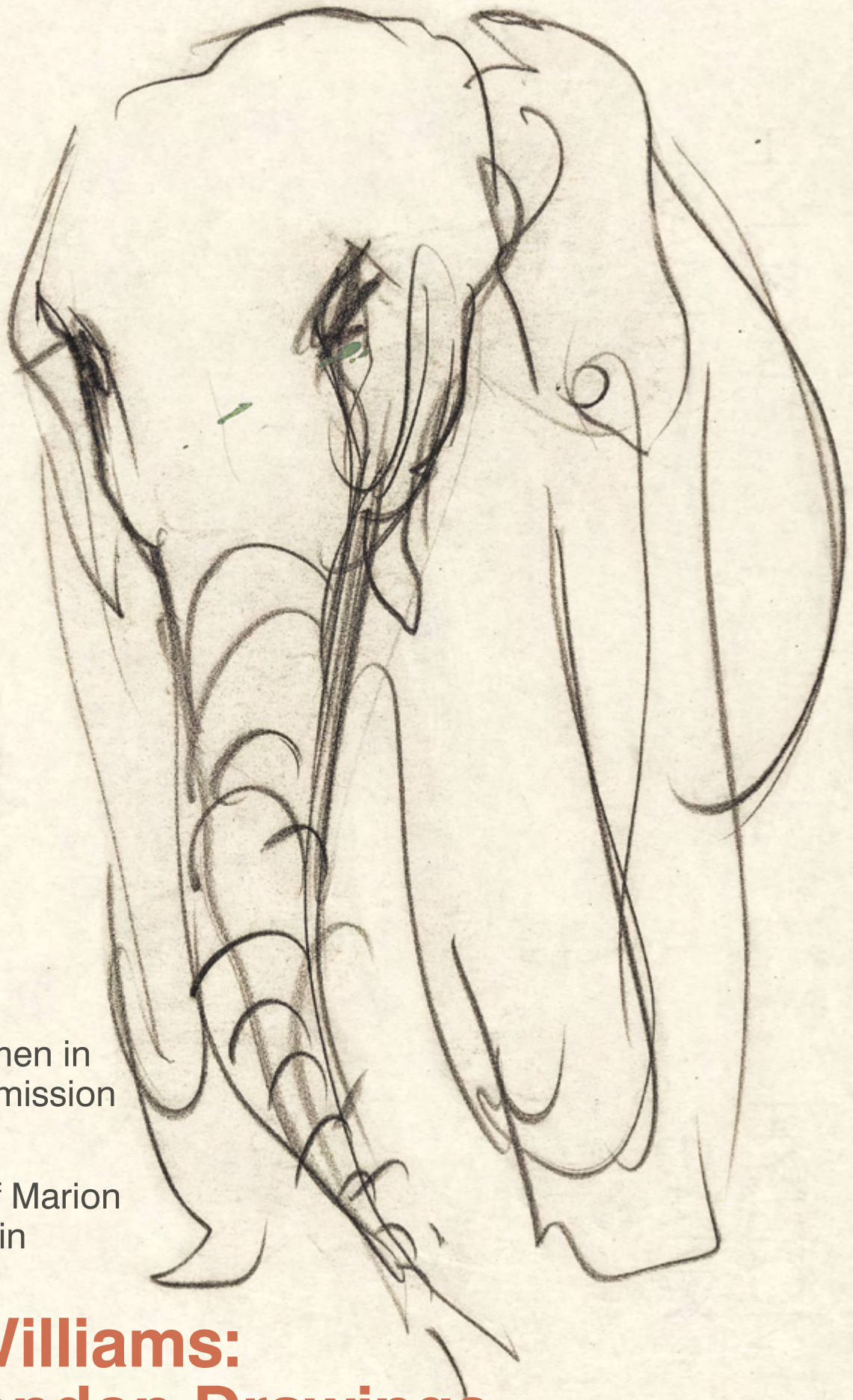


**N
G
V**



FEATURING

MECCA Women in
Design Commission

The Magic of Marion
Mahony Griffin

Fred Williams: The London Drawings

MAGAZINE

ISSUE 36 SEP-OCT 2022 \$12



PROUD
MAJOR
PARTNER
OF THE
NGV

CHADSTONE.COM.AU

CHADSTONE
THE FASHION CAPITAL

8 OCT -
11 DEC 2022

SEGAR PASSI

MERIBA GED A GUR
(OUR LAND AND SEA)

IN CELEBRATION OF
30 YEARS OF
THE MABO DECISION

CAIRNS
ART
GALLERY

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

GALLERY SPONSORS



LEFT: Segar Passi (Meriam Mir Dauareb / Komet)
Mam Edge 2012, synthetic polymer paint on canvas,
Purchased by Cairns Regional Gallery, 2012
RIGHT: Segar Passi (Meriam Mir Dauareb / Komet)
Koob 2012, synthetic polymer paint on canvas,
Purchased by Cairns Regional Gallery, 2012



NGV

PREMIUM MEMBERSHIP

Join or upgrade to NGV Premium Membership and enjoy free and repeat access to all NGV exhibitions including *The Picasso Century* and *Alexander McQueen: Mind, Mythos, Muse*, invitations to two NGV exhibition opening nights each year, curated events and a host of other premium benefits.

Visit NGV.Melbourne/membership/premium-membership/ for details and to join.



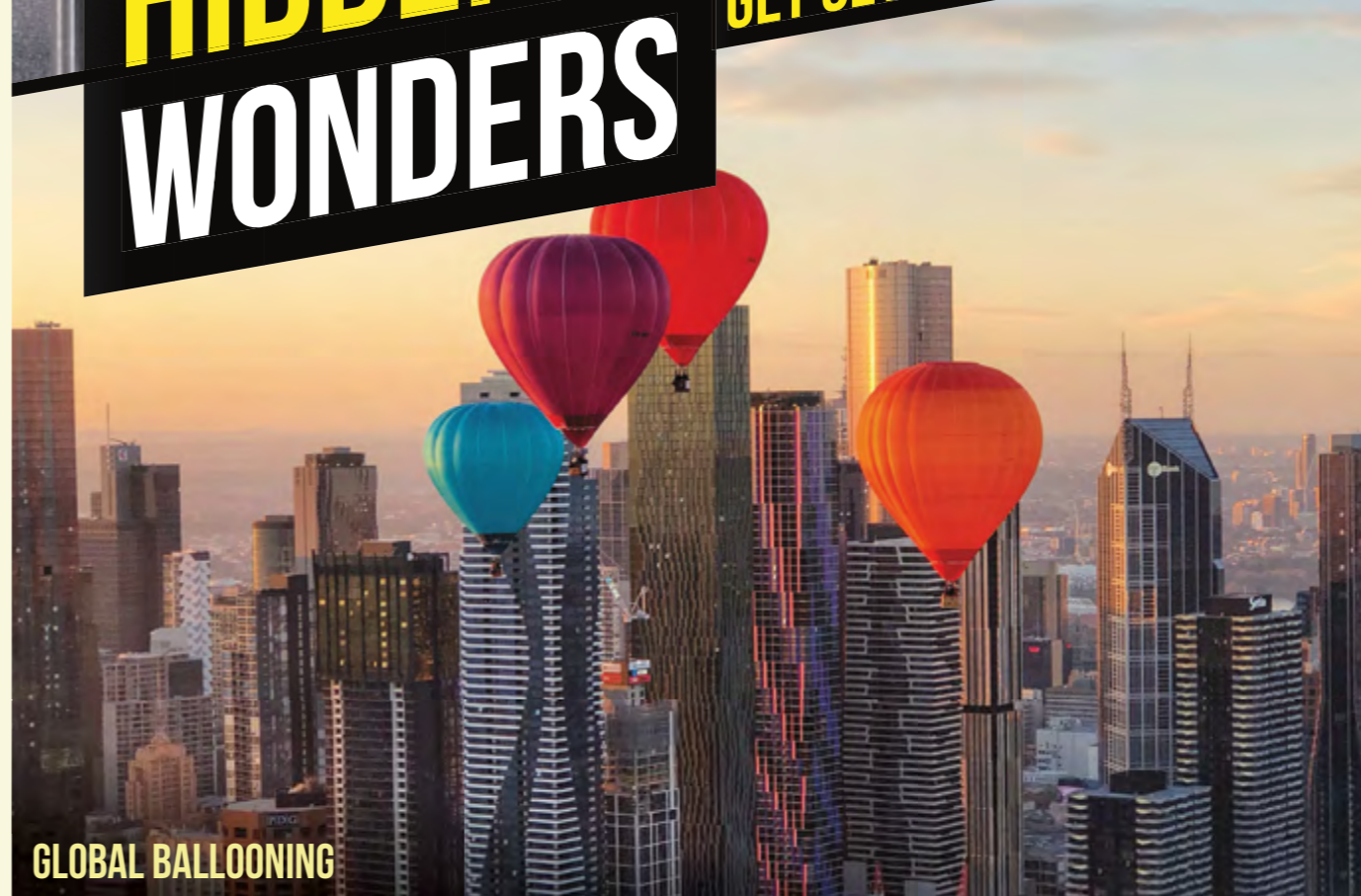
Installation view of 19th Century European Paintings Gallery, Level 2, NGV International. Photo: Liz Sunshine

MELBOURNE STREET ART



HIDDEN WONDERS

GET SET TO MELBOURNE



GLOBAL BALLOONING



When you think you've seen it all, this city continues to surprise. Plan where you play at visitmelbourne.com



Pablo Picasso *Figure 1927*. Musée national Picasso-Paris. Donated in lieu of tax, 1979. © Succession Picasso/Copyright Agency, 2022. Photo © RMN-Grand Palais (Musée national Picasso-Paris)/Mathieu Rabreau

MELBOURNE WINTER MASTERPIECES®

THE PICASSO CENTURY

10 JUN – 9 OCT 2022

PRESENTING PARTNER



ORGANISING INSTITUTIONS



AN EXHIBITION ORGANISED BY CENTRE POMPIDOU, PARIS, THE MUSÉE NATIONAL PICASSO-PARIS AND THE NATIONAL GALLERY OF VICTORIA

PREMIUM PARTNER



MAJOR PARTNERS



SUSTAINABILITY PARTNER

LEARNING PARTNER



WITH THE ASSISTANCE OF



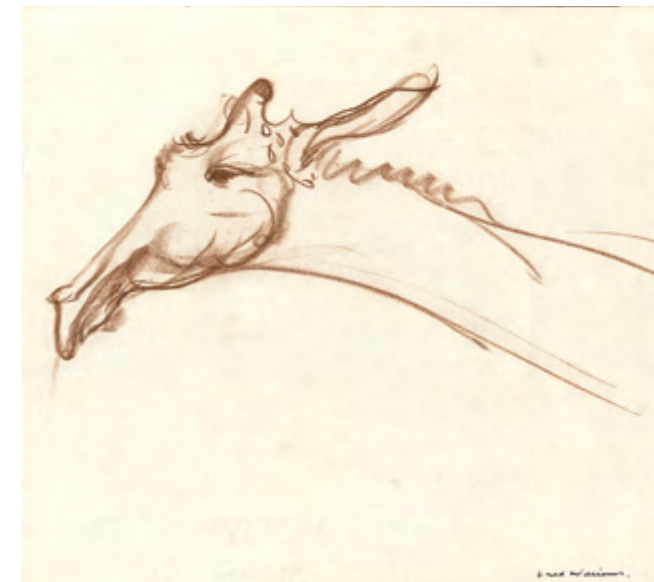
NGV.MELBOURNE

CONTENTS

16
Cover Story
 Lyn Williams AM shares family stories for *Fred Williams: The London Drawings*

BY LYN WILLIAMS AM

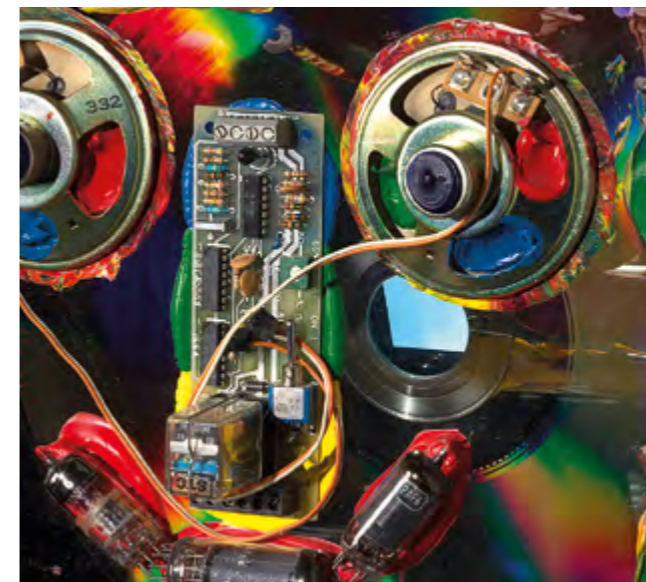
Fred Williams *Head of a giraffe* c. 1953 National Gallery of Victoria, Melbourne. Presented by Lyn Williams AM and Family through the Australian Government's Cultural Gifts Program, 2022 © Estate of Fred Williams



24
Research
 Laurie Benson explores a medieval work in the NGV's European collection

28
New to the Collection
 Homecoming: Indigenous Art from the NGV Collection by Myles Russell-Cook

38
Research
 NGV partners with Getty Conservation Institute by Michael Varcoe-Cocks



42
New to the Collection
 Amita Kirpalani on two of her favourite works from the NGV's new contemporary display

BY AMITA KIRPALANI

Nam June Paik *MT-TV* (detail) 1994/5 National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2022 © Nam June Paik

50
Design
 Behind the 2022 MECCA Design Commission with Tatiana Bilbao

56
Beyond the NGV
 Modern art in Mexico City by Elizabeth Fortescue

62
My NGV
 Sami Shah and Victoria Hannan from Melbourne Writers Festival 2022

NGV

V

TOP ARTS 2022

UNTIL 2 OCTOBER

THE IAN POTTER CENTRE:
NGV AUSTRALIA, FED SQUARE
FREE ENTRY

MAJOR PARTNER

EDUCATION SUPPORTERS



NGV.MELBOURNE

CREATIVE VICTORIA

Top Arts is part of the VCE Season of Excellence

Holly O'Brien / IDENTITY Templestowe College, Templestowe Lower © the artist

CONTENTS CONT'D

66

Annual Appeal

Dr Alastair Robinson takes a closer look at *Still Life with flowers and butterflies*, 1668

68

Deep Read

The Magic of Marion Mahony Griffin by Glenda Korporaal

76

New to the Collection

How Charlotte Perriand made the world Modern by Imogen Mallia-Valjan

82

Tell Me About The Young British Artists movement

BY ELIZABETH LEGGE



Sarah Lucas *Smoking* 1999 (detail) from the *Self-portraits 1990–1998* portfolio National Gallery of Victoria, Melbourne Purchased, 2005 © The Artist, courtesy Sadie Coles HQ, London

80

Observation Series

Rewriting modernism: Women artists in twentieth century China by Phyllis Teo

88

Secret Life of Art

Missing pieces: An unfinished fifteenth-century panel painting by Carl Willis

90

Life of Design

Khai Liew on *Bell chair*

11

From the NGV

13

Contributors

96

Design store

100

Books

101

Closing Soon and In the Next Issue

102

Making News

104

People

106

Around Victoria

108

List of Reproduced Works and End Notes

112

Thank You

MANAGING EDITOR
Donna McColm

DEPUTY EDITOR
Elisha Buttler

SENIOR EDITORIAL COORDINATOR
Elisa Scarton

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

EDITORIAL ASSISTANCE
Kathleen Burke, Billie Phillips, Monica Do and Amanda Spann

GRAPHIC DESIGNER
Ramona Lindsay

MAGAZINE EDITOR
Jasmin Chua

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

EDITORIAL ENQUIRIES
ngvmagazine.editor@ngv.vic.gov.au
© National Gallery of Victoria 2022
ISSN: 08147833
180 St Kilda Road
Melbourne, Victoria 3004, Australia
@NGVMelbourne
facebook.com/NGVMelbourne

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

Every effort has been made to obtain accurate information for this publication. The views expressed in this magazine do not necessarily reflect those of the NGV. Aboriginal and Torres Strait Islander people are advised that this publication may contain names of people who have passed away.

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) Fred Williams (*Elephant*) (c. 1953) National Gallery of Victoria, Melbourne. © Estate of Fred Williams

YERING Station



FLAGSHIP RELEASE

Reserves

Crafted in only the very best years.

Our Yering Station Reserves stand as reflections of time, place and effort in the purest of forms. Since their first release in 1997, these wines represent the finest expressions from our most exceptional Yarra Valley vineyards.

Available now yering.com

VICTORIA'S FIRST VINEYARD | ESTD 1838

FROM THE NGV

The role of art and design in our society is a common theme to be found in the September–October edition of *NGV Magazine*. Everyday life and culture in Mexico informs the work of architect Tatiana Bilbao, whose installation *La ropa sucia se lava en casa (Dirty clothes are washed at home)*, 2022, marks the inaugural *MECCA x NGV Women in Design Commission*, a significant new series that invites international female designers and architects to create new work for the NGV Collection. The series is supported by MECCA through its philanthropic program, M-Power. For her commission, Tatiana Bilbao has created an installation that explores the everyday practice of laundry work in the context of community, care and social connectedness. I encourage you to visit NGV International to view this thoughtful work when it opens in October and read about it on page 50.

French designer Charlotte Perriand, who has also expanded our understanding of the role of design in domestic spaces, joins the NGV Collection with three works. I thank Krystyna Campbell-Pretty AM and Family

for their support in enabling Perriand's iconic *Tokyo bench* 1955 and *Twelve wall lights* 1963, to join the NGV Collection. We are also pleased to introduce another new design work to the NGV Collection, Kai Liew's *Bell chair*, 2021. In an interview exclusively for *NGV Magazine*, Liew credits his aesthetic to a mix of Danish, Japanese and colonial Australian design, as much as he does to his Chinese-Malay heritage. We sincerely thank Susan and John Wardle for their support of this work.

Sense of place is central to the work of eminent Australian artist Fred Williams, and we are honoured to feature *Fred Williams: The London Drawings*, opening on 21 October at The Ian Potter Centre: NGV Australia. We are very grateful to Lyn Williams AM and Family, for their donation of important drawings that form the focus of this exhibition and for ongoing support of the NGV Collection of Williams's works – the most significant collection in the world of his practice. In this issue of *NGV Magazine*, Lyn Williams AM also writes about the influence of London life on the late artist's work, in particular his drawings.

As we enter the first weeks of Spring, it is my pleasure to thank all of the 2022 Annual Appeal supporters who have enabled the acquisition of seven-teenth-century Dutch artist Maria van Oosterwyck's *Still life with flowers and butterflies*, 1668. In particular I extend my thanks to Annual Appeal Leadership Gifts from Dodge Bequest, Margaret Bland, Joy Anderson, Tim Fairfax AC & Gina Fairfax AC, The Betsy & Ollie Polasek Endowment, Michael Heine Family Foundation, Suzanne Kirkham, Carol Sisson, E. & D. Rogowski Foundation, 2022 NGV Foundation Annual Dinner Donors and 2022 NGV Annual Appeal Donors. In this issue, we dive into the work with an analysis of the composition and identify its many plant and flower species with Dr Alastair Robinson, Managing Botanist at Royal Botanic Gardens Victoria. It's a wonderful work to herald the spring! I encourage you to see this important painting at NGV on your next visit.

Tony Ellwood AM
Director

Welcome to the September–October *NGV Magazine*. In this issue, we learn about the pioneering American architect, designer and artist Marion Mahony Griffin and introduce the recent addition to the NGV Collection of a rare stained-glass window from one of her most important independent projects, the Unitarian Church of All Souls in Evanston, Illinois. I would like to acknowledge the extraordinary support of Krystyna Campbell-Pretty AM and Family in enabling the acquisition of this work, soon on display at NGV International. We also conclude our coverage of the NGV's landmark *Observations: Women in Art and Design History 1500–1970* online series. Thank you to everyone who attended and stay tuned for future seminars that explore the NGV Collection in a global context.

Stepping back, we explore an imposing and impressive medieval work acquired by the Felton Bequest in 1937. *Carved retable of the Passion of Christ*, c. 1511–1520, is the focus of ongoing research by the Gallery's Conservation

department in collaboration with the Getty Conservation Institute. In other sustainability news, we share how the Gallery worked with ACCIONA, the NGV's inaugural Sustainability Partner, on *The Picasso Century*, which closes on 9 October.

This issue welcomes the return of the Secret Life of Art series with one of the most peculiar and fascinating works in the Collection, *Madonna and Child with three angels*, c. 1478–1480, acquired through the Bequest of Howard Spengler in 1939.

September also marks the twenty-fifth anniversary of London's Royal Academy of Arts's *Sensation*. We discuss the 'Young British Art' (YBA) movement with University of Toronto Associate Professor Elizabeth Legge, and invite you to soon see several YBA works from the NGV Collection in a refreshed display of twentieth century art and design on Level 3 at NGV International. At The Ian Potter Centre: NGV Australia, the

Gallery's expansive collection of Indigenous and Torres Strait Islander art continues to offer a journey of visual dialogues. Explore key works from the display from page 28.

And finally, we share the fascinating story of Susannah 'Daisy' Makeig-Jones, whose dazzling *Jumping faun, lily tray*, designed for Wedgwood c. 1925, recently entered the Collection through the generous support of Barry Janes and Paul Cross, and Dr Peter Chu, bringing the work of an important woman designer to the fore and into the NGV Collection for the first time.

Thank you to all of our readers, supporters and collaborators for sharing in the passion for art and design through the NGV Collection, exhibitions and *NGV Magazine*.

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

NICK HERD SHE LOVES YOU



OCTOBER 1 - 22

LINDBERG
GALLERIES

208 LENNOX STREET RICHMOND

IMAGE COURTESY OF NICK HERD, FLOWERS 2022, OIL ON CANVAS, 61 X 76 CM

CONTRIBUTORS

SAMI SHAH

Melbourne, Australia

Sami Shah is a writer, comedian, performer and broadcaster. His autobiography, *I, Migrant* (2015), was nominated for the NSW Premier's Literary Award, the WA Premier's Literary Award and the Russell Prize for Humour Writing.

VICTORIA HANNAN

Melbourne, Australia

Victoria Hannan is a writer and photographer living on Wurundjeri land. Her first novel, *Kokomo* (2020), won the 2019 Victorian Premier's Literary Award for an Unpublished Manuscript.

GLENDA KORPORAAL

Sydney, Australia

Glenda Korporaal is a writer and columnist at *The Australian* newspaper, and the author of *Making Magic. The Marion Mahony Griffin Story* (2015).

ELIZABETH FORTESCUE

Sydney, Australia

Elizabeth Fortescue is the Arts editor of the *Daily Telegraph* and *Sunday Telegraph*, and Australian correspondent for *The Art Newspaper*.

LYN WILLIAMS AM

Melbourne, Australia

Lyn Williams AM is Emeritus Trustee of the National Gallery of Victoria. In 1961 she married Fred Williams and has been the executor and manager of his estate since 1982.

DR ALASTAIR ROBINSON

Melbourne, Australia

Dr Alastair Robinson is managing botanist at Royal Botanic Gardens Victoria, overseeing plant identifications services, and the editor-in-chief of the botanical journal *Muelleria*.

ELIZABETH LEGGE

Toronto, Canada

Elizabeth Legge is Associate Professor in the Department of Art at the University of Toronto. She has written on Dada, Surrealism and contemporary Canadian and British art.

OTHER CONTRIBUTORS

Amita Kirpalani
Anna Kopinski
Cathy Leahy
Carl Villis
Elisa Scarton
Gemma Savio
Laurie Benson
Lucy Hastewell
Michael Varcoe-Cocks
Michele Stockley
Misha Agzarian
Myles Russell-Cook
Trude Ellingsen

BE INSPIRED

On tour and online

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

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

Tours departing in 2023...

- **Berlin & Beyond:** Berlin, Dresden & Leipzig
- **Burgundy, Provence & the Riviera**
- **Frank Lloyd Wright:** Chicago to Fallingwater
- **High Art in the Low Countries:** Brussels to Amsterdam
- **Palermo & Naples:** Art, History & Culture
- **Paris in Winter:** A Journey through Art & History
- **Puglia to Pompeii:** Classical Southern Italy
- **Sicily & the Aeolian Islands**
- **Umbria & Southern Tuscany:** Gems of Central Italy
- **Venice:** City, Republic & Empire

Plus many more to explore...



academytravel.com.au

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



LEONARD JOEL

Est 1919

FINE ART

Leonard Joel offers expertise and extensive market knowledge in traditional, modern, international and contemporary fine art.

ENQUIRIES

Olivia Fuller, Head of Fine Art
03 8825 5624 | olivia.fuller@leonardjoel.com.au

leonardjoel.com.au

HAROLD SEPTIMUS POWER (1878-1951)
The Bullock Team c.1914
Sold for \$100,000

LEONARD JOEL

Est 1919

IMPORTANT COLLECTIONS

Over our long history, Leonard Joel has been entrusted with the auction of some of the most interesting and important collections in Australia.

ENQUIRIES

David Parsons, Head of Decorative Arts
03 8825 5638 | david.parsons@leonardjoel.com.au

leonardjoel.com.au



An Italian Ormolu-Mounted Ebony,
Rosewood and Pietra Dura Inlaid Cabinet
Sold for \$200,000

EXHIBITION



FRED WILLIAMS

THE LONDON DRAWINGS

A new exhibition at The Ian Potter Centre: NGV Australia is the first to focus on the Australian painter's years in London and specifically on the drawings he did while living in the city, which include snippets from its streets and the characters who called it home. The NGV warmly thanks Lyn Williams AM and Family for their support of works featured in the exhibition.

