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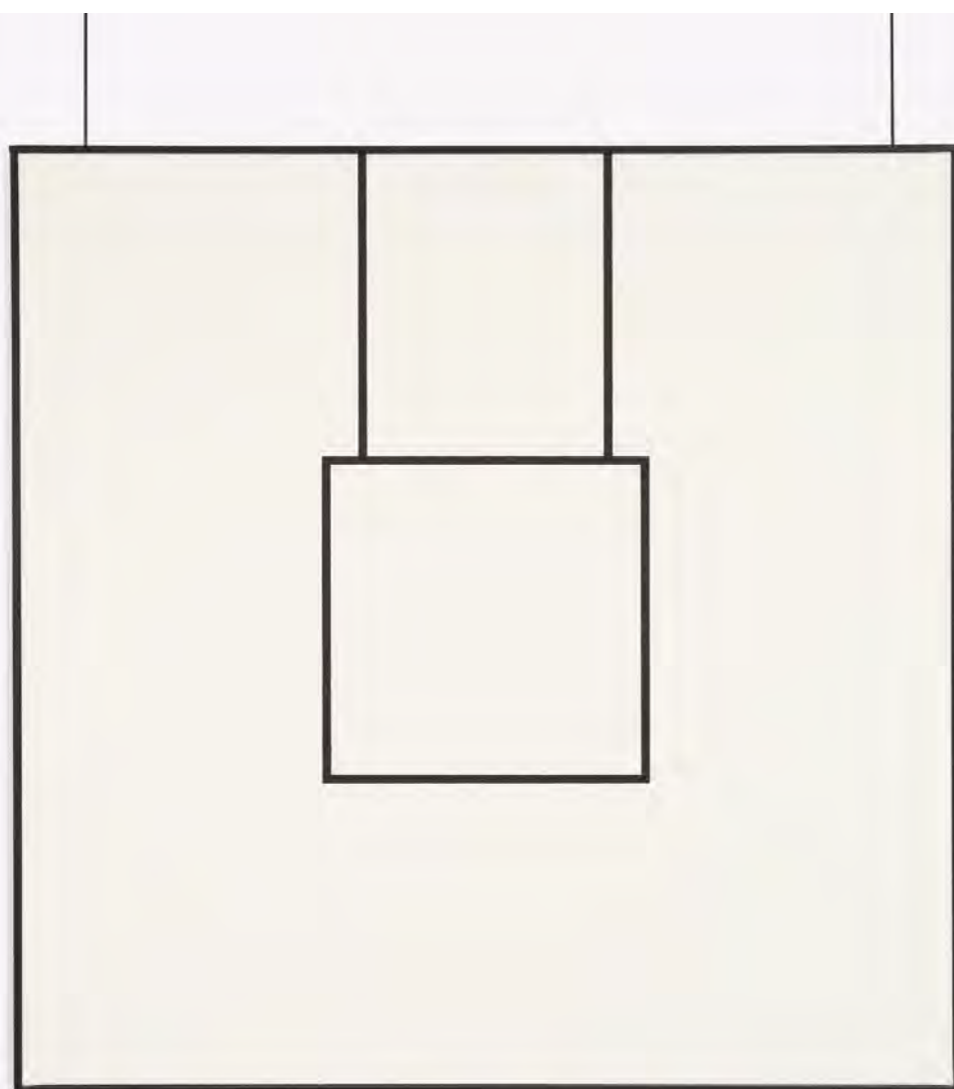
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This exhibition was organised by the Los Angeles County Museum of Art, in partnership with the National Gallery of Victoria.

Top left and bottom: Alexander McQueen Look 15 (detail), from the *Horn of Plenty* collection, autumn-winter 2009-10. Photo © Robert Fairer © Alexander McQueen. Model: Kamilla Filipcikova; Centre: Frans Pourbus II *Portrait of Louis XIII, King of France as a boy c. 1618* (detail), The Los Angeles County Museum of Art, Los Angeles. Gift of Mr. and Mrs. William May Garland. Photo © Museum Associates / LACMA; Centre right: Alexander McQueen Look 30 (detail), from the *Dante* collection, autumn-winter 1996-97. Photo © Robert Fairer © Alexander McQueen. Model: Kristen McMenamy

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Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Bodice* 1995-96 from *Highland rape* collection, autumn-winter 1995-96 (detail). National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021 © Alexander McQueen



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image: **Tom Roberts** *A summer morning tiff* 1886 (detail), oil on canvas. Purchased with funds from the Martha K Pinkerton Bequest, 1943. Collection of the Art Gallery of Ballarat; **Anne Zahalka** *A summer morning tiff* 2017 (detail), pigment ink on rag paper. Purchased with funds from the Joe White Bequest, 2020. Collection of the Art Gallery of Ballarat. Image courtesy of Anne Zahalka.

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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) **Sarah Harmarnee** for **Alexander McQueen**, *Finger piece*, from the *It's a Jungle Out There* collection, autumn-winter 1997-98, Borough Market, London, 27 February 1997 © Alexander McQueen. Photo © Robert Fairer

Deborah Halpern.



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Deborah Halpern
The Face, 2018
 Photo: Will Mansfield, Arthouse Gallery



FROM THE NGV

It is a pleasure to welcome you to the first issue of *NGV Magazine* for 2023 and our cover feature and major summer exhibition, *Alexander McQueen: Mind, Mythos, Muse*, organised by the Los Angeles County Museum of Art, in partnership with the NGV. The exhibition has been generously supported by Presenting Partner Visit Victoria, Principal Partner Mercedes-Benz, Major Partners Telstra, Macquarie, Qantas, Learning Partner La Trobe University and Fashion Champion Krystyna Campbell-Pretty AM & Family, whose outstanding support for the NGV Collection of Alexander McQueen works has been critical to the exhibition.

Our special coverage offers insights into curating *Alexander McQueen: Mind, Mythos, Muse*, including the innovative thematic pairings of McQueen's works with other artworks from the NGV Collection, such as *After the Massacre of Glencoe* 1889, by Scottish artist Peter Graham and a gift of James Graham Esq in 1889. We interview Irene Grishin-Selzer, founder of Melbourne studio Iggy & Lou Lou, who has created new work exclusively for the NGV design store as part of the Alexander McQueen range, and Professor Jonathan

Faiers, a specialist on Alexander McQueen, explores from page 26 in *Deep Read* the subject of nature in the designer's work. I hope you enjoy experiencing this dynamic exhibition this summer, and that these articles enrich your knowledge and experience ahead of your visit.

Other reading this issue focuses on the vibrant new 2022 NGV Architecture Commission *Temple of Boom* at NGV International, a reimagining of The Parthenon on the Acropolis in Athens by Adam Newman and Kelvin Tsang. In his research Associate Professor Antony Moulis (page 64) makes a fascinating connection between *Temple of Boom* and Edward Steichen's 1920 photograph of dancer *Isadora Duncan in Isadora Duncan at the portal of the Parthenon*, held in the NGV Collection. We also meet the artists helping to bring *Temple of Boom* to life over summer. The 2022 NGV Architecture Commission is made possible with the support of Principal Partner Macquarie Group and Design Partner RMIT University, along with year-round support of the Contemporary Design and Architecture Department by the Hugh D. T Williamson Foundation.

From March 2023 we are excited to present *Melbourne Now*, an exhibition dedicated to the celebration of local artists and designers, presented at The Ian Potter Centre: NGV Australia. This exhibition is generously supported by Major Partners Macquarie Group and Deakin University. Ahead of the exhibition, I encourage your support of the NGV Summer Appeal, which offers an opportunity for our community to actively contribute to the NGV's collection of art and design. The focus of the Summer Appeal is Melbourne contemporary artist Troy Emery's monumental work *Mountain climber*, 2022, which will be a highlight of the exhibition. The NGV welcomes contributions of any size to help bring this wonderful work into Victoria's public collection. You can see the work illustrated and learn more about the artist on page 60.

Thank you and we look forward to welcoming you to the NGV this summer.

Tony Ellwood AM
 Director

Welcoming in a new year, the Jan/Feb issue of *NGV Magazine* for 2023 has lazy summer days in mind. This issue brims with stories from the NGV and beyond. First stop, a new acquisition of Giorgio de Chirico's *Piazza d'Italia*, 1953, on display on Level 2 at NGV International. On page 44, University of Melbourne Associate Professor Dr Ken Wach explores the layers of symbolism contained within De Chirico's brushstrokes, while NGV curator Laurie Benson sheds lights on the enigmatic Italian artist himself. I would like to acknowledge John and Cecily Adams and Dr Peter Chu and the late Robert Morrow for their generous support in enabling the NGV to acquire this important work – the first painting by de Chirico to enter the NGV Collection.

Staying briefly in Italy, we look to the Memphis design movement from Milan and its founder Ettore Sottsass with New York-based curator and writer Glenn Adamson, before heading back to NGV to share Inge King's *Rings of Jupiter (3)*, 2006, a major work from the Collection,

now on display in Federation Square, outside of The Ian Potter Centre: NGV Australia. We gratefully acknowledge members of the artist's family for their continued support.

Also in this issue, NGV Senior Curator Myles Russell-Cook takes readers to Maningrida, in Western Arnhem Land, to share how *an-gujechiya* (Fish traps) are made and used by the local Burarra-Martay Yolngu women. I would like to warmly thank Linda Herd and the Canny Quine Foundation, Paul and Wendy Bonnici, Violet Sheno, Sarah and Brad Lowe, Nick W. Smith, Craig Semple, Beatrice Moignard and Emily Hardy, and Kade McDonald, for their support in acquiring ten *an-gujechiya*, woven by Burarra-Martay Yolngu artists for the Collection.

To celebrate a summer of fashion at NGV International during *Alexander McQueen: Mind, Mythos, Muse*, NGV Curator Dr Maria Quirk writes about a new display charting the history of fashion magazines, drawn from the Campbell-Pretty Research Collection. You

can see it all summer on Level 1. While on page 42, Asialink Arts Director Dr Pippa Dickson discusses the role arts and visual culture play in strengthening ties between Australia and China through works in *China – The past is present*.

The NGV Collection of contemporary art and design is now also on display in *Freedom of Movement* on the Ground Floor of NGV International. Join Sydney-based design writer Penny Craswell in this issue as she indulges in our fascination with optical illusions across eras and influences and through a selection of works from the Collection, many of which are included in the exhibition.

I hope our readers, supporters and collaborators had a relaxing and enjoyable holiday break, and I look forward to sharing more stories of art and design with you in 2023.

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

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Jonathan Faiers is Professor of Fashion Thinking at the University of Southampton, where he publishes and lectures internationally on the interface between fashion, textiles and popular culture. He is currently curating a major exhibition at V&A Dundee based on his book *Tartan*, which opens in April 2023 and will include three seminal tartan Alexander McQueen garments.

DR PIPPA DICKSON

Melbourne

Dr Pippa Dickson is the Director of Asialink Arts at Asialink, University of Melbourne. Since commencing in the role in 2019 she has developed a revised strategic direction and navigated and transformed the Arts program with agility to maintain and pilot new reciprocal creative exchanges.

SCOTTY SO

Melbourne

Scotty So is an artist who works across media, using painting, photography, sculptures, site-responsive installation, videos and drag performance. Driven by the thrill of camp, he explores the often-contradictory relationship between humour and sincerity within lived experience.

ALICE PUNG

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Alice Pung OAM is an Australian writer, editor and lawyer. Her first book, *Unpolished Gem* (Black Inc, 2006), is an Australian bestseller which won the Australian Book Industry Newcomer of the Year Award and was shortlisted in the Victorian and NSW Premiers' Literary awards.

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Glenn Adamson is a curator and writer who works at the intersection of craft, design history and contemporary art. He has previously been Director of the Museum of Arts and Design, New York; Head of Research at the V&A, London; and Curator at the Chipstone Foundation, Milwaukee.

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Sydney

Penny Craswell is an editor, writer and curator who specialises in design, craft, architecture, and interiors. She is the former editor of *Artichoke* magazine. Her latest book *Reclaimed: New homes from old materials* was published by Thames & Hudson Australia in 2022.

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Brian McAvera is a playwright, art critic, curator and art historian. He has published eighteen books on the visual arts including *Art, Politics and Ireland* (Open Air, 1990) and many monographs. His best-known plays are the cycle of eight plays called *Picasso's Women* (Oberon Books, 1998), which have been translated for production into twenty languages.

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Antony Moulis is Associate Professor in the School of Architecture at the University of Queensland, where he researches architectural history, urbanism and design. His most recent book, *Le Corbusier in the Antipodes: Art, Architecture and Urbanism*, was published with Taylor & Francis in 2021.

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Nicole Jenkins collects, appraises, restores, curates, consults, researches, writes and lectures about the history, care and collection of fashion and textiles. Her background is in costume, IT, fashion and vintage clothing. Her latest book *Style is Eternal* was published by Melbourne University Publishing in 2014.

DR KEN WACH

Melbourne

Dr Ken Wach is an Associate Professor and former Principal Research Fellow and Head of the School of Creative Arts at the University of Melbourne, where he taught art history for thirty-five years. He is the author of eleven international texts and 337 items of art historical research.

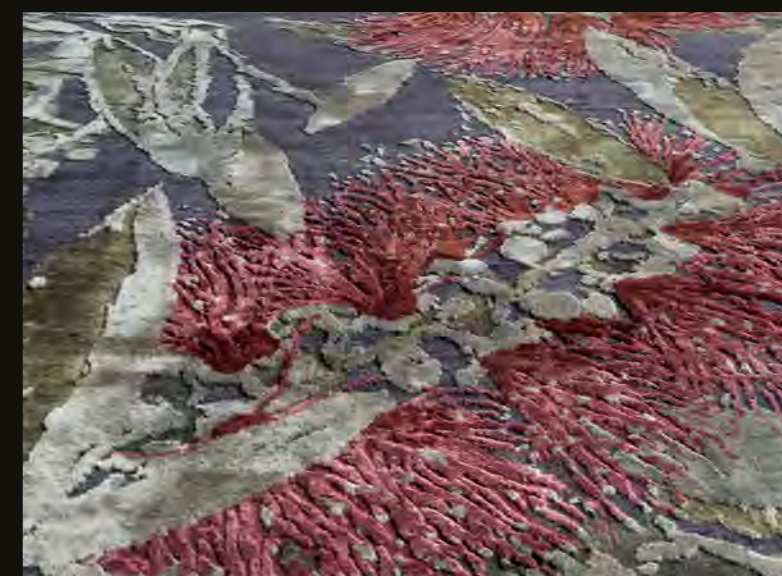
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ART ON THE FLOOR
BY JENNY JONES



Bottlebrush in Charcoal



JENNY JONES WILDFLOWER COLLECTION

Jenny Jones is an international award-winning rug designer. Instead of using canvas media she translates all her art into individual knots to mimic paint strokes. She gives what is usually a flat textile a depth and dynamic life through colours, texture and design!

Jenny carefully decides on composition and colour of each individual knot to illustrate her ideas. Delicately carved pure silk captures the life and movement of these stunning flowers as well the many greens of nature's colour palette. The wildflower collection make beautiful wall tapestries as well as art on the floor.

These 'art on the floor' pieces can be viewed in the NSW Government House and in many beautiful homes across the country. Jenny wanted to create a sensory experience that reflects the raw beauty of the Australian bush. This collection links her love for the wildflowers with her passion for design.

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COVER STORY

ALEXANDER McQUEEN

MIND, MYTHOS, MUSE

Organised by the Los Angeles County Museum of Art in partnership with the NGV, *Alexander McQueen: Mind, Mythos, Muse* shares the designer's thought-provoking and singular viewpoint. With the visionary support of Krystyna Campbell-Pretty AM and Family, the NGV's collection of Alexander McQueen works is showcased in this ground-breaking and first major exhibition dedicated to the designer in Australia. Here, NGV curators shed light on four of the exhibition's key art and fashion pairings.

(left to right) Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Toile for dress* 2006, *Look 30, dress* 2006, *Ball gown* 2006, all from *The Widows of Culloden* collection, autumn–winter 2006–07. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2018–21 © Alexander McQueen. Photo: Narelle Wilson

THE WIDOWS OF CULLODEN

BY DANIELLE WHITFIELD

Several of Alexander McQueen's collections drew inspiration from his Scottish ancestry to fashion narratives that encapsulated broader themes of persecution and power. In 2006, McQueen's *The Widows of Culloden* collection, autumn–winter 2006–07, took as its starting point the brutal 1746 Battle of Culloden, where British troops defeated the Jacobite army fighting in support of their exiled Stuart king. After the defeat, the British stormed villages and torched buildings that housed the wounded; an event not unlike that depicted by Scottish artist Peter Graham in his epic painting of the brutal 1692 slaughter of Clan Macdonald members titled *After the Massacre of Glencoe* (1889) also on display in the exhibition. The British government also introduced the Act of Proscription, 1746, which outlawed Highland dress – including tartan – as a way of further weakening Scottish nationalism.

The Widows of Culloden echoed themes that McQueen addressed in his controversial *Highland Rape* collection, autumn–winter 1995–96, inspired by the Jacobite risings of the eighteenth century, the forced Highland clearances of the nineteenth century and what journalist Marion Hume described as a 'desire to strip romance to the truth'.

Throughout *The Widows of Culloden*, McQueen utilised colours and fabrics that referenced the remote Scottish landscape and Highland dress traditions in combination with historical silhouettes. In particular, the collection featured twelve outfits made from the MacQueen clan tartan. The fabric was specially woven by the Lochcarron mill in the Scottish Highlands, the world's leading manufacturer of tartan, with a heritage dating back to 1892. For McQueen, this was a way of acknowledging both his own heritage and the commodification of tartan by other designers throughout fashion history. He said:

'The reason I'm patriotic about Scotland is because I think it's been dealt a really hard hand. It's marketed the world over as,

you know, fucking haggis, fucking bagpipes. But no one ever puts anything back into it. I hate it when people romanticise Scotland. There's nothing romantic about its history'.¹

Look 33, dress, gifted by Krystyna Campbell-Pretty AM and Family, takes inspiration from the characteristic belted plaid great kilts of early Highlander dress. To create the work, the edge of a roll of wool tartan was hand-frayed, then painstakingly manipulated over an inner corset. McQueen only wanted a single seam at the waist, so the dressmaker had to start from centre back and work around the body with a continuous length of fabric, ensuring that the yellow lines in the tartan at the four side front pleats carefully matched. On the runway however, the dress was styled with a giant leather belt that hid all of this time-consuming and dextrous work below.

Famously, a version of this dress in printed silk was worn by Sarah Jessica Parker when she accompanied McQueen, dressed in a kilt, to the Metropolitan Museum of Art's Gala in New York in 2006.

DANIELLE WHITFIELD IS NGV CURATOR, FASHION AND TEXTILES. TOGETHER WITH LOS ANGELES COUNTY MUSEUM OF ART CURATORS CLARISSA M. ESGUERRA AND MICHAELA HANSEN, AND NGV SENIOR CURATOR KATIE SOMERVILLE, WHITFIELD IS THE CO-CURATOR OF ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE.

Alexander McQueen, London (fashion house)
Alexander McQueen (designer) Look 33, dress 2006, from *The Widows of Culloden* collection, autumn–winter 2006–07. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019 © Alexander McQueen

(p. 19) Peter Graham *After the massacre of Glencoe* 1889 (detail). National Gallery of Victoria, Melbourne. Gift of James Graham Esq., 1889



A 'SECRET AND SUDDEN' MASSACRE

BY DR TED GOTT

The Scottish artist Peter Graham rose to fame in London in the mid to late nineteenth century for painting mist-steeped evocations of his homeland. According to an English critic, writing in 1899, Graham 'brought home to the toilers in the cities aspects of the Highlands which had never before been depicted in paint, and with which the vast majority of people of this country were unfamiliar'.¹ In *After the Massacre of Glencoe* 1889, a spectacular, brooding painting, the artist dwells upon an appalling Scottish national tragedy that occurred in 1692, the culmination of a long and complex betrayal of the MacDonald clan (mostly Catholics who wanted Scottish independence) by members of the Campbell clan (Protestants who supported the English King William III's wish to unite England and Scotland), acting in concert with Sir John Dalrymple, the Scottish Secretary.

After the Massacre of Glencoe was first exhibited at the Royal Academy of Arts annual exhibition in London in 1889. That year, more than 340,000 visitors filed past Graham's painting during the exhibition's run from 6 May to 5 August, but not all of them may have understood just what the work depicted. In the catalogue, instead of a title, this painting was accompanied by seven lines of poetry:

The mist wreath has the mountain crest,
The stag his lair, the crue her nest,
Abode of lone security.
But those for whom I pour the lay,
Not wild wood deep nor mountain grey,
Not this deep dell that shrouds from day
Could screen from treacherous cruelty.²

Well-read viewers may have recognised this as a quotation from Sir Walter Scott's 1814 poem 'On the Massacre of Glencoe', even though Scott's reference to the *erne*, or sea eagle, was incorrectly typeset as the meaningless word 'crue'.

The art critic for *The Scotsman* described the painting simply as 'a highly dramatic picture of dark Highland hills, swathed in a misty wreath, under a darkening sky'; while *The Athenaeum* felt that: 'It is a striking and poetic theme, the effect is impressive and original, there is an abundance of force, and, so far as the execution goes, much truth'. It qualified this praise, however, by adding in the somewhat mysterious criticism: 'Still there is a lack of research'.³ Even Blackburn's *Academy Notes* only described Graham's subject in general terms, noting how: 'Flames appear through the mist in the valley from a village fired by some hostile clan'.⁴ The *Glasgow Herald*, however, correctly identified that the painting depicted:

the night of the massacre among the mountains of Glencoe. The scene is half obscured in darkness, but in the valley is to be seen fire after fire as some cottage is given to the flames. On the hillsides, thick with rains and clinging vapours, huddle a few poor fugitives.⁵

Glencoe has been atmospherically described as 'the scene of one of the foulest atrocities which ensanguine the page of British history ... a wild, gloomy, alpine vale, about 10 miles long, in the district of Lorn, in Argyleshire'.⁶

At 5.00 a.m. on 13 February 1692 the royal forces of King William III of England – all of whom, under the false pretence of collecting taxes, had been billeted with the citizens of the idyllic valley of Glencoe – rose up against their MacDonald hosts to execute a 'secret and sudden' massacre. The royal troops were instructed to 'put all to the sword under seventy', and after doing so they burned Glencoe's villages to the ground. Graham's *After the Massacre of Glencoe* depicts a few straggling survivors of this carnage, climbing to safety into the breathtakingly beautiful hills above their torched homes. An emotional tension holds Graham's painting taut, reflecting the artist's awareness of the incompatibility between the sublime grandeur of Glencoe as a physical locale and the memory of the gruesome and horrific events that took place there.

DR TED GOTT IS SENIOR CURATOR, INTERNATIONAL ART.



TACKLING TAUROMAQUIA

BY LAURIE BENSON

On 28 October 1816, Francisco de Goya advertised for sale in the newspaper *Diario de Madrid* a series of prints that he made on the subject of bullfighting, which came to be known as *Tauromaquia*, c.1815-1816. Its thirty-three plates illustrated bullfighting in Spain from its medieval origins onwards, featuring many legendary and famous bullfighters, as well as scenes showing the intricacies of the sport. It was also informed by topical and current events that Goya would have witnessed at the many bullfights he attended. The series is thus drawn from memory and his imagination, yet the images are invested with a sense of authenticity and appear convincing and uncontrived.

As a set, *Tauromaquia* is gripping and pulsates as the viewpoints, angles, scale and light vary from sheet-to-sheet, which lends dynamism to the series. Goya did not sanitise the spectacle or skirt around the inherent violence in bullfighting. He captured the existential threat that may only be one breath away for all participants, even spectators. Of the thirty-three plates, eighteen depict the death or imminent death of people or animals.

Tauromaquia is an enigmatic work as it is almost impossible to ascertain whether it is a glorification of the spectacle of bullfighting; a neutral, objective recording of this sport; or a negative critique or satire. Bullfighting was synonymous with Spanish identity so does *Tauromaquia* possess underlying metaphorical socio-political agendas, making it thematically consistent with Goya's other series of prints? After all, he was working on *Disasters of war* at the same time, but chose not to publish it. He may have sensed that it was politically too dangerous for him to make that series public, so some writers believe a subtext of *Tauromaquia* is Goya's exploration of Spanish society.

Tauromaquia is so enigmatic that historians and critics have remained deeply divided as to whether Goya was pro- or anti-bullfighting in 1816. Bulls are portrayed as victims and killers, yet Goya invests them with a sense of nobility and dignity. Bullfighters are portrayed as both heroes and sadistic brutes. At the time of production, bullfighting in Spain was a divisive subject with Enlightenment thinkers firmly opposed to it, yet it also had wide support. It was banned by King Carlos IV in 1804, but was reinstated in 1810. Goya had friends who occupied

both sides of the fence in the debate, and modern scholars have found that both positive and negative commentaries on bullfighting influenced *Tauromaquia*.

In his youth, Goya was an unabashed aficionado of bullfighting. His own amateurish experiences fighting bulls are recorded in letters and contemporary accounts. He painted himself in a matador's costume and produced noble portraits of notable bullfighters. In his later years, Goya left no categorical expression of his own opinion on bullfighting; no letters in his hand, nor commentary survive where he unequivocally condemns bullfighting. Yet many are convinced *Tauromaquia* is a negative commentary, aligning Goya with the progressive Spanish Enlightenment thinkers.

Goya illustrated the cruelty and majesty, the horror and nobility of the spectacle that is bullfighting. When first issued, the plates carried no captions, leaving interpretation purely to the viewer. Maybe the outstanding feature of *Tauromaquia* is Goya himself. He uncannily freezes the climactic moment of each scene and loads every figure, person and animal, with expression and meaning. But leaves judgement to his audience.

LAURIE BENSON IS NGV CURATOR, INTERNATIONAL ART.

THE DANCE OF THE TWISTED BULL

BY KATIE SOMERVILLE

McQueen's *The Dance of the Twisted Bull* collection was presented on 6 September 2001. This had already been a significant year for the designer, having left Givenchy after five years as Creative Director, receiving his third British Designer of the Year Award by the British Fashion Council and presenting work in the V&A exhibition *Radical Fashion*. It was the first of his collections to be shown in Paris and the first to be presented as part of his new partnership with the Gucci Group. It was widely acknowledged as a demonstration of the designer's ability to offer a compelling but wearable and commercially appealing collection.

Less theatrical and emotive compared to many of his parades, models walked through a smokescreen, against a backdrop of a bullfight projected onto a screen at the back of the runway. The soundtrack comprised Spanish acoustic guitar, electronic music and the distinctive vocals of Icelandic songwriter Björk. With looks featuring bicorn hats, matador jackets and flamenco skirts, this was among the clearest examples to date of the masterful interplay between masculine and feminine that had characterised McQueen's work.

The Spanish bullfight has long symbolised dichotomies of brutality and beauty, hard horns or spears, and soft flesh. McQueen interpreted the *corrida* (bullfight) from an outsider's perspective but followed in the footsteps of Spanish artists Francisco de Goya and Pablo Picasso, who both drew upon the iconography of the bullfight in their own work. Like them, McQueen was inspired by themes of combat and ceremony in the erotic atmosphere of the arena and reflected on its intimacy with mortality.

Body-skimming garments cutaway to mimic harnessing were paired with sharp, low-slung tailoring, crisp white shirts and layered with laced corsetry in traditional Savile Row fabrics. The complexity of pattern-cutting and refined details that now signalled McQueen's designs was revealed through jewel-encrusted epaulets, polka dots, ruffled and tiered skirts. His keen grasp of fashion history was reflected in the updated forms of eighteenth-century-inspired corsetry and black silk and woollen breeches, suggesting that he may have even looked to Juan de Alcega's *The Tailors Patters Book* (1589) for inspiration.¹

This tailored jacket from the collection features sharp, broad shoulders and is cropped at the waist, referencing the shortened matador's jacket known as a *chaquetilla*. The jacket's tail is lined in silk, printed with deep red roses referencing the flowers closely associated with flamenco, but also the colour of bloodshed. Worn on the runway with a tailored back skirt, one side of the tail can be unhooked to resemble the cape used in the matador's dance to entice the bull.

KATIE SOMERVILLE IS NGV SENIOR CURATOR, FASHION AND TEXTILES. TOGETHER WITH LOS ANGELES COUNTY MUSEUM OF ART CURATORS CLARISSA M. ESGUERRA AND MICHAELA HANSEN, AND NGV CURATOR DANIELLE WHITFIELD, SOMERVILLE IS A CO-CURATOR OF ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE.

