm around the cutting and brutal ones, and because the design is uniform, what you get is always a surprise, using an also-innocent visual language of surprise. The variations remind me of a recent home renovation show in which a couple's desire for quirky design was serviced through a kitchen design that includes different pops of colour inside random cupboards.

In the essay 'Cool politics: typographic pluralism and identity politics in the work of David McDiarmid', published in *David McDiarmid: When This You See Remember Me* (2014), Brad Haylock writes that

In one moment [the] aphorisms disarm homophobic language; in the next they exuberantly assert the artist's sexual identity; and in the last they pithily convey a subjectivity of the AIDS crisis with a deadpan fatalism that is all the more disturbing because of their vibrant colour palette.

'I'll do anything to make him happy.'
'Just this once won't kill me.'
'Don't forget to remember.'

At the 1993 forum 'HIV: Towards a Paradigm', presented by the National Centre for HIV Social Research, McDiarmid wrote that by the time he left New York City in 1988, 'The acronyms in our discourse [had gone] from NSU, MDA, PCP, THC, F/F and V/A, through GRID to AIDS, CMV, PCP and KS' – from drugs and sex through a twice-named disease and some of its symptoms. Much of his art was more explicit (and obscene, and delicious) than *Rainbow Aphorisms*, but he was also an artist who understood the transmissibility of ideas, and how this process can take place through language. One reason this series is so famous is its suitability for public display, but another must be its unlikely complexity, a savagery that doesn't get you straight away.

The activist Nic Holas, writing in *Queer: Stories from the NGV Collection* about the individual aphorism *I want a future that lives up to my past*, notes that McDiarmid's 'big, bold work – eye-catching enough on a gallery wall – was used in

HIV/AIDS health promotion campaigns to signal to queer people that "this is for you, and you must look at it now"'.

In the essay 'Agonies of hilarity', in *David McDiarmid: When This You See Remember Me*, the critic David Halperin positions the *Rainbow Aphorisms*' 'blend of humour, horror, pop culture, fake sentimentality, over-the-top melodrama and gay sexuality' as 'an exemplar of the gay male cultural habit of laughing at situations that are horrifying or tragic'. He writes,

This determination to treat as funny what is undeniably heartbreaking is hardly a universal feature of gay male responses to HIV/AIDS. But it is also not atypical, and it expresses an attitude distinctive to gay male culture: no tragedy, not even yours, can or should claim so much worth as to presume an unquestionable entitlement to be taken completely seriously ... in a world where some people's suffering is routinely discounted.

'Miss thing, our labour and skills are indispensable to the advancement of civilization.'
'The family tree stops here, darling.'

We know the visual codes of AIDS (McDiarmid lists some of them in his conference paper), and we know that recognition and concealment play a role in gay, male, Western, urban cultures – think cruising – for reasons of survival that sometimes convert into situations of leisure. What I find brilliant and disturbing about *Rainbow Aphorisms* is that in making language graphical, putting it into visual play, it shows how this, too, is not without complexity. For instance, a coming out story, it's now almost a cliché to state, is only on the surface an uncomplicated way to divest a closeted person of a secret; it also hinges on the idea that it's the queer person who's odd, who has the secret that has to be exposed so they might be reincorporated into their community.

These perspectival questions become stark when applied to HIV/AIDS. In some Australian states, failure to disclose a positive HIV status to a sexual partner can result in criminal charges of negligently, recklessly or deliberately transmitting or even exposing an HIV-negative person to HIV. The situation is similar in Canada. The anonymously-authored Canadian protest document *HOW TO HAVE SEX IN A POLICE STATE* notes that 'Today, in order to prevent intervention from the criminal justice system and public health officials it could technically be in your best interest not to know your HIV status'. As Sarah Schulman puts it in *Conflict Is Not Abuse: Overstating harm, community responsibility, and the duty of repair* (2016), to focus on and criminalise transmission is to assume 'that society itself is negative, and that the threat to society is positive'.

'It's my party, and I'll die if I want to, sugar.'
'Honey, have you got it?'

An aphorism embodies a general truth – I got that from the dictionary – and, also from the dictionary, in doing so, is terse: it requires a ruthlessness to be general.

In the end, the ironies of the *Rainbow Aphorisms* are so strong because they're visual, textual, temporal, the whole enchilada. They look like candy, but plenty of people hate candy. The phrases are for everybody and nobody, and the rainbows don't look real today. They didn't look real in the 1990s, either.

'Lifetimes are not what they used to be.'
'I'm too sexy for my T-cells.'
'Girlfriend, our life is one of lights and shadows.'

DR. RONNIE SCOTT MANAGES THE BACHELOR OF ARTS (CREATIVE WRITING) COURSE AT RMIT, MELBOURNE.

QUEER: STORIES FROM THE NGV COLLECTION RUNS 10 MAR-21 AUG, LEVEL 3, NGV INTERNATIONAL. FOR DETAILS ON THIS FREE EXHIBITION SEE NGV.MELBOURNE/EXHIBITION/QUEER. *WHO ARE YOU: AUSTRALIAN PORTRAITURE*, CO-PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA, THE NATIONAL PORTRAIT GALLERY AND THAMES & HUDSON AUSTRALIA.AVAILABLE INSTORE AND ONLINE AT THE NGV DESIGN STORE (PP. 98-99). *QUEER: STORIES FROM THE NGV COLLECTION* IS SUPPORTED BY PRINCIPAL PARTNER AMERICAN EXPRESS, AND SUPPORTERS CITY OF MELBOURNE, AFL AND AFLW.

(above) **David McDiarmid** *Don't ask, don't tell, die alone* (1994) from the *Rainbow aphorism* series 1994. National Gallery of Victoria, Melbourne. Purchased, 1994. © David McDiarmid/Licensed by Copyright Agency, Australia

A herald

BY FIONA WRIGHT

What surprised me most about the prints by Albrecht Dürer in *QUEER* is their sensuality. It's not what I'm used to seeing in Dürer's work: that almost scientific precision of his patient watercolours, the complex abstractions of allegory and fable. I somehow don't expect there to be softness in woodcuts or engravings, as if the mark of their materials, their solid heft, will always leave its imprint too. The men in Dürer's *The Bath House*, c. 1496–97, though, are languid, dreamy in their bodies, unabashedly desirous in their eyes. At the very centre of the image is a loincloth, and it's almost falling off; in alignment with it, a similar cloth is cheekily obscured by a spigot. And the figures of Saint Sebastian curve their bodies: the long flank in *St Sebastian at the tree* (1501) arcing from armpit to thigh (1501) and a jutting hip in *St Sebastian at the column* (1499), his lean arms barely muscled and his hair in curls. Here, the biggest arrow has pierced the body at the uppermost limit of the thigh, but rather than pain, it seems like expectation on this man's face, that voluptuous, charged state. In both images, the weight of a look is physical. A look feels all the more urgent because of its silence. It stills.

All this palpable, submerged desire – the queerness in these images is easy to read, the lineage easy to locate. But it's not these prints that I think of as Dürer's queerest; instead, I think of one of his best known: Saint Sebastian may well be our Patron Saint of Queers, the *Bath House* a place of worship, but as our sacred and heraldic beast, it's *The Rhinoceros*, 1515, I claim.

Dürer's rhinoceros is a magnificent creature: all gruff dignity, a self-possessed, suspicious stare, its bulk formidable. It is beautiful, and vaguely disconcerting. The first time I encountered it, this is what struck me, until slowly, one by one, the strange, mistaken details revealed themselves to me instead. They are many, these small errors; I'm sure I haven't yet noticed them all. And yet, Dürer's fantastical beast is still unmistakeably a rhinoceros, despite them all. Despite that extra, curled horn, unicorn-like, between the creature's shoulders, despite those hoof-like toes, despite the reptilian scales covering each leg, the wonderfully tufty tail, the spotted hide, the hairy under-chin.

The fact that Dürer never actually set eyes upon a rhinoceros is hardly surprising considering how many and how strange these mistaken details are. His image is second-hand. Exactly whose first hands wrote the description it is based upon, in a letter and with a hasty sketch, we do not know, although I've seen them described variously, as a sailor, a diplomat, and a fellow artist. Dürer's print is faithful to his source material. It is skilful, it is beautiful, and it is absolutely in agreement with everything that it was possible to know about rhinoceroses for a person of his time and place.

It is unmistakeably a rhinoceros. Except, of course, that it isn't.

It is this that makes me think the image queer: Dürer's rhinoceros looks so much like a rhinoceros that those strange details are easy to overlook or to elide. It was a rhinoceros, *the* rhinoceros, at the time. But should you be a rhinoceros, faced with such an image, it would not be yourself that you would recognise within it.

Dürer's print was included in school textbooks in Germany up until the 1930s: this is a rhinoceros. Extra horn and all.

This is an experience so many queer people know. So many of us grow up surrounded by images of rhinoceroses exclusively splay-toed and tufty-tailed, and we convince ourselves that therefore, whatever it is that we might be, a rhinoceros it is not. This is a rhinoceros, and I am not like that.

So many of us grow up with a sense that there is something somehow different in or about us, and we are alert, always, for any hint of that difference nearby. For anything that we might recognise or from which we might gather any scrap of information. We won't find it in that rhinoceros. What we grow up seeing author Torrey Peters describes as 'bizarre and nonsensical creatures', and to eventually realise 'that they [a]re your reflection, as seen through the fun-house mirror of the world's impressions' is crushing.

My girlfriend describes it this way: so many of the comedies that she was raised on find their punchlines somewhere queer, or double their entendres (she is English, after all) in that direction, constantly. To think that you might also be a figure of such ridicule, even revulsion, is unimaginable, so she suppressed herself for close to forty years. What I saw was subtler, and terrible only for its absolute consistency, because that one single identical, unchanging, homogenous homo was so unlike me that I may as well have been comparing myself to a rhino.

More rhinoceroses were brought to Europe after Dürer made his print, though they were few in number, with decades and whole centuries in between. Many of their depictions, across all of these years, still carried the inaccuracies and strange details Dürer had given his beast. A transferral, as if his imagined rhinoceros still shaped the very real rhinoceros that others, afterwards, saw.

Despite this, though, despite misapprehension and misrecognition and all that they might cost us, it's also as a starting place that I make my claim on the rhinoceros as our heraldic, divine beast. Because it is from this place, from the monstrous and the fantastic, the imagined and the reported second-hand, the chimeral, the impossible, the extra-horned and defiant-eyed, the othered and exotic and abnormal and unsettling and strange, that we can find ways to create ourselves, as we have always had to do. So much art has started from this place, driven by a need to find a definition of our own, to explain and to be seen, and to do so on rhinocerotic terms alone.

