

# PHARAOH

MELBOURNE WINTER MASTERPIECES® 2024

*FEATURING*  
Yayoi Kusama  
*Narcissus Garden*

Behind the Lens:  
*Africa Fashion*

The Surrealist art  
of Hans Arp



**NGV  
MAGAZINE**

ISSUE 47  
JUL - AUG 2024  
\$15



# THE CULTURE VULTURE BIT



From a social calendar of world-class events to the quiet solitude of a good cup of coffee in one of the many tiny laneways, you'll find it all here in Melbourne.

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## THE JUST ONE MORE BITE BIT

If your belly is a' rumbling it's time to get your taste buds a' tingling at some of our fave food and drink spots around town.

### THE EUROPEAN

Whether it's breakfast, lunch, supper or a glass of wine, this Melbourne stalwart has been feeding and watering the city for an eternity, with a menu that pays homage to its name.

### MARION

Marion is a place to pause for a moment and settle in and watch the world go by. The treasured neighborhood wine bar in the heart of trendy Fitzroy takes inspiration from across the world with a distinct Melbourne-ness, known for its seasonal menu and extensive wine list.

### BAR LIBERTY

If killer flavours, amazing attention to detail and chic ambiance is your jam, then take a seat and ready yourself for an evening of imaginative bar snacks, shared plates and one of Melbourne's most enviable wine lists.



## THE LAYERS, LAYERS, LAYERS BIT

From classic cuts to cutting-edge couture, Melbourne is a city that takes its fashion very seriously and you'll find everything you need to turn your entire wardrobe into a wow-drobe.

### VINTAGE VIBES

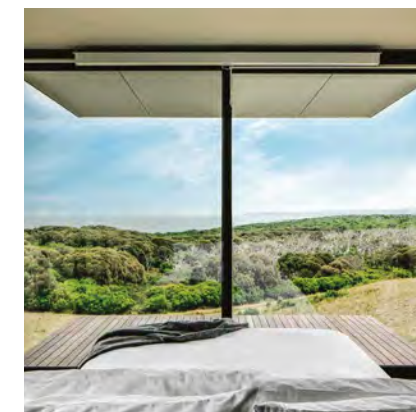
Melbourne boasts a treasure trove of vintage stores and second-hand boutiques filled with one-of-a-kind treasures and curated classics, like at **Shag**, **Vintage Sole**, **Goodbyes** and **Rack It Club**.

### FIRST NATIONS FASHION

For even deeper connections to place, check out **Kinya Lerrk**, **Haus of Dizzy**, **Ngali** for some of the strongest First Nations fashion game anywhere in Australia.

### ARCADES

The city is filled with lots of little arcades with eclectic shops to discover and explore. Try **Block Arcade**, **Cathedral Arcade**, **Royal Arcade**, **The Strand**, **Manchester Unity** and **Howey Place** – there really is an almost endless array of awesome and awe-inspiring to discover



## THE TURN OFF AND TUNE OUT BIT

From the simple to the sublime, no matter what direction you take, you'll find just about every kind of escape right here in Victoria.

### OFF GRID ESCAPE

For when you just need to hit the off-switch and set the chill-mode to maximum. **Sky Pods**, set along the ruggedly handsome coast of the Great Ocean Road on a 200-acre wildlife refuge, is about as off-grid and eco as you can get. Over in Beechworth, **Glenbosch Cottages** also offer the perfect place to let your mind drift away where you can soak in the views as you soak in the outdoor tub under the velvet night sky.

### LEISURELY LUXURY

Dial it up a notch or ten and treat yourself to somewhere a little indulgent. Escape the busyness of life on over 200 acres of conservation land at **Lon Retreat & Spa**, five star luxury hidden away on a hill with uninterrupted ocean views. If you prefer your soak with a side of scenery, try the **Metung Hot Springs**. With cliff top views over the Gippsland Lakes, glamping tents for longer stays and even a floating sauna, it's a place where relaxation rules absolute.

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8 JUNE -  
1 SEP 2024

# JANET FIELDHOUSE

MATERIAL CULTURE



# NAOMI HOBSON

LIFE ON THE RIVER

8 JUNE -  
1 SEP 2024



**LEFT**  
**Janet FIELDHOUSE**  
Meriam Mer  
Born 1971, Cairns, Queensland  
*Turtle Charm* 2023  
buff raku trachyte, chocolate brown, raffia  
80 x 62 x 30 cm  
Courtesy the artist and  
Vivien Anderson Gallery, Melbourne  
Photography: Mick Bell

**ABOVE**  
**Naomi HOBSON**  
Kaantju/Umpila  
Born 1979, Coen Queensland  
*Fragility* from the *Life On The River* series 2024  
pigment print on archival cotton rag paper  
75 x 113 cm  
Courtesy of the artist

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*Janet Fieldhouse, Material Culture  
and Naomi Hobson, Life On The River*  
have been supported through the Cairns  
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# GAUGUIN



Paul Gauguin, *Three Tahitians (Trois Tahitiens)*, 1899, National Galleries of Scotland, Edinburgh, presented by Sir Alexander Maitland in memory of his wife Rosalind 1960



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Artwork by Alice Oehr



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

The National Gallery of Victoria acknowledges the Wurundjeri Woi-wurrung Peoples of the Kulin nation as the Traditional Owners of the land on which the NGV is built.

(cover) **Statue of Pharaoh Ramses II as a high priest** Egypt, Abydos 19th Dynasty, reign of Ramses II, about 1279–1213 BCE. British Museum, London. EA 96 © The Trustees of the British Museum

(p. 6) **Girdle with amulets, beads and pendants** findspot unknown, probably Egypt, 12th Dynasty, about 1985–1795 BCE. British Museum, London. EA3077 © The Trustees of the British Museum

**Amulets in the shape of fish, probably worn in the hair** Egypt, Thebes, 12th Dynasty, about 1985–1795 BCE. British Museum, London. EA30482 and EA30483 © The Trustees of the British Museum

(bottom) Installation view of Yayoi Kusama’s *Narcissus Garden* 1966/2022, Benesse Art Site, Naoshima, Japan. Courtesy of Ota Fine Arts, Victoria Miro and David Zwirner © YAYOI KUSAMA. Photo: Masatomo Moriyama

(above) **Atong Atem** *Adut and Bigoa* 2015, printed 2019, from the *Studio* series 2015. National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2019 © Atong Atem, courtesy Mars Gallery, Melbourne



# PHARAOH

14 JUN – 6 OCT 2024

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Head of a royal statue wearing the white crown, probably Pharaoh Thutmose III (detail) 18th Dynasty, reign of Thutmose III c. 1479–1457 BCE, Egypt, Thebes, Karnak. EA986 © The Trustees of the British Museum

ISSUE 47

## From the NGV

Step into the 2024 NGV Melbourne Winter Masterpieces® exhibition *Pharaoh* and enter a three-thousand-year journey through more than five hundred objects. Tracing the arc of a day and the cycles of life, from sunrise to sunset and well beyond, the *Pharaoh* experience is one of ambient, sensory detail and absolute wonder. I encourage you to visit the exhibition this winter, on display until 6 October 2024 at NGV International.

In this issue of *NGV Magazine* enjoy an extract from the accompanying *Pharaoh* publication, by exhibition curator Dr Marie Vandenbeusch, Curator Funerary Culture of the Nile Valley in the Department of Egypt and Sudan at the British Museum. Learn more and prepare for your visit (or a subsequent visit) with a selection of just some of the many objects on display on page 18. We are extremely grateful to The British Museum for this remarkable collaboration, along with Presenting Partner Visit Victoria, Premium Partner HSBC, Major Partners Telstra and Qantas, Major Sponsor EY, and Learning Partner the University of Melbourne.

*Africa Fashion* also recently launched, and we are honoured to work with the Victoria and Albert Museum, London on this outstanding presentation and to collaborate with many African Australians on a dynamic program of talks, performances and other events. We also welcome a number of designers into the NGV Collection. Enjoy interviews with one of these designers on page 44.

Learn about landmark Japanese artist Yayoi Kusama, whose *Narcissus Garden*, 1966/2024, is the focus of the 2024 NGV Annual Appeal, from page 46. The NGV warmly thanks the Decjuba Foundation, Shirley Hsieh and Susan Lin, Paula Fox AO & the Fox Family, The Neilson Foundation, Chris Thomas AM & Cheryl Thomas, The Neumann Auster Family, and donors who have already made a donation towards the 2024 NGV Annual Appeal. We welcome donations of any size to enable this significant work to join the NGV Collection.

The NGV exists with the support of our community and I would like to draw your attention to two stories in this issue of *NGV Magazine* that share the impact of diverse philanthropic support. On page 76 we celebrate the twentieth anniversary of the Felton Society, and the legacy of Alfred Felton (1831–1904), one of the NGV's – and Melbourne's – most altruistic and generous early benefactors. And on page 70 we mark another significant milestone, with the ten-year anniversary of the NGV School Support Program, made possible by Learning Patron Krystyna Campbell-Pretty AM and Family.

I wish you an enjoyable and warm winter season, and hope you enjoy this issue of *NGV Magazine*.

Tony Ellwood AM  
Director

In this issue of *NGV Magazine*, we welcome some very exciting new works to the NGV Collection. Dr Ted Gott's spotlight on *Visit to the purple room (Visite dans la chambre violette)*, 1899, by French artist Maurice Denis on page 60 shares how Denis, a member of the famed French artist group, the Nabis, often returned to the image of mother and child throughout his career. In this painting, which joins the NGV Collection through the generous support of the Alan and Mary-Louise Archibald Foundation, Denis has depicted not just any mother and child, but his own wife Marthe and second daughter, Bernadette, in strong shades of lilac and blue that reflect the Nabis' love of bold interiors.