(p. 20) **Francisco Goya y Lucientes** *The agility and audacity of Juanito Apañani in [the ring] at Madrid (Ligereza y atrevimiento de Juanito Apañani en la de Madrid)* c. 1815-16. Plate 20 from *La Tauromaquia (The Art of Bullfighting)* series c. 1815-16, published 1816. National Gallery of Victoria, Melbourne. Presented by the National Art-Collections Fund, 1919

(above) **Alexander McQueen** *Woman's jacket*, from *The Dance of the Twisted Bull* collection, spring-summer 2002. Gift from the Collection of Regina J. Drucker, photo © Museum Associates/LACMA





FROM THE TITAN OF TAPESTRIES

BY ELISA SCARTON

Hanging is a classical-inspired wall hanging designed by the painter and stained-glass designer Henry Holiday and embroidered by his wife, Catherine Holiday. It was retailed by William Morris's firm Morris & Co. for whom Catherine worked as a freelance embroiderer. Morris was an influential figure in the English Arts and Crafts movement. From studying an old French arts and crafts manual, Morris taught himself the technique of embroidery. His first experiments in stitching fabric were an effort to create a version of the medieval wall hangings he had admired since he was a boy. Although far from perfect, these first drafts were the foundation for a set of more refined embroidered wall hangings and curtains that Morris, his wife Jane and their friends later made for Red House, the Morris's first family home in Kent.¹

Championing a principle of handmade production that was at odds with the Victorian era's focus on industrial progress, Morris went on to teach his technique to workmen at his first commercial firm, located at Merton Abbey in Surrey near London. He is thus attributed with reviving the craft of tapestry-weaving in England during the last quarter of the nineteenth century.²

From the mid 1870s, Morris and British painter and designer Edward Burne-Jones worked together, with Morris providing decorative detail and Burne-Jones the figuration. Together with a team of embroiderers, the duo produced panels for a series of clients wealthy enough to clad the walls of their homes with hangings rather than wallpaper. They also designed and sold 'off the shelf' versions, as well as bespoke schemes for clients to complete at home.³

Morris described Catherine Holiday as one of the most talented embroiderers in Europe, and trusted her artistic aesthetic so implicitly that he allowed her to choose her own colours and stitches.⁴ Holiday chose polychrome colours of blue, pink, yellow and white for this hanging, which is worked in long and short stitch. The embroidery features a Grecian style vase containing a white flower with an extended stem and green leaves as its central motif. The background is made up of twelve large flowers in full bloom surrounded by foliage coloured in various shades of blue. These flowers are predominantly pink and yellow and placed symmetrically either side of the vase. Four flowers with surrounding leaves appear at the base, either side of the vase. Around the exterior of the wall hanging is a border in green and orange with a curved line through the centre.

ELISA SCARTON IS NGV SENIOR EDITORIAL COORDINATOR.

(left) **Morris & Co., London (retailer)**
Henry Holiday (designer) Catherine Holiday (embroiderer) *Hanging* 1887 (detail). National Gallery of Victoria, Melbourne. Purchased 1976

HIGHLAND RAPE

BY KATIE SOMERVILLE

'There's nothing romantic about Scotland's history. What the British did there was nothing short of genocide.'

—Alexander McQueen

Initially misunderstood by the press, the title of the controversial *Highland Rape* collection was intended by McQueen to be a reference to Scotland's turbulent history: in particular the brutal clearances of the highlands by the British forces. In an interview, McQueen said about the show, 'Eighteenth-century Scotland was not about beautiful women drifting across the moors in swathes of unmanageable chiffon. My show was anti that sort of Romanticism'.¹

In interview, Katy England noted that 'Lee's mother Joyce was a keen genealogist who had tracked the family's ancestry back to its origin on the Isle of Skye. Lee romanticised the Jacobite rebellion ... believing his own ancestors played a role in this period of history ... this collection was based on the battle between the Scottish and the English in the Highlands'.²

McQueen's subversive *Highland Rape* collection was the second time he collaborated with his close friend, stylist Katy England. With England's input, the runway was strewn with heather: models staggered out, their gossamer lace dresses appearing as if torn and ripped amid an assault. The intent was not to present damaged victims, but instead to demonstrate the innate fearlessness and ferocity of the women wearing his designs.

McQueen's knowledge of costume history came from his early professional experiences, as well as his study of the textiles and fashion holdings of the Victoria and Albert Museum (V&A) in London. He and his siblings had been taken to the London museum as children. Beyond being fascinated by period garments, McQueen also admired the British Arts and Crafts movement, in particular the work of British textile designer and polymath William Morris and he loved visiting the V&A's room dedicated to his

work. He identified with Morris's celebration of the natural beauty of materials and the role of craftpersonship in creation.

For his groundbreaking *Highland Rape* collection, McQueen worked with his friend and the textile designer Simon Ungless to create customised Morris-inspired prints and woven upholstery fabrics, as featured in this fitted bodice, to craft designs. This is the original garment that was presented on the runway and was paired with his signature very low-cut 'bumster' trousers, which embodied his early reputation as a provocateur. Rather than simply making an anarchic statement with these shockingly revealing trousers, McQueen was setting out to use tailoring to accentuate and elongate the proportions of the torso and at the same time acknowledge what he believed to be a powerfully erotic part of the body, at the base of the spine.



(right) **Alexander McQueen, London (fashion house) Alexander McQueen (designer)** *Bodice* 1995–96, from *Highland rape* collection, autumn–winter 1995–96 (detail). National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021 © Alexander McQueen



CAPTURING THE ANIMAL KINGDOM

BY IMOGEN MALLIA-VALJAN

Produced by the school or followers of Bernard Palissy *Dish*, c. 1580–1620, acquired by the Felton Bequest, is representative of the fascination with the natural world that was prominent in European society of the sixteenth and seventeenth centuries. Exploration and exploitation across Africa, Asia and the Americas brought to Europe new species of plants and animals unseen before. It was among these attitudes that the potter Bernard Palissy began producing works and inspired his subsequent followers. With an interest in the natural sciences, Palissy used specimens of real animals to cast and model his pieces. This life-casting process enabled significant detail to be retained in the ceramics. Scales, eyes and the fine legs of insects were all picked up in this process and transferred to the ceramic works. After mastering the application of this technique with small animals, it was then translated to delicate flora specimens.

In the 1530s, Palissy began to work in ceramics with the aim of imitating maiolica, or tin-glazed earthenwares, produced in Italy and Spain. However, it was not until many years later in the mid-1550s that he began producing and

perfecting the works often referred to as 'rustic ceramics', drawing inspiration from the natural world. He became well known for these ceramics that depicted lizards, snakes, frogs and plants.

A signature aspect of ceramics by Palissy and those of his followers was the depiction of carefully curated scenes. As can be seen in *Dish*, an array of natural life has been collected into one setting presenting a realistic yet imagined scene. Depicted in this work is a snake that has appeared in a rockpool on low tide and the other inhabiting animals are caught in the moment as they prepare to flee. The exquisite natural depictions of the animals, plant life and shells, which have been achieved through the casting technique is almost offset by the fact that all of these species are unlikely to be found in one rockpool. Colour contrast and brightness is achieved through this amalgamation of creatures and plants in the one scene. The glazed colours recall those that naturally occur in the flora and fauna captured in the scene, which again reiterates the scientific elements at play in the works of Palissy and his followers.

The work of Palissy became widely imitated by those inspired by his designs

in the decades following his death and it experienced a resurgence in the nineteenth century when the style once again became popularised. More than 400 years after the death of Bernard Palissy, in 2010, Alexander McQueen debuted his spring-summer collection titled *Plato's Atlantis*. Widely regarded as one of his finest collections, the garments, styling and the runway show harked back to nature and links between the two artists are overtly apparent. While Palissy made use of dead snakes and lizards to create his works, McQueen reformed both humans and reptiles creating a new hybrid creature. The reptilian inspiration and fascination apparent in both of these works is present not only in form, but also in palette and pattern. The way in which McQueen and Palissy interacted with the natural world around them was both scientific in approach and creative in execution.

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Bernard Palissy (school of) *Dish*
c. 1580–20. National Gallery of Victoria,
Melbourne. Felton Bequest, 1939



PLATO'S ATLANTIS

BY DANIELLE WHITFIELD

Plato's Atlantis, spring–summer 2010, was the last complete collection that McQueen worked on before his death. A rumination on climate change, evolution and human existence, the collection imagined a future where the ice caps have melted, oceans have risen and in order to survive, humanity has returned to the sea. McQueen described the collection as 'Darwin's theory of evolution in reverse',¹ life returning to where it began. The show's title was also a reference to the legendary island, described by the Greek philosopher Plato, which sank beneath the sea.

Plato's Atlantis is often considered one of McQueen's greatest collections due to its extraordinary vision, execution and presentation. Live-streamed, the show opened with a short film in which model Raquel Zimmerman writhed naked among snakes – possibly a reference to the biblical story of Eve's awakening – while motion-controlled cameras surveyed the audience, projecting footage onto a large backdrop behind the models. The garments appeared in sequence, first in the earthy colours of the land through to watery blues, worn by models with other-worldly hair, facial prosthetics, iridescent make-up and in towering heels.

Nature, another constant source of inspiration for McQueen throughout his career, informed each of the designs in *Plato's Atlantis*. In this collection, it featured as innovative and complex digital print collages based on the markings of reptiles, insects and marine life, or the fractal patterns of crystals. In 2008, McQueen used digital prints based on nature and natural forms in his *Natural Dis-Tinction*, *Un-Natural* selection collection, spring–summer 2009, to voice environmental concerns. An avid bird-watcher and scuba diver, McQueen was fascinated by the beauty, cruelty and transformative possibilities of nature. Like sixteenth century French potter Bernard Palissy, McQueen's close observations gave rise to an innovative and fantastical aesthetic that incorporated elements from the natural world.

On the runway, the first four looks to emerge featured the scaly green-golden 'Reptilia' print seen on *Dress*. Amphibious by nature, snakes have also represented rebirth and regeneration throughout art history, a meaning that was not lost on McQueen. According to the fashion house's current creative director, Sarah Burton, for *Plato's Atlantis* McQueen 'mastered how to weave, engineer, and print any digital images onto a garment so that all the pattern pieces matched up with the design on every seam'.² Technically complex, the final collection featured thirty-six prints across numerous different fabrics, each calibrated to create a seamless second skin on the body.

With each collection, McQueen built a complete world that addressed personally meaningful themes pertinent to the times he lived in. In the wake of rapid global warming, *Plato's Atlantis* appears prophetic, but McQueen always saw life as part of a cycle. Describing his vision to the model Magdalena Frackowiak, McQueen said: 'Everything is finished. We are reborn. We are starting new. New chapter, new planet'.³

SEE ALL THESE WORKS ON DISPLAY IN ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE ON GROUND LEVEL, NGV INTERNATIONAL, UNTIL 16 APRIL. 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. ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE IS AN EXHIBITION ORGANISED BY THE LOS ANGELES COUNTY MUSEUM OF ART, IN PARTNERSHIP WITH THE NGV. THE EXHIBITION IS SUPPORTED BY PRESENTING PARTNER VISIT VICTORIA, PRINCIPAL PARTNER MERCEDES-BENZ, MAJOR PARTNERS TELSTRA, MACQUARIE GROUP, QANTAS, LEARNING PARTNER LA TROBE UNIVERSITY AND FASHION CHAMPION, KRYSZYNA CAMPBELL-PRETTY AM & FAMILY.

Alexander McQueen *Woman's ensemble* from the *Plato's Atlantis* collection, spring–summer 2010, Los Angeles County Museum of Art, Gift from the Collection of Regina J. Drucker, Headpiece and shoes created by Michael Schmidt, photo © Museum Associates/LACMA

DEEP READ



RE-MAKE/RE-MODEL

ALEXANDER McQUEEN'S FASHIONING OF NATURE

Few can deny the spectacular impact of Alexander McQueen's clothes. The theatricality of both the garments themselves and the concentrated drama of the runway shows, in which they were first presented, have earned them their rightful position as some of the most iconic images of the late twentieth and early twenty-first centuries. But where did this innate sense of the spectacular, this ability to create unforgettable garments and most importantly the masterly understanding of the relationship between the natural world, the human form and the transformative potential of this relationship come from?

BY PROFESSOR JONATHAN FAIERS

The inspiration Alexander McQueen drew from nature is apparent throughout his work. Whether it was the remoteness of the Scottish landscape, the vastness of the ocean, the tactile frisson of bone and horsehair or the fragile complexity of a butterfly's wing, nature provided endless stimulation to his creative talent. An empathy with, and admiration for, the natural world provided the designer with an endless set of possible systems with which to test the parameters of fashion, body and image. His affinity with nature whether sensory, as betrayed by his early interest in birdwatching, his later love of scuba diving and the tanks of tropical fish that featured in his London and Paris homes, or analytical as evidenced by his obsession with TV nature documentaries and his collection of *National Geographic* magazines, is well known. Taking pride of place among the volumes in McQueen's personal reference library were editions

of Edward Muybridge's pioneering photographic studies of human and animal locomotion, Peter Beard's collaged journals of big game hunting in Africa and, most significantly, German scientist Ernst Haeckel's *Art Forms in Nature*, first published between 1899 and 1904. These breathtakingly detailed prints depicting various organisms

illustrated the scientist's belief in the unity of all living things, a mantra we can see played out in McQueen's collections and which also provided the designer with the template for his dazzling *Plato's Atlantis* collection of spring–summer 2010. This small selection of books from his library is indicative of his particular fascination with life cycles and betrays a decidedly ambivalent relationship to the natural world, simultaneously in awe of its beauty, fascinated by its strangeness and seduced by its cruelty.

While many designers have been inspired by nature, and indeed have produced remarkable clothes as a direct result of this admiration – Thierry Mugler's insect/bird women, or Yves Saint Laurent's love affair with feathers and fur, immediately come to mind – these creations are resolutely costumes, or chic fancy dress. Fashionable and theatrical tropes of the woman as an exotic bird of paradise or a deadly but beautiful insect endures as expressions of fashion's desire to emulate nature. These creations, whether from the nineteenth century when nature was widely incorporated into fashion, or from more recent periods, are for the most part straightforward assemblages, collages of animal parts stuffed and mounted as hats, or draped around necks and

shoulders. Here the natural world is reduced to a fashionable joke, birds roosting on heads, the furry warmth of an animal's body made into a muff, tails on the hems of skirts and so on. McQueen, however, resisted this easy mimicry, and utilised nature and natural materials with the utmost seriousness,

'Nature for McQueen represented change, the dissolving of borders, regeneration and transformation... [his] clothes became essential stages in a constantly evolving cosmos where shells, feathers, hair and other natural materials are the catalysts for change and radical reinterpretation.'

—PROFESSOR JONATHAN FAIERS

making them an integral component of his fashionable vision rather than mere startling accessories.

Nature for McQueen represented change, the dissolving of borders, regeneration and transformation, and in *Alexander McQueen: Mind, Mythos, Muse* we understand how, for McQueen,

fashioned nature was fluid, full of possibility and full of contradiction. McQueen's clothes became essential stages in a constantly evolving cosmos where shells, feathers, hair and other natural materials are the catalysts for change and radical reinterpretation. By considering many of the objects

included in the exhibition we can glimpse McQueen's uniquely multifaceted approach to nature, a source of protection and vulnerability, death and rebirth, seduction and repulsion.

McQueen's spring–summer 1997 collection *Bellmer La Poupée* was held in the Royal Horticultural Hall in London. Famous for its flower and agricultural shows and as a space of nature displayed and exhibited, the hall was a fitting arena for one of McQueen's earliest and most transformative collections. The collection and its staging was inspired by the famous series of images made by the German surrealist artist Hans Bellmer of his doll sculpture *La Poupée* (The Metropolitan Museum of Art, New York, 1936), an anatomically detailed and infinitely malleable and adaptable model of a pubescent girl, created as Bellmer's reaction to the normalising and restrictive body types promoted by Nazi ideology. McQueen presented an unnerving spectacle where models navigated a changing landscape moving from

solid staircase to water-filled runway, transformed by body sculptures that rendered their movements puppet-like and their features distorted. Among a fusion of East Asian fabrics and shapes with a rougher, unfinished punk aesthetic the show featured a remarkable head cage made for McQueen by jeweller and designer

Dai Rees. Constructed from feathers stripped to their quills, these bird remnants were then adapted further, lacquered bright pink, dusted with glitter and assembled to form a protective cage strapped to the head, now made more reminiscent of armour than feathers, as McQueen intended when directing Rees:

'I want head cages, something that simulates antlers, that gives the impression of half animal – half human'.¹ This artificially coloured, threatening yet seductive example of nature reassembled is typical of the designer's unique perspective. This is no simple feather headdress, McQueen's enthrallment here with birdlife is less as object, more as part of the possibilities of the feather to understand birds at a behavioural level, to distill 'birdliness', and marvel at its potential for variation becoming now a device that allows its wearer to become part bird, part deer, part prisoner, part warrior, simultaneously trapped and weaponised.

The remarkably beautiful yet disquieting glass bead and horsehair dress featured in the NGV exhibition comes from the collection *Eshu* presented in autumn–winter 2000. Named after the Yoruba earth deity Eshu is a god of mischief, an intermediary figure who acts as a messenger between earth and the heavens, intervenes in both sides of a

dispute and is constantly moving, transgressive and changeable, a fitting muse for McQueen and his attitude to nature. The collection's 'heroine' is a Victorian nineteenth-century traveller and colonial settler in Africa, her clothes merging tribalism, natural materials such as animal skins, hair and mud with

apparition part yeti, part human. Hair, whether human or animal, is crucial to an understanding of McQueen's ability to weave together the primitive, the mythical, the mortal and the tactile, rendering the body into a site of ceaseless experimentation, in the manner of an alchemist constantly testing and

transforming the body's potential. The previously mentioned beaded horsehair dress, while superficially less startling perhaps, provides on closer inspection a guide to McQueen's deployment of nature as a process of transformation.

As the acid-green beaded bodice morphs into its horsehair skirt, small encrustations of beads are caught, clinging to the coarse strands of hair, like decorative head lice. These sites of biological activity are hidden from view until the skirt is set in motion by its wearer. Re-examined, these glittering parasites resemble collections of green algae as might be seen on the surface of stagnant water, a primordial coalescing that perforates the horsehair like so many fertile voids, watery sites where new species are formed and emerge onto dry land as had the prehistoric

dinosaurs. The border between solid bead and softly flowing hair is one of the many hinterlands that provide the key to McQueen's response to the natural world. These boundaries, where one form gives way or diffuses into another, are what imbues his designs with such power.



Western restrictive dress forms, such as crinolines and corsets. This clash of cultures is played out across a remarkable series of garments. A metal crinoline loosely draped with animal hides reveals its metallic foundations, while a coat constructed from loops of human and artificial hair summons up a terrifying



Alongside feathers and hair, marine life was perhaps McQueen's greatest repository of inspiration, coral, fish skins, scales and shells permeating his work with a sense of immersion, the unknown and unfathomable, the primordial and the evolutionary. It is no surprise that McQueen's favourite film was James Cameron's *The Abyss* (1989), where a diver encounters an alien aquatic species and experiences a spiritual awakening. Following *Eshu*, the designer's next collection *Voss*, spring-summer 2001, produced arguably some of the most iconic McQueen fashion spectacles. Famous for its staging that explored themes of surveillance, insanity and sexual fetishism, McQueen showcased garments of breathtaking beauty that incorporated natural materials, most memorably shells, to evoke the inherent interplay between vulnerability and protection and his fascination with life cycles. The use in *Voss* of shells – mussel, oyster and razor-clam – is telling and while the razor-clam dress and mussel shell bodice entrance viewers with their subtle colour variations, their luminosity and clatter, it is as residue, as deposits, that they become most powerful. When model Erin O'Connor languorously stretched in her pearly armour made from razor-clams, flicking off shells to left and right, cutting her hands in the process, and Amy Wesson kicked and hurled the mussel shells from her skirt, these actions appear as representative of nature's inertia and of the extinction necessary for gradual evolution; what are shells after all but the carapaces left behind of marine creatures no longer living?

It would not be until Alexander McQueen's last fully realised collection *Plato's Atlantis* of spring-summer 2010 that marine life would prove so inspirational. The show blended Darwin's theories of evolution and environmental adaptation, concerns about impending global warming, alien life forms informed by science-fiction film, and state of the art technology used to produce the digitally printed clothes and to make it the first fashion show to be live-steamed over the internet. For *Plato's Atlantis* the designer dived deeper than he had done

before, down to the bottom of the oceans, guided by his beloved copy of Haeckel's nineteenth-century marine fantasies, bringing back a vision of an evolved genderless species that leaves dry land to return to the oceans and continue its steady evolutionary journey as the world we know becomes submerged. This sobering and prophetic vision was dressed by McQueen in outfits that demanded all of his technical skills – traditional and modern. To produce the unique forms that display nature's constant processes of creation, adaptation, extinction and rebirth, McQueen's masterful cutting and tailoring merged with the latest technology, to create clothes that mimic the shape of jellyfish, sprout gills and whose digitally printed metamorphic silks dazzle and recede like the chromatic lightshow of a cuttlefish. Each new species told its story of evolution embellished with sulphurous sequins that imitate a bee's pollen baskets, nets of perforated distressed suede with which to catch butterflies or death's head hawkmoths, and shimmering scales that rendered the models' limbs into fins.

Preceding the tour de force of evolutionary fashion that is *Plato's Atlantis*, McQueen underwent a necessary preparatory process of development. For the collection entitled *The Horn of Plenty*, autumn-winter 2009, the overriding aesthetic and conceptual impulse was one of creation born of destruction. Just as in the life cycle of an insect where a particular species might go through various stages, each discarded in turn so that it can evolve into its final form – egg, larva, pupa and adult – for example, so, too, in *The Horn of Plenty* did McQueen discard, or perhaps more accurately, remake and remodel not only his own design aesthetic but that of fashion history itself. The concept of reinvention and development was explored ironically, almost cynically one could argue, but as always it is nature that allowed McQueen to so effectively convey the concept of ongoing processes of death and rebirth, a form of conceptual sustainability or theoretical upcycling perhaps.

A large central rubbish heap sprayed black took centre stage which on closer observation could be seen to be

constructed from discarded pieces of sets and props from previous McQueen collections, including chandeliers, car parts, a broken merry-go-round, TV sets, even a kitchen sink, which alluded to the collection's subtitle, *Everything But The Kitchen Sink*. This bomb-site of past presentations suggests that this collection was another turning point for McQueen, who, surveying his past triumphs, wilfully consigned them to the rubbish heap of fashion history. *The Horn of Plenty*, as the name suggests was also about excess, in particular the excesses of the fashion system, a system that by this time in his career McQueen was increasingly exhausted by. The collection itself made constant reference to previous signature McQueen looks pushed to the extreme, including two remarkable duck feather creations: one black, the other white. These masterpieces of taxidermied couture rendered the models half bird, half entirely new species, the white ensemble seeming to morph what might once have been its wings into a form of cocoon in which the model nestled ready to hatch at a future date into an entirely new species.

Not content with parodying his own aesthetic, McQueen mercilessly distorts and exaggerates familiar iconic garments from past fashion 'greats', including Dior and Givenchy. The characteristic silhouettes from these designers that have become milestones in twentieth-century fashion are here taken to such an extreme – distorted, enlarged and morphed into other garments that they seem in danger of imminent collapse, which we can understand as McQueen commenting on the unsustainability of the fashion industry itself as well as the larger global economic crisis that had rocked the world's economic stability the year before the collection was presented. All of these aspects of parody, of nature transformed and distorted, but crucially evolving, can be seen as a necessary evolutionary stage for McQueen, one last metamorphosis leading to his apotheosis *Plato's Atlantis*, like a snake sloughing its skin to grow and develop, McQueen discarded the 'skins' of his previous collections to allow an entirely new vision to come into being. While *The Horn of Plenty*

‘McQueen was enthralled by nature: its beauty, its complexity, its cruelty, its limitlessness, its decomposition, but above all by its potential.’

PROFESSOR
JONATHAN FAIERS

revisits the designer's love of natural materials, it is nature represented in the form of print, that allows McQueen to signal his passionate belief in the transformative power of fashion. The rediscovery of the power of print that informs *The Horn of Plenty* would flower in the kaleidoscopic, digitally manipulated visions of nature that ripple and flow across the new fashion species that he showed us in *Plato's Atlantis*.

This use of printed representations of nature to suggest constant evolution can be seen explicitly in the red silk dress featured in *Alexander McQueen: Mind, Mythos, Muse*. The distorted cowl neck, a reference to an iconic Givenchy silhouette, is printed with an oversized houndstooth design, another knowing fashion history reference to Dior's love of the check and its association with the 'Dior woman', but which is here transformed in terms of scale and indeed undergoes a complete transformation as it progresses down the body of the dress into a flock of swallows.

This swallow print is itself a referent to the same print used in McQueen's spring–summer 1995 collection *The Birds*, and also the optically ambiguous graphic work of M. C. Escher, who produced a series of works featuring bird multiples that morph into other forms. These swallows grow in size as they dive and swoop down the dress, until finally evolving into another bird species; the magpie (a comment perhaps on fashion's avaricious and superficial nature attracted by all things shiny) that fly free at the hem, separated out from the flock and ready to embark on further flights. Birds, especially swallows, feature in Classical mythology as forms regularly chosen by the gods for their many transformations, and mythology is populated with bird/women species or by women miraculously transformed into birds in order to escape danger or to travel great distances.

McQueen was enthralled by nature: its beauty, its complexity, its cruelty, its limitlessness, its decomposition, but above all by its potential. An understanding of what nature can do, what it can create, its state of constant evolution, was fundamental to his greatest work and produced a vision of what clothes can become that has not been equalled. McQueen often declared as a counter to criticisms suggesting he objectified women, that his intention was to make clothes that made women feel protected and empowered. Essential to this was his astute understanding of nature, how in nature display can attract both a mate and a victim, how fine feathers, shimmering scales and glistening wings distract, dazzle and offer a means of escape. How vulnerability must adopt a defensive armour and how species can adapt to changing environments, changing predators and changing desires. Nature is never static, even processes such as decay can be understood as a state that creates new forms, new possibilities both terrifying and beautiful. McQueen's vision of nature is not easy, he understood nature's violence, its predatory behaviours, its chilling inevitability. His nature is not one of green meadows, docile beasts or fluffy pets, rather it is the streamlined accuracy of sharp finned fish, the swift flocking of

birds armed with cruel beaks and talons, the impossible entanglements of hair, fur and plumage. His nature both echoed human behaviour and offered glimpses of new ways of being, an existence with all of the seductive efficiency of the perfect animal. For McQueen, nature was both unfathomably complex in its beauty and strikingly direct in its power, as he himself said with characteristic simplicity: 'Everything I do is connected to nature in one way or another...'²

JONATHAN FAIERS IS PROFESSOR OF FASHION THINKING, UNIVERSITY OF SOUTHAMPTON, UK. HE PUBLISHES AND LECTURES INTERNATIONALLY ON THE INTERFACE BETWEEN FASHION, TEXTILES AND POPULAR CULTURE.

SEE *ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE* ON GROUND LEVEL, NGV INTERNATIONAL, UNTIL 16 APRIL. 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. *ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE* IS AN EXHIBITION ORGANISED BY THE LOS ANGELES COUNTY MUSEUM OF ART, IN PARTNERSHIP WITH THE NGV. THE EXHIBITION IS SUPPORTED BY PRESENTING PARTNER VISIT VICTORIA, PRINCIPAL PARTNER MERCEDES-BENZ, MAJOR PARTNERS TELSTRA, PRINCIPAL PARTNER MERCEDES, TELSTRA, MACQUARIE GROUP, QANTAS, LEARNING PARTNER LA TROBE UNIVERSITY AND FASHION CHAMPION, KRYSZYNA CAMPBELL-PRETTY AM & FAMILY.