FIONA WRIGHT IS A WRITER, EDITOR AND CRITIC. HER MOST RECENT BOOK OF ESSAYS, *THE WORLD WAS WHOLE*, WAS LONGLISTED FOR THE STELLA PRIZE IN 2019.
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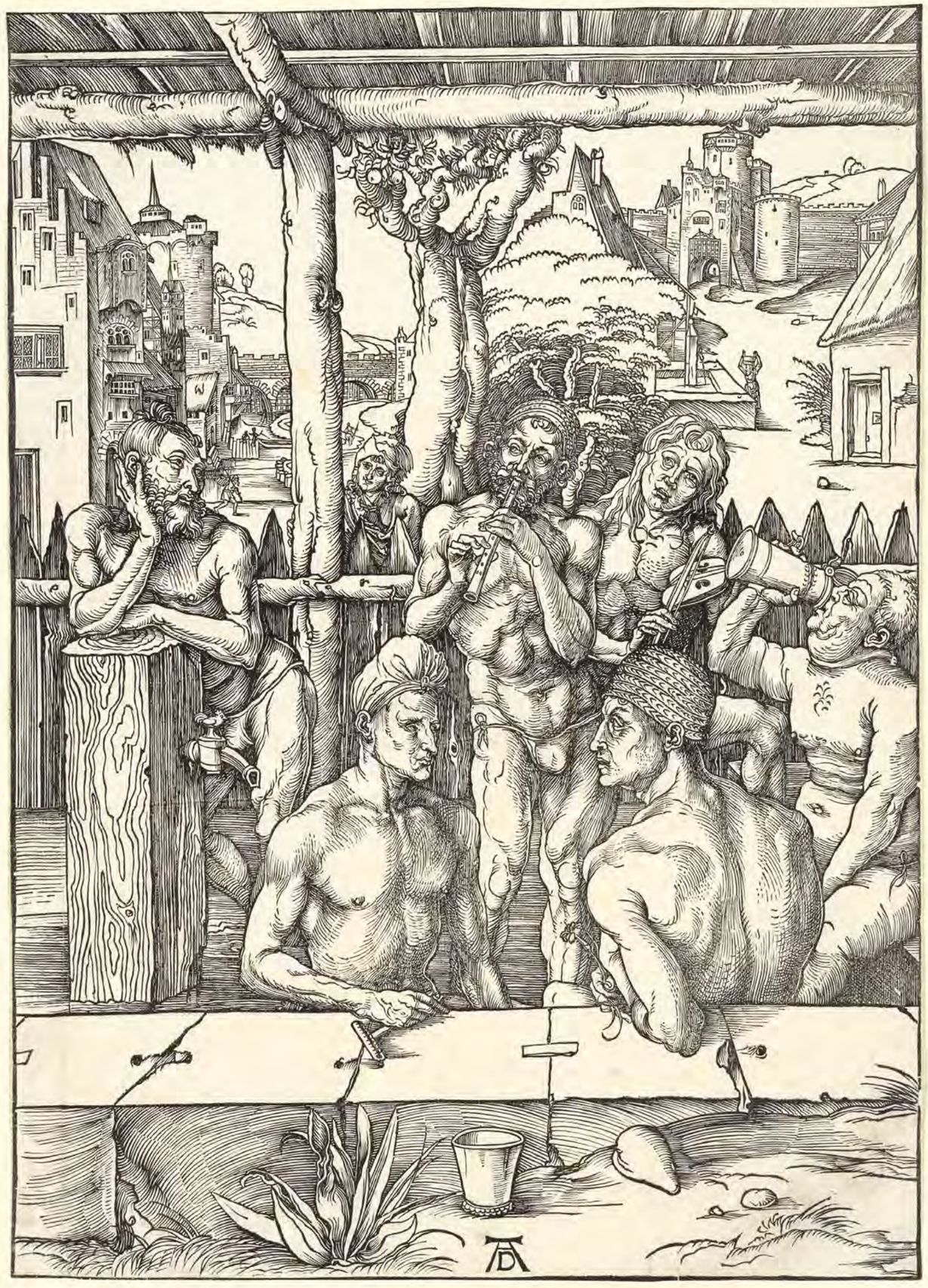

(right) **Albrecht Dürer** *The bath house* (c. 1496–1497) National Gallery of Victoria, Melbourne. Felton Bequest, 1956

BEHIND THE LINES

the year in political cartoons 2021

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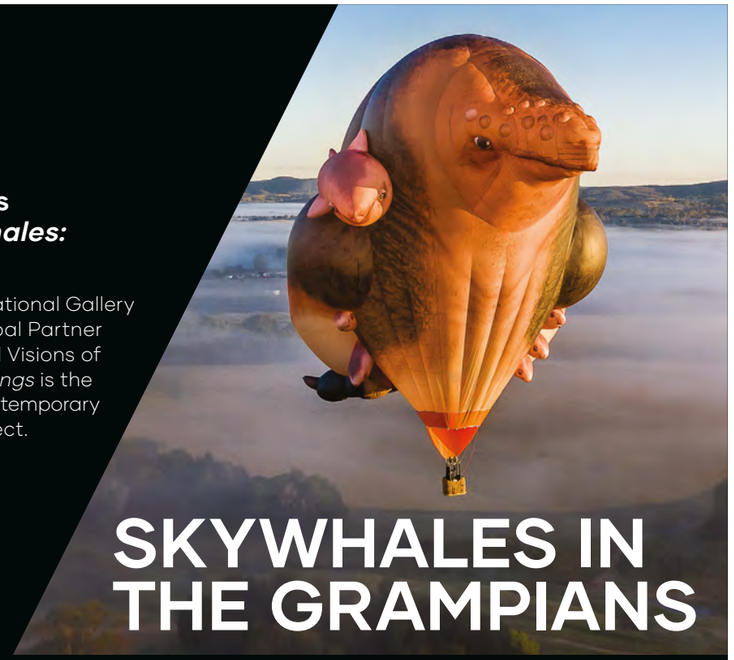
Skywhales: Every Heart Sings is a National Gallery Touring Event, supported by Principal Partner The Naomi Milgrom Foundation and Visions of Australia. *Skywhales: Every Heart Sings* is the third instalment of The Balnaves Contemporary Series and is a Know My Name project.

Southern Grampians

Saturday 14 May

Patricia Piccinini, *Skywhalepapa*, 2020, National Gallery of Australia, Kamberri/Canberra, © Patricia Piccinini.



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Melbourne based artist Troy Emery presents new sculptural works alongside selected pieces from the Hamilton Gallery collection.

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Nicholas Chevalier, *Mt Abrupt, the Grampians*, c.1864, oil on canvas, Australia. Purchased by the Hamilton Gallery Trust Fund – M.L Foster Endowment with assistance from the Friends of Hamilton Gallery 2004. (detail)

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LIFE & TIMES

Harriet *Frishmuth*

Republished on the occasion of the second in the series of online 'Observations' seminars celebrating women in art and design history, Senior Curator of International Art, Dr Ted Gott, reveals the story of sculptor Harriet Frishmuth, her encounters with celebrated artist Auguste Rodin and her studious approach to depicting the human body. Her sculpture *Speed* 1922 was considered a symbol of modernity in the roaring twenties, and entered the NGV collection through the generous support of the Nicole Chow Family Foundation.

BY DR TED GOTT

Harriet Whitney Frishmuth, Gorham Manufacturing Company, Providence, Rhode Island (manufacturer) *Speed* 1921; 1922 {cast} National Gallery of Victoria, Melbourne. Purchased with funds donated by the Nicole Chow Foundation, 2017

Harriet Frishmuth (1880–1980) was born in Philadelphia, Pennsylvania, but spent her childhood and teenage years in Europe. She was descended from a distinguished family of physicians, and was also to devote herself to study the human body, but in a different manner – as a sculptor. The child of parents who separated when she was only eight years old, Frishmuth rose to become one of the most popular and successful American sculptors working prior to the Second World War. Little was published on Frishmuth in the second half of the twentieth century, but thanks to the recent monograph *Captured Motion: The Sculpture of Harriet Whitney Frishmuth* (2006) by Janis Conner, Leah Rosenblatt Lehmbeck and Thayer Tolles, we can now gain a clear picture of her development and significance as an artist.

After her parents separated in 1888, Harriet's mother took her to Europe, where she was schooled in Paris and Dresden, learning to speak French and German fluently. It was while holidaying in Switzerland in her late teens that Frishmuth was introduced to the plastic arts by the American sculptor Lucy Brownson Hinton, who encouraged her to experiment with plasteline, a German-made soft modelling clay similar to plasticine.

At the age of nineteen Frishmuth studied briefly under Auguste Rodin in Paris, where she was profoundly influenced, she recalled, by Rodin's insistence that sculptors should 'first always look at the silhouette of a subject and be guided by it; second, remember that movement is the transition from one attitude to another'. Frishmuth also remembered how Rodin 'told me a figure in action shouldn't be too correct. There should be a little of the action that was passed and a little of the action to come, and that way you get the illusion of motion'.

Study at the Académie Colarossi followed, under the tuition of Henri Désiré Gauquié and Jean Antoine Injalbert, with Frishmuth and her mother living frugally in order to pay her tuition fees. 'We had a very good time on very little money' in Paris, she recalled. In 1903 Frishmuth relocated to Berlin, studying for a year with the prominent sculptor of public monuments Cuno von Uechtritz-Steinkirch. Frishmuth's language skills enabled her to move fluidly from one European capital to another.

In 1904 Frishmuth and her mother returned to the United States. Settling in New York, Frishmuth found employment as a studio assistant to the Austrian-born sculptor Karl Bitter. Because her father, uncle and grandfather had been physicians, Frishmuth herself was able to study anatomy and dissection for two years at Columbia University's College of Physicians and Surgeons. This was an unusual undertaking for a woman at this time, as was her choice of the physically strenuous profession of a sculptor. Frishmuth's lifelong interest in depicting the human body in movement has understandably been related to her family's strong medical background.

Frishmuth also undertook further studies at New York's Art Students League under the renowned American sculptor Gutzon Borglum, who had known Rodin in Paris and was an advocate of his Impressionist aesthetics in the United States (Borglum was later to sculpt the celebrated Mount Rushmore national monument). Frishmuth would also work as Borglum's studio assistant, absorbing his passion for catching the play of light on the naked human form.

In 1908 Frishmuth branched out on her own, following Borglum's advice: 'Establish your own studio, your own expression, you've studied enough!' Opening a studio in premises on Park Avenue provided by an uncle, she started her career by modelling utilitarian objects with naturalist themes, such as bookends and ashtrays featuring nudes, nymphs and fishermen. Frishmuth now formed a strong relationship with the Gorham Manufacturing Company in Providence, Rhode Island, the United States' largest producer of sterling and silver plate, who worked with numerous artists to create small bronze sculptures. Over the following decades Gorham would be her preferred foundry for the casting of her bronzes.

Despite being humble in scale, Frishmuth's first small bronzes sold well, enabling her to purchase her own premises in 1916 at 6 Sniffen Court, an artist's enclave located in a cul-de-sac on East 36th Street near Third Avenue. She would reside here until 1937. Not long after she moved into Sniffen Court, Frishmuth's life was changed forever by her meeting Desha Delteil, a Yugoslavian-born dancer who had recently emigrated to the United States and who was soon to become a star ballerina in Michel Fokine's dance company. A perfect and unselfconscious model, Delteil liberated Frishmuth's sculptural vision, striking poses to music that brought a new freedom and grace to Frishmuth's compositions. Nude female dancers, sea nymphs and athletes, cast as both life-sized and smaller bronze versions, now became the mainstay of Frishmuth's art, bringing her tremendous popular and financial success. Throughout the 1920s Frishmuth won award after award for her fluid and graceful bronze sculptures of dancing figures, most of which were inspired by her friendship with Delteil. Her most successful work, *The vine*, 1921, depicting a nude woman with her back arched in inebriated delirium, encapsulated the spirit of the Roaring Twenties perfectly. Five life-size versions were sold by Frishmuth, along with a staggering 396 casts of the reduced-size bronze.

Frishmuth paid great attention to the detailing of her sculptures, supervising their careful chasing by bronze foundry workers, a process whereby extraneous pieces of metal attached to a sculpture after its casting are carefully removed, and the composition's fine details (such as fingers or hair) chiselled to perfection; and their patination by other craftsmen, a process in which acids and salts are applied by heat to a bronze's surface to create a range of colourations, from black and brown through to green. Frishmuth favoured a particular greenish patina that was described in 1928 as 'light soft green with a little gold showing through'.

Frishmuth's career survived the Depression that ravaged the United States in the 1930s, and remained strong until the outbreak of the Second World War. Gorham focused almost exclusively on the production of ammunition casings for the military throughout the war, only resuming bronze casting for artists at the war's end in 1945. Frishmuth continued to cast copies of her earlier bronzes in the late 1940s and 1950s, even sporadically in the 1960s, but on witnessing the rise of abstract sculpture recognised that the taste for her figurative works was waning. Her last bronze was cast in 1972.

Frishmuth's *Speed* was modelled in plaster in 1921, and soon became an iconic symbol of a progressive and hopeful Unites States in the preDepression period. One of Frishmuth's clients famously told her that 'Your *Speed* represents better than anything else the culture and mode of America, its eagerness and its promise'.

Speed was cast into bronze in 1922 by the Gorham Manufacturing Company. A popular attachment to luxury cars as a hood ornament or radiator cap in the 1920s, Frishmuth's *Speed* became synonymous with modernity. Marion Couthouy Smith wrote in The American Magazine of Art in 1925 of how 'The famous "*Speed*" figure, now used as an auto emblem, combines a classic dignity with its straight flash of breathtaking swiftness'. *Speed* was to earn Frishmuth a medal of recognition from the National Association of Women Painters and Sculptors in 1924.

Seventy-one *Speed* bronzes were cast in all by Gorham, of which fifteen were silver-plated and two gold-plated. Presumably these silver and gold versions were attached to the cars of rich clients. *Speed* was not produced in association with any specific car manufacturer, and probably adorned a variety of high-end automobiles. For example, Clifton H. Presbrey, president of the Presbrey-Leland stonecutting company in New York State, is known to have used his Speed as the radiator cap for his luxury Packard. Because *Speed* proved popular with thieves when displayed so prominently in public, Frishmuth instead started mounting the sculpture on decorative bases for viewing indoors.

