

Photography: Real and Imagined

NGVA

Gallery 13A

John Kauffmann

Australian 1864–1942

The grey veil

c. 1919

gelatin silver photograph

Purchased through The Art Foundation of Victoria
with the assistance of the Herald & Weekly Times
Limited, Fellow, 1990

PH104-1990

The Yarra River, the Princes Bridge and the Melbourne city skyline beyond shimmer in this photograph by John Kauffmann. And yet, they are not the image's subject. Using a highly refined Pictorialist treatment, a reduced tonal range and luminous mid tones, the artist has manipulated light to the extent that the feeling and atmospheric qualities become the focus of the image – it is the impression that is paramount. With the choice of title, too, the photograph moves away from a specific documentation of place or time.

Todd McMillan

Australian born 1979

Equivalent VIII

from the *Equivalent* series

2014

cyanotype

Purchased, Victorian Foundation for Living Australian
Artists, 2014

2014.1975

Sue Pedley

Australian born 1954

Sound of lotus 1

from the *Sound of Lotus* series 2000–01

2000

cyanotype

Purchased with funds arranged by Loti Smorgon for
Contemporary Australian Photography, 2001

2001.549

László Moholy-Nagy

Hungarian 1895–1946, Germany 1920–34,
England 1935–37, United States 1937–46

Fotogram, 1925

1925

gelatin silver photograph

Presented by the National Gallery Society of
Victoria, 1985

PH82-1985

From 1922 to 1943 László Moholy-Nagy experimented extensively with the photogram process – he was passionate about the optical effects and inherent properties of these camera-less images freed from a purely representational mode. In this work a pale shape, an organic swathe, streams across a page while curved shapes dance at the base. A halo above emits small geometric patterns. The work is a celebration of abstraction of the image – of the effects of playing with light, objects and photographic paper in a darkroom.

Susan Fereday

Australian born 1959

Untitled

from *The Object of Photography* series

1994–2001

2001

gelatin silver photograph

Purchased with funds arranged by Loti Smorgon for
Contemporary Australian Photography, 2002

2002.20

Hiroshi Sugimoto

Japanese born 1948, United States 1972–

Winnetka Drive-In, Paramount

1993

gelatin silver photograph

ed. 8/25

Bowness Family Fund for Contemporary
Photography, 2009

2009.565

Light and time are both the means and subject of Hiroshi Sugimoto's *Drive-In Theaters* series. To produce the images, the artist directs his camera at the movie screen. Once the film starts, Sugimoto opens the lens shutter of his large-format camera and shuts it the moment the movie ends. The result is a visual condensation of the moving images and projected light of the film for its duration into a vivid, hovering rectangle of virtually pulsating light and, in the case of this drive-in cinema, the surrounding human-made and astronomical light, too.

David Noonan

Australian born 1969, England 2005–

Untitled

1992

gelatin silver photograph

Purchased through The Art Foundation of Victoria
with the assistance of the Hugh D. T. Williamson
Foundation, Founder Benefactor, 1992

PH206-1992

David Thomas

British born 1951, Australia 1958–

The Movement of Colour (White), Taking a Monochrome for a Walk (London)

2010–11

photograph

Gift of an anonymous donor through the Australian
Government's Cultural Gifts Program 2015

2015.107

Barbara Kasten

American born 1936

Composition 8T

2018

digital type C print

Purchased NGV Foundation, 2018

2018.1307

This photograph from Barbara Kasten's *Collisions/Compositions* series continues her practice of creating architectural spaces in the studio using a range of materials, such as plexiglas and mirrors, which she lights and photographs at close range. Influenced by Constructivism and the teachings of the Bauhaus, specifically the work of László Moholy-Nagy, Kasten has experimented with the parameters of abstract photography for around five decades. She has written of her ongoing fascination with light in the creation and conceptual development of her photographs, saying, 'The interdependency of shadow and light is the essence of photographic exploration and an inescapable part of the photographic process'.

Lydia Wegner

Australian born 1988

Purple square

from the *Swing* series 2017

2017

inkjet print, painted wood

Purchased, Victorian Foundation for Living Australian
Artists, 2017

2017.442

Mike Starn

American born 1961

Doug Starn

American born 1961

Sol Invictus

1992

orthographic film, silicone, pipe clamps, steel and adhesive tape

Purchased with funds donated by the National Gallery Women's Association, 1994

PH39-1994

The sun was the light source that enabled the earliest photographs to be made in the 1830s. More than 150 years later the sun is the subject of this photographic sculpture by Mike and Doug Starn that embraces the possibilities of light and its potential effects on photography, in terms of both producing an image and as a force contributing to its irreparable damage. In the centre of their installation, the circular form of a sun seems to pulse and leach out of the layers of exposed orthographic film, which is stretched and layered across steel beams and held with pipe clamps and tape.

John Kauffmann

Australian 1864–1942

The cloud

c. 1905

gelatin silver photograph

Gift of Mr John Bilney, 1976

PH126-1976

Norman Deck

Australian 1882–1980

Sunset, Parramatta River

1909

gelatin silver photograph

Gift of Joyce Evans, 1993

PH86-1993

Edward Steichen

American 1879–1973, France 1906–23

Moonrise

1904, printed 1981

from the *Early Years* portfolio 1900-27

photogravure

Purchased, 1984

PH304-1984

Gallery 13B

Peter Peryer

New Zealander born 1941

Seeing

1989

gelatin silver photograph

Purchased, 1996

1996.666

In much the same way that tactile writing systems such as braille are impenetrable to those with vision, a photograph printed in two dimensions can be incomprehensible for people with vision impairment. Each system presents a conversion – of letters, texts and illustration – into raised dots on a page; of visible wavelengths of light into an image on a light-sensitive surface. Each relies on an irreversible alteration of the surface. *Seeing*, the title of this Peter Peryer photograph, infers an action – seeing something. Yet the conversion into a photographic image draws attention to the impenetrability of both acts.

Maree Clarke

Mutti Mutti/Wamba Wamba/Yorta Yorta/
Boonwurrung born 1961

On the banks of the Murrumbidgee River

2019

lenticular print lightbox

Purchased, Victorian Foundation for Living Australian
Artists, 2019

2019.837

First made in 2017 as a site-specific work for the Sir Louis Matheson Library at Monash University's Clayton campus, these images recall the childhood experiences and memories of Maree Clarke. In 2019 the artist reworked the photographs, inserting a large-scale fingerprint atop each image. As if in defiance of Western, European-based museum photographic conservation principles, and the idea of not touching the surface of a photograph with a hand for fear of imprinting oils or damaging the photographic emulsion, Clarke's action could be read as intentionally imprinting back onto the image, placing herself permanently back onto Country and the stories and memories of that place.

Harry Nankin

Australian born 1953

The first wave: fragment 2

1996

from *THE WAVE Theoria Sacra Undarum*
(*The sacred theory of the wave*) series

1996–97

gelatin silver photogram

Gift of the artist, 2007

2007.745

Aaron Siskind

American 1903–91

New York

1950, printed 1972

gelatin silver photograph

Purchased, 1973

PH93-1973

Anna Higgins

Australian born 1991

Rose in the dark

2018

inkjet print

Purchased, Victorian Foundation for Living Australian Artists, 2019

2019.847

In this work Anna Higgins is considering the symbolic use of flowers in art, and the genre of still life and its attempts to preserve or 'fix' something that would otherwise naturally decay. Higgins alters her images extensively through methods of collage, digital distortion, painting and other analogue effects. While a sense of visual unknowability is the ultimate aim, the photographic montages are, essentially, what the artist calls a 'fluctuation between analogue, digital, contemporary and historic processes'.

Eugenia Raskopoulos

Greek/Australian born 1959

Diglossia #8

2009

from the *Diglossia* series 2009

inkjet print

Purchased, Victorian Foundation for Living Australian Artists, 2009

2009.433

The play of surfaces and depth, and the picture plane, are ever-present in the *Diglossia* series by Eugenia Raskopoulos. The gestural trace of the hand on a steamed surface gradually allows the picture to read as a mirror, as the shadowy form of the artist appears through the streaks of condensation. Neither a window or a mirror, in terms of truly reflecting, the photograph sits somewhere in between. There is a sense of temporality, too, as the steam could soon 'fill' the image again. The large scale of the print enhances the bodily relationship to the picture, which draws the viewer in and simultaneously pushes back.

Ewa Narkiewicz

Australian born 1961

No title (Copper flax #4)

1999

photographic emulsion on copper

Purchased, 2000

2000.65

Christopher Day

Australian born 1978

Untitled

2013

from the *Permanent Deferral* series 2013

inkjet print

Purchased with funds donated by the Bowness
Family, 2013

2013.705

Eliza Hutchison

Australian born 1965

No. 9

2010

from the *Kewpie and the Corn Idol*

series 2010

pigment print

Yvonne Pettengell Bequest, 2014

2014.305

Bernd Becher

German 1931–2007

Hilla Becher

German 1934–2015

Coal tipple, Goodspring, Pennsylvania

from the *Artists and Photographs* folio 1975

1975

gelatin silver photographs

Purchased, 1976

PH5-1976

In 1959, German-born artists Bernd and Hilla Becher began travelling throughout Europe to create photographic typologies of vanishing industrial architecture (a practice they continued for more than four decades). While predominantly documenting German structures and landscapes, they occasionally worked overseas. This image, four views of a coal tipple, was taken on their first trip to North America in the mid 1970s. The Bechers constructed a system for comparing structures: photographed from a consistent angle, with virtually identical lighting conditions, printed at the same size and often displayed in grids.

Robert Rooney

Australian 1937–2017

AM-PM: 2 Dec 1973 – 28 Feb 1974

1973–74

gelatin silver photographs and photo
corners on cardboard (two panels)

Purchased, 1975

A9-1975

Thomas Ruff

German born 1958

Portrait (V. Liebermann D)

1999

type C photograph

Purchased with the assistance of the Bowness Family
Fund for Contemporary Photography, 2008

2008.520

The earnest gazes of the man and woman in these two monumental photographs by Thomas Ruff are so calm and serene that they bely the intense experience of viewing their enlarged faces. Applying a standardised approach – similar to a generic passport photograph – these portraits have a timeless quality that invites you to attempt to ‘read’ their faces and to search for clues as to the inner state of the person. Ruff, however, lets nothing slip. The faces are known to the artist but remain anonymous to the viewer.

Thomas Ruff

German born 1958

Portrait (A. Koschkarow)

2000

type C photograph

Purchased with the assistance of the Bowness Family
Fund for Contemporary Photography, 2008

2008.519

Virginia Coventry

Australian born 1942

Service road

1976, printed 1978

from the *Service Road* series 1976–77

gelatin silver photograph

Purchased, 1985

PH83.29-34-1985

In the 1970s Virginia Coventry used photography as a form of information that could assist in communicating political, social and feminist issues, stating, 'Recent projects have involved using photographs to gather visual evidence of the struggle between corporate and bureaucratic decisions and the nature and texture of people's individual responses'. This merging of the documentary and conceptual qualities of photographs is evident in her *Service Road* series. Comprising two rows of photographs, it documents the Princes Highway development between service roads in Moe, a town in regional Victoria. The work shows the dwellings, now separated, on the north and south sides of the road, emphasising the resulting alienation experienced within these rural communities.

Gallery 13C

Ruth Hollick

Australian 1883–1977

Thought

1921

gelatin silver photograph

Presented through The Art Foundation of Victoria by
Mrs Lucy Crosbie Morrison, Member, 1996

1996.814

Ruth Hollick

Australian 1883–1977

Thought

1921

gelatin silver photograph

Presented through The Art Foundation of Victoria by
Mrs Lucy Crosbie Morrison, Member, 1993

PH87-1993

Cindy Sherman

American born 1954

Untitled

1988, printed 2003

from the *History Portraits* series 1988–90

type C photograph

Felton Bequest, 2004

2004.641

Describing the complex conundrum presented by Cindy Sherman in this photograph, photographer and curator Patrick Pound once wrote: 'Fake chested and with a face like a mask, here Cindy Sherman is costumed to the max. She stares out like a disapproving Renaissance figure who has just walked off set from a Peter Greenaway extravaganza. Here we have a photographer looking like a painting that walked out of a film. Sherman's photographs speak of the fragilities of the visage in an image-saturated world where information and construction slip into foreplay. In Sherman's photographic world gender and identity is a compilation album. There is a toughness to the excess that is all her own'.

Henry Peach Robinson

English 1830–1901

Elaine watching the shield of Lancelot

1859

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.23-1988

In the 1850s Henry Peach Robinson was renowned for producing elaborately staged narrative images based on scenes from popular literary sources. He was particularly interested in Arthurian legends and drew upon these stories as inspiration for some of his most admired photographs. *Elaine watching the shield of Lancelot* is based on Alfred Tennyson's version of the story of Lancelot and Elaine. Peach Robinson has recreated the scene in which the lovelorn Elaine gazes dreamily at the shield of Lancelot. She is shown as a woman who has shunned reason and propriety and abandoned herself to the intensity of her emotions, making this photograph both a tragic love story and a cautionary narrative.

O. G. Rejlander

Swedish 1813–75, England 1853–75

No title (The Virgin in prayer)

c. 1858–60

albumen silver photograph

Purchased, 2002

2002.175

Alex Prager

American born 1979

Crowd #11 (Cedar and Broad Street)

2013

inkjet print

Bowness Family Fund for Contemporary
Photography, 2014

2014.106

Alex Prager's staged photographs openly reference the aesthetics of mid-twentieth century American cinema, fashion photography and the photographs of Cindy Sherman. Her images resemble film stills and are packed with emotion and human melodrama. Working with actors, directing their placement and interaction to create a hyperreal dramatisation of crowd behaviour, Prager's narrative tableaux pair the banal and fantastic, the everyday and the theatrical, real life and cinematic representation. In this image we have a bird's eye view of a mass of people crossing the road. We can see the patterns of movement, contact and avoidance and a suggestion of the narrative possibilities of the interacting crowd.

Matt Henry

Welsh born 1978

Penance

2016

from the *Born on the Bayou* series 2016

pigment print

Purchased NGV Foundation, 2019

2019.893

Jeff Wall

Canadian born 1946

Untangling

1994, printed 2006

colour cibachrome transparency, light box

Purchased NGV Foundation and with the assistance of
NGV Contemporary, 2006

2006.426

This monumental photograph, using lightbox technology like that used in advertising, shows a moment of narrative drama on a cinematic scale. Jeff Wall's narratives have been described as portentous because they are informed by politics and art history. Both the scale and the subject of this huge photograph parallel the tradition of nineteenth-century Realist genre paintings of workers at their toil. Wall's works may be touched by humour – in this example a man untangling an impossibly large knot – but he leaves us feeling uneasy, as if we have stumbled into an unfamiliar place.

Gregory Crewdson

American born 1962

Untitled

1999

from the *Twilight* series 1998–2002

type C photograph

Kaiser Bequest, 2000

2000.91

Anne Zahalka

Australian born 1957

Sunday, 2:09pm

1995, printed 2019

from the *Open House* series 1995

colour cibachrome transparency, light box

Purchased, Victorian Foundation for Living Australian
Artists, 2019

2019.870

Malerie Marder

American born 1971

Untitled

2001

type C photograph

Purchased, 2002

2002.300

Polly Borland

Australian born 1959

Untitled

2018

from the *MORPH* series 2018

inkjet print on rice paper on lenticular cardboard

Purchased, Victorian Foundation for Living Australian Artists, 2019

2019.197

Raoul Ubac

Belgian 1909–85

Penthésilée

c. 1938

gelatin silver photograph

Purchased NGV Foundation, 2013

2013.677

From the mid 1930s onwards Surrealist photographer Raoul Ubac experimented with collage, photomontage and solarisation. These processes disrupted the surface of his photographs, enabling him to create new and fantastic realities and introducing an element of chance into his image making. *Penthésilée* is from his most important series of photographs. The image is based on the story of Penthesilea, queen of the Amazons, who was killed by Achilles while fighting alongside the Trojans. To represent this mythic battle Ubac created this complex photomontage by cutting up, collaging, re-photographing and solarising photographs of nude female figures. The resulting image has an uncanny sense of movement suggesting the height of battle.