BY CATHY LEAHY

Drawing was a medium of fundamental importance to Fred Williams, one that he remained committed to throughout his career. In 1976, towards the end of his life, he wrote in his diary:

'I have always looked on drawing as the final critical analysis of any artist's work. ... a pencil and paper tells you a whole lot ... drawing exposes all. Certainly true of me'.

This exhibition is the first to focus on Williams's London years (1952–56) and specifically on the drawings of this period. It presents drawings that Williams made in London's music halls, on the streets of London, at the zoo and in formal life drawing classes. These reveal a side to Fred Williams's art that is less familiar to the public. Celebrated as one of the most significant Australian landscape painters of the twentieth century, the London drawings reveal his early aspirations to be a figure painter. They also show the rapid development of his art during these intense, formative years and his extraordinary abilities as a draughtsman.

Williams arrived in London in January 1952 and spent the next five years expanding his artistic horizons by studying London's great collections of historical and contemporary art. He had already spent eight years training to be an artist in Melbourne, studying at the National Gallery School, the George Bell School and attending various informal life drawing classes in the city. He had received thorough training in drawing, and it was as a draughtsman that Williams first gained public recognition. In 1947 he was

awarded the drawing prize in the Victorian Artists' Society exhibition; and a drawing acquired by the NGV in 1949 was his first work to enter a public collection. This purchase marks the beginning of the Gallery's long association with the artist.

The city of London provided Williams with new subject matter, and he turned to observing people, in particular: performers at the city's music halls; workers and passers-by in the street, models in life drawing classes at the Chelsea Polytechnic and artist friends and fellow students. A special focus of the exhibition is the sequence of music hall drawings which Williams made in various theatres, sitting at the front of the gods, typically the most affordable seats in the theatre, where he had an unimpeded view and enough light to draw. He sketched jugglers, acrobats, singers, and dancers in drawings characterised by extraordinary energy and graphic economy. Williams was also interested in the audience and their reactions, with numerous drawings focusing on absorbed spectators. These range from amusing caricatures to sensitive studies of audience members dimly illuminated in the gloom of the auditorium.

Williams also captured the city of London in on-the-spot drawings of his immediate surroundings – the buildings near his flat in South Kensington, the workroom of the framing shop in which he worked and the embankment of the River Thames, where he regularly walked. The barges and their inhabitants in the Paddington Canal, people walking their dogs on city streets, or workers humping coal, jockeys, and street sellers, are all recorded in quick-fire drawings that

provide fascinating insight into post-war London. Williams also attended life drawing classes several evenings a week at the Chelsea Polytechnic's School of Art where he worked at developing his representation of the human form. These and the large group of drawings of zoo animals, which show Williams's skill in drawing moving subjects, are other highlights of the exhibition.

Williams also started making etchings for the first time in London, attending the Central School of Art briefly in 1954 to learn the basics of the technique. Over the next few years, he made more than 100 etchings and the medium quickly became a major art form for him. He often used his drawings as the basis for his etchings, and many of the London genre scenes and music hall drawings were turned into etchings. In addition to the 160 drawings, the exhibition includes a small group of etchings and related gouaches that reveal the artist's working processes and his exploration of specific motifs across different media.

The National Gallery of Victoria is especially indebted to Lyn Williams AM and Family, who have donated the drawings that form the focus of this exhibition. This recent donation builds upon a history of generous philanthropy that has established a complete collection of Williams's prints at the NGV, in accordance with the artist's wishes. This definitive collection of every state and variant impression of Williams's prints has now been richly extended by a major body of drawings made by the artist in Melbourne in the late 1940s and London in the 1950s. These provide fascinating insight into the career and development of one of Australia's most significant artists.

CATHY LEAHY IS NGV SENIOR CURATOR, PRINTS AND DRAWINGS. FRED WILLIAMS: THE LONDON DRAWINGS OPENS AT THE IAN POTTER CENTRE: NGV AUSTRALIA ON 21 OCTOBER. FOR DETAILS ON THIS FREE DISPLAY VISIT NGV.MELBOURNE/THE-LONDON-DRAWINGS. THE NGV WARMLY THANKS LYN WILLIAMS AM FOR HER GENEROUS SUPPORT.

Fred Williams *Seated female*, from above 1952–56 National Gallery of Victoria, Melbourne. © Estate of Fred Williams

Memories from London

A few years before artist Fred Williams met and married Lyn Williams AM, the Australian artist travelled to London to broaden his artistic horizons and knowledge. In this very special feature for *NGV Magazine*, Lyn Williams AM shares personal stories from his time living and painting across the pond.

BY LYN WILLIAMS AM

It was a scant seven years after WWII ended that Fred Williams arrived in London to study the great works in the museums, basically the history of Western art. It was his ambition to learn more about painting technique and how to develop as an artist.

For him drawing was the basis of all art.

Although he had limited funds, he attended life drawing classes at the Chelsea Polytechnic School of Art at night.

While there are drawings of both males and females in the formal poses, included in the exhibition are rapid sketches of some of his fellow students he found interesting.

One of the teachers was the precocious John Berger sketched here by Fred as rather a dandy. John Berger later became a prominent figure in the art world as a critic, artist and writer. His book *Ways of Seeing* was published some 20 years later and became a best seller. On reading it, Fred revised his opinion of him.

His sketching was not confined to the classes. There are many of street and home life.

For those who may have seen Williams' painting *Coal Delivery*, 1955, hanging at Tate Britain in the 1950s room over the last few years, look for the preliminary crayon sketches he made and the etching on which it is based amongst the group. Coal fires were a common form of heating in 1950's post-war London. They were banned eventually because of the terrible yellow smogs that developed in the winters.

When walking to work at the framer's workshop in Masons Yard, Piccadilly, Williams would pass the trade entrance of the Dorchester Hotel. It amused him to see a chef clocking on for his shift, dressed in his uniform and high hat, certainly not possible today.

Similarly, it would not be acceptable today to carry sheets of glass in the manner illustrated in the etching, *At The Picture Framers, No.1* 1955–56.

Another enjoyable observation is of mice, one of those he made for his eccentric Irish landlady who was devoted to her cat. The cat would spend much of its time sitting beside a mousehole, waiting for prey. Mrs Morgeraux wanted a Christmas present for the cat. At her request, Fred duly drew and framed one which was placed beside the mousehole.

The contrast between the languid postures of the cat family, the frisky wildebeest, the imperious secretarybird and the comical giraffe are captured in the group from the London Zoo.

The majority of works in the exhibition are from his visits to the music halls in London. By the 1950s this had become a dying form of entertainment although a fine source of subject matter readily available at night. The drawings, etchings and gouaches and a few paintings of these subjects make up the bulk of the work Williams brought home with him.

LYN WILLIAMS AM IS EMERITUS TRUSTEE OF THE NATIONAL GALLERY OF VICTORIA. IN 1961 SHE MARRIED FRED WILLIAMS AND HAS BEEN THE EXECUTOR AND MANAGER OF HIS ESTATE SINCE 1982.

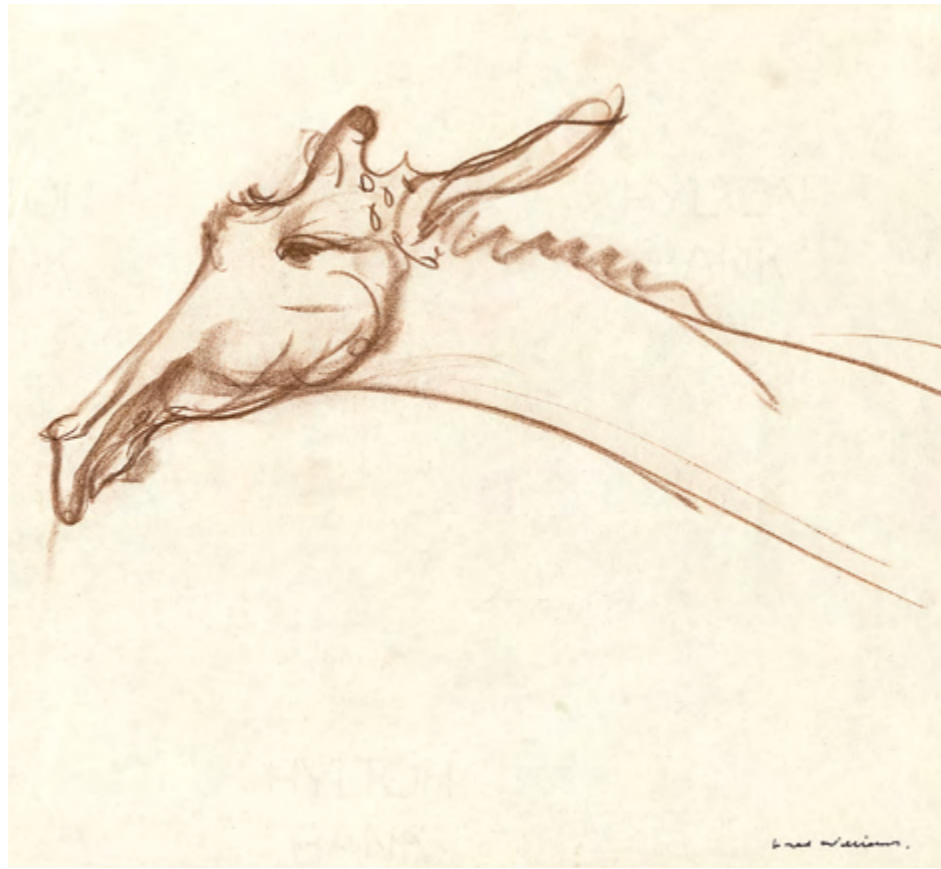
THE FREE EXHIBITION *FRED WILLIAMS: THE LONDON DRAWINGS* RUNS 21 OCTOBER – 29 JANUARY 2023, LEVEL 3, THE IAN POTTER CENTRE: NGV AUSTRALIA. FIND OUT MORE AT NGV.MELBOURNE/THE-LONDON-DRAWINGS. THE NGV WARMLY THANKS LYN WILLIAMS AM FOR HER INSTRUMENTAL CONTRIBUTION. A DIGITAL RECORD OF THESE WORKS HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF THE JOE WHITE BEQUEST



(above left) **Fred Williams** *Drawing for Coal delivery* c. 1955 National Gallery of Victoria, Melbourne. Presented by Lyn Williams AM and Family through the Australian Government's Cultural Gifts Program, 2022 © Estate of Fred Williams

(above) **Fred Williams** *At the picture framers no. 1* 1955–1957 National Gallery of Victoria, Melbourne. Presented through the Art Foundation of Victoria by Mrs Lyn Williams, Founder Benefactor, 1995 © Estate of Fred Williams

(left) **Fred Williams** *John Berger* (1952–1956) National Gallery of Victoria, Melbourne. Presented by Lyn Williams AM and Family through the Australian Government's Cultural Gifts Program, 2022 © Estate of Fred Williams



(above) **Fred Williams** *Head of a giraffe* c. 1953 National Gallery of Victoria, Melbourne. Presented by Lyn Williams AM and Family through the Australian Government's Cultural Gifts Program, 2022 © Estate of Fred Williams

(left) **Fred Williams** *Performer and audience* 1952-56 National Gallery of Victoria, Melbourne. Presented by Lyn Williams AM and Family through the Australian Government's Cultural Gifts Program, 2022 © Estate of Fred Williams

**ART
DINING**

**BARS
LIVE MUSIC**

NGV

**FRIDAY
NIGHTS**

**BOOK NOW
NGV.MELBOURNE**

10.06-07.10

MAJOR PARTNER



EVENT PARTNERS





Chapman & Bailey

+

JARMAN
FRAMING SINCE 1879

Fine Art Services
Conservation Framing
Fine Art Materials
Fine Art Stretchers
Contemporary Fine Furniture
Professional Art Installtion
CB1 - Contemporary Art Gallery

WE HAVE MOVED TO A NEW LOCATION!

Chapman & Bailey
Jarman Framing - Since 1879.
1C Marine Parade,
Abbotsford, VIC., 3086
PH: 03 9415 8666
info@chapmanbailey.com.au
www.chapmanbailey.com.au

Artwork: Roger Kemp, "Untitled", c.1970, acrylic on canvas, 169 x 227cm. Courtesy of Eastgate Gallery, Melbourne.



MIRKA MORA (1928-2018)

Angels 1976

oil on canvas

signed and dated lower right: MIRKA 76

inscribed verso

EST \$25,000-35,0000

Australian & International Art

AUCTION Sunday 16 October 2022, 11am

Enquiries | Deanna Baxter 03 9500 2607
deanna.baxter@gibsonsauctions.com.au



gibsonsauctions.com.au

ART IN FOCUS

Medieval Marvel

In this special feature, Laurie Benson, NGV Curator, International Art, explores the intricacies and idiosyncrasies of an imposing and impressive medieval work in the NGV's European collection, acquired by the Felton Bequest in 1937.

BY LAURIE BENSON



The *Carved retable with the Passion of Christ* was made in Antwerp between 1505 and 1520 and comprises six double-sided painted folding wings that, when open, reveal seventeen sculpted scenes, illustrating the life of Jesus Christ, from the Annunciation to the Virgin Mary, to his Resurrection and final appearance before the Virgin Mary. It features hundreds of polychromed and gilded figures, carved in the round and relief, plus intricately crafted Gothic-styled tracery (ornamental work) throughout. When closed, the paintings on the exterior depict the themes of the Eucharist, the Mass of Saint Gregory that took place in the sixth century, and the Old Testament story of the priest Melchizedek offering bread and wine to Abraham, a scene that prefigures

the Last Supper. The retable would have been placed in the main altar, or in a side chapel of a church.

It is true, when removed from their unique and specific contexts and purposes, many objects on display in museum collections struggle to create connection and meaning for many viewers. This is particularly relevant for works intended for Christian churches as objects of worship. So perhaps it is worthwhile reflecting on the turn of the fifteenth century to where and when this remarkable object was made.

In Western Europe at the time, the Christian faith was ubiquitous – the cornerstone of society and the everyday experience. Antwerp was the most populous city in Flanders and was the seat of political power and wealth.

Critically, many historians accept that only around fifteen percent of the population in 1515 were literate. The revolutionary printing press was only in its infancy and the capacity to read and write was confined to nobility, wealthier classes, state and church officials, who alone could explain and interpret the Bible and other religious tracts to the masses. Images were a critical tool in the preaching of the faith and impressing its meaning and majesty on the people.

The production of religious imagery was an expansive industry, with thousands of artists and artisans producing millions of Christian-themed objects every year. Antwerp was a centre for the manufacturing of carved altarpieces, such as this one, which typically featured narratives drawn from the New Testament. There were many workshops active in Antwerp that employed specialist joiners, carvers, gilders and painters, who contributed to each completed work. Around 400 carved altarpieces survive today, implying that thousands would then have been produced, destined for churches in the Low Countries and many were exported far beyond its borders. It is not known from which workshop this piece emanated, but it does feature the mark of the Antwerp Guild, two hands above a castle, so at least it is known where it was made. Unfortunately, the whereabouts of this work is not documented before 1871 when it was in the private collection of the van der Straten family at their Château de Ponthoz, Belgium. Thus, the critical links of its history, particularly the church or churches where it functioned is lost, probably forever.

Yet, it is easy to imagine this altarpiece being a focal point in the main altar of a small Gothic-style church, or in a side chapel of a grand cathedral.

We must now imagine the impact of a priest standing before this spectacular altar, conducting a sermon, conveying and interpreting the gospel to a mostly illiterate audience. The power of this episodic presentation of the life of Christ would also have been theatrically enhanced as during weekdays the retable would have remained closed, with the astonishing three-dimensional scenes revealed only at weekends and on feast days. Just the effect of seeing the figures and gilded surfaces, which would have appeared



animated by the flickering candles illuminating the dark church interior, would have fulfilled its purpose to enthral its audience. The lively three-dimensional figures, are styled in contemporary dress, situating the narratives in the viewer's own time. This perhaps engaged and involved the audience in the themes more effectively than a two-dimensional work could.

There are no fewer than seventeen highly detailed individual scenes in the carved sections, ranging from small vignettes of just two figures to larger multi-figured tableaux. The Crucifixion is the largest and occupies the most prominent position of tee-shaped altarpiece and the surrounding scenes are individually segmented. The panel showing the Resurrection is the only composition to feature more than one moment of Christ's life, as the Entombment takes place in the background. The construction is very complex as the more elaborate scenes, such as the Resurrection on the right, also feature three or four distinct layers of figures that recede in the composition. Unfortunately, three complete groups are missing and there are some small losses from individual figures and sections of the tracery.

Altarpieces such as this, reflected their times and expressed the theological debates that were then occurring. The clerics who took part in these debates were usually associated with a church, town or region and their involvement in the commissioning of religious images often embodied their stance in debates. It is therefore unfortunate that this work cannot be traced to a particular church or patron.

However, distinct themes prevail in the altarpiece. The interpretation of the life of Christ by the artist responsible for the scheme, is to emphasise sacrifice and the passive acceptance by Christ of his fate. This is seen in Christ's expression and body language in all scenes, particularly when he reacts to the extreme violence he is suffering. Indeed, viscous and shocking brutality is prevalent in many of the scenes, viscerally reinforcing the magnitude of Christ's sacrifice. Particularly revealing is the dramatic illustration of Christ carrying the cross. Simon of Cyrene, who has been ordered to help Christ carry the cross, has stepped on Christ's robe, halting his progress. The soldier on the

right is trying to forcefully drag Christ forward as the heavy rope tied to Christ is taut. Saint Veronica takes advantage of this pause to offer Christ a cloth to wipe blood and sweat from his face. The soldier above reacts quickly to the unexpected stop and is poised to strike Christ; meanwhile, the soldier on the left who is kicking Christ is also about to hit Simon. The heavy object attached to Christ's robe is a spiked farming implement and slams into his leg. Thus, the aid given to Christ has dire consequences, which visually and spiritually provides the scene with great tension. The Christian congregation around 1515 were left in no doubt as to Christ's acceptance of his fate, even when those aiding him cause extreme pain. This understanding of acceptance extends to the Virgin Mary in the image of the Annunciation, as she bows her head seemingly contemplating the magnitude of what lays before her. That the Holy family and God in particular were aware of their futures was then the subject of heated debates among the clergy and intellectuals and the notion of the preordained was often expressed in art.

The judicious use of colour is also critical to reading the narrative and role of each figure. The pathos that is so evident in every scene is reinforced by colour and detail particularly in the Crucifixion. The limp and clearly dead body of Christ is strongly contrasted with the warm flesh tones of the crucified thieves who still writhe in agony. Artists then often depicted Christ still alive on the cross, which is pointedly not the case here as his ultimate sacrifice is plain for all to see. Christ's pallid corpse powerfully projects from the darker gilded background and is the focal point of the altarpiece.

The artistry and style of the carved scenes are of very high quality. The carving of individual elements is refined and the intricately carved Gothic-styled tracery that visually delineates most scenes is a crucial link to its former architectural context. Stone and wood carved in a similar style was prevalent in Northern European medieval churches, so that by association, each scene in the altarpiece is reminiscent of a chapel. This at least allows today's viewer to imagine the altarpiece in its former consecrated setting. Gothic elements continued to be made in these



altarpieces long after the style had fallen from favour in painting and sculpture, indicating that artists were well aware of the older architectural context in which their work would reside.

Appreciation of the *Carved retable* is greatly enhanced by close examination of each of the seventeen episodes of the life of Christ. While the painted panels expand the narrative, it is the lively and poignant sculpted scenes that make this work one of the true wonders and highlights of the NGV Collection.

LAURIE BENSON IS NGV CURATOR, INTERNATIONAL ART. SEE THE WORK DISCUSSED ONLINE AT NGV, MELBOURNE. THE NGV WARMLY THANKS THE FELTON BEQUEST FOR THEIR SUPPORT.

A DIGITAL RECORD OF THIS WORK HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF MS CAROL GRIGOR THROUGH METAL MANUFACTURES LIMITED

(pp. 26–7, left and above) **Flanders, Antwerp Carved retable of the Passion of Christ** (c. 1511–1520) National Gallery of Victoria, Melbourne. Felton Bequest, 1937

EXHIBITION

HOMECOMING: Indigenous Art from the NGV Collection

A new display at The Ian Potter Centre: NGV Australia highlights the Gallery's extraordinary collection of Indigenous Australian art and offers a journey of visual dialogues.

BY MYLES RUSSELL-COOK



The artwork *Ngayartu Kujarra* 2009, acquired by the Felton Bequest, is over five metres wide, and is painted using a mixture of rose, peach, pink, sage, white, blue and gold acrylic paints. Along the border of the canvas are twenty-nine vivid cobalt blue circles, each labelled with the name of a sacred waterhole in the East Pilbara region. The centre is rendered with an expansive wash of white paint; the artists' unique way of depicting the central subject matter *Ngayartu Kujarra* – an immense salt lake known to many as Lake Dora. It is a vast, collaborative work made by twelve women across three generations from Martumili, in Western Australia, and is presented flat on the ground, just as it was painted.

When first exhibited, the artists – Jakayu Biljabu, Yikartu Bumba, May Chapman, Nyanjilpayi Nancy Chapman, Doreen Chapman, Linda James, Donna Loxton, Mulyatingki Marney, Reena Rogers, Beatrice Simpson, Ronelle Simpson, and Muntarr Rosie Williams – released a statement recounting the ancestral stories embedded in each of these important places.

'In pujiman days [the days when we moved freely around our country] we all walked from waterhole to waterhole... This painting is a map from that time,' reads part of the statement. 'All of these waterholes are still here, with all of the songs and all of the dances. We are still singing and dancing for this country. We were taken away from Punmu to Jigalong mission and then we worked on stations. But we came back and now we are living in our Country again: that's what this painting shows. It's a painting of Punmu for Punmu.'

Ngayartu Kujarra forms part of the NGV's new exhibition space dedicated to its extraordinary collection of Indigenous art. Occupying the ground floor of The Ian Potter Centre, this fresh, permanent exhibition space presents familiar masterpieces alongside new works as part of an ongoing series of visual dialogues.

Since long before the invention of the written word, Aboriginal people have passed down important cultural knowledge through a combination of art, song, dance, and

story. The extraordinary longevity and accuracy of First Nations oral and artistic traditions can be credited to the ways in which transgenerational communication has been managed. Stories are often rooted in visual iconographies and are passed both up and down the family tree, ensuring they remain consistent even with countless retellings taking place over millennia. In the words of Yamatji scholar Dr Stephen Gilchrist, "the past is not inaccessible to Indigenous people", but forms part of a cyclical order that relies on encounters between ancestral and present worlds.

For the inaugural display, audiences are welcomed into the gallery by a series of dynamic paintings made by artists who combine both traditional and contemporary materials to explore the intimate knowledge embedded within Aboriginal



has been configured with twisting coils and lines deriving from traditional body paint designs of women's yawulyu ceremonies. To paint this story, Napurrurla built up multiple lines of acrylic paint using yellows, purples, blues and reds, before overpainting the whole composition with vivid white.

At the heart of the display is Emily Kam Kngwarray's monumental monochrome painting from 1995, *Anwerlarr anganenty (Big yam Dreaming)*, a must-see work for any new or returning visitor. Kngwarray's mammoth painting, the largest in the NGV Collection at over eight metres wide, represents pencil yams growing at her birthplace of Alhalker. The rhythmic black and white designs in Kngwarray's work create an effortless dialogue with a new acquisition by Pitjantjatjara artist, the late Kunmanara (Wawiriya) Burton. Born in Pipalyatjara, west of Amata in northwest South Australia, Kunmanara Burton's installation of works on paper tell a story associated with her father's Country.

The galleries are designed for flexibility. Instead of presenting a chronological, regional, or thematic display of Indigenous art, audiences are encouraged to see familiar works and new works as dynamic – part of an ongoing and ever-changing dialogue. Indigenous art exists as part of a continuum where old meets new, where materialities clash, and where perspectives continue to collide. Moving freely, encountering overlapping themes and shared tendencies in the

artworks as much as their differences, provides the opportunity for conversations to be opened and expanded.

MYLES RUSSELL-COOK IS NGV SENIOR CURATOR, AUSTRALIAN AND FIRST NATIONS ART. SEE THESE WORKS AND MORE ON GROUND LEVEL, THE IAN POTTER CENTRE: NGV AUSTRALIA. FOR DETAILS ON THIS FREE DISPLAY VISIT NGV.MELBOURNE/EXHIBITION/INDIGENOUS-ART-FROM-THE-NGV-COLLECTION. *INDIGENOUS ART FROM THE NGV COLLECTION* IS GENEROUSLY SUPPORTED BY PRINCIPAL PARTNER DEAKIN UNIVERSITY.