Although symbolising modernity as a sleek female form, *Speed* was initially inspired by the groundbreaking work of the Russian male dancer and choreographer, Michael Fokine, Desha Delteil's employer at the American Ballet Company. Frishmuth recalled how: 'I was in a theater watching Michel Fokine dance … The big curtain was down and I saw this vision of a figure pass across the great screen and I could hardly wait to get back to the studio to model it. I made a sketch of it and then I got this very lovely English girl, Blanche Ostreham, to pose for it'. *Speed*, now an icon of American Art Deco sculpture, was created from this fleeting moment of inspiration.

DR TED GOTT IS NGV SENIOR CURATOR OF INTERNATIONAL ART. UNCOVER MORE ABOUT 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 THE NICOLE CHOW FAMILY FOUNDATION FOR THEIR SUPPORT.

Harriet Whitney Frishmuth with *The Star and The Dancers*, c. 1925
Photograph, Harriet Frishmuth Papers, Special Collections Research Center, Syracuse University Library

Observations: Women in Art and Design History

The NGV's landmark online seminar series examines the contributions of women to art from the Renaissance to the mid twentieth century. Read on for upcoming events and to book.

OBSERVATIONS

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 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 Seccession 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.

CLARA DRISCOLL AND THE TIFFANY GIRLS

Louis Comfort Tiffany is regarded as the foremost exponent of Art Nouveau design zin 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*.

WOMEN AND JAPANESE MODERNISM

Explore the lives and works of Japanese women painters in the 1930s and 1940s. While Japanese women artists differed in their activities and attitudes towards the social and political upheavals of this period, they also had much in common, including the contradictions and conflicts they felt.

Speaker: Professor Megumi Kitahira is a Professor at the Graduate School of Letters (Japanese Cultural Studies), Osaka University.

QUEER BAUHAUS WOMEN

The Bauhaus (1919–1933) is widely regarded as the twentieth century's most influential art, architecture, and design school, celebrated as the archetypal movement of rational modernism and famous for bringing functional and elegant design to the masses. In this talk, art historian Elizabeth Otto delves into the previously unexplored question of sexuality and gender fluidity at the Bauhaus.

Speaker: Professor Elizabeth Otto is a specialist on gender and visual culture in early twentieth-century Europe and Professor of Modern and Contemporary Art History at the University at Buffalo, State University of New York.

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 by research higher degree students and early career researchers 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

TICKETS ARE AVAILABLE NOW FOR THE SECOND SEMINAR OF THE SERIES, AVANT-GARDE BEGINNINGS: 1900-1930, WHICH CONSIDERS THE EARLY TWENTIETH CENTURY AS A PERIOD OF RADICAL SOCIAL, TECHNOLOGICAL AND CREATIVE FERMENT – AND A PERIOD THAT SAW WOMEN INNOVATE AND EXPERIMENT WITH NASCENT CREATIVE SPACES SUCH AS PHOTOGRAPHY, DESIGN AND MODERNISM. BOOK YOUR TICKET ONLINE AT HTTPS://WWW.NGV.VIC.GOV.AU/PROGRAM/SEMINAR-2-AVANT-GARDE-BEGINNINGS-1900-1930/

THE EXTRAORDINARY

Mrs Mary Beale

Over the course of her career, Mary Beale's 'paynting-roome' was graced by the clergy, nobility, politicians, physicians and intellectuals that occupied centre stage in the history of the seventeenth century. She is widely considered one of the first English female artists to support her husband and family from her work.

BY DR PENELOPE HUNTING

Mary Beale was one of the first professional British women artists. Skilled, determined and industrious, she painted the portraits of archbishops, earls, politicians, poets, Fellows of the Royal Society, beautiful women and adorable children. In one year alone, 1677, she completed eighty-three portraits in her 'paynting-roome' in Pall Mall, London. As a professional female artist she was preceded by Joan Carlile whose portraits date from the 1650s, but Carlile was not as productive nor as successful as Beale, whose career reached its zenith in the 1670s.

Mary was the only daughter of a country vicar, the Reverend John Cradock (1595–1652). Her mother died when Mary was ten and she was brought up by her father at his Suffolk rectory; he educated her and encouraged her interest in art. Following Mary's marriage to Charles Beale in 1652, the couple went to live in Covent Garden, the artists' quarter of London where Sir Peter Lely (1618–1680), the favourite painter of royalty and courtiers, was based. The Beales moved to Hind Court, Fleet Street, when Charles was appointed Deputy Clerk of the Patents Office in 1660. There they entertained 'people of quality', many of whom were painted by Mary.

Charles Beale was dismissed from his post in 1664, so the Beales left London for Hampshire. Returning to the capital in 1669 in order to pursue Mary's career as a professional portraitist, Charles rented a house near the sign of The Golden Ball, Pall Mall, St James's. In the aftermath of the Great Fire of London in 1666, affluent society moved out of the city to the 'west end' where Mary's studio was ideally located to attract patrons.

The Beales's tall brick house close to St James's Park accommodated Charles and Mary, their two sons and a few servants. At the heart of the household was Mary's 'paynting-roome' where she worked long hours, six days a week. Closets in the garret, dining room and attic were stacked with frames and stretchers; a laboratory/scullery was equipped with kettles, pails, grinders, and pigs' bladders for storing paint. This was where Charles experimented with colours, manufactured oil paints and prepared canvases for Mary, 'My Dearest Heart', as he called her.

Mary's studio was a magnet to the British aristocracy and neighbours in St James's. The list of those who made appointments is a veritable Who's Who of the seventeenth century. George Savile, Marquess of Halifax (1633–1695), a resident of St James's Square, strode along Pall Mall to sit for Mary in 1677, when Charles noted 'Lord Halifax's face finished' in three hours. The Hon. Henry Coventry (1618–1686) sought out Mary and the resulting portrait is at Longleat House, Wiltshire. Mary painted George Berkeley, Earl of Berkeley (1627–1698) wearing ermine robes and with his coronet to hand, c. 1679. Henry Hyde, Earl of Clarendon (1638–1709) and the Countess were personal friends of the Beales and they posed for Mary in the 1670s. The Lowther family admired her work and commissioned thirty portraits from Mary in 1677. The physician Dr Thomas Sydenham (1624–1689), known as 'the English Hippocrates', was a neighbour and was painted by Mary three times between 1672 and 1688. Dr Sydenham loaned money to Charles and encouraged their son, Bartholomew, to study medicine. His colleague, the royal apothecary Daniel Malthus (1651–1717), was painted by Mary 'on Account of Kindness and not for profit' in 1681. Those who commissioned Mary found her intelligent, congenial and pious. They often stayed to dine when the light faded, and they recommended her to their friends.

Appointments were organised by Charles, who devoted himself to promoting the career of 'My Dearest

Heart'. His diaries record names, dates, purchases, payments and the progress of her work. Their sons, Bartholomew and Charles, assisted in the painting room, completing the draperies and the decorative ovals that invariably framed Mary's portraits. Fellow artists worked amicably for Mary, filling in backgrounds and landscapes. Sarah Curtis was a pupil and two attractive young women frequented the painting room if models were needed.

Sir Peter Lely encouraged Mary, who was privileged to watch him at work (it is said that Lely first put a pencil in Mary's hand when she was a girl). Lely's double portrait of the Beales, one of Mary in a low-cut white dress, Lely's self-portrait and Mary's copies of the works of Rubens, van Dyck and Correggio hung on the walls of the Pall Mall house. In 1672, Lely, accompanied by the artist Richard 'Dwarf' Gibson (he was just over a metre tall), visited Mary's painting-room. Lely commended her portraits and admired the alabaster casts of hands made by Charles (Mary painted heads and shoulders from life but hands, arms, draperies and backgrounds were finished after the sitter had departed). Lely was invited to the Pall Mall painting room again in 1677 to view Mary's latest work – portraits of Earl Fauconberg (husband of Mary, Lord Protector Oliver Cromwell's daughter), Mrs Stillingfleet (wife of the Bishop of Worcester) and Sir William Turner (a former Lord Mayor) among them. Lely commented that, 'Mrs Beale was very much improved in her painting'.

'Skilled, determined and industrious, Mary Beale painted the portraits of archbishops, earls, politicians, poets, Fellows of the Royal Society, beautiful women and adorable children.'

——— DR PENELOPE HUNTING

In contrast to the prosperity of the 1670s, Charles and Mary were 'in great want of money' in 1681. This was largely due to a lull in the art market and the tense political situation. Opposition to the accession to the throne of the Roman Catholic Duke of York provoked plots and riots, which preoccupied Mary's circle and led to a decline in the number of her commissions. Another factor in 'our low condition' was Charles's extravagance. His tailor's bills, purchases of pewter plates, furniture, engravings, books and the consumption of quantities of cherry brandy left the family with just 2s 6d (two shillings and six pence) in the house to see them through to Easter 1681.

The reign of King William and Queen Mary from 1689 heralded a more stable, Protestant era that was to Mary's advantage. Daniel Finch, Earl of Nottingham, and his wife had been painted by Mary in 1677 and, as Secretary of State to William and Mary, Nottingham influenced royal appointments, especially in the Church. Newly promoted archbishops and bishops tended to celebrate their advancement by having their portraits painted by Mary, completing a unique visual record of the intellectuals of the seventeenth century.

Mary died aged sixty-five and was buried at St James's, Piccadilly. After the death of 'My Dearest Heart', Charles lived with his son, Bartholomew, in Coventry. The younger son, Charles, was a talented artist whose drawings are at the British Museum. He died unmarried and in poverty.

Mary's status as a professional artist in command of a busy studio in St James's during the second half of the seventeenth century deserves recognition. An unpublished catalogue of her work, compiled in the 1980s, lists 160 verified oil paintings with another forty or so attributed to her. More portraits have been discovered since and more will undoubtedly come to light as a result of the surge of interest in pioneering women artists.

DR PENELOPE HUNTING IS A FELLOW OF THE SOCIETY OF ANTIQUARIES AND CHAIRMAN OF THE LONDON TOPOGRAPHICAL SOCIETY. HER BIOGRAPHY OF MARY BEALE, *MY DEAREST HEART*, WAS PUBLISHED BY UNICORN (2019). UNCOVER MORE ABOUT MARY BEALE 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. THE NGV WARMLY THANKS KRYSTYNA CAMPBELL-PRETTY AM AND FAMILY FOR THEIR SUPPORT OF THE WORK OF MARY BEALE IN THE COLLECTION.

(p. 79) **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

Josh Muir *Dootigala Before Batmania #2*

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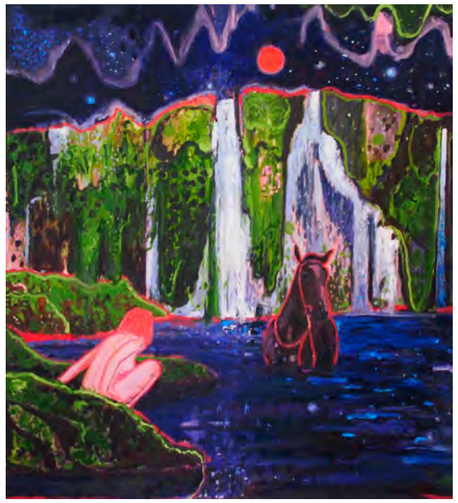

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JOHN BRACK (1920-1999) *The Wedding Breakfast* 1960
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EXHIBITION

The *Animacy* of Gender

WHO ARE YOU: Australian Portraiture is one of the most comprehensive explorations of portraiture undertaken in Australia. In this extract from the new publication, published on the occasion of the exhibition *WHO ARE YOU* at The Ian Potter Centre: NGV Australia, Nevo Zisin explores gender as expressed in nature through some of the exhibition's works.

BY NEVO ZISIN

(left) **Polixeni Papapetrou** *Hattah man and Hattah woman* 2012 from *The Ghillies* series 2012 National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2013 © Polixeni Papapetrou/ Licensed by Copyright Agency, Australia

(right) **Polixeni Papapetrou** *Magma man* 2012 from *The Ghillies* series 2012 National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2013 © Polixeni Papapetrou/Licensed by Copyright Agency, Australia

For most, gender is a significant and prevailing way through which we understand and situate ourselves in the world and in our lives; however, its meaning varies significantly throughout history and depends on culture and geography. The exploration of gender relative to nature rather than people is particularly interesting to me. In many ways, art gives us the opportunity to explore the relationship between the self and the land and can explore the dichotomy between the human and non-human world.