(p. 26) **Alexander McQueen** *Look 29*, from the *Horn of Plenty* collection, autumn–winter 2009–10, Palais Omnisports de Paris-Bercy, Paris, 10 March 2009 © Alexander McQueen. Photo: Giovanni Giannoni, Vogue © Condé Nast. Model: Aida Anilylyte

(p. 29) **Alexander McQueen** *Look 11*, dress, *Eshu* collection, autumn–winter 2000–01. National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2022 © Alexander McQueen Photo © Museum Associates / LACMA

(p. 30) **Dai Rees** for **Alexander McQueen**, *Headpiece*, from the *Bellmer La Poupée* collection, spring–summer 1997, Royal Horticultural Hall, London, 27 September 1996. National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2022 © Dai Rees. Photo © Robert Fairer. Model: Stella Tennant

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Alexander McQueen *Look 21, Look 22* (details), from the *Natural Dis-Tinction, Un-Natural Selection* collection, spring–summer 2009, Le 104, 3 October 2008 © Alexander McQueen. Photo © Robert Fairer. Models: unknown, Kate Somers

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Image: Joel Bray, Wiradjuri people, *Giraaru Galing Gaanhagirri* (still), 2022, commissioned by the National Gallery of Australia, Kamberri/Canberra for the 4th National Indigenous Art Triennial: Ceremony, created in consultation with Uncle James Ingram and Wagga Wagga Elders, and with support from City of Melbourne, Phillip Keir and Sarah Benjamin (the Keir Foundation), City of Port Phillip, Create NSW, Blacktown Arts, Arts Centre Melbourne, and Yirramboi Festival 2020, image courtesy and © the artist. Ceremony design by Paul Girrawah House, Ngambri and Ngunnawal peoples © the artist

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



Guan Wei, *Water view No.15* (detail) 2011, acrylic on canvas. La Trobe University, Geoff Raby Collection of Chinese Art. Image courtesy of the artist and ARC ONE Gallery, Martin Browne Contemporary © the artist. Photo: Jia De.

In the studio with Iggy & Lou Lou

Irene Grishin-Selzer has teamed up with the NGV design store to craft a collection of beautiful ceramics inspired by *Alexander McQueen: Mind, Mythos, Muse*.

BY ELISA SCARTON

Tucked away behind a weatherboard cottage in the seaside suburb of Aspendale, Irene Grishin-Selzer's home studio is picture perfect. I admit that would sound cliché if I didn't have the photos (and a cutting of devil's ivy) to prove it. The latter is more than a decade old – almost as old as Grishin-Selzer's practice – and currently winding its way across the timber-beamed ceiling that she and husband Peter restored when they moved in.

'The renovation process was a steep learning curve',¹ she tells me, as she bustles back and forth between the gigantic backyard kiln and a space that's alive with peonies and pottery, faded pictures from a long forgotten European holiday, and stickers and paints and trinkets and stamps and hundreds of beautiful little bits and pieces that serve as muses and springboards and sometimes end up in the work themselves. It's chaotic and enchanting and every bit the embodiment of Grishin-Selzer herself and her work.

Grishin-Selzer is one of a handful of Australian artists who has collaborated with NGV design store on a new collection inspired by *Alexander McQueen: Mind, Mythos, Muse*. Armed with a Masters in Fine Arts, she got her start in the early 2000s designing jewellery – or more precisely skull jewellery – at the helm of a studio she called Iggy & Lou Lou, in honour of the porcelain figurines she played with as a child. The line took off, launching Grishin-Selzer onto the pre-internet international arena with stores as far flung as New York City.

There are still a few skulls tucked away in the corners of Grishin-Selzer's studio when I visit. Immediately, I'm reminded of McQueen. The British designer first used skulls and bones in his 1992 graduate collection dedicated to Jack the Ripper, and the memento mori continue to appear in his eponymous line to this day.² But the similarities between the two are more than skeletal, which is a good thing because Grishin-Selzer tells me skulls are 'a lot of fun in your 20s', but less so as she's become older.

'When I was approached by the NGV, I was overwhelmed with ideas. I remember saving up to buy a pair of McQueen leggings. I loved his fashion so much that it was hard to focus on what to design for the NGV range', she says.





'I'm interested in the inherent duality of ceramics. That it's this beautiful fragile thing, but it's also super strong and can withstand so much.'

—— IRENE GRISHIN-SELZER

'Since I've had kids, my art practice has moved away from skulls, so I began to research McQueen. I remember reading that nature informed everything he did. I think a lot of artists and designers would say the same thing. It's certainly true for me.'

'I incorporate soil from where my family and I live into all my pieces', she adds. 'To me, using soil and clay signifies a connection to everything. It's a symbolic connector to all the natural world. It's one way of connecting to the landscape where all things – past and present – are linked.'



At a deeper level, Grishin-Selzer's art practice also engages with the notion of transience in nature, the shape of time and the sense of place. The natural world is seen as being in a state of flux with transformation and regeneration over the passage of time with all its internal rhythms and patterns. Using butterflies, for example, is an obvious nod to this, but it's also – along with flowers and fish – an easily recognisable symbol of nature. All three appear in the collection Grishin-Selzer has created for NGV design store.

Still hot from the kiln, the slip cast trays are adorned with delicate nature-themed decals. A self-described hoarder, Grishin-Selzer meticulously collects decals – some of which are more than a hundred years old. In a previous life, these decals would have been embedded into bars of soap, allowing their owners to 'literally wash history down the drain'.

Around the edges of these trays, a rose chain pattern is created by pressing an old perfume bottle into the still soft clay. The bottle belonged to Grishin-Selzer's grandmother and is one of a hundred stamps she uses in her practice, often hand-painting over the patterns with an inky black before a final firing.

Elsewhere in the NGV design store collection, more black ink drips down the edges of vases of varying sizes. Rimmed in gold, these pieces appear effortless and incidental, like something you'd find in nature, but as Grishin-Selzer explains, are anything but.

'I'm very particular about the drips. Probably too particular. It's the same with the smudges. They have to look as natural and inky as possible, but also fall just right, so you can see the details underneath as if it has just rained.'

'I put paint down, I scrape some off, I add something, then take part of it away, then drip more and layer. I often push the surface to its limits, and sometimes beyond it.'

Beautifully textured, these pieces easily feel as if they could have come from some lost underwater city. It's a subconscious nod to a story Grishin-Selzer tells of how she first discovered ceramics.

'I remember as a kid reading about the Terracotta Warriors and not caring so much about what they were as how they were discovered. I couldn't believe something so fragile could have survived underground for so long', she explains.

'To this day, I'm interested in the inherent duality of ceramics. That it's this beautiful fragile thing, but it's also super strong and can withstand so much. It becomes rediscovered and holds worlds of history as it's passed on throughout the ages. In many ways, my art seeks to do the same.'

ELISA SCARTON IS NGV SENIOR EDITORIAL COORDINATOR.

IRENE GRISHIN-SELZER'S WORK, ALONG WITH THE OTHER DESIGNS CREATED FOR ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE ARE AVAILABLE FOR PURCHASE AT THE DESIGN STORE AT NGV INTERNATIONAL AND ONLINE.



EXHIBITION

200 years of fashion magazines

drawn from the Krystyna Campbell-Pretty Fashion Research Collection

A short history of the long history of fashion magazines as disseminators and influencers of style, taste and trends, now on display at NGV International.

BY DR MARIA QUIRK

The important role and influence of fashion magazines throughout history cannot be underestimated. As early as the eighteenth century, fashion magazines in France documented and popularised the latest styles of the social elite. Fashion plates showcasing the fashions of the French Court were published sporadically from the early 1700s in small quantities and collected in bound volumes. *Cabinet des Modes*, founded in 1785, and *Journal des dames et des modes*, established in 1797, were the first publications to produce issues on a regular schedule and at a relatively inexpensive price. These magazines became hugely influential in disseminating French fashions throughout Europe.

At the turn of the twentieth century, magazines including *Vogue* and *Harper's Bazaar* worked with well-known artists and designers to incorporate the styles of new art movements, such as Art Nouveau, Art Deco and Cubism into their depictions of modern life and style. From the 1930s, magazines increasingly turned to photography to capture the latest trends, and many women photographers played an important role in shaping the visual identities of magazines of the period.

The artist Edward Steichen was *Vogue's* official staff photographer from 1923 until 1937. In 1932, *Vogue* published its first issue with a photographic cover, marking a major shift for both the magazine and the publishing industry away from illustration. Used for the covers of both the American and British editions, the photograph is a decidedly modern reflection on the changing role and wardrobe of women.

The tanned, athletic model wears a streamlined swimsuit and holds a casual but dynamic pose, her silhouette contrasting boldly with the stark blue backdrop.

As their readership broadened and fashion itself became more accessible and democratic in the post-World War Two era, magazines played a central role in shaping not only fashion trends, but ideals of femininity more broadly. During the 1990s, celebrities gradually replaced models as the favoured subjects for magazine covers. Anna Wintour, Editor-in-Chief at American *Vogue* from 1988, was influential in popularising celebrity covers, tapping into the public's growing interest in celebrity style. Australian actor Nicole Kidman holds the record for the most *Vogue* covers: thirty-eight since 1994.

The NGV's archive of fashion magazines is housed by the Campbell-Pretty Fashion Research Collection and provides a valuable resource for research as well as displays. The NGV gratefully acknowledges Krystyna Campbell-Pretty AM and Family for their leadership support of this area of the NGV Collection.

DR MARIA QUIRK IS NGV CURATOR, COLLECTIONS AND RESEARCH.

THE CHANGING WARDROBE – AND ROLE – OF WOMEN ARE REFLECTED IN THE WORKS CURRENTLY ON DISPLAY AT NGV INTERNATIONAL. ALL DRAWN FROM THE CAMPBELL-PRETTY FASHION RESEARCH COLLECTION. CAPTURING THE INDUSTRY'S CREATIVE, COMMERCIAL, AND CULTURAL IMPACT, THIS SIGNIFICANT RESOURCE REFLECTS THE GROWING IMPORTANCE OF ARCHIVAL RESOURCES WITHIN MUSEUMS TODAY. SCAN TO READ HILARY DAVIDSON'S



ESSAY 'WINDOWS INTO A WORLD' AND FIND OUT MORE ABOUT THE CAMPBELL-PRETTY FASHION RESEARCH COLLECTION AT NGV. MELBOURNE/THE-CAMPBELL-PRETTY-FASHION-RESEARCH-COLLECTION



PENSE-T-IL A MOI ?

ROBE, DE PAUL POIRET

N° 5 de la Gazette du Bon Ton.

Année 1921. — Planche 38

EXHIBITION

Art, Culture, Australia and China

China – The past is present reveals how the arts continue to be a source of inspiration for fostering links between people and place. See the exhibition at NGV International before it closes.

BY DR PIPPA DICKSON

As custodians of objects and artefacts, galleries and museums hold special space for conversation and new ideas, acting as time capsules, cultural bridges, connectors between worlds and transmitters of information for local values. The NGV, through its collecting and exhibiting, demonstrates how the city of Melbourne, and Australia more broadly, can connect and identify as a contemporary globally-connected place where Australia's relationship with the Indo-Pacific region is deeply valued.

China – The past is present is a platform for reflecting on these ideas, a space for story-telling and a vital tool for creating cross-cultural understanding, for local and visiting audiences. It is an exhibition that brings into focus important notions of time, place, trans-locality, separation, fragility and the transcendence of traditions. It provides a space for contemplating connections between people and place and reflecting on materiality and permanence in a complex world full of paradox and flux.

Showcasing the NGV collection, the exhibition demonstrates the institution's dedication to dialogue and understanding of Chinese culture which is increasingly important within the context of Australia's rapidly changing

diasporas and demographics. It guides us to a richer understanding of China and Australia-China relations and reminds us that arts and culture are important conduits in supporting cross-cultural awareness and understanding. The exhibition compliments the broader landscape of arts and cultural activities that exist between the two countries and reinforces the importance of people-to-people links and cultural immersion in strengthening the bilateral relationship.



In recent years, Asialink's arts and cultural activities between China and Australia have grown significantly. In 2019, Asialink Arts facilitated the Victoria-Jiangsu Artist Exchange celebrating forty years of diplomatic relations between Victoria and the province of Jiangsu in China. During a reciprocal six-week program, the selected artists shared time together both in China and Australia, simultaneously making new works to be gifted to the reciprocal state and province. With no prior experience of each other's country and no shared language skills, the exchange validated the possibility of meaningful cross-cultural relationship building and the capacity of arts and cultural exchange to transcend barriers.

More recently, the online program 知音 sonicbridge, developed in 2020 at the pinnacle of the COVID-19 pandemic, quickly transformed what was to be a place-based exchange between contemporary music artists in Australia and China, to an online engagement supporting emerging electronic vocalist, Shii, from Wuhan, boldly paired with the Melbourne-based First Nations artists, The Merindas.

The program included six months of online connections, live public discussions and filming between periods of lockdowns, resulting in strong collegiality between the artists and a series of videos on the music making processes. Foregrounding their connection to place and relationships with collaborators and communities, the project was an insight into the reciprocal music sectors and the opportunities and challenges faced by the artists (particularly young female artists) in their respective countries. When made public through social channels in China, the outcome was phenomenal, reaching audiences ten times the normal engagement for the Australian Embassy in Beijing.

The bonds that artists forge across cultural and language differences is a reminder of the power of people-to-people relations when the intent to form connections is shared. *China – The past is present* invites us to reflect further on the power of these bonds and the role of cross-cultural immersion in deepening understanding and in shaping new points of view. Works such as Hedda Morrison's timeless and enigmatic photographs of the venerated Hua Shan mountain reflect the power of geographical immersion and travel that allows artists to spend time observing the nuances of place. The role of the artist as a link between worlds is also found in works by Ah Xian whose busts of everyday people explore connections between his Chinese heritage and his migrant life in Australia. Xian's dedication to traditional Chinese artisanship and blending of eastern and western portraiture traditions highlights art's power to transcend boundaries of place and time. The softness of his ageing figures and their symbolic imagery remind us of our shared humanity and the ongoing significance of concepts of trans-locality, place and identity for contemporary Chinese-Australian artists.

Ideas about place and temporality are further explored through notions of identity and transcontinental relationships in works such as Scotty So's *Wearing a mask during the*

third bubonic plague, no. 1 (2020) and *Wearing a mask during the third bubonic plague, no. 2* (2020). Through his use of traditional Chinese costume, So's portraits are a poignant commentary on tradition, culture and identity during the COVID-19 pandemic, referencing the histories of various pandemic periods, and references to the 'China virus' and racism in recent times. So's work brings into focus perceptions of identity, place and temporality as well as the significance and survival of tradition within cycles of constant change.

Exhibitions such as *China – The past is present* enrich our understanding of Chinese-Australian relations and strengthen cultural understanding through encouraging empathy and awareness. The selection of works shows how diasporic experiences can inform and change our perception of relations and build bridges through unique associations between place and people. With its sustained juxtaposition of old and new, the exhibition is a rich exploration of the many nuances informing cultural awareness over the centuries. The survival of tradition and the value of cultural immersion in many of the works, highlight the dynamism of people-to-people links and how these elements, along with a connection to place, have the capacity to transcend politics. *China: The past is present* reminds us to care for and invest in sustained cross-cultural relations and artistic partnerships so that we might continue to build transformative networks that can both influence international relations and advance social inclusion at home.

DR PIPPA DICKSON IS THE DIRECTOR OF ASIALINK ARTS AT ASIALINK, UNIVERSITY OF MELBOURNE.

CHINA – THE PAST IS PRESENT IS ON LEVEL 1 AT NGV INTERNATIONAL. FOR MORE INFORMATION ABOUT THIS FREE EXHIBITION, VISIT NGV.MELBOURNE/CHINA-THE-PAST-IS-PRESENT. ASIALINK ARTS IS GRATEFUL FOR THE SUPPORT FROM FUNDING PARTNERS. THE VICTORIA-JIANGSU ARTIST EXCHANGE WAS SUPPORTED BY THE VICTORIAN GOVERNMENT THROUGH CREATIVE VICTORIA. 知音 SONICBRIDGE RECEIVED GRANT FUNDING FROM THE AUSTRALIAN CULTURAL DIPLOMACY GRANTS PROGRAM OF THE DEPARTMENT OF FOREIGN AFFAIRS AND TRADE.

(pp. 42–3) **Ah Xian** *Human human – carved lacquer bust 3 – flower and bird* 2000–01. National Gallery of Victoria, Melbourne. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2004 © Courtesy of the artist

SECRET LIFE OF ART



LET'S GET METAPHYSICAL

BY DR KEN WACH

Sophia Loren, the famous Italian actor, holds the world's largest private collection of the paintings of Giorgio de Chirico. De Chirico did not go snorkelling in the Unconscious looking for the wonders of the deep – he sought them underfoot; in the very streets he trod. He thought of such precious finds as unanticipated visual pleasures that came of their own accord – often, at inopportune moments.

But, of course, such urban gems are rare. For de Chirico, rather than being sought their pregnant poise had to be caught – and then, given pictorial form in paint. He aimed to mentally capture the sensation of what the respected Yale University literary scholar Professor Harold Bloom calls 'belatedness' – a 'missing out'; a type of coming late to the party; a 'shops have closed' effect.

In his paintings, de Chirico tended to shutter-off the multifarious visual distractions of the exterior world and to deliberately deflate emotion. His overall artistic purpose was to thereby focus and fine-tune mental reception and to heighten the experiencing of private associations and interior reflections. His enduring assumption was that the eye sees more when the mind knows more.

Thus considered, de Chirico's aesthetic mantra was disarmingly simple – it centred upon the chiming words of the eloquent French poet Stéphane Mallarmé: 'Paint not the thing but its effect'. The NGV's de Chirico's *Piazza d'Italia* of 1953, supported by John and Cecily Adams, Dr Peter Chu and the late Robert Morrow, is an epitome of these inter-related guiding observations.

Certainly, an effect is very difficult to successfully convey. For de Chirico it, at first, involved a type of 'stripping-back' to reveal the structure of a carefully selected cityscape. This is never the case of just 'simplifying' the scene, but more a matter of developing a compositional scaffold that can artistically 'carry' its subsequent pictorial elements. This is not unlike the aesthetic touchstone of the now almost forgotten George Bridgman (a major influence upon later Abstract Expressionists in New York) whose catchcry, 'You cannot paint a house until it is built', resounded through the art world of his time. A scrutiny of de Chirico's *Piazza d'Italia* reveals some aspects of just such a 'building' of pictorial planes – though, it must be said that such constructional elements are more evident in the earlier and more diaphanous paintings in the Loren/Ponti collection.

The above observation on the artist's constructional procedure is buttressed when one turns to the upper right of de Chirico's *Piazza d'Italia* to note the format of the largest rectangular element in the painting. It comes almost as a surprise to find that its outer

edge proportions are based upon the famous 'golden rectangle' or 'golden ratio', as it is often called. Once noted, the painting may be seen as variously employing several related geometric proportions. These are interspersed throughout in underpainted gridded squares and rectangles to 'build' an architecturally balanced compositional composure.

The golden ratio was known to the pre-Socratic Greek mathematician and philosopher Pythagoras but first published in the book *Divine Proportions* in 1509 by Fra Luca Bartolomeo de Pacioli, who was Leonardo da Vinci's mathematics teacher. A golden rectangle is formed by drawing a square, marking a midpoint on one of its sides and using that point to describe an arc using the radius to the opposite corner. This arc is then used to extend an edge of the square to form a rectangle. The resultant rectangle, with a ratio of 1 to 1.6, has always been considered to have pleasing proportions and is famously used in the facade of the Parthenon in Athens; the United Nations building in New York, designed by the Brazilian architect Oscar Niemeyer; the Villa Stein, owned by Gertrude Stein, in Garches in Paris designed by the French architect Le Corbusier; and, interestingly, in the common credit card.

Considered in this way, it becomes apparent that de Chirico planned, placed and pinned his pictorial elements with the delicacy and finesse of an avid butterfly collector. The viewer's attention becomes fixed, as the painting is fixed.

Furthermore, the painting's forms are seen to 'hang' in the 'stillness' of this constructed composition – one that looks 'solid' and glows with the limpid calmness of a forever static dawn presiding over an urban scene that seems haunted rather than peopled. De Chirico hints at his artistic stance poetically: 'From our windows which are open to Homeric dawns and to sunsets pregnant with tomorrow ...' Always in de Chirico, one feels the presence of a weighty theme arising from an empty scene.

This weightiness has its hallmarks. De Chirico's painting 'speaks' to the viewer, rather than the viewer to it. The painting 'leads' the viewer to its content, rather than invites viewers to pour their own into it. The overall aim is to prompt reflexive self-talk. The great French critic Guillaume Apollinaire, the Australian Robert Hughes, and the American Sylvia Plath each felt the deeply moving poeticism of de Chirico's imagery – perhaps because it was all expertly cast in a historicised mould of Camus-like alienation, an existential loneliness or post-war dislocation.



These bracing hallmarks of affect still entice the contemporary viewer as well as catching the attention of the modern film director. In many cases, this has led to various commentators discerning a filmic quality – a stop-action mystique – in de Chirico's paintings and to see parallels in some Italian films. Possibly, Federico Fellini's; certainly, Michelangelo Antonioni's. For instance, Antonioni's films *La Notte (The Night)* of 1961 and *Il deserto rosso (Red Desert)* of 1964 present many urban landscapes of clashing juxtapositions, water towers and high-rise streetscapes to give voice to the caught-in-concrete bittersweet psychosocial complexities of city life. We, too, like Monica Vitti in the latter film, strive to glimpse and grab beauty in built-up and pent-up urban settings. We, too, with upturned collars, roam the streets of the city's central nervous system. The sound of the click-clack of high heels on cobbles – an empty street – the reflections in a perfumery window; the distant hum of a freeway; the ponderability of silence. De Chirico pops the hood of urban life at rest.

De Chirico first felt the pangs of a subjectively reflective pause – a freeze-frame fascination – just after he was hospitalised in 1910 for his continual digestive disorders. Upon discharge, he sat in the piazza across from the Santa Croce church in Florence (where Michelangelo is buried) and was transfixed by the long shadows, the facade of the church, the statue of Dante on its left and the looming quality of the light. Certainly, his experience may have had physiological causes, but reading his recollected thoughts now reveals the operation of a highly personalised amalgamation of Kant's theory of the 'noumenon'; Hegel's concept of 'estrangement' and Freud's idea of the 'uncanny'. For de Chirico, a disquieting siesta mood hung over all. The piazza event provided a perceptual 'hot spot' that he was not to match until he much later climbed the marble stairs of the Basel Kunstmuseum to be awe-struck by the magisterial and evocative power of Arnold Böcklin's painting *Isle of the Dead* of 1880.

Giorgio de Chirico's painting is a pictorial metaphor that is suffused with wistful longing. The statue of the sleeping Ariadne – mythology's archetypal jilted lover – is placed in the painting's foreground as a pictorial motif. Its arm is bent in the ancient Greek position denoting sleep and its chiton folds drape limply with lassitude. Viewing the painting as a complete entity enables one to see that the statue of Ariadne, sunken in shade, forms a counterpoint to its diagonal juxtaposition with a distant steam train, bathed in light, in the middle-left of the canvas. These two pictorial elements are like jarring notes – one of the time (now); the other of another time (then) – that prompt a flash of insight within the non-distracting incompleteness of an empty stage set. This painting is born not of an idle dream, but a deep sigh.

DR KEN WACH IS AN ASSOCIATE PROFESSOR AND FORMER PRINCIPAL RESEARCH FELLOW AND HEAD OF THE SCHOOL OF CREATIVE ARTS AT THE UNIVERSITY OF MELBOURNE, WHERE HE TAUGHT ART HISTORY FOR THIRTY-FIVE YEARS.

THE NGV WARMLY THANKS JOHN AND CECILY ADAMS AND DR PETER CHU AND THE LATE ROBERT MORROW FOR THEIR SUPPORT. SEE THIS WORK ON DISPLAY ON LEVEL 2, NGV INTERNATIONAL.

(p. 44) **Giorgio De Chirico** *Piazza d'Italia* 1953. National Gallery of Victoria, Melbourne. Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and the late Robert Morrow, 2022 © Giorgio de Chirico. SIAE/Copyright Agency, 2023

(above) John and Cecily Adams and Dr Peter Chu with NGV Director Tony Elwood AM standing next to Giorgio de Chirico's *Piazza d'Italia*, 1953. Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and the late Robert Morrow, 2022

(right) Surrealist painter Giorgio de Chirico (1888–1978) and Raoul Genco in the Cafe Greco, Rome, Italy, in June 1973. Photo by Slim Aarons/Getty Images

The enigmatic Giorgio de Chirico said of his work that he was 'painting that which cannot be seen'. As the founder of the *Scuola Metafisica* movement in the 1910s, Giorgio de Chirico was working in the realm of dreams, the imagination and the subconscious before it became the sphere of Surrealist artists. He was subsequently courted by key Surrealists, especially their leader André Breton, but he valued his independence and rejected their requests to join them. In later years he openly attacked the Surrealists, and they harshly criticised his work. De Chirico was a maverick who also resisted being pigeon-holed or aligned with later modernist movements.

De Chirico's training was quite traditional. Before the First World War he attended the Academy of Fine Arts in Munich, one of Europe's most prestigious art schools. When he found his radical and innovative artistic voice, he purposefully retained aspects of his conventional schooling in technique and a love of Old Master paintings and sculpture. Although Italian, he was born in Greece and had an affinity with Greek culture, and he used instantly recognisable antique motifs, principally round arches and famous ancient Greek and Roman sculptures, as disturbing counterpoints in his modern and mysterious paintings. While some of his juxtapositions of objects appear whimsical, they usually suggest a darker, more disturbing subtext of what occurs in the subconscious. He brilliantly combined the reliable and familiar with the perceived threat of what lurks unseen in shadows or just around the corner, suggestive not so much of the physical world but of the psyche.

Having found such fertile ground, certain imagery recurs throughout his long career. Dark voids, long shadows and receding architecture appear often, providing an ambiguous framework for the viewer to bring their personal experiences and thoughts. Such repetition became a virtue and is intriguingly compelling as only the most subtle change or inclusion of a jarring motif impacted his audience in a different way. He thought of this approach as creating many variants, rather than copies.

De Chirico's influence was far reaching, resonating in surprising areas. His method of repetition struck a distinct chord for Pop Artists in the 1960s. Andy Warhol greatly admired de Chirico and saw the virtue of the recurring motif. His duplicated *Campbell's soup cans*, multiple but varied portraits, and even images of numerous cows were influenced by de Chirico's approach. Filmmakers, such as Michelangelo Antonioni, Alfred Hitchcock and Martin Scorsese, found de Chirico inspiring, most clearly seen when their camera slowly lingered over scenes, or when they used atmospheric deep shadows and plunging perspectives.

De Chirico's character was as enigmatic as his paintings. It is widely known that he occasionally backdated some works, and he notoriously denounced as fakes genuine paintings that graced the walls of famous museums. As much as his work challenged reason and certainty, so too did his singular approach to life.

His work features in major galleries around the world, and his residence in Rome is now a house museum. The NGV gratefully acknowledges John and Cecily Adams and Dr Peter Chu and the late Robert Morrow for their extraordinary support in enabling the NGV to acquire its first painting by Giorgio de Chirico for the Collection, *Piazza d'Italia* 1953.

LAURIE BENSON IS NGV CURATOR, INTERNATIONAL ART.

The Godfather

(OF SURREALISM)

BY LAURIE BENSON



EXHIBITION



The Rise and Fall of Memphis

1981 was quite a year. In the US, Ronald Reagan was sworn into office, and MTV went on the air. Britain thrilled to the Royal Wedding of Charles and Diana. The first DeLorean spread its gull-wing doors in Northern Ireland. *Mad Max 2: The Road Warrior* was filmed in Australia. And Italy? It had Memphis, arguably the most outrageous design experiment of the twentieth century.

BY GLENN ADAMSON

The Milan Memphis began as the brainchild of Ettore Sottsass, Jr., a veteran of the Italian design scene. He'd been part of several other experimental groups, going back to the late 1960s, but had become frustrated by the limitations of the avant-garde. Unlike most of his associates in radical design, Sottsass was also a successful product designer, who had worked for some of Italy's biggest companies at the time, such as Olivetti and Poltronova. He saw an opportunity to combine the two aspects of his career, the seemingly opposing intelligences of art and mass production.

Memphis was the result. It was, in part, a product placement exercise for one of Sottsass's clients, Abet Laminati (the formica of Italy). He'd already made some furniture using their thin plastic veneers, and now proposed making a whole collection. For the project, he drafted a group of like-minded designers – all of them younger, some of them by several decades.

Legendarily, they came up with the name late at night, while Bob Dylan's *Stuck Inside of Mobile with the Memphis Blues Again* was playing on the turntable. It probably stuck because of the reference to American pop culture, though the more subtle allusion to the ancient city of Egypt was also apt. The group set out to make startlingly new forms that were also archetypal.