Also joining the NGV Collection are two works by one of Australia's most innovative sculptors, April Glaser-Hinder. With a career spanning more than five decades, Glaser-Hinder, who recently turned 96, seeks to capture the rhythms and patterns of nature, distilling them into elegant ribbons of steel that, as Beckett Rozentals writes on page 68, 'defy the inherent rigidity of the material of which they are forged'. The NGV warmly thanks Clio Curtis for gifting *Hovering* (1975–78) and *Untitled* (1975–78) to the Collection in memory of Harry Nicolson.

In our continued coverage of the newly launched program, NGV Italia, supported by the Italian Australian Foundation, we journey to the tiny island of Murano to discover the long, innovative, and at times dark history of Venetian glassmaking with University of Melbourne Professor Dr Catherine Kovesi. Read an extract from her recent *Portrait of Venice* lecture on page 30.

Remaining in Europe, we learn about the work of pioneering German-French sculptor and painter Hans Arp, a creative force in the development of Dada and Surrealism in the early twentieth century. We are extremely grateful for the recent substantial gift to the NGV Collection of twenty-one plasters and three bronze works from the artist's estate, Stiftung Arp bronze works from the Stiftung Arp e.V., the artist's estate. With this donation, the NGV is now home to the most significant holdings of sculptures by Arp in the Asia-Pacific region. See these works on display from July at NGV International and hear from Dr Ken Wach on 25 September as he delivers a keynote lecture on Arp, the legacy of Surrealism and the 100-year anniversary of Andre Breton's *Manifeste du Surréalisme (Surrealist Manifesto)*. A prelude to Dr Wach's presentation features on page 50 and tickets are now available to purchase online.

We hope you enjoy discovering these exciting works from the NGV Collection during your next visit.

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





# ROB McHAFFIE

## WE ARE FAMILY

10 AUGUST 2024 –  
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BENDIGO  
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Rob McHaffie, *Single mums at the reservoir (detail)* 2024, oil on linen. Courtesy of the Artist.

ISSUE 47

### Contributors

DR KEN WACH  
*Melbourne*

Associate Professor Ken Wach is the former Principal Research Fellow and Head of the School of Creative Arts at the University of Melbourne, where he taught art history for thirty-five years. He has conducted research at Columbia University, the Museum of Modern Art in New York and the Courtauld Institute in London. He is the author of twelve international texts and 341 items of art-historical research.

ATONG ATEM  
*Melbourne*

Atong Atem is a South Sudanese artist and writer from Bor, living in Naarm/Melbourne. Her work explores postcolonial practices in the diaspora and the role photographers take as storytellers. She has an ongoing interest in photography and portraiture as a vehicle to express culture and identity. Atem interrogates photography as a framework for looking at the world and positioning people within it.

LOZA MALÉOMBHO  
*Abidjan*

Loza Maléombho is an Ivorian-American fashion designer. She was raised between Abidjan, Côte d'Ivoire and Silver Spring, Maryland. A visionary fashion designer, Maléombho has captivated the global fashion scene with her distinctive approach to design. Raised in a multicultural environment, her early exposure to a rich tapestry of African traditions and global influences laid the foundation for her unique creative vision.

DR MARIE VANDENBEUSCH  
*London*

Dr Marie Vandenbeusch is Curator, Funerary Culture of the Nile Valley in the Department of Egypt and Sudan at the British Museum, and curator of *Pharaoh*. She holds a PhD from the University of Geneva and her research interests include funerary and magical practices in ancient Egypt, with a special focus on the study of mummies and funerary material culture, as well as the history of Egyptology and collecting.

PROFESSOR CATHERINE KOVESI  
*Melbourne*

Professor Catherine Kovesi is a historian at the University of Melbourne. Her research focuses on debates surrounding luxury consumption in early modern Italy to the present, and Florentine and Venetian social and cultural history. Formerly Chair of the Discipline of History and also the Australasian Centre for Italian Studies, Dr Kovesi has held fellowships at Oriel College, Oxford University, the University of Western Australia and the Harvard Centre for Renaissance Studies at Villa I Tatti, Florence.

### OTHER CONTRIBUTORS

Anna Kopinski  
Annabel Dyson  
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Elisa Scarton  
Eva Christoff  
Kate Ryan

Laura Henderson  
Meg Slater  
Michele Stockley  
Stephanie Pollman



## Making News



NEW FASHION AND TEXTILES TO SEE  
IN THE NGV COLLECTION  
*Anna Kopinski*

The NGV warmly thanks Sharon and Gregory Paton for their generous support of Thebe Magugu's incredible textile work, *Girl seeks Girl, dress*, 2018, from the *Home economics* collection, autumn-winter 2018–19. Magugu was born in Kimberley, South Africa, and established his namesake label in 2016. The designer's powerful and thought-provoking work is on display

in the exhibition, *Africa Fashion*, which was developed by the Victoria and Albert Museum, London. Magugu's collections highlight important stories and lessons of cultural identity and heritage.

*Girl seeks Girl, dress* enters the NGV Collection through the dedicated philanthropy of two longstanding supporters of fashion and textiles at the Gallery.

See Magugu's work as a part of *Africa Fashion* at NGV International until 6 October.

## WINTER FOR FAMILIES AND YOUNG PEOPLE AT NGV

CHILDREN BEGIN A JOURNEY OF LEARNING WITH NEW NGV KIDS EXHIBITION, *ANCIENT EGYPT FOR KIDS*  
*Kate Ryan*

Who were the ancient Egyptians? What do we know about their art, culture, beliefs and daily life? In the latest NGV exhibition for children and families, young curious minds can begin a journey of learning, play and discovery as they find out about the lives of ancient Egyptian people, the building of the pyramids and the making of objects made to last forever.

In a dramatic setting inspired by ancient Egyptian monuments and the natural palette of the desert, children can view ancient objects from the NGV Collection and take part in a range of hands-on activities. The learning begins when experimenting with the art technique of frottage to create their names in hieroglyphs. In a golden chamber, a general knowledge quiz on touchscreens takes players on a journey along the Nile River, answering questions and collecting clues. One of ancient Egypt's great unsolved mysteries is how the pyramids were built. Inspired by these impressive structures, children of all ages can play freely with specially designed boxes and build their own magnificent towering pyramid formations, while also learning about their purpose.

This free exhibition is a playful and informative foundation on which young minds can begin building their knowledge of different cultures and time periods. Combine the experience with a once-in-a-lifetime visit to *Pharaoh*, the NGV's 2024 Melbourne Winter Masterpieces® exhibition, and the whole family will be set for an adventure this winter.

Thebe Magugu, South Africa (fashion house), Thebe Magugu (designer) and Phathu Nembilwi *Girl seeks Girl, dress* 2018, from the *Home economics* collection, autumn-winter 2018–19. National Gallery of Victoria, Melbourne. Purchased with funds donated by Sharon and Gregory Paton, 2024  
© THEBEMAGUGU

## NGV TEEN ART PARTY *Stephanie Pohlman*

On 10 August, NGV International will transform into a winter-themed wonderland for the NGV Teen Art Party. Young people aged 12–17 years can meet like-minded peers and explore the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh* in an evening of art, music and dance. The NGV warmly thanks Beatrice Moignard and the JTM Foundation for their support.

Scan to learn more and purchase tickets



## LEARN AT NGV

WAYS OF LOOKING |  
TELL ME A STORY  
*Laura Henderson*

Ways of Looking is a dedicated professional learning series for teachers. Each session connects educators with NGV specialists and guest presenters to discover different strategies in the classroom to foster students' observation, interpretation and responding skills. Taking place on 3 August, Ways of Looking will highlight how stories can connect ideas, people, places and emotions, to transform isolated facts into memorable details. Leading the session is Mary McGillivray, widely known for making visual culture analysis accessible to younger audiences. During the workshop, McGillivray will share her methods for creating digital stories and discuss how these techniques can be applied across various subjects throughout the curriculum. Participants will learn how narrative techniques and technology can engage students and empower them to become storytellers in the classroom.

Scan to find out more and book

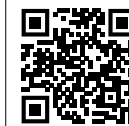


## SCHOLARS SERIES

Perfect for anyone who loves to dive deep into the stories and research behind iconic makers, movements and moments in art and design history, *NGV Scholars Series* features leading academics speaking from the Clevelander BBDO Auditorium, taking audiences on an in-depth journey through fascinating subjects across time and place. Not only for specialists to enjoy, these programs are for curious minds and passionate lifelong learners alike.

Next up in the *Scholars Series* calendar: *Dürer-mania – Early Commerce and Collecting of Albrecht Dürer's Prints* on 14 August with Professor Jeffrey Chipps Smith; and *Surrealism and the Art of Hans Arp* with Surrealist expert Dr Ken Wach on 25 September.

Scan to secure tickets



## SPECIAL OFFERS FOR NGV MEMBERS

NGV PREMIUM MEMBERS SEE  
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*Annabel Dyson*

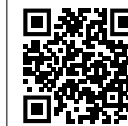
Join NGV Premium Membership or upgrade your existing NGV Membership to gain unlimited entry and priority access every time you visit the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh*, a landmark exhibition presented in partnership with the British Museum that celebrates three thousand years of ancient Egyptian art and culture, through more than five hundred objects.

To join or upgrade your Membership visit NGV.Melbourne/Membership

UNLOCK NGV FRIDAY NIGHT'S  
DISCOUNTS WITH MEMBERSHIP  
*Annabel Dyson*

NGV Members enjoy priority entry and exclusive discounts to NGV Friday Nights, a must-experience hallmark of the NGV program. Your ticket covers late-night access to Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh*, live performances within the inspiring setting of the NGV Great Hall, and bespoke bars and dining experiences.