Polixeni Papapetrou's *Magma man*, 2013 (Collection: National Gallery of Victoria), offers a profoundly beautiful demonstration of the human relationship to the environment. The subject of the piece stands in perfect harmony with their environment; the colours and textures of the landscape are mirrored by the figure in the foreground. This creature transcends human form and exists as a manifestation of the environment around them. I am intrigued by the artist's choice to then assert their subject as 'man' in the title of the piece. The artwork is able to reinterpret the corporeal form, and yet still feels the need to categorise it within rigidity. It is simultaneously transcendent and restricted.

In Papapetrou's other works from the same series, specifically *Hattah man* and *Hattah woman*, 2012 (Collection: National Gallery of Victoria), the artist manages to create a fundamental and inextricable link between subjects and environment. Yet in this process of breaking down one binary, Papapetrou chooses to still uphold and reinforce another – that of man and woman. It is impossible to determine which subject is which, yet it is still important that the viewer knows they are both present, and they are somehow different from one another.

This too is present in John Olsen's *Man absorbed in landscape*, 1966 (Collection: National Gallery of Victoria). Olsen's work is abstract and brightly coloured, the human form deeply embedded in nature and the surrounding landscape. One cannot extract what is human and what is not from the work, yet it is still important that the viewer know that the subject is 'man'. Perhaps this is just a case of using the term 'man' as a placeholder for 'human', whereby masculinity is often deemed the default way to speak of humankind; even so, this tendency still involves a process of gendering. If this 'man' is truly absorbed in the landscape, what does that mean for his gender? What makes him a 'man'?

While these works potentially enforce the importance of gender categories, the artists are also (perhaps inadvertently) queering them. By encouraging viewers to re-imagine what a man or woman can be, we are able to expand our minds past familiar corporeal forms and on to new possibilities. This is not to say that gender is 'irrelevant', but rather so relevant that it too becomes absorbed into nature; that perhaps as we collapse the boundaries between humanity and nature, so too can we collapse the rigid binaries of gender.

Robin Wall Kimmerer, in her profoundly transcendent non-fiction book, *Braiding Sweetgrass* (2013), speaks of her native Potawatomi language as not having a gendered binary; rather, nouns and verbs are separated into two classes – animate and inanimate. Everything in the natural world gets personhood, is considered animate, whether sentient or insentient – animals, rocks, trees, mountains – while everything that is created by humans, that is not naturally occurring, is inanimate, with no personhood. When walking through the forest and seeing a deer's footprints, one wouldn't say 'something has been here already', one would say, 'someone has been here already'. This language shift, this different lens through which to see the world, allows us to be in relationship with our non-human kin and to recognise the roles they play not just in our construction of the self, but also in our ancestry and our rootedness to this planet. There is something to be said for seeking validation not through our gender, but through our animacy.

What are genders, really, when they are not witnessed by others? What are they when we recognise kinship with the land and our belonging to it? What does binary gender mean in a world filled with biodiversity – where there are fish, plants, animals and fungi that traverse the rigid bio-essentialism that has restricted and confined human societies?

In my mind, as a non-binary person – a hybridity of man and woman, someone that exists between and betwixt them; a product of nature and humanity, of my ancestors and all who have come together to create me; as someone who recognises all of the in-between places that exist in our complicated world, who has been cast out so many times from human-centric spaces because of the difference that exists in my body, there is a deep ecology of belonging and gender liberation in recognition of where we exist within nature.

Mark Virgil Puautjimi and Maria Josette Orsto's *Murtankala*, 1999 (Collection: National Gallery of Victoria), depicts this reciprocal relationship to the land and the idea of belonging. Their piece is a testament to the creation story of the Tiwi Islands, in which Murtankala, with her children, created the pathway for the water and the shape of the islands themselves. The Tiwi Islands also have a large Aboriginal sistergirl population. The traversing of gender categories is ancient, natural and sacred throughout the world.

Shirley Purdie's *Ngalim-Ngalimbooroo Ngagenybe*, 2018 (Collection: National Portrait Gallery, Canberra), is a masterful exploration of holding multiplicity within one's self. Her self-portrait shows traditional Gija stories and Ngarranggarni (Dreaming) passed down to her. All of the beautiful snapshots, histories, non-human kin and landscapes that make us who we are can tell stories that transcend limiting categories of man/woman, human/nature, before/after, and can encompass all of those categories and all of the breaths and spaces in between and beyond them.

In nature, I cannot be misgendered. We know the concept of the tree falling in the woods without anyone to hear it; similarly, I wonder what one's gender might look like if there were no one to witness it. What is our gender when we are the wind or the birds chirping? When we are not made of blood, flesh and bone, but rather rocks, trees, streams and clouds? When we are relative not to other people, but to the natural world around us? When we are edible, inedible, mycorrhizal or saprotrophic? What is our gender when we do not need to make sense to others, when we allow ourselves, our very existence, to be art?

NEVO ZISIN IS A QUEER, NON-BINARY JEWISH WRITER, PERFORMER, ACTIVIST AND PUBLIC SPEAKER BASED IN NAARM/ BIRRARANGA/ MELBOURNE. *WHO ARE YOU: AUSTRALIAN PORTRAITURE* RUNS UNTIL 21 AUG, LEVEL 3, NGV AUSTRALIA. FOR DETAILS ON THIS FREE EXHIBITION SEE NGV.MELBOURNE/EXHIBITION/WHO-ARE-YOU. THIS ESSAY FIRST APPEARED IN *WHO ARE YOU: AUSTRALIAN PORTRAITURE*, CO-PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA, THE NATIONAL PORTRAIT GALLERY AND THAMES & HUDSON AUSTRALIA, AVAILABLE INSTORE AND ONLINE AT THE NGV DESIGN STORE. NGV WARMLY ACKNOWLEDGES THE PROFESSOR AGL SHAW AO BEQUEST AND THE VIZARD FOUNDATION FOR THEIR GENEROUS SUPPORT IN MAKING DIGITAL RECORDS OF WORKS DISCUSSED IN THIS ESSAY AVAILABLE ON NGV COLLECTION ONLINE. VISIT NGV.MELBOURNE/EXPLORE/COLLECTION.

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——— NEVO ZISIN

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Image: Lara Merrett, 'Time after time (compendium of gestures)', 2017, acrylic on canvas, dimensions variable. Installation view, 'Superposition of three types', 2017, curated by Talia Linz and Alexie Glass-Kantor, Artspace, Sydney. Image courtesy of the artist and Sullivan+Strumpf.

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RESEARCH

Facing the unknown *'Portraits of a lady'* in the NGV Collection

Portraits of unidentified subjects have often travelled through many hands before finding a home, during which time the name, personality, occupation and story of their sitters have been lost. Many of the unidentified portrait subjects in the NGV Collection present as women. For all their promise of intimacy, these portraits are tantalisingly silent.

BY DR MARIA QUIRK

‘Study me as much as you like, you will not know me, for I differ in a hundred ways from what you see me to be. Put yourself behind my eyes and see me as I see myself, for I have chosen to dwell in a place you cannot see.’
—Rumi

Anonymity presents a challenge to art historians and museums. The history of painting and sculpture in the Western world is centred around identifiable individuals, both in terms of an artwork’s creator and, for portraits, its subject. Information about an artwork’s authorship, the circumstances of its creation, and its subject all contribute to how an artwork is identified, valued and interpreted. The names of artists and paintings are what allow artworks to be discovered on databases and researched by historians. For an artwork, anonymity can mean erasure.

Art collections around the world are full of artworks without identified makers, and of portraits of unidentified subjects. It is rare for portraits to survive for hundreds of years with the identities of both their artist and subject intact. Faces that were captured for posterity have been separated from their names, lost as a by-product of time. Portraits of unidentified subjects in the NGV Collection have often travelled through many hands before finding a home in Melbourne: they were inherited, bought and sold, passed via auctions and dealers. Over that journey, the name, personality, occupation and story of the painting’s sitter have been lost. For all their promise of intimacy, portraits are often tantalisingly silent.

Many of the unidentified portrait subjects in the NGV’s international paintings collection present as women. This reflects the history of how and when women were represented in portraits and the value and meaning attached to them. Since the genre emerged more than 5,000 years ago, portraits have been about more than capturing a subject’s likeness. Portraits were concerned with recording qualities such as wealth, power, status, taste, lineage, virtue or morality. Usually painted to order, portraits served a specific function that was directed by the commissioner, not the artist.

Gender is key to understanding a portrait’s function. As a result of patriarchal systems and structures, men occupied almost all leadership positions until the late twentieth century, and in the annals of portraiture’s history are innumerable paintings commissioned to celebrate, publicise or memorialise political power of, and therefore depict, male subjects. In the Early Modern period, idealised portraits of political and religious leaders were created and distributed as reminders of the subject’s power and authority and to reinforce foreign policies.[1] Portraits of men also represented their social, cultural and professional identities. These were paintings for display and consumption, intended to broadcast a message to a public audience.

Portraits of women reflected a different type of power. During the Renaissance period, women were most commonly painted to commemorate their marriage.[2] At that time, women were discouraged from being viewed publicly by people other than their family. Ostentatious dress and outward appearances designed for public display were considered vain and promiscuous. In commemorative portraits, however, a woman’s sumptuous appearance took on another meaning – it reflected the prestige, wealth and honour of her husband’s family. The public display of a woman’s appearance was acceptable in this medium because it helped legitimise the marriage, and the subject’s clothing, jewellery and hairstyle all became symbols to immortalise an honourable union and family. These paintings circulated in a small circle as part of marriage negotiations but were otherwise displayed privately, within the home.

Profile portrait of a lady, c. 1475, in the NGV Collection by an unnamed Northern Italian artist, and acquired by the Felton Bequest in 1946, shows a young woman in the rich costume and jewellery associated with a marriage portrait. While the woman’s brooch probably dates to the 1470s, her headdress is of a type that was fashionable around 1430–50. It is possible it was painted posthumously as a commemorative portrait, with the commissioner asking the artist to capture the hairstyle the subject wore at the time of her marriage. Although both men and women were depicted in profile – the dominant portrait style in Italy during the mid 1400s – the style was sympathetic to the ideals of chastity and modesty that portraits of women sought to capture. In a profile portrait, it is impossible for the viewer to hold the direct gaze of the subject. One eye is obscured, the other pointed, avoidantly, to the middle distance. In this static and flattened form, the female subject is at once visible and unknowable. There is no opportunity for intimacy.[3]

‘For hundreds of years, a woman’s place in portraiture was defined by a single function: her connection with men. Without the burden of a past, each portrait can form its own meaning in the mind of the viewer, free from the unreciprocated intimacy of the historian’s archive.’

———DR MARIA QUIRK

Profile portrait of a lady presents a double case of anonymity: both the artist and the subject are now unknown. Attributions of Old Master and Renaissance paintings are frequently revised as new generations of scholars study comparative material, with the painting’s style or country of origin standing in for the artist’s name. That is the case for the NGV’s *Portrait of a lady*, 1570, painted in England during the Elizabethan period and also acquired by the Felton Bequest in 1933. Queen Elizabeth’s reign, from 1558 to 1603, was a golden age for portraiture. The queen took an active interest in her portraits and is one of the few women from this period whose agency in directing their own image is recorded. She used portraiture to shape and manipulate her public persona and influence the way she was perceived both at home and internationally, at a time when England was a global superpower.

The elegant displays of wealth and power and stylised, decorative compositional style Queen Elizabeth favoured became broadly popular among elite society. Greater emphasis was placed on the sitters’ rank or family history than on their personality. The woman in this portrait was probably a member of Elizabeth’s court. Its relatively small scale was common for portraits of women during this time; large scale paintings of women were still rare in England. Despite its small stature, this painting would have been commissioned to show the status and influence of the sitter and her family. Despite facing legal and social constraints, noble women did have the opportunity to exercise power in Elizabeth’s court as political agents, often representing the interests of their husbands. Like men, women participated in the exchanges of court patronage, trading favours and knowledge to gain power for their family networks. The subject of *Portrait of a lady* steadily meets the eye of the viewer with a commanding gaze. While the portrait gives little away of her interior life, it telegraphs the authority and poise that any member of court would have wished to convey.