Max Dupain

Australian 1911–92

Impassioned clay

1936

gelatin silver photograph

William Kimpton Bequest, 2016

2016.396

Zoë Croggon

Austrlain born 1989

Fonteyn

2012

digital type C print

Purchased with funds arranged by Loti Smorgon for Contemporary Australian
Photography, 2013

2013.699

Robyn Stacey

Australian born 1952

Nothing to see here

2019

from the *Nothing to See Here* series 2019

lenticular image

Purchased, Victorian Foundation for Living Australian Artists, 2020

2020.140

This large-scale lenticular photograph shows the face of a woman projected onto a curtain. The curtain suggests a hidden cinema screen; however, Robyn Stacey's curtains cannot be pulled back. From one viewpoint a beautiful face with eyes softly closed as if in sleep appears, but as you move past the image you can only see the curtain. The curtain becomes what the artist described as 'a membrane between reality and allegory' and acts as the screen as the portrait appears and disappears.

Pat Brassington

Australian born 1942

Rosa

2014

pigment inkjet print

Purchased NGV Foundation, 2014

2014.540

Loretta Lux

German born 1969

The drummer

2004

Cibachrome photograph

Purchased, NGV Foundation, 2006

2006.341

Loretta Lux is known for her eerie, hyperreal photographs of children. The luminous pallor of the boy's skin and the subtle tonal range throughout the photograph is achieved through Lux's delicate use of digital manipulation to reduce the palette in her image. Lux's history as a painter informs photographs such as this, which seem to owe as much of a debt to Old Master paintings as modern technology. Her skillful combination of photographic reality and painterly effect gives the image a profoundly disconcerting quality that is reminiscent of the fantastical (and disturbing) character of Oskar, the little drummer boy, in the Günter Grass novel *The Tin Drum* (1959).

Yvonne Todd

New Zealander born 1973

Werta

2005

lightjet print

Purchased NGV Foundation, 2013

2013.601

Yvonne Todd selects her subjects, most often young women, from 'call outs' seeking certain types, people encountered on the street, or modelling agencies where she invariably chooses those with little or no industry experience. In her studio Todd uses costumes, heavy make-up and wigs to style her models. Costuming is an important aspect of Todd's practice; her interest lies in what she describes as, 'the way they carry character and narrative connotations'. Todd's finished photographs are heavily reworked using Photoshop so that they appear obviously artificial. This overt use of artifice shifts her images from simply being nostalgic recreations to being strangely familiar and undeniably creepy.

André Kertész

Hungarian 1894–1985, France 1925–36, United States 1936–85

Satiric Dancer, Paris

1926, printed c. 1972

gelatin silver photograph

Purchased, 1973

PH152-1973

Christl Berg

German born 1944, Australia 1984–

Polymorphosis #5

1992

from the *Polymorphosis* series 1991–92

gelatin silver photograph

Gift of the artist, 2008

2008.261

Christl Berg's photographs transform flowers into strange, sensuous objects. Artist and curator Robert Zeller draws parallels between these contemporary photographs and the work of twentieth-century Surrealists: 'The petals of the flower in *Polymorphosis #5*, 1992, curve into feminine volumes, folds that undulate, flowing out from its centre, creating elegant shadows. Several Surrealists mined similar territory, including Dalí, Leonora Carrington, Remedios Varo and Frida Kahlo – each uniquely depicting their own interpretations of the resilience of nature, matched by its extraordinary fragility, as Berg does in this series of images'.

Gallery 14A

Fred Kruger

German 1831–88, Australia 1860–88

Group of Aborigines in hop gardens, Coranderrk

1876

albumen silver photograph

Gift of Mrs Beryl M. Curl, 1979

PH220-1979

In 1876 Fred Kruger was commissioned to produce two series of photographs at Coranderrk, a settlement and working farm established to rehouse dispossessed people of the Kulin Nation. One of the many subjects he photographed was the productive farmland and the activities of the community working the land. Kruger's photograph shows a multigenerational group of people in the lush Arcadian setting of the hop garden, but what it obscures is the reality of exploitation and poverty that afflicted First Nations people in this place. Kruger's photographs met a brief to promote the so-called 'civilising' work of colonial authorities but in doing so represented a largely imagined reality and created an effective form of propaganda.

John Thomson

Scottish 1837–1921

The crawlers

1876–77

from the *Street Life in London* series 1877

woodbury type

Felton Bequest, 1977

PH65-1977

Lewis Hine

American 1874–1940

Finishing garments, 10 Hanover Ave., Boston, Massachusetts

1912

gelatin silver photograph

Purchased, 1980

PH46-1980

Wolfgang Sievers

German 1913–2007, Australia 1938–2007

Shiftchange at Kelly and Lewis engineering works, Springvale, Melbourne

1949, printed 1986

gelatin silver photograph

Purchased, 1986

PH96-1986

Wolfgang Sievers arrived in Australia in 1938, bringing photographic equipment, rigorous training in modernist photography, a firmly held belief in the union of art and industry, left-leaning political views, and the self-declared desire to 'assist this country through my knowledge as thanks for the freedom I can enjoy here'. The human face of industrial Australia is captured in Sievers's celebrated photograph of the change of shift at a Melbourne engineering works, showing a sea of men and women surging into work. The upturned, smiling faces of the masses speaking to Sievers's firmly held belief in the dignity of work.

Ben Shahn

Lithuanian 1898–1969, United States c. 1925–69

**Young cotton picker, Pulaski County,
Arkansas. Schools for coloured children
do not open until January 1st so as not to
interfere with cotton picking**

1935, printed c. 1975

gelatin silver photograph

Purchased, 1975

PH321-1975

Heather George

Australian 1907–83

Stockyards, stockmen in distance. Wave Hill Station, Northern Territory

1952, printed 1978

from the *Northern Territory* series 1952

gelatin silver photograph

Purchased, 1980

PH325-1980

In 1952 the Australian magazine *Walkabout* included a series of images made by photojournalist Heather George at Wave Hill Station in the Northern Territory. The vast pastoral lease on the lands of the dispossessed Gurindji people would later become famous as a turning point in the recognition of land rights for Australia's First Nations peoples, but when George visited, it was a place of entrenched, officially sanctioned discrimination. In George's photograph, the Gurindji stockmen appear overshadowed by the stockyards in the foreground, perhaps reflecting the attitude of pastoralists who, having been granted leases, took advantage of people living on Country, exploiting them as an unpaid workforce.

Brassaï

Hungarian 1899–1984

Washing up in a brothel, Rue Quincampoix (La Toilette, rue Quincampoix (Bidet))

1932, printed c. 1979

from *The Secret Paris in the 30s* series 1931–35

gelatin silver photograph

Purchased, 1980

PH178-1980

In the 1930s Brassai became well-known for his photographs of the nightlife of Paris, but it was the sex workers, along with other characters of the city's underbelly, who excited his imagination. Reflecting on this time, he wrote, 'Rightly or wrongly, I felt at that time that this underground world represented Paris at its least cosmopolitan, at its most alive, its most authentic, that in these colourful faces of its underworld there had been preserved, from age to age, almost without alteration, the folklore of its remote past'. This photograph presents a matter-of-fact view – there is nothing exotic or erotic about the woman washing herself as her client ties his shoes and prepares to leave.

Rennie Ellis

Australian 1940–2003

Between strips, Kings Cross

1970–71, printed 2000

from the *Kings Cross* series 1970–71

gelatin silver photograph

Purchased, 2005

2005.557

David Wadelton

Australian born 1955

Richmond hairdresser

1979

gelatin silver photograph

Gift of David Wadelton through the Australian Government's Cultural Gifts
Program, 2015

2015.315

Selina Ou

Australian born 1977

Convenience

2001

from the *Serving You Better* series 2001

type C photograph

Purchased with funds arranged by Loti Smorgon for Contemporary Australian
Photography, 2005

2005.486

Tara Shield

Australian born 1976

#8

1999–2000

from the *Captivity/Habitat as Human Stockpile* series 1999–2000

type C photograph

Purchased with funds arranged by Loti Smorgon for Contemporary Australian
Photography, 2002

2002.56

Viv Méhes

Australian born 1951

A Melbourne textile factory

1981

gelatin silver photograph

Purchased, 1984

PH280-1984

Melbourne photographer Viv Méhes was an artist and activist whose work served as an affirmation of women's experiences and a tool for social change. In 1984, she described herself as having an interest in 'social realism, political photography and photojournalism'. Her photograph of a Melbourne textiles factory, originally accompanied by an extended text outlining the repetitive nature of the work undertaken by a workforce of migrant women, is unlike the heroic depictions of labour that can be seen in the modernist photographs of Wolfgang Sievers. Instead, Méhes reveals the cluttered reality of the factory floor and the isolation of women sewing mass-produced garments for low wages.

Kusakabe Kimbei

Japanese 1841–1934

No title (Landscape and portraits)

1880s–1910s

album: albumen silver photograph and watercolour,
42 pages, gilding, painted laquer, shell, ivory, gold
embossing, cardboard cover, hand stitched binding

Presented through the NGV Foundation
by Joyce Evans, 2003

2003.12

Japanese photographer Kusakabe Kimbei established his studio in 1881, making photographs for the domestic and tourist markets. Most of the photographs in this elaborate album are conventional, staged domestic scenes; picturesque views of popular tourist attractions; and street scenes. This image, however, stands alone in the album as an unusual view of contemporary life. Despite the women weavers wearing traditional dress and working hand-operated looms, the factory in which they are working is lit by electric lights and they are supervised by men wearing European-style dress. Unlike its companion works in Kimbei's album, this photograph speaks to the industrialisation that was part of the Meiji-era modernisation in Japan.

Michael Cook

Bidjara born 1968

Civilised #11

2012

from the *Civilised* series 2012

inkjet print

Purchased NGV Foundation, 2013

2013.584

Bidjara artist Michael Cook poses a question in his *Civilised* series: 'What makes a person civilised?' In these photographs he represents the ways Europeans – English, French, Portuguese and Spanish colonists – responded to First Nations people when they arrived on these shores. The artist asserts that his *Civilised* series 'suggests how different history might have been if those Europeans had realised that the Aborigines were indeed civilised'.

Michael Cook

Bidjara born 1968

Civilised #4

2012

from the *Civilised* series 2012

inkjet print

Purchased NGV Foundation, 2013

2013.581

Michael Cook

Bidjara born 1968

Civilised #6

2012

from the *Civilised* series 2012

inkjet print

Purchased NGV Foundation, 2013

2013.582

Michael Cook

Bidjara born 1968

Civilised #10

2012

from the *Civilised* series 2012

inkjet print

Purchased NGV Foundation, 2013

2013.583

Charles Nettleton

English 1825–1902, Australia 1854–1902

Hobsons Bay railway pier

1870s

albumen silver photograph

Purchased, 1992

PH60-1992

Maggie Diaz

American 1925–2016, Australia 1961–2016

The Canberra, Port Melbourne

1961–67, printed 2014

pigment print

Purchased, Victorian Foundation for Living Australian Artists, 2015

2015.17

As a young woman, Maggie Diaz had been fascinated by the work of French photographer Henri Cartier-Bresson. Her photographs are a 'slice of life' offering similar insights into the everyday experiences of people wherever she encountered them. The ship she photographed at Melbourne's Station Pier in the 1960s was *The Canberra*, the largest of the passenger ships sailing between Britain and Australia at that time. Often bringing British migrants on assisted passages, the ship also held personal significance for Diaz: as a migrant from the United States, she travelled one-way from the US to Australia on *The Canberra's* maiden voyage in 1961.

David Moore

Australian 1927–2003

Migrants arriving in Sydney

1966, printed 1976

gelatin silver photograph

Purchased, 1991

PH155-1991

Paul Haviland

French 1880–1950, United States 1902–16

Passing steamer

1910, printed 1912

photogravure

Purchased, 1980

PH77-1980

Dorothea Lange

American 1895–1965

Towards Los Angeles, California

1936, printed c. 1975

gelatin silver photograph

Purchased, 1975

PH96-1975

In this photograph Dorothea Lange has ironically juxtaposed the aspiration of clean, comfortable train travel with the exhausting reality of the unemployed traversing America in search of work in the 1930s. Renowned for making photographs that combine empathy and clear-eyed observation, Lange also believed that photographs and text should be presented together to amplify the messages carried in both mediums. She understood that captions 'fortified' her photographs and that they should 'not only (carry) factual information, but also add clues to attitudes, relationships and meanings'. Although it doesn't have a caption, the opportunistic combination of image and text in this image highlights the gulf between the haves and have nots.

Alfred Stieglitz

American 1864–1946, Germany 1881–90

The steerage

1907, printed 1911

photogravure

Purchased, 1979

PH188-1979

Alfred Stieglitz was a pioneering photographer, publisher and gallery director. *The steerage*, arguably his most important photograph, is regarded as his first great modernist work. The composition, with its compressed space, apparent lack of horizon and striking diagonal lines, is suggestive of avant-garde painting of the time. Showing the densely packed lower decks of the transatlantic steamer *Kaiser Wilhelm II*, Stieglitz's oblique reference to the return movement of unsuccessful immigrants to America offers an insight into the social outcomes and complexities of mass global migration in the early twentieth century.

Rosemary Laing

Australian born 1959

welcome to Australia

2004

type C photograph

Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

2005.499

This photograph by Rosemary Laing makes an obviously ironic statement, as curator Kyla MacFarlane notes: 'The title and compositional beauty of this photograph ... purposefully jar against its subject matter – the remote Woomera Immigration Detention and Processing Centre in South Australia. Photographing the site while the sun sits low in the sky, Laing observes the Centre's mechanisms of containment and surveillance – a violent presence on the red dirt and gravel road, and sun-tinged, cloudless sky of its remote location'. The photograph's formal emptiness reflects the lack of freedom imposed on those seeking asylum and the loss of their civil liberties once detained.

Henri Cartier-Bresson

French 1908–2004

Sunday on the banks of the Marne

1938, printed 1990s
gelatin silver photograph

Purchased NGV Foundation, 2015

2015.566

In 1938 Henri Cartier-Bresson photographed a group of people picnicking on the banks of the river Marne. It is a celebratory image showing a quintessential aspect of everyday life in France: long Sunday lunches. But it also reveals something of the revolutionary politics of the period and their profound influence on Cartier-Bresson in the 1930s. In 1938 the left-wing Popular Front swept into power in France and the newly elected government mandated two weeks paid leave for all workers. At the time, Cartier-Bresson worked for the Paris-based communist press and was commissioned by *Regards* magazine to photograph an extended series that looked at the social impact of this initiative.