Sottsass's own *Carlton room divider*, 1981, supported by NGVWA, was a primary symbol of the group and its intentions. Brazenly artificial, like so many Abet Laminati colour swatches assembled into a piece of furniture, it is crowned by a jaunty anthropomorphic form (once you spot the square head, it's easy to see the upraised arms and splayed legs). It's as if design had taken on new life – and in a sense, it very much had.

Speaking of names, *Carlton* is an interesting choice. It refers to the luxury hotel, a pattern followed by most of the designs in the first Memphis collection. Michael Graves made a Plaza vanity, Peter Shire a Bel Air chair, Alessandro Mendini a Cipriani cabinet. It was a way to make the project seem that much more brazenly commercial. An exception to this rule (Memphis hated rules) was Martine Bedin's Super lamp, which was set on wheels; she liked to imagine it following its owner around, like a pet.

The first Memphis collection had dramatic impact when it was unveiled in September 1981. Not too many people wanted to actually live with these pieces (a notable exception was the fashion designer Karl Lagerfeld, who decorated his whole apartment with them). So the furniture was never mass-produced, unless one counts the images that suddenly filled design magazines. These were media-ready objects, whose primary purpose was arguably to be photographed.

They did indeed set the trend for much of 1980s design. Not just furniture but clothing, jewellery, music videos, packaging and architecture, all borrowed from

the Memphis palette of harsh geometry, vivid color and riotous pattern. Sottsass's *Carlton* is currently on display on level 3, NGV International, next to Cini Boeri's breathtaking *Ghost chair*, 1987 (designed), 2016 (manufactured), supported by Gordon Moffatt AM made of a single sheet of bent glass, Tom Dixon's neo-industrial *Pylon chair*, 1991 (designed), 1992 (manufactured), one of the first pieces of furniture designed on a computer, by the way, and Philippe Starck's cheekily gestural *W. W. stool*, 1990 (designed), 2002 (manufactured). Safe to say, none of these – nor most of the other designs that gave the 1980s such a distinctive look – would have happened without the image-oriented, concept-driven impetus that Memphis provided.

Though Memphis designs are still manufactured in small numbers today, the original line-up only lasted a few years. Like a lot of rock bands, they had a few monster hits and then parted company to pursue other projects. Ever since, people have asked themselves: was their work awesome or awful? For quite a while, the consensus among design *cognoscenti* was definitely leaning toward the latter, but more recently opinions have begun to shift.

Maybe it's just the pendulum swing of fashion, as each generation revives the things it's not supposed to. Maybe it's that we are even more image-obsessed than the 1980s were – Memphis sure looks great on Instagram. But maybe there's something deeper in those laminated surfaces. Maybe this signature style – arguably the last radical design gesture of the twentieth century – remains genuinely provocative today, an ongoing challenge to good taste. Why look back at Memphis now? The objects have an answer, and it's the same thing they've always said: why not?

GLENN ADAMSON IS A CURATOR, WRITER AND HISTORIAN BASED IN BROOKLYN, NEW YORK, WHO WORKS ACROSS THE FIELDS OF DESIGN, CRAFT AND CONTEMPORARY ART.

SEE THESE WORKS ON LEVEL 3, NGV INTERNATIONAL OR FIND OUT MORE ABOUT THE MILAN MEMPHIS AT NGV.MELBOURNE/EXPLORE/COLLECTION/ARTIST/8331. A DIGITAL RECORD OF THESE WORKS HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF DIGITISATION CHAMPION MS CAROL GRIGOR THROUGH METAL MANUFACTURES LIMITED.

Ettore Sottsass (designer) Memphis, Milan (manufacturer and retailer) *Carlton room divider* 1981. National Gallery of Victoria, Melbourne. Purchased with the assistance of the National Gallery Women's Association, 1985 © Ettore Sottsass

Memphis, Milan (manufacturer) Nathalie du Pasquier (designer) *Cerchio*, fabric length 1983 (detail). National Gallery of Victoria, Melbourne. Purchased with the assistance of the National Gallery Women's Association, 1985 © Natalie du Pasquier

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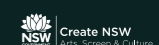


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DEEP READ

Magical Objects:

Illusions and puzzles in design and architecture

Optical illusions have always fascinated humans. In art and architecture, these illusions make you question what you see, question what is real and question what is not. At times, this may seem unsettling, but as Penny Craswell shows, through works in the NGV Collection and beyond, these illusions are not designed to trick or mock the viewer, but rather they seek to make us stop and think, and consider the true nature of perception and reality.

BY PENNY CRASWELL

'The mind loves the unknown. It loves images whose meaning is unknown, since the meaning of the mind itself is unknown.'—René Magritte

It's an overcast windy day in Eindhoven, and I'm visiting the studio of Dutch designer Maarten Baas. Arriving from the train station, I'm not even sure if I'm in the right place. The double-height workshop is filled with tools and strewn with vintage objects and junk. A slightly askew and underdressed mannequin is in one corner, while another corner is piled high with the pieces of a dismantled drum kit. After locating a young man (very tall and Dutch, but not Maarten), I'm handed a cup of tea and asked to wait. Seated opposite the staff kitchen, I peer inside. A retro hair dryer repurposed as a light hangs above a communal kitchen table – later the team will eat lunch there as a group – a common practice for Dutch office workers. Still, no one appears. Various jokes and sayings cover the kitchen walls and, as a man with a cigarette walks past without acknowledging my presence,

I suddenly feel like I've been caught spying on something private. Finally, Maarten arrives and we head upstairs to a mezzanine level where an old kombi van has been repurposed as a meeting room. He is young and totally at ease, making my former nerves seem ridiculous. He is as self-assured about his work, describing his first body of work, *Smoke*, 2004–present (San Francisco Museum of Modern Art, San Francisco), which he sets alight before curing its blackened form. He designs for himself and likes to break rules, and I'm all for it.

While I had always been a fan of Maarten's work, hence the trip to Eindhoven, it is the series that he launched the year after our interview, in 2009, that is now my favourite. *Real Time* is a series of artworks that create the illusion that clocks are inhabited by people who appear to be manually keeping time. Each is actually a video in real time of the clock being manually altered. One of these is *Grandfather clock*, 2014, acquired by the Felton Bequest in 2015 in honour of Bruce Parncutt AO, the then President of the Council of Trustees. A three-dimensional object, it has a brown, slightly wonky form that is reminiscent of Maarten's earlier *Sculpt* series, with an outline that looks like it's been drawn by a child. The dial is both mesmerising and unsettling. It shows, through a translucent screen, a man's face and hands as he, minute by minute, draws the hands of the clock with a black marker pen, erasing the previous hands as he goes. Each minute is surprisingly slow and occasionally the man has a drink or a bite of sandwich in between. As a spectator, it doesn't take long to realise that there is no man in this box – if he were real, more than one minute inside would amount to torture – but the illusion is still bewitching.

Optical illusions have always fascinated humans. And they go right back to the beginning. The first written record of an optical illusion is by ancient Greek philosopher Cleomedes in the first century AD. Cleomedes notes the change in the size of the moon when it is on the horizon compared to when it is high in the sky. What he called the 'moon illusion' proved the scientific theory of size-distance variation. The study of illusions has

continued since, with philosophers and scientists using them to prove or disprove theories about reality, perception, light, vision and brain science. During the Renaissance in fourteenth- and fifteenth-century Europe, artists used linear perspective in two-dimensional paintings to create the illusion of three-dimensional form. The expression *trompe l'oeil* (literally, 'trick of the eye') was coined in France by still-life painter Louis-Léopold Boilly in 1800 to mean any painting that looks three-dimensional and isn't, and is often associated with ceilings painted to look like the sky with figures, clouds and sometimes architecture that looks like it extends upwards. Another common form is paintings of three dimensional objects hanging on a wall that create the illusion that the painting is actually part of the wall. For example, in the painting *Trompe l'oeil with a letter rack holding newspapers, letters, writing equipment and a comb* by Dutch artist Edwaert Collier, 1706, the items listed in the painting's title appear in the painting strung up by strips of leather, with the leather, golden tacks and wooden wall painted as realistically as the objects themselves.

By the twentieth century, optical illusions were really taking off. In the Netherlands, M.C. Escher was exploring optical illusions as a graphic artist, having switched over from architecture, and his work has been inspiring artists, graphic designers and architects ever since. At around the same time, the Surrealists were exploring the images of the subconscious, which included optical illusions. René Magritte, in particular, is very famous for creating illusions in his paintings, including scenes split into night and day, paintings of paintings whose subject matter blends into the background, and images of figures whose bodies blend into their surroundings. Magritte's painting *In praise of dialectics*, 1937, part of the NGV Collection, shows a building with a large window and inside the window is another building, identical in style. The name of the work is a reference to philosopher G. W. F. Hegel's work on dialectics, while the image plays with duality, making us question what is inside or outside, what is large or small, and what is reality itself.

In the 1960s, the Op Art (short for Optical Art) movement was dedicated to optical illusions, developing the fields of abstract art and graphic design to create images and sculptures meant to confound. Many of these explore phenomena that can be explained by science, each of which has a name, and they are numerous. For example, there's 'centre/surround antagonism', where your eyes see something that isn't there because of what's adjacent, 'simultaneous contrast' in which the eye sees colours that may not be there, depending on their surrounds, and 'kinetic illusions', the appearance of motion in a still image. According to New York-based writer Sarah Gottesman: 'Neuroscience – and more recently the subfield of neuroaesthetics – can help to explain the biology behind ... visual tricks, many of which were first discovered by artists'.¹

Even now, optical illusions are as popular as ever – you might remember 'the dress', a photo of a white and gold, or black and blue, dress that took the internet by storm in 2015. Looking at the image, people either see white and gold, if they perceive the dress to be in bright daylight, or black and blue if they perceive the dress to be in low artificial light. Some theorise that people who work outside or spend most of their lives in bright sunshine are more likely to see the dress as white and gold, whereas those who spend time in artificial light or are night owls are more likely to see it as black and blue.

Illusions and design

Optical illusions in three-dimensions are less well-known, but there are still plenty of them. Japanese artist Shigeo Fukuda has created many, including his three-dimensional models of Escher's impossible buildings, *Three-Dimensional Model of Escher's Belvedere*, 1982, and *Three-Dimensional Model of Escher's Waterfall*, 1985, based on Escher's lithographs *Belvedere*, 1958, and *Waterfall*, 1961. Belgian artist Mathieu Hamaekers also made some of Escher's impossible objects in three dimensions, including the impossible cube from the *Belvedere* print.²

But when it comes to creating optical illusions in three dimensions, one favourite form of design – the chair – comes in for some attention. In the Singapore Art Museum, Singapore- and Perth-based artist Matthew Ngui's 1997 work appears from afar to be a series of pieces of wood positioned here and there in a diagonal across the room. It is only when the work is seen from a particular vantage point that the name of the work makes sense: *Chair*. Korean designer Jinil Park also creates illusions with furniture in his *Drawing Series*, 2013. He uses wire, most often in black, to create functional three-dimensional pieces of furniture that look like two-dimensional sketches. His chairs, stools, lamps and, most recently, an armchair, are difficult to perceive on a computer screen as they look like flat sketches. Japanese designer Daigo Fukawa's *Rough Sketch Products* furniture pieces, 2013, are similar, but here, the sketches seem even more scribbly and sparse. It's only when you see the designer seated on his own armchair that you can understand its three-dimensionality.

But one of the absolute masters of illusion in furniture and design objects is Oki Sato of Tokyo- and Milan-based design studio nendo. A font of ideas and extremely prolific – he says his team of thirty people might work on up to 400 projects at a time – Sato believes that design is about changing perspectives. He says: '[Design is] about changing the way of seeing things, I guess. A new perspective that I try to deliver to my clients or the people who interact with my pieces'.³ One nendo work from 2010 is, once again, an illusion of a chair, this time created by parallel lines of black wire that, depending on the angle, look like a chair, or simply like a series of lines surrounded by a rectangular shape. Also playing with black on white is his *Dining Room Illusion* from the Japan pavilion at Milan Expo 2015, which features rows of black chairs at a black table. From the front, the piece looks like a regular table and chairs, but, when viewed from other angles, each piece is revealed to be oversized, growing gradually until the chairs are taller than a person.



In the same year, nendo created his most ambitious chair illusion to date. *50 Manga chairs*, 2015, is a series of stainless-steel chairs, each of which has been modified to capture a particular type of motion, like a manga cartoon. The studio collaborated with animator Yusuke Fujikawa to show each of the chairs as they float, bounce, tumble, spin, quiver, shrink, shake and bend, giving them character and personality. nendo wrote: 'Manga consist of a series of frames on a single sheet of paper that creates a sequence. Similarly, 50 standard chairs are lined up in a grid, each one conjures up a sense of story, and each with a design element from manga'.⁴ Having been acquired by the NGV, with the support of Bruce Parncutt AO and Robin Campbell and Michael and Emily Tong

as the full set, these chairs now form an important part of *Freedom of Movement: Contemporary Art and Design*, on display at ground level, NGV International until 10 April.

Magical objects

I have always been enchanted by the idea of a magic rug. This may have more to do with Aladdin-esque fantasies than optical illusions, but plenty of designers have explored the rug as a starting point for illusions. Faig Ahmed is an artist from Azerbaijan whose works examine stereotypes and explore traditional crafts, many of which are variations on the rug. *Hal*, 2016, in the NGV Collection and supported by Sarah Morgan and Andrew Cook, creates the illusion that the rug is



melting down the wall, exploring the otherness of materials, such as wax as if they were textiles. Other works by Ahmed show the rug distorted (*Expansion*, George Washington University Museum and Textile Museum), Washington, D.C., 2011 pixelated (*DNA*, 2016) or doused in oil (*Fuel*, Art Institute of Chicago, Chicago, 2016).

Other works again treat a material as if it is another kind of material – like Daniel Arsham's works in the series *Hidden figures*, 2020, supported by Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, one of which distorts the walls as if they are made of fabric or cloth with figures underneath, and one of which has two figures hidden under cloth as separate sculptures. In each case, the forms of these figures are inspired by paintings in the NGV Collection: Giambattista Tiepolo's *The Banquet of*

Cleopatra, 1743–44, and Nicolas Régnier's *Hero and Leander*, c. 1625–26 – the idea is that one male and one female figure from each painting has been released and is hidden under white cloth. In another work in the NGV Collection also supported by Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, *Falling clock*, 2020, Arsham creates the illusion that a wall clock is being caught by the fabric of the wall, as if the wall has become fabric and created a pocket for the clock.

UK designer Paul Cockledge's work is full of tricks and illusions as well, most of which he does not reveal, like any good magician. He has created several installations, including *Bourrasque, Dior*, 2022, and *Bourrasque*, 2011, where he creates the illusion of a falling cascade of white sheets of paper, curled in the air as if caught by the wind, suspended in

time. Each one is actually an LED light and the effect is beautiful. Other works of Cockledge's seem to defy gravity, such as his steel table, *Poised*, 2013, also inspired by a curling sheet of paper, that looks like it couldn't possibly stay upright, but is carefully weighted so as to be perfectly stable.

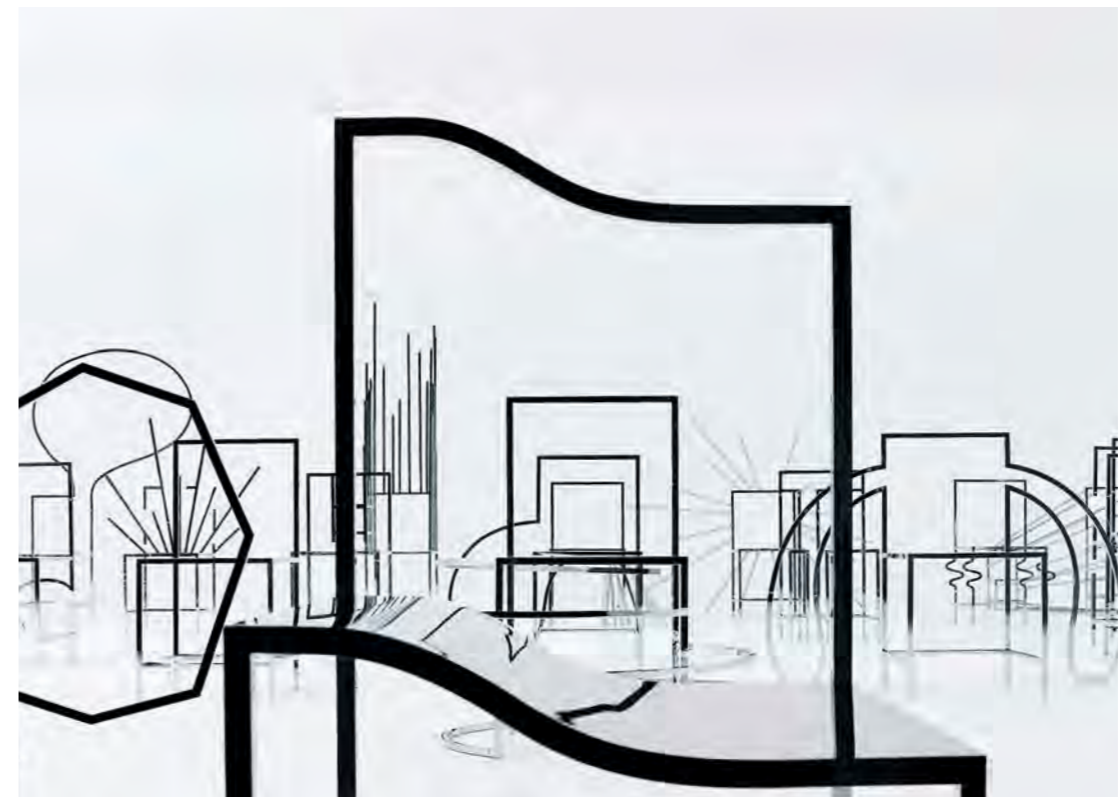
Architectural illusion

Oki Sato, like M.C. Escher, studied architecture originally before becoming a designer, and his architectural training can be seen in nendo's incredible collaboration with the NGV, *Escher X nendo: Between Two Worlds*. This 2018–19 exhibition was full of illusions. More than 150 of Escher's works, including drawings and prints of his impossible objects and buildings, were on display, while nendo was commissioned to create eleven objects plus a series of larger site-specific installations in response to Escher. Nendo's larger scale installations include two-dimensional wallpapers and projected illusions on the gallery walls and floor, black metal pipes that create the outline of houses from various viewpoints, an oversized chandelier made of three-dimensional houses, and a huge installation that filled an entire gallery space with a grid of houses – black and white simple structures with roofs that appear in various stages of opening. Last but not least was a shrinking corridor, again in the form of a house with a roof, using forced perspective. In this exhibition, nendo's works created the perfect playful and immersive spaces to accompany Escher's sometimes intensely detailed works, and show how two-dimensional illusions can be treated architecturally.

Historically, architects have long toyed with perspective in their buildings, but none more so than sixteenth-century Italian architect Palladio. His Villa Capra or 'La Rotonda', a private house inspired by ancient Roman architecture, was the physical manifestation of his ideal proportions, based on mathematics, which he published in his book *Quattro Libri* (1570).⁵ While La Rotonda has become a must-visit building for architects around the world, it is his Teatro Olimpico, probably the oldest

'[Design is] about changing the way of seeing things, I guess. A new perspective that I try to deliver to my clients or the people who interact with my pieces.'

—OKI SATO





surviving example of a theatre set that uses forced perspective, that is perhaps most astonishing. Inspired by the ruins of ancient Roman theatres, the stage is designed as an outdoor building with seven entrances decorated with classical statues. The elliptical terraces of the auditorium mean that every seat in the theatre is facing the stage straight-on. Unfortunately, Palladio died just after construction began on the project, with architect Vincenzo Scamozzi taking it over. And it was Scamozzi's design, inspired by Palladio, that creates the real illusion – a set of seven wooden and stucco hallways that get smaller and smaller, so that it seems like you are looking down long streets of a city, not a few metres of stage. This was the first use of forced perspective in a theatre set, a practice that became popular during the Renaissance and is still used today. Thankfully the original set was never demolished and it is still possible to see it intact in the Italian town of Vicenza.

A new exhibition drawn from the NGV Collection, *Freedom of Movement*, explores art that moves or creates the illusion of movement. Several of the works in this exhibition are illusions, including nendo's *50 Manga chairs*, Maarten Baas's *Grandfather clock* and Daniel Arsham's *Hidden figures* and *Falling clock*, mentioned above.

As an undergraduate philosophy student, I was always most fascinated by philosophers who talked about the very experience of human perception. The German Phenomenologist philosopher Edmund Husserl, writing in the early twentieth century, asked us to consider in detail what we actually see, instead of what we think we see. In his *Cartesian Meditations*, he undertakes the 'phenomenological task of describing consciousness concretely'.⁶ Optical illusions also make you question what you see, and make you question what is real and what is not. In some sense they turn you into a philosopher – someone who questions, rather than someone who takes things for granted. So, while some may dismiss optical illusions as mere trickery, the reality is that they are fascinating *because* they unsettle us. They make us stop and think, and consider the true nature of perception and reality.

PENNY CRASWELL IS A WRITER, EDITOR AND CURATOR WHO SPECIALISES IN DESIGN, CRAFT, ARCHITECTURE AND INTERIORS.

SEE *FREEDOM OF MOVEMENT: CONTEMPORARY ART AND DESIGN* AT GROUND LEVEL, NGV INTERNATIONAL UNTIL 10 APRIL. FOR MORE INFORMATION ABOUT THIS FREE EXHIBITION, VISIT NGV.MELBOURNE/FREEDOM-OF-MOVEMENT. TO READ MORE ABOUT THE WORKS MENTIONED IN THIS ARTICLE, VISIT NGV.MELBOURNE/COLLECTION

(p. 52) Installation view of nendo's *Manga chairs #1–#50*, featured as part of the 2017 NGV Triennial. Photo: Christian Markel courtesy of NGV

(p. 55) Daniel Arsham *Falling clock* 2020. National Gallery of Victoria, Melbourne. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by the Loti & Victor Smorgon Fund, Barry Janes and Paul Cross, 2021 © Courtesy the artist and Perrotin Gallery. Photo: Sean Fennessy

(p. 56) Kohei Nawa *PixCell-Red Deer* 2012 from the *Beads* series 2000–. National Gallery of Victoria, Melbourne. Felton Bequest, 2013 © Kohei Nawa and Arario Gallery

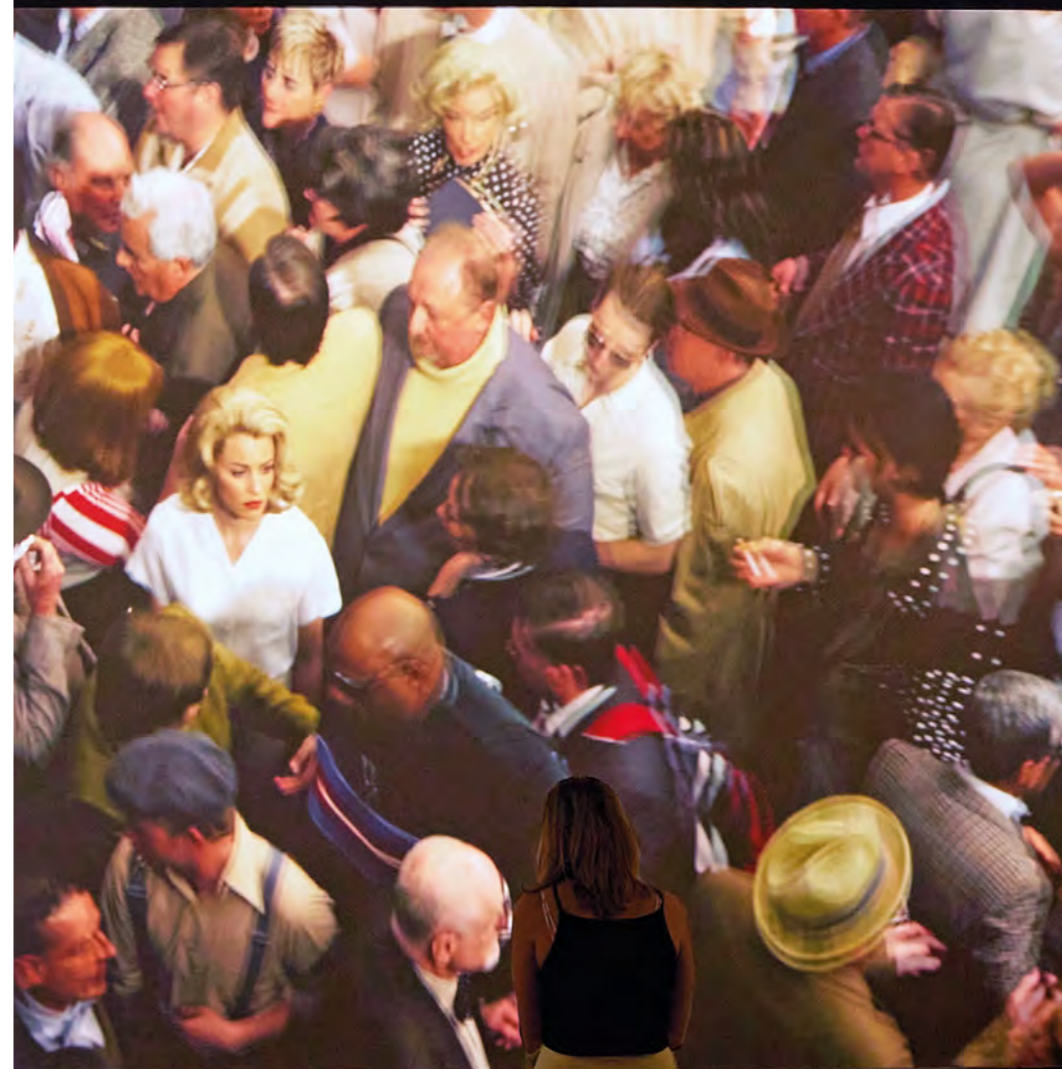
(p. 57) Installation view of nendo's *Manga chairs #1–#50*. Photo: Kenichi Sonehara

(p. 58) Timo Nasser *Epistrophy* 2016–17. National Gallery of Victoria, Melbourne. Purchased with funds donated by Mr John Downer AM and Mrs Rose Downer, 2018 © Timo Nasser © Adagp, Paris, 2022

FREEDOM OF MOVEMENT: CONTEMPORARY ART AND DESIGN FROM THE NGV COLLECTION

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Installation view of Alex Pragar's *Face in the crowd* on display in *Freedom of Movement: Contemporary Art and Design from the NGV Collection* on display until 10 April 2023 at NGV International, Melbourne. Photo: Sean Fennessy

CREATIVE VICTORIA

NGV SUMMER APPEAL

Mountain climber 2022



Melbourne contemporary artist Troy Emery's textiles and sculptural works include a variety of animal-like forms that examine the intersection of art and craft. Emery's first major commission for an Australian institution, *Mountain climber*, 2022, will be a highlight of the upcoming major exhibition *Melbourne Now*, opening at The Ian Potter Centre: NGV Australia on 24 March. The NGV is seeking the community's support through the Summer Appeal to bring Emery's monumental work into the Collection.

BY NAKITA WILSON

At over three-metres high *Mountain climber*, 2022, is Emery's most ambitious work to date. The exuberant textile sculpture of a feline creature perched atop a gallery plinth is a continuation of his work exploring humankind's relationship with animals and their historical representations in museums and in taxidermied form.

This summer, we are inviting the NGV community to enable *Mountain climber* to join the Gallery's collection. The larger-than-life mountain lion, covered in tens of thousands of coloured fake fur pom-poms, will be an unforgettable highlight in *Melbourne Now*. This exhibition will showcase more than 200 leading contemporary artists and designers across Victoria, celebrating Melbourne as an epicentre of creativity and culture. When asked about his involvement with *Melbourne Now*, Emery commented that 'having lived in Melbourne for twelve years after relocating from Sydney, I feel very proud to be presenting in the context of a Melbourne-specific exhibition and excited to exhibit alongside peers and artists I admire'.¹

During his time in Melbourne, Emery has connected with the NGV and the community through leading a popular and interactive art workshop for children and families during the 2021 NGV Kids Summer Festival, which coincided with the 2020 NGV *Triennial* exhibition. 'Critical Creatures with Troy Emery' allowed the Gallery's youngest audiences to consider the importance of animals within our ecosystem, inspired by the NGV *Triennial* theme of 'Conservation'. Most recently, Emery and Daniel Poole's vibrant collaboration was a highlight of the inaugural Melbourne Design Fair, an initiative led by the NGV in association with the Melbourne Art Foundation. The 2022 Melbourne Design Fair was the first of its kind in Australia, and greatly contributed to the already exciting Melbourne Design Week 2022 program.