Identifying the subject of a portrait is made more difficult by incorrect documentation or markings that are often added hundreds of years after the painting was created. The NGV’s *Portrait of a lady*, c. 1680, by Mary Beale, supported by Krystyna Campbell-Pretty AM and Family in memory of Ros McCarthy, was initially incorrectly attributed to Sir Peter Lely, the leading portrait painter of seventeenth-century Britain. Lely’s name, along with the title ‘Miss Weston’, was written on the back of the canvas sometime in the nineteenth century.[4] When the painting was rediscovered in the twenty-first century, however, it was firmly identified as being by Beale, one of Lely’s protegees. Lely was a great supporter of Beale’s work and allowed her the rare privilege of observing him at work in the studio. The incorrect artist

attribution also places the work's title of 'Miss Weston' in doubt, although there was a Weston family from this period who patronised leading portrait painters.

Beale gained renowned during her career, both because of her gender – she was among the first professional woman artists in England – and for her popularity as a portraitist. Supported by her husband Charles, who took on the role of studio manager, Beale operated a successful commercial portrait practice in London during the 1670s and 1680s, painting as many as seventy-five commissioned portraits in one year. Her sitters included members of London's clergy and nobility as well as wealthy professionals. Beale painted the subject's face and body over multiple sittings, and her studio assistants helped complete the background of draperies or faux wood panelling featured in most of her works.

Although still unknown, the relaxed pose and sense of intimacy captured in *Portrait of a lady* suggests the artist knew the sitter well. It was common for wealthy young women to learn to draw and create likenesses as an amateur pursuit, but Beale offered the first opportunity for English women to have their portrait painted professionally by someone of the same gender. She was known for her skill in putting sitters at ease through her entertaining conversation, and perhaps this ability contributed to the sense of naturalness captured in her portraits of women.[5] The faces of women in her paintings often appear less heavily made up than was common in other portraits of this period. Despite the formal silk fabric of the sitter's dress, the subject of *Portrait of a lady* appears relaxed, almost casual in her pose and expression; her gaze is direct and affectionate. Beale flattered her sitters without idealising them. Even without a name, the painting captures the sense of a real person.

By the eighteenth century, portraits were more accessible than ever before. An emerging, wealthy and educated upper-middle class drove increased demand for portraits as symbols of wealth and status, and to use for gifts and decorating the home. The growth of trade throughout the British Empire, powered by the Atlantic Slave Trade, contributed to this period of economic and cultural growth. Portraits were now being painted not just of nobility, but of doctors, academics, lawyers, merchants and cultural figures.

One of the NGV's most elusive unknown sitters comes from this period of portrait fever: *Portrait of a flower painter*, 1760s, acquired by the Felton Bequest in 1922. Currently attributed to 'England/Scotland', this painting has previously been attributed to leading British painter Francis Cotes, English portraitist and miniaturist Henry Singleton, and German portrait painter Johan Zoffany, who spent much of his career in England. Without inscriptions or documentation, these attributions were largely based on stylistic similarities and other visual clues; the design of the table carpet on the right is very similar to one that appears in a portrait by Zoffany of 1768, for example. However, another, intriguing attribution is also possible: the work could be a self-portrait by an unidentified, woman artist. The subject is holding a porte-crayon, a metal holder designed to take a crayon or chalk – this precursor of the modern graphite pencil was indispensable for artists in the eighteenth century – and on the right is her canvas and vase of flowers that will be her subject.

The eighteenth century was a time when many women artists were asserting their professional identities through self-portraits that showed them at work, holding tools of their trade. Following this hypothesis, however, leads to a broader challenge in researching both the history of women artists and paintings of women: the lack of surviving, archival documentation about women's work and lives. For most of history, women's names, actions and identities were unrecorded or subsumed by the names of their husbands or fathers. The late French philosopher Jacques Derrida coined the term 'archivization' to explain the process by which history is shaped by the documents, ideas and memories that are preserved by a society and those that aren't. This process is influenced by social, political and gendered forces and reflects the values of a particular place and time. Historically, activities, experiences and ideas of women have not been regarded as important for conservation in national and cultural repositories. To identify both the work and the faces of women in art history, researchers must forensically reconstruct the lives and work of people who left little behind to verify their existence.

It is possible there is something radical, however, in separating the women in these portraits from the circumstances of their creation. For hundreds of years, a woman's place in portraiture was defined by a single function: her connection with men. Portraits painted as part of marriage negotiations, to commemorate weddings or as emblems of family status and honour rarely reflected anything of the sitter's own selfhood, nor were they intended to. In being separated from their name – defined as it always was by their husband or father – these unknown subjects reclaim something of their own autonomy. Without the burden of a past, each portrait can form its own meaning in the mind of the viewer, free from the unreciprocated intimacy of the historian's archive. Perhaps for these women, anonymity may not mean erasure: it could mean freedom.

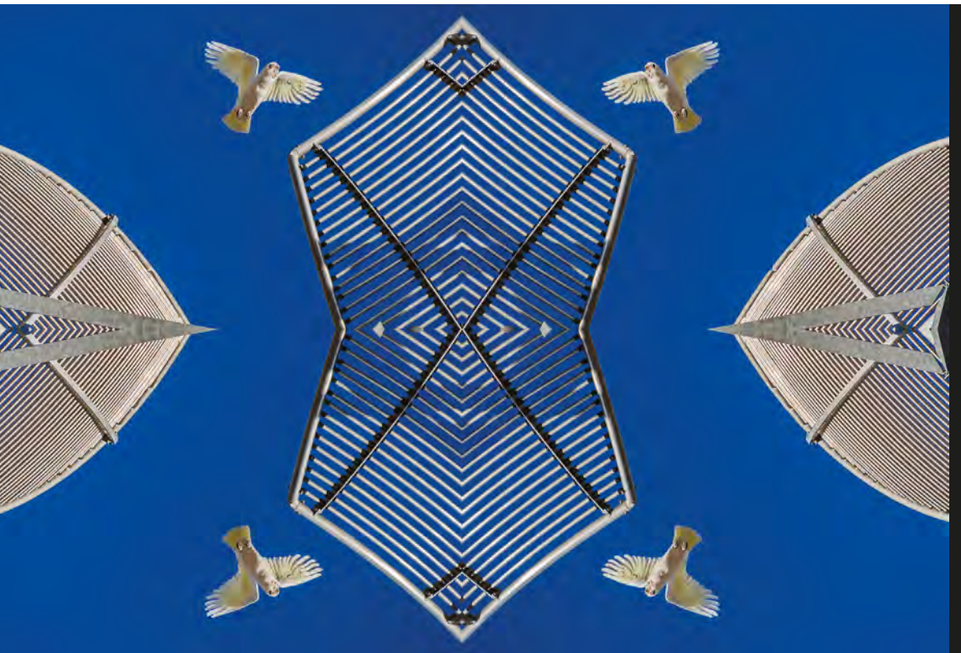
DR MARIA QUIRK IS NGV ASSISTANT CURATOR, COLLECTIONS AND RESEARCH. DISCOVER MORE ABOUT THESE AND OTHER WOMEN ARTISTS AND DESIGNERS FROM ACROSS HISTORY IN THE NGV'S LANDMARK ONLINE SEMINAR SERIES, *OBSERVATIONS: WOMEN IN ART AND DESIGN HISTORY 1500–1970*. BOOK ONLINE VIA NGV.MELBOURNE/OBSERVATIONS. NGV WARMLY ACKNOWLEDGES DIGITISATION CHAMPION MS CAROL GRIGOR THROUGH METAL MANUFACTURES LIMITED FOR GENEROUS SUPPORT IN MAKING DIGITAL RECORDS OF WORKS DISCUSSED IN THIS ESSAY AVAILABLE ON NGV COLLECTION ONLINE. VISIT NGV.VIC.GOV.AU/EXPLORE/COLLECTION TO SEE WORKS ACQUIRED BY THE FELTON BEQUEST AND DONATED BY KRYSTYNA CAMPBELL-PRETTY AM AND FAMILY DISCUSSED IN THIS ESSAY.

(p. 88) **England** *Portrait of a lady* 1570 National Gallery of Victoria, Melbourne. Felton Bequest, 1933

(p. 89) **Northern Italy** *Profile portrait of a lady* (c. 1465–1475) National Gallery of Victoria, Melbourne. Felton Bequest, 1946

(p. 93) **England / Scotland** *Portrait of a flower painter* (1760s) National Gallery of Victoria, Melbourne. Felton Bequest, 1922

Wangaratta
Art Gallery



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Wilam Biik

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image:
Kent Morris
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giclee print on rag paper, edition of 5 + 2AP, 110 x 160cm
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image: Ruby Berry, *Pomegranate* 2019, Basketry

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Image: *Tumblers number 2 (state V)* 1967
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AUSTRALIAN GALLERIES
MELBOURNE

MAKING NEWS

NOW ON DISPLAY: YVES SAINT LAURENT 60th ANNIVERSARY DISPLAY

Paola di Trocchio

Saint Laurent established his fashion house in Paris in December 1961. From 1965 he began paying homage to the work of artists and poets whom he admired. On display are four works by Yves Saint Laurent drawn from the NGV Collection, and generously supported by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program between 2019–22, which celebrate his love of art, accompanied by sketches and magazines drawn from the Campbell-Pretty Fashion Research Collection. See how art inspired the designer.

On display is the infamous *Sunflowers, jacket and skirt (Le Tournesols)*,1988, spring-summer 1988, purchased with funds donated by Krystyna Campbell-Pretty AM and Family and the David Richards Bequest, 2019, through which Yves Saint Laurent paid tribute to Vincent van Gogh by recreating his paintings Irises and Sunflowers on jackets embroidered by the atelier Maison Lesage and requiring more than 600 hours of work.

In July 1979, Yves Saint Laurent honoured Pablo Picasso, shortly before Picasso opened a major exhibition at the Grand Palais in Paris. Inspired by the costumes and sets Picasso made in collaboration with Sergei Diaghilev for the ballet Parade, Saint Laurent incorporated stars, bold blocks of colour and swirls into his dress design. See the new acquisition of Look 133, *Homage to Picasso*, evening dress, autumn-winter 1979, on display, gifted by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2022.

Saint Laurent often also paid tribute to the poets he admired. References to Louis Aragon, Gillaume Apollinaire and Jean Cocteau appeared in his designs within the sequined embroidery. The jacket *Homage a Jean Cocteau*, jacket 1980 autumn-winter, gifted by by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2020, features a line from the 1920s poem 'Battierie' by the poet.

Finally, the rock-crystal and gilt decoration on Look 113, *Homage a ma maison (Tribute to my couture house)* 1989 spring-summer, gifted by by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2019, took 700 hours to complete and is one of only two examples made by Saint Laurent. This work was an affectionate dedication to the artisans who worked in the couture house, made to resemble the mirrors and chandeliers at 5 Avenue Marceau in Paris.

SEE WORKS ON DISPLAY UNTIL JUNE, LEVEL 2, NGV INTERNATIONAL AND KEEP AN EYE OUT FOR A PROGRAM AT THE NGV ON 27 MAY. SEE NGV.MELBOURNE/WHATS-ON FOR DETAILS.

EXPLORE THE NGV WITH THE NGV VOLUNTARY GUIDES

By Michele Stockley

Explore the NGV with our knowledgeable and passionate voluntary guides. Join the guides as they introduce highlight artworks from the NGV Collection and exhibitions and share the stories behind some of the Gallery's best known and most loved artworks. No prior art knowledge or experience is required.

Live virtual programs presented by guides each month include 'Seniors Tea with NGV online' and 'Gallery Visits You online'. 'Seniors Tea with NGV online' encourages group conversation about selected works of art, with each session enriched by the questions and perspectives of the participants. The 'Gallery Visits You online' welcomes both individual and group bookings and is an ideal option for groups in community or aged care centres. Both programs offer a wonderful opportunity to engage with the Gallery from home, especially for those unable to visit the Gallery in person. For bookings and further information about online programs please visit ngv.melbourne or contact ngvenquiries.vic.gov.au.

For those visiting the Gallery in person the guides offer daily highlight tours at 11am every day of the week at both NGV International and at the Ian Potter Centre: NGV Australia. For a short and engaging introduction to The Picasso Century there are free drop-by introductory talks presented in the Clemenger BBDO Auditorium. See NGV.Melbourne for times and details. No bookings are required for these in-Gallery programs.