Scan to find out more about the NGV Membership



Albrecht Dürer *The Madonna crowned by one angel* 1520. National Gallery of Victoria, Melbourne. Felton Bequest, 1956



9 JUL –  
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Exhibition organised by the Hayward Gallery, London in association with the Museum of Contemporary Art Australia Hiroshi Sugimoto, *UA Playhouse, New York, 1978*, gelatin silver print, image courtesy and © Hiroshi Sugimoto



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Tour leader and historian Patrick Bade, a resident of both London and Paris, will provide detailed background information on the performances and gallery visits.



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# PHARAOH

The unification of Egypt under a single ruler marked the beginning of an extraordinary period when unique objects and monuments, showcasing advanced artistic and technological knowledge, were produced, as *Pharaoh* exhibition curator Dr Marie Vandenbeusch shares in this introduction.

Words by **Dr Marie Vandenbeusch**

Pharaohs ruled Egypt for more than three thousand years. From the first king who reigned over a unified country in the Third Millennium BCE until the conquest by the Roman emperors, hundreds of kings succeeded each other. Many pharaohs were prolific builders. The myriad of monuments built along the Nile Valley revealed the names of the kings who commanded them, from majestic tombs and temples to exquisitely sculpted statues and intricate pieces of jewellery. These

monuments served as memoranda of their reign, acting as both symbols of legitimacy and tools of power. When visitors nowadays stroll through the Egyptian Sculpture Gallery at the British Museum, they are often impressed by the monumental size of stone sculptures, gazing down from above. But during your visit to the Melbourne Winter Masterpieces® exhibition *Pharaoh*, look for royal names, often enclosed in cartouches. These cartouches – oval ropes symbolically marking the limit of the cosmos – are everywhere. They marked the power and omnipresence of these

kings during their lifetimes and for future generations.

*Pharaoh* – both the exhibition and its accompanying publication – explores the role of these pharaohs in ancient Egyptian society. The main duties of the king are discussed using a wide range of objects from the British Museum collection. These duties included building temples for the gods as the high priest, protecting the land from invaders as the commander-in-chief of the army, ensuring the smooth running of the government as the head of the administration, and creating a prosperous family and a strong lineage of future kings to ensure a smooth succession.

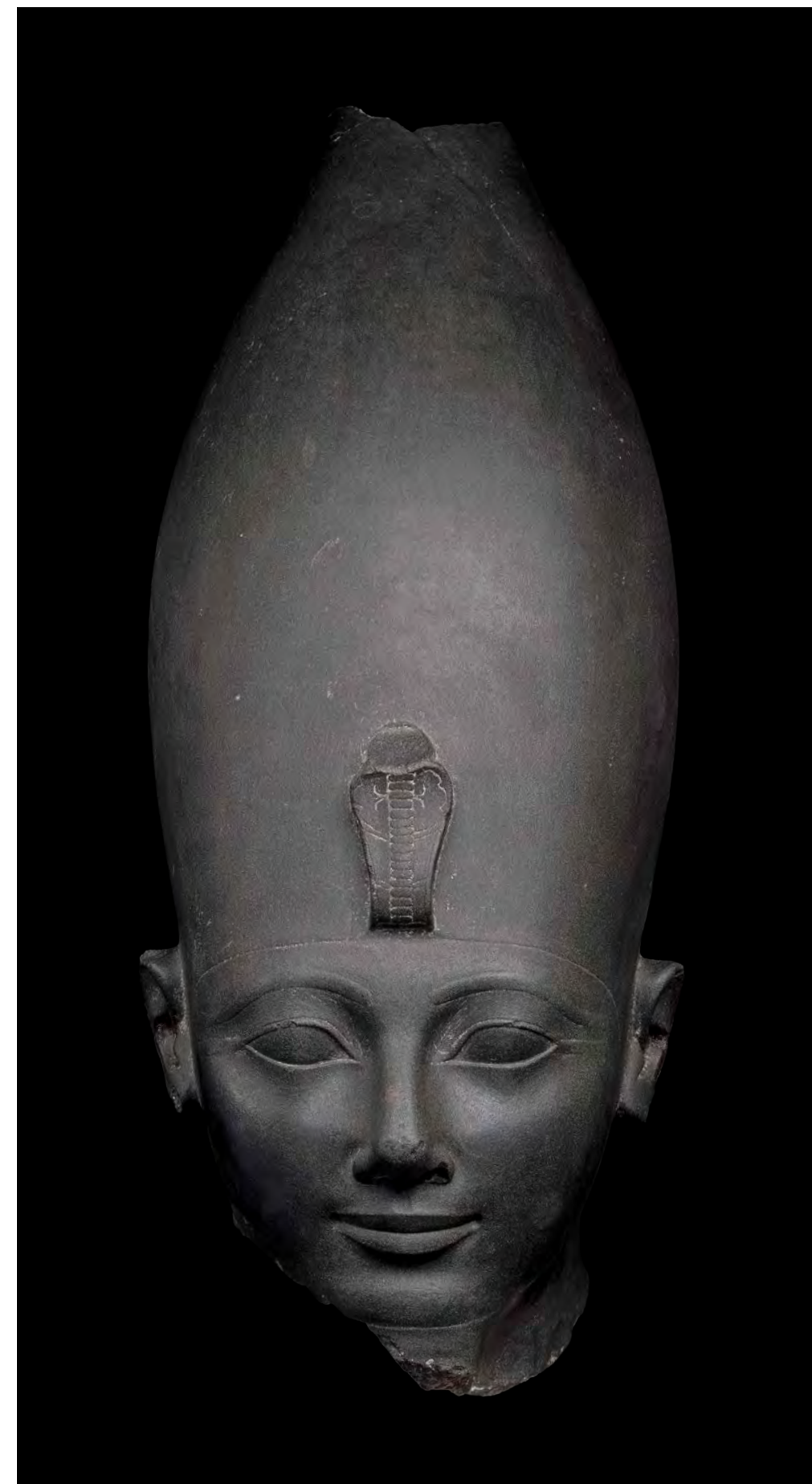
Thutmose III is renowned for his exceptional reign, marked by significant military achievements and artistic prosperity. Ascending to the throne at a very young age, Thutmose III's first decade of rule was largely influenced by his stepmother Hatshepsut, one of the few female pharaohs known to have ruled over Egypt. After Hatshepsut's death, Thutmose III emerged as a formidable military leader, expanding the kingdom to its greatest extent. During this period, Egypt thrived, as evidenced by the exceptionally refined sculptures produced at the time. The anonymous head of a king wearing the white crown, a symbol for Upper Egypt, known as *Statue head attributed to Thutmose III* (c. 1479–1425 BCE, British Museum) is one of these. Although specialists have identified it as a representation of Thutmose III, it is not a portrait in the conventional sense. Royal sculptures served as curated pieces of propaganda, featuring distinct facial characteristics that varied from one king to another. Detailed study of these characteristics enables Egyptologists and art historians to identify the person they were meant to represent or the period when the piece was produced. The head of Thutmose III is characterised by an aquiline nose, almond-shaped eyes and a small mouth ending in a timid smile.

These sculptures were also filled with symbols marking the king's power. The *Sandstone statue of Sety II* (c. 1200–1194 BCE, British Museum,

see p. 21), one of the rare almost complete royal sculptures of the time, incorporates several of these emblems. The cobra, erected on his forehead and known as a *uraeus*, reinforces the king's fierceness. The bull's tail, visible between Sety II's legs, is intended to imbue the king with the strength of the animal. The cartouches at the front of the statue base naming the king are followed by an inscription describing him as a 'Victorious bull', with the hieroglyph meaning 'bull' easily recognisable. The shrine held by Sety II is surmounted by a ram's head, an emblem of the god Amun-Ra. By claiming divine ascendance, the symbols on statuary aimed to confer legitimacy and divine protection upon the king and his reign.

Unexpectedly, many of the traditional Egyptian symbols were maintained by foreign pharaohs. And yes, many foreigners ruled over Egypt, especially during the First Millennium BCE. These included Libyans, Nubians, Greeks and Romans. Even Alexander the Great, apparently welcomed by the local population after a tumultuous Persian rule, is depicted as a typical pharaoh on monuments produced in Egypt. On *Stela depicting Alexander the Great and the Buchis bull* (c. 323–323 BCE, British Museum), Alexander is dressed with all the normal attributes expected of an Egyptian king, including the *uraeus* and the bull's tail mentioned earlier. Additionally, he is depicted engaging in a very traditional ritual: he is offering to the Buchis bull, a living animal believed to be the manifestation of the god of war Montu.

However, these unique historical figures served merely as an entry point to the people who created, witnessed or used these objects. While ancient Egyptians extensively recorded the names and roles of the elite in society – high officials and their close families – objects shedding light on the life and beliefs of farmers, builders and other lower-rank individuals are rare. An exceptional case is the village now known as Deir el-Medina, where the workers who constructed the royal tombs in the Valley of the Kings lived. The many objects excavated there,





# ‘Unexpectedly, many of the traditional Egyptian symbols were maintained by foreign pharaohs.’

Dr Marie Vandenberg

whether they come from untouched tombs or from the village rubbish dump, offer a unique insight into their lives. For instance, thousands of ostraca, these bits of broken pottery or stone used to record events and sketches, paint a much more intimate picture. Some even depict the playful side of these people, capturing scenes of their daily lives. For instance, we can easily imagine the hungry baboon indulging in a plate of ripe figs in *Ostrakon showing a baboon eating figs* (c.1295–1069 BCE, British Museum).