This summer, the NGV is seeking your support to bring Troy Emery's ambitious *Mountain climber* sculpture into the NGV Collection, which will mean we can share the work of a local artist for generations of visitors to enjoy. *Mountain climber* will encourage conversation on critical topics facing us today, and greatly enhance the NGV Collection as a source of learning, enriching the experience for millions of visitors now and into the future.

The NGV warmly welcomes donations of all sizes to make this acquisition possible. The NGV Collection is your collection, and we thank you for your support in enabling us to realise this extraordinary opportunity.

NAKITA WILSON IS NGV PROJECTS AND COMMUNICATIONS ASSISTANT.

WE WARMLY INVITE YOU TO MAKE A CONTRIBUTION TO THE NGV'S SUMMER APPEAL AND SUPPORT THE ACQUISITION OF TROY EMERY'S *MOUNTAIN CLIMBER*.

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Troy Emery *Mountain climber* 2022
(computer visualisation) steel armature, foam, textiles, timber plinth 350 × 380 × 120 cm.
Indicative artist render. Proposed acquisition

2022 NGV ARCHITECTURE COMMISSION

2022 NGV ARCHITECTURE COMMISSION

This summer, visitors to the NGV's Grollo Equiset Garden are invited to consider the effect of time on all architecture as Adam Newman and Kelvin Tsang's *Temple of Boom* reimagines The Parthenon on the Acropolis in Athens.



PERICLES,
PENTELIC
MARBLE
AND THE

Parthenon

The latest NGV Architecture Commission is an evocative reimagining of The Parthenon on the Acropolis in Athens. Here, Associate Professor Antony Moulis shares the architectural history of the original Greek temple.

BY ANTONY MOULIS

ktinos and Kallikrates's Parthenon of the Athenian Acropolis (447–432 BCE), is celebrated as one of the most significant monuments of classical Greek antiquity. The temple has an octostyle plan (eight by seventeen columns) and was constructed on the platform of the Older Parthenon destroyed during the Persian Wars (480 BCE). The renowned Greek statesman Pericles undertook the campaign to realise the temple, partly created by the reuse of Pentelic marble quarried from the Older Parthenon. The temple mixes the styles and orders of Classical architecture. Both the outer screen of columns, and those of the temple's interior *cella*, are of the Doric order architectural style. The four columns inside the *opisthodomos* (back chamber) and the continuous frieze in the upper part of the *cella* are of the Ionic order. This innovative arrangement combining the Doric (masculine order) with the Ionic (feminine order) can be explained by the dedication of the Parthenon to Athena Parthenos, the city's warrior-like patron goddess, in whom feminine and masculine traits coexisted. A monumental chryselephantine statue of Athena, overseen by the sculptor Phidias, stood within the *cella*. In antique copies she appears in a draped tunic dress, typical of the Classical period, and wearing a helmet with a spear and shield held in her left hand.

In Greek temple architecture, the built exterior took on the principal role of representation, becoming a surface of self-display. For Pericles, the Parthenon represented the ideal of the Athenian *polis* (city-state), which brought together citizens and their place as a distinct entity. The temple intended to express the collective effort of individuals and their belief in civic virtue, a conception of shared democratic values foundational to Western society. The sum of whole – columns, entablature, pediments, roof, friezes and sculptures – produced a clear unity of effect. Read as a singular urban form, the temple was designed for viewing at various distances – from the Acropolis itself or from various parts of the city on land or sea – reminding citizens of their *polis* and its ideals.

Key hallmarks of Greek architecture include highly sophisticated refinements of the temple's form. The Parthenon's horizontal and vertical stone surfaces feature subtle curvatures long considered by scholars as a set of optical corrections, compensating for visual distortions, such that the naked eye could apprehend the temple's formal perfection. Recent scholarship has taken a different view, arguing that the refinements were designed to produce a lithe and taut architectural appearance that represented the Athenian state as a vital living body. Such refinements were exacting to produce. All stone blocks required hand-carving in situ, to maintain continuity in the lightly curved surfaces. These adjustments produced subtle and complex forms. For example, the peripheral Doric columns, which swell below their midpoint in an effect known as entasis, were also inclined off the vertical, leaning back towards the entablature (the lintel beam containing the frieze and cornice). There was another crucial relationship struck between the Athenian body and the temple. The flutes of the Doric columns (their long vertical scallops) appear shaped to the human form – large enough to cradle the human back. This intimate connection between the temple and the body has not been lost through time. In 1921, American dancer Isadora Duncan, a devotee of classical Greek culture, enacted her own rapturous 'embrace' with the Parthenon, pressing herself to a column for the influential American photographer, Edward Steichen.

While the Parthenon's interiors were not open to citizens, the temple's exterior nonetheless played a central role in civic life. In combination with other buildings and sites, it formed a backdrop to the Panathenaic procession held in honour of Athena each July and August. The route began in the city below at the Dipylon gate before passing through the Agora (marketplace) towards the Acropolis. At the Propylaea (entry gate), Athenian citizens only could proceed forward to an open-air altar, set between the Parthenon and the Erechtheion (the smaller temple to its north) to perform public ceremonies.

The re-imagining of the Parthenon by Adam Newman and Kelvin Tsang as the *Temple of Boom* for the NGV Architecture Commission revisits fundamental relationships between civic buildings and social frameworks evident in the Athenian Parthenon – reminders of how our bodies are caught by architecture in the performance of urban life. With the arrival of visitors to the *Temple of Boom*, individual itineraries come together as a collectively experienced 'procession' – bearing witness to the very possibility of shared public space. The idea that the surface of the replica becomes a site of display, populated by the work of street artists, aligns with representational strategies that the ancient Athenians took up, by which they symbolised their invented civic culture and signalled its virtue. Today, those same strategies can stand not only for the principle of democracy they espoused, but for values such as diversity and inclusion.

Beyond such ideals, the Parthenon is also a body shaped by politics and history. The catastrophic collapse of the temple's *cella* and interior frieze in a bomb blast at the 1687 siege of the Acropolis and the removal of stone reliefs and statuary by the 7th Earl of Elgin between 1801 and 1803 for display at the British Museum, London, which renamed them the Elgin Marbles, mark two key events that still bring controversy. After the Acropolis was placed on the UNESCO World Heritage list in 1987, work to reconstruct the Parthenon's damaged structure gathered pace. Yet some archaeologists remained concerned that these changes are affecting the temple's historical integrity. In parallel, the Greek government completed construction of the New Acropolis Museum by Bernard Tschumi Architects in 2009, creating a purpose-built space designed to protect and preserve the original reliefs and sculptures of the Parthenon. Pointedly, a space was set aside for the Elgin Marbles, amid demands from the Greek government and people for their repatriation. In viewing the Parthenon with weary touristic eyes, we often forget how its presence today signals crucial debates like these concerning the politics of cultural identity – ones that are not easily concluded. It is such complex and intersecting narratives, seen through art and architecture, which also make their presence as visitors playfully engage with the *Temple of Boom* in the Grollo Equiset Garden this summer.

ANTONY MOULIS IS ASSOCIATE PROFESSOR IN THE SCHOOL OF ARCHITECTURE AT THE UNIVERSITY OF QUEENSLAND, WHERE HE RESEARCHES ARCHITECTURAL HISTORY, URBANISM AND DESIGN.

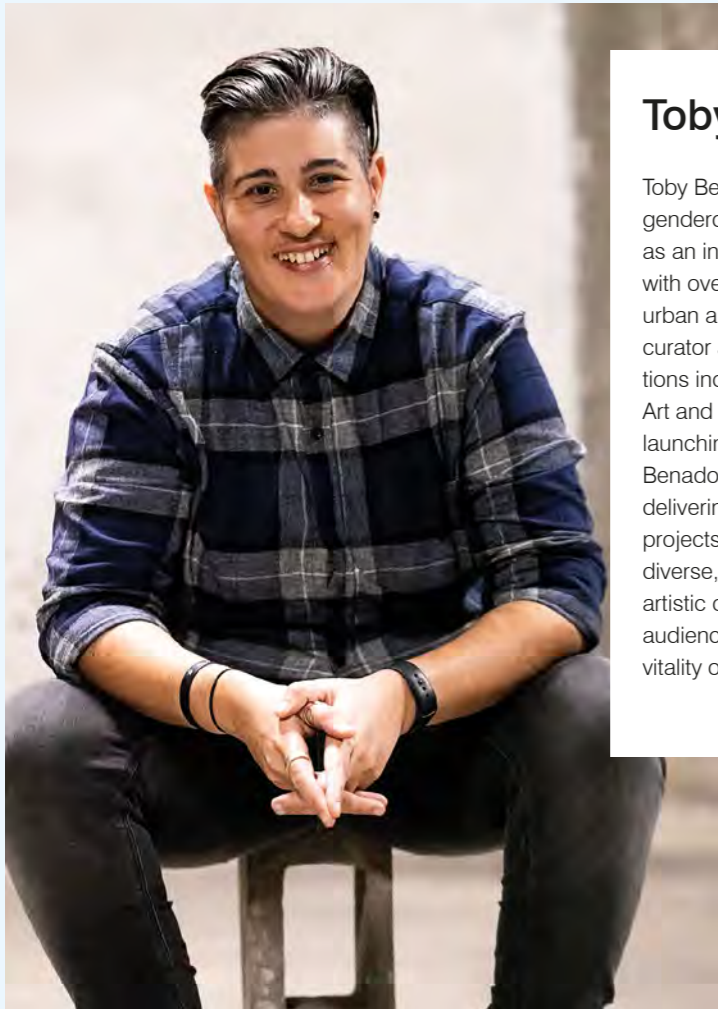
SEE THE NGV ARCHITECTURE COMMISSION IN THE GROULLO EQUESET GARDEN UNTIL AUGUST 2023. FOR MORE INFORMATION ABOUT THIS FREE EXHIBITION, VISIT NGV.MELBOURNE/2022-NGV-ARCHITECTURE-COMMISSION. THE ARCHITECTURE COMMISSION IS GENEROUSLY SUPPORTED BY PRINCIPAL PARTNER MACQUARIE GROUP, DESIGN PARTNER RMIT UNIVERSITY AND THE HUGH D. T. WILLIAMSON FOUNDATION.

(pp. 62–3) Installation view of the 2022 NGV Architecture Commission: *Temple of Boom* designed by Adam Newman and Kelvin Tsang on display at NGV International, Melbourne to August 2023. Photo: Sean Fennessy

(p. 64) Edward Steichen *Isadora Duncan at the portal of the Parthenon* 1920. National Gallery of Victoria, Melbourne. Purchased, 1984 © 2022 The Estate of Edward Steichen / Artists Rights Society (ARS), New York. Licensed by Copyright Agency, Australia

MEET THE ARTISTS

Throughout the summer, *Temple of Boom* will be painted with overlapping large-scale artworks by these Melbourne-based artists, drawing inspiration from the vibrant colours and artistic embellishments that defined the original Ancient Greek temple over two-thousand years ago.



Toby Benador

Toby Benador is a neurodivergent, genderqueer POC respected in Melbourne as an independent gallerist, and curator with over fifteen years experience in the urban art sector. Benador has held director, curator and board positions at organisations including the Centre for Projection Art and Can't Do Tomorrow festival. Since launching Just Another Agency in 2010, Benador has specialised in curating and delivering large-scale, multi-artist creative projects. Their objective is to create diverse, accessible, and unforgettable artistic outcomes that connect broad audiences to the ideas, creativity and vitality of street and urban art.

(left) Photo: P1xels

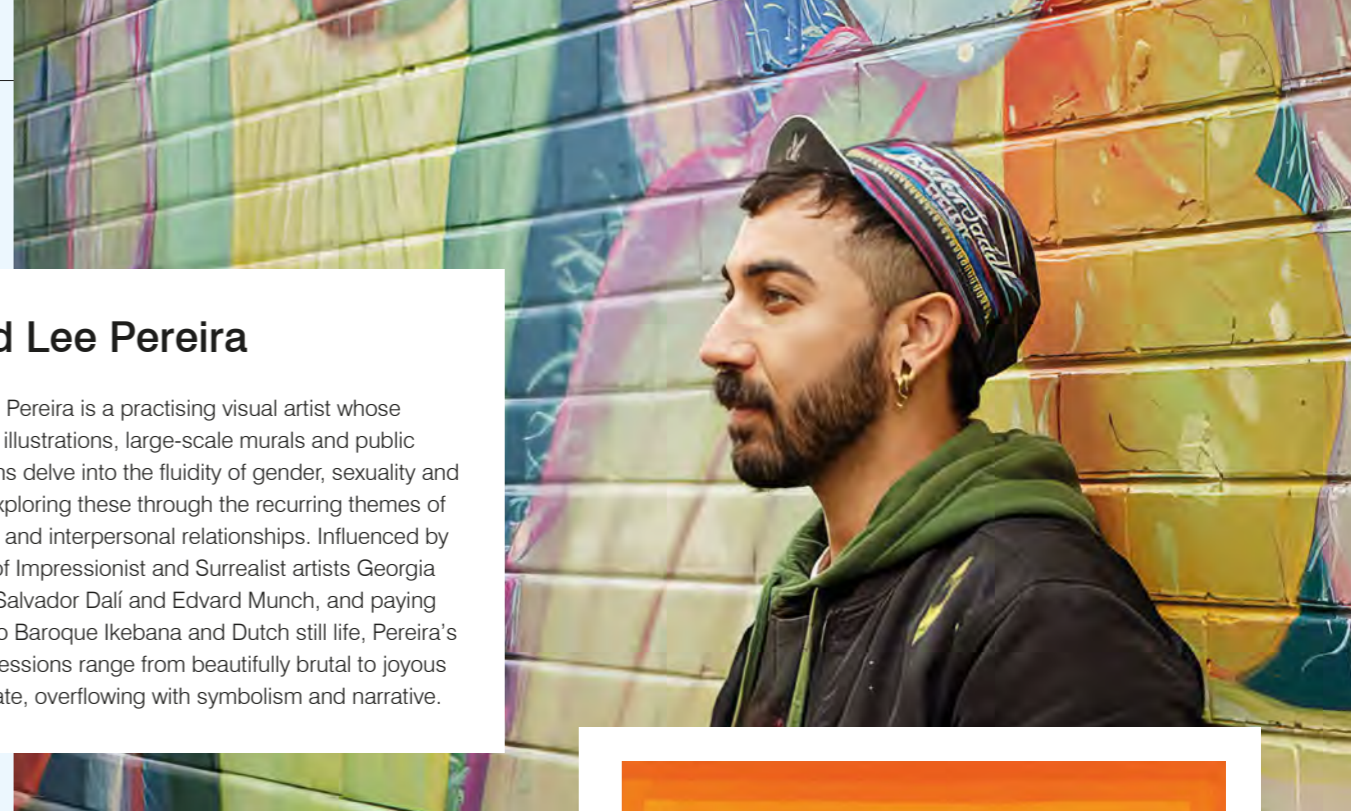
(p. 67, clockwise) Images courtesy Just Another Agency

(p. 68, top) Image courtesy Just Another Agency (bottom) Photo: Madz Rehorek

(p. 69, top) Photo: Shannyn Higgins Photography (bottom) Image courtesy of Just Another Agency

David Lee Pereira

David Lee Pereira is a practising visual artist whose paintings, illustrations, large-scale murals and public installations delve into the fluidity of gender, sexuality and identity, exploring these through the recurring themes of dysphoria and interpersonal relationships. Influenced by the work of Impressionist and Surrealist artists Georgia O'Keefe, Salvador Dalí and Edvard Munch, and paying homage to Baroque Ikebana and Dutch still life, Pereira's floral expressions range from beautifully brutal to joyous and intimate, overflowing with symbolism and narrative.



Manda Lane

Manda Lane is a muralist, illustrator and paper-based artist from Collingwood. With a keen focus on botanicals, her art explores the interactions between the natural world and industrial or human-made objects.

Within her public art practice, Manda creates floral-based murals and installations, focusing on the organic behaviours of native and tropical flora. Working predominantly in black and white, Manda adopts a contemporary and stylised approach to traditional botanical art, with the purpose of reconnecting communities to the beauty of nature, while also seeking to encourage a conversation about the symbiotic relationships between the nature and the urban environment.



Drez

Drez is a multidisciplinary artist based in Melbourne who shifts the perspective of public space through an exploration of colour and form. Working across painting, sculptural installation and architecturally scaled murals, Drez creates hypnotic works that vibrate and engage viewers through their use of colour and optical effect. Drawing inspiration from art historical perspectives, including the Greenbergian Modernism and Op-Art schools, Drez creates an intersection between abstract art and public space in a reflection of his upbringing in graffiti, and interest in more conceptual frameworks. Drez continues to grow more experimental in his work, seeking to build more radical and immersive works that directly engage participating viewers.



Aretha Brown

Practising artist and screenwriter, Aretha Brown takes heavy influence from her time growing up in Melbourne's Western suburbs, as well as her own identity as a queer Blak young person living in the confinements of an urban colony. In 2021, Aretha wrote her first subversive comedy short titled, 'How to be cool in Melbourne'.

Parodying the ideas, inner workings and social politics of Melbourne's underground art and cultural spaces. Brown has also been a regular at comedy clubs, performing her signature political and satirical stand-up throughout Melbourne. In 2019, Brown founded the ****Kiss My Art Collective**, which was formed to champion young women and non-binary artists by providing jobs, work experience and a safe creative space on large-scale public murals throughout Australia and internationally.

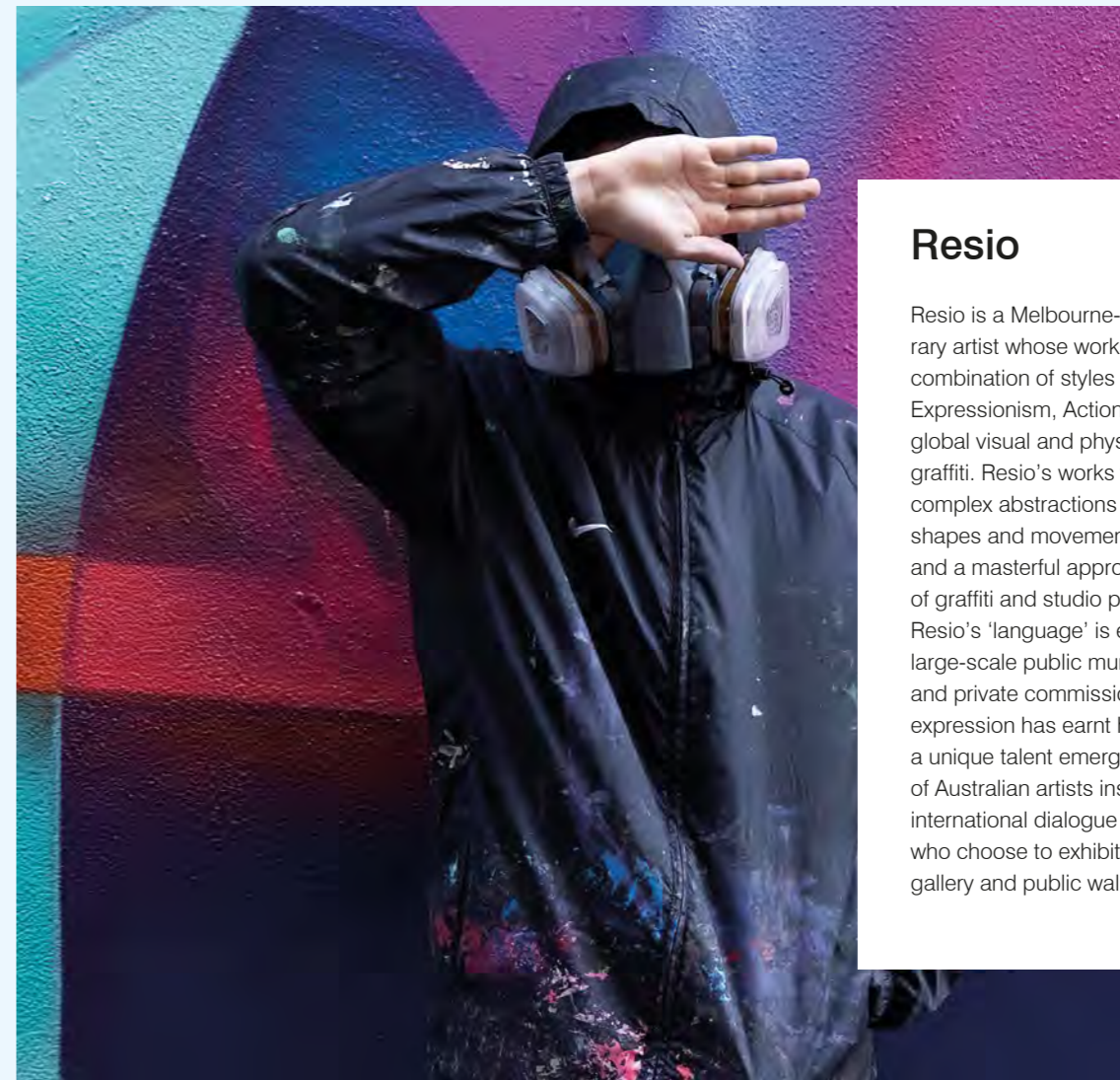
Creature Creature

Creature Creature is an artist duo comprising Chanel Tang and Ambrose Rehorek, based in Melbourne. They first met at university and 'flirted through art' until they formed an official union in 2011 under one name. Creature Creature was chosen from a quote in the 1960's film *A Bucket of Blood*: 'A Creature is a Creature ... or it is an artist!' Since then, they have continued a collaborative art practice that spans across exhibiting art, murals, street art, design and illustration. Their work represents duality and the sum of a whole, a message of togetherness, states of balance, yin and yang. Their partnership breaks the myth of the lone artist, as collaboration is an instinctive ritual for them in realms of art, love and life. Collaboration is about preserving diversity, creating something complex, layered and fluid. The beauty of coming together. Born in Adelaide, Rehorek has a degree in visual arts from the University of South Australia. Tang was born in Wellington. She moved to Australia in 1998 where she attained her degree in fine art at Monash University.



Chuck Mayfield

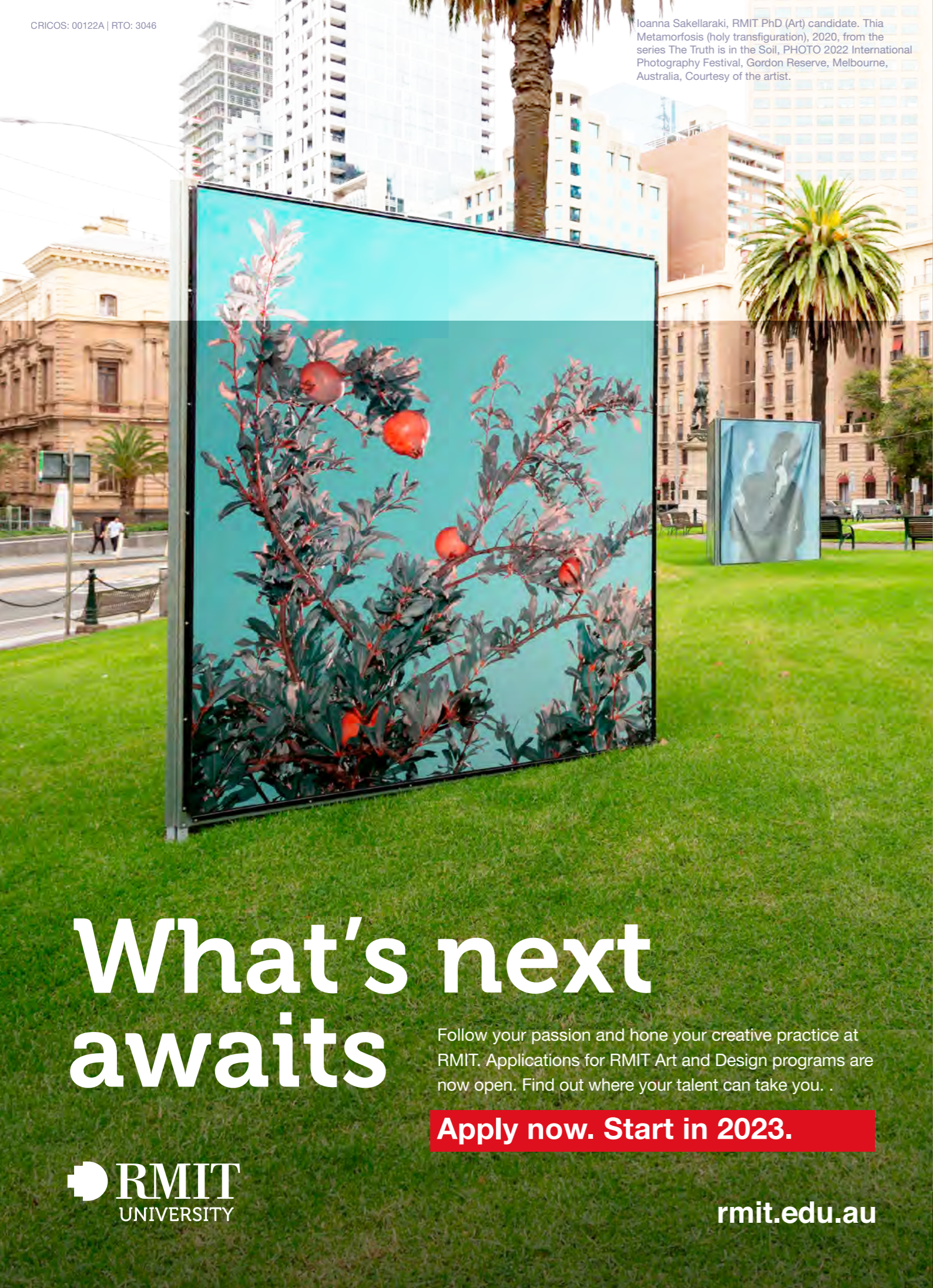
Coming from a family of artists, Chuck Mayfield has been practising in creative fields from an early age. He has been painting and drawing his whole life and started painting graffiti art and murals at the age of sixteen. After thirteen years of working in Brisbane as a commercial mural artist, a screen-printer, and in the field of sign and displays, he acquired a Bachelor of Visual Communication and moved to Melbourne to pursue a career in the arts. Mayfield has painted murals and exhibited work in cities across Australia, Asia, Europe and the US, and continues to travel, painting walls and working on creative projects. He now lives in Melbourne and works from the Everfresh Studio in Collingwood as freelance artist, mostly painting murals, while also producing personal works in public, private spaces, for live performance and exhibitions.



Resio

Resio is a Melbourne-based contemporary artist whose works are a unique combination of styles inspired by Abstract Expressionism, Action Painting and the global visual and physical language of graffiti. Resio's works weave together complex abstractions of dynamic colour, shapes and movement with photorealism and a masterful approach to the traditions of graffiti and studio painting techniques. Resio's 'language' is easily translatable to large-scale public murals, studio painting and private commissions. This diversity in expression has earned him a reputation as a unique talent emerging from a long line of Australian artists inspired by the international dialogue of art and graffiti, who choose to exhibit their work on both gallery and public walls.

Ioanna Sakellaraki, RMIT PhD (Art) candidate. Thia Metamorfosis (holy transfiguration), 2020, from the series The Truth is in the Soil, PHOTO 2022 International Photography Festival, Gordon Reserve, Melbourne, Australia, Courtesy of the artist.