NEW TO THE COLLECTION

By Misha Agzarian

It is with sincere thanks to John and Cecily Adams that the NGV welcomes three incredible new acquisitions by Pablo Picasso into the International Decorative Arts and Antiquities collection. The NGV is delighted to enhance the Gallery's holdings of Picasso ceramics with Three fish on a grey ground, round dish, 1957; Head with mask, round/square dish, 1956; and Fish subject, pitcher, 1952. Picasso's ceramics are an important part of the artist's later practice and highlight his time spent at the Madoura Pottery in Vallauris, France. Works from the NGV Collection of Picasso ceramics will feature in the Melbourne Winter Masterpieces 2022 exhibition, *The Picasso Century.* This exhibition will position Picasso's works in dialogue with the many artists, poets and intellectuals whose lives intersected with his throughout the twentieth century,including Salvador Dalí, Alberto Giacometti, Françoise Gilot, Dora Maar, Henri Matisse and more. We are truly grateful to John and Cecily Adams for their leadership support and for enabling the NGV to tell important stories within our Collection.

ART AFTER DARK

Drawing from themes of community, joy and connection, the NGV comes to life after dark with free access to exhibitions and displays, music, performance, bars and more, across both NGV International on St Kilda Road and The Ian Potter Centre: NGV Australia at Federation Square from 13 to 15 May. Art After Dark is delivered by Visit Victoria in partnership with key creative organisations and cultural facilities across Melbourne.

In the NGV Great Hall, artist Hannah Brontë's immersive video installation *EYE HEAR U MAGIK* 2020 explores how ancestral intuition has been passed down through Aboriginal people in the wake of colonisation. She uses music and film to unblock intuitive beliefs and tune into a deep sense of knowing. The work explores the ways in which Brontë's culture and spirituality have been and continue to be appropriated. It is Brontë's most ambitious video to date.

On display for the first time after being premiered at NGV Triennial in 2017, and for the first time at NGV Australia – Melbourne's home of Australian art, one of Melbourne's most beloved installations returns to the city. Internationally acclaimed Australian artist Ron Mueck's immersive, larger-than-life work Mass, 2016–17 is inspired by the complex biological structure of the human skull – which the artist considers beautiful and extraordinary. Brought to life to engender moments of joy and contemplation, from poetry readings to choir performances and DJs, *Mass* celebrates universally human form that links us all.

THE NGV WILL BE OPEN UNTIL 1AM FROM 13 TO 15 MAY FOR ART AFTER DARK. ENTRY IS FREE. SHARE YOUR EXPERIENCE WITH @NGVMELBOURNE AND #NGV. SEE VISITVICTORIA.COM/ARTAFTER DARK FOR UPDATES.

(p. 96, left) **YSL, Paris** (couture house) **Yves Saint Laurent** (designer) *Homage a Picasso*, haute couture, 1979-80. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022
(right) **Yves Saint Laurent, Paris** (couture house) **Yves Saint Laurent** (designer) *Sunflowers, jacket and skirt (Le Tournesols)*, 1988 {spring-summer 1988} Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and the David Richards Bequest, 2019

(p. 97, left) **Pablo Picasso** designer **Madoura Pottery, Vallauris** manufacturer *Three fish on grey ground, round dish* 1957. Purchased with funds donated by John and Cecily Adams, 2022

(right) **Pablo Picasso** designer **Madoura Pottery, Vallauris** manufacturer *Head with mask, round/square dish* 1956 Purchased with funds donated by John and Cecily Adams, 2022

DESIGN STORE & BOOKS

Explore an exciting new retail collection in conjunction with the landmark exhibition *QUEER: Stories from the NGV Collection*.

Influenced by the diversity of artworks on display in *QUEER,* the NGV design store collection includes a range of products including an embroidered tote bag, socks, cap, A3 and A2 posters, tea towels, badges and a silk scarf. Plain Jane and Gavin Brown's *Boys will be boys*, 1984, a textile portraying various icons of masculinity, adorns a selection of Melbourne-made products such as a tea towel, large weekender bag and bucket hat, while Gilbert Baker's iconic *Rainbow flag*, 1978, has been referenced on a napkin set, tea towel and reusable face mask.

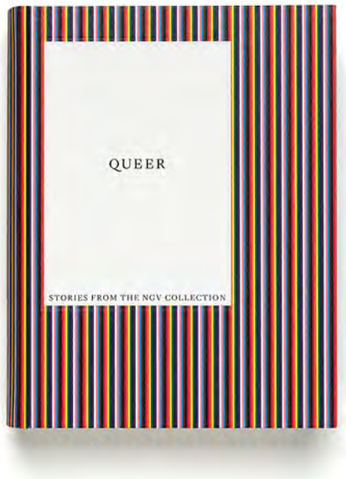
Melbourne-based queer artists and makers have produced a range of design wares including Joe the Maker's *Kinky pots,* which are handmade out of Joe's home studio in Brunswick and blend his use of expressive forms with kink and fetish culture, featuring handstitched harnesses on a range of ceramic works. Finally, NGV design store has produced an open edition with James Lemon of the artist's *T3XT B!0cKs* series (2018–21). *T3XT B!0cKs* reference popular queer vernacular in Lemon's signature playful style, and use of colour and texture.

The *QUEER: Stories from the NGV Collection* retail collection is exclusive to NGV design store and is available at NGV International and online at store.ngv.vic.gov.au

QUEER: Stories from the NGV Collection, retail collection, Emma Byrne – stylist, Lauren Bamford – photographer

New NGV publications

Curl up on a cold winter's day with one (or more) of these books and take a deep dive into this season's exhibitions at NGV.



QUEER: STORIES FROM THE NGV COLLECTION

Edited by Ted Gott, Angela Hesson, Myles Russell-Cook, Meg Slater and Pip Wallis

Queer: Stories from the NGV Collection is more than an exhibition catalogue. This 628-page publication expands on the themes explored in the exhibition and documents the queer past, present and future of the NGV Collection. More than sixty essays from authors with comprehensive knowledge of the historical and contemporary subjects encompassed by the *Queer* project are presented alongside stunning reproductions of more than 200 works from the NGV Collection, either by queer artists or engaging with queer issues. The essays in *Queer: Stories from the NGV Collection* explore the history of LGBTQ+ activism; the creation of queer spaces and communities; queerness as an artistic strategy; the expression of love, desire and sensuality; queer aesthetics; and the concepts of camp and the fantastic.

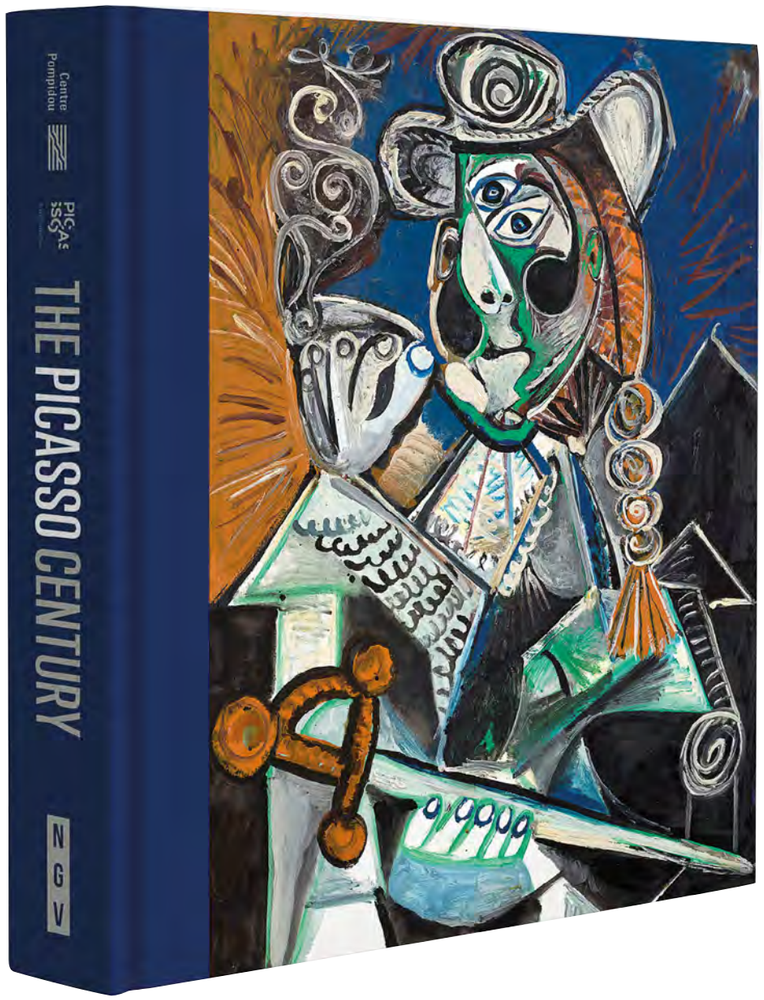
RRP: $99.95 (HARDCOVER)
PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA
AVAILABLE INSTORE AND ONLINE AT THE NGV DESIGN STORE.

WHO ARE YOU: AUSTRALIA PORTRAITURE

Edited by Sophie Gerhard, Joanna Gilmour, Penelope Grist, David Hurlston, Hannah Presley and Beckett Rozentals, with contributors

WHO ARE YOU: Australian Portraiture is one of the most comprehensive explorations of portraiture undertaken in Australia. Drawn from the collections of the NGV, Melbourne, and the National Portrait Gallery, Canberra, the artworks span disciplines and chronologies, challenging traditional perceptions about portraiture. Encompassing themes of identity, isolation, politics, celebrity and the social sphere, *WHO ARE YOU* features more than 200 works by celebrated Australian artists including Patricia Piccinini, Atong Atem, Nora Heysen, Howard Arkley, Vincent Namatjira and Tracey Moffatt, and sitters including Cate Blanchett, Helena Rubinstein, David Gulpilil and Marcia Langton. Alongside these contributions sit new essays by some of Australia's foremost writers, artists and thinkers, including Phillip Adams, Sarah Krasnostein, William Yang, Bob Brown, Wesley Enoch AM and Carly Findlay OAM, as well as new essays by NGV and National Portrait Gallery curators.

RRP: $69.95 (HARDCOVER)
CO-PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA, THE NATIONAL PORTRAIT GALLERY AND THAMES & HUDSON AUSTRALIA
AVAILABLE INSTORE AND ONLINE AT THE NGV DESIGN STORE.



THE PICASSO CENTURY

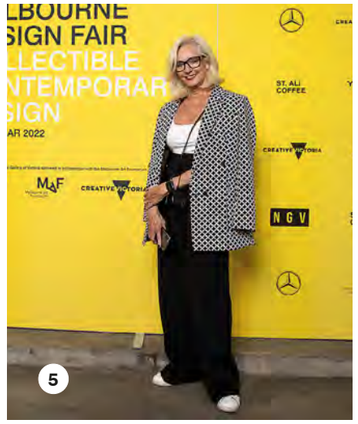
Didier Ottinger, assisted by Anna Hiddleston-Galloni, with contributors

The Picasso Century draws on the renowned collections of the Musée national d'art moderne-Centre de création industrielle (MNAM-CCI), Centre Pompidou, Paris, and the Musée national Picasso-Paris, NGV partners for the 2022 Melbourne Winter Masterpieces exhibition of the same title. Published to coincide with the exhibition, *The Picasso Century* provides a nuanced exploration of Pablo Picasso's life, career and many artistic exchanges, and of the complex cast of characters that influenced his development over more than seventy years.

Works by Picasso and his contemporaries, including Georges Braque, Salvador Dalí, Alberto Giacometti, Françoise Gilot, Dora Maar, Dorothea Tanning, Henri Matisse and other leading artists of the twentieth century, are reproduced in full colour, accompanied by texts by curators from each institution. With a lead essay by Didier Ottinger (Deputy Director, MNAM-CCI), biographical texts, entries on artworks, a detailed chronology and more than 280 images, *The Picasso Century* offers a significant and often thrilling insight into one of the twentieth century's most iconic artists and the rich artistic milieu in which he worked.

RRP: $79.95 (HARDCOVER)
CO-PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA, THE CENTRE POMPIDOU AND THE MUSÉE NATIONAL PICASSO-PARIS.
AVAILABLE INSTORE AND ONLINE AT THE NGV DESIGN STORE.