The king was at the centre of a political, economic and religious system that was meant to ensure the prosperity of the country. The complex duties of satisfying the gods and maintaining a flourishing country were the royal institution's responsibility. Egypt was, however, not fixed and unchanging. Individual kings, traditions, economic values and technical progress all influenced the country, and how it was run.

*Pharaoh* features over five hundred objects that together tell the complex and diverse story of these ancient kings. These objects' images and inscriptions, the identities of those who made or used them, their historical significance, what they were made

of, how these materials were sourced, and where and when the objects were found can inform, piece by piece, our comprehension of the world in which the ancient Egyptians and their formidable rulers lived.

Dr Marie Vandenberg is Curator, Funerary Culture of the Nile Valley in the Department of Egypt and Sudan at the British Museum and curator of *Pharaoh*.

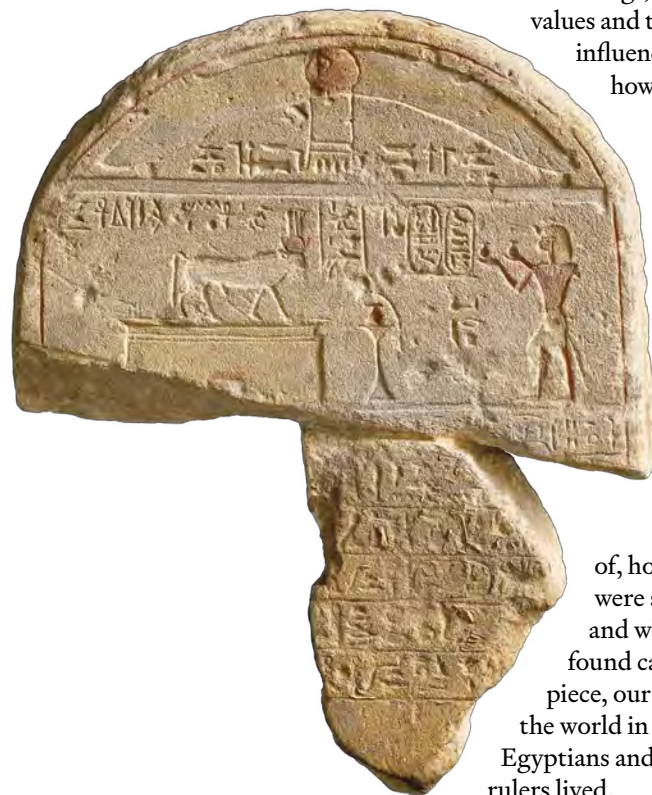
See the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh* at NGV International. NGV Members enjoy discounted entry and NGV Premium Members receive unlimited complimentary entry to the exhibition. For more information, scan the code.

Part of this essay has been adapted from the *Pharaoh* exhibition catalogue, edited by Dr Marie Vandenberg. *Pharaoh* is available to purchase online and at the NGV design store, NGV International. Scan the code for more information.



(p. 19) Head of a royal statue wearing the white crown, probably Pharaoh Thutmose III Egypt, Thebes, Karnak, 18th Dynasty, reign of Thutmose III, about 1479–1457 BCE. British Museum, London. EA986 © The Trustees of the British Museum

(above) Stela depicting Alexander the Great and the Buchis bull Egypt, Armant, Macedonian period, reign of Alexander the Great, about 332–323 BCE. Donated by Egypt Exploration Society, 1929. EA 1697 + 1719 © The Trustees of the British Museum



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# Unmissable objects from *Pharaoh*

Through more than five hundred objects, including monumental sculpture, architecture, temple statuary, exquisite jewellery and papyri, *Pharaoh* unpacks the phenomenon of the ancient Egyptian kings claiming a divine origin.



**HEAD OF KING MENTUHOTEP II**  
reign of Mentuhotep II,  
c. 2055–2004 BCE

The unification of the Two Lands – Upper and Lower Egypt – was central to the concept of Egyptian kingship. King Mentuhotep II is famous for having reunited the country after a period of civil war and founding the very prosperous Middle Kingdom (about 2040–1650 BCE). He is shown here with red skin, a colour used to represent men in ancient Egyptian art. Many monuments and sculptures would have originally been vividly coloured like this.

Head of King Mentuhotep II Egypt,  
Thebes, Deir el-Bahri, temple of  
Mentuhotep II, 11th Dynasty, reign of  
Mentuhotep II, about 2055–2004 BCE.  
Donated by the Egypt Exploration Fund,  
1906. EA 720 © The Trustees of the British  
Museum



**FIGURE OF THE GOD AMUN-RA**  
Third Intermediate Period,  
c. 1069–656 BCE

Amun-Ra was the main god of the temple of Karnak at Thebes, one of the largest religious complexes of the ancient world. Made of gilded silver, this figure may have represented the image of the god on earth and would have been the focus of the priests' rituals inside the shrine. Few statues in precious metal survive because they were often melted down for re-use. This example had a lucky escape and was discovered in a cache of deliberately buried ritual items.

Figure of the god Amun-Ra Egypt,  
Thebes, Karnak, Third Intermediate  
Period, about 1069–656 BCE. British  
Museum, London. EA 60006 © The  
Trustees of the British Museum

**STATUE OF PHARAOH SETY II WEARING  
EMBLEMS MARKING HIS ROYAL STATUS**  
reign of Sety II,  
c. 1200–1194 BCE

Sety II is shown seated on a throne, making an offering to the powerful creator god Amun. The offering consists of a shrine topped with a ram's head, the emblem of Amun. The *uraeus* (rearing cobra) on Sety's brow protects him, while the bull's tail visible between his legs conveys his strength. The papyrus plant and the lotus decorating each side of the throne symbolise the unification of Upper and Lower Egypt.



Statue of Pharaoh Sety II wearing  
emblems marking his royal status Egypt,  
Thebes, Karnak, temple of Mut, 19th  
Dynasty, reign of Sety II, about 1200–1194  
BCE. EA 26 © The Trustees of the British  
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**COFFIN BASE BELONGING TO TEMPLE  
DOORKEEPER AHMOSE**  
early 22nd dynasty  
about 900 BCE

The protection of deified kings could be sought even after a person's death. The temple doorkeeper Ahmose highlighted his close association with an unidentified deified king through the royal image decorating the bottom of his coffin. Ahmose's mummified body would have been laid directly over the image of the pharaoh, stressing his desire to be linked to the king and to share his success in reaching an eternal life.

Coffin base belonging to temple  
doorkeeper Ahmose Egypt, Thebes, early  
22nd Dynasty, c. 900 BCE. British  
Museum, London. EA 22942 © The  
Trustees of the British Museum





**GIRDLE WITH AMULETS, BEADS AND PENDANTS**  
C. 1985–1795 BCE

Most of the delicate amulets forming this girdle have symbolic properties. The central pendant in the shape of a lotus flower symbolises regeneration. The figure of the kneeling man represents Heh, god of infinity, holding palm ribs to symbolise millions of years. The sidelocks of hair evoke youth and the cowrie shells fertility. The fish amulets add a layer of protection, shielding the wearer, who was probably a girl or a young woman, from external harm.

**AMULETS IN THE SHAPE OF FISH, PROBABLY WORN IN THE HAIR**  
C. 1985–1795 BCE

Fish carried multiple meanings in ancient Egypt. They could be sacred and therefore taboo in some regions, while part of a normal diet in others. An ancient text describes how a magician parted the waters of a lake to retrieve a fish amulet, perhaps similar to these, which had fallen from a woman's hair. Although the true nature of the amulet's power is not stated, it is often associated with young women. The prolific appearance of fish during the annual Nile flood probably established their association with fertility.



**SHABTI OF PHARAOH SETY I**  
reign of Sety I,  
c. 1294–1279 BCE

This shabti was produced for Pharaoh Sety I's burial. It is inscribed with Chapter 6 from the Book of the Dead, which magically enabled the figure to take the place of the deceased for any work he was called to do in the underworld. Shabtis belonging to the same king could show considerable variation in style and quality. This shabti in blue faience shows exquisite details worthy of the best craftsmen, while other wooden ones were much simpler in shape and carving.

Shabti of Pharaoh Sety I Egypt, Thebes, Valley of the Kings, tomb of Sety I 19th Dynasty, reign of Sety I, about 1294–1279 BCE. British Museum, London. EA22818 © The Trustees of the British Museum

(right) Girdle with amulets, beads and pendants findspot unknown, probably Egypt, 12th Dynasty, about 1985–1795 BCE. British Museum, London. EA3077 © The Trustees of the British Museum

Amulets in the shape of fish, probably worn in the hair Egypt, Thebes, 12th Dynasty, about 1985–1795 BCE. British Museum, London. EA30482 and EA30483 © The Trustees of the British Museum

**STATUE OF PHARAOH RAMSES II AS A HIGH PRIEST**  
reign of Ramses II,  
c. 1279–1213 BCE

This stunning statue of Ramses II originally stood in a temple at Abydos in Middle Egypt. It depicts the king holding an offering table laden with bread, meat and vegetables, kneeling in front of a libation vase used to pour offering liquids. The statue embodied the king's participation in daily rituals.



Statue of Pharaoh Ramses II as a high priest Egypt, Abydos 19th Dynasty, reign of Ramses II, about 1279–1213 BCE. British Museum, London. EA 96 © The Trustees of the British Museum



# **STATUE OF MILITARY COMMANDER INEBNY** **joint reign of Hatshepsut and Thutmose III,** **c. 1472–1458 BCE**

Military expeditions were sometimes described in biographical texts on stelae, tomb walls and statues that summarised the main events of an individual's career. Inebny was a troop commander and overseer of weaponry during the joint reign of pharaohs Hatshepsut and Thutmose III. He took part in several military campaigns in the north and south, as claimed by the inscription on his statue.