Lee Friedlander

American born 1934

Mount Rushmore

1969, printed 1977

gelatin silver photograph

Purchased, 1977

PH51-1977

By the late twentieth century, tourism had become a familiar part of life in middle-class and affluent communities. In the 1960s and 70s Lee Friedlander often returned to popular tourist destinations across America, photographing the built environment and peoples' idiosyncratic behaviour. His acclaimed photograph of Mount Rushmore shows the colossal sculpture of former American presidents apparently overshadowed by their banal surrounds. Middle-aged tourists, looking out a window with binoculars and cameras, appear to dwarf the mountainside. The carefully crafted illusion of them overshadowing the 'great men of history' with monumental ordinariness is a humorous reflection on cultural tourism in the United States.

Francis Bedford

English 1816–94

Fairy Glen, Betws-y-Coed (Ffos Noddyn, Betws-y- Coed)

c. 1860

from the *No title* (Stephen Thompson
album) 1859–c. 1868

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.69-1988

Eugène Atget

French 1857–1927

The roller coaster, Invalides funfair (Montagnes russes, fête des Invalides)

1898

from the *Festivals and Fairs* series in the *Art
in Old Paris* series 1898–1927

albumen silver photograph

Gift of Patrick Pound through the Australian
Government's Cultural Gifts Program, 2020

2020.444

Roger Scott

Australian born 1944

Ghost train

1975

gelatin silver photograph

Gift of Mr James Mollison, 1994

PH21-1994

Harold Cazneaux

Australian 1878–1953

Fairy Lane steps

1910

bromoil print

Purchased, 1979

PH198-1979

Harold Cazneaux was one of the most important and influential Australian photographers of the early twentieth century. He had a great love of the natural world but early in his career also found a rich subject in the inner-city streets of Sydney. Cazneaux made photographs that appear lively and spontaneous, although given the limitations of the equipment at the time they are almost certain to have been staged to a degree. His charming studies of children at play in city streets transformed the bleak, impoverished urban environments of inner-city Sydney into a wonderful playground.

David Goldblatt

South African 1930–2018

The playing fields of Tladi, Soweto, Johannesburg, August 1972

1972, printed 1982

gelatin silver photograph

Gift of the artist, 1983

PH144-1983

Jacques Henri Lartigue

French 1894–1986

No title (Ziegfeld girls at Monte Carlo)

1930s, printed 1972

gelatin silver photograph

Purchased, 1974

PH57-1974

Narelle Autio

Australian born 1969

Untitled

from *The Seventh Wave* series 1999–2000

2000

gelatin silver photograph

Purchased with funds arranged by Loti Smorgon for
Contemporary Australian Photography, 2001

2001.166

In 1998, after three years living and working in Europe, Narelle Autio returned to Australia and went back to the familiar beaches of Sydney to photograph a subject that was of ongoing importance to her – swimmers and surfers at play in the ocean. For Autio, ‘Arriving back in Australia proved to be an awakening ... Things that I had grown up with, that I knew about and loved: all things I had taken for granted. The only inspiration I needed was this country and the ability to see it with new eyes’.

Narelle Autio

Australian born 1969

Untitled

from *The Seventh Wave* series 1999–2000

2000

gelatin silver photograph

Purchased with funds arranged by Loti Smorgon for
Contemporary Australian Photography, 2001

2001.168

John Williams

Australian 1933–2016

Clovelly Beach, Sydney

1969, printed 1988

gelatin silver photograph

Purchased, 1989

PH90-1989

Chris Steele-Perkins

English born 1947

Along beach in daylight

from the *Blackpool Seaside Resort*

series 1982

1982

Cibachrome photograph

Purchased, 1982

PH107-1982

In the 1980s Chris Steele-Perkins photographed everyday life in Britain. This photograph was part of an extended series documenting the British at play – in the pub, at a Conservative Party ball, or at the beach in Blackpool – that created a portrait of Britain during the era of the Thatcher prime ministership. The disparate moments captured in this single image – the children clustered around the sad looking donkeys, the fully clothed man intent on reading his newspaper, the dog lifting its leg on the beach shelter – reveal the declining holiday resort as a sad vestige of its former glory days, perhaps as a metaphor for the nation itself at the time.

Helen Levitt

American 1913–2009

New York (Boys fighting on a pediment)

c. 1940

gelatin silver photograph

Bowness Family Fund for Photography, 2022

2022.898

Helen Levitt's photographs are celebrated for their depiction of everyday life in New York in the 1940s and 50s. Influenced by her friendships with both Henri Cartier-Bresson and Walker Evans she developed a style of street photography that captured the uncanny in the everyday. Levitt was fascinated with the behaviour and actions of children on the streets of the city, seeing surreal qualities in their play. This is one of her most celebrated photographs and shows a group of young children fighting on the street. There is a sense of danger in the image, but also a sense that we are glimpsing a world in which adults are strangers and the usual rules do not apply.

Mrs John Bawden

Australian, active 1889–1900

No title (Three boys dressed as girls), cabinet print

1890s

gelatin photograph

Gift of John McPhee, 1994

PH41-1994

Gallery 14B

Hannes Beckmann

German 1909–77

Glasses

c. 1935

gelatin silver photograph

Purchased NGV Foundation, 2021

2021.571

Hannes Beckmann was a student at the Bauhaus from 1928 to 1932. At the time he enrolled photography was not formally taught at the school, but in 1929 it was integrated into courses on advertising. This photograph by Beckmann, who was both a practitioner of and advocate for avant-garde photography, shows three pairs of spectacles arranged in a triangular formation and photographed from an elevated point of view. His use of dramatic lighting creates a multi-layered pattern from the shadows and the light refracted through the lenses of the glasses, resulting in a stylised still-life photograph. It is an outstanding example of the application of the art, design and photographic teachings of the Bauhaus.

Susan Purdy

Australian born 1957

Flip

1999

from the *Love Letters* series 1999

gelatin silver photograph, fibre-tipped pen

Purchased, 1999

1999.104

Paul Strand

American 1890–76, France 1951–76

Still life, pear and bowls, Twin Lakes, Connecticut

1916, printed 1983

from the *Paul Strand: The Formative Years 1914–17* portfolio
photogravure

Purchased, 1984

PH318-1984

Adolphe Braun

French 1811–77

No title (Flower study)

c. 1854

albumen silver photograph

Purchased NGV Foundation, 2017

2017.31

Adolphe Braun arrived in Paris in 1828 to study drafting and decorative design and within six years had established a textile design studio. Around 1853 he began to make photographs using the recently invented collodion process. The following year Braun commenced a project to photograph an extensive series of flower studies with the intent of providing documentary source material for artists and designers. He produced 300 of these photographs and in 1854 published his images in a six-volume series titled *Fleurs photographiées*. When they were exhibited in the 1855 Universal Exhibition in Paris, Braun was awarded a gold medal for his work's usefulness to the fabric and decorating industries.

Adolphe Braun

French 1811–77

No title (Flower study)

1854

albumen silver photograph

Presented by the National Gallery Women's Association, 1995

1995.573

Imogen Cunningham

American 1883–76

The unmade bed

1957

gelatin silver photograph

Gift of Krystyna Campbell-Pretty AM and Family through
the Australian Government's Cultural Gifts Program, 2023

2023.10

In 1957, while teaching at the California School of Fine Arts in San Francisco, Imogen Cunningham overheard her colleague Dorothea Lange set a task for her students to photograph an ordinary object that they used every day. Cunningham is said to have set the same task for herself. The resulting photograph, *The unmade bed*, is an image constructed with familiar objects, including discarded hairpins and a crumpled bedsheet. In this quiet and unassuming photograph, Cunningham has created both an elegant still life and an unexpectedly tender portrait of a woman recently risen from her sleep.

George Doig

Australian active 1940s–50s

No title (Hands and pearls)

1940s–50s

colour carbro photograph

Gift of Mrs N. Potts, 1983

PH114-1983

Robert Fielding

Pitjantjatjara/Yankunytjatjara/Arrernte born 1969

In our hands

2016

inkjet prints

Purchased, Victorian Foundation for Living Australian Artists, 2018

2018.32.a-i

Robert Fielding's grid of photographs shows, with one notable exception, the detritus of a colonised country. The hands of the artist hold old car parts, broken toys, discarded buckets, tins and pots, and a roll of barbed wire – the ubiquitous fencing material used as a tool of demarcation for colonists' boundaries (stolen lands) – in Australia since the 1880s. Each of these things tells a story, as Fielding explains: 'Through the camera, I do not only see a discarded object or a forgotten moment, I see users, I see routines and I aim to take these ordinary objects or moments and breathe new life into them, let them tell their story one more time'.

Penelope Davis

Australian born 1963

Shelf

2008

from the *Fiction-Non-Fiction* series 2007–08

type C photograph

Purchased, Victorian Foundation for Living Australian Artists, 2008

2008.100

Penelope Davis

Australian born 1963

Non-fiction (red)

2008

from the *Fiction-Non-Fiction* series 2007–08

type C photograph

Purchased, Victorian Foundation for Living Australian Artists, 2008

2008.101

Marian Drew

Australian born 1960

Crow with salt

2003

from the *Still Life/Australiana* series 2003–06

inkjet print

Gift of Christine Collingwood through the Australian Government's Cultural Gifts Program, 2019

2019.48

In traditional still-life paintings, each of the elements carries a symbolic meaning that contributes to the reading of the work. In this contemporary photograph Marian Drew has created a still life showing a dead crow with a teaspoon of salt (symbolic of purity) and a peeled lemon (referencing mortality). Drew once said of this work, 'By imitating the historical painted forms of "still-life" but replacing paint with photographic verisimilitude and familiar European animals with Australian native species, a discord is exposed. This work aims to overlay the historical and the present, the European with Antipodean, and photography with painting, while exploring contemporary notions of death and a changing relationship to animals'.

Dianne Jones

Balardung born 1966

Woman in black Dress

2009

inkjet print

Purchased, Victorian Foundation for Living Australian Artists, 2021

2021.186

Writing about historical and contemporary studio photography, curator Sophia Cai explored connections between the work of contemporary artist Dianne Jones and historical vernacular portraits, noting that ‘Jones is a contemporary Balardung artist who works in photo media to critically re-examine historical and contemporary depictions of Indigenous peoples in popular imagery. Jones’s work sees the artist insert herself into familiar, iconic scenes from Australian art and photography to challenge myths of cultural nationhood and identity. This act of insertion is both a comedic and political action, as it not only highlights the homogeneity common to these scenes, but also addresses the lack of Indigenous representation in our histories and stories’.

F. B. Mendelssohn & Co., Melbourne

Australian active 1889–1900

**No title (Young woman, full length, seated
at plush covered table), cabinet print**

1889

albumen silver photograph

Gift of C. Stuart Tompkins, 1972

PH210-1972

Gisèle Freund

German 1908–2000, Mexico 1950–52, France 1946–2000,

Simone de Beauvoir

1952, printed c. 1975

type C photograph

Purchased, 1981

PH66-1981

Gisèle Freund was part of a generation of women photographers working in the turbulent interwar era whose lives and careers were shaped by political upheaval and conflict. As a Socialist activist, and a Jew, Freund was forced to flee Hitler's Germany in 1933, resettling in Paris before immigrating to Argentina to escape the Nazis. Renowned for her skills as a photographer, today she is best-known for her candid style of portrait photography, seen here in a picture of one her favourite sitters, French philosopher and writer Simone de Beauvoir. Freund brought a fresh informality to her portraits, using ordinary objects – in this example books – to represent de Beauvoir's life and work.

Trude Fleischmann

Austrian 1895–1990, United States 1938–90

The actress Sibylle Binder, Vienna

c. 1926

gelatin silver photograph

Bowness Family Fund for Photography, 2022

2022.150

Lotte Jacobi

German 1896–1990, United States 1935–90

Head of a dancer

1929, printed c. 1970

gelatin silver photograph

Bowness Family Fund for Photography, 2021

2021.791

Lee Miller

American 1907–77

Nimet Eloui Bey

c. 1930

gelatin silver photograph

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

2022.123

Lee Miller may have been well-known as Man Ray's colleague, model and lover, but she was also celebrated for her own photographic practice, producing portrait and fashion photographs. When Miller photographed Egyptian model Nimet Eloui Bey the encounter changed both women's lives. Four years after taking this intimate portrait, Miller would marry Nimet's then husband, Aziz Eloui Bey. As curator Sophia Cai comments, 'The personal scandal behind this portrait colours many contemporary interpretations, but also demonstrates the way that the personal lives of artists become interwoven with their artistic identities. This is particularly true in instances of women artists who are relegated to the role of the "muse" or lovers to male artists'.

Man Ray

American 1890–1976, France 1921–39, 1951–76

Kiki with African mask

1926

gelatin silver photograph

Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactors, 1983

PH137-1983

Kiki with African mask is one of Man Ray's most celebrated photographs and an iconic image of the Art Deco period. First published in *Vogue* in 1926, it is an elegant image, but it also speaks to the impact of European colonialism in Africa. In this pared-back studio photograph all extraneous detail is excluded from the image, focusing our attention on the exquisitely made-up face of Kiki in juxtaposition with the perfectly polished ebony of the mask. This photograph invites us to delight in the physical beauty of Man Ray's celebrated model but offers nothing about the mask or its maker.

Qiu Zhijie

Chinese born 1969

Fine series B

1996–98

from the *Standard Pose* series 1996–98

type C photograph

Gift of Larry Warsh, 2016

2016.559

Alice Mills (attributed to)

Australian 1870–1929

Joan Margaret Syme

c. 1918

gelatin silver photograph, coloured dyes

Presented through the NGV Foundation by
Michael Hayne, 2005

2005.529

Alice Mills set up her first studio in Melbourne in 1900. She was highly regarded as a portrait photographer and in 1907 was invited to exhibit in the *Australian Exhibition of Women's Work*. Her portrait of five-year-old Joan Margaret Syme dressed in a leopard-skin robe is an outstanding example of studio portraiture. It shows the skilled application of hand colouring, which was used to transform black-and-white photographs in the era before colour photography, bringing a life-like quality to the portrait. At almost two metres high, this is not only a charming study of a young child, but one of the largest photographs from the early twentieth century in the NGV Collection.

Edson Chagas

Angolan born 1977

Leroy M. Futa

2014

from the *Tipo Passe* series 2014

type C photograph

Bowness Family Fund for Contemporary
Photography, 2016

2016.207

Edson Chagas

Angolan born 1977

Emmanuel C. Bofala

2014

from the *Tipo Passe* series 2014

type C photograph

Bowness Family Fund for Contemporary
Photography, 2016

2016.206

Edson Chagas

Angolan born 1977

Marcel D. Traore

2014

from the *Tipo Passe* series 2014

type C photograph

Bowness Family Fund for Contemporary
Photography, 2016

2016.208

Edson Chagas

Angolan born 1977

Pablo P. Mbela

2014

from the *Tipo Passe* series 2014

type C photograph

Bowness Family Fund for Contemporary
Photography, 2016

2016.210

Hassan Hajjaj

Moroccan born 1961

Master Cobra Mansa

2013

metallic inkjet print, timber frame, cans

Orloff Family Charitable Trust, 2019

2019.637

Multidisciplinary artist Hassan Hajjaj's portraits show London's Moroccan diaspora; as a designer he also creates stylish street fashion and playful interiors that are a contemporary take on Moroccan tea houses and riads. Hajjaj came to professional photography by happenstance, taking pictures both for fun and as a tool while working as a stylist on music videos. It soon became a cornerstone of his creative practice. From the outset Hajjaj wanted his photography to show 'another side of Moroccan culture', something that, as he says, was not 'camels, dates and drinking mint tea!'