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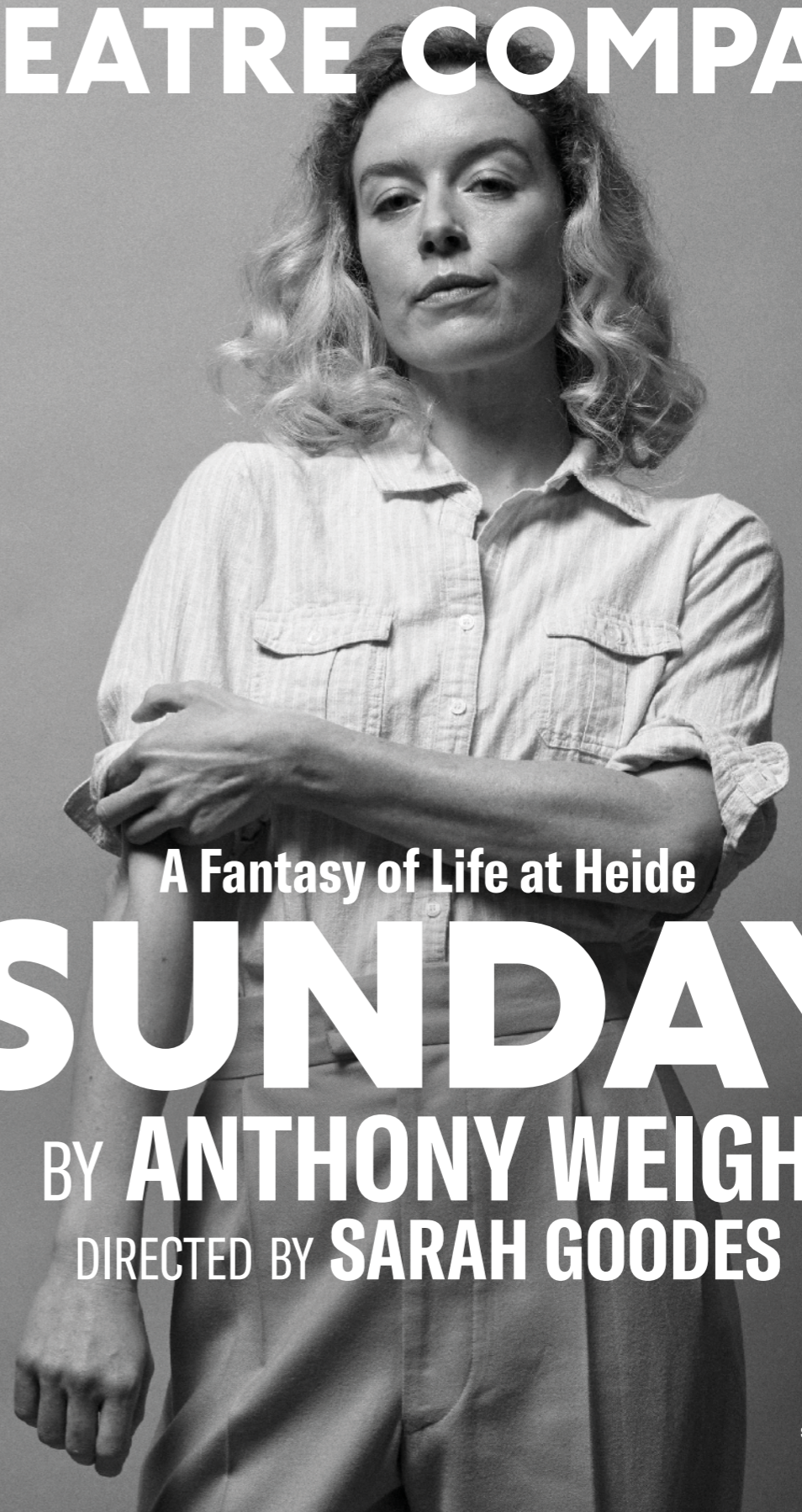


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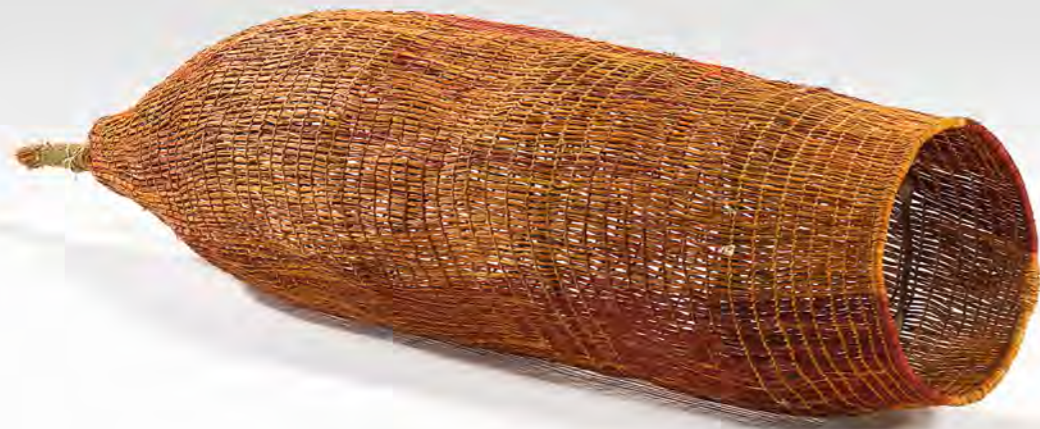


NEW TO THE COLLECTION



An-gujechiya (fish traps) are used by both saltwater and freshwater hunters to catch fish, such as saltwater barramundi (*rajarra*), freshwater barramundi (*janambal*), small black freshwater catfish (*buliya*), bonefish (*an-guwirrpia*) and sand bass (*dalakan*). These ten fish traps, which recently joined the NGV Collection through the generous support of Linda Herd and the Canny Quine Foundation, Paul and Wendy Bonnici, Violet Sheno, Sarah and Brad Lowe, Nick W. Smith, Craig Semple, Beatrice Moignard and Emily Hardy, and Kade McDonald are by Gabriella Garrimara, Maureen Ali, May Brown, Freda Wayartja Ali, Lorna Jingu barrangunyja, Indra Prudence, Zoe Prudence, Roxanne Carter and Melissa Mason – Burarra-Martay Yolngu women who live and weave in Maningrida, in Western Arnhem Land.

BY MYLES RUSSELL-COOK



ALL ABOUT
An-gujechiya





The word Yolngu people in Maningrida use to describe fish traps is *an-gujechiya*. They are typically cone-shaped, with a woven funnel stitched inside the mouth to help retain the captured fish. To make fish traps and fish net fences, artists firstly get *mirlarl* (vine) from the jungle and they put it in water for a night to make it soft. These particular traps are made from the leaves of pandanus palms, which grow along seacoasts and in marshy places and forests of tropical and subtropical regions across Australia. A fish trap can take three or four weeks to complete and each is an expression of the artist's individual personality, with some weaving their vines more tightly or loosely, following different patterns and using an array of natural dyes.

As they are weaving, the artists make rings for the inside to keep the fish trap's shape. They also make the string that binds the fish trap, which is called *burdaga* (kurrajong), and is used to attach the *bardainy* (hibiscus) rings and tie off the conical end of the fish trap.

The complex weaving of *an-gujechiya* is traditionally a women's practice, and artists at Maningrida continue to work from a traditional cultural base, using locally available materials almost exclusively, while experimenting with plants and fibres, injecting new life into an ancient tradition. The women in Maningrida use fish traps alongside fish net fences, which are called *mun-dirra*. A long time ago, Yolngu people would put the *mun-dirra* across rivers and creeks, and in the middle they would place the *an-gujechiya*. They also used small things like sticks, rocks, mud and grass to block the fish from going through.

I wish to acknowledge Maningrida Arts & Culture, in particular Doreen Jinggarrabarra, Freda Wayartja, and Arts Centre manager Brooke Ainscow, for providing the information within this text.

MYLES RUSSELL-COOK IS NGV SENIOR CURATOR, AUSTRALIAN AND FIRST NATIONS ART.

THE NGV WARMLY THANKS LINDA HERD AND THE CANNY QUINE FOUNDATION, PAUL AND WENDY BONNICI, VIOLET SHENO, SARAH AND BRAD LOWE, NICK W. SMITH, CRAIG SEMPLE, BEATRICE MOIGNARD AND EMILY HARDY, AND KADE MCDONALD FOR THEIR SUPPORT.

(p. 73, left) **Indra Prudence** *An-gujechiya (Fish trap)* 2021. National Gallery of Victoria, Melbourne. Purchased with funds donated by Nicholas W. Smith, 2022 © Indra Prudence

(p. 72, clockwise from top left) **May Brown** *An-gujechiya (Fish trap)* 2022. National Gallery of Victoria, Melbourne. Purchased with funds donated by Wendy and Paul Bonnici and Family, 2022 © May Brown

(p. 73, right) **Lorna Jin-gubarrangunja** *An-gujechiya (Fish trap)* 2021. Purchased with funds donated by Sarah and Brad Lowe, 2022 © Lorna Jin-gubarrangunja

Gabriella Garrimara *An-gujechiya (Fish trap)* 2022. National Gallery of Victoria, Melbourne. Purchased with funds donated by Linda Herd and the Canny Quine Foundation, 2022 © Gabriella Garrimara

(p. 74) **Zoe Prudence** *An-gujechiya (Fish trap)* 2021. National Gallery of Victoria, Melbourne. Purchased with funds donated by Craig Semple, 2022 © Zoe Prudence

Roxanne Carter *An-gujechiya (Fish trap)* 2022. National Gallery of Victoria, Melbourne. Purchased with funds donated by Beatrice Moignard and Emily Hardy, 2022 © Roxanne Carter

(p. 75) **Melissa Mason** *An-gujechiya (Fish trap)* 2022. National Gallery of Victoria, Melbourne. Purchased with funds donated by Kade McDonald, 2022 © Melissa Mason

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MY NGV

In this edition of My NGV, we invite artist Scotty So and author Alice Pung to share a favourite memory of the NGV.



Dear NGV,

It was January 2018 when I first visited Australia, the unceded land that shared a similar yet totally different colonial experience of Hong Kong, where I once called home. After the nine-hour Cathay Pacific flight, once a top airline in the world, I landed at Tullamarine Airport in Melbourne, in full turtleneck having left a miserable winter to arrive in the breezy summertime of Naarm. I was accompanied by a dear friend of mine, Tim Calnin, who at the time worked in Hong Kong as the director of Tai Kwun, Centre for Heritage and Arts, after his departure from the Sydney Opera House. He generously showed me his Melbourne home, introduced me to the famous Melbourne coffee and, of course, the well-known cultural attractions – and one of the stops was the National Gallery of Victoria, which I never imagined I would be showing at three years later.

As we arrived, the me from four years ago was greeted with a culture shock in wondering why the front desk staff would ask me how I am – something that would never happen in Hong Kong – and I was also amazed at the huge number of visitors in attendance, as well as the building's majestic architecture. On show was the *NGV Triennial 2017*, the first exhibition I had been to at the NGV and in Australia.

The first thing that caught my eye was the installation, Xu Zhen's *Eternity-Buddha in Nirvana*, 2016–17, an enormous sculpture of a reclining buddha juxtaposed with several Classical statues depicting the ideology of strength and the beauty of Europe. It particularly spoke to me, not only because of the visual language I am familiar with because of my cultural background, but also as a newly arrived international

student, it gave me hope that people like me, who move to Australia from a non-western and non-English speaking background, be for the short or long term, perhaps one day, could display their work in a major Australian cultural institution. Another work that left its impression on me was Neri Oxman's collection of three-dimensional printed masks, which were each shaped in organic posthuman form and intended as death masks. I thought they were absolutely beautiful. Later that day, Tim and I finished our visit to the Triennial with a gelato in the NGV garden, without any thought that I would be so fortunate to feature in the next *NGV Triennial*, showing my *China Masks* (2020).

As time flies by, and I went from studying at RMIT for the final year of my Bachelor of Fine Arts (BFA) in 2018 to finishing my BFA Honours at Victorian College of the Arts and, being so close to NGV, I was able to attend some openings and visit the Gallery to spend more time to look at the Collection as an art student. Later on, in 2020 after my graduation, I began to rent a studio space shared with a friend. Then of course, COVID-19 arrived and we were locked out from the studio. I began my lockdown thinking, 'Hey, it's gonna be fine. It's just like back in 2003 in Hong Kong with SARs'. So I did what everyone else did, too: I shopped online and learnt new skills. My first purchase was a Singer sewing machine that was fifty percent off: what a steal! I then started to work on the fabric that I had left aside and never got back to: an arctic blue background fabric with a modern Chinese-style peony and crane, which later a friend of mine on Instagram commented, had a very 'hospital' vibe. That was the moment I had the idea, to make an ensemble of a traditional cheongsam

and robe with matching masks, to respond to the racist assault I experienced just because I was wearing masks and people thought it was an 'Asian thing to do'.

Meanwhile, I also binge watched *The Great Pottery Throw Down* from seasons one to three in two days. Something about that show and the contestants was so fascinating to me, as well as the hard work and also the uncertainty of clay and firing. I then moved onto online shopping again and bought myself some porcelain slip and plaster for casting. And there it was: the moment that I realised the link between surgical masks and celadon. Celadon is a term for pottery denoting both wares glazed in the jade green celadon color, and a type of transparent glaze. The colour of celadon ceramic is similar to the green/blue of surgical masks, which is why I decided to create porcelain masks using a celadon glaze that mimicked the surgical masks' colour.

Fast forward, some of the ensemble was ready and some of the masks were also fired, so I thought why not give it a try to email someone from the NGV to see if they were interested in having a look at them. It was of big interest to the curators and I was given so much support to have the whole collection finalised, as the Gallery acquired everything. I was then told that it would be shown for the *Triennial 2020*, which to me still felt like a dream as I still remember the first exhibition I went to was the *NGV Triennial* in 2017. Through the *Triennial*, I had the honour not only to work with the curators for the design of the display, but also with so many other staff members, who were absolutely so caring and the best at their profession. The whole experience is one I that I will never forget – and be forever grateful for – as my first institutional show.

Fast forward to today, I am writing this 'love letter' to the NGV. I have since worked with the Gallery many times across all different departments, from showing a work and performing at the *QUEER* exhibition in 2022, to delivering an educational program for primary and secondary school students on how to make a cheongsam collar, and how to make fingernail guards using foil at the Minus18 Queer Formal. Two of my mask ensemble photograph works were also selected for the exhibition *China – The Past is Present*, displayed together in the space with the actual Qing Dynasty robe that I referenced. It has been an honour to have my work shown at the NGV and the NGV curators have been my biggest supporters, not only providing me all of these opportunities, but also in their ability to see the different layers that are embedded in my art practice and curate the works into differently themed exhibitions.

In March 2023 I look forward to seeing all the amazing work of local Melbourne artists and to celebrate with them in *Melbourne Now*. I can imagine now that I will be coming into the Gallery in drag, wearing a traditional cheongsam that I made with the NGV logo, giving workshops to the public that, hopefully one day, will inspire some young kids, who have a similar background and experience as me, to share their stories in future NGV Triennials.

Love, Scotty (Scarlett sometimes)

SCOTTY SO IS A MELBOURNE-BASED ARTIST WHO WORKS ACROSS MEDIA, USING PAINTING, PHOTOGRAPHY, SCULPTURES, SITE-RESPONSIVE INSTALLATION, VIDEOS AND DRAG PERFORMANCE. HIS WORK IS ON DISPLAY IN *CHINA: THE PAST IS PRESENT* ON LEVEL 1 AT NGV INTERNATIONAL. FOR MORE INFORMATION ABOUT THIS FREE EXHIBITION, VISIT [NGV.MELBOURNE/CHINA-THE-PAST-IS-PRESENT](https://www.ngv.melbourne/china-the-past-is-present)

Growing up and Guo Pei

BY ALICE PUNG

Late one evening at the NGV, I stood alone in a darkened room illuminated by Guo Pei gowns that were inspired by the Cathedral of St. Gallen in Switzerland. The dresses were lit up and surrounded by animated angels. Adorned with beads, sequins, feathers, precious metals and jewels, they were constructed using embroidery techniques that rendered the decorations three-dimensional – one dress had what looked to be curved dragon claws clutching at the bodice, while another was like a sartorial sunbeam. Guo Pei said that ‘On the runway, audiences get to see an *impression* of my pieces, but they do not see the huge amount of detail on each piece.’¹ Wearing one of these gowns would be like wearing nature animated, the butterflies and flowers moving and changing colour with the light.

When Guo first came to the attention of the Western world, her work was largely derided. Rihanna was one of the few artists who commissioned a Chinese artist for her 2015 Met Gala ballgown, to align with the theme *China: Through the Looking Glass*. ‘I felt like a clown’, the singer confessed. She circled around the Metropolitan Museum of Art three times in her car before gaining the courage to step out. Memes multiplied the next day: the train of her gown became a pizza slice, an omelette, an egg in a frying pan.

Yet there was nothing clownish about the Guo Pei gowns I saw at the NGV that evening. People briefly browsed and then walked by, leaving me alone to stare as much as I wanted.

I needed to look at something opulent. Just moments before, as part of the 2017 NGV Triennial exhibition, I had stood between a proliferation of larger-than-life skulls, speaking on Ron Mueck’s *Mass* (2016–2017) to a large audience. The reading had forced the audience to stand with me, crowded by the skulls for longer than was comfortable. It forced them to imagine themselves in the aftermath of the Killing Fields, standing among the bones of their loved ones. I thought of the term *still life*, from the French *Nature morte*, meaning the death of nature. The skulls were no longer strange and kitsch, but a symbol of the death of human nature. My family are Chinese, but both of my parents were born in Cambodia. They survived the genocide. Mueck’s *Mass* was inspired by the Killing Fields, and it made me think of family members who, immediately after death, had the buttons ripped away from their black pyjamas. Those four small plastic discs were more valuable than the starved body to which they once belonged.

Going straight from Mueck’s exhibition to Guo Pei’s, I also thought of my uncles and aunts who survived the Chinese Cultural Revolution wearing clothes the colour of bruises: grey, army green, navy and black. Growing up in a similar era, Guo Pei had never seen any embroidery, never touched silk,

didn’t even know fabric could be printed with designs. During her childhood, only Mao suits were considered the correct form of clothing. Yet her grandmother would tell her stories of her own youth and how she embroidered flora and fauna she saw in real-life on her clothes. ‘I thought the clothes looked better because I couldn’t see them, so a wish was planted in my heart’, Guo said. The clothes of her imagination were more beautiful than anything that ever existed in the world, and it was her life’s dream to bring them into fruition.

My grandma, who was born in 1910 in Jieyang, China, told me stories about embroidering knick-knacks for the British with her mother, to fulfill the colonial obsession with chinoiserie a hundred years ago. I also thought of Cambodian villager girls on their wedding day displaying all their family wealth in bracelets and necklaces. I thought about how my surviving family no longer believed in excess when they first arrived in Australia, and generally just wore all the bling and colour they could cram into one outfit.

Now the world hails Guo as the creator of ‘the world’s most striking dresses’.² But back then, only five years ago, I could stand alone in a largely empty roomful of her gowns because passers-by glanced and ahh-ed and then walked away, spending no more than five minutes looking. They likely thought Guo Pei was costumery and not art, kitsch and not beauty. They did not see the video in which she said that to make people feel like they were ‘beautiful, rare and precious’, she spends tens of thousands of hours making a dress. I suppose it’s like looking at Coco Chanel’s costume jewellery for the first time after seeing her structured suits, silk tennis gowns and crepe dresses.

Perhaps good taste is just an excuse made by people with no imagination. Perhaps good taste has no place in a gallery, except on the fully living, breathing, lucky bodies of the gallery-goers. We all end up a pile of bones one day, and yet Guo Pei made her fantastical gowns to outlive several lifetimes. ‘Inspiration’, she said, ‘is an accumulation of love towards life’.³

ALICE PUNG OAM IS AN AUSTRALIAN WRITER, EDITOR AND LAWYER.

(pp. 78–9) **Xu Zhen** *Eternity-Buddha in Nirvana, the Dying Gaul, Farnese Hercules, Night, Day, Sartyr and Bacchante, Funerary Genius, Achilles, Persian Soldier Fighting, Dancing Faun, Crouching Aphrodite, Narcissus Lying, Othryades the Spartan Dying, the Fall of Icarus, A River, Milo of Croton* 2016–17. National Gallery of Victoria, Melbourne. Loti & Victor Smorgon Fund, 2018 © Xu Zhen®

(left) **Scotty So** *Wearing a mask was just an Asian hype, no. 3* 2020 (detail). National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2021 © Scotty So, Courtesy the artist and MARS Gallery



ON DISPLAY

Mid-century Mavericks

A new display at The Ian Potter Centre: NGV Australia highlights the work of a selection of significant mid-century Australian fashion designers during a time of rapid social, cultural and technological change.

BY NICOLE JENKINS

(left) House of Merivale, Sydney (fashion house) Merivale Hemmes (designer) Dress, 1971. National Gallery of Victoria, Melbourne. Gift of Dr Ruth Pullin, 2021 © House of Merivale. Photo: Narelle Wilson courtesy of NGV

House of Stripes, Melbourne (fashion house) Peter Langham (designer) Pantsuit, 1971. National Gallery of Victoria, Melbourne. Gift of Cresside Colette, 2010 © House of Stripes. Photo: Narelle Wilson courtesy of NGV

(pp. 84–5) Installation display view on Level 2, The Ian Potter Centre: NGV Australia. Photo: Narelle Wilson

Prior to the 1960s, Australian women seeking new clothes either sewed their own garments, commissioned bespoke pieces from professional dressmakers and couturiers or purchased ready-to-wear apparel from small shops and department stores.

The department stores had dominated the retail market since the middle of the previous century, offering women a safe place to access a wide variety of styles, but that was starting to change. The 1960s saw the rebranding of the small shops into exclusive boutiques as they offered younger, more fashion-forward styles for the emerging teenager demographic. 'Real fashion', wrote Joan McColl in the *Bulletin* in 1966, 'is only provided by boutiques.'

Boutiques offered a curated environment, allowing a stronger, more personal shopper experience, and some extended this lifestyle to offer additional facilities, such as instore hairdressers and cafes.

Post-Second World War fashion, as shaped by Christian Dior, was structured and feminine, with corsetry and full petticoats to create the desired hourglass silhouette. As the new decade began, the silhouette was softening: waists became less defined and skirts were worn increasingly shorter.

The new synthetic fabrics enabled innovations, too: they were colourfast and durable, requiring less care, which suited the upcoming generation who sought more youthful, energetic and colourful fashion. Denim, previously the domain of workwear, was now a fashionable material. Jerseys, originally favoured as sportswear, found favour as eveningwear.

Melbourne was the heart of the thriving Australian clothing manufacturing industry, but most design inspiration

originated in Paris and London. That started to change during the 1960s, as Australians travelled more and the local fashion press grew in influence. We gained the confidence to dress according to our climate and culture, developing an independent sense of who we were as a people – ideas that were then successfully exported to international markets.

One of the great postwar fashion success stories, Magg was of the old school. Based in Toorak, Magg produced high-quality, elegant fashions. Head designer, part-owner and society doyenne, Zara Holt excelled at formal daywear, smart suits and luxurious eveningwear for a discerning clientele.

Many fashion labels struggled to adapt to the cultural changes and new fabrics during the transition from the 1950s to the 1960s, but Magg went from strength to strength, adapting to the fresh approach with bold shapes and colours, and youthful styles, while maintaining couture quality.

When Holt's husband, Harold, became prime minister in 1966 it added to the brand's exclusive cachet, as did the Order of the British Empire she was awarded two years later for many years of distinguished devotion to public interests.

Norma Tullo, meanwhile, was a different kind of designer and represented the new guard, serving a younger customer. When the legal secretary couldn't find anything she wanted to wear in 1959, she commissioned a tailoress to make a pair of patterned trousers. Her friends appreciated the style, and wanted their own and soon Tullo, without benefit of professional training, was sewing in her lunchtimes out of a rented Bourke Street studio.

To keep up with demand, she purchased additional sewing machines and hired seamstresses.

Within a few years, Tullo was championing Australian wool and featuring in Wool Bureau fashion parades. Myer Emporium became of her biggest clients.

In 1965 Tullo won a record seven wool awards and the following year Japanese store Isetan started stocking her label, selling 15,000 garments in the first year (a collaboration that would continue for almost two decades).

The strength of Tullo's aesthetic was simplicity, inspired by the timeless styles of Coco Chanel with quality fabrics and a finish to match. 'Chanel', Tullo said, 'has proved over the years that elegance is enduring'.² Locally, Tullo's garments were sold through her own boutiques, and the South Yarra and Camberwell Tullo general stores.

Tullo set up a showroom in a five-story Italianate building in Richmond, designing an annual range of 800 styles before closing in 1977, when the industry

had changed and she had difficulties sourcing the quality of fabrics desired. Now the street bears her name and logo.

Another international success story was Prue Acton, who studied textiles at RMIT before opening her eponymous label in 1963, in Flinders Lane, the heart of Melbourne's fashion industry. She was nineteen, and like Tullo, Acton started by making the clothes she wanted to wear but couldn't find. She said, 'We're living a new life, and it isn't the life of our parents ... we needed new clothes that were younger, spunkier, very much about attracting attention'.³

And grab attention they did, as the miniskirt trend took hold: 'we were cutting two inches off, and in the next week another two, by Christmas we were ... just covering the bum!'⁴

Often compared to London fashion designer Mary Quant, Acton's designs incorporated innovations like daring cut-outs and patchwork, influenced by folk hippie youth movements of the counterculture.

By the mid 1960s Acton was the bestselling young fashion designer in the US and was 'hugely successful in Tokyo'.³ Acton's label continued to expand through the 1970s and 1980s before she made the decision to move to the countryside and pursue her love of art and the environment.

Groovy young men didn't have to miss out on the latest fashions either: the late 1960s to the mid 1970s was a time of colourful and flamboyant menswear and a visit to Mr Stripes in Therry Street, or Adam the Original's Collins Street boutique, would kit them out with quality clothes in the freshest dandy styles. Peter Langham started out in interior decoration, but soon found his niche lay in fashion design, offering 'the latest of Gas gear for bright blokes and still brighter birds'.⁵ Adam the Original, the brainchild of Queensland tailor Ronald Henderson, was a fashionable store that included a stylish barbershop at the rear: a one-stop shop to complete the latest look.

Just across Collins Street at the House of Merivale and Mr John, the dark and sexy boutique blared loud the latest pop hits. Self-taught designer Merivale and husband John Hemmes opened their first boutique in Sydney in the late 1950s, and found their niche by producing small runs of the latest fashions on a constant cycle: new styles arrived almost daily. Positioned between the expensive couturiers and cheap mainstream fashion, Merivale operated on small margins, and rapid turnover at the cutting edge of fashion. 'I never, ever copy overseas designs because somebody else is bound to do the same', Merivale said. 'You must come up with your own thing.'⁶ By 1970 there were four Sydney shops and two in Melbourne, as well as a dedicated Merivale wedding boutique for fashionable brides.

Australia's answer to London's fashionable Biba, Merivale's diverse range of styles included everything from hippie, disco and glam rock to

Edwardian-revival prairie dresses, and all the glamorous accessories needed to put an outfit together.

The first fashion concept store in Australia, an instore cafe eventually provided a new direction for the brand and in the 1990s the apparel side of the business closed, while the hospitality flourished.

Another Sydney designer to flourish was Jane Cattlin, who moved to London in the 1960s to pursue her fashion design dreams. Initially working for established company Jean Allen, who saw her talent and put her to work, Cattlin opened her own UK label in 1973, producing soft and feminine fashions made from the new synthetic jersey fabrics. She was an early adopter of this revolutionary, now ubiquitous, material.

The soft stretch fabric leant itself well to slinky dresses, lingerie, loungewear and swimwear and was sought after for disco wear. 'Glamour in dressing is what it's all about',⁷ she said, and comfortable glamour was what Cattlin excelled at.

Cattlin's designs presaged contemporary fashions through their relaxed way of dressing, facilitating ease of movement. Her timeless styles made them versatile and sought-after wardrobe essentials today.

Individually and together, the garments displayed by these seven fashion designers offer fascinating insight into the lives of Australians during a time of great change.

NICOLE JENKINS IS AN AUTHOR AND COLLECTOR OF AUSTRALIAN HISTORICAL FASHION.

SEE WORKS FROM THESE AUSTRALIAN DESIGNERS ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.



NEW TO THE COLLECTION



KERAMIK KOOL

Best known for his *putti* (cherub) motifs, Michael Powolny was a founder of the Wiener Keramik workshop in Vienna, which became part of the Wiener Werkstätte in 1907. Here, Clare McLeod tells his story through three new works to recently enter the NGV Collection through the generosity of Sue Harlow and Merv Keehn.

BY CLARE McLEOD

Austrian decorative artist and ceramicist Michael Powolny was born in 1871 in the historic town of Judenberg, Styria. During his teenage years, Powolny trained as a potter in his father's workshop, completing this training in 1891 with Sommerhuber, a traditional ceramics manufacturer that still exists today. Powolny's apprenticeship at Sommerhuber was predominantly concerned with the practice of stove setting, and he in fact created multiple tiled stove designs for the company in a later period of his career. From 1891 to 1894 he continued to develop his skills in the decorative arts at the Fachschule für Tonindustrie (Technological Institute for Ceramics) in Znaim, and later studied at the School of Applied Arts, Vienna (Kunstgewerbeschule), where he would eventually go on to teach ceramics, glassware, and sculpture for many years.