Statue of military commander Inebny  
 Egypt, Thebes 18th Dynasty, joint reign of  
 Hatshepsut and Thutmose III, about  
 1472–1458 BCE. British Museum, London.  
 EA 1131 © The Trustees of the British  
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# Majestic

# Murano



ISSUE 47

Synonymous with the tiny Italian island group of Murano, Venetian glass has a long, innovative and, at times, very dark history. In this extract from a lecture delivered as part of *NGV Italia*, historian Professor Catherine Kovesi takes us on a journey to explore the complex history of Venetian glass through the NGV Collection. *NGV Italia* is generously supported by the Italian Australian Foundation.

Words by  
**Professor Catherine Kovesi**

Murano is, in some ways, a mini Venice. It too is bisected by its own Grand Canal. It has its own patron saint, San Donato, whose body, like that of Venice's San Marco, was brought to the islands in 1125 as sacred plunder from the island of Kefalonia, together with the bones of the dragon San Donato miraculously killed by spitting into its mouth, the remains of both of which are to be found in the eponymous Basilica of Santi Maria e Donato from the 8th century which, together with the Basilica on Torcello, is the oldest in the lagoon. The island has its own emblem, a cockerel with a snake in its beak and a fox on its back, emphasising vigilance over cunning. And, before the Napoleonic conquest, Murano had the right to its own coinage, the *osella*, a coin minted and presented on the feast day of Saint Stephen (Boxing Day) to the best glassblowers on the island. The Church of Santo Stefano was demolished after the Napoleonic suppression with only a small oratory now remaining, but its bell tower used to call the glassworkers to their working day just as the Marangona

bell of the Campanile di San Marco used to call workers to Venice's *arsenale* to begin their day.

Murano was self-governing and only became subsumed into the Comune of Venice in 1923. The major families of the island were inscribed from 1602 in a mini *Libro d'Oro*, or 'Golden Book', by the podestà Gabriele Barbarigo, just as were the noble patrician families of Venice after the creation of their permanent merchant nobility from 1297. All those whose names were inscribed in Murano's *Libro d'Oro* were, three years later in 1605, declared officially by the Council of Ten, *Cittadini di Murano* (citizens of Murano). This created an official Murano glassblowing nobility, and its members were given the right to certain privileges, including the right to carry swords, and for their daughters – but not their sons – to marry into the Venetian nobility. They didn't want hereditary nobility from Murano. These *Cittadini* had a monopoly over the glass industry. However, the Napoleonic conquest in 1797 caused terrible grief to the glass industry. Napoleon abolished



the glass guild and then, with the sale of Venice to the Austrian Habsburg empire in 1815, there were further pressures, as the Habsburgs preferred their own Bohemian glassmakers.

Today, Murano's glass industry is under a crushing weight to survive the triple blow of the *Aqua Granda*, or extreme high-water event of 12 November 2019, in which furnaces were destroyed by saltwater; followed hard on by the COVID-19 years, in which contact was disallowed in an industry that depends on intimate close contact between a group of skilled artisans around their working floor, called a *piazza*. This was followed by the war in Ukraine and the knock-on effects of astronomical gas prices, gas being used in large quantities to fuel the glass furnaces, which cannot be allowed to die down, except for maintenance in August, as otherwise the expensive crucibles within will crack. Bringing the furnaces up to heat levels from a cold point is also very costly. One of Murano's most eloquent inhabitants, the glass-blower, choral director, artist and avid local historian Marco Toso Borella, calls his island home the 'invisible island', which will be brought to extinction unless we remember its history and value to the artistic patrimony of us all.

But let me start by focusing on two works in the NGV Collection. The first, *The Garden of Love*, 1465–70, is by the artist Antonio Vivarini (active 1440–1480) or his workshop. He came from the great fifteenth-century artistic family of the Vivarini. Antonio himself, together with his younger brother Bartolomeo and his son Alvise, descended from a family of glassworkers on the island of Murano, Antonio having been trained by the artist Andrea da Murano. At the centre of this beautiful but intriguing painting is an object that I would argue is made of glass. It is a tubular syringe with mini spray-holes, being used by a woman to draw up water

from the fountain of love, ready to spray it on the unwary. The man to her right is already shielding himself with his fabulous furry hat from a possible spray in his direction. Once fused, glass is a virtually inert and impermeable substance, the earliest synthetic man-made product. Objects such as this enabled great advances in medical experimentation and in the production and storage of distillates, including perfume, for which Venice also became famous. The seventeenth-century *Double oil and vinegar flask*, c. 1680, from the NGV Collection is typical of such workmanship and objects. The detail with which Vivarini or an artist from his workshop has painted the transparency of this object, placing it at the centre of the unfolding drama, indicates, I would argue, someone intimately familiar with, and ready to celebrate, glass objects of the finest workmanship and quality.

The second painting, produced almost three centuries later, also has glass as its focal centrepiece. It is *The Banquet of Cleopatra*, painted between 1743–44 by the Venetian artist Giambattista Tiepolo (1696–1770). Tiepolo has painted the consumptive moment of extreme excess at which Cleopatra is about to drop a large priceless pearl earring into her wine for it to dissolve and be literally consumed – a moment of excess exaggerated by its ephemerality. Mark Anthony has no other choice but to declare himself the loser in their battle of decadent opulence. What better way to showcase and distil this moment in time than to present the wine in a flute of the clearest of the Murano glassware, *cristallo*, whose translucence captures the light and hence draws our attention to this central point.

So why and how did Venice start producing glass? Despite some arguing for Venetian glass production going back to ancient Roman times, principally because of some



The Venice and Murano Glass and Mosaic Company (Salviati & Co.), Venice (manufacturer) *Goblet* c. 1880. National Gallery of Victoria, Melbourne. Purchased, 1881



‘At the time of the painting of *The garden of love*, Venice was Europe’s, if not the world’s wealthiest city, a trading entrepôt and meeting point for goods from the east and their transport onward to the west at vast profit.’

Professor Catherine Kovesi

pieces of glass and an old furnace found on the original settled island of Torcello, there is indeed very little evidence to suggest an uninterrupted lineage of glassmaking in the lagoon area going back to Roman times. Instead, it was Venice’s trade with the east, especially Syria, which had the greatest influence on the production of glass in the city. At the time of the painting of *The garden of love*, Venice was Europe’s, if not the world’s, wealthiest city, a trading entrepot and meeting point for goods from the east and their transport onward to the west at vast profit. Some of these goods were glass, but also increasingly the component parts necessary for glass production.

In 1291, due to threat of fire, the government of Venice decreed that all glass furnaces in the city be relocated to the little fishing island of Murano. By 1295, glassworkers on the island of Murano were forbidden from leaving the island without permission and with the threat of the death penalty if they divulged their industrial secrets. Soon the glassworkers on the island started experimenting principally with the raw materials they selected and how they treated them prior to melting them. First, silica. This they gathered from a location over three hundred kilometres from Venice, quartz river rocks from Sesto Calende, a town where the river Ticino leaves Lago Maggiore. The second critical ingredient was the fluxing agent, which for the Venetians meant soda ash from the levant that they called *alume catino*. In particular, the Venetians favoured plant-derived ash from a salt marsh plant called *salsola kali*.

The real innovation in Venetian glass came in the mid fifteenth century through the experimentation of one man, Angelo Barovier, from a glass family that has been making glass uninterruptedly to the present day. To the scrupulous filtration of his *alume catino*, Angelo added a crucial ingredient, manganese oxide.

Manganese can be used to colour glass, but it can also be used to de-colour glass, and for this reason is known as ‘glass-makers’ soap’. The best manganese came from Piedmont near the modern French-Swiss-Italian border. The result was a glass so clear that it resembled rock crystal and hence its name *cristallo*. An inventory of 1457 is the first to reference a vessel made of *cristallo* glass, and it’s remarkable that the NGV has an early sixteenth century *cristallo*-footed dish with an enamel centrepiece, half of which of the coat of arms I’ve identified as belonging to the ancient Venetian family of the Baseggio. It is remarkable that the NGV have an early sixteenth-century *cristallo* footed dish with an enamelled centrepiece, half of the coat of arms I have identified as belonging to the ancient Venetian family of the Baseggio. Similar applications of enamel can be seen in the wonderful fifteenth century nuptial, *Barovier’s wedding cup*, 1470/80, in the Glass Museum on Murano, which depicts a fountain of love not dissimilar to the NGV’s *The garden of love* painting.

These paintings represent Venice and Murano glasswork at its height, when Murano and glass were synonymous. Certainly, many contemporaries helped to reinforce this notion that Murano had an inarguable divine destiny connected with glass.

Professor Catherine Kovesi is a historian at the University of Melbourne.

This is an extract from ‘Portrait of Venice: Majestic Murano’, a lecture delivered by Professor Catherine Kovesi as part of NGV Italia, a project that celebrates Italian art, life and culture in the NGV Collection.

The NGV warmly thanks the Italian Australian Foundation for its generous support of NGV Italia.

To find out more about NGV Italia, Visit [ngv.melbourne/ngv-italia](http://ngv.melbourne/ngv-italia).

(p. 30) *The Venice and Murano Glass and Mosaic Company (Salviati & Co), Venice (manufacturer) Covered goblet c.1880. National Gallery of Victoria, Melbourne. Purchased, 1881*

# NGV ITALIA



Discover stories of Italian art, design, culture and life in the NGV Collection through dedicated events and resources, and explore two millennia of Italian painting, sculpture, prints and drawings, decorative arts and textiles. *NGV Italia* is generously supported by the Italian Australian Foundation.