Unknown

Japanese active 1880s

No title (Woman with umbrella)

1880s

albumen silver photograph, colour dyes

Presented through the NGV Foundation by Thomas Dixon, Member, 2001

2001.214

In the nineteenth century a distinctive style of photography developed in Japan in which the aesthetics of traditional woodblock prints (*ukiyo-e*) were translated into photographic practice. The resulting photographs included carefully composed genre images featuring traditional aspects of the life and work of the Japanese middle classes. Typical life scenes, such as this one showing a woman walking through a rainstorm, were recreated in the studio with remarkable attention to detail, as seen in the subject's 'windblown' kimono. As these images were staged for the European market, however, they often diverted from reality in favour of focusing on customs that would have appeared 'exotic' to their Western viewers.

Usui Shusaburo Studio

Japanese active 1875–86

No title (Postman)

c. 1880

albumen silver photograph, colour dyes

Gerstl Bequest, 2000

2000.235

Kusakabe Kimbei

Japanese 1841–1934

Vegetable peddler

1880s

albumen silver photograph, colour dyes

Gerstl Bequest, 2000

2000.73

William Thomas Owen

New Zealander 1898–1979,
Australia 1927–79

Advertisement

1930

type C photograph

Gift of C. Stuart Tompkins, 1971

PH202-1971

Jack Cato

Australian 1889–1971, England 1909–14, South Africa 1914–20

Advertisement for Brasso

c. 1928–32

gelatin silver photograph, colour dyes

Presented through the NGV Foundation by John Cato,
Fellow, 2005

2005.207

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe,
still for On the Beach: hotel room and
Dwight's room)**

1957

gelatin silver photograph

Purchased, 2003

2003.235

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: three-quarter
length coat)**

1957

gelatin silver photograph

Purchased, 2003

2003.236

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: Homes' house)**

1957

gelatin silver photograph

Purchased, 2003

2003.237

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: Davidson farm)**

1957

gelatin silver photograph

Purchased, 2003

2003.238

G. B. Poletto

Italian 1915–88

No title (Ava Gardner in wardrobe, still for On the Beach: Dwight's cabin)

1957

gelatin silver photograph

Purchased, 2003

2003.239

Italian photographer G. B. Poletto was an important figure associated with Italian cinema in the 1950s and 60s. While working on pre-production for the 1959 film *On the Beach*, Poletto produced a series of photographs of actress Ava Gardner. Set in 1964, *On the Beach* tells the dystopian story of the end of the world after the outbreak of nuclear war, told through the experiences of the last survivors, who are living in the southern outpost of Melbourne, Australia. The costumes, designed by Italian couturiers the Fontana sisters, were commissioned in 1957 with a brief to create a sense of what women in Melbourne would be wearing in the future.

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On The Beach: race track and Rolls Royce)**

1957

gelatin silver photograph

Purchased, 2003

2003.240

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe,
still for *On the Beach*: Falmouth Station
and buggy)**

1957

gelatin silver photograph

Purchased, 2003

2003.241

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: verandah and bedroom)**

1957

gelatin silver photograph

Purchased, 2003

2003.242

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: dress, cape and gloves)**

1957

gelatin silver photograph

Purchased, 2003

2003.243

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: street)**

1957

gelatin silver photograph

Purchased, 2003

2003.244

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: mountain country)**

1957

gelatin silver photograph

Purchased, 2003

2003.245

G. B. Poletto

Italian 1915–88

**No title (Ava Gardner in wardrobe, still for
On the Beach: striped dress)**

1957

gelatin silver photograph

Purchased, 2003

2003.246

Dora Maar

French 1907–97

Untitled (Study of Beauty)

1936

gelatin silver photograph

Bowness Family Fund for Photography, 2021

2021.17

Athol Shmith

Australian 1914–90

**No title (Fashion illustration, model
Ann Chapman)**

c. 1961

gelatin silver photograph

Purchased through The Art Foundation of Victoria with the assistance of The Ian Potter
Foundation, Governor, 1989

PH66-1989

Henry Talbot

German 1920–99, Australia 1940–99

No title (Fashion illustration for Blunden Wool, models Joan Crellin and Bruce Anderson)

1961, printed 2016

inkjet print

Horst P. Horst

Germany 1906–99, France 1930–39,
United States 1939–99

Mainboucher corset

1939, printed 1980

gelatin silver photograph

Bowness Family Fund for Photography, 2017

2017.37

Martin Parr

English born 1952

Common sense 27

1997, printed 1999

from the *Common Sense* series 1995–99

type C photograph

Purchased, 2005

2005.512

Martin Parr's *Common Sense* series is a major body of work within the artist's ongoing exploration of globalisation, mass tourism, class culture and consumerism, in which he uses the familiar tropes of marketing to delight and outrage. 'Fashion pictures show people looking glamorous', Parr once wrote in an analysis of photography. 'Travel pictures show a place looking at its best, nothing to do with the reality. In cookery pages, the food always looks amazing, right? Most of the pictures we consume are propaganda.' Parr's photographs of food pointedly examine the gross indulgence encouraged by manufacturers and advertisers. Shown here, food becomes just another commodity: generic, mass-produced and obscene in its abundance.

Darren Sylvester

Australian born 1974

On holiday

2010

digital type C print

Purchased, Victorian Foundation for Living Australian Artists, 2019

2019.868

Darren Sylvester builds and photographs hyperreal tableaux using the visual language of advertising – beautiful models, perfect lighting and considered ‘product’ placement – to construct a familiar yet illusionary reality. Here Sylvester’s model plays the role of a handsome businessman. ‘Against a sunrise, a business traveller gazes at an unknown destination’, Sylvester once wrote of this image. ‘The composition plays on stereotypes of luxury aspirations and aeroplane advertisements. For example, no-one ever flies into darkness or storms in an ad.’ In this lush, seductive photograph, Sylvester explores the slippery space between reality and illusion, aspiration and irrelevance, as we move on to the next shiny thing.

ringl + pit

German active 1930–33

Grete Stern

German 1904–99

Ellen Auerbach

German 1906–2004

Komol

1931, printed 1984

gelatin silver photograph

Ilse Bing

German 1899–1998, United States 1941–98

Salut de Schiaparelli

1934

gelatin silver photograph

Bowness Family Fund for Photography, 2022

2022.668

Avant-garde photographer Ilse Bing experimented with using dizzying angles and motion in her photographs, and this, along with her use of experimental printing techniques, established her as a prominent modern photographer. Her artistic success resulted in a commission from the Paris-based fashion designer Elsa Schiaparelli. In 1934 she produced a suite of photographs used to advertise Schiaparelli's new perfume Salut. In this photograph Bing combined the sleek bottle, a scattered bouquet of lilies (reflecting the scent of the perfume), and a fashionable modern woman as the model. The otherworldly quality of the image is enhanced by Bing's use of the technique of solarisation, which transformed the edges of the picture from positive to negative.

Lillian Bassman

American 1917–2012

More fashion mileage per dress, Barbara Vaughn, *Harper's Bazaar*, New York

1956, printed later

gelatin silver photograph

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

2023.9

In the late 1930s, Lillian Bassman studied fashion illustration and textile design at the Pratt Institute, New York. In 1940 she began working with Alexey Brodovitch, art director of *Harper's Bazaar* magazine, which soon led to her appointment as art director of the subsidiary publication *Junior Bazaar*. In this capacity she worked with photographers, including Richard Avedon and Robert Frank, and in 1947 began working as a freelance fashion and advertising photographer. In an interview later in her life Bassman played down her directorial role as photographer, stating, 'It is part of the nature of a woman to be unconsciously graceful ... I try to record that natural grace with a camera'.

Fiona Pardington

New Zealander born 1961

Portrait of a life-cast of Koe, Timor

2010

inkjet print

Bowness Family Fund for Contemporary Photography, 2011

2011.360

Fiona Pardington

New Zealander born 1961

Portrait of a life cast of Matoua Tawai, Aotearoa New Zealand

2010

inkjet print

Purchased with funds donated by the Bowness Family Fund for Contemporary
Photography, 2012

2012.261

Fiona Pardington's photograph shows a life cast of the tattooed head of a Māori man, Matoua Tawai. The cast, held in a museum collection, is one of many made by Pierre-Marie Alexandre Dumoutier of Māori peoples in the 1830s. Pardington, who is of Māori and Scottish descent, has spoken of her desire to reconsider the complex history of these life casts and find a state of continuum between the past and present, to, as she says, 'find the faces of the living people presenting and manifesting in the object'. Printing the photograph at larger-than-life scale provokes a physical encounter, an opportunity to look again and reconsider the histories of the person, the object and the image.

Anne Ferran

Australian born 1949

Scenes on the death of nature, II

1986

gelatin silver photograph

Purchased, 1991

PH81-1991

In 1986 Anne Ferran produced a series of photographs entitled *Scenes on the Death of Nature*. Ferran directed her subjects, a group of young women, to pose in languid positions wearing loose, draped costumes, their bodies intertwined in arrangements which harked back to Classical sculpture. She described the works as deriving from 'theoretical concerns, particularly debates from the history of feminism'. The works were concerned with looking at history and what Ferran defined as 'the representation of notions of femininity as they are arranged in systems such as religious iconography, mythology and classical aesthetics'.

Charles Rudd

Australian 1872–1900

Statuary Gallery, Melbourne Public Library

1886–87

from the *C. Rudd's New Views of Melbourne* series 1886–87

albumen silver photograph

Gift of Terence Lane, 1990

PH6-1990

Christine Godden

Australian born 1947

Untitled

1975

gelatin silver photograph

Purchased from Admission Funds, 1991

PH150-1991

Jane Brown

Australian born 1973

**Decommissioned art history library,
University of Melbourne**

2012

from the *Not Before Time* series 2012–13

gelatin silver photograph

Purchased with funds donated by Alistair Hay, 2013

2013.945

Candida Höfer

German born 1944

Teylers Museum Haarlem II

2003

type C photograph

Purchased, 2004

2004.778

This photograph shows the famous Oval Room within Teylers Museum, the oldest public museum in the Netherlands. Candida Höfer photographed the space bathed in a brilliant, even light that illuminates its architecture, objects and famed mineralogical cabinet. The highly structured museological ordering of the objects and the Neoclassical architecture that contains them are exaggerated by the formal, symmetrical composition of the photograph. This image invites reflection of the ways in which cultural institutions direct our engagement with materials. As the artist has said, 'There are no people there, but you understand that the places were made specially for them. This is very meaningful for me, and it's exactly what I want to express'.

Linda Judge

Australian born 1964

Victoria and Albert Museum 20/4/94

1994

type C photographs

Margaret Stewart Endowment, 1994

DC10-1994

In this image, Linda Judge wittily creates new narratives and resurrects otherwise 'mummified' museum objects. Concerned with the open-ended nature of archives and their ability to slip between fiction and reality, Judge presents photographs of historical lace from the collection of the Victoria and Albert Museum, London. Beneath each photograph, Judge has provided a range of both 'plausible' captions ('12. collar, cuff, border: Italian, late 17th century, Tape lace with needlepoint fillings and brides') and fanciful ones ('51. veil: Brussels, end 18th century, needlepoint on bobbin ground. Worn by Madonna, for Like a Virgin in her Brussels tour '91'). Judge humorously invites the viewer to interrogate the expectations of truth in the presentation of archival content.

Thomas Struth

German born 1954

Pergamon Museum IV, Berlin

2001

type C photograph

Purchased with the assistance of the Bowness Family Fund for
Contemporary

Photography, 2008

2008.518

This luminous photograph by Thomas Struth shows museum visitors immersed in observing the *Telephos frieze* within a room of the Pergamon Museum in Berlin. Struth draws our attention to the fact that viewing a work of art in a public gallery is rarely a private experience. The visit is usually shared by other visitors, museum staff, security guards and tour guides. There is also the omnipresent gaze of security cameras. Struth seems to be emulating the technical innovations of the *Telephos* frieze in his arrangement of the viewers. Similarities between the poses of the audience members and the poses of the carved relief figures gradually emerge, suggesting an unconscious dialogue between the viewers and the objects they regard.

Clare Rae

Australian born 1981

Untitled (Gallery stool)

2013

inkjet print

Yvonne Pettengell Bequest, 2014

2014.109

Clare Rae

Australian born 1981

Untitled (Framed stores)

2013

inkjet print

Yvonne Pettengell Bequest, 2014

2014.108

Fiona Hall

Australian born 1953

Display

1989

from the *Words* series 1989–90

polaroid photograph

Purchased, 1991

PH54-1991

This photograph from Fiona Hall's *Words* series takes the naked female form as the means and system for the representation of letters and words – in this case, 'display' itself. Bodies, cut from tin, are bent into alignment to form letters. Overlapping in a tight configuration, some bend gently, others strain, their muscles taut and tense. The naked figures stand atop an imperfect plinth, also cut from tin. This placement recalls the long history within Western art of placing women's bodies on display on pedestals, predominantly for the male gaze. The use of pliable tin, rather than enduring marble, creating a sense of impermanence and vulnerability.

Gallery 15A

Julie Rrap

Australian born 1950

Madonna

1984

Cibachrome photograph

Michell Endowment, 1984

DC14-1984

Sarah Lucas

English born 1962

Self-portrait with fried eggs

1999

from the *Self-Portraits 1990–1998*

portfolio 1999

inkjet and colour inkjet print

Purchased, 2005

2005.505.5

Sarah Lucas addresses female stereotypes using humour to deliver powerfully direct messages. As writer Jennifer Higginson has written, 'Since the early 1990s, using a mix of humour and non sequiturs, the British artist Sarah Lucas has often referenced the human body via non-human materials. She frequently returns to the metaphor of the egg, a cross-cultural expression of rebirth, fertility and potential. In the 1990s, she shot twelve self-portraits that counter stereotypical representations of women. For *Self-portrait with fried eggs* Lucas photographed herself from above, lounging in a chair on a checked floor. Her expression is defiant, her legs splayed, clad in ripped jeans. Two fried eggs balance on her chest, like approximations of breasts'.

Rebecca Ann Hobbs

Australian born 1976

Complex social groups

2001

from the *Suck Roar* series 2001

colour digital inkjet print

Purchased with funds arranged by Loti Smorgon for
Contemporary Australian Photography, 2005

2005.411

Zanele Muholi

South African born 1972

Ntozkhe II (Parktown)

2016

from the *Somnyama Ngonyama* series

2015–16

gelatin silver photograph

Bowness Family Fund for Photography, 2017

2017.461

Using found props – in this instance a ‘crown’ of scouring pads – Zanele Muholi has photographed herself to confront racial stereotypes and examine concepts of self-representation while honouring generations of women who have worked domestically. Discussing this work the artist wrote, ‘In some ways, yes: *Ntozakhe* is based on the Statue of Liberty, representing the idea of freedom – the freedom all women should have – as well as pride: pride in who we are as black, female-bodied beings. But what kind of freedom are we talking about? What is the colour of the Statue of Liberty? What race is the figure monumentalized as Lady Liberty?’

Phumzile Khanyile

South African born 1991

Untitled

2016

from the *Plastic Crowns* series 2016

inkjet print

Bowness Family Fund for Photography, 2019

2019.1071

Ayana V. Jackson

American born 1977

How sweet the song

2017, printed 2018

from the *Intimate Justice in the Stolen*

Moment series 2017

inkjet print

Purchased with funds donated by Wendy and Paul
Bonnici and Family, 2018

2018.1501

Siri Hayes

Australian born 1977

Spilling pearls

2012

from the *All You Knit is Love* series 2011–12

inkjet print, artificial and cultured pearls

unique print

Gift of William Donald Bowness through the Australian
Government's Cultural Gifts Program, 2015

2015.308

Francesca Woodman

American 1958–81

From Space²

1976, printed c. 2000

gelatin silver photograph

Ruth Margaret Frances Houghton Bequest, 2021

2021.647

Francesca Woodman once stated, ‘I want my pictures to have a certain timeless, personal but allegorical quality like they do in many Ingres history paintings, but I like the rough edge that photography gives a nude’. Woodman was only twenty-three when she died, her work has had a profound impact on other artists, including Cindy Sherman, who wrote, ‘[Woodman] had few boundaries and made art out of nothing: empty rooms with peeling wallpaper and just her figure ... Her process struck me more the way a painter works, making do with what’s right in front of her, rather than photographers like myself who need time to plan out what they’re going to do’.