People



1. Anna Francis and Paul Vasileff, Designer and Founder of Paolo Sebastian with Cub Sport at the opening night of *QUEER: Stories from the NGV Collection* wearing bespoke designs created by Paolo Sebastian inspired by the *QUEER: Stories from the NGV Collection* display, commissioned by American Express. Photo: Jessie Obialor 2. QUEER X Midsumma at NGV International. Photo: Margund Sallowsky 3. Visitors at the opening night of *QUEER: Stories from the NGV Collection* on display 10 March to August 21, 2022, at NGV International, Melbourne. Photo: Liz Sunshine 4. Gavin Allen, Director of Marketing, Mercedes-Benz Australia Pacific; Tony Ellwood AM, Director, NGV; The Hon Danny Pearson MP, Minister for Creative Industries, and Alec Cameron, Vice-Chancellor of RMIT University at the opening night of Melbourne Design Week 2022. Photo: Jessie Obialo 5. NGV Foundation Governor Cheryl Thomas at the Melbourne Design Week, NGV Vernissage, 15 March 2022. Image credit: Getty 6. NGV Foundation Board Member Craig Kimberley OAM, Christine Campbell and NGV Foundation Member Terry Campbell AO at the Melbourne Design Week, NGV Vernissage, 15 March 2022. Image credit: Getty 7. QUEER x Midsumma at NGV International. Photo: Margund Sallowsky 8. NGV Friday Nights. Photo: Tobias Titz 9. Visitors enjoying 'Annotated Reader' during Melbourne Art Book Fair 2022 at NGV International. Photo: Tobias Titz.

AROUND VICTORIA

HAZELWOOD

2 April to 10 July 2022
Venue Latrobe Regional Gallery
138 Commercial Road, Morwell

latroberegionalgallery.com

Recently demolished, Hazelwood Power Station was an important employer and symbol of the Latrobe Valley for many years. This exhibition celebrates that history.

Central to the exhibition is an eight-metre painting donated to the Latrobe Regional Gallery in 2020 by Engie Hazelwood Power Station and mine. Painted by Jenardiy Arkadi Zabenko in 1994, this work depicts the past, present and future history of Hazelwood Power Station and features local identities and workers of the time.

This exhibition also includes paintings by Kerrie Warren and archival material provided by Morwell Historical Society, PowerWorks and community members.

YURIYAL ERIC BRIDGEMAN: YAL

12 March to 5 June 2022
Venue Linden New Art
26 Acland Street, St Kilda

lindenarts.org

Belonging to the Yuri tribe of South Simbu, Papua New Guinea, Yuriyal (meaning Man of Yuri) Eric Bridgeman presents portraits made collaboratively with his family and those closest to him in traditional and domestic settings. Accompanying the photographs are a selection of painted shields. Together, the works form personal tributes through intimate and meaningful exchanges within men's spaces, including the artist's studio, the rugby field and the 'hausman' – a traditional Papua New Guinean men's house. This exhibition is presented as part of *PHOTO 2022*.

EXPANDED CANVAS

23 April to 2 July 2022
Venue Town Hall Gallery
360 Burwood Road, Hawthorn

boroondara.vic.gov.au/arts

This exhibition explores the dynamic and innovative nature of contemporary painting. The traditional grid and two-dimensional picture planes are replaced by modern surfaces, including drop sheets, sign vinyl, virtual space and the gallery wall itself. Pigment and brushwork are combined with elements from design, sculpture, animation and textiles to create vibrant and unexpected three-dimensional, virtual and ephemeral artworks. Featuring: David Harley, Lara Merrett, Judy Millar, Tom Polo, Bundit Puangthong and Huseyin Sami.

HODA AFSHAR: MEANS WITHOUT END

28 May to 17 July 2022
Venue Counihan Gallery in Brunswick
233 Sydney Road Brunswick

moreland.vic.gov.au/counihan-gallery

Means Without End offers a unique opportunity to view two recent projects by artist Hoda Afshar side by side.

Remain (2019) is a series of photographic portraits of men who were detained on Manus Island. The collaborative project involves them retelling their individual and shared stories through staged images, words, and poetry. *Agonistes* (2020) is a tribute to whistleblowers who have spoken out in the name of truth and justice. They did so at a terrible personal cost.

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.

Lara Merrett *Time after time (compendium of gestures)* 2017, acrylic on canvas, dimensions variable. Installation view, Superposition of three types, 2017, curated by Talia Linz and Alexie Glass-Kantor, Artspace, Sydney. Image courtesy of the artist and Sullivan+Strumpf.

CLOSING SOON

Spectrum: An Exploration of Colour

Taking the magnificent sparkling cut-glass ceiling of the Great Hall as inspiration, *Spectrum* explores twelve colours through the NGV Collection.

Colour is central to humankind's being. It functions at a subliminal level to define the way we perceive the world and the way we feel. Colour is innate to artistic practice and its power to communicate can evoke visceral responses. Artists have experimented with colour since the first pigments were extracted out of the earth. The manufacturing of colours and their natural or synthetic make-up, be it artist's pigments, ceramic glazes or textile dyes, has evolved over time but the fundamental emotive power of colour remains. It resonates with our senses, visually, intellectually and emotionally.

Spectrum: *An Exploration of Colour* draws from across the NGV Collection, from antiquity to the present, and presents a broad selection of works across a range of media. The exhibition investigates the history and artistic use of twelve different colours. Each of the exhibition's showcases explores a single colour, the selection of works chosen to illustrate the history of the colour, from its exotic origins and trade, to its manufacture and symbolism across time and culture. Three breakout cases look at artist's paints and the raw pigments used to produce them. One case focuses on oil paint in the NGV's jewel-like fifteenth-century Flemish *Virgin and Child*, one explores the watercolour medium used in eighteenth-century Indian miniatures and the third case investigates the tradition of pastel-painting. Displayed alongside the works are samples of pigments used to create the colours, including lapis lazuli, vermilion and Indian Yellow – an intensely coloured pigment extracted from the urine of cows fed on mango leaves.

SPECTRUM: AN EXPLORATION OF COLOUR IS OPEN UNTIL 26 JUNE, LEVEL 2, DECORATIVE ARTS PASSAGE, AT NGV INTERNATIONAL. FREE ENTRY.

(above) **Anthony Bennett** *Yellow reptile-man, bowl* (c. 1979) National Gallery of Victoria, Melbourne © Anthony Bennett/ DACS, London. Licensed by Copyright Agency, Australia

(p. 107, top left) **England** *Bottle* (c. 1690) National Gallery of Victoria, Melbourne. William and Margaret Morgan Endowment, 1973

(p. 107, top right) **Courrèges, Paris** (fashion house) **André Courrèges** (designer) *Dress* (c. 1969) National Gallery of Victoria, Melbourne

(p. 107, below) **Josef Hoffmann** (designer) **Wiener Werkstätte, Vienna** (retailer) **Meyr's Neffe, Adolfov** (manufacturer) *Vase, from the Gallia collection* (c. 1915) National Gallery of Victoria, Melbourne. Samuel E. Wills Bequest, 1976 © Estate of Josef Hoffmann

LIST OF REPRODUCED WORKS AND END NOTES

(cover)
Pablo Picasso. Photo: Michel Mako. Getty Images

p. 5
Pablo Picasso
Reclining woman (Femme couchée) 1932
oil on canvas
38.0 × 46.0 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Donated by Louise and Michel Leiris, 1984 (AM 1984-631)
© Succession Picasso/Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Bertrand Prévost/Dist. RMN-GP

p. 7
England / Scotland
Portrait of a flower painter 1760s (detail)
oil on canvas
76.2 × 63.9 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1922 (1250-3)

pp. 14–5
Japanese
Views of the capital Kyoto, Rakuchu Rakugai zu c. 1650
pair of six panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
155.0 × 352.8 cm (each)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

p. 16
Japanese
Itsukushima and Wakanoura
late 17th century
pair of six panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
124.7 × 285.0 cm (each)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

p. 17
Japanese
Monkeys and sages
17th century
Japan
pair of six panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper (detail)
171.0 × 382.0 cm (each)
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

p. 18
Utagawa Kuniyoshi
Mitsukuni defying the skeleton spectre conjured up by Princess Takiyasha c. 1844
ink and colour on paper (woodblock print)
37.4 × 75.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

p. 19
(right)
Utagawa Yoshikazu
Dutch acrobats
from the *Five countries* series 1861
colour woodblock
36.6 × 24.9 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2018 (2018.308)

p. 19
(left)
Japanese
Shishi with peony, ōfuroshiki (*wrapping cloth*)
Meiji period 1868–1912
indigo dyed cotton, ōfuroshiki (wrapping cloth)
160.0 × 128.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2021

p. 20
(right)
Kanamori Eiichi
Vase with flying fish c. 1940
bronze, silver
22.8 × 21.0 cm diameter
National Gallery of Victoria, Melbourne
Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2019 (2019.1062)
© Kanamori Eiichi

p. 20
(bottom)
Ikoma, Osaka
Sake set c. 1930
glass (wheel-cut)
(a) 5.5 × 5.1 cm diameter (cup)
(b) 5.4 × 5.1 cm diameter (cup)
(c) 5.5 × 5.1 cm diameter (cup)
(d) 5.5 × 5.2 cm diameter (cup)
(e) 5.5 × 5.2 cm diameter (cup)
(f) 12.7 × 6.2 cm diameter (bottle)
(g) 12.7 × 6.1 cm diameter (bottle)
(h) 9.5 × 13.3 cm diameter (bowl)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Tina Aldridge, 2017 (2016.1061.a-h)

p. 26
Patricia Piccinini
Mountains 2019
from the *Skywhale suite* 2019
colour lithograph and photo-lithograph
44.0 × 64.0 cm (image) 56.7 × 75.8 cm (sheet)
ed. 1/25
National Gallery of Victoria, Melbourne
Co-commissioned by the National Gallery of Victoria and the Australian Print Workshop. Victorian Foundation for Living Australian Artists, 2021 (2020.628.6)
© Patricia Piccinini

pp. 28–9
Picasso in his studio, rue des Grands-Augustins, Paris, (detail) 1944.
Photograph by Lee Miller.

p. 32
Pablo Picasso
Reclining woman (Femme couchée) 1932
oil on canvas
38.0 × 46.0 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Donated by Louise and Michel Leiris, 1984 (AM 1984-631)
© Succession Picasso/Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Bertrand Prévost/Dist. RMN-GP

p. 33
Pablo Picasso
Portrait of a woman (Portrait de femme) 1938
oil on canvas
98.0 × 77.5 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Gift of the artist, 1947 (AM 2729 P)
© Succession Picasso/Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Georges Meguerditchian/Dist. RMN-GP

p. 34
Pablo Picasso
Guitar '*J'aime Eva*' (*Guitare* '*J'aime Eva*') summer 1912
oil on canvas
35.0 × 27.0 cm
Musée national Picasso-Paris
Donated in lieu of tax, 1979 (MP37)
© Succession Picasso/Copyright Agency, 2022
Photo © RMN-Grand Palais (Musée national Picasso-Paris)/ Mathieu Rabeau

p. 35
Pablo Picasso (designer)
Madoura Pottery, **Vallauris** (manufacturer)
Goat's head in profile, *round/square dish* 1952
earthenware ed. 86/100
5.0 × 43.0 × 43.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by John and Cecily Adams, 2020 (2020.724)
© Succession Picasso/Copyright Agency, 2022

p. 36
Pablo Picasso
The violin (Le Violon) 1914
oil on canvas
81.0 × 75.0 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Gift of M. Raoul La Roche, 1953 (AM 3165 P)
© Succession Picasso/ Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Audrey Laurans/Dist. RMN-GP

p. 37
Pablo Picasso
Woman in an armchair (*Femme dans un fauteuil*) summer 1927
oil on canvas
130.0 × 97.0 cm
Musée national Picasso-Paris
Donated in lieu of tax, 1979 (MP99)
© Sucession Picasso/Copyright Agency, 2022
Photo © RMNGrand Palais (Musée national Picasso-Paris)/Adrien Didierjean

p. 38
Julio González
Mane of hair (*La Chevelure*) 1934
bronze
29.5 × 21.0 × 18.0 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Donated in lieu of tax, 2000 (AM 2000-156)
Photo © Centre Pompidou, MNAM-CCI/ Philippe Migeat/Dist. RMN-GP

p. 40
Francis Bacon
Study of Isabel Rawsthorne
oil on canvas
35.5 × 30.5 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Donated by Louise and Michel Leiris, 1984 (AM 1984-486)
CR number 66-06
© The Estate of Francis Bacon/DACS. Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Audrey Laurans/Dist. RMN-GP