Powolny is widely regarded as a significant figure of early twentieth century Austrian ceramics. In 1906, he co-founded the Wiener Keramik company with Bertold Löffler and Gustav Lang, both fellow former students of the School of Applied Arts, Vienna. Lang left the company shortly after it began, while Bertold Löffler, a graphic artist and painter, remained for its duration. In 1907, the Wiener Werkstätte took over the sales and distribution of Wiener Keramik. Established by Josef Hoffmann and Kolo Moser in 1903, the Wiener Werkstätte was both a company and collective of painters, decorative artists, designers and architects. The company aspired to establish beauty and high-quality production in everyday objects for the public, emphasising the importance of the skilled craftsperson. Their formation followed the establishment of the Viennese Secession of 1897, whereby a group of young artists sought to break from the artistic control they felt was exerted by traditional academies and institutions in the decades prior. As such, the Secessionists sought to create a sense of unity across the artistic and non-artistic realms, combining a modern aesthetic with a modern life. Powolny would have been very familiar with these ideals – indeed, Hoffmann himself was a co-founder of the group. Powolny himself joined the Viennese Secession in 1936.

While Powolny used an array of coloured glazes in many of his works, he began to favour black and white glazes from 1910, following the trends of the time. Their usage also reflects Josef Hoffmann's influence, as he had implemented the contrasting palette in his own decorative designs since the early 1900s. These striking black and white glazes are apparent in three Wiener Keramik works by Powolny newly acquired by the NGV with the generous support of Merv Keehn and Sue Harlow: *Centrepiece*, c. 1912, *Vase*, c. 1910 designed, 1910–12 manufactured, and *Vase*, c. 1910 designed, 1919–23 manufactured. More than half of the ceramics produced by the company were functional objects such as these, perhaps reflecting the ideals of the Wiener Werkstätte. The stark, austere lines of black glaze in *Vase* (p. 88) and the bold, geometric patterns adorning



Vase (p. 89) aid in capturing a new, modern Viennese style. The geometric patterns present in Vase (p. 89) are particularly rare and unique to Powolny's ceramic body of work. The softer curves of the upper of the vases may also reflect similar trends in Bohemian glass created around the same time. Interestingly, both vases are supported at the base by small spherical 'feet', a characteristic style that appeared in Powolny's glasswork designs in the years prior and beyond.

A key motif that Powolny employed in many of his works is the *putti* – young, male figures that are commonly Bacchanalian and cherubic in appearance. *Putti* have featured in numerous styles and movements throughout art history, but are said to have Classical origins. Powolny's *putti* are showcased in *Centrepiece*, c. 1912. The work demonstrates a fascinating use of the motif, whereby the limbs and bodies of the *putti* form a decorative relief-style in the lower cylindrical portion of the object.

Powolny's characteristic florals surround and supplement the bodies of the *putti*, further contributing to the structure of this open, exposed form. In contrast, an abstract curvilinear pattern in glaze adorns the top, unperforated portion of the work. Powolny frequently featured these florals and other similar motifs, such as fruits in his works that used coloured glazes, adding a painterly quality to the works, which have been linked to the work of Gustav Klimt. In *Centrepiece*, c. 1912, the florals that surround the *putti* are devoid of colour and somewhat geometric. This implementation of nature via the florals, combined with the abstract and geometric elements of the work is said to be typical of the Viennese style.

Although Wiener Keramik exhibited at high-profile exhibitions and experienced ample artistic success, the company was unable to replicate this success financially. It ceased its relationship with Wiener

Werkstätte in 1912 and later that year merged with 'Gmundner Keramik', which took over distribution. It was known as 'Vereinigte Wiener und Gmundner Keramik' until 1919, when the Wiener Keramik name was removed from the company title, and it closed for good. Despite the economic decline of the company, Michael Powolny continued to produce ceramics and other decorative pieces in the remaining decades of his life. His oeuvre and teachings remain critical to the history of Viennese ceramics to this day.

CLARE MCLEOD IS NGV PROJECTS ASSISTANT, OFFICE OF THE DEPUTY DIRECTOR.

SEE THE WORKS DISCUSSED ON LEVEL 2, NGV INTERNATIONAL. THE NGV WARMLY THANKS SUE HARLOW AND MERV KEEHN FOR THEIR SUPPORT. FIND OUT MORE ABOUT THE WIENER KERAMIK AT NGV.MELBOURNE/ARTIST/13411



(p. 86) **Michael Powolny (designer)** **Vereinigte Wiener Und Gmundner Keramik, Vienna (manufacturer)** Vase c. 1910. National Gallery of Victoria, Melbourne. Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

(p. 87) **Michael Powolny (designer)** **Wiener Keramik, Vienna (manufacturer)** Vase c. 1910. National Gallery of Victoria, Melbourne. Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

Michael Powolny (designer) **Wiener Keramik, Vienna (manufacturer)** *Centrepiece* c. 1912. National Gallery of Victoria, Melbourne. Purchased with funds donated by Merv Keehn and Sue Harlow, 2022



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SUPPORTER



ART ANNIVERSARIES

When the *Father of Pop Art* Richard Hamilton



drew *Ulysses*

The centenary of James Joyce's *Ulysses* was recently marked. To celebrate, we explore the story behind a fascinating series of prints from the NGV Collection, generously gifted by Dr Douglas Kagi.

BY BRIAN McAVERA

What do we mean by illustration? Is there a difference between Joseph Hémard's one hundred and seventy-nine vignettes for Honoré de Balzac's novel *Petites Misères de la Vie Conjugale* [The Petty Tribulations of Married Life] (Paris, 1942), Eric Carle's *The Very Hungry Caterpillar* (1969) in which every sentence has a precisely tooled illustration, and Hans Erni's thirty, mostly full-page lithographic images, printed by the famous Mourlot Brothers (who printed Picasso's lithographs), which accompany a very short poem by André Bonnard called *Promesse de L'Homme* [Man's Promise] (Paris, 1953)?

The answer is, 'Yes!' Balzac's novel is a realist one but Hémard is a humourist. As such, his vignettes do not act as illustrations to the events of the novel but are rather humorous counterparts to the seriousness of the text. On the other hand, Eric Carle was writing and illustrating for very young children, so the visuals match the words with considerable literalism. With Hans Erni, the short poem is used as a springboard for the production of thirty large lithographs which, although they have some reference to the text, are essentially independent artworks. One might say that, with any 'illustrated' book there is a sliding scale of reference. At one end there is illustration that is faithful to the text but absolutely subordinate to it. Often, this kind of illustration has more to do with craft than art. At the other end of the scale, there is illustration which riffs off the text, and which is usually more about the artist than the writer.

Now. What about Mr Joyce and his novel *Ulysses*? Two points are worth noting. The first is that many, many artists have been inspired by Joyce: one author spent over four hundred pages documenting their work. The second point is that, as the Irish novelist Roddy Doyle pointed out, *Ulysses* is the great, unread novel. The point is important: I knew quite a famous Irish painter who kept the novel in his studio. Had he read it? No. Why was it there? Because, when he was at a loose end, he would flick open a page at random and read down until he found a sentence or a phrase which suggested an image to him ...

Richard Hamilton once said to me that there were only two audiences for his *Ulysses*, 1948–98, prints: Joycean specialists, and connoisseurs of printmaking. He was wrong. Joycean specialists tend to be somewhat amused as Hamilton often gets details wrong as when, famously, he decided that Bloom was circumcised. You do not need to know anything about *Ulysses* to appreciate the drawings and prints, though it helps if you have read the short Wikipedia article on the novel, which briefly summarises all eighteen chapters. It is certainly true that connoisseurs of printmaking will appreciate the artist's prints. Anyone who has read the Tate Gallery catalogue *Image and Process* (1983) will know the extent of Hamilton's technical ingenuity, but a knowledge of the often-complex techniques in printmaking is not crucial to an understanding and appreciation of the work.

When the artist suffered what he called 'eighteen months of enforced detention in our post-war army', he spent 'many hours in the barrack room reading and rereading [his] own two-volume Odyssey Press paperback edition of *Ulysses*'. That was in 1947. In the following two years he produced a series of working drawings in pencil, ink and watercolour, culminating in three etched studies of Bloom (the major character in the novel) in 1949. Thirty-two years later, in 1981, he returned to this source

material, producing not only a series of very similar pen and wash studies but also, over the ensuing years, a series of 'illustrations' in a variety of printmaking techniques. What attracted him to Joyce (or so he said) were the formal elements: the complex stylistic tapestry, and the parodic impulse.

If we look at *How a Great Daily Organ is Turned Out*, 1990–98, based on the Aeolus episode of the novel, various characters meet in the office of the Freeman's journal, conduct their business, and then leave. The print itself is a composite of twenty juxtaposed images, allowing the artist 'to wring the changes on the many techniques available within the intaglio process'. This harkens back to his use of collage and magazine illustration in his Pop Art phase, for these images are frankly illustrational. Just as Picasso went to the Mourlot Brothers for lithography, and to Aldo Crommelynck in 1963 for intaglio work, so too did Hamilton, a huge admirer of Picasso's etchings, go to the Crommelynck atelier to benefit from their expertise. The results are marvels of atelier production, though it is noticeable that whereas Joyce's novel is noted for its stylistic and technical complexity, the artist is stylistically quite conservative as a comparison with the work of artist Stanley William Hayter would indicate. Hayter was central to the revival of the print as an independent art form in the twentieth century. His experimental graphic arts workshop Atelier 17, based in Paris, was hugely influential. Although Hamilton was not stylistically experimental, he was *technically* daring.

Hamilton's images of Bloom vary. *Three Studies of Bloom*, 1949, but printed 1973, demonstrates early technical skill by using various means (soft-ground etching, etched roulette, dry roulette) to achieve different effects: Bloom as a bluff, slightly ill-at-ease man; Bloom the disciplinarian; and Bloom the oleaginous smoothie. With *A Languid Floating Flower*, 1983, and *The Transmogrification of Bloom*, 1985, the images become more complex. The former relates to two 1948 drawings, both of which are probably influenced by artist Pierre Bonnard's images of his wife Marthe, in the bath. In the 1983 version, the penis is more emphatically treated, and the surrounding notation emphasises that appendage, suggesting a sex-fixated Bloom. In relation to the latter print, which again relates to two 1949 drawings, both of which are slightly cubistic and slightly surreal, it is one of the more complex plates, with multiple, overlapping Blooms, in various states of mutation.

Oddly enough, although there is no direct description of Bloom in the novel, illustrators, including Joyce's friend Frank Budgen (who did a very similar drawing of Bloom many years earlier than Hamilton) all depict Bloom as an overweight, jowly, balding man, looking very like Milo O'Shea's depiction of him in Joseph Strick's 1967 film of the novel. With *Bronze by Gold*, 1987, again based on two 1949 drawings, and also one in 1985, we have to my mind, his best print in the series. The colour is saturated and sumptuous and the two barmaids ('Sirens') are treated seductively and sensually, summoning up the text effortlessly. Not so, however, the various images of *Finn MacCool*, 1983, and its cognate image *The Citizen* (Tate, London, 1981–83). In the novel, the Citizen is someone to be feared. In Hamilton's treatment both he and Finn are turned into Provisional I.R.A. Hunger Strike victims. The images were based on photographs taken by a television cameraman. They differ markedly from both the 1949 drawing



and the 1982 one, and also from the 1982 print *Of the Tribe of Finn*. The drawings suggest a bulbous, anthropoid face; the print *Of the Tribe of Finn* is much closer to an exotic, Gauguinesque style – both are closer to the Joycean text – whereas the later images create a tangled political context entirely foreign to the novel. This may be because Hamilton seized on the formal rather than the political implications of an image. He had previously created controversy in his use of a photograph of the English politician Hugh Gaitskill (1964), and again over his use of a photograph of the Kent State killing of students in 1974. On both occasions, as with his *Citizen/Finn MacCool* images, he stated that he was attracted by the formal elements in the photographs. When asked if he saw most of his work in a formal way he replied, 'Absolutely'.

Richard Hamilton regarded his 'illustrations' as 'independent prints having their inspiration in Joyce; not bound to the words ... but free to speak for themselves about the experience of learning ways to make images from a master of language'. What we see in his Joyce illustrations are images sometimes loosely generated by the text – and sometimes not! Either they are more or less directly illustrational, or else they free float, telling us more about the artist than they do about the text.

BRIAN MCAVERA IS AN IRISH DRAMATIST, DIRECTOR, CURATOR AND ART HISTORIAN.

FIND OUT MORE ABOUT THESE WORKS AT NGV.MELBOURNE/ARTIST/3985.

THE NGV WARMLY THANKS DR DOUGLAS KAGI FOR HIS SUPPORT. A DIGITAL RECORD OF THIS WORK HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF JOE WHITE BEQUEST.

(p. 92) **Richard Hamilton** *The transmogrifications of bloom* 1985 from the *Ulysses* series 1948–98. National Gallery of Victoria, Melbourne. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013 © Richard Hamilton/DACS, London. Licensed by Copyright Agency, Australia

(pp. 92–3) **Richard Hamilton** *Bronze by gold* 1987 from the *Ulysses* series 1948–98. National Gallery of Victoria, Melbourne. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013 © Richard Hamilton/DACS, London. Licensed by Copyright Agency, Australia

(p. 93) **Richard Hamilton** *How a great daily organ is turned out* 1990–98 from the *Ulysses* series 1948–98. National Gallery of Victoria, Melbourne. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013 © Richard Hamilton/DACS, London. Licensed by Copyright Agency, Australia

(above) **Richard Hamilton** *A languid floating flower* 1983 from the *Ulysses* series 1948–98. National Gallery of Victoria, Melbourne. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013 © Richard Hamilton/DACS, London. Licensed by Copyright Agency, Australia

AROUND MELBOURNE



Inge King at Fed Square

To commemorate the 20th anniversary of Federation Square, Inge King's *Rings of Jupiter (3)*, a major sculptural work from the NGV Collection, takes pride of place in the open air.

BY SOPHIE GERHARD

Displayed outside The Ian Potter Centre: NGV Australia at Federation Square with prominence, Inge King's *Rings of Jupiter (3)*, 2006, is a large-scale, stainless steel sculpture, with three rings intertwined, which come together in a galactic and futuristic spectacle. King, an abstract sculptor born in Berlin in 1915 who arrived in Australia in 1951, spent her life developing and diversifying non-figurative sculpture across the country. King was a key member of the Centre 5 group, a small collegian of sculptors instigated in Melbourne in 1952, which also included Norma Redpath, Lenton Parr and others, and whose purpose it was to foster public interest in contemporary sculpture through exhibitions, lectures and media interviews. She continued this interest in bridging the gap between artist and public by teaching at RMIT University throughout the 1970s and 1980s. In 1990, King received a Doctorate in Literature from Deakin University, and in 1997, an Honorary Doctorate in the Arts from RMIT. King was awarded an Order of Australia in 1984, and in 2008 the Visual Arts Emeritus Award by the Australian Arts Council, recognising her pivotal role in raising the profile of Australian sculpture.

In 2004, King entered a period of creating cosmic-themed sculptures, inspired by her fascination with the dynamic nature of the universe. To King, creating within this theme was life-affirming and positive, the stainless steel she would work with suggesting lightness and the swirling matter of the universe. Now on display again to be viewed throughout Melbourne's summer, the reflecting light upon *Rings of Jupiter (3)* will imbue the vibrant and celestial effect King desired.

King passed away in Melbourne in 2015 aged 100, just months after a retrospective at NGV Australia, which celebrated King's lifelong contribution to Australian art. Her work is held in all major national collections and through her numerous public commissions, she is one of Australia's best known and most prominent sculptors.

SOPHIE GERHARD IS NGV ASSISTANT CURATOR, AUSTRALIAN ART.

SEE THIS WORK AT FEDERATION SQUARE OR FIND OUT MORE AT NGV.MELBOURNE/WORK/80662. A DIGITAL RECORD OF THIS WORK HAS BEEN MADE AVAILABLE ON NGV COLLECTION ONLINE THROUGH THE GENEROUS SUPPORT OF THE VIZARD FOUNDATION.

(above, left to right) Yuki Tanaka, Inge King's daughters Joanna Tanaka-King and Angela Hey and NGV Director Tony Ellwood AM standing next to Inge King's *Rings of Jupiter (3)*, 2006. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006. Photo: Eugene Hyland.

p. 97 Inge King *Rings of Jupiter (3)* 2006. National Gallery of Victoria, Melbourne. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006 © The estate of Inge King





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Image: William Breen, 'Wet Paint', 2020, gouache on paper, 47 x 70cm, image courtesy of the artist and Flinders Lane Gallery.



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Image: Registan square in Samarkand, Uzbekistan

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Cressida Campbell, *Nasturtiums* (detail), 2002, Art Gallery of New South Wales. Gift of Margaret Olley 2006. Image courtesy of the Art Gallery of New South Wales © Cressida Campbell. Image © Art Gallery of New South Wales

Splendid

SPLendid | magnificent; gorgeous; sumptuous; glorious; brilliant; dignified; impressive; excellent; very fine.

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image | hallmark of Richard Hoare, *porringer and cover*, London, 1677, sterling silver | 190 x 210 x 150 mm (overall) | weight 600 gm
The Johnston Collection (A1500), bequest of Mr. Clive Hele (Roger) Brookes, Melbourne, 2021, in memory of his parents Sir Wilfred Deakin Brookes, CBE, DSO, AE and Mrs. Betty (née Hea) Brookes, photograph by Mitchell Luo, Melbourne

TJC

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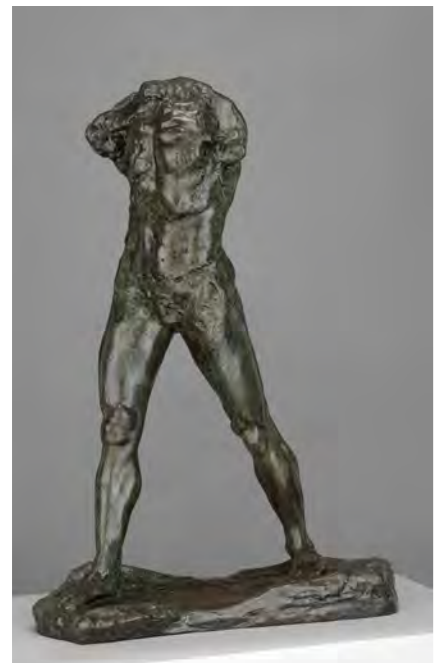
MAKING NEWS

AUGUSTE RODIN'S WALKING MAN

By Laurie Benson

The NGV is delighted to warmly welcome into the Collection *Walking Man* (*L'Homme qui marche, moyen modèle*), conceived 1899–1900, cast 1964 by Auguste Rodin, generously gifted by Sandra Bardas OAM and David Bardas AO through the Australian Government's Cultural Gifts Program.

Rodin's place as one of the most important sculptors of all time is based on a long and productive practice that significantly transformed taste and the understanding of what sculpture could be. Working at the same time as Impressionist painters who were changing perceptions of art, Rodin soon challenged the conventional notions of sculpture. One of his most significant contributions was to present the incomplete human form – naked figures often headless, missing limbs and lacking the usual refinement of sculptures of the day. This concept of legitimising *non finito* works redefined artistic practice in Europe. Rodin's most recognised and admired work in this reductionist mode is his *Walking man*, which he adapted from his earlier sculpture *John the Baptist*. It is one of his most physically imposing and powerful works. Although the NGV has strong holdings of Rodin's sculpture, this is the first of his *non finito* works to enter the Collection, and we are excited



to now share the work with audiences visiting NGV. Our sincere thanks to David Bardas AO and his family for their extraordinary generosity in donating this important work.

SEE WALKING MAN (*L'HOMME QUI MARCHE, MOYEN MODÈLE*) AT NGV INTERNATIONAL.

MELBOURNE NOW

By Misha Agzarian

Generously supported by Dr Michael Schwarz and Dr David Clouston, the NGV is grateful to warmly welcome into the Collection four watercolour works by Adam Lee. The watercolours *Mr. Jabs*, *SENOBYRD*, *A Covering*, and *Death Head* were produced in 2022 following Victoria's lockdowns and speak to the collective experience of the pandemic.

Lee's works deal with contemporary and compelling ideas, and will be included in this year's exhibition, *Melbourne Now*. Opening 24 March at The Ian Potter Centre: NGV Australia, *Melbourne Now* celebrates new and ambitious local art and design. We sincerely thank dedicated supporters of contemporary art, Michael and David for their generosity and for enhancing *Melbourne Now*.

WE LOOK FORWARD TO SHARING ADAM LEE'S WORKS WITH THE COMMUNITY FROM 24 MARCH AT THE IAN POTTER CENTRE: NGV AUSTRALIA IN MELBOURNE NOW.



(left) **Auguste Rodin** *Walking Man* (*L'Homme qui marche, moyen modèle*) Conceived 1899–1900, cast 1964. National Gallery of Victoria. Gift of Sandra Bardas OAM and David Bardas AO through the Australian Government's Cultural Gifts Program, 2022

(right) David Bardas AO standing next to Auguste Rodin's *Walking Man* (*L'Homme qui marche, moyen modèle*) 1964. Photo: Elli Bardas

p. 101 Installation view of *The Lady Barbara Grimwade Collection* © Ararat Gallery TAMA, Ararat Rural City Council and MDP Photography & Video

CONSERVING IMPORTANT INDIGENOUS WORKS FROM THE PAPUNYA AND LAJAMANU COMMUNITIES

By Genevieve Sullivan

As a result of generous funding from the Bank of America Art Conservation Project, the NGV has commenced a program to conserve a collection of important Western Desert artworks created in the 1970s and 80s by the Papunya and Lajamanu communities. In appointing an Indigenous Conservator to undertake the treatment and working with the communities who produced these works, the project utilises a holistic preservation strategy that draws upon the values and guidance of the Lajamanu and Papunya peoples, in addition to the physical needs of the works so that they can be displayed.

Both collections are recognised by their use of repurposed materials, including Masonite wall panels and enamel house paints, in addition to their use of traditional iconography and symbols to record their Dreaming onto permanent works of art. This project is an opportunity to undertake technical analysis of the materials used in the creation of these works and implement conservation treatments to stabilise the collection for long-term preservation and protect the vibrancy of these artworks with considerable aesthetic quality.

This significant conservation project will safeguard these works for touring and display and, in addition, develop a framework for the care of First Nations desert paintings in collaboration with the communities whose cultural heritage is being protected and displayed.

MARIE-VICTOIRE LEMOINE'S A YOUNG WOMAN LEANING ON THE EDGE OF A WINDOW (*UNE JEUNE FEMME APPUYÉE SUR LE BORD D'UNE CROISÉE*)

By Caitlin Breare

Marie-Victoire Lemoine presented *A young woman leaning on the edge of a window* (*Une jeune femme appuyée sur le bord d'une croisée*) at Paris's premier art exhibition in 1799, the Salon. For more than two centuries, the work remained in private collections, but is now on display at the NGV, entering the Collection as a gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program.

In preparation for display, the painting has undergone a major conservation treatment, including the creation of a new frame. Structural repairs to the canvas support, and the removal of multiple layers of thick, discoloured varnish and overpaint have revitalised the figure's fresh, youthful glow and allows for renewed appreciation of Lemoine's manifold skills in painting figures, drapery and still life. Through this process, conservators discovered the artist had extensively revised the work, repainting the area of sky, figure and furniture in the lower left of the composition.

SEE A YOUNG WOMAN LEANING ON THE EDGE OF A WINDOW (*UNE JEUNE FEMME APPUYÉE SUR LE BORD D'UNE CROISÉE*) ON LEVEL 1, NGV INTERNATIONAL.

THE LADY BARBARA GRIMWADE COLLECTION

By Katy Mitchell, Ararat Gallery Visual Arts Coordinator

The first major exhibition of The Lady Barbara Grimwade Collection in more than twenty years recently opened at Ararat Gallery TAMA.

Lady Barbara Grimwade was a patron of the arts in Melbourne through the 1960s, 70s and 80s, notably as a board member of the then-newly formed Victorian Tapestry Workshop (now the Australian Tapestry



Workshop), and in support of her husband Sir Andrew Grimwade as President of the NGV Council of Trustees from 1976 to 1990.

Following Lady Barbara's passing in March 1990, her son Mr Angus K. Grimwade, generously donated her extensive wardrobe to Ararat Gallery. The collection comprises 145 pieces of clothing, ten hats, nineteen handbags, sixty-six pairs of shoes and assorted accessories of gloves, belts and scarves. This current exhibition showcases twenty-five outfits, including eight ensembles designed by Arija Austin, the owner and designer of Melbourne boutique Tu (1965–1989).

Additional pieces of Lady Barbara Grimwade's vast wardrobe are held in the NGV Collection. Barbara donated her wedding dress (co-designed with Marlowe of Sydney in 1959) to the NGV during her lifetime.

The Ararat Gallery TAMA – Textile Art Museum Australia has been committed to exhibiting and collecting textile and fibre art since the 1970s.

THE LADY BARBARA GRIMWADE COLLECTION IS OPEN DAILY, 10AM TO 4PM, UNTIL 19 MARCH.

SUMMER EXPERIENCES FOR ALL AGES AT NGV

By Zoe Kirkby, Kate Ryan and Andrea Stahel

This January, NGV celebrates summer with free programming for the whole family. Drop by Drawing returns from 2–4pm every Saturday, welcoming a resident artist to lead informal drawing sessions, while on Sundays, DJs will be spinning your favourite tunes, bringing the *Temple of Boom* to life from 12–4pm.

Marking ten years, the NGV Kids Summer Festival returns on 14 January to highlight the 2022 NGV Architecture

Commission, as well as *Alexander McQueen: Mind, Mythos, Muse*, the NGV Collection of Asian Art and *Indigenous Art from the NGV Collection*. Children can get creative with art activities by Nabilah Nordin, Suyeon Park and Taylah Eid, and join drama and dance workshops with NV Dance Studio and ShineNow. A highlight of the festival will be a series of live appearances by Mr Beaky, a wise budgerigar, with Taungurung artist and author Cassie Leatham.

On Sunday 22 January all are welcome to celebrate the Lunar New Year and the Year of the Rabbit with a full day of free programming at NGV International including lion dance performances from the Hong De Lion Dance Association, tai chi workshops and guided tours in Mandarin, English and Auslan.

Midsumma and NGV come together again in 2023 to co-present a series of community-centered programs. On Wednesday 25 January, rainbow families are invited to a drag performance by Arrernte drag artist, Stone Motherless Cold, while queer teens and allies will enjoy getting creative in a hands-on workshop with fashion designer Erik Yvon. Queer Collection tours, presented by NGV curators and leading community voices, will explore the queer stories held by works on display throughout the galleries on Saturday 28 January. We will then say farewell to *Fred Williams: The London Drawings* with a special Drop by Drawing session at The Ian Potter Centre: NGV Australia on Sunday 29 January, guided by local artist Lile Mae Martin.

SEE THE FULL NGV SUMMER PROGRAM AT NGV MELBOURNE. THE NGV WARMLY THANKS THE CITY OF MELBOURNE FOR ITS SUPPORT.



Closing Soon

Catch *China – The past is present* at NGV International before it closes and read Dr Pippa Dickson's essay on p. 42.

Installation view of *China – The past is present*, Level 1, NGV International.
Photo: Tom Ross

China – The past is present juxtaposes the NGV's historical and contemporary collections of Chinese art and design, emphasising the legacy of cultural and artistic traditions and their ongoing resonance in contemporary China.

The exhibition presents pre-eminent historical works alongside some of the most innovative contemporary works of recent years. It explores important Chinese cultural movements, ideas and artistic mediums to provide an understanding of modern China and some of its creative contemporary minds.

Spanning five millennia and an array of art forms – including painting, calligraphy, ceramics, metal works, lacquerware, textiles, furniture, video, posters, photography and mixed media – the exhibition presents an anachronistic dialogue

between the past and the present, revealing surprising cross-temporal connections between subject matter and form.

Exploring themes of spirituality and contemplation, power and prestige, compassion, auspicious symbols, belief and obsession, as well as the importance of the natural environment, mythology, scholarship and formal training in traditional practices, the exhibition highlights the influence of these cultural traditions within the work of historical and contemporary Chinese artists and designers.

SEE *CHINA – THE PAST IS PRESENT* ON LEVEL 1, ASIAN ART TEMPORARY EXHIBITIONS, NGV INTERNATIONAL. FOR MORE INFORMATION ABOUT THIS FREE EXHIBITION, VISIT NGV.MELBOURNE/EXHIBITION/CHINA-THE-PAST-IS-PRESENT

In The Next Issue

The March–April issue of *NGV Magazine* celebrates the NGV's home-city Melbourne with a deep dive into *Melbourne Now*.