## CHAT ITALIANO Wed 25 Sep, 5.30pm

Immerse yourself in the Italian Collection at the NGV, meet new people and use your language skills in this special after-hours conversation about Venetian painter Antonio Vivarini and *The Garden of Love*, c. 1465–1470. The evening will begin with wine and cheese, before heading into the galleries for an intimate viewing experience and facilitated conversation.

### Tickets

\$25 M / \$30 A / \$27.50 C  
Booking Fee \$5.50

Please note: This event will be presented in Italian and we advise that participants have intermediate Italian language skills.

Master of the Stories of Helen Antonio Vivarini (studio of)  
*The Garden of Love* c. 1465–1470, National Gallery of Victoria, Melbourne, Felton Bequest, 1948

## COFFEE AND CULTURE FOR SENIORS Wed 25 Sept, 10.30am

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# Behind the lens with Atong Atem

Melbourne-based South Sudanese artist Atong Atem shines a contemporary lens on the history of portraiture in Africa, with visually spellbinding results. Here she writes about her portfolio of work in response to *Africa Fashion*.

Words by **Atong Atem**

**W**hen I made the *Studio* series in 2015–16, now featured in *Africa Fashion*, my intention was to participate in an existing history of art-making that has existed on the African continent long before me. The photographic works I created were an amalgamation of my interest in history, fashion and mythology. I wanted to participate in a history that included me but felt somewhat distant.

When I first came across the work of twentieth-century photographers Malick Sidibé, Seydou Keita and Philip Kwame Apagya, then later Ruth Ossai, Omar Victor Diop, Ibrahim Kamara and other contemporary young Africans working across art and fashion, it felt necessary for me to contribute in my own way. With regard to the twentieth-century African studio photographers, their works feel like visual essays that ask

audiences to dismantle their colonial relationship to photography. The images ask us to question the notion that photography tells 'The Truth' and that it is inherently honest. These works challenge the concepts of authenticity, performance and documentation, and the metaphysics of being a person capable of presenting and representing.

My photographic practice to date still hinges on this initial encounter with twentieth-century African photographers, which, importantly, came after I discovered and began collecting ethnographic photographs of Africans taken as documentation of our cultures. Encountering the difference between studio photos and the vast majority of ethnographic photos is the reason I chose to embark on a photographic practice. My work since then has considered religion and mythology, textile,



Atong Atem at the opening of *Africa Fashion* at NGV International. Photo: Liz Sunshine

linguistics and so much more – all with the intention of creating, for myself at least, a new way to see and talk about the world that acknowledges colonialism and imagines the spaces before and after it.

My current work, at the moment, is interested in the history of textile in South Sudan, specifically the various textile practices we have adopted from North Sudan, East and West Africa, the Arab world and Indonesia via Dutch colonialism. Many of the costumes I utilise are South Sudanese to me, but actually adopted from various regions. Some key cloths I am interested in are the Sudanese *toub* (or *thoub/laffaya*), a long dress-like garment made from a single piece of fabric draped over the body, sometimes covering the hair. It's worn with underclothes for modesty, as the fabric tends to be somewhat

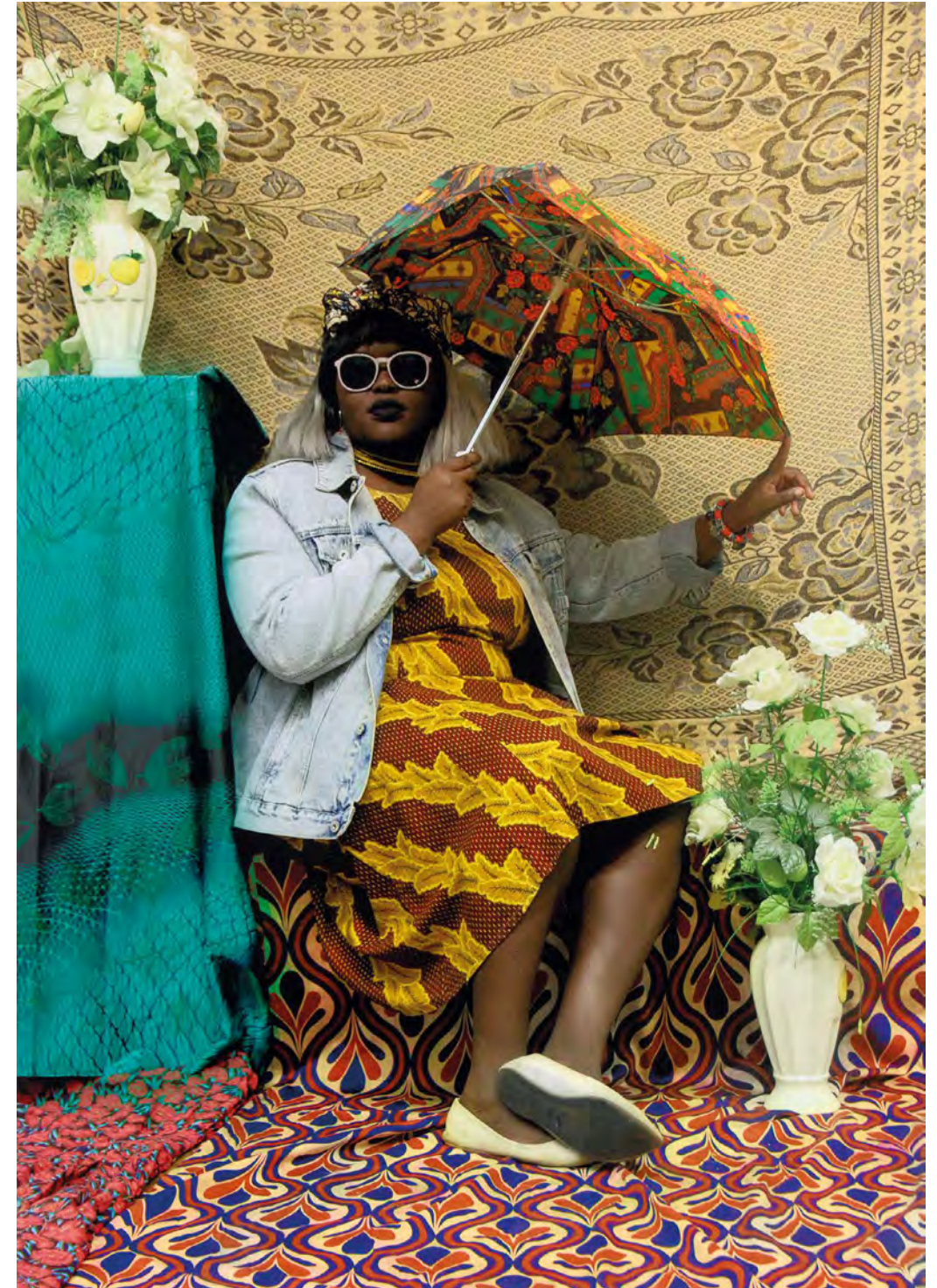
sheer and silky. *Toubs* are often decorated with sequins, beads and glitter, and are often brightly coloured – red and blue hues are particularly popular – while neutral options are also common. They are mostly worn to celebrations such as weddings and other formal events, but they can be worn almost any time.

A similar draped fabric garment called a *lawa* is worn in South Sudan. This is usually a more opaque but flowy patterned fabric that is tied at the shoulder (similar to a toga) and worn over clothes. *Lawas* are often worn to formal events; matching sets are worn by church choirs or groups of women from the same family when performing songs together at weddings or other gathering. Men may also wear *lawa*, but these are often made from cotton embroidered bedsheets called *malaya* or sometimes thick faux-mink blankets.





Atong Atem *Morayo* 2015, printed 2019, from the *Studio* series 2015. National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2019 © Atong Atem, courtesy Mars Gallery, Melbourne



Atong Atem *Akut* 2015, printed 2019, from the *Studio* series 2015. National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2019 © Atong Atem, courtesy Mars Gallery, Melbourne

**'I suppose, like at the core of it, it is about choices. I think acknowledging that politics, someone else, or something else, has informed our choice: our choice to dress, how we do dress or don't dress, or how we speak or don't speak, when we speak and don't speak.'**

**Atong Atem**



**‘I wanted to participate in a history that included me but felt somewhat distant.’**

**Atong Atem**

*Kitanga* (*kanga*) are vibrant fabrics of usually 150 × 100 centimetres, worn in a number of ways. The fabric is usually a lightweight cotton material with the print visible on both sides. They usually feature a border and central image, with text – often in Swahili – below the image. The text is often a Bible verse or popular saying. *Kitangas* are mostly worn by women around the hips or over the shoulder. They are sometimes worn as a modesty garment: wrapped to cover house clothes when running errands, for example. *Kintangas* also have utilitarian functions, such as carrying infants on the back. It's not uncommon for *kitangas* to bear political statements or feature the image of a political figure, such as Barack Obama or Queen Elizabeth II.

Wax-print fabrics feature heavily in the studio photography of West Africa, but also in Central and East Africa. These fabrics were known to me in childhood as ‘African fabrics’, as they were synonymous with the African people – especially women – in my life. I was not initially aware of the origins of ‘African fabrics’ until I came across the work of Yinka Shonibare, who interrogates the colonial roots of these wax-print fabrics and their status as objects of African iconography.

Many people of African descent mistake colourful fabric styles like batik as being ‘theirs’. Over time – through the power of colonialism and imagery over generations – this led to me and a lot of people like me just assuming that is an inherent part of our culture, and losing that introduction or colonial hand in the African relationship to textiles. Through my research into the history of textiles in South Sudan, I can see that’s not the case.

However, I would never describe my use of these fabrics or my work overall as an act of resistance. Rather, it brings to life my personal observations of history, as an Ethiopian-born, South Sudanese refugee who came to Australia when I was six years old and whose life has been defined by experiences of different cultures.