William Yang

Australian born 1943

William, Father, Mother, Graceville, Brisbane

1974, printed 2014

inkjet print

Purchased, Victorian Foundation for Living Australian Artists, 2014

2014.258

William Yang's autobiographical photographs combine photographs and handwritten text to tell the stories of Yang's family, his childhood, and his experiences of being Chinese in an Australia that was not always welcoming to him. In one of these photographs Yang points to the difficulties he faced as a young man torn between his parents' aspirations for him and his own wish for a different life. In the other, he describes himself as more content, at ease with himself and the choices he has made in his life. Together they form part of a powerful account of his life and sense of self.

William Yang

Australian born 1943

Self Portrait #5

2008, printed 2014

from the *Self Portrait* series

inkjet print

Purchased, Victorian Foundation for Living Australian
Artists, 2014

2014.259

Greg Semu

Samoan born 1971, Australia 2008–

Self-portrait with front of Pe'a, Sentinel road, Herne Bay

Self-portrait with side of Pe'a, Sentinel road, Herne Bay

Self-portrait with back of Pe'a, Sentinel Road, Herne Bay

2012

type C photograph

Purchased, Victorian Foundation for Living Australian
Artists, 2014

2014.1949

Using his own body as his subject, Greg Semu's triptych is part of the artist's ongoing critique of the impact of colonialism on the Black body. In these photographs he shows the tattoos, known as *pe'a*, that were part of traditional rites of passage for young Samoan men. Under the colonial influence of Christian missionaries this customary act was banned. In Semu's photographs the artist's tattooed torso represents the restitution of long held cultural practice and the reclamation of the Samoan body in defiance of a history of subjugation and exoticisation.

Yasumasa Morimura

Japanese born 1951

An inner dialogue with Frida Kahlo (Flower wreath and tears)

2001

from the *An Inner Dialogue with Frida Kahlo*

series 1991–2001

photograph, plastic

Purchased NGV Foundation, 2022

2022.19

Olive Cotton

Australian 1911–2003

Max after surfing

1939, printed 1998

gelatin silver photograph

Purchased through The Art Foundation of Victoria with the assistance of Optus Communications Pty Limited, Member, 1998

1998.251

Photographs of lovers, family and friends are perhaps the most emotionally charged of all images, not because the subject is monumental or dramatic, but because they allow us to see into intimate relationships. When photographs show subjects nude, or even partially naked, the sense of familiarity is heightened. Olive Cotton's photograph of Max Dupain is an image that reveals intimacy and tenderness. His body is sculpted by raking side lighting and the allusion to Classical sculpture is apparent, but this photograph also carries an erotic charge – Dupain is shown as being tanned and muscular, movie-star handsome and the object of Cotton's desire.

George Hoyningen-Huene

Russian 1900–68, England 1917–21,
France 1921–35, United States 1935–68

Horst torso

1931, printed 1980s
gelatin silver photograph

Bowness Family Fund for Photography, 2017

2017.38

Edward Weston

American 1886–1958

Nude

1936, printed 1976

gelatin silver photograph

Purchased from Agfa and B. H. P. donation, 1977

PH34-1977

František Drtikol

Czechoslovakian 1883–1961

Nude

1929

bromoil photograph

Gift of C. Stuart Tompkins, 1971

PH240-1971

Germaine Krull

German 1897–1985

Daretha (Dorothea) Albu

c. 1925

gelatin silver photograph

Bowness Family Fund for Photography, 2020

2020.731

Florence Henri

American 1893–1982

Nude composition (Nu composition)

c. 1930

gelatin silver photograph

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

2021.545

This photograph is a beautiful example of the way in which Florence Henri combined the elements of New Objectivity in photography, including sharp focus and unexpected vantage points, with her exploration of identity and sexuality. The presentation of the woman is unashamedly erotic: her naked form is presented for the pleasure of the viewer, but she does not conform to conventional modes of softcore pornography. The woman's gaze excludes the viewer; she reclines on a coarse cloth backdrop, crumpled to suggest a beach as she looks at a perfect conch shell symbolising female fertility and an eloquently beautiful indicator of the artist's object of desire.

Virginie Grange

French 1969–90

Untitled

1990

type C photograph

Gift of the artist's family, 1991

PH9-1991

Helmut Newton

German 1920–2004, Australia 1940–61

Big nude I

1980

from the *Big Nudes* series 1980–93

gelatin silver photograph

Gift of June Newton, 2019

2019.103

Helmut Newton has long been a polarising figure in photography. His work has variously been described as empowering and misogynistic, and although he always maintained that he loved ‘strong women’, it was such a claim that led feminist writer and cultural critic Susan Sontag to declare in response, ‘The master adores his slaves. The executioner loves his victims’. The unlikely inspiration for these images – police mugshots of the Baader-Meinhof gang – is at odds with the highly refined photographs that Newton created. Although his models stare defiantly at the camera, they appear not as radical criminals (when have they ever been photographed naked in high heels?) but as fetishised twentieth-century Amazons.

Bill Brandt

British 1904–83

London

1952, printed 1979

from the *Perspective of Nudes* series 1945–61

gelatin silver photograph

Presented by the National Gallery Society of Victoria, 1974

PH88-1974

Robert Mapplethorpe

American 1946–89

Alistair Butler

1980

gelatin silver photograph

Purchased NGV Foundation, 2016

2016.435

Hoda Afshar

Iranian born 1983, Australia 2007–

Untitled #5

2015, printed 2017

from the *Behold* series 2015

inkjet print

Purchased, Victorian Foundation for Living Australian Artists, 2018

2018.38

Hoda Afshar's photograph of a young man in a bath house is both objective and tender. Afshar explores representations of male intimacy and the body, beyond a Western cultural understanding of homoeroticism, male gender and sexuality. There is a sense of tension between being entirely documentary in nature – they were photographed quickly and somewhat spontaneously upon the invitation of the men depicted – but there is also a directorial intervention and staging as the men 'posed' for the camera and worked with the photographer to construct scenes that were real and imagined. In this photograph the body – the skin – is an interface between physical and emotional experience.

E. J. Bellocq

American 1873-1949

No title (Woman reclining with mask)

c. 1912, printed c. 1981

from the *Storyville Portraits* series c. 1911–13

gelatin silver photograph

Purchased, 1981

PH13-1981

Brook Andrew

Australian born 1970

Sexy and dangerous

1996, printed 2005

computer-generated colour transparency on transparent synthetic polymer resin

Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005 2005.166

In 1995 Brook Andrew began working with archives of ethnographic photographs of de-identified First Nations peoples. He described this experience as astonishing, writing, 'It's like a kind of fantasy film where we are living in this reality, but then there is all this other history that happened that we don't even know about it; we can't even say who these people are'. Reworking a nineteenth-century photograph of an unnamed young man, Andrew began the complex act of returning something of his identity. Although he remains unnamed, his image is tenderly transformed by Andrew from being an exoticised 'collectable' into a powerful portrait that confronts an evil history, recognises culture and celebrates his youthful beauty.

Eadweard Muybridge

English 1830–1904

Plate 227

1887

from the *Animal Locomotion* series,
1884–87

photogravure

Purchased through The Art Foundation of Victoria with
the assistance of the Herald & Weekly Times Limited,
Fellow, 1979

PH31-1979

Unknown

American active 1910s

Kaloma

1914

platinum photograph, hand colouring

Gift of C. Stuart Tompkins, 1972

PH97-1972

Gallery 15B

Gillian Wearing

English born 1963

Signs that say what you want them to say and not signs that say what someone else wants you to say (Everything is connected in life the point is to know it and to understand it.)

1992–93

from the *Signs That Say What You Want Them to Say and Not Signs that Say What Someone Else Wants You to Say* series

1992–93

type C photograph

Purchased NGV Foundation, 2021

2021.106

Gillian Wearing is known for her portraiture, using photography and video, which explores individual identity within society and often blurs the line between reality and fiction. In this series the artist approached strangers on the street, asking them to write their thoughts on a white sheet of paper and photographing them holding up the result. This exchange makes the interaction more collaborative than typical documentation methods of portrait photography. Her work reveals that the camera does not take a neutral stance but rather is a powerful tool that breaks down the divide between public and private.

Sarah Waiswa

Ugandan born 1980

Finding solace

2016

from the *Stranger in a Familiar Land* series

2016

inkjet print

Purchased NGV Foundation, 2017

2017.1025.8

Sarah Waiswa has described her series *Stranger in a Familiar Land* as an exploration of life outside the security and boundaries of community. Discussing her work, she wrote, 'People fear what they do not understand ... The concept of *Stranger in a Familiar Land* groups together various portraits of an albino woman set against the backdrop of the Kibera slums, which are a metaphor for my turbulent vision of the outside world. The series also explores how the sense of non-belonging has led her to wander and exist in a dreamlike state. People notice Kisombe, but at the same time, they don't'.

Lynne Roberts-Goodwin

Australian born 1954

Al Hammadi Desert Saqar #3

2007

from the *Random Acts* series 2007

type C photograph

Gift of Simeon Kronenberg through the Australian
Government's Cultural Gifts Program, 2010

2010.537

Lynne Roberts-Goodwin

Australian born 1954

Al Hammadi Desert Saqar #1

2007

from the *Random Acts* series 2007

type C photograph

Gift of Simeon Kronenberg through the Australian
Government's Cultural Gifts Program, 2010

2010.536

Carol Jerrems

Australian 1949–80

Sharpies

1976

gelatin silver photograph

Gift of Christine Godden, 1991

PH22-1991

Viva Gibb

Australian 1945–2017

Drag queen and star of the show at Trish's, Peel Street, North Melbourne

1979

gelatin silver photograph

Gift of Sybil Gibb and Rupert Duffy in memory of
Viva Gibb through the Australian Government's
Cultural Gifts Program, 2019

2019.96

Nan Goldin

American born 1953

**Misty in Sheridan
Square, NYC**

1991, printed 2015

Cibachrome photograph

Purchased NGV Foundation, 2015

2015.395

Wolfgang Tillmans

German born 1968

Lars in Tube

1993

type C photograph

Purchased NGV Foundation, 2021

2021.570

Wolfgang Tillmans is renowned for his observational and intimate portraits, still-life work and unique exhibition displays. This photograph was taken the year after Tillmans had moved to London, during a time when he was documenting his circle of friends. In this arresting portrait the subject, Lars, stares at the photographer with a mesmerising mix of ambivalence and intensity. His pose and outfit, particularly his bare torso adorned with nipple clamps, suggest both a threat of violence and a charged eroticism. It is an important work from the period when Tillmans was documenting the London club scene and was a vocal activist for queer communities.

Gilbert & George

active 1967–

Gilbert Proesch

Italian born 1943

George Passmore

English born 1942

Forward

from the *Jack Freak* series

2008

inkjet print

Professor AGL Shaw AO Bequest, 2021

2021.752

Writer Michael Bracewell described the *Jack Freak* series as being ‘among the most iconic, philosophically astute and visually violent works that Gilbert & George have ever created’. In this picture the Union Jack, an internationally familiar flag and politically charged symbol whose significance spans the cultural spectrum from contemporary fashion to aggressive national pride, forms the backdrop to monumental portraits of the artists. In contrast to this visual cacophony the artists appear as rather low-key, neatly dressed, senior statesmen maintaining their central relevance in a community that too often disregards the elderly.

Ellen José

Meriam Mir 1951–2017

Basket weaver, Lake Tyers

1988

gelatin silver photograph

Purchased with funds donated by Hallmark Cards
Australia Pty Ltd, 1988

PH103-1988

Naomi Hobson

Kaatju/Umpila born 1978

The god father

2021

from the *January First* series 2021

inkjet print

Purchased with funds donated by Jo Horgan and
MECCA Brands, 2021

2021.785.6

Ruth Maddison

Australian born 1945

Molly O'Sullivan, 82

1990

from the *After Work* series 1990

gelatin silver photograph, oil paint, fibre-tipped pen

Purchased through The Art Foundation of Victoria
with the assistance of the Hugh D. T. Williamson
Foundation, Founder Benefactor, 1990

PH60-1990

Who do we see when we look at the elderly in our community? As author Claire G. Coleman reminds us, 'In Molly we might see the elderly, lonely woman in our street, or our grandmother. This is a woman who survived the war to end all wars, who has had a varied life and worked at traditionally "male" jobs, like making explosives ... If we make assumptions about people, if we don't ask about their lives, we may never know who they really are. We are the stories we have lived, not the fragile flesh we wear on the surface'.

Roman Vishniac

Russian 1897–1990, United States 1940–90

Grandfather and granddaughter, Warsaw

c. 1935–38, printed 1977

gelatin silver photograph

Purchased, 1978

PH110-1978

Donna Bailey

Australian born 1963

Lush

2002

type C photograph

Purchased with funds arranged by Loti Smorgon for
Contemporary Australian Photography, 2006

2006.295

Brenda L. Croft

Gurinji/Mutpurra born 1965

In my mother's garden

1998

from the *In My Mother's Garden* series 1998

laser print

Purchased, 1999

1999.187

The point of contact between parent and child, hands held in a formal pose, may be familiar to us from countless family snapshots. In this work, Brenda L. Croft takes a family photograph from her own childhood – a picture from Christmas day in the late 1960s – and reworks it, overlaying the faded snapshot with its descriptive title, resulting in an image evoking the melancholy tenderness of memory. Standing between her smiling parents, two-year-old Brenda scowls at the camera, unwilling to be still, wanting to play, and yet it remains a picture of familial love and warmth.

Julia Margaret Cameron

English 1815–79, Ceylon (Sri Lanka)
1875–79

Mrs Herbert Duckworth, her son George, Florence Fisher and H. A. L. Fisher

c. 1871

albumen silver photograph

Purchased through The Art Foundation of Victoria
with the assistance of the Herald & Weekly Times
Limited, Fellow, 1979

PH16-1979

In this portrait, Julia Duckworth sits for her aunt, Julia Margaret Cameron, one of the nineteenth century's most esteemed photographers. As curator Elisa deCourcy notes, 'Julia Duckworth's lackadaisical pose and her flailing hand cast her as somewhat of a Pre-Raphaelite heroine, very much in the style of Cameron's broader oeuvre'. DeCourcy adds it is perhaps also a depiction of the experience of maternal exhaustion: 'Julia's distant gaze and slouched form makes it hard for us not to read this photograph as depicting fatigued motherhood. Through touch, the children seem to demonstrate a sentimental connection to Julia while also laying claim to her attention and energy'.