A DIGITAL RECORD OF THESE WORKS HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF THE VIZARD FOUNDATION

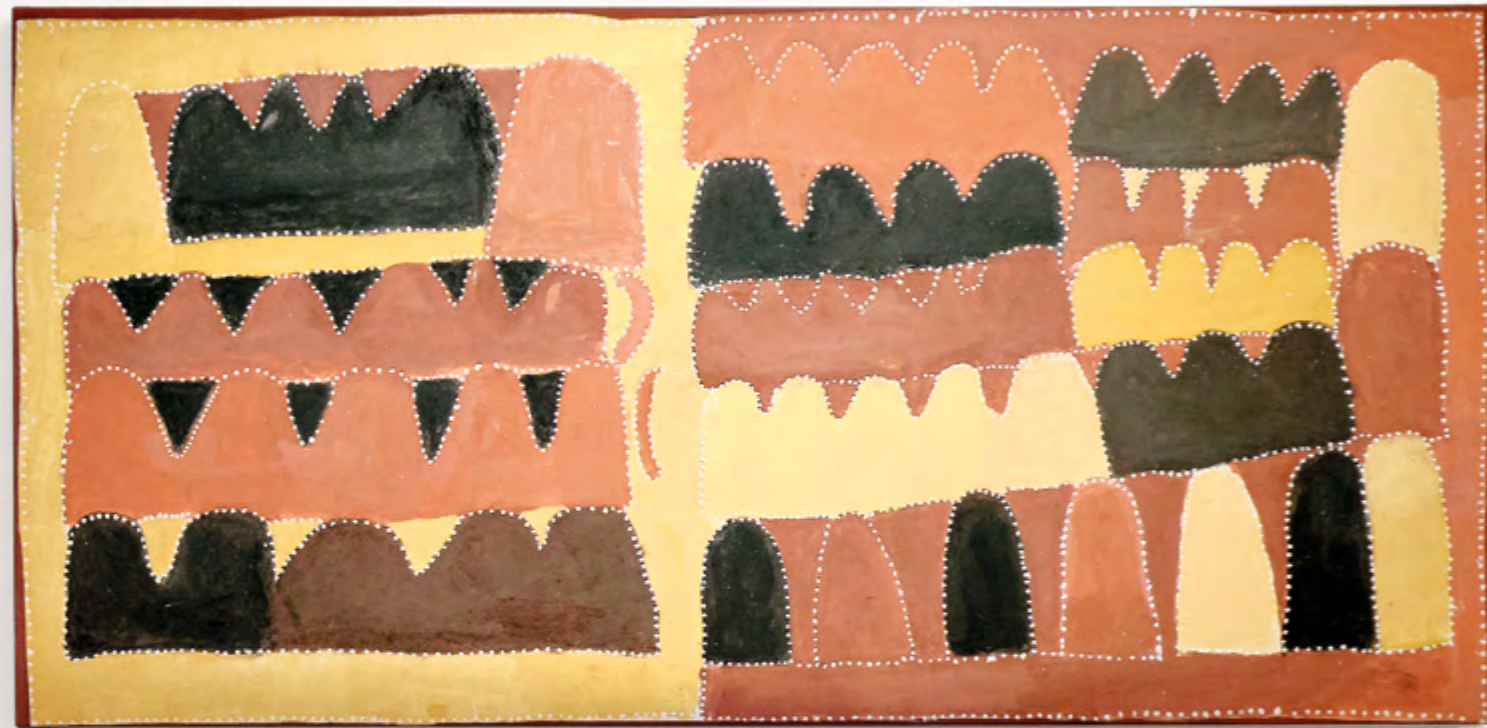
(p. 38–9) Installation view of NGV Collection of Indigenous Art on display at the Ian Potter Centre: NGV Australia, Melbourne. Photo: Tom Ross

(above) *Yulyurlu Lorna Napurrurla Fencer Yarla* 1997 National Gallery of Victoria, Melbourne. Purchased through The Art Foundation of Victoria with the assistance of Mobil Oil Australia Limited, Fellow, 1998 © Lorna Napurrurla Fencer (Yulyulu), courtesy of Lajamanu Progress Association

custodianship of Country. Gija artist Queenie McKenzie is presented in dialogue with Tasmanian Aboriginal artist Karen Casey. McKenzie's work shows a combination of richly varied ochres built up in geometric forms to depict the minyjiwoorjji (limestone ridges) of her Dreaming place in the East Kimberley. In stark contrast, a new acquisition by Casey, titled *Horizon*, utilises synthetic paint to explore the artist's personal connections with landscape.

One of the most captivating works in this space is a lemon-yellow painting by the late Warlpiri artist Yulyurlu Lorna Napurrurla Fencer, a well-respected artist who was born at Yumurrpa in the Northern Territory. In this work, she represents an important Yam Dreaming site on Warlpiri Country, for yarla, also known as the large yam. Her canvas

Don't miss these works on display



Queenie McKenzie *Texas country, other side* 1994 Warmun, Western Australia

Queenie McKenzie's stirring personal story unfolded near her conception site, an Echidna Dreaming place on Old Texas Downs station, Western Australia. Her mother was a Malngin/Gurindji woman and her father a White man, who wanted to take her away in infancy, but her mother resisted this and a subsequent attempt by the authorities to remove her. Consequently, McKenzie grew up among Gija people, learning Ngarrangkarni (Dreaming) stories. McKenzie used ochres of her Country, which she mined herself and mixed in subtle combinations, to distil and reveal its beauty and timbre. The organic life of the paint layer and its richly differentiated ochre sections form a tactile metaphor of the land itself.



Kait James *Advance Australia not fair* 2019 Melbourne, Victoria

This humorous and brightly coloured textile highlights ongoing issues related to identity, perception and the lack of collective knowledge of Indigenous culture and history in Australia. Using punch needling techniques, James embroiders souvenir tea towels that reference colonial settlement. *Advance Australia not fair* repurposes a vintage calendar tea towel from 1984 that depicts an Aboriginal man surrounded by outdated portrayals of Aboriginalia. It challenges the concept of patriotism by subverting well-known symbols of national pride and juxtaposing familiar Indigenous imagery and references.

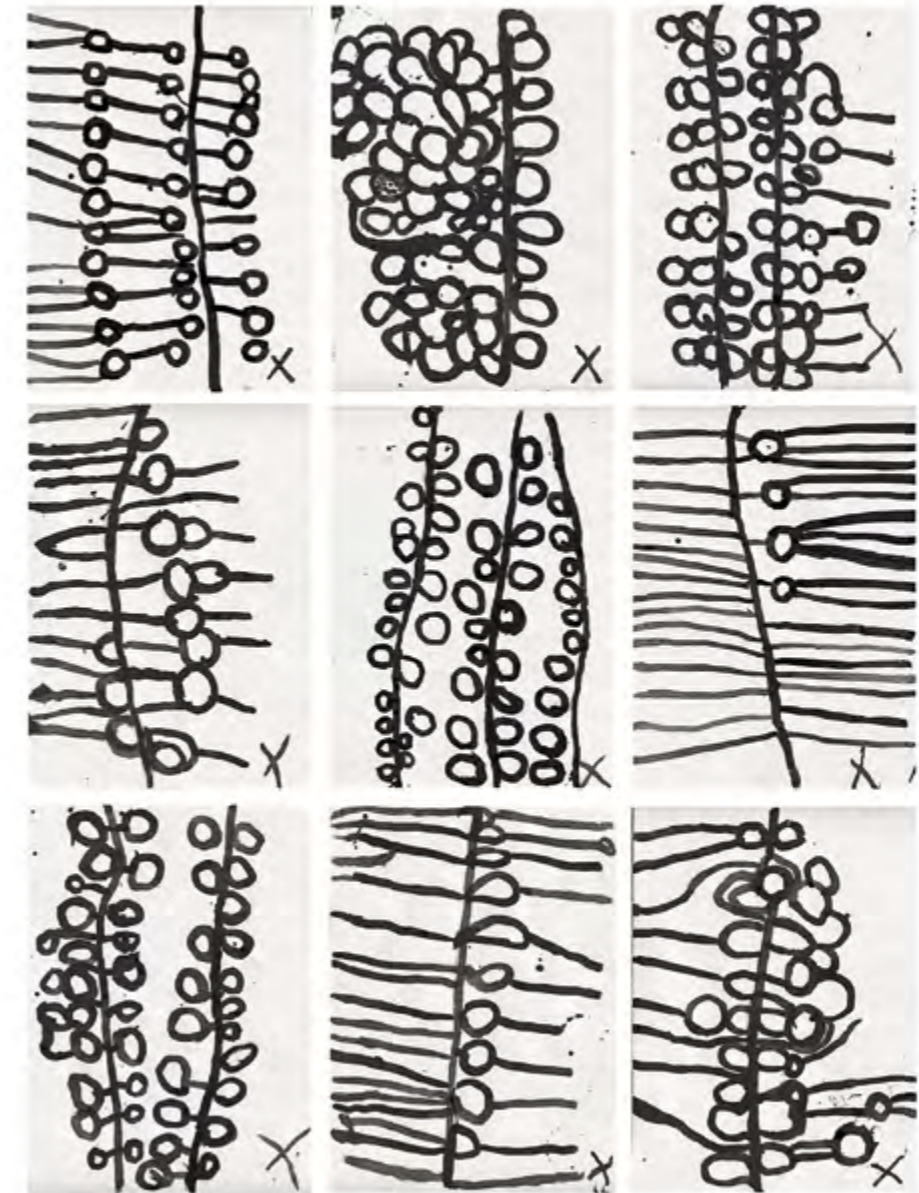


Birmuyingathi Maali Netta Loogatha, Mirdidingkingathi Juwarnda Sally Gabori, Warthadangathi Bijarrba Ethel Thomas, Thunduyingathi Bijarrb May Moodoonuthi, Kuruwarriyingathi Bijarrb Paula Paul, Wirngajingathi Bijarrb Kurdalalngk Dawn Naranatjil and Rayarriwartharrbayingathi Mingungurra Amy Loogatha
Dulka Warngiid 2007 Mornington Island, Queensland

Dulka Warngiid translates as 'land of all'. Seven Kaiadilt women have collaborated to create a holistic vision of their tiny island home, the saltwater that surrounds it, the sun and the sky. Strong in cultural memory, consolidated in diaspora, the canvas works as a conceptual map of Bentinck Island that reveals seven artists' detailed knowledge of special places. The colour sense and painterly flair of the work reflects the hand of seven intuitive painters who are communicating the way they see their Country and how they work with colour and brushstroke.



Iwantja Young Women's Film Project *Kungka Kunpu* 2019 Indulkana, South Australia
 'Our film is called Kungka Kunpu, which means Strong Women. We want to show a strong, positive message about life in a remote Indigenous community – us young women here in Indulkana love to dance and have fun and make each other laugh. We're proud to live on our land and hold onto our culture and our language. Us younger ones are from the generation that grew up with Coca Cola and TV as well as Tjukurpa (cultural stories) and bush tucker, so we like to have a bit of fun with combining those two different worlds.'
 — Kaylene Whiskey, 2019



Kunmanara (Wawiriya) Burton *Ngayakuk ngura – My Country* 2009 Amata, South Australia
 The rhythmic black and white designs in Emily Kam Ngwarray's work create an effortless dialogue with this work by Pitjantjatjara artist, the late Kunmanara (Wawiriya) Burton. Born in Pipalyatjara, west of Amata in northwest South Australia, Kunmanara Burton's installation of works on paper tell a story associated with her father's Country near Pipalyatjara, west of Amata in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. The works depict minyma mingkiri tjuta (small female desert mice). The mingkiri were pregnant and gave birth to many baby mice. They subsequently moved to the surrounding rock holes in search of food and water for their young.

Passion, planet, preservation

With the growing importance of sustainability, the NGV, like many public institutions of its kind, is exploring ways in which it can establish a suitable collection environment, while also reducing its energy consumption. Earlier this year, the NGV's Conservation department teamed up with scientists from the Getty Conservation Institute to undertake real-time monitoring of a Flemish carved polychrome retable. The study uses acoustic emission technology to detect microscale changes, and its findings, once completed, will provide a significant case study to the ongoing discussion of adaptive and sustainable museum practice.

BY MICHAEL VARCOE-COCKS



Despite being, by all reports, a cold wintry day, Melbourne's population was in a ceremonial mood on Tuesday 9 August 1870; the inauguration of the city's new Swanston Street Town Hall was performed by the Governor, Hon. Sir John Henry Thomas Manners-Sutton and other dignitaries in front of a crowd of 4000. This addition was one of several public institutions that had formed during the city's extraordinary growth. Another which held much civic pride was the picture gallery attached to the Public Library and Museum, where Victoria's expanding public collection was housed following the formation of the National Gallery in 1861. Throughout this day, conditions in the unheated picture gallery were significantly cooler than the outside air. At 10am it was a chilly 8°C and when Melbourne's temperature reached a high of 15°C the gallery visitors were required to view the collection in a frosty 10°C. We have this level of detail because a month prior the artist Eugene von Guérard was appointed Curator and Master of the School of Art. He took his responsibilities as custodian very seriously, cataloguing items, arranging displays and overseeing care of the collection. He instigated a program of recording the temperature in the picture gallery three times a day after noticing changes in paintings, such as the newly purchased James Webb's *Rotterdam at sunset*, 1868, and Nicholas Chevalier's *Buffalo Ranges*, 1864. To retard this environmentally-induced impact on the works, von Guérard requested the installation of blinds and greying out the north-facing windows.

From this early date, buildings that safeguard the NGV Collection have been continually modified to ensure appropriate care. In 1968, when the NGV moved to its purpose-built premises on St Kilda Road, engineering advancements in air handling and air conditioning allowed for tight control of both temperature and relative humidity, despite the outside conditions.

Establishing a suitable collection environment is a vital part of preventative conservation and has become a specialised field of museology research. Increasingly the conservation profession opted to maintain conditions at a very

narrow range. With the growing attention to carbon emissions and sustainability, it has become paramount to interrogate this default stance with rigour and research while ensuring preservation of collection items.

The NGV Conservation department has partnered with scientists from the Los Angeles-based Getty Conservation Institute (GCI) to undertake real-time monitoring of a Flemish carved polychrome retable from the early sixteenth century: *Carved retable of the Passion of Christ*, c.1511–1520, acquired by the Felton Bequest in 1937. The research project uses acoustic emission technology to detect ultrasound waves produced by microscale changes in hygroscopic materials, or moisture responsive materials, such as wood. Wood is one of the most common materials found in cultural heritage collections. As a hygroscopic material, wood readily takes up and retains moisture in response to changes in relative humidity resulting in dimensional changes due to the wood cells expanding and contracting.

When a material undergoes a small structural change, acoustic elastic waves radiate from the event and travel through the material. This emission of acoustic waves can be monitored using highly sensitive sensors positioned at the surface of the objects. Acoustic emission (AE) monitoring has been used in industry to monitor critical components to identify the onset of material weakness. Examples include the use of AE monitoring to detect cracks in aircraft components, high-pressure vessels and pipelines and concrete structures, such as bridges.

The *Carved retable of the Passion of Christ* was specifically chosen for AE monitoring not only because of its hygroscopic material, but also due to its closely documented history, well recorded condition at different stages throughout that history, and existing cracks and stress points that would readily trigger AE events. The retable is also displayed in a confined gallery serviced by a singular air-handling unit that allows for targeted energy monitoring.

Following the collection of baseline AE data for the object at the existing environmental conditions, the NGV will widen the environmental ranges for temperature and

relative humidity in this gallery and AE monitoring will continue for an extended period. By monitoring the work overtime, the effects of small variations in the Gallery's environment can be statistically quantified to a level not possible through human observation.

NGV conservators have placed sensors at existing cracks, points most vulnerable to further change. NGV mount makers produced custom mounts for the sensors that are safe for the object and can hold the sensors securely in place long-term. They were also designed to be visually unobtrusive, so that visitors can still enjoy the object in all its splendour with minimal distraction. The acoustic emission data is supported by more static forms of documentation, including 3D scanning and macro-photography.

This unique collaboration will provide important data on this specific object's response to the environment, and through international publishing and workshops will contribute a significant case study to the ongoing discussion of adaptive and sustainable environmental practice in the cultural heritage field. In keeping with custodial care von Guérard began in 1870, the NGV and GCI partnership intends to use the data from this project to make informed, evidence-based decisions around future energy usage that will align with the NGV's ongoing commitment to sustainability.

MICHAEL VARCOE-COCKS IS NGV ASSOCIATE DIRECTOR, CONSERVATION.

(p. 30–31) NGV Conservator adjusting an Acoustic Emission Monitoring sensor on *Carved retable of the Passion of Christ* (c. 1511–1520) National Gallery of Victoria, Melbourne. Felton Bequest, 1937.

Other sustainability news from NGV



BY LUCY HASTEWELL

The NGV is committed to a future in which it operates sustainably within the natural and built environments. Seeking out excellence in undertaking this journey, we were delighted to recently launch the inaugural Sustainability Partnership with ACCIONA, a leading global organisation that is an international reference in sustainability and social purpose. This collaboration kickstarted a pilot program of reviewing the sustainability performance of NGV's Melbourne Winter Masterpieces® 2022 exhibition, *The Picasso Century*.

The first step to any discovery begins with data. This project began by collaborating with ACCIONA's experts to benchmark the exhibition's sources of emissions across its design, installation and operations. This provides an understanding of the key sustainability opportunities, to be further analysed at the conclusion

of the exhibition to create improved future outcomes. The NGV has committed to offsetting the residual carbon to deliver a carbon-neutral exhibition for *The Picasso Century*.

The NGV's Environmental Sustainability Framework will continue to adapt and grow with its commitment to effective responses to climate change and is part of the Gallery's overarching mission to provide public access to the State Collection and conserve it for future generations.

LUCY HASTEWELL IS NGV ASSOCIATE DIRECTOR OF FACILITIES AND OPERATIONS AND CHAIR OF THE GALLERY'S ENVIRONMENTAL COMMITTEE. THE NGV GRATEFULLY ACKNOWLEDGES ACCIONA AS SUSTAINABILITY PARTNER OF *THE PICASSO CENTURY*, ON DISPLAY UNTIL 9 OCTOBER. FOR TICKETS AND INFORMATION VISIT WWW.NGV.MELBOURNE

photo: Tom Ross

NEW TO THE COLLECTION

The Future is Now



Amita Kirpalani, NGV Curator, Contemporary Art, examines works by Korean American artist Nam June Paik and German artist Joseph Beuys, which join the NGV Collection, with the support of the NGV Foundation, and will soon be on display in a refreshed display of twentieth century art and design at NGV International. Here we meet two artists who sought to promote art as a vehicle for social change.

BY AMITA KIRPALANI

'Skin has become inadequate in interfacing with reality. Technology has become the body's new membrane of existence.'

— Nam June Paik

The thing about Fluxus is that it never stopped. In the truest sense, it is a movement that continues, and the issues and impulses that drove the movement at its outset continue to hold relevance and urgency today. Page one of the *Fluxus Manifesto* features a dictionary definition of the word 'fluxus', the 'act of flowing' and beneath it in handwritten text by Lithuanian/American Fluxus founder George Macinuas is in caps, 'PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART. Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals'.¹

Established in 1960, Fluxus was the twentieth century's first international, so called 'inter-medial', art movement, where the ephemeral and open-ended were promoted, both for and against art. The Fluxus community included composer John Cage, and artists Joseph Beuys and Yoko Ono – and was a movement steeped in music, which sought to forge deeper connections between art and life in their work. Seeking to collapse art and everyday life, high and low culture, performer and audience, elite commodity and alternative distribution models, Fluxus artists also

aimed to 'fold' time and space, as Korean-born artist Nam June Paik famously articulated as 'the future is now'. Internationally recognised as the 'father of video art', Paik created a large body of work, including videos, video sculptures, installations, performances and television productions. Paik first began working with television in the 1960s. Paik, a Fluxus member, along with cellist and performance artist Charlotte Moorman, collaborated closely over a number of decades – and created hybrid performance and music video artworks.

Art, technology, science and Buddhism coalesce in Paik's work, through the medium of technology. Paik embedded in his work the Buddhist belief that all things are independent, but closely connected. Paik deployed the technology that continues to sit in most homes, but rethinks its function as vehicle for consumerism or narrative, and instead uses it to describe the future or the future present through his creative experimentations. Paik's use of technology is irreverent, free and messy – and he draws analogies with these qualities in human nature. Our capacity to transmit, receive and experience static are all animating forces in his work. For Paik, technology is our sensing, sweating skin. In Paik's work the future is digital and it is also holistic and humane as Paik interrupts, untangles and adjusts the mechanism, revealing its irregular heart. A 1993 video wall of fifty-one

television monitors, *Internet Dream* materialises his prediction of a global information network. Paik's prescient understanding of the capacity of technology to unite human with digital, has meant that his experimentations have gone on to predicate the internet, social media, YouTube and Zoom – and perhaps this list will grow as our online lives grow.

Paik's experimental, innovative, playful work has had a profound influence on contemporary art and culture. He pioneered the use of television and video in art, and in 1973 he coined the phrase 'electronic superhighway' to predict the future of communication in the internet age. In the same year Paik made *Global Groove*, another important work in the NGV Collection, the video begins with this narration, 'This is a glimpse of the video landscape of tomorrow, when you will be able to switch to any TV station on the earth, and TV Guide will be as far as the Manhattan telephone book.' In this work that behaves like a television set to automatically flip between video art experiments and commercials, the work interlaces performances by avant-garde artists including composer John Cage, choreographer Merce Cunningham, poet Alan Ginsberg and the experimental Living Theatre dance company.

Paik's first solo show, 1963's *Exposition of Music – Electronic Television*, debuted his experiments with television sets as an artistic medium. The exhibition featured *Participation TV*, thirteen television sets each connected with microphones. The visitor was encouraged to speak, sing or make sound into the microphone and the result was that patterns of light lines appeared on the screens in response. In this work, the television set is not merely presenting, but listening, establishing a call and response circuit, which would go onto find its future in AI. This braiding of the human and the digital – humanising the digital and making digital the human is central to his practice.

This idea of 'liveness' within animate machinery and the merging of art into everyday life sits centrally in the Fluxus ethos, and the movement has been deeply influential for subsequent generations of artists working in net art, Post-Internet art, time-based media more broadly and with relational practices. As an

artist-in-residence at Boston's public television station WGBH-TV, Paik made video art for live broadcast. During this residency Paik made *Video Commune (Beatles Beginning to End)*, 1970, an improvised collage of distorted television imagery sourced. The sound was made by the Paik-Abe Video Synthesizer, a remixing and distortion of Beatles's songs. The 'father of video art' was also the 'great uncle of the remix'.

Later, work such as the NGV's recently acquired *MT-TV*, an edition from a series of multiples by Paik made between 1994 and 1995, continue Paik's image-making experiments and further infuses the humour and chaos of the human into the machine. Each work features an installation of television electrical innards, in primary colours, arranged into a smiley face and housed within a Samsung television that was standard at the time of creation. The smiley face, a common symbol in 1990s pop culture, made from brightly coloured materials, including wire and oil paint employs the formal properties of the internal mechanics of the television set. It is a comical and welcoming portrait of our lives on and behind the screens that is as relevant today as it was in 1994. This particular edition was made in the year following Paik's inclusion in the German Pavilion at the 1993 Venice Biennale.

Last year, German artist Joseph Beuys, considered one of the most influential of the late twentieth century, would have turned 100. These round-number-milestones are a strange kind of remembering, misremembering and simplifying of complex legacies. This is perhaps doubly so for an artist whose practice involved the construction of his own mythological biography.

Philip Ursprung's 2021 biography, *Joseph Beuys: Kunst, Kapital, Revolution* coincided with the artist's 100th anniversary and examines Beuys's actions, happenings and provocations, seeking to explain how they continue to hold relevance today, thirty-five years after his death:

'His importance is not to be underestimated. He opened doors for art. He put art on the public scene. He made art mediatic. He was like Saint Sebastian, who attracted all the arrows to his body. He was on the frontline. He 'de-academised' the art academy. When he said 'everybody is an artist', everybody misunderstood it. He was a very important teacher for a whole generation of artists'.²



An artist, teacher and theorist, Beuys was also a Fluxus founder, performance art pioneer, environmentalist, political agitator and a self-made myth-maker. Founded in 1960 by the Lithuanian/American artist George Maciunas, Fluxus grew into a movement steeped in experimental music and performance. Beuys, a key member, is perhaps best known for a story he told about being healed by Russian Tartar tribespeople from Turkey who wrapped him in fat and felt, after the plane he was piloting was shot down over Crimea in March 1944 during WWII. The same materials used in this ancient healing method became instrumental in his work from then on, with the alleged event underpinning his belief in the alchemical properties of simple everyday materials.

Beuys's belief that art could facilitate social change grew from this point. Society, he argued, was a 'social sculpture', and materials, such as fat, felt, honey and gold could influence its shape. 'Yes', he told an interviewer in 1979, 'perhaps I have a mission ... to change the social order'.³ In addition to his artwork, he sought to dismantle institutional hierarchies and broaden access, and in 1973 he established the Free International University for Creativity and Interdisciplinary Research. He also became increasingly involved in political activities, running for the German Bundestag in 1976. Beuys was concerned with energy and activity in his work, wanting to create art that would reach viewers at more inward levels of experience. Rather than appeal to a conceptual, verbal dialogue about his art, Beuys tried to establish an 'energy dialogue'. As he stated, much of his work attempted to convey forces and energies of the natural and human worlds, often grasped at a pre-linguistic level:

'All my actions are based upon concepts of basic human energies in the form of images'.⁴

In light of Beuys's belief that art should or could be shared and expressed across the everyday, the creation of multiples such as the series *Felt suit (Filzanzug)*, 1970 (MoMA, New York) was one way to infuse his objects into the world. Beuys made more than six hundred felt suits in his career. On one level, they are shamanistic, with the suit



itself providing natural warmth and protection. However they also act as a social marker, enabling Beuys to distribute what he felt were the alchemical qualities of felt into the world via the ubiquity of a commonplace suit. This work was modelled after one of Beuys's own suits, with the arms and legs extended. Curator Maja Wismer, Head of Contemporary Art, at the Kunstmuseum Basel, described Beuys's material experiments as 'a refined version of recycling'.