I speak English even though that’s not ‘my language’, and I reference Western visual iconography even though that’s ‘not mine’. My work, with its myriad references, is an acknowledgement of the culture I’ve become immersed in.

Atong Atem is a South Sudanese artist and writer from Bor living in Melbourne.

(p. 40) Atong Atem *Morayo* 2015, printed 2019, from the *Studio* series 2015. National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2019 © Atong Atem, courtesy Mars Gallery, Melbourne

(p. 41) Atong Atem *Akuot* 2015, printed 2019, from the *Studio* series 2015. National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2019 © Atong Atem, courtesy Mars Gallery, Melbourne

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IAMISIGO (brand) Bubu Ogisi (designer) Dress from the *Chasing Evil* collection, autumn–winter 2020, Kenya. Courtesy Victoria and Albert Museum, London © IAMISIGO. Photo © Maganga Mwangi

CREATIVE VICTORIA



# Silhouettes and storytelling: Loza Maléombho

Interview by Charlotte Botica

**CHARLOTTE BOTICA** Tell us about Loza Maléombho.

**LOZA MALÉOMBHO** My name is Loza Maléombho, I am a fashion designer of Ivorian descent, raised in the United States and based in the vibrant city of Abidjan, Côte d'Ivoire. I strive to not only showcase the beauty and richness of my African heritage, but also to reinterpret it in a modern context.

Designing and producing in Côte d'Ivoire, I aim to create a nurturing environment for the development and expansion of traditional craftsmanship. This decision is not only a reflection of my commitment to supporting local artisans, but also serves as a platform to showcase the unique talents and skills present within Côte d'Ivoire.

**CB** How do ideas of heritage, tradition or cultural aesthetics find expression in your work?

**LM** I endeavour to infuse my designs with the richness of traditional stories, African motifs, textiles and craftsmanship techniques, thereby honouring the continent's diverse cultural heritage. I always ponder over the question of how to contemporise traditional artifacts while preserving their intrinsic aesthetics and symbolism.

**CB** What about ideas of luxury?

**LM** Luxury, in my view, resides within the realm of traditional crafts. Many of these practices, like dyeing, weaving and bronze work are passed down through generations, imbued with a wealth of techniques and specialised knowledge. It's in this intergenerational transmission that we find the true essence of luxury. I interpret luxury not merely as opulence or extravagance, but rather as a fusion of ancient craftsmanship, contemporary design and cultural narratives.

**CB** How do you deal with issues of sustainability in your practice?

**LM** I prioritise sustainability by integrating ethical production practices into my work, which includes sourcing materials locally and collaborating with artisans such as shoemakers, dyers, weavers, and bronzers from the local community.

Every item is meticulously handmade and produced in small quantities to ensure quality and authenticity. Transparency is a key aspect of my approach, as I strive to minimise the environmental footprint of my designs, by making conscious choices throughout the production process.

**CB** What are some of the signatures of your work or creative processes that you consider important?

**LM** Structured silhouettes and the use of particular fabrics such as burlap (jute), traditionally known as the woven material used to package coffee beans, are signatures of my work. Notably, Côte d'Ivoire remains the number one producer of coffee beans, adding an additional layer of significance to the utilisation of burlap in my designs. Alongside the incorporation of stripweave cloths such as *Baoulé* cloth and *Kente*, a fabric associated with the Ashanti tribe, I favour bold geometric shapes which create a striking contrast, forging a new space within the fashion genre that celebrates both heritage and innovation. The *Baoulé* mask [a reference to my maternal lineage] also holds profound significance for me. It symbolises more than just a cultural artefact; it embodies the essence of unity, both in its historical context and in the fusion of tradition and modernity within my work. By incorporating the *Baoulé* mask as a signature motif on buckles and fastenings and embellishments, I aim to honour my heritage, while also expressing the harmonious coexistence of tradition and contemporary expression in my designs. To create the fastenings, I collaborate with skilled bronze casters. Typically, these artisans come from families with a long-standing history in metalworking and possess extensive expertise in bronze casting techniques. My decision reflects a commitment to both quality craftsmanship and innovative design solutions, as the scarcity of diverse and high-quality trimming resources locally has spurred me to explore creative alternatives – a trend that is gaining traction among designers seeking unique and sustainable options for their creations.

**CB** What was the inspiration and for the *Jao jacket, skirt and belt, 2024, from the Jao // Kounou // Wake Up // Reveilles Toi collection*?

**LM** This collection holds profound personal significance for me, as it marked the first collection I created after giving birth to my son in 2020. The arrival of my son not only brought immense joy, but also sparked a new consciousness in my life. This collection represents more than just a series of garments; it embodies a spiritual awakening and a journey of empowerment. The structured, powerful and graphic silhouettes featured in pieces like the *Jao jacket, skirt and belt* serve as visual representations of this new-found strength and resolve.

Through the *Jao // Kounou // Wake Up // Reveilles Toi* collection, I celebrate the transformative power of creation and the profound impact it has had on my journey. It is a testament to resilience, growth and the ability to embrace change with courage and flexibility.

In construction, the skirt made of natural jute fibres and the detachable part of the skirt fabric, made from handwoven cotton, is crafted by skilled artisans who typically work individually using intergenerational, traditional weaving techniques. Following this, the cloth undergoes dyeing using a tie-dye technique, tailored to my specifications.

**CB** What does it mean to you to be profiled in the *Africa Fashion* exhibition?

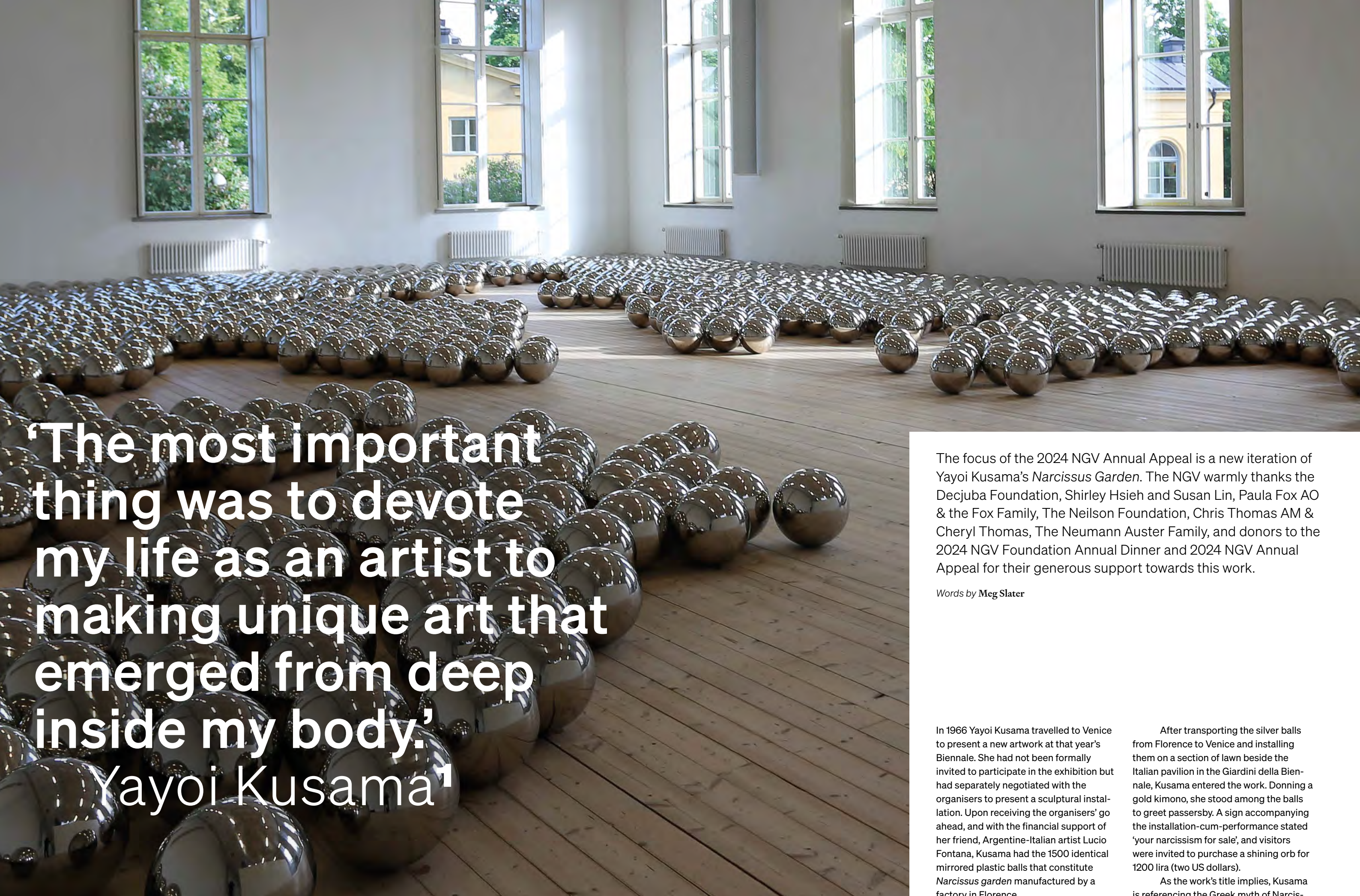
**LM** Being profiled in the *Africa Fashion* exhibition holds great significance for me, as it provides a platform to highlight the richness and diversity of African fashion and design. It validates my contributions to the industry and helps to amplify African voices in the global fashion discourse.

Charlotte Botica is NGV Curatorial Project Officer, Fashion and Textiles.