First staged in 2013, the inaugural *Melbourne Now* exhibition was an unprecedented survey of some of the most exciting local contemporary practitioners at the time, and a watershed moment for the NGV. Ten years on, *Melbourne Now 2023* will again highlight the latest art, architecture, design and cultural practice shaping Melbourne. Celebrating new and ambitious local art and design, *Melbourne Now* will cross a range of contemporary disciplines, including fashion and jewellery, painting, sculpture, architecture, ceramics, video, performance, printmaking and publishing.

Bold in scale, the exhibition will be displayed throughout all levels of The Ian Potter Centre: NGV Australia and will also see the return of another exhibition mainstay, Community Hall, an epicentre of film, performance and programs.

In this issue, we meet some of the artists featured in the exhibition, while also sharing a behind-the-scenes look at the works and programs that cannot be missed.

Also in this issue, we take a look at the next generation of Victorian creatives in *Top Arts 2023*, which opens at NGV Australia on 17 March.

MELBOURNE NOW

NGV

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OPENS 24 MAR
THE IAN POTTER CENTRE:
NGV AUSTRALIA
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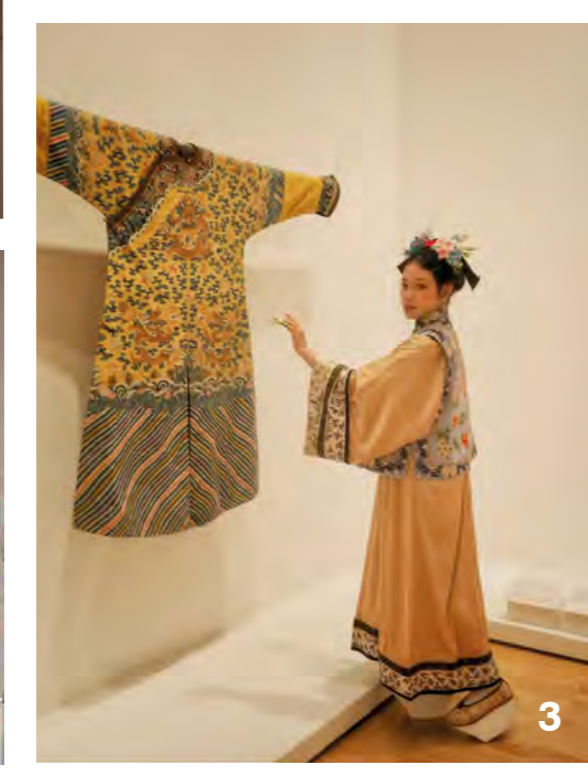
ROCK
POST-
ERS

CREATIVE VICTORIA

People



1



3



2



4



5



6



7



8



9



10



11



12



13

1. Fashion Champion Krystyna Campbell-Pretty AM at *Alexander McQueen: Mind, Mythos, Muse*. Photo: Carmen Zammit. 2. Emma Donovan and friends performing at The Ian Potter Centre: NGV Australia in partnership with Always Live. Photo: Tobias Titz. 3. Student Cassie Chen in Qing Dynasty replica dress at *China – The past is present* at NGV International. Photo: I am Ding Jingjing. 4. Professor Alec Cameron, Vice-Chancellor and President, RMIT University, Anne Murphy Cruise, Division Director, Equity Capital Markets Legal Counsel, Macquarie Group, and Tony Ellwood AM, NGV Director, at the 2022 NGV Architecture Commission opening at NGV International. Photo: Carmen Zammit. 5. Beatrice Moignard, Emily Hardy and Aaron Whitfield, NGV Fundraising Officer, at the NGV Supporters event, *China – The past is present*. Photo: Martin Wurt. 6. Brent Smart, Chief Marketing Officer, Telstra presents at Telstra Creativity and Innovation Series: Design and Creativity Shaping our Future at The Edge, Federation Square. Photo: Tobias Titz. 7. Peter Edwards at the NGV Life Members Reception. Photo: Carmen Zammit. 8. Craig Kimberley OAM (also accepting the Life Members award on behalf of Connie Kimberley in absentia), at the NGV Life Members Reception. Photo: Carmen Zammit. 9. Sue Clifford and NGV Director Tony Ellwood AM at the NGV Life Members Reception. Photo: Carmen Zammit. 10. Jennifer Lempriere and Chloe White at NGWA Garden Day 2022. Photo: Guy Lavoipierre courtesy of NGWA. 11. President of the NGV Council of Trustees Janet Whiting AM, Lindsay Fox AC and NGV Director Tony Ellwood AM at the NGV Life Members Reception. Photo: Carmen Zammit. 12. Donna McColm, NGV Assistant Director, Curatorial and Audience Engagement, Barry Janes, NGV Foundation Board Member, Anna Kopinski, NGV Head of Bequests and Planned Giving, and Paul Cross at the NGV Life Members Reception. Photo: Carmen Zammit. 13. Michael Varcoe-Cocks, NGV Associate Director, Conservation, Susan Morgan OAM and Genevieve Sullivan, Conservator of Indigenous Art at NGV Supporters of Conservation event. Photo: Predrag Cancar.

AROUND VICTORIA



**BEATING ABOUT THE BUSH:
A NEW LENS ON AUSTRALIAN
IMPRESSIONISM**

Until 19 February 2023
Venue Art Gallery of Ballarat
 40 Lydiard Street North, Ballarat

artgalleryofballarat.com.au

This innovative exhibition challenges common understandings of the Australian landscape and the perceptions behind the myths that have shaped the primary narratives of the nation. The Art Gallery of Ballarat will be placing some of the well-known works by Australian Impressionists artists in its Collection, including Tom Roberts, Arthur Street and Frederick McCubbin, together with exciting works by contemporary female photographers, including Anne Zahalka, Polixeni Papapetrou, Fiona Foley and Leah King-Smith.

**WHO ARE YOU?: ATHENS, AOTEAROA
AND THE ART OF MARIAN MAGUIRE**

Until 21 May 2023
Venue Hellenic Museum
 280 William Street, Melbourne

hellenic.org.au

British, Māori and ancient Greek culture collide in the works of New Zealand artist Marian Maguire. In an exhibition at Melbourne's Hellenic Museum, the unexpected combination triangulates a visual conversation of colonialism, memory, cultural interaction, history and myth, and how these factors inform personal, cultural and national identity.

Featuring works from the series: *The Odyssey of Captain Cook*, *The Labours of Herakles*, *Titokowaru's Dilemma*, and *A Taranaki Dialogue*.

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

Installation view of **Meg O'Callaghan's** *Centre of the centre*, 2019, at Artspace, Sydney © Courtesy of the artist and Kronenberg Maia Wright, Sydney; Galerie Allen, Paris; Belo-Galsterer, Lisbon. Photo: Zan Wimberley

**EXPANSIVE GROUND: SIDNEY NOLAN
IN THE WIMMERA**

Until 5 March 2023
Venue Horsham Regional Art Gallery
 80 Wilson Street, Horsham

horshamtownhall.com.au

The Wimmera had a profound effect on Sidney Nolan's development as an artist. In 1942 he painted in Dimboola while being stationed in the area on army duty during the Second World War. It was during this time he created some of his most iconic paintings. This exhibition explores how Nolan saw the Wimmera region, its landscapes and its people. Curated by Alison Eggleton from the Horsham Regional Art Gallery collection, the Heide Museum of Modern Art collection and the National Gallery of Australia collection.

**MEL O'CALLAGHAN
CENTRE OF THE CENTRE**

Until 29 January 2023
Venue Hyphen – Wodonga Library Gallery
 126 Hovell St, Wodonga

hyphenwodonga.com.au

Mel O'Callaghan Centre of the Centre is a major new commission by Australian-born, Paris-based contemporary artist Mel O'Callaghan that traces the origins of life and its regenerative forces, iterated through video, performance and sculpture. *Centre of the Centre* plunges audiences 4 kilometres below the surface in the Pacific Ocean to encounter fascinating life forms in extreme environments, pushes the material boundaries of glass, and reveals how breath can create both calm and excitement through the depth and rapidity of inhalation and exhalation.



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LIST OF REPRODUCED WORKS

(cover)
Sarah Harmarnee for Alexander McQueen, *Finger piece*, from the *It's a Jungle Out There* collection, autumn–winter 1997–98, Borough Market, London, 27 February 1997 © Alexander McQueen. Photo © Robert Fairer

p. 7
Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Bodice* 1995–96, from the *Highland rape* collection
 silk (damask, satin), acetate (lining), plastic (buttons)
 65.0 cm (centre back) 20.5 cm (sleeve length)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021 © Alexander McQueen

p. 9
Scotty So
Wearing a mask was just an Asian hype, no. 3 2020
 inkjet print
 76.3 x 50.8 cm (image)
 86.5 x 61.0 cm (sheet)
 ed. 1/6
 National Gallery of Victoria, Melbourne
 Purchased, Victorian Foundation for Living Australian Artists, 2021
 © Scotty So, Courtesy the artist and MARS Gallery

pp. 16–17
 (left to right)
Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Toile for dress* 2006, from *The Widows of Culloden* collection, autumn–winter 2006–07
 silk (taffeta), cotton (lace), metal (boning and fastenings)
 150.0 cm (centre back) 29.0 cm (waist, flat)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019 © Alexander McQueen

Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Look 30, dress* 2006, from *The Widows of Culloden* collection, autumn–winter 2006–07
 wool, cotton, silk, metal (fastening)
 115.5 cm (centre back) 32.0 cm (waist, flat)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2018
 © Alexander McQueen

Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Ball gown* 2006, from *The Widows of Culloden* collection, autumn–winter 2006–07
 silk, crinoline, metal (fastenings)
 197.0 cm (centre back) 32.0 cm (waist, flat)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021 © Alexander McQueen

p. 18
Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Look 33, dress* 2006, from *The Widows of Culloden* collection, autumn–winter 2006–07
 wool, cotton, silk, metal (zip, buckle), leather
 (a) 32.5 cm (waist, flat) 121.0 cm (centre back) (dress) (b) 12.0 x 94.0 cm (belt)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019 © Alexander McQueen

p. 19
Peter Graham
After the massacre of Glencoe 1889
 oil on canvas
 123.2 x 175.8 cm
 National Gallery of Victoria, Melbourne
 Gift of James Graham Esq., 1889

p. 20
Francisco Goya y Lucientes
The agility and audacity of Juanito Apiñani in [the ring] at Madrid (Ligereza y atrevimiento de Juanito Apiñani en la de Madrid) c. 1815–16
 plate 20 from *La Tauromaquia (The Art of Bullfighting)* series c. 1815–16, published 1816
 etching and aquatint
 20.4 x 31.1 cm (image)
 24.2 x 35.0 cm (plate)
 25.6 x 36.6 cm (sheet)
 1st edition
 National Gallery of Victoria, Melbourne
 Presented by the National Art-Collections Fund, 1919

p. 21
Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Jacket*, from *The Dance of the Twisted Bull* collection, spring–summer 2002
 The Los Angeles County Museum of Art, Los Angeles
 Gift from the Collection of Regina J. Drucker
 © Alexander McQueen
 Photo © Museum Associates / LACMA

p. 22
Morris & Co., London (retailer) Henry Holiday (designer) Catherine Holiday (embroiderer) *Hanging* 1887
 linen, silk (thread)
 190.0 x 98.5 cm
 National Gallery of Victoria, Melbourne
 Purchased, 1976

p. 23
Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Bodice* 1995–96, from the *Highland rape* collection, autumn–winter 1995–96
 silk (damask, satin), acetate (lining), plastic (buttons)
 65.0 cm (centre back) 20.5 cm (sleeve length)
 National Gallery of Victoria, Melbourne
 Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021 © Alexander McQueen

p. 24
Bernard Palissy (school of) *Dish* c. 1580–1620
 earthenware
 6.9 x 33.1 x 24.5 cm
 National Gallery of Victoria, Melbourne
 Felton Bequest, 1939

p. 25
Alexander McQueen
Woman's ensemble from the *Plato's Atlantis* collection, spring–summer 2010, Los Angeles County Museum of Art, Gift from the Collection of Regina J. Drucker, Headpiece and shoes created by Michael Schmidt
 Photo © Museum Associates/LACMA

p. 26
Alexander McQueen
Look 29, from the *Horn of Plenty* collection, autumn–winter 2009–10,
 Palais Omnisports de Paris-Bercy, Paris, 10 March 2009 © Alexander McQueen
 Photo: Giovanni Giannoni, Vogue
 © Condé Nast. Model: Aida Anilyute

p. 29
Alexander McQueen, London (fashion house) Alexander McQueen (designer) *Look 11*, from the *Eshu* collection, autumn–winter 2000
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2022 © Alexander McQueen
 Photo © Museum Associates / LACMA

p. 30
Dai Rees for Alexander McQueen, *Headpiece*, from the *Bellmer La Poupée* collection, spring–summer 1997, Royal Horticultural Hall, London, 27 September 1996. National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2022 © Dai Rees. Photo © Robert Fairer. Model: Stella Tennant

p. 41
André Édouard Marty
Pense-t-il a moi? robe de Paul Poiret (Does he think of me? Dress by Paul Poiret) 1921
 plate 38 from *Gazette du Bon ton*, no. 5
 stencil and gouache on paper
 24.2 x 19.0 cm
 National Gallery of Victoria, Melbourne
 The Campbell-Pretty Fashion Research Collection
 © André Édouard Marty Estate
 © Adagp, Paris, 2022

pp. 42–3
Ah Xian
Human human – carved lacquer bust 3 – flower and bird 2000–01
 resin, fibreglass, lacquer
 45.4 x 46.0 x 28.0 cm
 National Gallery of Victoria, Melbourne
 Purchased with funds from the Victorian Foundation for Living Australian Artists, 2004
 © Courtesy of the artist

p. 44
Giorgio De Chirico
Piazza d'Italia 1953
 oil on canvas
 50.0 x 40.2 cm
 National Gallery of Victoria, Melbourne.
 Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and the late Robert Morrow, 2022
 © Giorgio de Chirico. SIAE/Copyright Agency, 2023

p. 48
Ettore Sottsass (designer) Memphis, Milan (manufacturer and retailer)
Carlton room divider 1981
 wood, thermosetting laminate, metal, plastic
 (a-c) 196.0 x 189.7 x 40.2 cm (overall) (closed)
 National Gallery of Victoria, Melbourne
 Purchased with the assistance of the National Gallery Women's Association, 1985
 © Ettore Sottsass

p. 49
Memphis, Milan (manufacturer) Nathalie du Pasquier (designer)
Cerchio, fabric length 1983
 screenprinted cotton
 297.0 x 150.5 cm
 National Gallery of Victoria, Melbourne
 Purchased with the assistance of the National Gallery Women's Association, 1985
 © Nathalie du Pasquier

p. 55
Daniel Arsham
Falling clock 2020
 synthetic polymer paint on fibreglass, clock (a-b) 285.5 x 200.0 x 8.0 cm (installed)
 National Gallery of Victoria, Melbourne
 Commissioned by the National Gallery of Victoria, Melbourne
 Purchased with funds donated by the Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, 2021
 © Courtesy the artist and Perrotin Gallery
 Photo: Sean Fennessy

p. 56
Kohei Nawa
PixCell-Red Deer 2012
 from the *Beads* series 2000–
 Red Deer (*Cervus elaphus*), glass, (crystal glass), vinyl acetate, acrylic urethane, epoxy resin
 206.5 x 170.8 x 185.2 cm (overall)
 National Gallery of Victoria, Melbourne
 Felton Bequest, 2013
 © Kohei Nawa and Arario Gallery

p. 58
Timo Nasserì
Epistrophy 2016–17
 polished stainless steel
 218.0 x 412.0 x 83.0 cm
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by Mr John Downer AM and Mrs Rose Downer, 2018
 © Timo Nasserì © Adagp, Paris, 2022

p. 64
Edward Steichen
Isadora Duncan at the portal of the Parthenon 1920, printed 1981
 from the *Early years* portfolio 1900–27
 photogravure
 21.9 x 17.1 cm (image)
 50.2 x 39.9 cm (sheet)
 National Gallery of Victoria, Melbourne
 Purchased, 1984
 © 2022 The Estate of Edward Steichen / Artists Rights Society (ARS), New York. Licensed by Copyright Agency, Australia

p. 72 (clockwise top left)
May Brown
 Burarra-Martay born 1967
An-gujechiya (Fish trap) 2022
 Maningrida, Northern Territory
 Pandanus (*Pandanus Spiralis*) and Kurrajong (*Brachychiton Populneus*) with natural dyes
 123.0 x 30.0 x 30.0 cm
 Purchased with funds donated by Wendy and Paul Bonnici and Family, 2022
 © May Brown

Gabriella Garrimara
 Burarra-Martay born 1984
An-gujechiya (Fish trap) 2022
 Maningrida, Northern Territory
 Pandanus (*Pandanus Spiralis*) with natural dyes
 168.0 x 22.0 x 22.0 cm
 Purchased with funds donated by Linda Herd and the Canny Quine Foundation, 2022
 © Gabriella Garrimara

Roxanne Carter
 Burarra-Martay born 1996
An-gujechiya (Fish trap) 2022
 Maningrida, Northern Territory
 Pandanus (*Pandanus Spiralis*) and Bush Cane (*Flagellaria Indica*) with natural dyes
 154.0 x 31.0 x 31.0 cm
 Purchased with funds donated by Beatrice Moignard and Emily Hardy, 2022
 © Roxanne Carter

p. 73 (left)
Indra Prudence
 Burarra-Martay born 1980
An-gujechiya (Fish trap) 2021
 Maningrida, Northern Territory
 Jungle Vine (*Malaisia Scandens*) and Kurrajong (*Brachychiton Diversifolius*)
 180.0 x 37.0 x 38.0 cm
 Purchased with funds donated by Nicholas W. Smith, 2022
 © Indra Prudence

(right)
Lorna Jin-gubarrangunya
 Burarra-Martay born 1952
An-gujechiya (Fish trap) 2021
 Maningrida, Northern Territory
 Pandanus (*Pandanus Spiralis*) and Bush Cane (*Flagellaria Indica*) with natural dyes
 130.0 x 32.0 x 32.0 cm
 Purchased with funds donated by Sarah and Brad Lowe, 2022
 © Lorna Jin-gubarrangunya

p. 74
Zoe Prudence
 Burarra-Martay born 1990
An-gujechiya (Fish trap) 2021
 Maningrida, Northern Territory
 Jungle Vine (*Malaisia Scandens*) and Kurrajong (*Brachychiton Diversifolius*)
 Purchased with funds donated Craig Semple, 2022
 © Zoe Prudence

p. 75
Melissa Mason
 Burarra-Martay born 1976
An-gujechiya (Fish trap) 2022
 Maningrida, Northern Territory
 Jungle Vine (*Malaisia Scandens*) and Kurrajong (*Brachychiton Diversifolius*)
 120.0 x 28.0 x 30.0 cm
 Purchased with funds donated by Kade McDonald, 2022
 © Melissa Mason

pp. 78–9
Inge King
Eternity-Buddha in Nirvana, the Dying Gaul, Farnese Hercules, Night, Day, Sartyr and Bacchante, Funerary Genius, Achilles, Persian Soldier Fighting, Dancing Faun, Crouching Aphrodite, Narcissus Lying, Othryades the Spartan Dying, the Fall of Icarus, A River, Milo of Croton 2016–17
 mineral-based composite material, mineral pigments, metal
 550.0 x 1701.2 x 400.0 cm
 ed. 1/3
 National Gallery of Victoria, Melbourne
 Loti & Victor Smorgon Fund, 2018
 © XU ZHEN©

p. 80
Scotty So
Wearing a mask was just an Asian hype, no. 3 2020
 inkjet print
 76.3 x 50.8 cm (image)
 86.5 x 61.0 cm (sheet)
 ed. 1/6
 National Gallery of Victoria, Melbourne
 Purchased, Victorian Foundation for Living Australian Artists, 2021
 © Scotty So, Courtesy the artist and MARS Gallery

p. 82
House of Merivale, Sydney (fashion house) Merivale Hemmes (designer) John Hemmes (business manager)
Dress 1971
 cotton (voile)
 National Gallery of Victoria, Melbourne
 Gift of Dr Ruth Pullin, 2021
 © House of Merivale
 Photo: Narelle Wilson, courtesy of NGV

House of Stripes, Melbourne (fashion house) Peter Langham (designer)
Pantsuit 1971
 rayon, viscose, metal, plastic
 National Gallery of Victoria, Melbourne
 Gift of Cresside Colette, 2010
 © House of Merivale
 Photo: Narelle Wilson, courtesy of NGV

p. 86
Michael Powolny (designer) Vereinigte Wiener Und Gmundner Keramik, Vienna (manufacturer)
 Vase c. 1910, manufactured 1919–23
 earthenware
 15.0 x 16.8 cm diameter
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

p. 87
Michael Powolny (designer) Wiener Keramik, Vienna (manufacturer)
 Vase c. 1910, manufactured 1910–12
 earthenware
 14.0 x 16.5 cm diameter
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

p. 88
Michael Powolny (designer) Wiener Keramik, Vienna (manufacturer)
Centrepiece c. 1912
 earthenware
 20.0 x 21.4 cm diameter
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

p. 92–3
Richard Hamilton
The transmogrifications of bloom 1985
 from the *Ulysses* series 1948–98
 soft-ground etching and aquatint
 52.8 x 41.1 cm (image and plate)
 76.0 x 56.5 cm (sheet)
 ed. 115/120, 12th of 12 states
 National Gallery of Victoria, Melbourne
 Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013
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Richard Hamilton
Bronze by gold 1987
 from the *Ulysses* series 1948–98
 colour soft-ground and lift-ground aquatint, engraving, scraper and burnishing
 52.6 x 42.7 cm (image and plate)
 76.6 x 55.9 cm (sheet) ed. 2/120
 National Gallery of Victoria, Melbourne
 Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013
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Richard Hamilton
How a great daily organ is turned out 1990–98
 from the *Ulysses* series 1948–98
 composite of 20 intaglio plates: lift-ground aquatint, gravure, drypoint, etching, soft-ground etching, burin, stipple, mezzotint, engraving and roulette
 53.0 x 39.8 cm (image and plate)
 76.0 x 55.9 cm (sheet) ed. 2/120
 National Gallery of Victoria, Melbourne
 Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013
 © Richard Hamilton/DACS, London. Licensed by Copyright Agency, Australia

p. 95
Richard Hamilton
A languid floating flower 1983
 from the *Ulysses* series 1948–98
 etching and aquatint
 31.9 x 37.7 cm (image and plate)
 46.1 x 49.9 cm (sheet) ed. 25/30, 3rd of 3 states
 National Gallery of Victoria, Melbourne
 Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013
 © Richard Hamilton/DACS, London. Licensed by Copyright Agency, Australia

p. 96
Inge King
Rings of Jupiter (3) 2006
 stainless steel
 180.0 x 210.0 x 216.0 cm
 National Gallery of Victoria, Melbourne
 Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006
 © The estate of Inge King

p. 100
Auguste Rodin
 French, 1840–1917
Walking man
L'Homme qui marche, moyen modèle
 Conceived 1899–1900, cast 1964
 bronze
 National Gallery of Victoria
 Gift of Sandra Bardas OAM and David Bardas AO through the Australian Government's Cultural Gifts Program, 2022

p. 110
Mel O'Callaghan
Centre of the centre 2019
 Installation view, Artspace, Sydney
 © Courtesy the artist and Kronenberg
 Mais Wright, Sydney; Galerie Allen, Paris; Belo-Galsterer, Lisbon Photo: Zan Wimberley

END NOTES

p. 18

The Widows of Culloden

1. Andrew Bolton, *Alexander McQueen: Savage Beauty*, Met Publications, New York, p. 20.

p. 19

A 'secret and sudden' massacre

1. W. Matthews Gilbert, *The Life and Work of Peter Graham, R. A. The Art Annual 1899*, The Art Journal and H. Virtue and Company, London, 1899, p. 24.
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p. 21

The dance of the twisted bull

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p. 22

From the titan of tapestries

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Highland rape

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p. 25

Plato's Atlantis

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2. *ibid*, p. 90.
3. Ian Bonhôte & Peter Ettegdgi (directors), *McQueen*, Lionsgate, United Kingdom, 2018, 01:44:00.

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Remake/remodel: Alexander McQueen's fashioning of nature

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In the studio with Iggy & Lou Lou

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pp. 44–7

Let's get metaphysical

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pp. 52–8

Magical objects: illusions in design and architecture

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pp. 80–1

Growing up and Guo Pei

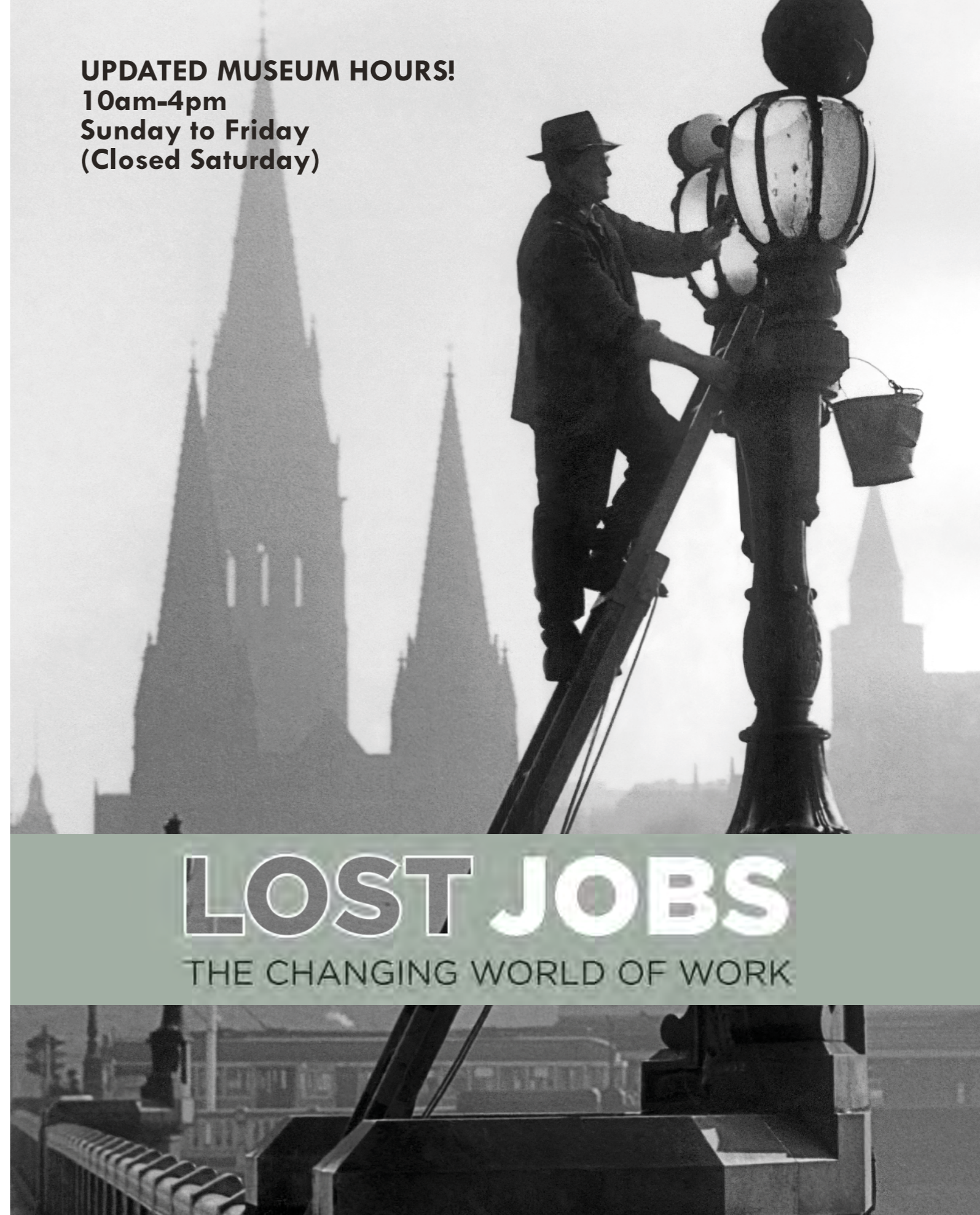
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ALEXANDER McQUEEN: MIND, MYTHOS, MUSE

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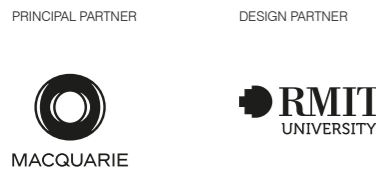
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