Filzanzug für die Basler Fasnacht (Felt suit for the Basel Carnival), is one of a hundred felt suits made by Beuys for the Basel Carnival of 1978, recently acquired for the NGV Collection. The Basel Carnival in Switzerland continues to be an important festival for remembering, reckoning and making light of recent historical events. The work joins five lithographs by Beuys in the NGV Collection, including *Initiation Gauloise*, 1976, and *New York Subway poster*, 1983.

It is unclear how many multiples of *Filzanzug für die Basler Fasnacht* remain. A public controversy raged around the 1977 acquisition of the related installation, *THE HEARTH (Feuerstätte)*, 1974, by the Kunstmuseum Basel for 300,000 Swiss francs, a sum which caused a public outcry over the supposedly frivolous use of public money.

In response, the famous young architects Jacques Herzog and Pierre de Meuron, part of the Alti Richtig carnival group, invited Beuys to collaborate on a performance for the 1978 Carnival in which a copy of *THE HEARTH (Feuerstätte)* was paraded, accompanied by musicians

dressed in felt suits. Beuys signed a number of the suits, and *THE HEARTH Feuerstätte*, recently acquired by the NGV, is one of the few that has survived with a signature.

In a moment when one the world's most important contemporary art events, Germany's documenta, seeks to question how we relate to complicated histories in the context of a complicated present, it is perhaps interesting to think of Beuys once more. For documenta 7 in 1982, Beuys planned to plant 7000 oak trees throughout the city of Kassel, each with a basalt stone beside it. The pile of stones were arranged on the lawn in front of the Museum Fridericianum. Beuys's vision was that as the trees were planted, the pile of stones would reduce, a kind of monument in reverse. Seen as a gesture of urban green renewal, it took five years to complete and has since inspired similar installations around the world. Beuys's art is an art of transformation, and in *7000 Oaks* he demonstrates the potential that art has to change our worlds, to generate, demonstrate and activate change.

AMITA KIRPALANI IS NGV CURATOR OF CONTEMPORARY ART. SEE THESE WORKS AND MORE ON LEVEL 3, NGV INTERNATIONAL.

(p. 42) **Nam June Paik** *MT-TV* 1994/5 National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2022 © Joseph Beuys. VG Bild Kunst/Copyright Agency, 2022

(left) **Joseph Beuys** *Filzanzug für die Basler Fasnacht (Felt suit for the Basel Carnival)* 1978 National of Victoria, Melbourne. Purchased NGV Foundation, 2022 © Joseph Beuys. VG Bild Kunst/Copyright Agency, 2022

(above) *Still from Isolation Unit: Action the dead mouse* – Joseph Beuys and Terry Fox performed November 24, 1970 Kuntsakademie in Düsseldorf, Germany. Image source: artsy.net © Joseph Beuys. VG Bild Kunst/Copyright Agency, 2022

IN THE NEXT ISSUE



ALSO SHOWING: **Richard Mosse** *Broken Spectre*

Co-commissioned by the National Gallery of Victoria, VIA Art Fund, the Westridge Foundation, and Serpentine Galleries in London, Irish artist Richard Mosse's world-premiere moving image work, *Broken Spectre*, is a powerful response to the devastating and ongoing impact of deforestation in the Amazon Rainforest.

Filmed in remote parts of the Brazilian Amazon, the immersive video installation *Broken Spectre* is the result of three years of careful documentation using a range of scientific imaging technologies. Seeking to overcome the inherent challenges of representing climate change and making visible one of the world's most crucial yet often ignored environmental emergencies, *Broken Spectre* is Mosse's most ambitious work to date and makes its world-premiere in September 2022 at NGV International.

Created in collaboration with Australian composer Ben Frost and American cinematographer Trevor Tweeten, *Broken Spectre* combines and expands upon Mosse's contemporary art

and documentary practices. The work is presented across an immersive 20-metre widescreen panorama, utilising different visually arresting strategies to depict the unfolding crisis.

In the next issue of *NGV Magazine*, we share an exclusive interview with Richard Mosse on the making of the work.

RICHARD MOSSE: *BROKEN SPECTRE* IS ON DISPLAY FROM 30 SEPTEMBER 2022 TO 23 APRIL 2023 AT NGV INTERNATIONAL. FOR MORE INFORMATION ABOUT THIS FREE EXHIBITION VISIT NGV.MELBOURNE. *BROKEN SPECTRE* IS CO-COMMISSIONED BY THE NATIONAL GALLERY OF VICTORIA, MELBOURNE, VIA ART FUND, THE WESTRIDGE FOUNDATION, AND BY THE SERPENTINE GALLERIES. ADDITIONAL SUPPORT PROVIDED BY COLLECTION SVPL AND JACK SHAINMAN GALLERY.

Richard Mosse *Broken Spectre*, production still, 2022. *Broken Spectre* is co-commissioned by the National Gallery of Victoria, Melbourne, the Westridge Foundation and VIA Art Fund, and by the Serpentine Galleries. Additional support provided by Collection SVPL and Jack Shainman Gallery.

*A theatrical love-letter
for our times*



VIRGINIA GAY STARS IN **CYRANO**

BY
**VIRGINIA
GAY**
AFTER
**EDMOND
ROSTAND**
DIRECTED BY
SARAH GOODES

24 SEPT—29 OCT
Southbank Theatre



BOOK NOW
MTC.COM.AU



Australian Government
RISE Fund

Restart Investment to Sustain and Expand (RISE)
Fund – an Australian Government initiative



Australia
Council
for the Arts

CREATIVE VICTORIA



Australian Government
Sustainability Fund



MTC is a
department
of the University
of Melbourne

MTC MELBOURNE
THEATRE
COMPANY

NGV



NGVWA GARDEN DAY 2022

THU 20 OCT 2022, 10AM – 4PM

Meander through five glorious gardens in Stonnington, exploring stunning planting and unique garden design.

Homemade preserves, cakes, biscuits, fresh produce and raffle tickets will be available to purchase on the day.

The NGVWA is a group of volunteers who fundraise through events to support art acquisition at the NGV. Tickets are non-refundable.



BOOK TICKETS FROM 6 SEP
Advance bookings only

Early Bird (until 20 Sep) \$45 (no GST)
Full Price \$55 (no GST)

Enquiries and Bookings
Phone: 03 8662 1573, 10am – 5pm, Mon to Fri
Online: [ngv.melbourne/ngvwa](https://www.ngv.melbourne/ngvwa)
Follow us on Instagram @NGVWA_VIC

PRINCIPAL EVENT PARTNER

KAY&BURTON

EVENT PARTNER

MINIMAX
entertaining ideas for your life

CREATIVE VICTORIA

Sculptural garden designed by Jane Jones. Pool house designed by Stephen Akehurst.

NATIONAL
WORKS
ON PAPER
2022

NWOP SUPPORTS
AND PROMOTES
CONTEMPORARY
AUSTRALIAN ARTISTS
WORKING ON OR
WITH PAPER

13 AUGUST
– 27 NOVEMBER
2022



MORNINGTON PENINSULA REGIONAL GALLERY
CIVIC RESERVE, DUNNS RD, MORNINGTON VIC 3931
WWW.MPRG.MORNPEN.VIC.GOV.AU

Graham Badari, *Namarrkon (Lightning Man)* 2021, ochre and acylic on Arches paper. Courtesy of the artist and Injalak Arts, Gunbalanya NT



DESIGN

BUILDING ON BILBAO

MECCA X NGV WOMEN IN DESIGN COMMISSION

The inaugural *MECCA x NGV Women in Design Commission* opening at NGV International in October, focuses on the common practice of laundry as a site for potential transformation. Gemma Savio, NGV Curator, Contemporary Design and Architecture, discovers more in this conversation with designer and Mexico-based architect, Tatiana Bilbao.

BY GEMMA SAVIO



GEMMA SAVIO (GS) Design and architecture have the potential to shift cultural traditions. In your own practice, and in your new work for the *MECCA x NGV Women in Design Commission | Tatiana Bilbao*, are there accepted social dynamics that you're particularly interested in questioning?

TATIANA BILBAO (TB) Architecture shapes the way we behave and interact with one another and can be designed as a platform that supports different ways of living. However, I believe that

because even when architecture is made more attainable, it is often still discriminative and promotes very narrow ways of living.

GS You design architecture that varies in scale, from single residences to high-density apartments, and have spoken about the domestic realm as influencing the way people behave. How do you propose we reimagine our homes to better reflect the equitable society we aspire to?

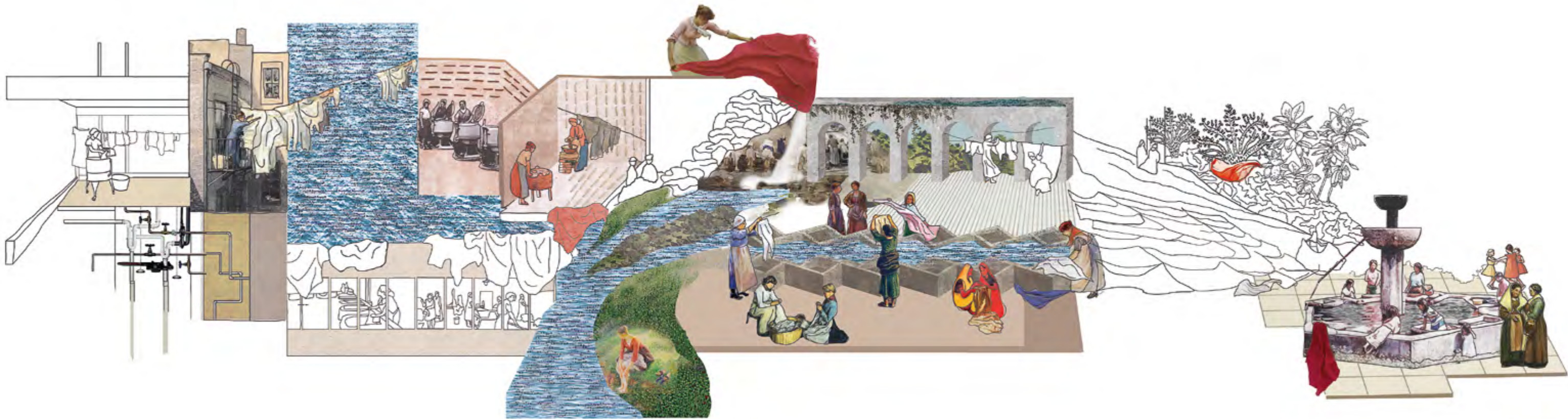
precepts and modes of conduct that impose behaviours, which may not support an individual's nature, their needs, or their culture. We have been exploring this idea in several directions in my studio and one of the first experiments that we've found interesting is simply not labelling spaces. Rather than being shaped purely for function, rooms and houses are designed for perception, sensation and experience that makes the domestic space much more generous and inclusive.

well nurtured. To be well nurtured, we need to be kept clean, be dressed, and be protected from the environment. In much of the world this domestic labour is still done predominantly by women. So, the laundry presents us with an opportunity to reimagine sites of domestic labour as platforms for social interaction. When work that involves care is tucked away into a space that is individualised and made invisible it is discriminatory – it eliminates the possibility of

TB Our clothing is the first layer of protection we provide to our bodies – it's the first layer of physical care. Architecture is the second. In this new work I wanted to speak about care from that fundamental perspective. If clothing provides care to our bodies, then by extension the care of those clothes is vital to our health. That care is an essential type of labour that often goes unrecognised because it has been relegated and underpaid, if paid at all.

and not everybody has the services to connect it to their houses. We tend to assume that everybody has a water source and drainage. Well, that is just not the case.

Shared infrastructures of care are more sustainable. By conducting this labour socially, you avoid exploitation, and you start to create community ties that help in other ways. When we lose community ties, we lose the opportunity to care for others. Systems of shared labour allow us to better understand the rhythms of our communities.



architecture today is very exclusive. Our new work for the *MECCA x NGV Women in Design Commission* challenges the idea that the house is a place of rest and suggests that instead, it is the site of the most important kind of labour. As an architect, to recognise this fact completely transforms the conceptual and functional approach to designing domestic spaces. My studio is currently working towards understanding what it means to produce architecture that is truly inclusive and accessible. We don't limit this thinking to financial access

TB Firstly, we need to acknowledge that we don't all live in the same way. We all need to sleep, but we don't all need the same kind of space to sleep in. We all need to eat. But we don't all need to have the same kitchen in our houses, because not all of us cook for ourselves or for others. It's the same with bathing, the same with washing our clothes, the same with reading a book or enjoying the outdoors. By standardising the way we are expected to sleep, the way we are expected to wash ourselves, the way we are expected to eat, our homes establish

GS The laundry is a key site of enquiry in your work and forms the subject of this new commission. What, in today's context, is the significance of the laundry as a political space?

TB I'm always trying to think about how we can create space for activities that are not readily recognised by society as being valuable. By focusing on the laundry, we are foregrounding the importance of care in current social structures and labour dynamics. We cannot work if we are not healthy and to stay healthy, we need to be

understanding the amount of labour that's involved, the amount of expense that is involved, and it removes the opportunity to communicate with others. These limitations have consequences that are not benefiting women or society at all.

GS A patchwork textile made of pre-loved clothing is threaded throughout the installation. How would you explain the relationship that you see between clothing, domestic conditions and social relations?

GS With mass-produced domestic machines, like washing machines and clothes dryers, confining domestic labour within the boundaries of the home, can you explain the social good that you suggest is generated by more public, shared infrastructures of care?

TB These domestic machines only mask domestic labour, making it more efficient perhaps but also making it more invisible and available only to those with economic resources. In Mexico, where I live, many people cannot buy a laundry machine. They are expensive to purchase and maintain,

GS This textile element in the upcoming *MECCA x NGV Women in Design Commission* was constructed by members of the public during a series of workshops that your studio hosted. What was the value of such a collaborative production process and what meaning do you feel it has embedded in the final work?

TB The workshops are an important mechanism for promoting conversations about labour, sustainability and care. In each workshop we bring people together to reflect on questions around the care of

'I'm always trying to think about how we can create space for activities that are not readily recognised by society as being valuable.'

— TATIANA BILBAO

their clothing – who cares for them now, who cared for them when they couldn't, and how can we then recognise those people and their social contribution? In addition to the conversation, we are asking participants to donate their own manual labour by cutting their garments into a pattern and sewing it to the garments of others. In the end the textiles produced become four incredible quilts for display in the exhibition. By making the textile in collaboration with others, it has become a collective collage.

GS You are well known for your ability to share stories and express complex architectural ideas through your intricate collage drawings. This new work combines architectural structures, a monolithic concrete washbasin, drawings and video. Why do you find collage, whether

two-dimensional or in the round, a particularly powerful medium for communicating as an architect and designer?

TB I feel that the typical ways of communicating architecture do not represent what I believe to be important in my work. It's important to understand that I don't make architecture individually, for me; architecture is a collective act – it's a collection of ideas that come from many different minds. Each idea is a layer of information that is never completely two-dimensional, nor three-dimensional, but something more dynamic.

I find traditional architectural drawings are often too technical to translate complex or nuanced ideas, while a collage is something that is never final and allows different interpretations. Many people cannot read architectural drawings,

but collage is universal. For me, it was important to develop a tool for talking about architecture that was accessible and could be interpreted in many ways. Collage invites many different readings, which have the power to really enrich architectural work.

GS Much of our conversation has been about gender equity. *The MECCA x NGV Women in Design Commission* will have a transformative effect on the Contemporary Design and Architecture collection at the NGV – by strengthening the representation of design by women, and creating a legacy of representation for future generations to look towards. What are your thoughts on programs like this, which place emphasis on foregrounding the work of women?

TB I think that they're very important. Commissions are a powerful way of recognising the work of those who have historically been overlooked. At this moment in time, we have to climb a vast number of steps to affect a profound erasure of discrimination. Recognising the work of women is not the only thing that is needed, but I think that it's a very significant step towards equity and diversity.

GEMMA SAVIO IS NGV CURATOR, CONTEMPORARY DESIGN AND ARCHITECTURE. THE *MECCA x NGV WOMEN IN DESIGN COMMISSION* IS A MAJOR SERIES THAT INVITES INTERNATIONAL FEMALE DESIGNERS AND ARCHITECTS TO CREATE SIGNIFICANT NEW WORK FOR THE NGV COLLECTION. THE FIVE-YEAR SERIES IS SUPPORTED BY MECCA THROUGH THEIR PHILANTHROPIC PROGRAM, M-POWER, WHICH CHAMPIONS AND ELEVATES WOMEN IN ART AND DESIGN. THE INAUGURAL *MECCA x NGV WOMEN IN DESIGN COMMISSION | TATIANA BILBAO*, OPENS IN OCTOBER WITH AN EXHIBITION OF NEW WORK BY TATIANA BILBAO.

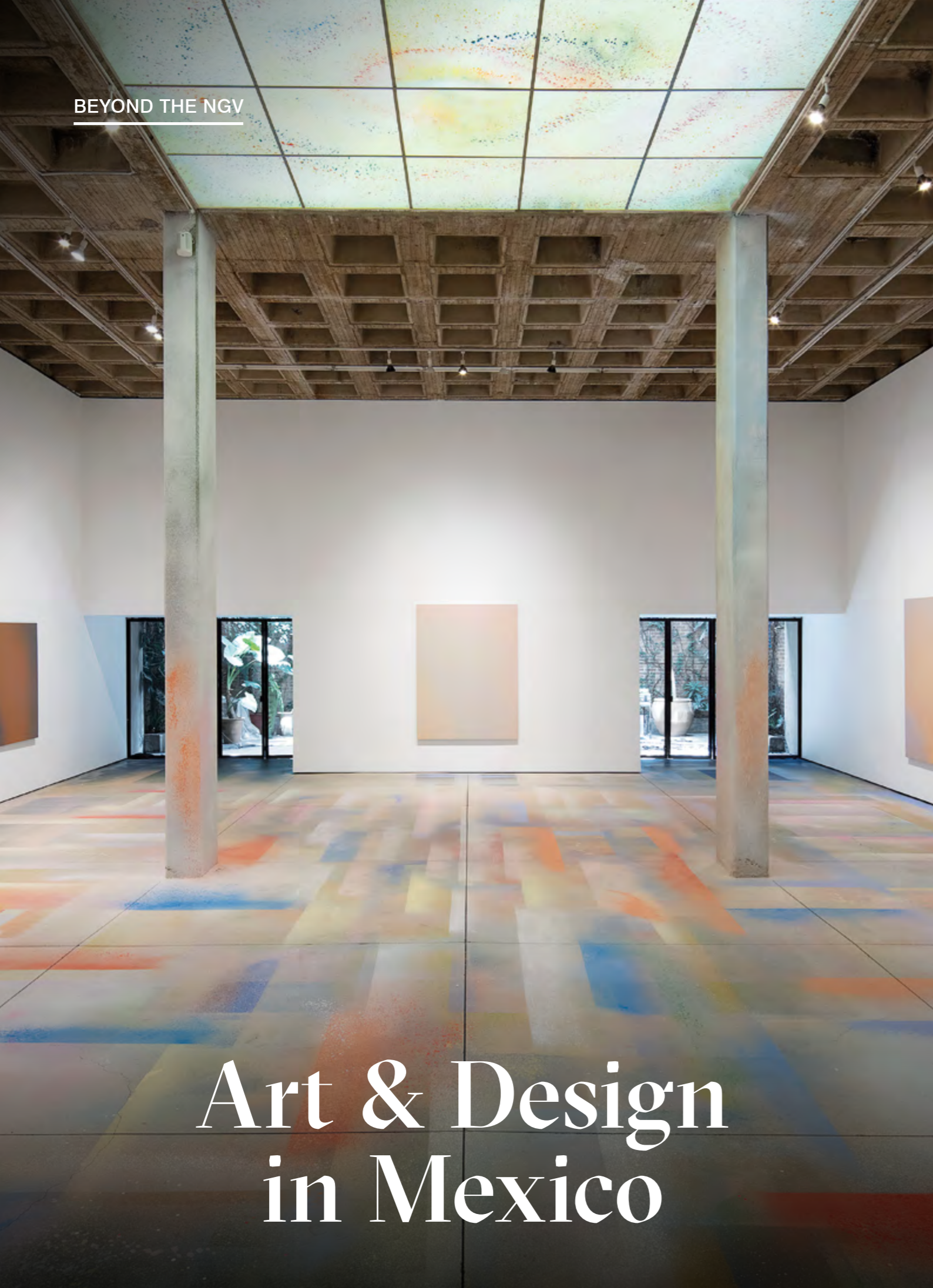
(pp. 50–51) Portrait of Tatiana Bilbao, architect and founder of Tatiana Bilbao ESTUDIO. Photo: Ana Hop

(pp. 52–3) *MECCA x NGV Women in Design Commission 2022 Tatiana Bilbao collage*. Photo: Tatiana Bilbao ESTUDIO

(right) Tatiana Bilbao. Photo: Ana Hop



BEYOND THE NGV



Art & Design in Mexico

To celebrate the opening of the *MECCA x NGV Women in Design Commission*, we travel to Tatiana Bilbao's native Mexico City to explore her work and that of other women artists, accompanied by local art director Kerstin Erdmann.

BY ELIZABETH FORTESCUE

For someone who was destined to carve out an influential place in contemporary design and architecture in Mexico City, Tatiana Bilbao chose a propitious time to be born. It was 1972, in the decade before the city's now vibrant contemporary art scene took hold, according to local specialist Kerstin Erdmann.¹

Erdmann is director of Mexico City's OMR Gallery, and director of the Master of Arts (MA) in Contemporary Art, Markets and Management, at the Mexican private university CENTRO in alliance with Sotheby's Art Institute. As such, she's an informed voice about Mexican contemporary arts.

Erdmann says the 1980s saw the opening of Mexico City's first contemporary art galleries. This was followed in

the 1990s by an influx of international artists, such as Francis Alÿs, Melanie Smith and Santiago Sierra who were intrigued by the sheer size of the Mexican capital and wanted to explore its dynamics.

At the same time, says Erdmann, many Mexican contemporary artists moved overseas to study because local art schools were too conservative. When they returned home to set up studios, these artists added to the cross-fertilisation of art and ideas that was gaining pace in Mexico City.

Change continued in the new century. When German-born Erdmann first went to Mexico City in 2003 and moved there in 2005, the art scene was 'totally different'. 'In the last probably eighteen years I feel there was another big momentum', Erdmann says.

Well-regarded galleries from other parts of the world, such as Morán Morán, Los Angeles, and Travesía Cuatro, Madrid, opened second galleries in Mexico City. A host of local galleries sprang up, as did the arts fairs Zona Maco and the newer Material Art Fair.

A new art school called SOMA opened in 2009. Among its teachers are some of those artists who left Mexico to study overseas in the 1990s. There's also the MA program, which Erdmann oversees. 'I feel that all of those things show that there's a lot of things happening', she says. In a city where 'people really would queue to see an exhibition', there's always plenty of contemporary art on offer, Erdmann says.

Of recent interest to Erdmann was a 2020–21 exhibition called *Other Worlds*, at Tamayo Museum, a contemporary art museum that opened in Mexico City in 1981. The exhibition shone a light on fascinating younger artists, such as Ana Segovia and Berenice Olmedo, who are both based in Mexico City.

Segovia's work, in which she challenges gender norms, has been shown internationally, as well as at Museo Jumex, which opened in Mexico City in 2013 and was designed by British architect David Chipperfield. Olmedo works with children with neuromuscular disorders, and has recently exhibited biotechnological corrective devices and prostheses, which question what is considered 'normal' in the bodily sense.

Erdmann also mentioned Renata Petersen (born 1993 and based in Guadalajara) and Ana Montiel (born 1981 in Spain, but now based in Mexico City). Petersen creates glass and ceramic works dealing with sexuality, gender violence, pop culture and religion. The work is informed by comics and cartoons, and often comes with a dose of black humour. Montiel creates meditative artworks often informed by her dreams. 'There are of course many more [emerging artists], but if I had to personally pick and choose I would probably mention those', Erdmann says.

Segovia is represented by Galería Karen Huber, Olmedo by Lodos Gallery, Petersen by Pequod Co. and Montiel by OMR. All these galleries are in Mexico City.

While the concerns and attitudes of Mexico's emerging artists are wideranging, Erdmann feels it is fair to say that Mexican women in general are getting 'much more angry' every year about femicides and other crimes against women. Recent outrage has surrounded the violent death of teenage law student Debanhi Escobar.

'I would say there is a lot more activism. It's a new part of Mexico's identity to have this activism', Erdmann says.

Of course, Tatiana Bilbao is an influential name in the Mexican art world. Another major name on the Mexican architectural scene is Frida Escobedo, who has just been selected to realise a USD\$500 million renovation at New York's Metropolitan Museum of Art.

The renovation will transform the modern and contemporary galleries, the Oscar L. Tang and H. M. Agnes Hsu-Tang Wing, in a way that 'will challenge the embedded hierarchies of our history and chart a more accessible trajectory for the new wing', says Max Hollein, Director at The Met.

ELIZABETH FORTESCUE IS THE ARTS EDITOR OF THE DAILY TELEGRAPH AND SUNDAY TELEGRAPH.



(p. 56) **Ana Montiel** *INITIATION. Stage II: Limbo*, OMR, Mexico City, May 2022. Courtesy of OMR and the artist. Photo by Ramiro Chaves © 2022

(p. 59, above) **Renata Petersen** *The She-Demon*, 2022. Photo: Juan Luis

(p. 59, below) **Anna Segovia** *That day we got day drunk*, 2021 © the artist.

NGV

RIGG
DESIGN
PRIZE
2022

We asked 8 advertising agencies how creativity makes a difference...