August Sander

German 1876–1964

Bohemians (Willi Bongard and Gottfried Brockman)

1922–25, printed 1973

from the *People of the Twentieth Century*

project 1920s–64

gelatin silver photograph

Purchased, 1974

PH48-1974

Jan Groover

American 1943–2012, France 1991–2012

Untitled

1981

platinum photograph

Purchased, 1993

PH101-1993

Unknown

Australian active 1850s

Maria Frances Miller and James Arthur Miller

c. 1858

ambrotype leather, wood, brass, silk, metal
(glass) (case)

Gift of M. Ahearne, P. Ahearne and M. Leithhead, 2013 2013.400

Sophie Calle

French born 1953

The giraffe

2012

from the *Les Autobiographies*

(*Autobiographies*) series 2012

type C photograph, gelatin silver

photograph, enamel paint on wood,

aluminum and painted wood

Purchased NGV Foundation, 2013

2013.578.a-b

In contrast to the initial, perhaps absurd or amusing, appearance of a giraffe in this image, the accompanying text reveals the personal and autobiographical nature of the elements within the image. It reads: *'Quand ma mère est morte, j'ai acheté une girafe naturalisée. Je lui ai donné son prénom, et je l'ai installée dans mon atelier. Monique me regarde de haut, avec ironie et tristesse'*. (When my mother died I bought a stuffed giraffe, installed it in my studio and named it Monique. It regarded me from high up, with sadness and irony.) This is an intimate picture of loss and vulnerability reflecting on Calle's childhood and her relationship with her mother.

Micky Allan

Australian born 1944

No title (Man holding his daughter)

1982, printed 1983

from the *People of Elizabeth* series 1982–83
gelatin silver photograph, coloured pencils,
watercolour

Purchased, 1983

PH130-1983

The application of hand-colouring to photographs was generally the work of women in photography studios until the 1950s. In the 1970s and 80s these superseded processes experienced a revival as some feminist photographers applied the historic treatment to their images of contemporary life. As art historian Elisa deCourcy observes, 'Micky Allan's vibrant hand-colouring radically alters the topography of this otherwise monochrome photographic portrait of a young father and daughter from the 1980s ... The application of colour to the father's and daughter's faces and the "retouching" of their hair, eyes and lips with colour offers an illuminated realism to each subject'.

Angela Lynkushka

Australian born 1947

**Zühre Yildirim from Turkey
with grand-daughter Nurahan
Gundogdu, born in Australia.
De Carle Street, Brunswick**

1982, printed 1989

from the *Migrant Women: Family* series

1978–82

gelatin silver photograph

Purchased with funds donated by Hallmark Card
Australia Pty Ltd, 1989

PH141-1989

Harry Callahan

American 1912–99

Eleanor and Barbara, Chicago

1954, printed 1970s

gelatin silver photograph

Purchased, 1979

PH43-1979

Harry Callahan began photographing his wife Eleanor shortly after they married in 1936 and continued to do so for almost fifty years. Discussing their relationship as artist and muse in a 1983 film, Callahan said, 'I felt very natural photographing Eleanor. I didn't feel like there were any obstacles of any kind'. Following the birth of their daughter Barbara in 1950 he began to photograph mother and child and, as can be seen in this image, often captured moments of family life in pictures of great intimacy.

Gordon Parks

American 1912–2006

Bessie and Little Richard the Morning After She Scalded Her Husband, Harlem, New York, 1967

1967, printed 1972

from the *The Fontenelle Family* series,
originally published in *Life* magazine,
'The Cycle of Despair', March 8, 1968
gelatin silver photograph

Purchased, 1973

PH90-1973

Gallery 16A

Véronique Ellena

French born 1966

Santi Luca e Martina, Rome

2011

from the *Les Invisibles* series 2011

inkjet print

Purchased with funds donated by Barry Janes and
Paul Cross, 2019

2019.311

In this photograph we see a shrouded figure, draped in a blanket or canvas cloth, lying on the steps of a Baroque church in central Rome. Initially seducing us with the formal beauty of the city and its architecture, the photograph then jolts us as we recognise the harsh reality of the scene. This was a calculated strategy on Ellena's part, as she acknowledges: 'At first, we could only perceive the sublime beauty of architecture. But this work tells us something else: the place of some people in this world, who are there but whom we do not see – or not anymore'.

Edouard Baldus

Prussian 1813–89, France

c. 1848 – c. 1869

Notre Dame, Paris

c. 1852–53, printed 1880s

platinum photograph

Presented by the National Gallery Women's
Association, 1995

1995.569

By the middle of the nineteenth century many of the great historic buildings of Paris, including Notre Dame Cathedral, were in a state of disrepair due to decades of neglect. Under the auspices of the Commission des Monuments Historiques, significant historic buildings underwent extensive restoration. This committee recognised the invaluable role photography could play in documenting the changes occurring to the architectural heritage of Paris. Official Second Empire photographer, Édouard Baldus, captured the splendour of newly commissioned and lavishly restored architectural icons as cultural highlights of the Second Empire.

Robert Macpherson

Scottish 1811–72, Italy 1840–72

No title (Rome)

c. 1860

albumen silver photograph

Purchased through The Art Foundation of Victoria
with the assistance of The Herald & Weekly Times
Limited, Fellow, 1979

PH30-1979

The remanent architecture of cities from antiquity was a popular subject for nineteenth-century photographers; in particular, Rome had been a popular destination for travellers from the United Kingdom since the eighteenth century. When Robert Macpherson arrived there in 1840 he quickly became one of the most accomplished of the coterie of British photographers who were based in Rome. He soon made a name for himself with his views of picturesque and ancient sites in the city. This photograph is typical of much of his work showing ancient Roman buildings, which catered to the British public's interest in the historical, rather than the contemporary, city.

Louis-Emile Durandelle

French 1839–1917

Clèmence Delmaet

French 1838–1917

**The new Paris Opera,
ornamental sculpture**

c. 1870

albumen silver photograph

Presented by the Lunn Gallery, Washington D.C,
USA, 1982

FPH30-1982

Fratelli Alinari

Italian established 1852

Baptistry, Pisa

1870–80s

albumen silver photograph

Gift of P. H. A. Curtis-Lyon, 1983

PH41-1983

Berenice Abbott

American 1898–1991, France 1921–29

Park Avenue and Thirty-ninth Street, Manhattan, October 8

1936

gelatin silver photograph

Bowness Family Fund for Photography, 2021

2021.551

In 1929, after living in Paris for eight years, Berenice Abbott returned to New York and, having noted the rapid change taking place across the city, commenced a project to document New York in photographs. Abbott's project was funded by the WPA Federal Art Project from 1935 to 1939, which culminated in the 1939 book and exhibition, *Changing New York*. Discussing her project, Abbott wrote of desiring to capture the 'spirit' of the city, driven by the urgent realisation that 'the tempo of the metropolis is not of eternity, or even time, but of the vanishing instant'.

Edward Steichen

American 1879–1973, France 1906–23

The maypole

1932

gelatin silver photograph

Presented by Maxwell Photo-Optics Pty Ltd, 1973

PH172-1973

Barbara Morgan

American 1900–92

City shell

1938, printed 1972

gelatin silver photograph

Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural Gifts
Program, 2022

2022.784

Barbara Morgan moved to New York in 1930 and began experimenting with the avant-garde photographic techniques of photograms and photomontage. *City shell* is an outstanding example of Morgan's innovative photography from the 1930s. In this image she combined a view from her studio window of the Empire State Building with a shell gifted to her by a friend. The monumental skyscraper is shown tilted on an extreme angle while the shell appears upright in the centre of the photograph – a visual metaphor, according to the artist, for the transient nature of built structures in comparison to those of the natural world.

Werner Mantz

German 1901–83

Industrial landscape

1937

gelatin silver photograph

Purchased, 1983

PH404-1983

For modernist architects in the 1930s there was a natural synergy between their own vision of the constructed environment in the machine age and the work of photographers. In architecture this was manifested in structural clarity and precision, and the use of modern building materials such as steel, glass and unadorned concrete. In photography the use of sharp focus, unexpected vantage points, radical cropping of images and unusual perspectives formed part of the lexicon of the so-called New Objectivity. Photographers like Werner Mantz show a world in which compressed space and unexpected vantages confound our expectations of how buildings should be photographed.

Dacre Stubbs

English 1910–2001, Australia 1948–2001

St George's Road flats

1953

gelatin silver photograph

Purchased, 1993

PH194-1993

Albert Renger-Patzsch

German 1897–1966

Art d'eglise in Achen

1930s

gelatin silver photograph

Purchased, 1980

PH56-1980

Max Dupain

Australian 1911–92,

Silos through windscreen

1935, printed c. 1985

gelatin silver photograph

Purchased, 1986

PH83-1986

Ingeborg Tyssen

Dutch 1945–2002, Australia 1957–2002

Los Angeles

1982, printed c. 2004

from the *Tree* series 1981–82

inkjet print

Gift of an anonymous donor, 2019

2019.553

Ulrich Wüst

German born 1949

Berlin

1982

from the *Cityscapes (Stadtbilder)*

series 1979–84

inkjet print

Purchased NGV Foundation, 2018

2018.209

Lisa Anne Auerbach

American born 1967

**Tacos Mexico, Los Angeles,
California, 2007, printed 2016**

**Sharp-All, Pacoima,
California, 2006, printed 2016**

**Hot Diggity Dogd, Bunnell,
Florida, 2007, printed 2016**

**Center of Achievement,
Jacksonville, Florida, 2007,
printed 2016**

From the *MegaSmall* portfolio 2016
inkjet prints

Lisa Anne Auerbach's *MegaSmall* project brings together highly personal and subjective interests with an objective appraisal of the changing nature of American cities. Discussing the series, she wrote, 'I first began noticing small businesses in Los Angeles when I opted for my bicycle instead of driving a car. When my pace slowed down, the city grew more alive, and one of the features I found most striking was the number of these small places of business. The structures are monuments to modesty, human in scale and basic in function, streamlined, simple and effective spaces appropriate both to the landscape and to their singular purpose'.

Germaine Krull

German 1897–1985

The Eiffel Tower

c. 1928

gelatin silver print

Bowness Family Fund for Photography, 2022

2022.1570

László Moholy-Nagy

Hungarian 1895–1946, Germany 1920–34,
England 1935–37, United States 1937–46

Blick vom Radioturm, Berlin

1928, printed 1973

gelatin silver photograph

Purchased, 1975

PH81-1975

Mervyn Bishop

Australian born 1945

Prime Minister Gough Whitlam pours soil into hand of traditional land owner (Gurindji) Vincent Lingiari, Northern Territory (Wattie Creek)

1975, printed 1990

Cibachrome photograph

Purchased, NGV Foundation and NGV Supporters
of Photography, 2021

2021.307

In August 1975 Mervyn Bishop travelled to Daguragu, formerly known as Wattie Creek, in the Northern Territory. As a press photographer he captured the moment when then prime minister Gough Whitlam placed a handful of soil into the palm of Gurindji elder and activist Vincent Lingiari. This photograph is an iconic image of the ongoing battle for self-determination for Australia's traditional owners; however, the photograph is not as straightforward as it appears: the moment was re-staged outside so Bishop could take advantage of better lighting.

Pieter Hugo

South African born 1976

Green Point Common, Cape Town

2013

from the *Kin* series 2013

digital type C print

Bowness Family Fund for Contemporary
Photography, 2014

2014.36

The title of this photograph by Pieter Hugo references a particular location in the South African city of Cape Town. Historically the area has been used as pastureland, a rugby field, an internment camp, been home to the city's homeless population, and has more recently been redeveloped into parkland as Cape Town has gentrified. The history of the site can be seen as emblematic of the recent history of the country: subjugated by colonial powers, segregated by apartheid and abandoned to decay. As a location it drew Hugo because, as he explains, 'I am interested in the places where these conflicting and personal narratives collide. It is about evaluating the gap between society's ideals and its realities'.

Girma Berta

Ethiopian born 1990

Untitled II

2017

from the *Moving Shadows* series 2017

inkjet print

Bowness Family Fund for Photography, 2018

2018.1358

Prilla Tania

Indonesian born 1979

Hello and goodbye

2007

type C photograph

Presented by Uicol Pty Ltd through the Australian
Government's Cultural Gifts Program, 2014

2014.309.a-f

Derek Henderson

New Zealander born 1963

Kohaihai Road, North Beach, West Coast. 10.30am, 9th February 2004

2004, printed 2016

from *The Terrible Boredom of Paradise*

series 2005

type C photograph

Purchased NGV Foundation, 2017

2017.34

Malala Andrialavidrazana

Malagasy born 1971, France 1983–

Figures 1850, various empires, kingdoms, states and republics

from the *Figures* series 2015

2015

inkjet print

Ruth Margaret Frances Houghton Bequest, 2021

2021.60

Malala Andrialavidrazana's series *Figures* are digital photomontages created using images sourced from archival collections of nineteenth-century maps of the African continent, as well as bank notes and stamps. The historical maps are overlaid with portraits of various heads of state and depictions of colonial developments and decorative details showing people, places, plants and animals from across Africa. These photomontages reveal the complex political and cultural histories of maps, cartography and archives, and the changing understanding of the greater African continent by European colonial powers in the nineteenth and twentieth centuries.

Huang Yan

Chinese born 1966

Chinese landscape – Tattoo (Number 1)

1999, printed 2004

type C photograph

Purchased, 2004

2004.773

In this photograph Huang Yan uses the human body as a canvas for the traditional shānshuǐ style of Chinese landscape painting. Discussing this image, curator and writer Isobel Crombie observed, 'The title of the work, *Tattoo*, implies that landscape traditions are written permanently into the Chinese body, making them alive and active. However, ironically, the scenes painted onto the artist's torso are clearly fugitive, alerting us to both the fragility of the natural environment and the transience of the body'.

Hedda Morrison

German 1908–91, China 1933–46,
Australia 1967–91

No title (Morning clouds)

1935, printed 1976
gelatin silver photograph

Purchased, 1976

PH117-1976

Hedda Morrison

German 1908–91, China 1933–46,
Australia 1967–91

No title (Lone pine against clouds)

1935, printed 1976
gelatin silver photograph

Purchased, 1976

PH116-1976

Hedda Morrison

German 1908–91, China 1933–46,
Australia 1967–91

No title (Fairy Palm Cliff)

1935, printed 1976
gelatin silver photograph

Purchased, 1976

PH112-1976

Hedda Morrison

German 1908–91, China 1933–46,
Australia 1967–91

No title (Three gnarled pines)

1935, printed 1976

Purchased, 1976

PH102-1976

Malala Andrialavidrazana

Malagasy born 1971, France 1983–

Figures 1937, lignes télégraphiques et sous-marines

2018

inkjet print

Ruth Margaret Frances Houghton Bequest, 2021

2021.62

Girma Berta

Ethiopian born 1990

Untitled VII

2017

from the *Moving Shadows* series 2017

inkjet print

Untitled IV

2017

from the *Moving Shadows* series 2017

inkjet print

Untitled XII

2017

from the *Moving Shadows* series 2017

inkjet print

Bowness Family Fund for Photography, 2018

2018.1361, 2018.1359, 2018.1362

Michael Riley

Wiradjuir/Kamilaroi 1960–2004

Untitled

1998

from the *flyblown* series 1998

inkjet print

Purchased NGV Foundation, 2008

2008.368

The technique of isolating subjects at close range and from unexpected perspectives is a powerful part of the photographic aesthetic of Wiradjuir/Kamilaroi photographer Michael Riley. His *flyblown* series focuses on symbols either found or set within the Australian landscape and is a poetic meditation on the impacts of colonialism, from the environmental to the imposition of Christianity, on the First Peoples of Australia and the land. As curator Stephen Gilchrist has written of the perished bird in this image, 'There is a reference to martyrdom ... yet the fanned wings, outstretched as if in implausible flight have an ironic angelic dimension, loading the image with spiritually regenerative symbolism and offering the prospect of renewal for Indigenous people'.