p. 41
Marie Laurencin
Apollinaire and his friends (2nd version) (*Apollinaire et ses amis [2ème version]*) 1909
oil on canvas
130.0 × 194.0 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Donated in lieu of tax, 1973 (AM 1973-3)
© Fondation Foujita/ADAGP. Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Audrey Laurans/Dist. RMN-GP

p. 42
Dora Maar
Still life with lamp (*Nature morte à la lampe*) 1941
oil on canvas
50.0 × 61.0 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Gift of the Galerie Makassar France, 2019 (AM 2019-738)
© Dora Maar/ADAGP. Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Audrey Laurans/Dist. RMN-GP

p. 43
Suzanne Duchamp
Girl with a dog (*Jeune fille au chien*) 1912
oil on canvas
92.0 × 73.0 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de création industrielle
Purchased by the State, 1957 (AM 3529 P)
© Suzanne Duchamp/ADAGP. Copyright Agency, 2022
Photo © Centre Pompidou, MNAM-CCI/ Bertrand Prévost/Dist. RMN-GP

p. 45
Ruth Hollick
Thought 1921
gelatin silver photograph
37.4 × 25.3 cm (image)
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by Mrs Lucy Crosbie Morrison, Member, 1993 (PH87-1993)

p. 46
(left)
Olive Cotton
Teacup ballet 1935, printed 1992
gelatin silver photograph
36.0 × 29.2 cm (image)
ed. 21/50
National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992 (PH199-1992)

p. 46
(right)
Olive Cotton
Shasta daisies 1937, printed 1992
gelatin silver photograph
38.2 × 28.1 cm (image)
ed. 8/25
National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1992 (PH198-1992)

p. 47
(left)
Imogen Cunningham
Leaf pattern c. 1929, printed 1979
gelatin silver photograph
33.0 × 26.1 cm (image and sheet)
National Gallery of Victoria, Melbourne
Purchased, 1979 (PH120-1979)
© 2015 Imogen Cunningham Trust.

p. 47
(right)
Imogen Cunningham
Agave Design I 1920s, printed 1979
gelatin silver photograph
32.6 × 25.6 cm (image and sheet)
49.6 × 39.8 cm (support)
National Gallery of Victoria, Melbourne
Purchased, 1979 (PH119-1979)
© 2015 Imogen Cunningham Trust.

p. 48
Olive Cotton
Max after surfing 1939, printed 1998
gelatin silver photograph
26.0 × 19.7 cm (image)
32.5 × 26.1 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of Optus Communications Pty Limited, Member, 1998 (1998.251)

p. 49
Eugène Atget
rue Saint-Rustique 1922,
printed 1956 – early 1970s
gelatin silver photograph
21.8 × 17.5 cm (image and sheet)
ed. 97/100
National Gallery of Victoria, Melbourne
Purchase, 1978 (PH46-1978)

p. 51
Berenice Abbott
New York at night 1932, printed c. 1975
gelatin silver photograph
34.1 × 26.1 cm (image and sheet)
49.8 × 40.0 cm (support)
National Gallery of Victoria, Melbourne
Gift of an anonymous donor in memory of Rosa Zerfas (1896–1983), 1985 (PH36-1985)
© Artist estate through The Howard Greenberg Gallery, New York

p. 53
Archana Kumari
Woman Empowerment 2020
cotton, cotton (thread)
118.0 × 93.0 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Asian Art, 2021 (2021.27)
© Archana Kumari, courtesy of Minhazz Majumdar

p. 54
Karpoori Devi
Sujuni fish aripana embroidery 2017
cloth, thread
91.4 × 40.7 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019 (2019.626)
© Karpoori Devi, courtesy of Minhazz Majumdar

p. 57
Françoise Gilot in the garden at La Galloise, Vallauris, c. 1951 (detail).
Musée national Picasso-Paris

p. 58
Françoise Gilot
Adam forcing Eve to eat an apple I 1946
pencil, coloured pencil and pen and ink
12.8 × 16.6 cm irreg. (image and sheet)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020 (2020.593)
© Françoise Gilot

p. 59
Françoise Gilot
Still life 1946
coloured pencil, crayon, gouache, pen and ink
12.8 × 16.6 cm irreg. (image and sheet)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020 (2020.594)
© Françoise Gilot

p. 61
Françoise Gilot
Blue eyes (*Les yeux bleus*) 1956
oil on canvas
75.1 × 50.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by the Bowness Family Foundation and George and Patricia Kline and family, 2017 (2017.77)
© Françoise Gilot, courtesy of Vincent Mann Gallery

p. 65
David McDiarmid
Don't ask, don't tell, die alone 1994
from the *Rainbow aphorism* series 1994
computer-generated colour laserprint
37.4 × 28.3 cm (image) 38.4 × 29.3 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased, 1994 (P139.8-1994)
© David McDiarmid/Copyright Agency, Australia

p. 67
Albrecht Dürer
The bath house c. 1496–97
woodcut
39.4 × 28.4 cm (image and sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1956 (3596-4)

pp. 70–71
Harriet Whitney Frishmuth
Gorham Manufacturing Company, Providence, Rhode Island (manufacturer)
Speed 1921, cast 1922
silver-plated bronze
19.3 × 30.4 × 20.4 cm (overall)
National Gallery of Victoria, Melbourne
Purchased with funds donated by the Nicole Chow Foundation, 2017 (2017.1256)
© The Estate of Harriet Whitney Frishmuth

p. 79
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 (2017.452)

pp. 82–3
(left)
Polixeni Papapetrou
Hattah Man and Hattah woman 2012
pigment ink print
120.0 × 120.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2013 (2013.35)
© Polixeni Papapetrou/Copyright Agency, Australia

(right)
Polixeni Papapetrou
Magma Man 2013
pigment ink print
120.0 × 120.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2013 (2013.34)
© Polixeni Papapetrou/Copyright Agency, Australia

p. 88
England
Portrait of a lady 1570
oil on wood panel
42.0 × 29.5 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1933 (4694-3)

p. 89
Northern Italy
Profile portrait of a lady c. 1465–75
tempera and oil on poplar panel
38.0 × 25.0 cm (image)
40.0 × 26.5 cm (panel)
National Gallery of Victoria, Melbourne
Felton Bequest, 1946 (1541-4)

p. 93
England / Scotland
Portrait of a flower painter 1760s
oil on canvas
76.2 × 63.9 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1922 (1250-3)

p. 96
Yves Saint Laurent, Paris (couture house)
Yves Saint Laurent (designer)
Sunflowers, jacket and skirt (Le Tournesols), 1988 {spring-summer 1988}
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and the David Richards Bequest, 2019

YSL, Paris (couture house)
Yves Saint Laurent (designer)
Homage a Picasso, haute couture, 1979–80
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

p. 97
(left)
Pablo Picasso designer
Spain 1881–France 1973
Madoura Pottery, Vallauris manufacturer
France 1938–2007
Three fish on grey ground, round dish, 1957
earthenware, ed. 33/175
6.0 × 40.5 cm diameter
Purchased with funds donated by John and Cecily Adams, 2022

(right)
Pablo Picasso designer
Spain 1881–France 1973
Madoura Pottery, Vallauris manufacturer
France 1938–2007
Head with mask, round/square dish, 1956
earthenware, ed. 112/200
29.9 × 29.9 × 4.5 cm
Purchased with funds donated by John and Cecily Adams, 2022

p. 104
Lara Merrett
Time after time (*compendium of gestures*) 2017
acrylic on canvas
dimensions variable
Installation view, *Superposition of three types*, 2017, curated by Talia Linz and Alexie Glass-Kantor, Artspace, Sydney.
Image courtesy of the artist and Sullivan+Strumpf.
Photography by Jek Maurer.

LIST OF REPRODUCED WORKS AND END NOTES

p. 106
Anthony Bennett
Yellow reptile-man, bowl (c. 1979)
earthenware
8.0 × 16.4 × 9.5 cm
National Gallery of Victoria, Melbourne
Purchased with the assistance of the Crafts Board of the Australia Council, 1981
D161-1981
© Anthony Bennett/DACS, London.
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p. 107
(top left)
ENGLAND
Bottle c. 1690
glass (nipt diamond waies, applied decoration), brass, cork
(a-b) 25.1 × 11.3 cm diameter (overall)
National Gallery of Victoria, Melbourne
William and Margaret Morgan Endowment, 1973 (D169.a-b-1973)

p. 107
(top right)
Courrèges, Paris (fashion house)
André Courrèges (designer)
Dress (c. 1969)
wool, leather belt buckle, synthetic lining, plastic zipper, metal hook and eye
84.5 cm (centre back)
16.5 cm (sleeve length)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Bulgari Australia Pty Ltd, 2014
2014.3

p. 107
(bottom)
Josef Hoffmann (designer)
Wiener Werkstätte, Vienna (retailer)
Meyr's Neffe, Adolfov (manufacturer)
Vase, from the Gallia collection c. 1915
glass (uranium)
12.2 × 18.1 × 18.2 cm
National Gallery of Victoria, Melbourne
Samuel E. Wills Bequest, 1976 (D176-1976)
© Estate of Josef Hoffmann

END NOTES

pp. 44–51
Lights, camera, trailblazer
1. Richard Coleman, 'Vanished scenes of town and country life exposed in a lifetime's photography', *SMH*, 3 Dec. 1983, p. 42, in Helen Ennis, *Olive Cotton: A Life in Photography*, Fourth Estate: Harper Collins Publishers, Sydney, 2019, p. 85.
2. Helen Ennis & Sally McInerney, *Olive Cotton: Photographer*, p. 25, in Helen Ennis, *Olive Cotton: A Life in Photography*, Fourth Estate: Harper Collins Publishers, Sydney, 2019, p. 99.
3. Judy Dater, *Imogen Cunningham: A Portrait*, New York Graphic Society, New York and Boston, 1979, pp. 11–12.
4. Berenice Abbott, 'Proposal to the Works Progress Administration Federal Arts Project', 1935, in Brooks Johnson (ed.), *Photography Speaks: 66 Photographers on Their Art*, Aperture, New York; The Chrysler Museum, Norfolk, Virginia, 1989, p. 66.
5. Berenice Abbott & Elizabeth McCausland residence & studio', 2017, *NYC LGBT Historic Sites Project*, <https://www.nyclgbtsites.org/site/berenice-abbott-elizabeth-mccausland-residence-studio> accessed 8 June 2021.
6. Sarah M. Miller, *Documentary in Dispute: The Original Manuscript of Changing New York by Berenice Abbott & Elizabeth McCausland*, RIC Books, Toronto; MIT Press, Cambridge, Massachusetts, 2020, .
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pp. 52–5
A stitch in Sujuni
1. Reena Sopam, 'Karpuri Devi, the eminent Mithila painting artist and creator of Mithila Museum in Japan Passes away', 31 July 2019, Hindustan Times, <https://www.hindustantimes.com/art-and-culture/karpuri-devi-the-eminent-mithila-painting-artist-and-creator-of-mithila-museum-in-japan-passes-away/story-agHo6NMDvZa9X-1dip0e1aO.html>, accessed 22 March 2022.
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7. Kumari.
8. Sandra Gunning, 'Re-crafting contemporary female voices: the revival of quilt-making among rural Hindu women of Eastern India', Feminist Studies, vol. 26, no. 3, 2000, p. 719.
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11. Archana Kumari, 'Artist statement: Archana Kumari', 2013, Sangam, <https://sangamproject.net/artist-statement-archana-kumari>, accessed 23 March 2022.
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pp. 56–62
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4. Gilot and Lake, pp. 323–4.
5. Malte Herwig, *The Woman Who Says No. Françoise Gilot on Her Life With and Without Picasso – Rebel, Muse, Artist*, Greystone Books, New York, 2016, p. 42.
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7. Gilot and Lake, pp. 187–190.
8. Herwig, pp. 130–131.
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10. John Richardson, *A Life of Picasso Volume III: The Triumphant Years, 1917–1932*, Jonathan Cape, London, 2007.
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12. Françoise Gilot, *Françoise Gilot – Three Travel Sketchbooks: Venice, India, Senegal*, TASCHEN, Köln, 2018.
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14. Gilot, Sketchbooks, supplementary booklet, p. 10.
15. Herwig, pp. 95-96.
16. Herwig, p. 84.
17. Gilot and Lake, p. 284.
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pp. 88–93
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