SEE THE EXHIBITION
7 OCT 2022 - 29 JAN 2023
THE IAN POTTER CENTRE:
NGV AUSTRALIA, FED SQUARE

MAJOR PARTNER



MAJOR SUPPORTER

CICELY & COLIN RIGG BEQUEST

managed by Equity Trustees



Fuel your passions



Every Saturday, Review brings you the most comprehensive coverage of arts and culture from the nation's best writers. Only in The Weekend Australian.

THE WEEKEND AUSTRALIAN
For the informed Australian



My NGV



Joan Mitchell *Marge* 1990 National Gallery of Victoria, Melbourne
Gift of Loti Smorgon AO through the Australian Government's Cultural Gifts Program, 2011 © Estate of Joan Mitchell

The Melbourne Writers Festivals runs until 11 September. To celebrate the 2022 edition, the NGV invited two authors featured in the Festival program to share their thoughts on works from the Collection.

Like a fish trapped in ice

BY VICTORIA HANNAN

This is *Marge*. Painted by Joan Mitchell in 1990. Painted in her studio in the French village of Vétheuil, painted at night, painted in the dark.

Marge, on two panels, painted one at a time in a studio too small for them to sit side by side. The strokes on each distinct, but the colours mirrored. That dazzling sunflower yellow, the lavender mist, the blue – Klein-like in its luminosity, those cracked lumps of old-blood red, strokes squalling.

Mitchell painted from memory. From 'landscapes that [she carried with her] – and remembered feelings of them'.¹

With an eidetic memory, she turned these remembered feelings into colour then swiped, scraped, splatted and lumped them like wads of gum on the canvas. She created panoramic spaces, holding patterns. Everything that happened, everything she saw, became framed and frozen in motion, 'like a fish trapped in ice'.²

In *Marge*, these feelings are both somehow constrained and expansive, exploding in radiant tangles like a carefully choreographed firework show.

Look at the way the paint drips, red into blue, yellow onto white. The paint has a life of its own; caught in a moment yet uncontrollable.

*

Marge was titled not for a person but is the French for margin.

It is hard to think of someone from such privilege as marginalised, but like Lee Krasner before her, and fellow abstract artists Helen Frankenthaler and Grace Hartigan, she was dismissed as just another woman painter.

In 1959, Mitchell left the constraints of the New York art scene, its stuffy galleries, its narrow-minded collectors, and moved to Paris. In the 1960s, she moved to Vétheuil, buying a house overlooking the Seine, the gardener's cottage home, once, to Monet. Mitchell rebuffed the comparisons between the two artists, but just look at *Vétheuil in summer*, 1880; *Banks of the Seine, Vétheuil*, 1880; *View of Vétheuil*, 1881 – their shared palettes are unmistakable, their shared love for the riverbank and fields, the flowers and trees, is undeniable.

In France, Mitchell's work was undefinable. It straddled landscape and abstraction, shuttled 'between European pastoralism and New York swagger'.³ To the French, she was a lyrical, American gestural painter. To the Americans, her bold use of colour, her fearless drive to make things beautiful, made her decidedly French. She didn't care, though. She agreed with American artist Harry Holtzmann that 'the hardening of categories leads to art disease'.⁴ Mitchell just wanted to drink, to listen to music, to be with her dogs. She just wanted to paint.

And paint she did. Thanks to her privilege, her tenacity, her talent, Mitchell was one of the rare women of the time who was able to dedicate her life to art. She said: 'the solitude that I find in my studio is one of plenitude. I am enough for myself. I live fully there'.⁵

*

There is no video footage of her at work, only photos shot by Mitchell herself, using a timer. Those who witnessed her painting, though few – she was private and preferred to work alone – said that after each stroke, she would stand back and look at the painting for long periods of time. She would decide where each mark should go, then approach the work, painting quickly and confidently. Each colour would be applied with a particular brush. As she moved across the canvas, she'd change the brush, the colour, the viscosity of the paint. She moved forward and forward, never scraping down, never rubbing out, never circling back.

With *Marge*, Mitchell invites us to stand back and think about life without constraint. How would it feel to live this deliberately? How would it feel to live outside of what is expected of us? To move beyond the bounds of what we think we should do, and do what we love above all else?

(And what colour would those feelings become: your happiness, a sunburnt yellow? Your freedom, an emerald green? Your love, the colour of maraschino cherries? Your grief, shining in pure brilliant white?)

Marge was painted in 1990, two years before Mitchell died of lung cancer aged just sixty-seven. She said once that 'painting is the opposite of death, it permits one to survive, it also permits one to live'.⁶

Look at this painting, look at Mitchell's oeuvre and you'll see a life's worth of feelings transformed into explosive, resplendent colour. Look at this painting and you'll bear witness to Joan Mitchell living both within the four edges of a canvas and far beyond its margins.

VICTORIA HANNAN IS A WRITER AND PHOTOGRAPHER LIVING ON WURUNDJERI LAND. SHE IS PARTICIPATING IN THE 2022 MELBOURNE WRITERS FESTIVAL, WHICH RUNS FROM 8-11 SEPTEMBER.

JOAN MITCHELL'S *MARGE* WAS GENEROUSLY GIFTED TO THE NGV COLLECTION IN 2011 BY LOTI SMORGON AO THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM. FIND OUT MORE ABOUT THE WORK AT NGV.MELBOURNE/WORK/97172. A DIGITAL RECORD OF THIS WORK HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF DIGITISATION CHAMPION MS CAROL GRIGOR THROUGH METAL MANUFACTURES LIMITED.

Wonderwall

BY SAMI SHAH

In two years of lockdowns, I've looked too much. I've looked at movies and TV shows on screens, sunrises and sunsets through windows. I've looked at high resolution scans of classical art, and now the most detailed pictures of the universe ever taken. Looking, the sensory experience of it, no longer moves me the way it did. I don't want to stand and look at a painting, because I can sit at home and look at a picture of it. What I want to do is touch it. I want to reach out and run my fingers across the canvas, to feel the ridges and rises of hardened paint, to feel the echoes of the artist's brushstrokes beneath my fingertips.

In the pandemic, more than anything else, we lost the ability to touch. To touch one another, and even to the touch places and things we love. Which is why, when Melbourne reopened after the big lockdown of 2020, one of the first things I did was visit the NGV and touch the Waterwall.

If you ask almost any child what they loved the most about the NGV, it's the Waterwall. They thrill as they put their hands in it and giggle as they splash their fingers through it. Parents pose their kids in front of it, and tourists take selfies with it. When you ask anyone in our city to visualise the NGV, the first thing they will likely see in their mind's eye is that Waterwall. I have never walked into the building without putting my hands on it with the ritualised dedication of a devout Muslim visiting the Kaaba. And when I walked through the entrance of the NGV on the way to the most recent exhibition, I did so yet again, absentmindedly.

One of the few positives that can be gleaned from the last few years, I like to imagine, is our reconsideration of that which we've taken for granted for so long. As an immigrant, seeing my parents once the international borders reopened reminded me of how much I had yearned for them, and how little I'd valued seeing them before. Pre-pandemic, they'd come here every year, or I'd fly to Pakistan to be with them. And then, suddenly those routine visits became a rarity, and so an emotional delicacy to be savoured. Similarly, for so many

others, that reconsideration of what is really valuable might be contact with friends perhaps, or a meal at your favourite restaurant, or something as mundane as regularly using a gym or sitting in a classroom again. To return to the Waterwall, I, like so many others, take the little architectural indulgence that is the Waterwall for granted. We all notice it, and all have a tactile experience with it, but often consider that it is no more of value and worth to us than a door or window. But, we do notice it. When you approach the venerable NGV, those liquid lace cascades are what you first see.

When my parents first saw it, coming from Karachi, they asked my daughter and myself to stand in front of it and took pictures. Then they took selfies against it. Those are the only pictures they took on their visit to the Gallery. The Waterwall doesn't require abject worship or critical considerations. The Waterwall is joyous and fun. It's saying, 'Come and see great works, but remember they're just art. They're just one person's expressions and thoughts in a presentable format. No more or less interesting than anything else here, even a wall with water'.

If one of the ways we assess the value of art is by its impact on us emotionally, of the impression it leaves when we walk away from it, as much as when we first see it, then the Waterwall is worth more to me on a personal level, than anything else inside the NGV. And, if you take a moment to run your hand across it the next time you visit, you'll realise it's the much the same for you.

SAMI SHAH IS A MULTI-TALENTED WRITER, COMEDIAN, PERFORMER AND BROADCASTER. HIS AUTOBIOGRAPHY, *I, MIGRANT*, WAS NOMINATED FOR THE NSW PREMIER'S LITERARY AWARD, THE WA PREMIER'S LITERARY AWARD AND THE RUSSELL PRIZE FOR HUMOUR WRITING. SHAH IS PARTICIPATING IN THE 2022 MELBOURNE WRITERS FESTIVAL, WHICH RUNS FROM 8-11 SEPTEMBER.

(right) Entrance and Waterwall, Opening Gala Event, the NGV at St Kilda Road 20 August 1968. Photographer: Unknown © NGV



ANNUAL APPEAL

Anatomy of Art

To celebrate the acquisition of Dutch artist Maria van Oosterwyck's 1668 painting *Still life with flowers and butterflies* through the NGV 2022 Annual Appeal, *NGV Magazine* invited botanist Dr Alastair Robinson of Melbourne's Royal Botanic Gardens to identify the plant and flower species captured by van Oosterwyck, known for her sumptuous, and densely floral paintings. As Robinson discovered, the work features more than twenty different plants, and two animals of symbolic importance.

BY DR ALASTAIR ROBINSON

As a botanist at Royal Botanic Gardens Victoria, it was novel to be asked by NGV's Curator of International Art, Laurie Benson, to provide information about the plants featured in painting to be acquired with the support of the public via the NGV's Annual Appeal. More habituated to determining identities through examination of living plants or pressed specimens, or working with technical illustrations of same, I was delighted to be faced instead with a spectacular still-life painting by a seventeenth-century artist, Maria van Oosterwyck.

The plants featured in this painting fall into two groups: native wildflowers and garden cultivars. The latter are varieties produced through coordinated breeding by skilled horticulturists, such as those at Hortus Botanicus, a botanical garden in Amsterdam, a place that was frequented by Maria van Oosterwyck.

The wildflowers are most easily identified since they remain more or less true today to their wild counterparts of that era. They include cow parsley, lily of the valley, forget-me-not, nasturtium, sweet pea, silver ragwort, dwarf

morning glory and cornflower. Also present is a buttercup that appears similar to the field buttercup (*Ranunculus acris*), however, with apparently six petals instead of the usual five, this may be a cultivar.

The cultivars, which cannot be easily identified, include iris, lily, tulips, apothecary roses, double flowered peonies, carnations, paperwhite narcissus, bunch-flowered daffodil and the unopened poppy, whose large leaves indicate that it is not the common field poppy, *Papaver rhoeas*, seen across Europe. Also present is a variegated grass, which features in many of van Oosterwyck's paintings. Though there are several contenders for this, the additional perspectives of this plant in her other paintings suggest that it is reed canary grass (*Phalaris arundinacea*).

Of particular interest are the so-called 'broken tulips' found in the painting, which resemble the modern triumph tulips of today. Broken tulips were highly prized in the seventeenth century owing to their relative scarcity. The striping seen in the petals – known as colour break, hence 'broken' – is viral

in origin and weakened the plants themselves, meaning their numbers could not be rapidly increased. This limited their availability and fuelled their wild popularity and high cost, which exceeded even that of the exuberantly ruffled parrot tulips, which also feature in paintings from the era.

Set upon one of the carnations is a red admiral butterfly, a consistent motif of the highly religious van Oosterwyck, to whom the insect may have symbolised transformation, or Christ's resurrection. Perhaps more tellingly is the barely noticeable European garden spider hanging to the left of the peonies. The female of this species, aptly named *Araneus diadematus*, meaning 'crowned spider', bears a pattern of silvery white dots on its abdomen that form the pattern of a traditional Christian cross – accounting for the alternative common name of 'cross spider' and its concomitant association with Christianity. Coupled with the cornflower, itself an emblem of the Virgin Mary, this piece may be one of van Oosterwyck's most symbolically rich compositions.

DR ALASTAIR ROBINSON IS MANAGER, BIODIVERSITY SERVICES, AND EDITOR-IN-CHIEF, MUELLERIA, SCIENCE DIVISION, AT ROYAL BOTANIC GARDENS VICTORIA.

THE NGV WELCOMES DONATIONS OF ALL SIZES TO HELP ACQUIRE THIS WORK. DONATE ONLINE TODAY AT NGV.MELBOURNE/DONATE. THE NGV WARMLY THANKS THE DODGE BEQUEST, MARGARET BLAND, JOY ANDERSON, TIM FAIRFAX AC & GINA FAIRFAX AC, THE BETSY & OLLIE POLASEK ENDOWMENT, MICHAEL HEINE FAMILY FOUNDATION, SUZANNE KIRKHAM, CAROL SISSON, E. & D. ROGOWSKI FOUNDATION, 2022 NGV FOUNDATION ANNUAL DINNER DONORS & 2022 NGV ANNUAL APPEAL DONORS FOR THEIR SUPPORT.

Maria van Oosterwyck *Still life with flowers and butterflies* 1668
Proposed acquisition



DEEP READ



The Magic of Marion Mahony Griffin

Marion Mahony Griffin was a pioneering American architect, designer and artist. Glenda Korporaal, writer, columnist, and author of *Making Magic. The Marion Mahony Griffin Story*, explores Mahony Griffin's legacy and introduces the recent addition to the NGV Collection, supported by Krystyna Campbell-Pretty AM and Family, of a rare stained-glass window from one of her most famous projects, the Unitarian Church of All Souls in Evanston, Illinois.

BY GLEND A KORPORAAL

Chicago-born Marion Mahony Griffin (1871–1961) was an architect, designer and artist and a lively participant in the social and architectural circle of Frank Lloyd Wright (1867–1959). Until recent years, she may have been best known to Australians as the wife of Walter Burley Griffin (1876–1937), the architect credited with designing the city of Canberra, but Mahony Griffin is now being studied for her own pioneering role as an architect, designer, delineator and community builder with strong connections to Australia, including as the co-designer of the nation's capital.

The acquisition by the NGV of a rare stained-glass window from the Unitarian Church of All Souls Mahony designed in Evanston, north of Chicago, in 1903, generously supported by Krystyna Campbell-Pretty AM and Family, highlights this growing interest in her work and has the potential to inspire more study into her achievements.

Marion Mahony Griffin was one of the first women architects in America. She came to Australia in 1914 with her husband Walter Burley Griffin after their entry for the design of the new Australian capital, Canberra, won a global competition. Walter was appointed Federal Capital

Commissioner, overseeing the layout of the city, based in Melbourne, which was still the temporary capital of the country. The couple, who established an increasingly popular private practice, lived in Melbourne, until 1925, working on projects including Café Australia, Newman College at the University of Melbourne, the iconic Capitol Theatre in Swanston Street and 'Pholiota', a one-room house in Heidelberg that was home for the Griffins for several years. A passionate lover of nature, she enthusiastically sketched and painted local trees and plants, urging Australians to appreciate their own natural environment rather than genuflect to all things British.

In acquiring the church window, the NGV joins a small number of public institutions, including the Art Institute of Chicago, the Block Museum at Northwestern University in Evanston, the Avery Architectural and Fine Arts Library at Columbia University in New York, the National Library of Australia, the National Archives of Australia and the National Gallery of Australia in Canberra in owning Mahony Griffin's work.

Marion Mahony was born in 1871. Her parents, Clara and Jeremiah Mahony, were both teachers. Clara (nee Perkins) grew up in Tremont, a regional town north of Springfield, the Illinois state capital. The desire for social justice and a strong sense of community was an integral part of the Perkins family's beliefs: in the 1850s, Springfield lawyer Abraham Lincoln was one of many regular visitors to the household when the town's court was in session.

After Clara's brother, Leslie, was injured in the Civil War and later died, his only child, Dwight, was forced to work at the age of 12 to help support his widowed mother, Marion. Dwight spent many summers with the Mahony family, which had moved out of Chicago to live north of the city after the Great Chicago Fire of 1871, becoming close to his younger cousin. It was a sign of the closeness of the families that Clara Mahony chose to name her eldest daughter after her brother's wife, Marion Perkins.

With much of Chicago burned to the ground, there was plenty of work for architects. It was a town in a hurry to rebuild itself as migrants crowded in from Europe, attracted by the new activity. Dwight worked in an architect's office, becoming interested in a profession he believed could help ordinary people by creating better buildings and cities with lots of green open space. With the help of friends of his well-connected mother, he went to the Massachusetts Institute of Technology in Boston to study architecture.

Dwight was more like an older brother than a cousin to Mahony and is believed to have inspired her to choose the very different path of becoming an architect, rather than follow in her



parents' footsteps and become a teacher. Marion had grown up playing with Dwight and her brothers, convinced that she could do anything the boys could do.

In 1894 Mahony became the second woman to graduate from the four-year degree in architecture at MIT, and in 1898 the first woman to become a licensed architect in the state of Illinois.

When Mahony returned to Chicago from her studies in Boston, Dwight gave her a job in his office assisting with the design for Steinway Hall, a building with a sales office for Steinway pianos on the

ground floor. Dwight designed the building with a large, light-filled loft area on the top, which became offices for their circle of like-minded, progressive architect friends.

The young architects who gathered at the top of Steinway Hall shared a common view of the world. They were members of the Unitarian Church – a liberal Christian theology with many modern views. They had a strong sense of community, and a passionate belief that America should develop its own sense of architecture – an architecture

'It is hard to describe the lovely effects which can be obtained by a proper use of coloured glass'

—MARION MAHONY GRIFFIN

which reflected their passion for the environment and the natural world. They were inspired by the work and thinking of Chicago architect Louis Sullivan and the modern city planning ideas of Daniel Burnham who oversaw the construction of the Chicago World's Fair of 1893. Steinway Hall became an incubation space for this group of like-minded architects, including some who had been at MIT with Mahony, who were later known by some as the Prairie School because of its inspiration from the landscape of the American prairies.

While other women struggled to find work in architecture, Marion's close ties with Dwight and his family and social circle gave her the contacts she needed. When Dwight's business fell on hard times, Mahony began to work for another architect who was part of their circle, Frank Lloyd Wright, who had come south from Wisconsin. His uncle, Jenkin Lloyd Jones, had established a Unitarian church in the south of Chicago which was attended by Dwight Perkins' mother. It was the same church where Wright met his future wife Kitty. Wright, Mahony, Dwight, and his wife Lucy, a talented artist and good friend of Mahony's, were among those who attended the first meeting of the Arts and Crafts Society of Chicago in 1898,

reflecting their similar views on the importance of incorporating nature in their architecture and design. With his practice growing, Wright decided to build a studio next to his home in Oak Park, in the western suburbs of Chicago. Wright and Mahony worked on the design, and it was opened around 1898, becoming the focus of their working life together.

Mahony's friendship with the Wrights was captured in a photo Wright took around 1900 of Mahony Griffin and Kitty. Kitty is sitting while Mahony Griffin leans across her. It is as if Wright was looking at two aspects of the women in his life – Kitty, his wife and mother of his children, and Mahony, the professional woman architect working in his studio next door. In 1901, Walter Burley Griffin also moved to Oak Park to work in Wright's studio. The two worked side by side in his office as colleagues.

Wright realised Mahony's strength as an artist, increasingly recruiting her to depict his designs in stylish drawings for clients of their – often strikingly unusual – prospective houses. Mahony also became involved in other aspects of the Oak Park studio, including the interior finishing of the houses Wright designed, and had a strong interest in stained-glass windows.

Unlike some other architects, including his old employer, leading Chicago architect Louis Sullivan, Wright allowed his staff to take on outside commissions, so around 1902 Mahony Griffin was approached to design a Unitarian Church in Evanston. It was her first independent commission as an architect and came from Harvard-educated Unitarian pastor, James Vila Blake, an outspoken man with strong liberal views. He had worked at the Third Unitarian Church in western Chicago, but from the late 1890s had shifted his focus to building up a congregation in Evanston. Blake was close friends with Mahony's mother, Clara. Mahony was acutely aware of the opportunity Blake had given her, and of the risk he had taken in hiring a female architect at a time when female architects were almost unheard of.

'He had had experience with my capacity as an artist, and beauty was one of the requirements of his religion; and he knew my qualifications,' Mahony Griffin wrote in her unpublished manuscript, *Magic of America*, which has been put online by the Art Institute of Chicago.

The church was to be built on a corner block on Chicago Avenue, the main street of Evanston, a road if followed south would take one straight to Chicago. Designing the church presented plenty of challenges for Mahony. She wanted the building to have both a church and a congregational meeting room, so she designed an octagonal room at the front to allow light to come in from all sides with a larger building at the back for the church hall itself, but the church's board of directors constantly requested changes. She finally appealed to Blake himself. He provided moral support, but in the end her revised design was more conventional. Despite the compromised design, however, she was still able to bring signature touches to the project that are evident in her later work. The church was dedicated in 1904. As Marion wrote later, it was a critical point in her career.

The Evanston church reflects the passion of Wright, Mahony and other architects of what came to be known as the Chicago school, for bringing the



‘To an Australian eye, [the motifs in the All Souls Church window] look like wheat, but they are most likely the prairie grass – sumac with its red flowers – which Wright often used as a source of inspiration for his stained-glass windows’

—GLENDA KORPORAAL

(p. 68) Church interior showing mural and D950 Chancel Church of All Souls, Evanston, Illinois c. 1903. Eric Milton Nicholls collection. National Library of Australia

(p. 69) Portrait of Marion Mahony Griffin, 1871–1961, taken ca. 1935, National Library of Australia.

(p. 70) Marion Mahony Griffin and Walter Burley Griffin Gardening in the backyard of ‘Pholiota’, Heidelberg, Victoria, 1918. National Library of Australia. Eric Milton Nicholls collection. National Library of Australia

(left) **Marion Mahony** Window from the Unitarian Church of All Souls, Evanston, Illinois c. 1902. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

(right) Afternoon Tea Room and Stairway to balcony of Banquet Hall at Café Australia, photograph from *Magic of America*, Marion Mahony, Collection of the New-York Historical Society.

natural landscape into a building. It also reflects Mahony’s strong interest in stained-glass windows, which were becoming an important part of Wright’s work. Mahony made extensive use of stained-glass windows in her design that allowed light to come in from above, from the sides and from the front.

At the time the New York based Tiffany Studios, which were established in 1878, and expanded rapidly in the 1890s, were producing painting style art glass which was becoming very popular infused with many colourful depictions of flowers and plants. The company pioneered a new type of opalescent glass to produce more powerful effects in their stained glass windows. Mahony liked art glass but chose to create geometrically designed patterns inspired by nature which were an integral part of the building rather than seeing the windows as a decorative painting.

‘It is hard to describe the lovely effects which can be obtained by a proper use of coloured glass,’ she wrote in *Magic of America*. ‘The subdivision of the glass in windows and doors often goes a long way towards giving a home that feeling of domesticity. If we study the natural character of the material [glass] it is easily broken in straight lines. We should not, therefore, make attempts to paint pictures with coloured glass, but should use geometric motifs or purely decorative forms.’

The NGV’s acquisition follows the sale, in 2021, of another window from the same church that was originally above its front door which was acquired by the Art Institute of Chicago. This triangular stained-glass window depicts a stylized yellow sun eclipsing a frosted white moon, with green and red chevrons on either side. It contains approximately 277 pieces of glass, with lead and zinc came (bars holding the pieces of glass together). The window is believed to have been manufactured by either the Linden Art Glass Company or Orlando Giannini, both Chicago studios. Wright was a frequent user of Giannini’s skills, but he also drew heavily on the expertise of the Linden Art Glass Company. The window



in the NGV Collection uses the Prairie School colours of green, orange and red, as well as clear glass, some of which has an opalescent glow.

Both windows have long, vertical chevron motifs. To some they may look like wheat, but they are most likely representative of the prairie grass – sumac, with its red flowers – that Wright often used as a source of inspiration for his stained-glass windows.

The window also has strong overtones of the extensive stained-glass window work done for Wright’s Dana-Thomas House in Springfield, Illinois. Wright’s studio began work on the project for the wealthy widow Susan Lawrence Dana in 1902, around the same time Mahony was working on The Unitarian Church of All Souls, Evanston. Dana gave Wright carte blanche to lavishly remodel her home to make it more suitable for entertaining. Wright responded by installing more than 450 windows throughout the house, turning it into a state-of-the-art exhibition house for his window designs.

Mahony was working at Wright’s studio at this time and is acknowledged to have been involved in the design of an interior fountain for the Dana-Thomas

house. She could well have been involved in the stained-glass windows as well, but such was the nature of Wright’s studio at the time that those working for him were rarely acknowledged. To the outsider, everything that came out of his studio was deemed to have been designed by Wright himself. A study of the windows of the Dana-Thomas House, however, shows clear links with the artistic style used by Mahony in her Evanston church. (The windows in the Dana-Thomas house were manufactured by the Linden Glass Company. The windows in the Avery Coonley House in Riverside, Illinois, built 1906–08, one of which is also in the NGV Collection, were also manufactured by the Linden Glass Company.)

Mahony continued working at Wright’s office, developing her unique style of drawings for his strong, horizontal and geometric houses and surrounding them with trees, flowers and her trademark hanging vines. She was in his office when he returned from a trip to Japan in 1905 with lots of Japanese woodblock prints and inspiration from Japanese artists. Her work began to be influenced by the Japanese art she saw on the walls of Wright’s studio, and this new approach was reflected in her drawings of Wright’s work.