Taloi Havini

Hakö people, Papua New Guinea born
1981, Australia 1990–

Stuart Miller

Australian born 1983

Sami and the Panguna Mine 2

2009, printed 2015

from the *Blood Generation* series 2009

colour inkjet print

Gift of the artist through the Australian Government's
Cultural Gifts Program, 2015

2015.254

Jill Orr

Australian born 1952

Images from Bleeding trees

1979

type C photograph

Purchased with the assistance of the Visual Arts
Board, Australia Council, 1980

AC64.a-j-1980

Yee I-Lann

Malaysian born 1971

Huminodun

2007

from the *Kinabalu* series 2007

colour digital print

Purchased, NGV Foundation, 2008

2008.369

This photograph from the *Kinabalu* series by Yee I-Lann is informed by the artist's connection to the Sino-Kadazan people of Sabah, Malaysia, as well as the impact of history and colonial power on indigenous cultures, identity and the landscape. The digital photcollage uses twenty-first-century technologies to re-imagine the ancient legend of Huminodun, the title character of an origin myth of the indigenous Kadazan-Dusun people of Sabah. It acts as a cautionary metaphor, perhaps, for the continued need to connect to, and with, the land at a time characterised by grave environmental issues.

Peter Dombrovskis

German 1945–96, Australia 1950–96

Highland rainforest, Pine Valley, Du Cane Range, Tasmania

1982, printed 1985

Cibachrome photograph

Purchased, 1985

PH52-1985

This luminescent image is characteristic of Peter Dombrovskis's photography of the natural environment, particularly of Tasmania. It reveals minute details on the tree trunks and rainforest floor, inviting contemplation of the wondrous qualities of the complex natural ecosystem of the ancient site and raising awareness of their fragility. As an environmentalist, Dombrovskis was driven to photograph such natural sites by a sense of urgency and ethics, stating, 'An ethic [of the land] is needed because the remaining wilderness – that which makes this island truly unique – is threatened by commercial exploitation that will certainly reduce or perhaps destroy its value to future generations'.

Ansel Adams

American 1902–84

Clearing winter storm, Yosemite Park

1944

gelatin silver photograph

Purchased from Admission Funds, 1989

PH121-1989

Photographed in the years preceding the Second World War, Ansel Adams's epic photograph of clouds sweeping through the mountain peaks at Yosemite National Park is intentionally timeless – an apparently 'pure' representation of nature taken during an otherwise tumultuous period in the social, political and economic history of America. Adams produced nature photographs at a time when many contemporaries favoured documentary photography as a means of fostering commentary on social issues, and his landscapes continue to inspire awareness of the beauty and fragility of nature. In an interview in 1984, Adams reflected, 'I wish I had gotten into the environmental work earlier because I think that's a citizen's fundamental responsibility'.

Janet Laurence

Australian born 1947

Botanical residues

2006

colour transparency on transparent synthetic polymer resin

Purchased, Victorian Foundation for Living Australian Artists, 2007

2007.119.a-f

Stephanie Valentin

Australian born 1962

Rainbook

2009

from the *Earthbound* series 2009

inkjet print

Purchased with funds donated by Philip Ross and
Sophia Pavlovski-Ross, 2009

2009.444

Marion Post Wolcott

American 1910–90

Near Wadesboro, North Carolina

1938, printed c. 1975
gelatin silver photograph

Purchased, 1975

PH145-1975

Nici Cumpston

Barkindji born 1963

Nookamka – Lake Bonney

2007

watercolour and pencil on inkjet print
on canvas

Purchased, Victorian Foundation for Living Australian
Artists, 2008

2008.7

The Murray and Darling River systems are shown in this delicately hand-coloured photograph by Nici Cumpston. Explaining the impact of environmental degradation and cultural significance of this place, her family's Country, Cumpston wrote: 'The water is receding at a much faster rate than was initially predicted, and as a result, there are many Aboriginal artefacts and remains being exposed. The original custodians of this Country, on the west side of Lake Bonney, were the Nookamka people. The "signs" (tree scars and ring trees) in the landscape are evidence of Aboriginal occupation and reflect the connection people have had with this place over tens of thousands of years'.

Frank Hurley

Australian 1890–1962

No title (A turreted berg)

1913

carbon print

Purchased, 1999

2001.46

The photographs produced by Frank Hurley during his time as the official photographer for the Australasian Antarctic Expedition (1911–14), and his subsequent texts, dramatically convey the awe-inspiring gargantuan icebergs encountered in the region. ‘No grander sight have I ever witnessed among the wonders of Antarctica’, Hurley wrote of the icebergs in the area where this photograph was taken. ‘We threaded a way down lanes of vivid blue with shimmering walls of mammoth bergs rising like castles of jade on either side.’ This photograph is, at first appearance, a sublimely ‘true’ representation of an iceberg. On closer inspection, however, subtle alterations become apparent. More real than real, Hurley’s constructed image was celebrated at the time and continues to be.

Gallery 16B

Robert Capa

Hungarian/American 1913–54

Death of a soldier, Spain

1936, printed later

gelatin silver photograph

Purchased, 1973

PH167-1973

Robert Capa arrived in Spain in August 1936 and over the next three years photographed the Spanish Civil War for magazines including the French publication *Vu* and America's *Life* magazine. This, his most famous photograph, was published in these journals in 1936 and 1937 respectively. The image, purported to show the moment a fatally wounded soldier falls to the ground, captures the violence and tragedy common to all wars. In recent years there has been inconclusive debate and research around the truthful or documentary basis of the work. Staged or not, *Death of a soldier* speaks eloquently of both the experience of war and the power of photography.

Marjory Collins

American 1912–85

Lancaster, Pennsylvania

1942, printed c. 1975

gelatin silver photograph

Purchased, 1975

PH164-1975

Marjory Collins was a photographer and photojournalist who began working in America in the 1930s. In 1942 she was invited to join the United States Office of War Information (OWI). Commissioned to show 'ordinary' American life and how people at home were supporting the war effort, the photographers at the OWI played a role in the propaganda war at home and abroad. On assignment in Lancaster, Pennsylvania, a major industrial and manufacturing hub supplying the American forces in the Second World War, Collins captured this morale-boosting photograph of a jubilant newspaper vendor, the headline of the day announcing in bold print: 'AEF HEADING TOWARD ROMMEL: U.S. TANK UNITS ENTER ORAN'.

Joe Rosenthal

American 1911–2006

Raising the flag on Iwo Jima

1945, printed c. 1948

gelatin silver photograph

Gift of Francis Reiss, 2014

2014.101

Hank Willis Thomas

American born 1976

Amelia falling

2014

photographic print, mirror and glass

Bowness Family Fund for Photography, 2017

2017.462

Hank Willis Thomas's photographs printed on mirrors are sometimes difficult to look at, but with the viewer's reflection integrated into the work they are also impossible to ignore. In this work we bear witness to the shockingly violent incursions into what was intended to have been a peaceful civil rights protest in Selma, Alabama. Willis Thomas's work and its source image, a photograph taken in 1965 by Spider Martin, show civil rights activist Amelia Boynton Robinson being carried by fellow marchers after being gassed and beaten. Through his use of archival images Willis Thomas draws connections between historical moments and contemporary life, leaving little comfortable space to be a dispassionate observer.

Ashley Gilbertson

Australian born 1978

Untitled

2020

pigment print

Purchased, NGV Foundation, 2021

2021.692

Ashley Gilbertson

Australian born 1978

Untitled

2020

pigment print

Purchased, NGV Foundation, 2021

2021.689

Philip Blenkinsop

Australian born 1976

**A pro-democracy
demonstrator holds aloft a
Buddhist flag and a portrait
of the King of Thailand as
more soldiers come in to
reinforce the area around
Democracy Monument and
the Royal Hotel**

1992

from the *Bloody Military Crackdown on
Pro-Democracy Demonstrators* series 1992
gelatin silver photograph

Presented by Mrs Lieselott Man through the Felix H.
Man Memorial Prize, 1994

PH4-1994

Philip Blenkinsop

Australian born 1976

**A lone demonstrator stands
in white on Paan Fah bridge
as soldiers move in during
the early hours of Monday
morning**

1992

from the *Bloody Military Crackdown on
Pro-Democracy Demonstrators* series 1992
gelatin silver photograph

Presented by Mrs Lieselott Man through the Felix H.
Man Memorial Prize, 1994

PH6-1994

Richard Mosse

Irish born 1980

Higher ground

2012

type C photograph

Purchased NGV Foundation, 2014

2014.358

Photographers working in conflict zones are constantly faced with physical threats and ethical conundrums. Richard Mosse began to photograph in the war-ravaged Democratic Republic of the Congo in 2011. Having previously worked in a more straightforward documentary manner, in this series of works Mosse began to explore the relationship between art, fiction and the documentary in photography and film. Using discontinued military film stock called Aerochrome, a type of film sensitive to infrared light, he created images of psychedelic splendour. Despite its beauty, this is a jarring, uneasy photograph revealing what is hiding in plain sight and placing the viewer in a complicated, and perhaps compromised, position.

Samuel Bourne

English 1834–1912, India 1863–69

The Memorial Well with Cawnpore Church in the distance

1863–69

albumen silver photograph

Purchased through The Art Foundation of Victoria
with the assistance of the Herald & Weekly Times
Limited, Fellow, 1979

PH13-1979

In 1857, during the First Indian War of Independence, also known as the Indian uprising, a massacre took place in Cawnpore (now Kanpur). This led to violent reprisals on the part of the British forces in India. The British account of events was known throughout the Empire and a memorial was built on the site and completed in 1863. In the subsequent decades the Cawnpore Memorial Well became one of the most visited sites by British tourists in India, surpassing even the Taj Mahal. Samuel Bourne is known to have visited the site and copies of his photographs were widely distributed through his studio Bourne & Shepard in Calcutta (now Kolkata).

Alexander Gardner

American 1821–82

Home of a Rebel sharpshooter, Gettysburg

1863, printed 1865–66

plate no. 41 from *Gardner's Photographic Sketch Book of the War, vol. I and II*

1865–66

albumen silver photograph

Purchased through The Art Foundation of Victoria
with the assistance of the Herald & Weekly Times
Limited, Fellow, 1979

PH22-1979

Around 620,000 soldiers are believed to have died during the American Civil War, which was fought from 1861 to 1865. Discussing the war, this photograph, and the work of Alexander Gardner, author and art historian Helen Ennis wrote, 'The extensive coverage of the war that Gardner and his colleagues achieved – including its often graphic, confronting imagery – is lauded in the history of photography for its pioneering documentary photography and photojournalism. However, war photography has its own disturbing history, one in which photographing the dead has become routine. In Gardner's photograph the corpse (and his rifle) may have been specially positioned for the photograph, a further reminder that in war death has no dignity'.

Felice Beato

Italian 1832–1909, central and south-eastern Asia 1853–90

Interior of the Secundra Bagh after the slaughter of 2000 rebels by H. M. 73rd Highlanders, Lucknow, 24th Punjab Infantry

1858

albumen silver photograph

Purchased through The Art Foundation of Victoria
with the assistance of the Herald & Weekly Times
Limited, Fellow, 1979

PH5-1979

Remissa Mak

Cambodian born 1970

Many corpses lay on both sides of the street

2014

from the *Left 3 Days* series 2014

inkjet print

Purchased NGV Foundation, 2018

2018.669

This image appears, at least initially, to be a documentary photograph, but in fact it is an elaborately constructed small-scale tableaux peopled with figures cut out of black card. The works in this series are of great personal significance to the artist as they are dedicated to family members he lost under the Khmer Rouge regime. It is a powerful body of work that illustrates scenes and events that the artist recalls from his childhood. Remissa Mak was only five years old when his family were forced to leave their home. Along with thousands of others they walked, carrying what they could, leaving Phnom Penh for the country.

Wes Placek

Australian born 1947

**Spectacles left by
murdered victims**

1975

from the *Auschwitz, Poland* series 1975
gelatin silver photograph

Purchased through the KODAK (Australasia) Pty
Ltd Fund, 1976

PH122.2-1976

Margaret Bourke-White

American 1904–71

Beach accident, Coney Island

1952

gelatin silver photograph

Purchased, 1973

PH127-1973

Patrick Pound

New Zealander/Australian born 1962

People who look dead but (probably) aren't

2011–14

gelatin silver photographs, type C photographs

Yvonne Pettengell Bequest, 2014

2014.545

This collection of found photographs assembled by Patrick Pound shows the unconscious or sleeping bodies of people lying on beds, slumped in chairs and cars, or lying face down. Devoid of context, Pound uses the ambiguity of these images to infer new meaning by titling the work *People who look dead but (probably) aren't*. His use of the word 'probably' and the irresistible absurdity of people's sprawled limbs in everyday contexts, as well as the lingering sense that these images were not meant for public viewing and were possibly taken without the sitter's knowledge, adds both a disturbing morbidity and a sense of humour to the work.

Giorgio Sommer

German 1834–1914

**Human imprint, Pompeii
(Impronte umare. Pompei)**

1873

albumen silver photograph

Presented through the NGV Foundation by Janice
Hinderaker, Member, 2003

2003.425

Larry Clark

American born 1943

Dead 1970

1968

gelatin silver photograph

Gift of Mr James Mollison, 1994

PH12-1994

Showing a young man posed on a bed with a gun, Larry Clark's photograph has an air of edgy, almost cinematic, glamour about it. Curator Helen Ennis explains how and why it was made: 'The setting for *Dead* flags Clark's major photographic and thematic concerns. His teenage subject is pictured in the usually private setting of a bedroom. Clark is present as a friend, not simply an insider but a participant in what he called an "outlaw life" that he photographed without any judgement'. Photographed in 1968, Clark added '1970' to the title of the work following the overdose death of the subject, Billy Man, in that year.

Walker Evans

American 1903–75

**Graveyard, houses
and steel mill, Bethlehem,
Pennsylvania**

1935, printed c. 1975

gelatin silver photograph

Purchased, 1975

PH115-1975

Ricky Maynard

Big River/Ben Lomond born 1953

The healing garden, Wybalenna, Flinders Island, Tasmania

2005, printed 2010

from the *Portrait of a Distant Land*
series 2005

gelatin silver photograph

Purchased, Victorian Foundation for Living Australian
Artists, 2012

2012.197

Ricky Maynard believes 'photography has the ability to tell stories about the world, and the photograph has the power to frame culture, and to address historical events and places'. This photograph, one of his most poignant, shows Wybalenna, a place with a terrible history of violence and forced resettlement for First Nations people of Lutruwita (Tasmania). Showing a grove of casuarina trees surrounded by a dilapidated picket fence, it marks, with all the solemnity of a funeral image, the site where more than 150 people died.