Walter Burley Griffin fell out with Wright, leaving the Oak Park office in 1906 to set up his own practice in Steinway Hall. Mahony continued to work with Wright and developing her expertise in stained glass: in 1907 she designed a house for her brother, Gerald, in Elkhart Indiana, that made extensive use of stained glass, and in 1909 Wright's Oak Park studio was working on another house with extensive stained-glass – Wright's famed Robie House in the south of Chicago.

In September 1909, Wright made plans to close his studio at Oak Park and go to Europe to meet with German publisher Ernst Wasmuth, who wanted to produce a portfolio of his work. A scandal soon erupted with the revelation that Wright had travelled with Mamah Cheney, the wife of an Oak Park client. Mahony, who had moved back to Steinway Hall, where she was involved in finishing off some of Wright's projects, was horrified that he would desert his wife and family. The closure of the Oak Park studio marks the end of Mahony Griffin's work with Wright and of an fourteen-year professional association, the longest of any of the architects who worked at Oak Park.

Wright's portfolio of 100 drawings of his work from 1893 to 1909, was released in Germany in 1910, under the title *Ausgeführte Bauten und Entwürfe (Complete Buildings and Designs) von Frank Lloyd Wright*, it was clear from her distinctive style that many of the drawings used to depict Wright's work were done by Mahony although her work was never acknowledged in the two volume work.

Working in Steinway Hall, Mahony renewed her acquaintance with her former colleague, Walter Burley Griffin. She drew on his services as a landscape architect for one of the projects, sparking off a relationship which brought them closer together, despite the fact that she was more than five years older than him. They married in June 1911, setting up a thriving husband-and-wife architectural practice.

Soon after they were married, they worked on the design project for the new capital of Australia. Mahony Griffin's stunning drawings of their

vision for Canberra saw them win the competition in 1912. The Griffins left for Australia in 1914 for Walter to take up a role as Federal Capital director.

While Mahony Griffin was happy to move to Australia, it also meant she was demoted socially and professionally, arriving in Australia as Walter Burley Griffin's wife rather than an active member of the Chicago architectural community with a wide network of friends and connections. As she wrote later in *Magic of America*:

'Then came the exodus to Australia and the separation from all those friends with whom one grows up and with whom one works, especially in a profession such as architecture, with bonds of interest and enthusiasm and an interplay of ability and skill and inspiration weaving a web of rich pattern and glowing colors.'

The Griffins moved to Melbourne, setting up a private practice while Walter also worked in his government role. Mahony Griffin came to love Australia and its unique natural environment and threw herself into one of their early projects, remodelling a ground floor café in Collins Street for Greek Australian Antony J.J. Lucas. Renamed as Café Australia it opened in wartime Melbourne with guests including opera singer Nellie Melba. The cafe had many of the themes Mahony Griffin had incorporated in her design for the Evanston church, including the use of overhead windows to allow light to filter in, tree like pillars along the walls, a mural of the Australian bushland on the back wall, and use of plants for internal decoration.

Mahony Griffin also worked on the garden design plantings and drawings for Newman College at the University of Melbourne, and for several years on the Capitol Theatre, which opened in 1924. Marion turned her artistic skills, honed in Frank Lloyd Wright's office, to her depiction of Walter's unusual design for Newman College. She threw herself into the study of Australian plants, urging Australians to appreciate their own unique form of nature and using them for the garden at Newman College.

The Capitol Theatre featured a dramatic ceiling which looked like a bejewelled cave and a stylish modern entry foyer with a stained glass ceiling. In 1925, the Griffins moved to Sydney, where they designed an 'ideal suburb' in Castlecrag. The Griffins worked together designing the houses and Marion threw herself into creating a new community. With work in Australia drying up in the Depression of the 1930s, they moved to Lucknow in India where Walter was able to get work. There they established a busy practice which came to an abrupt end when Walter died in 1937 at the age of 60. Mahony Griffin returned to Australia and then went home to Chicago where she lived until her death in 1961 at the age of 90.

Mahony Griffin's church in Evanston stood until the late 1950s, when it became too small for the congregation, who put it up for sale to raise funds to move to a larger building nearby. It was sold to the Presbyterian Church which demolished it in 1961, built a larger church next door and used the site for a car park which it still is today.

The rare opportunity to welcome this important window into the NGV Collection enables Australian audiences to recognise Mahony's work in its own right, prior to her marriage and professional partnership with Walter Burley Griffin. It reflects her passion – and that of the broader Prairie School – for incorporating natural elements and colours into their designs. It is a window to a vibrant world – Chicago in the early twentieth century – and to Marion Mahony's unique spirit.

GLENDIA KORPORAAL IS A WRITER AND COLUMNIST WITH *THE AUSTRALIAN* NEWSPAPER AND THE AUTHOR OF *MAKING MAGIC: THE MARION MAHONY GRIFFIN STORY* (ORANJE MEDIA, 2015).

THE NGV WARMLY THANKS KRYSZYNA CAMPBELL-PRETTY AM AND FAMILY FOR THEIR GENEROUS SUPPORT IN ENABLING THE ACQUISITION OF MARION MAHONY'S WINDOW FROM THE UNITARIAN CHURCH OF ALL SOULS, EVANSTON, ILLINOIS C. 1902.

GRANDE EXPERIENCES

Monet & Friends

A L I V E

A multi-sensory journey through the world of French Impressionism.



SHOWING AT

THE LUME

M E L B O U R N E

Owned and created by Grande Experiences

FIND US AT

MELBOURNE CONVENTION EXHIBITION CENTRE

OPENS OCTOBER
Book now at thelume.com

ticketmaster®

NEW TO THE COLLECTION

How Charlotte Perriand made the world Modern



Her designs created modern interiors through the visionary use of new technology and became icons of the twentieth century. We explore the work of French architect and designer Charlotte Perriand through recent acquisitions to the NGV Collection, including the important *Tokyo bench* c. 1955, and *Twelve wall lights* 1963, generously supported by Krystyna Campbell-Pretty AM and Family.

BY IMOGEN MALLIA-VALJAN

Charlotte Perriand's timeless designs speak to the modernisation of domestic space and represent some of the most significant contributions to mid-century design. Born in Paris in 1903, she had a modest childhood and spent time in the countryside with extended family members, an upbringing that significantly impacted her view of the world. In 1920, she began her studies at the design school *École de l'Union Centrale des Arts Décoratifs*, Paris. During her time there, Charlotte Perriand excelled and was selected for additional years of study. By 1925 she had successfully established herself as an independent designer and

worked on multiple projects for the 1925 *Exposition des Arts Décoratifs et Industriels Modernes*, the world fair held in Paris showcasing modern design. The following year she had her first solo exhibition at the *Salon des Artistes Décorateurs*, Paris. Even in her early years of designing, Perriand was influenced by the changing modern world around her. New mechanical inventions, the progression of women's fashion and jazz music all had a profound impact on her design sensibility.

In 1927, Perriand approached Charles-Édouard Jeanneret, known as Le Corbusier – a prominent architect and

designer who was focusing on low-cost housing and the mechanised production of furniture – about joining his studio. She was met with the response, '[W]e don't embroider cushions in my studio'. Nevertheless, shortly after Le Corbusier saw an example of Perriand's work, *Bar Sous le Toit* or *Bar under the roof*, exhibited in the Paris 1927 *Salon d'Automne*, he hired her immediately for her ingenuity and use of industrial materials. His modernist ideology – that furniture should be a functional piece of equipment in the home while also efficient in design – resonated deeply with Perriand, and their similar mindsets resulted in a number of important collaborations. Joining the studio of Le Corbusier proved to be a significant turn in her career and together they produced iconic tubular steel furniture for which they are both renowned.

Throughout her career, Charlotte Perriand also embarked on solo projects and made significant individual contributions to the field of architecture and design. She travelled extensively and her experience of other cultures and ideologies resulted in a unique design aesthetic imbued with modernity.

Living and working in Japan was highly influential on Perriand's work and career. After successfully establishing herself as a designer in Paris, Perriand was invited to Japan in 1940 to work as an adviser on industrial art. She remained in Japan for six years and was introduced to new ideas

about space and concepts of the home. This period of her career deeply impacted her practice, as she took inspiration from the vernacular arts of Japanese culture. This is reflected in the recent NGV acquisition *Tokyo bench* c. 1955, supported by Krystyna Campbell-Pretty AM and Family. Designed for her husband's house in Tokyo, this work reflects Perriand's attraction to the vernacular craftsmanship she experienced in Japan. The low seat and wooden materiality pay homage to Japanese domestic furniture design. Quite different than the steel designs she was known for during her partnership with Le Corbusier, the blending of Japanese design with Perriand's industrial sensibility resulted in a unique simplicity. This simplicity is similarly reflected in *Berger stool* c. 1955. Although inspired by European vernacular craftsmanship, this work reflects Perriand's pared back aesthetic and functionalist design, as also seen in the *Tokyo bench*, but now translated in natural timber rather than industrial steel. Looking to the domestic design of both cultures, Perriand created clean and purposeful furniture.

By the time Charlotte Perriand was designing the *Berger stool* and *Tokyo bench* in the 1950s the Second World War had profoundly impacted the place of women in society. Increasingly liberated from the confines of the home, women faced a future that included the possibility of a life outside of domesticity. This development in cultural norms played a key role in the way that Charlotte Perriand approached design. While there existed a new future with greater opportunities, Perriand recognised the obligations that still fell to women in the home and this formed an important aspect of her design ideology. Creating furniture that could be mass produced enabled her pieces to be sold at more affordable prices for the everyday household and presented buyers with greater choices. Perriand also focussed on the idea of movement within the home by creating pieces which were lighter and movable, allowing for reorganisation with greater ease than had previously been possible.

Many women artists and designers working in the postwar landscape saw the home – its physical structure and the roles that went with it – as a site of entrapment.

Perriand worked against these ideas, aiming to transform the home into a place of simplicity and visual peace. Through her carefully designed pieces, she also gave the purchaser the power of choice. *Twelve wall lights* 1963, another recent NGV acquisition supported by Krystyna Campbell-Pretty AM and Family, came in four different colours, enabling the purchaser to design their own layout in their own crafted colour pattern. This was design and provided women, who remained the primary housekeepers, with opportunities to design their own lives, reflected through their interiors.

The restrained simplicity of Perriand's designs was so progressive that her pieces remain timeless and relevant today. Like many designers it is ironic that Perriand's works now remain out of reach to many despite her intention that her furniture was accessible to everyone.

IMOGEN MALLIA-VALJAN IS NGV CURATORIAL PROJECT OFFICER, INTERNATIONAL DECORATIVE ARTS AND DESIGN. SEE *TOKYO BENCH* AND *TWELVE WALL LIGHTS* ON DISPLAY ON LEVEL 2, NGV INTERNATIONAL. THE NGV WARMLY THANKS KRISTYNA CAMPBELL-PRETTY AM AND FAMILY FOR THEIR SUPPORT



(pp. 76–7) **Charlotte Perriand** *Tokyo bench* c. 1955 National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022 © ADAGP, Paris Licensed by Copyright Agency

(p. 78) **Charlotte Perriand** (designer) **Galerie Steph Simon, Paris** (manufacturer) *Berger stool* c. 1955 designed National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2022 © ADAGP, Paris Licensed by Copyright Agency

(above) **Charlotte Perriand** *Twelve wall lights*, model no. CP1 1963 designed National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022 © ADAGP, Paris Licensed by Copyright Agency

(left) Charlotte Perriand with Le Corbusier holding a plate like a halo in the background, 1928 © Le Corbusier. ADAGP/Copyright Agency, 2022

RE-WRITING MODERNISM

Women Artists in 20th Century China

In the final edited transcript from the NGV's *Observations: Women in Art and Design History* online seminar series, historian Phyllis Teo traces the story of twentieth-century China and the work of artist Nie Ou. During the century, China was interwoven with a series of revolts that caused the fall of its last imperial rule and saw the establishment of a new republic, which dissolved to become the People's Republic of China (PRC). As the nation encountered and addressed issues of modernity, prevailing attitudes of gender and equality were recurrently challenged and dealt with.

BY PHYLLIS TEO

The history of China through the turbulent twentieth century is one of many rulers. Briefly, the fall of the Imperial Qin dynasty led to the formation of the Chinese Republic in 1912. The latter was dissolved to become the People's Republic of China (PRC) in 1945. Under Mao Zedong's rule from 1949, the concept of a totalitarian system began to materialise, in which all aspects of life came under the direct and centralised control of the Chinese Communist Party (CCP). Art was looked upon as a powerful instrument of educating the masses in the spirit of communism. Mao's fundamental idea was that artists should create works for the broad masses, which were guidelines endorsed by the party. Art was not only subservient to politics, but had to reflect the overall aspirations of the communists.

Nie Ou was born in May 1948 in Shenyang in China, which was a year before the official takeover of the Communist Party. When she was five, Nie's family moved to Beijing. As Nie had shown a flair for drawing since childhood, her parents sent her to the Youth Palace in Central Beijing to receive formal training in art. From what Nie Ou shared during an interview I conducted with her, the Youth Palace offered a Western art curriculum, and she mainly learned drawing in the European Academy style, and she also learned watercolour painting and oil painting. For an uninterrupted period of six years, Nie diligently studied art at the Youth Palace, and established a strong foundation in art.

Nie Ou's dream of furthering her studies in art was shattered when the Cultural Revolution arrived in 1966. Nie had just finished middle school and was turning eighteen years old. The Cultural Revolution had affected Nie Ou greatly. The earlier peaceful years were gone, and what she encountered daily was confusion and bewilderment. To her further dismay, on a cold winter's night in 1969, she was summoned for the 'Up to the Mountains and Down to the Villages' rustication campaign.

One of the most devastating movements that the Maoist government implemented had to be the Cultural Revolution. During this period, schools

were closed, and students spent a great deal of their time studying Mao's thoughts. In 1968, Mao Zedong issued a directive to make the rustication of youth official, stating it was necessary for educated young people to go to the countryside to be re-educated by the peasants.

'I paint what I've seen personally and experienced. The memories of my rural experience and the peasants I met, always return to me.'

— NIE OU

At this time, art was a political tool, determined by mass appeal on propagandistic grounds, rather than espousing its true value; that is, art for art's sake. Humble peasants and manual labour were employed as subjects in art to illustrate the heroism of everyday life. The concepts of Western modernism and its variants were considered decadent, because of their associations with capitalist bourgeois ideology, and were suppressed.

For her rustication program, Nie Ou and twelve other Beijing students settled in a village near Datong in northern Shanxi, an area little known except for its harsh winters. Nie Ou had much to adjust to: the strange dialect spoken by the villagers, the coarse food offered, the extremely cold and harsh winter. She would wake up in the early hours of the morning to get ready for labour in the fields alongside the peasants. Nie Ou continued to draw and paint during her rustication period. She would make sketches of her surroundings and drew portraits of the peasants in the same village, and activities she enjoyed greatly.

Nie Ou is best known today for her representation of peasantry and rustic themes, which demonstrates her response to the sociopolitical circumstances of her times. When asked about her choice of subject, Nie replied that her focus was an inevitable outcome of her environment. In her words, 'I paint what I've seen personally and experienced. The memories of my rural experience and the peasants I met, always return to me'. Nie Ou's figure portrayals are sensitive, the profound profiles reflective of an inner work closely related to her personal experience. Her art demonstrates how she negotiated and assimilated her personal experience into her art. Her work reveals a strong sense of self-consciousness, sensitivity and individualism, which are some characteristics that modernism has emphasised.

In the post-Mao era, the peasant woman, with her nurturing role and struggles, seem to be a vehicle for the expression of women's experiences for many Chinese women artists. Since the 1980s, the reawakening of women's consciousness has prompted modern Chinese women artists to search for alternative artistic language to better articulate their thoughts, emotions and experiences. Many Chinese women artists have attempted to expose the subjectivities, attentions and perceptions that were suppressed by dominant systems, and many of them see themselves as agents of artistic change.

Nie Ou's individualised responses demonstrate how certain characteristics of modernism could be constructed and related to their specific contexts in the art discourse. Her stylistic categories also represent the richness of the different periods in twentieth-century China for female expression.

PHYLLIS TEO IS AN ART HISTORIAN AND WRITER. SHE IS THE AUTHOR OF *REWRITING MODERNISM: THREE WOMEN ARTISTS IN TWENTIETH-CENTURY CHINA* (2016). SHE PRESENTED IN THE NGV'S 2022 ONLINE SEMINAR 'MODERN ART AND DESIGN INNOVATORS: 1930-1970', AS PART OF THE SERIES *OBSERVATIONS: WOMEN IN ART AND DESIGN HISTORY 1500-1900*. EXPLORE WORKS IN THE NGV'S ASIAN ART COLLECTION AND RELATED UPCOMING PROGRAMS AT NGV.MELBOURNE/EXPLORE/COLLECTION/ASIAN-ART/

TELL ME ABOUT

In 1997, the Royal Academy of Arts in London exhibited *Sensation* – a controversial art show with works from the private collection of Charles Saatchi that would bring the work of so-called ‘Young British Art’ practitioners into the public consciousness. From Damien Hirst’s formaldehyde shark to Marcus Harvey’s image of the serial killer Myra Hindley, *Sensation* would change the shape of contemporary art as people had known it. Twenty-five years on we explore the movement and its artists through works from the NGV Collection.

BY ELIZABETH LEGGE

Young & Free

Through the 1990s the work of the ‘yBas’ (young British artists) was polarising: Damien Hirst’s sliced beasts in formaldehyde! Sarah Lucas’s shrivelling vegetables and crudely stuffed nylon tights as genitalia and body parts! Jake and Dinos Chapman’s mutant and mutilated store display mannequins! Even objections to the yBas

as a media-manipulated phenomenon provided endless critical fuel. An entire scene of young artists was generated, husbanded by the advertising magnate Charles Saatchi’s wholesale purchasing and exhibitions in his own gallery, and by the support of the Tate Gallery and the Tate Patrons of New Art under the directorship of Nicholas Serota, who, from 1991, made the annual Turner Prize a major media event with exhibitions of each of the nominees. Turner Prize eligibility was restricted to artists under fifty, though well into the 2000s it skewed to yBa artists in their twenties and thirties. The apotheosis or last straw of the yBas was the *Sensation* exhibition held at the Royal Academy in 1997 (promoted with the image of the tip of a tongue touching an iron), and then, at the Brooklyn Museum in 1999 (promoted as a trigger warning on police tape yellow: ‘The contents of this exhibition may cause shock, vomiting, confusion, panic, euphoria and anxiety’.)

While the museums’ intentions may have been to out-hype the hype that had been typical of yBa media coverage, *Sensation* did inflame moral panics: in London, directed at Marcus Harvey’s portrait of the child murderer Myra Hindley (otherwise a statement about the glamorisation afforded by the circulation of media images), and, in Brooklyn, at Chris Ofili’s hip-hop *Holy Virgin Mary* (a comment on British assumptions about African taste). In both cases, the intentions and ironies of the individual artists tended to be lost, given the assumption that the yBas were only about provocation. At the same time, to deplore them was to appreciate them, given the glamorous idea of a critical mass of young rebellious artists igniting a retro, anti-Establishment cultural excitement much like that of 1960s Swinging London and 1970s Punk. While that perception within and outside Britain provided a readymade context for group exhibitions, it muted the artists’ individual voices and work.

The yBas were harnessed to the promotion of Britishness, in its cherished forms of irony, eccentricity, and making do with whatever comes to hand. Pre-yBa, the terms of exportable Britishness had been anticipated in an exhibition held at the Boston ICA, *The British Edge*, in 1987, which discerned an inherently marginalized ‘peculiarly British situation’ fuelled by the energies of popular culture, waste, and geopolitical and economic decline. The cultural theorist Dick Hebdige argued that British artists were brilliant *bricoleurs*, scrap dealers putting discarded odds and ends to new uses, in order to repackage the nation itself as ‘style’, ‘image’, and ‘concept packages’ – and then, to redesign the world. In all, it was a grunge vision of cultural imperialism.



Richard Patterson *Ginger Thomson and Baby* (1997) National Gallery of Victoria, Melbourne.
Donated through the Australian Government's Cultural Gifts Program by Annabel and Rupert Myer AO, 2022 © Richard Patterson

The yBas erupted the following year, with Damien Hirst's emulation or parody of a posh private gallery exhibition for his fellow art students (mostly from Goldsmiths College and the Royal College of Art), *Freeze*, held in a disused fire hall and funded by the London Port Authority and the Canary Wharf development company Olympia and York. That move of bypassing the usual gatekeepers, the established galleries and funding bodies, could be taken several ways. Framed as Thatcherite Conservative economics, it was entrepreneurial privatised pull-yourself-up-by-the-bootstraps making-it-happen; and in New Labour 'Cool Britannia' terms, it was in-your-face improvisational creativity. Echoing *The British Edge*, the 1997 think-tank report, *BritainTM: Renewing Our Identity*, envisioned a now post-industrial Britain producing and marketing creativity itself. In the catalogue for the 2001 Tate Modern's millennial *London: Century City* exhibition the curator Emma Dexter echoed Hebdige's terms Hebdigean to describe artists as ragpickers salvaging things that had been made redundant, thus bypassing the mainstream economy that had marginalised them. Conceived this way, the yBas were emissaries of a new creative economy.

If the yBas are no longer young, they are also no longer British in the same way. Given the 2016 decision to leave the European Union, instabilities within the 'United' Kingdom reconfigure Britishness. Where Britain's adherence to the European Union after the 1993 Maastricht Treaty might have seemed pragmatic economically, and a way of countering American hegemony symbolically, it also destabilised old social orders of class within Britain, and its geopolitical status beyond it. Brexit means a literal re-insularisation of British culture, although the British Council is now intensifying its European reach.

In 1997 the major exhibition of contemporary British art, *Pictura Britannica*, at the Museum of Contemporary Art, Sydney, drew attention to a crucial point: an artist is not a GPS marker.

A nation-based exhibition must avoid reductive notions of national identity and look at the ways individual artists are not determined by their geographical locus or assumptions about their nationality. As the yBas approach sixty, and as a number of them have become RAs (though Damien Hirst spiritedly turned down the invitation to join the 'a big, fat, stuffy old pompous' Royal Academy), their work can be looked at as major, thoughtful, and engaging work on its own terms, rather than as symptoms of a British condition.

There are a number of notable works by yBas in the NGV Collection. Looking back on them, it is clear that while they were part of marketable visions of Britain at the time, the individual works, in a wide range of media, engaged with a range of dominant cultural theories folded into 'postmodernism' at the time, having to do with revised ideas about what being a 'subject' might mean, given gender, abuse, controlling social systems, mass media simulation and fantasies (versus reality), post-colonialism and the hybrid identities it produced.

The work of Sarah Lucas often dealt with the specific experiences of women and the cultural expectations they encounter. She posed the question, 'Is it an ugly and hateful thing for women to look anything other than 'feminine'?' Her series of self-portrait photographs, sometimes in a tough boy manspreading pose, as if illustrating Judith Butler's 1990 thesis of gender as something constructed and performed, answered that question. In *Human toilet revisited*, 1998, Lucas curls up on the toilet as a chair, smoking. Beside her, a knocked-out bit of wall exposes the pipes, suggesting a slangy blokey disparagement of women's 'plumbing'. And yet, with her eyes downcast and seen from above, Lucas provides a powerful image of a woman's meditative and private self-possession, in spite of being relegated to the toilet to express it, and in spite of being exposed to us.



Ron Mueck *Two women* (2005) National Gallery of Victoria, Melbourne.
Purchased, Victorian Foundation for Living Australian Artists, 2007 © Ron Mueck, courtesy Anthony d'Offay, London

Tracey Emin's work has entailed fearless autobiographical self-exposure, harrowing to poignant, from childhood rape to the bodily mortifications of her recent bladder cancer surgery. The neon sign work, *The passion of your smile* 2013, was originally commissioned for a movie promotion as a 'portrait' of George Clooney, based on his answers to Emin's pointed questions (Q: 'Passion, romance or hard-core sex?' A: 'Passion ... That encompasses the other two'). Emin's illuminated text has the buoyant generosity that often rises above the rip currents of her confessional work. In her distillation of Clooney's remarks, she creates a statement whose communicative power comes from being inconclusive and an open-ended address to the viewer: she might be acknowledging our passion or our smile.

In her haunting project *Signs that Say What You Want Them To Say and Not Signs that Say What Someone Else Wants You To Say*, 1992–93, Gillian Wearing offered passing strangers the opportunity to write a sign. While we might expect a revelation of something authentic or secret, in the end even the signs that appear to do so – 'I'm desperate', 'Help' – however poignant, cannot actually tell us much. In giving her subjects a voice, Wearing may have addressed the limits of the self-actualising and communication-enhancing claims for 'emotional literacy', popularised at the time by the therapist Susie Orbach in her column in *The Guardian*. Or, as the philosopher of postmodernism Jean Baudrillard had proposed, it may be that signs no longer refer to some reality, but rather substitute for reality, speaking only to other signs circulating in the culture – signs which might include the publicised phrase 'emotional literacy'. Yet these photographs draw us in, provoking speculation about the backstory and the relationship between a given person's appearance and what their sign says, with a communicative curiosity.

It is important that not all yBas were in fact British. One of the sensations of the *Sensation* exhibition was the Australian artist Ron Mueck's *Dead Dad* 1996–97 (insert collection, insert city), a hyperrealist figure of a naked man laid out on a low platform, a mortuary slab instead of a pedestal. It could have been another instance of Baudrillard's simulacrum seeming more real than the real. Its shock effect – seeing Dad naked as well as dead – was intensified and made poignant by being miniaturised, the size of a large doll. In the NGV Collection, Mueck's *Two Women* 2005, is similarly small, making us to come up close in order to appreciate the reality effect, the unflinching details of ageing flesh and shabby clothes. The women take revenge on our scrutiny, by directing a gimlet-eyed gaze at some hypothetical object of disapproval – the other art in the room? Us?

In the 1990s, the work of the Canadian artist Angela Bulloch with its alarming tubes and flows of brown fluids might seem like a yBa scrap dealer's improvised medical equipment. Triggered by the spectator's actions, it was in keeping with dominant theories, both the thematics of human-machine cybernetic, and Julia Kristeva's 'abjection', which entailed horror at bodily fluids. Bulloch's use of computer programming, biofeedback, and systems theory enabled her, less yBa-ishly, to outsource traditional technique to impersonal 'drawing machines'. Where the American Minimalist Sol LeWitt issued complex sets of instructions for human beings to carry out elaborate abstract drawing projects, Bulloch's machines bypass the human hand.

In the NGV Collection, *Short, big, yellow drawing machine* 2012, a robotic arm with a felt-tip marker, working with music by George van Dam, inscribes and reinscribes a radiant bright yellow rectangle.

The heyday of the yBas coincided with that of the Spice Girls as Britpop phenomenon. In the NGV Richard Patterson's *Ginger, Thomson and Baby*, 1997, donated by Annabel Myer and Rupert Myer AO was made in the same year as both the movie *Spice World* movie and the first *Sensation* exhibition. Patterson's paintings bring bits and pieces together in ways that jam their usual meanings, as bravura passages of outsize brushstrokes often seem to melt or mutate whatever is being depicted. In *Ginger, Thomson and Baby*, the sunny photo-based flatness of 'Spice World' is menaced by a crudely painted monster hand reaching down into the painting as if an evil demiurge from another dimension. The 'Thomson' of Patterson's title was the kittenish cartoon tiger mascot for Thomson Directories of trades and suppliers ('For the local answer, ask Thomson'), but in the Spice Girls paintings he becomes a nasty piece of work at odds with the bland pseudo-innocent promotional imagery of the 'girls'. In the same period Patterson produced paintings of the bull-headed monster of classical mythology, the Minotaur, as an enlarged green plastic toy, an emissary of postmodern theories of hybrid identity. In the *Sensation* exhibition, in *Blue Minotaur*, 1996, the creature stared into a mysterious blur of lights; perhaps headlights coming at him. Thomson might be the demonic double of these poignant Minotaurs.

To conclude with the possible cultural specificity of the yBas. Damien Hirst's shark in formaldehyde, *The Impossibility of death in the mind of someone living*, 1991, was a go-to 1990s *memento mori* and mascot of yBa-ness. In the NGV, the thirteen prints of *The Last Supper*, 1999, derive their visual power from the restrained rectilinear modernist design of European drug labels. The title invokes religious aura and art historical pedigree, and these are reinforced by the mysteries of chemical drug names. Hirst is both gravely hierophantic and jokey: for example, an 'oral solution of morphine sulphate' becomes that cure-all, chicken soup. The menu of this last supper has nothing to do with sacramental bread and wine: all the dishes point nostalgically to traditional pub staples – steak and kidney pie, Cornish pasty, sausage – asserting a nostalgic Britishness. We can imagine that voice from the 1990s saying to the post-Brexit audience, 'Nothing fancy for me, I'm a beans and chips kind of man'.

ELIZABETH LEGGE IS ASSOCIATE PROFESSOR, DEPARTMENT OF HISTORY OF ART, AT THE UNIVERSITY OF TORONTO. EXPLORE ALL THE WORKS FEATURED IN THIS ARTICLE AT NGV.MELBOURNE/EXPLORE. A DIGITAL RECORD OF THESE WORKS HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF THE JOE WHITE BEQUEST. EXPLORE THESE WORKS AT NGV.MELBOURNE/EXPLORE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM BY ANNABEL MYER AND RUPERT MYER AO, 2022.

(p. 84) Sarah Lucas *Eating a banana* 1999 from the *Self-portraits 1990–1998* portfolio 1999. National Gallery of Victoria, Melbourne. Purchased, 2005 © The Artist, courtesy Sadie Coles HQ, London

(right) Gillian Wearing *Signs that say what you want them to say and not Signs that say what someone else wants you to say (Everything is connected in life the point is to know it and to understand it.)* (1992–1993) from the *Signs that say what you want them to say and not Signs that say what someone else wants you to say series* 1992–93. National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2021



SECRET LIFE OF ART

Missing pieces

The display of an unfinished fifteenth-century panel painting entitled *Madonna and Child with three angels*, c. 1478–1480, by the Florentine artist Cosimo Rosselli (1439–1507) is remarkable, not so much for what it shows, but for what is missing, as NGV Senior Conservator of Paintings Carl Willis explains.

BY CARL VILLIS

One of the most peculiar and fascinating works in the NGV Collection, *Madonna and Child with three angels* presents a highly recognisable devotional image. Only there's something not quite right. The infant Christ and the head of the Madonna are absent, as the artist, the Florentine painter Cosimo Rosselli, abandoned the painting midway through the process.

Owing to its unfinished appearance, the painting has rarely been on display since 1939, the year it was acquired by the NGV as part of the Howard Spensley Bequest. Spensley had purchased the painting in London four years earlier from the dealer R. E. A. Wilson, who recounted to him the unusual circumstances around his discovery of the work. Wilson said:

'I bought the panel at my restorers when another dealer was disappointed by the cleaning. When he purchased it, the picture was completely finished; the Madonna with an eighteenth-century restorer's face; the child highly elaborated and the flesh of all the figures stippled and repainted. When I first saw the panel a great deal had been removed – including the "fake" halos. I carried on with the cleaning'.¹

Wilson was clearly happy enough with the painting in its unfinished state, as was Spensley, who purchased it and kept the work as it was for the rest of his life.

Following a recent NGV conservation treatment, which included a fresh application of varnish and restoration of the most severely worn areas of paint, the painting is closer than ever to its earliest appearance. Some of its previously hidden qualities are now visible, particularly the deep red glazes of the Madonna's red dress and the delicate trim of the angels' gowns, possibly making the absence of its key figures even

more stark. However, what makes this work so fascinating is that it provides an exceptionally rare and valuable opportunity to see the stages of a standard painting process, used by Florentine painters of the fifteenth century.

Technical examination has established that the artist applied a traditional Florentine working method to build up the paint surface. This began with layers of a pale preparation called gesso to cover the wood panel,² followed by an underdrawing of the main compositional forms using outlines and basic shading and, finally, the paint layers, which were applied in a two-step process.

Incomplete paintings such as these are rare, particularly from fifteenth-century Italy, where the longstanding workshop tradition meant that the painter could rely on assistants to complete works if the master was unavailable. Potential reasons for an unfinished painting could be due to the death or relocation of the painter, the withdrawal of the commission for a work, or the artist being dissatisfied with the progress of a painting. The biographical details of Rosselli's career are sketchy, so we can only speculate on why he might have abandoned the work. Perhaps the work might have been left behind in his studio when the painter left Florence for Rome in 1481, after he received the commission to paint the walls of the Sistine Chapel in the Vatican. Whatever the reason, Rosselli could never have imagined that five hundred years later his incomplete panel painting would continue to intrigue viewers and provide valuable insight into the practice of the Florentine painting technique.

CARL VILLIS IS NGV SENIOR CONSERVATOR OF PAINTINGS. SEE THE WORK ON DISPLAY ON LEVEL 1, NGV INTERNATIONAL OR ONLINE AT NGV.MELBOURNE. A DIGITAL RECORD OF THIS WORK HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF MS CAROL GRIGOR THROUGH METAL MANUFACTURES LIMITED.



Stage Two: Underpainting

Here, the artist applied a thin foundation layer of paint (containing lead white and small amounts of black, yellow and red), which appears greyish next to the cream-coloured gesso ground. On this layer, further outlines of dark paint were applied, describing features, such as the eyes, ears, lips, nose and chin, along with some rudimentary pink toning for the cheek and lips, and darker shading for the irises of the eyes, along with further white in the eye corners. In addition, the artist partially completed the hair curls on the lower right, but left the hair at the underdrawn state at the top.

Stage One: Underdrawing

Upon the bare, pale surface of the gesso layer the artist drew sharp, pen-like outlines of the main details, which were almost certainly transcribed from a preparatory drawing, as was customary at the time. These were followed by fluid applications of a thin blue paint to describe the fall of the hair. In this area, there is no tonal preparation or shading.

Stage Three: Glazing and finishing

In the third face, which can be described as complete, the artist added dark earth greens for tonal shading around the eyes, forehead, nose, mouth and chin, and painted further descriptive detail and outline for each of the facial features, particularly the eyes. The hair is fully finished, although it now shows signs of abrasion.

LIFE OF DESIGN

A master craftsman

Constructed from European oak, Adelaide-based designer Khai Liew's *Bell chair*, 2014 (designed) 2021 (manufactured), recently gifted by Susan and John Wardle to the NGV Collection, appears deceptively simple – with two wide parallel legs supporting the seat upon which a bell-shaped backrest floats on a central element. In this interview exclusively for *NGV Magazine*, Liew reflects the making of *Bell chair* and the influence that his Chinese-Malay childhood has had on his design practice.





NGV *Bell chair* is a simple but beautifully restrained design response to the common form of the chair. I'm sure the construction of this design is far more complex than appears to the eye! How was it made?

KHAI LIEW The *Bell chair* is made of solid oak. Each component is worked and shaped by highly-skilled craftspeople. The back support is joined by a mitre at the top and sculpted to create more space in the lower section. The back support is then attached to the seat with a solid, shaped block that is tenoned to both parts. A complex mitre joins the seat to the leg.

NGV You used oak timber to create *Bell chair* and the various species you use in your furniture designs performs a critical role in realising your vision. Why did you select European oak for this design?

KL I used European oak because of its historical association. Since time immemorial, temperate-climate European oak has been utilised for furniture and dwellings. From a physical perspective, the oak's dense and resilient properties allow for the finely attenuated form, resulting in a lightness in the look of the chair.

NGV Your designs are embedded with cross-cultural references to engage with history, place and people. Can you tell us more about the inspiration for this work?

KL While visiting a shrine in Tokyo, I encountered the vision of a Shinto bride, complete with *wataboshi*, a ceremonial hood. The sense of stillness and perfection in form and composition captured my imagination. The bell-like form of the hood is simultaneously formal and architectural, soft and organic and formed the basis for my design of the *Bell chair*.



NGV Above the entrance of your workshop are two posters – 'Beauty is goodness written in matter' and 'Domesticity, Spirituality and Humility'. Why did you choose them and what do they mean to your practice?

NH 'Beauty is goodness written in matter' is an ancient Islamic proverb that resonates with my design philosophy to make work that is both beautiful and useful, work that improves wellbeing by appealing to the senses. Design for me is about service: to make life better for the user, in whatever form that may take.

NGV You came to Australia in 1971 and your Chinese-Malay childhood is a great influence on your work. Do you think that migrant experience (your own and that of others) is part and parcel of your design aesthetic?

KL My growing up in a Malay-Chinese household, which incidentally was infused with a Japanese and Danish design aesthetic, formulated an open dialogue in my design vocabulary. Subconsciously absorbing all these visual and cultural cues that are not necessarily from a Western perspective has informed my work most profoundly. I have also taken much inspiration from Australian colonial furniture and have

made work that celebrates the ingenuity of construction of early pioneer makers. In a sense I have distilled into a design language what I have learned from all these disparate cultural influences and from different periods of time to arrive at a contemporary Australian aesthetic.

THE NGV WARMLY THANKS SUSAN AND JOHN WARDLE FOR THEIR GENEROUS DONATION OF *BELL CHAIR* 2014 (DESIGNED) 2021 (MANUFACTURED) BY KHAI LIEW TO THE NGV COLLECTION.

(above) **Khai Liew** *Bell chair* (2014) {designed}; (2021) {manufactured}; National Gallery of Victoria, Melbourne. Gift of Susan and John Wardle, 2021

NEW TO THE COLLECTION

Great British Icons

Wedgwood has been known for its high-quality productions and innovative designs since its inception in 1759.

At times, women have designed for the firm including Susannah 'Daisy' Makeig-Jones, whose dazzling *Jumping faun, lily tray*, c. 1925, recently entered the NGV Collection through the support of Barry Janes and Paul Cross, and Dr. Peter Chu.

BY IMOGEN MALLIA-VALJAN

Born in 1881 to a Welsh father with Scottish ancestry, Susannah 'Daisy' Makeig-Jones's upbringing was instilled with stories of fairies and folklore, igniting in her a passion for the mythical and supernatural. One of seven children, Makeig-Jones was brought up in the typical Victorian manner which saw women as wives and mothers, and her eventual deviation from this path into the arts was uncommon for women of the middle-class during this time. Upon leaving boarding school, Makeig-Jones went on to study at the Torquay School of Art where her passion for design was established. As the nineteenth century drew to a close, the women's suffrage movement was gaining traction and a greater questioning of a woman's place in society took hold. For the middle classes, the twentieth century saw increasing numbers of women breaking away from life in their familial home, instead pursuing a life of independence. However, it remained unusual for women of this class to enter the workforce as opportunities outside factory work were limited. Makeig-Jones clearly sought the independence that a working life could provide and was determined to seek opportunities. A family relation Reverend Archibald Sorby encouraged Makeig-Jones's artistic pursuits and his friendship with Cecil Wedgwood, the Managing Director of the Wedgwood Etruria factory, enabled her bold request to work for the company as a designer. Makeig-Jones soon found herself employed and joined the factory in 1909. She undertook an apprenticeship for two years before becoming a salaried employee, a rarity when the standard apprenticeship was seven years. She broke new ground with her unique and innovative designs, producing some of the most colourful and complex works to come from the company.

In 1915, Makeig-Jones's childhood fascination with fairy stories led her to introduce what was to become one of Wedgwood's most unique bodies of work, Fairyland Lustre. The Fairyland Lustre series not only depicted beings of other worlds, but encompassed tales of fairy lore as well. Alongside her ceramic designs, Wedgwood published a pamphlet written by Makeig-Jones linking stories to the key



designs of the series. While some stories are clear interpretations of Hans Christian Anderson and the Grimm Brothers tales, Makeig-Jones also made up her own fairytales and these, too, were translated onto her ceramic forms.

The mystical Fairyland productions of Makeig-Jones display a childlike fascination with the mythical, as seen in the NGV's recent acquisition, *Jumping faun, lily tray*, c. 1925. Deeply entrenched in Celtic culture, folklore stories have been told for generations which present fairies as both friendly or menacing beings yet always beings of power. Harnessing the stories she grew up hearing, Makeig-Jones represented this notion of the fairy as an other-worldly being with great powers in her work and her depictions often have a realism to their movements enabling the viewer a glimpse into a supernatural world. Amongst the complexity of her designs, the subjects of the Fairyland Lustre series are an homage to her Celtic heritage. One of Makeig-Jones' designs in this series is the Jumping Faun Design and *Jumping faun, lily tray* is an example of this design which shows fauns in mid leap around the centre of the dish. The background illustrates a river over which can be seen Oriental style temples and sailboats. The use of these motifs reveals Makeig-Jones' interest in folklore from other cultures. Heavily laden trees radiate out from the centre, their leaves and flowers forming the border of the dish; the whole design glistens in the opalescence of the lusted glazed and the gilt highlights.

In the decoration of ceramics, the lustre glaze is a specific technique that comprises metal or a metallic oxide that is applied to an already-fired surface. Lustre-like glazing dating to the ninth century has been found in Syria and, from here, also across geographies through Persia, Egypt and Europe. The archives of the Wedgwood Etruria factory indicate that under the founder Josiah Wedgwood, experiments were conducted to produce a lustre glaze. However, despite the positive notes annotating the experiments they were seemingly never applied to commercial products during his time. With its long history, the use of lustre by Makeig-Jones was not revolutionary, but the combination of her designs with the lustre glazes produced a distinctive aesthetic for the fantastically visual imagery for which she became well known. Following the production process from start to finish, Makeig-Jones drew her designs, often helping with the engraving, and oversaw the paintresses who applied the different glazes to her designs as instructed. She also oversaw the application of the gilt highlights to ensure her designs were completed to an impeccable standard.

During the final years of the 1920s, Wedgwood's financial circumstances declined and this situation in combination with broader changing tastes led the company to terminate Makeig-Jones' employment against her wishes. Regardless, Daisy Makeig-Jones left behind one of the most unique bodies of work in the history of the Wedgwood firm.

IMOGEN MALLIA-VALJAN IS NGV CURATORIAL PROJECT OFFICER, INTERNATIONAL DECORATIVE ARTS AND DESIGN. THE NGV WARMLY THANKS BARRY JANES AND PAUL CROSS, AND DR. PETER CHU FOR THEIR SUPPORT.

Susannah 'Daisy' Makeig-Jones (designer) Wedgwood (manufacturer) *Jumping faun, lily tray* (c. 1925) Purchased with funds donated by Barry Janes and Paul Cross and Dr Peter Chu, 2022

DESIGN STORE

Shop the exclusive *The Picasso Century* collection

To celebrate *The Picasso Century*, the NGV has worked with leading local and international artists, designers and makers to offer unique contemporary products. Each of these collaborations reveals a purposeful and innovative approach to materials and making.



T-shirt *Portrait de femme* 1938

This short-sleeved t-shirt features Pablo Picasso's *Portrait of a woman (Portrait de femme)*, designed and made exclusively for NGV design store.

\$59.95. NGV Members: \$53.96

Greeting Card Set Picasso

Get ready for the holiday season with this boxed greeting card set that includes Pablo Picasso's *Portrait of a woman (Portrait de femme, 1938)*, *Woman in an armchair (Femme dans un fauteuil, 1913)*, *Figure (1928)* and *The matador (Le Matador, 1973)*.

\$29.95. NGV Members: \$26.96

Umbrella Long Handle *Le Matador* 1970

Stand out on rainy days with the artist's *The matador (Le Matador)*.

\$79.95. NGV Members: \$71.96

Napkin Set of 2 Linen *Formes abstraites brun et vert* 1913–1914

Add texture to your dining table with this napkin set, featuring Natalia Gontcharova's *Abstract forms, brown and green (Formes abstraites brun et vert)*.

\$29.95. NGV Members: \$26.96



Silk Scarf *Figures sous un arbre* 1907–1908

For a pop of colour, this scarf features Picasso's *Three figures under a tree (Trois Figures sous un arbre)*

\$119.95. NGV Members: \$107.96

Tote Bag *Weeping woman* 1937

Picasso's *Weeping woman* tote bag is perfect for carrying your daily essentials.

\$19.95. NGV Members: \$17.96

WORKS BY PABLO PICASSO FEATURED IN THE NGV DESIGN STORE COLLECTION CREATED FOR *THE PICASSO CENTURY* © SUCCESSION PICASSO/ COPYRIGHT AGENCY, 2022. AVAILABLE FOR PURCHASE AT THE DESIGN STORE AT NGV INTERNATIONAL, AND AT STORE.NGV.VIC.GOV.AU

Above the Canopy

TOWN HALL GALLERY

SAT 9 JULY – SAT 24 SEPT 2022



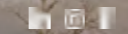
Sarah Hendy **Catherine Nelson**
Janet Laurence **Grant Stevens**
Rebecca Mayo **Judy Watson**
Michael McHugh

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

Image: Catherine Nelson, 'Gully', 2014, pigment print, edition of 3, 150 x 188cm, image courtesy of the artist and Gallerysmith, Melbourne.



CIRCA
 heritage & lifestyle



@circaheritageandlifestyle

CIRCAHERITAGEANDLIFESTYLE.COM.AU

OUR STORY BEGINS WITH YOUR STORY

Founded as a direct response to an unmet demand for professional, knowledgeable advice within a unique sector of the real estate landscape, we believe that our story begins with your story.

From grand estates to diamonds in the rough, we join you in the mutual admiration of our architectural history and unique Australian lifestyle.

If you have any property enquiries or wish to obtain a confidential market appraisal for your property, please share your story with us - we would be happy to discuss how we may be able to assist you.



A PRECIOUS GIFT: THE GRAEME WILLIAMS DONATION

13 August–16 October 2022

An exhibition celebrating the generous donation of nearly 50 artworks by Dr Graeme Williams OAM. Including works by leading Australian artists Rick Amor, John Brack, Julia Ciccarone, Russell Drysdale, Inge King, Sidney Nolan, John Olsen, Brett Whitely and John Wolseley.

John Wolseley *Embroidered Merops* 2004 (detail), pencil, etching & watercolour on paper. Donated through the Australian Government's Cultural Gifts Program by Dr Graeme Williams OAM in memory of his children, Antony Jefferson Williams and Tess Hadden Ley née Williams, 2020. Collection of the Art Gallery of Ballarat. © John Wolseley



ART GALLERY OF BALLARAT



KENNEDY PLACE
 ARDENCY | RICHMOND

lendlease living

LUXURY MEETS COMMUNITY

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

Buy now. Move in commencing from February 2023.

Level 6 Apartment
 Two bedroom, corner position | \$1,195,000*

Level 3 Apartment
 Three bedroom, plus study | \$1,510,000*

BOOK YOUR PERSONAL APPOINTMENT TODAY

03 8610 4889

ardency.kennedy.place@lendlease.com

Artist's impression of a three bedroom apartment. Available with two car spaces and terrace balcony. Average three bedroom apartment size is 185sqm (including balcony). *Prices correct as at 21 July 2022.

BOOKS



FRED WILLIAMS: THE LONDON DRAWINGS

Edited by Cathy Leahy, with contributors

Fred Williams is recognised as one of Australia's most significant landscape painters of the twentieth century. Yet, the artist's early commitment to drawing and painting the human figure, his accomplishments as a draughtsman and the importance of drawing in his oeuvre are less well known. *Fred Williams: The London Drawings* explores these aspects of Williams's work and presents a focused survey of the drawings made during his formative years in London (1952–56), when he first came to maturity as an artist.

Important drawings from the NGV Collection – including series of drawings that he made in the music halls and on the streets of London, as well as at the city's zoo and in formal life-drawing classes – reveal Williams's extraordinary observational skills and his ability to capture the world around him.

With contributions by Cathy Leahy, Deanna Petherbridge, Chris Stephens, Fiona Gruber, Louise Wilson and Lyn Williams AM, *Fred Williams: The London Drawings* presents new scholarship and rich imagery on one of the most celebrated figures in Australian art and the artistic processes that shaped his practice.

RRP \$69.95

Fred Williams: The London Drawings
Edited by Cathy Leahy, with contributors

AVAILABLE INSTORE AND ONLINE AT THE NGV DESIGN STORE.



Closing Soon

Catch this major exhibition experience, spanning the entire ground floor of NGV International, before it closes on 9 October.

Installation view of Melbourne Winter Masterpieces®: *The Picasso Century* on display 9 October 2022 at NGV International, Melbourne. Artworks by Pablo Picasso © Succession Picasso/Copyright Agency, 2022. Photo: Tom Ross

THE PICASSO CENTURY

The world-premiere Melbourne Winter Masterpieces® 2022 exhibition, *The Picasso Century*, charts the extraordinary career of Pablo Picasso in dialogue with the many artists, poets and intellectuals with whom he intercepted and interacted throughout the twentieth century, including Georges Braque, Salvador Dalí, Alberto Giacometti, Françoise Gilot, Valentine Hugo, Marie Laurencin, Dora Maar, André Masson, Henri Matisse, Guillaume Apollinaire, Dorothea Tanning and Gertrude Stein.

Exclusively developed for the NGV by the Centre Pompidou and the Musée national Picasso-Paris, the exhibition features over eighty works by Picasso alongside over 100 works by more than fifty of his contemporaries, drawn from

premier French national collections, as well as the NGV Collection. Audiences will also have the opportunity to discover a rich selection of works by artists rarely exhibited in Australia, including Natalia Goncharova, Julio González, Wifredo Lam, Suzanne Valadon and Maria Helena Vieira da Silva.

SEE *THE PICASSO CENTURY* ON GROUND LEVEL, NGV INTERNATIONAL, UNTIL 9 OCTOBER. 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 MUSÉE NATIONAL PICASSO-PARIS AND THE NATIONAL GALLERY OF VICTORIA. THE EXHIBITION IS SUPPORTED BY PRESENTING PARTNER VISIT VICTORIA, PREMIUM PARTNER HSBC, MAJOR PARTNERS CHADSTONE – THE FASHION CAPITAL, EY, TELSTRA AND SUSTAINABILITY PARTNER ACCIONA AND LEARNING PARTNER THE UNIVERSITY OF MELBOURNE.

In The Next Issue

The November–December issue of *NGV Magazine* celebrates the role creativity plays in shaping who we are and the world we live in.

The Rigg Design Prize recognises excellence in Australian design and is the highest accolade for contemporary design in Australia. The 2022 Prize focuses on advertising and creative communications and presents the creative work of eight Australian-led agencies in response to the brief: 'How should creativity be valued and embraced as a powerful force capable of influencing and shaping a better future?'

The Rigg Design Prize entries will be on display at The Ian Potter Centre: NGV Australia from October 2022 to January 2023. The NGV warmly thanks the Cicely & Colin Rigg Bequest for its continued support of the Rigg Design Prize.

Also in this issue, we meet some of the artists featured in *China – The Past is Present* and dive into *Global Life of Design*, both of which will be on display at NGV International from October.

MAKING NEWS



MAKING ART: IMAGINE EVERYTHING IS REAL KIDS' EXHIBITION CLOSING SOON

Misha Agzarian

NGV Kids' exhibitions are an important part of the Gallery's programs and present a wonderful opportunity for families and kids of all ages to visit the NGV. Coinciding with the highly anticipated Melbourne Winter Masterpieces® 2022 exhibition *The Picasso Century*, we are delighted to welcome our youngest visitors to *Making Art: Imagine Everything Is Real*. This exciting, free exhibition is made possible with the incredible support of the Packer Family and Crown Resorts Foundations, the City of Melbourne, Spencer Ko and Taylor Fletchett.