George Bell

Australian 1878–1966, England 1907–20

Pain

1966, printed 1991

gelatin silver photograph

Purchased, 1991

PH159-1991

Photobooks

Berenice Abbott

American 1898–1991, worked in France 1921–29

Changing New York

published by E. P. Dutton & Co, New York, 1939

half-tone plate and letterpress text

Purchased NGV Foundation, 2022

2022.39

Karl Blossfeldt

German 1865–1932

**Art Forms in Nature: Examples from
the Plant World Photographed Direct
from Nature**

published by A. Zwemmer, London, 1929

half-tone plate

Shaw Research Library, National Gallery of Victoria

Bill Brandt

Germany born 1904, England 1931–83

Perspective of Nudes

published Bodley Head, London, 1961

half-tone plate

Shaw Research Library, National Gallery of Victoria

Claude Cahun

French 1894–1954

Marcel Moore

French 1892–1972

**Aveux non Avenus (Disavowals or
Cancelled Confessions)**

published by Éditions du Carrefour, Paris, 1930

illustrated book: photogravure, letterpress text,

237 pages, 10 leaves of plates, paper cover,

stitched binding

Shaw Research Library, acquired through the Friends of the Gallery
Library endowment, 2017

Harold Cazneaux

Australian 1878–53

The Bridge Book

published by Sydney Ure Smith, Sydney, 1930

half-tone plate

Shaw Research Library, National Gallery of Victoria

William Eggleston

American born 1939

William Eggleston's Guide

published by The Museum of Modern Art,
New York, 1976

half-tone plate

Shaw Research Library, National Gallery of Victoria

Tracey Emin

English born 1963

Exploration of the Soul

1994

artist's book: type C photographs, lithograph,
letterpress, 44 pages, cardboard cover, glued and
stitched binding

Purchased, NGV Foundation, 2021

2021.107.a-b

Lee Friedlander

American born 1934

The American Monument

published by The Eakins Press Foundation,
New York, 1976

half-tone plate

Shaw Research Library, National Gallery of Victoria

Nan Goldin

American born 1953

The Ballad of Sexual Dependency

published by Aperture Foundation Inc., New York, 1986
half-tone plate

Shaw Research Library, National Gallery of Victoria

Germaine Krull

German 1897–1985

Nude Studies (Études de Nu)

published by Librairie des arts décoratifs, Paris, 1930
24 photogravures, letterpress on paper, white cloth-
backed orange paper-covered board portfolio
with ribbons

Purchased, NGV Foundation, 2022

2022.40

Carol Jerrems

Australian 1949–80

Virginia Fraser

Australian 1947–2021

A Book About Australian Women

published by Outback Press, North Fitzroy,

Victoria, 1974

half-tone plate

Shaw Research Library, National Gallery of Victoria

Karel Teige typographer

Czechoslovakia 1900–51

Karel Pasma photographer

Czechoslovakia 1862–1936

ABECEDA (Alphabet)

published by J. Otto, Prague, 1926

photomontage

Shaw Research Library, acquired through the Friends of the Gallery
Library endowment, 2017

Man Ray

American 1890–1976, France 1921–39, 1951–76

Photographs by Man Ray Paris 1920–1934

published by Cahiers d'Art, Paris, 1934
artist's book: photogravure, not bound,
cardboard cover

Purchased, 1985

PH35-1985

Aleksandr Rodchenko

Russian 1891–1958

Varvara Stepanova

Russian 1894–1958

**USSR in Construction, no. 12
(Parachute issue) (*URSS en
Construction*) 1935**

illustrated journal: colour rotogravure, 22 pages with
fold-out inserts, lithographic cover

Purchased, NGV Supporters of Prints and Drawings, 2019

2019.891

Edward Steichen

American 1879–1973

The family of man: the greatest photographic exhibition of all time, 503 pictures from 68 countries

published by The Museum of Modern Art by the Maco
Magazine Corp., New York, 1955

half-tone plate

Shaw Research Library, National Gallery of Victoria

Photographs today are often viewed in galleries in frames, hung on walls. Many photographs, however, were originally created for display in combination with text and graphic design; to be laid out on a page and reproduced in different formats; to be held, worn on the body, published, and shared.

With recognition of these expanded histories of photography, and the contemporary resurgence in publishing, this exhibition includes artist books, magazines and photobooks that use the photographic image in print, publishing and design. These two cases include examples that show the influence of Surrealism, the New Objectivity and Constructivist graphic design in dynamic modern publications.

Artist and author Martin Parr has described the photobook as the 'supreme platform' for photographers to share the work with a broad audience. The 1920s to the 1970s were arguably the most important period for the publication of photobooks. These two cases include examples that show the influence of modernist, humanist and documentary photography traditions in innovative publications from this time. These include exhibition catalogues, examples of first edition books, publications published in larger un-editioned print runs and coveted collectable limited-edition books and portfolios.

Gallery 16B

19th Century
Daguerreotypes &
Ambrotypes

Joseph Turner

Australian 1856–80s

No title (Laying the foundation stone of the Geelong clock tower)

1856

daguerreotype leather, wood, silk, gilt metal and
glass (case)

Purchased, 1974

PH245-1974

Douglas T. Kilburn

English 1811–71, Australia 1846–71

No title (Group of Koori women)

c. 1847

daguerreotype, glass, brass, gold

Purchased, 1999

1999.97

Douglas T. Kilburn

English 1811–71, Australia 1846–71

No title (Two Koori women)

c. 1847

daguerreotype, brass, glass, gold, velvet

Purchased, 2004

2004.603

Douglas T. Kilburn

English 1811–71, Australia 1846–71

No title (Group of Koori men)

c. 1847

daguerreotype, leather, wood, velvet, brass

Purchased from Admission Funds, 1983

PH407-1983

Unknown

active Australia 1850s

No title (Corio Villa, Geelong)

1858

ambrotype leather, wood, velvet, gilt metal and
glass (case)

Purchased, 1974

PH243.a-b-1974

William Millington Nixon

English 1814–93

The Lashmar family

1857–58

daguerreotype, coloured inks and gold leather, brass, metal, velvet and glass (case)

Purchased, 2004

2004.47

Unknown

French active 1840s–50s

No title (Nude woman with long hair)

1852–54

daguerreotype stereocard and watercolour

Presented by the National Gallery Women's
Association, 1995

1995.566

Unknown

active France 1850s

No title (Two boxers)

1850s

wood, gold, metal, velvet, cardboard,
daguerreotype, handcolouring

Presented by the National Gallery Women's
Association, 1995

1995.567

Thomas Glaister

English 1825–1904, Australia 1854–1904

No title (Gentleman)

c. 1854

daguerreotype, colour pigments gold, leather, velvet,
brass, glass (case)

Purchased through the NGV Foundation with the assistance
of T.H.Lustig and Moar Families, Governor, 2001

2001.136

Freeman Brothers Studio, Sydney

established 1855

James Freeman

English 1814–90, Australia 1854–90

William Freeman

English 1809–95, Australia 1853–95

No title (Mother and children)

1855–56

daguerreotype, oil paint leather, gold, paint, glass,
velvet, metal, wood (case)

Unknown

active Australia 1840s–50s

No title (Elizabeth Wilson)

1840s–1855

daguerreotype, hand colouring, glass, mounted in
gold brooch with human hair and gold thread

Gift of Margaret Clarke, 1994

PH72.a-b-1994

Unknown

active Australia 1850s

Geelong baths and wharves

c. 1858

ambrotype leather, wood, velvet, gilt metal and
glass (case)

Purchased, 1974

PH244-1974

Unknown

active Australia 1850s

Maria Frances Miller and James Arthur Miller

c. 1858

ambrotype leather, wood, brass, silk, metal
(glass) (case)

Gift of M. Ahearne, P. Ahearne and M. Leithhead, 2013

2013.400

Unknown

active Australia 1850s

Charles F. Digby Smith and cousins

c. 1853

ambrotype leather, wood, velvet, gilt metal and
glass (case)

Gift of Mrs Nell Graham, 1974

PH201-1974

Freeman Brothers Studio, Sydney

established 1855

James Freeman

English 1814–90, Australia 1854–90

William Freeman

English 1809–95, Australia 1853–95

Walter Davis

c. 1860

ambrotype, colour dyes wood, leather, velvet, glass
and gilt metal (case)

Gift of Warwick Reeder, 1991

PH31-1991

Freeman Brothers Studio, Sydney

established 1855

James Freeman

English 1814–90, Australia 1854–90

William Freeman

English 1809–95, Australia 1853–95

Jemima Jane Davis

c. 1860

ambrotype, colour dyes wood, leather, velvet, glass
and gilt metal (case)

Gift of Warwick Reeder, 1991

PH32-1991

Unknown

active Australia 1860s

No title (Group of people in front of a crushing plant)

1860s

ambrotype

Purchased, 2007

2007.730

F. E. Wear

active Australia 1886–94

**Nellie Labeu, deceased baby cabinet
print**

1887

albumen silver photograph

Gift of John McPhee, 1994

PH46-1994

Stewart & Co., Melbourne

Active Australia 1879– 1896

**No title (Young girl seated on
grassy plinth wearing a pleated
skirt, possibly in mourning dress),
carte-de-visite**

c. 1881–89

albumen silver photograph

Gift of Gael Newton AM in memory of Warwick Reeder, 2021

2021.78

Freeman Brothers Studio, Sydney

established 1855

James Freeman

English 1814–1890, Australia 1854–1890

William Freeman

English 1809–1895, Australia 1853–1895

No title (Woman), carte-de-visite

1880s–90s

albumen silver photograph

Gift of John McPhee through the Australian Government's
Cultural Gifts Program, 2020

2020.318

Unknown

English active 1860s

No title (Queen Victoria) carte-de-visite

1860s

albumen silver photograph

National Gallery of Victoria, Melbourne

2003.259

Meade Brothers Studio

Australian active 1850s

No title (Gentleman)

c. 1854

daguerreotype, colour pigments gold, leather, velvet,
brass, glass (case)

Purchased through the NGV Foundation with the assistance
of T.H.Lustig and Moar Families, Governor, 2001

2001.136

Unknown

**Portrait of Creswick gold miner
John Dickson Love and his young
bride, Sarah Purvis**

1854

daguerreotype

Purchased with funds donated by Angus Mackay, 2018

2018.1500

Unknown

Portrait of a man

c. 1885

daguerreotype

Presented by Mr Alfred Moore, 1978

PH36-1978

W. T. & R. Gowland

English, 1850s–1860s

No title (Family)

1850s–1860s

albumen silver photograph (carte-de-visite)

Gift of John McPhee, 1994

PH52-1994

H. Glenny, Kyneton

Australian active 1860s

No title (Woman)

(1866)

albumen silver photograph, carte-de-visite

Gift of John McPhee through the Australian Government's
Cultural Gifts Program, 2020

2020.322

Gallery 16B

19th Century Photographs

Nicholas Caire

Channel Islander 1837–1918, Australia 1858–1918

Fairy scene at the Landslip, Blacks' Spur

1878

crystoleum

Purchased, 1995

1995.668

Eugene Constant

French active 1840s–50s, Italy 1848–55

Temple of Vesta, Rome

1848

salted paper photograph

Purchased through The Art Foundation of Victoria with
the assistance of David Syme & Co. Limited, Fellow, 1982 PH129-1982

Henry Hart (attributed to)

English 1831–87, Australia 1861–87

No title (The photographer's studio)

c. 1847–57

salted paper photograph

Presented through The Art Foundation of Victoria by David
and Verdine Crawford, Members, 1999

1999.443

William Henry Fox Talbot

English 1800–77

No title (Portrait of a man)

c. 1844

salted paper photograph

Purchased through The Art Foundation of Victoria with
the assistance of David Syme & Co. Limited, Fellow, 1982 PH127-1982

Gabriel de Rumine

Russian 1841–71

No title (Caryatid porch of Erechtheum, Acropolis, Athens)

1859

albumen silver photograph

Presented by the National Gallery Women's
Association, 1995

1995.576

Maxime Du Camp

French 1822–94

**Peristyle of the Palace of Rameses III,
Medinet Habu, Thebes**

1849–51, printed 1852

salted paper photograph

Purchased, 1983

PH408-1983

Gaspard-Felix Tournachon Nadar

French 1820–1910

Alexander Dumas (père)

1855

salted paper photograph

Presented by the National Gallery Women's
Association, 1995

1995.574

Samuel Bourne

English 1834–1912

**The Memorial Well with Cawnpore
Church in the distance**

1863–70

albumen silver photograph

Purchased through The Art Foundation of Victoria with
the assistance of the Herald and Weekly Times Limited,
Fellow, 1979

PH13-1979

Julia Margaret Cameron

English 1815–79

Julia Jackson

1864

albumen silver photograph

Purchased through The Art Foundation of Victoria with
the assistance of the Herald and Weekly Times Limited,
Fellow, 1979

PH15-1979

Roger Fenton

English 1819–69

Cavalry Camp, Balaklava

1855, printed 1856

salted paper photograph

Purchased through The Art Foundation of Victoria with
the assistance of The Herald and Weekly Times Limited,
Fellow, 1979

PH19-1979

Gallery 13

Stand Alone Cases

Edward Ruscha

American born 1937

Twentysix Gasoline Stations

1963, published 1967

artist's book: photo-offset lithograph and printed text,
48 pages, printed cover, glued binding

Gift of Robert Rooney through the Australian Government's
Cultural Gifts Program, 2009

2009.525

With the first publication of *Twentysix Gasoline Stations*, and his subsequent artist books, Edward Ruscha's work was influential in initiating the widespread interest in photographic book publishing that continues today. Ruscha's use of photographs as a means of recording – a seemingly unemotional, detached cataloguing of the world – and simply as a 'device to complete the idea' influenced the interest in serial imaging adopted by many conceptual artists. Ruscha's use of the book format was also crucial, providing a transportable way of presenting art in varied contexts that existed as a type of 'map' to be read and interpreted, with the subject matter becoming less important than the documentation as a whole.

Eve Sonneman

American born 1946

Real time

1968–74, published 1976

artist's book: photo-offset lithograph and printed text,
46 folios, printed paper cover, glued binding

Purchased NGV Supporters of Photography, 2021

2021.683

Eve Sonneman's photobook *Real time* includes paired photographs, each separated by a black line border. The diptychs allow for the occurrence of movement and gestures and changes between the artist's camera clicks. The ordered presentation, however, takes the images away from a straight documentary reading and to a consideration of their 'objectness'. After first showing the photographs at MoMA, New York, then photography curator, John Szarkowski, set up a mentorship for Sonneman with the photographer Diane Arbus. As Sonneman recalled: '[Arbus] loved my pictures and we got along great. For two years she helped me edit'. Sonneman then published the images through the newly established Printed Matter in New York in 1976.

Dale Hickey

Australian born 1937

90 white walls

1970

gelatin silver photographs, fibre tipped pen on
cardboard, enamel painted wooden box

Gift of Mr Bruce Pollard, 1980

AC68.a-ssss-1980

Dale Hickey was one of four artists, alongside Robert Rooney, Roger Cutforth and Simon Klose, to exhibit forms of conceptual photography in the late 1960s and early 1970s at the influential Melbourne gallery Pinacotheca. In this context and milieu, Hickey created *90 white walls*. As the title suggests, this work consists of ninety photographs of white walls that are each attached to a piece of card; the cards are presented in a simple custom-made and painted wooden box. Also included in the box are handwritten index cards recording the location of the corresponding walls (including those of Pinacotheca).

John Baldessari

American 1931–2020

Fable: A Sentence of Thirteen Parts (with Twelve Alternate Verbs) Ending in a Fable

1977

artist's book: photo-offset lithography on concertina
fold-out in cross formation, folded paper cover

Purchased, Friends of the Gallery Library, 2017

Conceptual artist John Baldessari, is renowned for his often-playful investigations into ideas of language, image and authenticity, once said: 'I was always interested in language. I thought, why not? ... And then I also had a parallel interest in photography ... I could never figure out why photography and art had separate histories. So I decided to explore both'. Taking art off the walls and requiring someone to unfold and activate it is a central idea of this artist's book. A visual puzzle, it invites an interaction between looking and reading, creating your own fables as you jump from image to word to image again.

Light

Systems and Surface

Surreal

Narrative

Work and Play

Movement

Studio and Things

Display

Consumption

Self

Skin

Community and Touch

Environment

Place and Built

Nineteenth- century photography

Conflict

Death