Making Art: Imagine Everything Is Real features a range of hands-on activities and multimedia experiences inspired by methods of some of the artists represented in the exhibition, such as Georges Braque, Remedios Varo, Pablo Picasso and Natalia Goncharova. Children can create large-scale sculptures, explore collage techniques, write poetry and play surrealist games.

This exhibition is on display at NGV International, Ground Level, in the Children's Gallery until 9 October. We encourage you all to visit with your family and friends, and sincerely thank the Packer Family and Crown Resorts Foundations, the City of Melbourne, Spencer Ko and Taylor Fletchett for their outstanding support.

NGVWA GARDEN DAY

Anna Kopinski

After a two-year pause, the NGVWA's Garden Day returns to its original format, allowing guests to stroll through five glorious coveted private gardens in Stonnington, taking in stunning plantings, intricate landscape designs with access to information on the gardens. The NGVWA's Produce Stall also returns, with its famous homemade preserves, cakes, biscuits and fresh produce, along with raffle tickets for purchase on the day. Proceeds support art acquisitions at the NGV. Secure your tickets early to access the early bird price prior to 20 September.

10AM-4PM THURSDAY 20 OCTOBER 2022.
TICKETS AVAILABLE FROM 6 SEPTEMBER VIA
NGV.MELBOURNE

COLOUR SPECTRUM AND PETER TULLY

Trude Ellingsen

Peter Tully's flamboyant *Early flight attendants vest* is not only striking, it is also made of an (out-of-this-world) material with an interesting backstory.

The iridescent surface effect seen on the plastic is created by dichroic film. NASA developed the film in the 1950s and 1960s to shield their astronauts' eyes, as clear materials could not protect against unfiltered sunlight in space. By adding microscopic amounts of metal, the film becomes an effective barrier against

harmful radiation. The ultra-thin layers create iridescence as light travels slightly longer or shorter distance before interacting with the surface of the different layers.

The dichroic film used in Tully's work is deposited onto a plastic substrate. In contrast to materials that were traditionally used in sculpture, plastics are often mass produced and designed to have a short life span as consumer goods, making it a challenge for conservation to look after. Most plastics are sensitive to solvents. This sensitivity increases as they age reducing the treatment options available. Plastics are also light sensitive so limiting the period of display is the best way to ensure they are preserved for future generations.

NEW TALKS AND TOURS WITH NGV GUIDES

Michele Stockley

NGV Guides are now offering free themed tours of the Collection every day at 1pm. Current themed tours are 'Immersed in Colour' at NGV International and 'Inspired by Nature' at NGV Australia. The Guides also continue to offer free tours of NGV Collection highlights at 11am each day, at both NGV International and NGV Australia. Until 8 October, NGV Guides are also presenting free drop-by introductory talks for *The Picasso Century* each Monday, Wednesday and Saturday at 10.30am in the Clemenger BBDO Auditorium.



(above) Installation view of *Making Art: Everything is real* on display to 9 October 2022 at NGV International, Melbourne. Photo: Tim Carrafa

(right) **Peter Tully** *Early flight attendants vest* 1990 National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1991 © Courtesy of the copyright owner, Merlene Gibson (sister)

People



1. Soju Gang performs during NAIDOC week 2022. Photo: Tim O'Connor
 2. Hobsons Bay Coast Guard perform at NGV Friday Nights during *The Picasso Century*. Photo: Nicholas Umek
 3. Bar Lourinhã head chef Matt McConnell chats with Elisa Scarton at the NGV. Photo: Martin Wurt
 4. NGV Members enjoy an evening at Bar Lourinhã at the NGV. Photo: Martin Wurt
 5. Pam and Paul Martin, NGV Supporters at Bar Lourinhã at the NGV on Tuesday 19 July 2022. Photo: Margund Sallowsky
 6. Christopher James, Jan Bagley and Laurence O'Keefe at the Felton Society morning tea and lecture of the Melbourne Winter Masterpieces 2022 exhibition, *The Picasso Century*. Photo: Selina Ou
 7. Janet Whiting AM, Andrew Clark and Leigh and Sue Clifford at *The Picasso Century* NGV Business Council Event
 8. Angelo Candalepas, Director At Angelo Candalepas and Associates, speaks at the 2022 NGV Foundation Annual Dinner, 8 June 2022. Photo: Carmen Zammit
 9. Tony Ellwood AM, Director of the NGV, speaks at the 2022 NGV Foundation Annual Dinner, 8 June 2022. Photo: Carmen Zammit



AROUND VICTORIA



BIM KUNWARDDEWARDDE (STONE COUNTRY PAINTINGS)

3 September – 8 October 2022

Venue Burrinja Gallery
Wurundjeri Country, Cnr Glenfern Rd
& Matson Dve, Upwey

burrinja.org.au

Injalak Arts is located in the stone country of West Arnhem Land, in a landscape crossed by rocky escarpments, waterfalls and monsoonal forests. Stories from the land have been told by paintings on the rocks for at least 20,000 years. This exhibition is the most recent moment in the deep time story of Kunwinjku culture, showing that rock art of the stone country continues to inspire contemporary West Arnhem Land artists.

Featuring work by Gabriel Maralngurra, Graham Badari, Joey Nganjmirra, Timothy Nabegeyo, Shaun Namarnyilk, Owen Naborlhborlh, Sprotin Bangarr, Michael Naborlhborlh and Lorraine Namarnyilk.

PERSONAL MYTHOLOGIES

Until 16 October 2022

Venue La Trobe Art Institute
121 View St, Bendigo

latrobe.edu.au/art-institute

Exploring the role that fantasy and imagination play in our constructions of self and our relationships to place and history, *Personal mythologies* includes sculpture, installation, textiles and painting that draws from diasporic, transcultural perspectives to form new narratives. The seven Australian and international artists address elements of folklore, mythology and storytelling, as well as ideas of cultural translation and personal identity. Curated by Sophia Cai and featuring Tiyan Baker, Jenna Lee, Cindy Lien, Jia Sung, NC Qin, Louise Zhang and Renee So.

STILL LIFE

Until 6 November 2022

Venue Buxton Contemporary
Cnr Southbank Boulevard & Dodds St,
Southbank

buxtoncontemporary.com

Still Life contemplates the interconnectedness of life. Grounded in a deep engagement with the natural world, the artworks in *Still Life* take as their starting point representational strategies from the natural sciences, and move beyond the observable world into a realm of poetry and speculation, symbolic abstraction, fantastical landscapes and hallucinatory hyper-realism.

Featuring work by Mikala Dwyer, Nick Mangan, Angelica Mesiti, Clare Milledge, Vera Möller, James Morrison, Jahnne Pasco-White, Isadora Vaughan, Mulkun Wirrpanda and John Wolseley, the exhibition also provides a rare opportunity to view examples of the University of Melbourne's collection of scientific teaching models, including exquisite papier maché botanical models from the Herbarium collection.

2022 NATIONAL WORKS ON PAPER

Until 27 November 2022

Venue Mornington Peninsula Regional
Gallery
Civic Reserve, Dunns Rd, Mornington

mprg.mornpen.vic.gov.au

This exhibition and acquisitive prize celebrates contemporary Australian artists working on or with paper. Traditional approaches are explored alongside works that incorporate new technologies, pushing the boundaries of the medium and expanding our appreciation of what working with and on paper can be.

WITH THANKS TO THE PUBLIC GALLERIES ASSOCIATION OF VICTORIA (PGAV). VISIT PGAV.ORG.AU FOR MORE EXHIBITIONS.

NC Qin *Glass armour* (detail) 2020
(development ongoing), cast glass
(Blackwoods lead crystal), marble, brass;
Courtesy of the artist.

★★★★★
The Observer (UK)

★★★★★
The Arts Desk (UK)

GIRLS & BOYS

BY
Dennis Kelly

DIRECTED BY
Kate Champion

Major Marketing Partner
The Monthly
The Saturday Paper
7am

21 OCT—26 NOV
Arts Centre Melbourne

'Destined to become a legacy piece of Australian theatre.'

The Conversation

SUNSHINE SUPER GIRL

WRITTEN & DIRECTED BY
Andrea James

9 NOV—14 DEC
Southbank Theatre

Media Partner
RRR

BOOK NOW **MTC.COM.AU**

LIST OF REPRODUCED WORKS AND END NOTES

(cover)

Fred Williams
Elephant (c. 1953)
black chalk and wash
67.5 x 55.1 cm (sheet)
National Gallery of Victoria, Melbourne
© Estate of Fred Williams

p. 7

Fred Williams
Head of a giraffe c. 1953
National Gallery of Victoria, Melbourne.
Presented by Lyn Williams AM and Family
though the Australian Government's
Cultural Gifts Program, 2022
© Estate of Fred Williams

Nam June Paik

MT-TV (detail) 1994/5
National Gallery of Victoria, Melbourne. P
urchased NGV Foundation, 2022
© Nam June Paik

p. 9

Sarah Lucas
Smoking 1999
from the *Self-portraits 1990–1998*
portfolio 1999
inkjet and colour inkjet print
73.3 x 49.3 cm (image)
76.5 x 54.3 cm (sheet)
ed. 43/150
National Gallery of Victoria,
Melbourne Purchased, 2005
© The Artist, courtesy Sadie
Coles HQ, London

p. 16

Fred Williams
(Seated female, from above) 1952–56
black and red chalk
49.0 x 42.8 cm (sheet)
National Gallery of Victoria, Melbourne
© Estate of Fred Williams

p. 19

(top right)
Fred Williams
Drawing for Coal delivery c. 1955
conté crayon
21.2 x 17.7 cm (sheet)
Gift of Lyn Williams AM and Family through
the Australian Government's Cultural Gifts
Program, 2022
© Estate of Fred Williams

(top left)

Fred Williams
At the picture framers number 1 1955–56
etching, drypoint, foul biting and plate tone
ed. 9/12, 1st of 2 states
15.0 x 10.0 cm (plate);
21.5 x 15.9 cm (sheet)
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of
Victoria by Mrs Lyn Williams, Founder
Benefactor, © Estate of Fred Williams

(bottom)

Fred Williams
John Berger 1952–56
pen and ink
28.3 x 20.4 cm (sheet)
National Gallery of Victoria, Melbourne
Gift of Lyn Williams AM and Family through
the Australian Government's Cultural Gifts
Program, 2022
© Estate of Fred Williams

p. 20

(top right)
Fred Williams
Head of a giraffe c. 1953
brown conté crayon
25.4 x 31.1 cm (sheet)
National Gallery of Victoria, Melbourne
Gift of Lyn Williams AM and Family
through the Australian Government's
Cultural Gifts Program, 2022
© Estate of Fred Williams

(bottom left)

Fred Williams
Performer and audience 1952–56
red conté crayon
25.2 x 23.4 cm (sheet)
National Gallery of Victoria, Melbourne
Gift of Lyn Williams AM and Family through
the Australian Government's Cultural Gifts
Program, 2022
© Estate of Fred Williams

pp. 24–5 and pp. 26–7 and pp. 38–9

Flanders, Antwerp
*Carved retable of the Passion
of Christ* c. 1511–1520
carved and polychromed wood,
oil paint, wood
202.0 x 203.7 cm (overall) (closed)
202.0 x 401.0 cm (overall) (open)
National Gallery of Victoria, Melbourne
Felton Bequest, 1937

pp. 30–1

Yulyurlu Lorna Napurrurla Fencer
Yarla 1997
synthetic polymer paint on canvas
277.0 x 181.5 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of
Victoria with the assistance of Mobil Oil
Australia Limited, Fellow, 1998
© Lorner Napurrula Fencer (Yulyulu),
courtesy of Lajamanu Progress Association

p. 32

Queenie McKenzie
Texas country, other side 1994
earth pigments on linen
102.8 x 211.8 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of
Victoria with the assistance of the Alcoa
Foundation, Governor, 1994
© The Estate of Queenie McKenzie

p. 33

Kait James
Advance Australia not fair 2019
wool and cotton on printed cotton
74.0 x 42.0 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living
Australian Artists, 2020
© Kait James

pp. 34–35

Birmuyingathi Maali Netta Loogatha
Mirdidingkingathi Juwarnda Sally Gabori
Warthadangathi Bijarrba Ethel Thomas
Thunduyingathi Bijarrb May
Mooodonuthi
Kuruwariyngathi Bijarrb Paula Paul
Wirrngajingathi Bijarrb Kurdalaingk
Dawn Naranatjil
Rayarriwartharrbayingathi Mingungurra
Amy Loogatha
Dulka Wamgiid 2007
synthetic polymer paint on canvas
195.0 x 610.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by
Catherine Allen, Carolyn Berger
and Delma Valmorbidia, 2007
© The Estate of Sally Gabori/Licensed
by Copyright Agency, Australia

p. 36

Iwantja Young Women's Film Project
Kungka Kungpu (detail)
2019 Indulkana, South Australia
single-channel digital video with sound,
4 min, 6 sec
ed. 4/5
© Courtesy the artists and Iwantja Arts

p. 37

Kunmanara (Wawiriya) Burton
Ngayakuk ngura – My Country 2019
ink on paper
(a-i) 76.0 x 56.0 cm (each)
National Gallery of Victoria, Melbourne
Purchased with funds donated by D'Lan
Davidson and Rachal Jacobs, 2020
© Wawiriya Burton/ Licensed by
Copyright Agency, Australia

p. 42

Nam June Paik
MT-TV 1994–95
Installation in the cabinet of a Samsung
CT-3371XVM TV, with a laserdisc and
a Sonywalkman FD 230
3.0 x 36.0 x 38.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2022
© Nam June Paik

p. 44

Joseph Beuys
Filanzug für die Basler Fasnacht
(*Felt suit for the Basel Carnival*) 1978
Felt
170.0 x 100.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2022
© Joseph Beuys. VG Bild Kunst/Copyright
Agency, 2022

pp. 52–53

MECCA x NGV Women in Design
Commission 2022 Tatiana Bilbao collage
Photo: Tatiana Bilbao ESTUDIO

p. 56

Ana Montiel
INITIATION, Stage II: Limbo
OMR, Mexico City, May 2022.
Courtesy of OMR and the artist
© 2022

p. 59

(top)
Renata Petersen
The She-Demon 2022
glazed ceramics
65 x 30 cm
© Renata Petersen

(below)

Anna Segovia
That day we got day drunk 2021
Oil on canvas
72 x 55 cm (each)
© Anna Segovia

p. 62

Joan Mitchell
Marge 1990
oil on canvas
195.0 x 227.8 cm
National Gallery of Victoria, Melbourne
Gift of Loti Smorgon AO through the
Australian Government's Cultural Gifts
Program, 2011
© Estate of Joan Mitchell

p. 67

Maria van Oosterwyck
Still life with flowers and butterflies 1668
oil on canvas
87.6 X 75.8cm
Proposed acquisition

p. 72

Marion Mahony
*Window from the Unitarian Church of All
Souls, Evanston, Illinois* 1902
glass, metal
215.6 x 60.0 cm (framed)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian
Government's Cultural Gifts Program, 2022

pp. 76–7

Charlotte Perriand
Tokyo bench c. 1955
Ash (Fraxinus sp.), wool, (other materials)
(a-d) 56.2 x 270.8 x 73.7 cm (overall)
National Gallery of Victoria, Melbourne Gift
of Krystyna Campbell-Pretty AM and
Family through the Australian
Government's Cultural Gifts Program, 2022
© ADAGP, Paris Licensed by
Copyright Agency

p. 78

Charlotte Perriand (designer)
Galerie Steph Simon, Paris
(manufacturer)
Berger stool c. 1955 {designed}
Pear (Pyrus sp.)
27.0 x 31.0 cm diameter
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2022
© ADAGP, Paris Licensed by
Copyright Agency

p. 79

Charlotte Perriand
Twelve wall lights, model no. CP1 1963
designed
plastic, enamelled metal, electrical
components
16.5 x 12.1 x 7.6 cm (each)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM
and Family through the Australian
Government's Cultural Gifts Program, 2022
© ADAGP, Paris Licensed by
Copyright Agency

pp. 82–3

Sarah Lucas
Eating a banana 1999
from the *Self-portraits 1990–1998* portfolio
1999
inkjet and colour inkjet print
54.0 x 59.8 cm (image) 56.5 x 65.0 cm
(sheet)
ed. 43/150
National Gallery of Victoria, Melbourne
Purchased, 2005
© The Artist, courtesy Sadie Coles HQ,
London

p. 84

Richard Patterson
Ginger, Thomson and Baby 1997
oil on canvas
55.0 x 85.0 cm
National Gallery of Victoria, Melbourne
Donated through the Australian
Government's Cultural Gifts Program by
Annabel and Rupert Myer AO, 2022
© Richard Patterson

p. 85

Ron Mueck
Two women 2005 (detail)
polyester resin, fibreglass, silicone,
polyurethane, aluminium wire, steel, wool,
cotton, nylon, synthetic hair, plastic, metal
82.6 x 48.7 x 41.5 cm (variable)
ed. 1/1
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living
Australian Artists, 2007
© Ron Mueck, courtesy Anthony d'Offay,
London

p. 87

Gillian Wearing
*Signs that say what you want them to say
and not Signs that say what someone else
wants you to say (Everything is connected
in life the point is to know it and to
understand it.)* (1992–1993)
from the *Signs that say what you want them
to say and not Signs that say what
someone else wants you to say* series
1992–93
type C photograph
125.7 x 81.0 cm
ed. 2/10
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2021

p. 89

Cosimo di Lorenzo Rosselli
Cosimo di Lorenzo Rosselli (studio of)
Madonna and Child with three angels
c. 1478–80
tempera on wood panel
69.8 x 53.0 cm
National Gallery of Victoria, Melbourne
Bequest of Howard Spensley, 1939

pp. 92–3

Khai Liew
Bell, chair 2014 {designed}; 2021
{manufactured}
European oak (Quercus robur)
84.5 x 43.3 x 51.7 cm
ed. 4/6
National Gallery of Victoria, Melbourne
Gift of Susan and John Wardle, 2021
© Khai Liew

pp. 94–5

Susannah 'Daisy' Makeig-Jones
(designer)
Wedgwood(manufacturer)
Jumping faun, lily dish c. 1925
porcelain (lusterware)
6.0 x 23.0 cm diameter
National Gallery of Victoria, Melbourne
Purchased with funds donated by Barry
Janes and Paul Cross and Dr Peter Chu,
2022

p. 103

Peter Tully
Early flight attendants vest 1990
retrospectra graphic plastic, lamé, metallic
thread, cotton
48.5 cm (centre back)
48.0 cm (waist, flat)
National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1991
© Courtesy of the copyright owner,
Merlene Gibson (sister)

p. 106

NC Qin
Glass armour 2020 (development ongoing)
cast glass (Blackwoods lead crystal),
marble, brass
© Courtesy of the artist

LIST OF REPRODUCED WORKS AND END NOTES

ENDNOTES

pp. 42–5

The Future is Now

1. George Maciunas, *Fluxus Manifesto*, 1963, MoMA, <www.moma.org/collection/works/127947>, date accessed 10 07 2022.
2. Arthur Danto, 'Style and salvation in the art of Beuys' (p XIV), in Michely, Viola., Mesch, Claudia Mesch et al. (eds), *Joseph Beuys: The Reader*, Bloomsbury Publishing, United Kingdom, 2007.
3. Donald Kuspit, 'Joseph Beuys: the body of the artist', *ARTFORUM*, summer 1991, p. 82.
4. Götz Adriani et al., *Joseph Beuys: Life and Works*, trans. Patricia Lech, Barron's Educational Series, Woodbury, N. Y., 1979, p. 257.

pp. 56–9

Art and design in Mexico

All quotes: Kerstin Erdmann, interview with Elizabeth Fortescue, 18 July 2022.

p. 62–3

Like a fish trapped in ice

1. Letter from Mitchell, in John I. H. Baur, *Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth-Century American Art*, Whitney Museum of American Art, New York, 1958, p. 75.
2. Patricia Albers, *Joan Mitchell: Lady Painter*, Knopf Doubleday Publishing Group, New York, 2011, p. 217.
3. New York Studio School, 'Patricia Albers on Joan Mitchell', <www.youtube.com/watch?v=3Vz-0ZIsnRSA>, accessed on 15 July, 2022.
4. Irving Sandler, *ART News*, Oct. 1957, p. 44.
5. Catherine Lawless, 'Le territoire de Joan Mitchell', in Yves Michaud (ed.), *Artistes et ateliers*, Jacqueline Chambon, Nimes, 1990, p. 15.
6. Jane Livingston, *The Paintings of Joan Mitchell*, Whitney Museum of American Art in Association with University of California Press, New York, 2002, p. 63.

pp. 68–74

The Magic of Marion Mahony Griffin

- Glenda Korporaal, *Making Magic: The Marion Mahony Griffin Story*, Oranje Media, 2015.
- Marion's two designs for the Evanston church are discussed by David Van Zanten in *Marion Mahony Griffin Reconsidered*, University of Chicago Press, Chicago, 2011, pp. 1–9.
- Marion Mahony Griffin, *The Magic of America*, <archive.artic.edu/magicofamerica>, date accessed 04 07 2022.

pp. 88–9

Missing pieces

1. R.E.A. Wilson, letter to Howard Spensley, 25 July 1935, NGV Conservation files.
2. The painting is on a panel made of poplar wood, which is the wood type used for the vast majority of painted panels in fifteenth-century Italy.

Bunjil Place,
Narre Warren

3 Sep –
16 Oct 2022

2022
ARCHIBALD
PRIZE

Art
Gallery
NSW

Presenting partner
ANZ

An Art Gallery of New South Wales touring exhibition

Archibald Prize 2022 finalist, Paul Newton *Portrait of Hugh Jackman and Deborra-Lee Furness (detail)* © the artist

Contemporary Art Society of Victoria Annual Exhibition 2022

Gallery 314,
314 Church St. Richmond. Vic.
Open daily: 11am – 6pm

11 - 25 September

Opening:
Sunday 11 Sept: 3 - 6pm

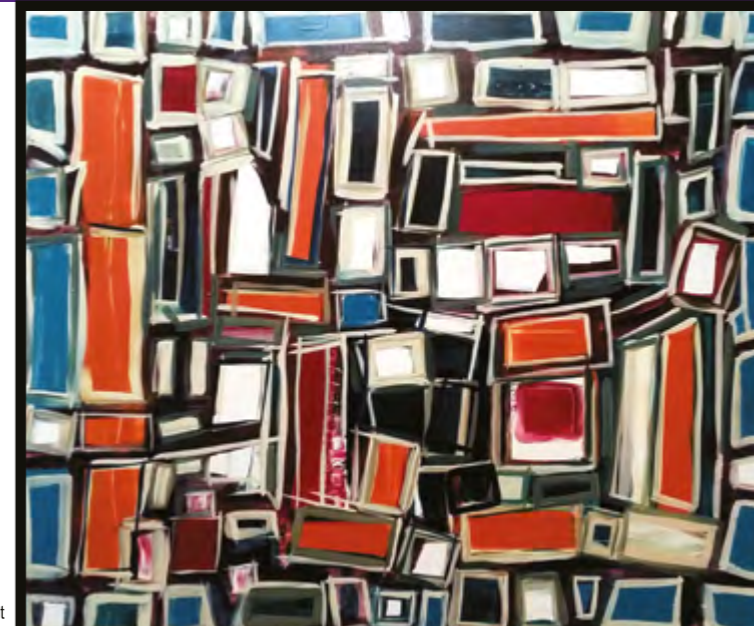
View a wide range of contemporary artworks
by Members of the Society: Paintings, prints,
sculpture, mixed media & works-on-paper.
Artworks fresh from the artists' studios.
Prize winners announced at the opening.

2022 Judge: Katherine Hattam

Image: © Vida Ryan *Balancing Act*. 1st Prize winner 2021. Judge: Prudence Flint

03 9428 0568 0407 059 194 mail@contemporaryartsociety.org.au

www.contemporaryartsociety.org.au



THANK YOU

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

MELBOURNE WINTER MASTERPIECES 2022: THE PICASSO CENTURY

PRESENTING PARTNER		ORGANISING INSTITUTIONS			
			AN EXHIBITION ORGANISED BY CENTRE POMPIDOU, PARIS, THE MUSEE NATIONAL PICASSO-PARIS AND THE NATIONAL GALLERY OF VICTORIA		
PREMIUM PARTNER		MAJOR PARTNERS		SUSTAINABILITY PARTNER	
LEARNING PARTNER		PARTNER	SUPPORTERS		
MEDIA PARTNERS					
LEARNING PATRON		TOURISM PARTNERS		WITH THE ASSISTANCE OF	

TOP ARTS 2022

MAJOR PARTNER		EDUCATION SUPPORTERS			

2022 RIGG DESIGN PRIZE

MAJOR PARTNER		MAJOR SUPPORTER			
managed by					

INDIGENOUS ART FROM THE NGV COLLECTION

PRINCIPAL PARTNER					

BENDIGO ART GALLERY

42 View Street, Bendigo Victoria 3550
bendigoartgallery.com.au



20 AUGUST 2022 – 19 FEBRUARY 2023

Treasures of Dai Gum San

Chinese artistry from the Golden Dragon Museum

IN OUR TIME

Four decades of art from China and beyond

the Geoff Raby Collection



Fan banner (detail), Qing dynasty, late 19th century, kingfisher feathers, silk, paper, wood, hand-cut mirrors. Bendigo Chinese Association Collection, Golden Dragon Museum.

NGV