Loza Maléombho, Côte d'Ivoire (fashion house) and Loza Maléombho (designer) *Jao jacket, skirt and belt* 2024, from the *Jao // Kounou // Wake up // Reveilles toi* collection, spring–summer 2023. National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2024 © 2024 Loza Maléombho







‘The most important thing was to devote my life as an artist to making unique art that emerged from deep inside my body.’  
Yayoi Kusama<sup>1</sup>

The focus of the 2024 NGV Annual Appeal is a new iteration of Yayoi Kusama’s *Narcissus Garden*. The NGV warmly thanks the Decjuba Foundation, Shirley Hsieh and Susan Lin, Paula Fox AO & the Fox Family, The Neilson Foundation, Chris Thomas AM & Cheryl Thomas, The Neumann Auster Family, and donors to the 2024 NGV Foundation Annual Dinner and 2024 NGV Annual Appeal for their generous support towards this work.

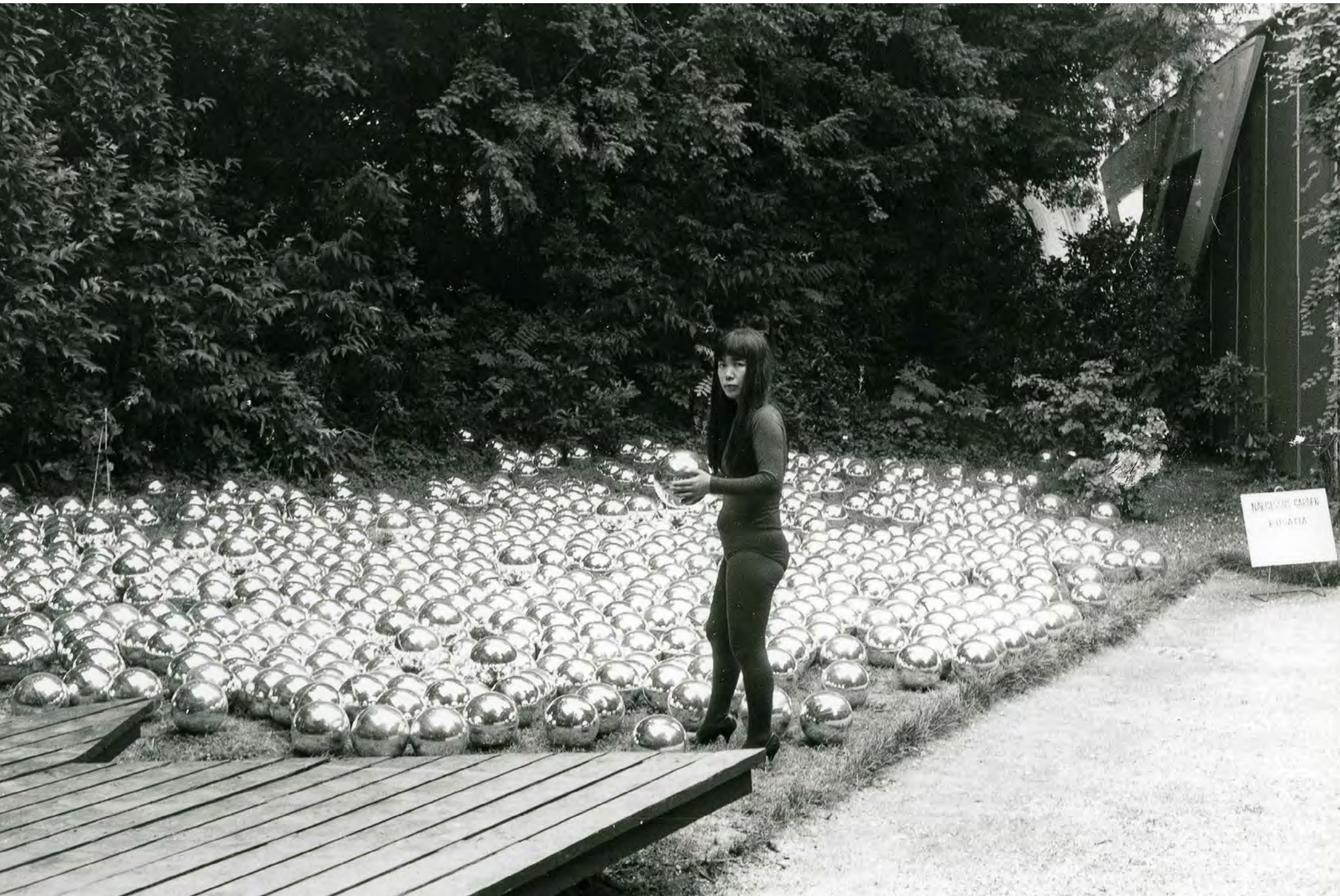
Words by Meg Slater

In 1966 Yayoi Kusama travelled to Venice to present a new artwork at that year’s Biennale. She had not been formally invited to participate in the exhibition but had separately negotiated with the organisers to present a sculptural installation. Upon receiving the organisers’ go ahead, and with the financial support of her friend, Argentine-Italian artist Lucio Fontana, Kusama had the 1500 identical mirrored plastic balls that constitute *Narcissus garden* manufactured by a factory in Florence.

After transporting the silver balls from Florence to Venice and installing them on a section of lawn beside the Italian pavilion in the Giardini della Biennale, Kusama entered the work. Donning a gold kimono, she stood among the balls to greet passersby. A sign accompanying the installation-cum-performance stated ‘your narcissism for sale’, and visitors were invited to purchase a shining orb for 1200 lira (two US dollars).

As the work’s title implies, Kusama is referencing the Greek myth of Narciss-





(pp. 46–7 Installation view of Yayoi Kusama's *Narcissus Garden* 1996/2016, Moderna Museet, Stockholm. Courtesy of Ota Fine Arts, Victoria Miro and David Zwirner © YAYOI KUSAMA

(above) Installation view of Yayoi Kusama's *Narcissus Garden* 1966 at the 33rd Venice Biennale. Courtesy of Ota Fine Arts, Victoria Miro and David Zwirner © YAYOI KUSAMA

sus, who became so entranced by his own reflection in a pool of water that he eventually pined away, died, and was reborn as the flower of the same name. According to Kusama, the work 'symbolises the union of man and nature'.<sup>2</sup> Beyond its link to mythology, *Narcissus Garden* carries a strong social and political statement. Selling off the work piece by piece at a modest price was a clear critique of elitism and commercialisation within the art world. Kusama's stance was made even

clearer in the press release that accompanied the artwork's presentation:

I think that art should be within the price range for the masses rather than for a few wealthy individuals ... People should be able to buy art as easily as food at the supermarket and socks at the haberdashers.<sup>3</sup>

Shortly after the installation of *Narcissus Garden*, the Italian authorities told Kusama to stop selling art 'like hot dogs or ice cream cones'.<sup>4</sup> Despite her being ordered to remove the work when they caught wind of Kusama's market-style operation (the Biennale is ostensibly not a commercial event), *Narcissus Garden* garnered significant attention in the press. It also marked the beginning of a three-year period during which Kusama coordinated around seventy-five socially and politically charged happenings. Kusama sought to combat corporate greed, political corruption and the violence of the Vietnam War with activism and public performance. Building upon the legacy of *Narcissus Garden*, she staged these events in prominent public settings, including the Museum of Modern Art's sculpture garden and the New York Stock Exchange.

Like the immersive environments that have come to dominate Kusama's artistic practice in the twenty-first century, *Narcissus Garden* invites visitors to become immersed in her infinite vision. Since its first presentation, *Narcissus Garden* has been reprised in indoor and outdoor settings in numerous countries,

from an abandoned industrial warehouse in Fort Tilden, New York, to a small lake on Naoshima Island, Japan.

This summer, NGV audiences will have the opportunity to replicate themselves endlessly in *Narcissus Garden*, which will be presented sprawling across the ground floor as part of the Yayoi Kusama exhibition. Consisting of 1400 stainless steel balls, each 30 centimetres in diameter, this new version of the renowned installation is a testament to the artist's ever-growing presence in the global art world.

Meg Slater is NGV Curator, International Exhibition Projects.

With your support, *Narcissus Garden*, 2024, will join the NGV Collection and eventually be housed in The Fox: NGV Contemporary, Australia's newest and largest home of contemporary art and design, where it will be enjoyed by visitors for generations to come.

To help us secure this significant work for the NGV Collection, we warmly invite you to donate to the 2024 NGV Annual Appeal.

We are sincerely grateful for contributions of any size. On behalf of everyone at the NGV, thank you for your support.

The NGV warmly thanks the Decjuba Foundation, Shirley Hsieh and Susan Lin, Paula Fox AO & the Fox Family, The Neilson Foundation, Chris Thomas AM & Cheryl Thomas, The Neumann Auster Family and donors to the 2024 NGV Foundation Annual Dinner and 2024 NGV Annual Appeal for their generous support towards *Narcissus Garden*.





# ‘ALL EARTH IS ART’

In 1924, André Breton published his *Manifeste du surréalisme* (*Surrealist Manifesto*), launching one of the twentieth century’s most significant and well-known art movements. Marking the 100-year anniversary of this transformative manifesto, *NGV Magazine* invites Surrealist expert Dr Ken Wach to introduce sculptor and painter Hans Arp, one of the movement’s most prolific and influential artists, ahead of Wach’s lecture *Surrealism and The Art of Hans Arp: Fruits of Introversion* at NGV International on 25 September.

Words by **Dr Ken Wach**



**Hans Arp** *Shadow monument (Monument d'une ombre)* 1965, cast 2021. National Gallery of Victoria, Melbourne. Gift of the Stiftung Arp e. V., 2023 © Jean Arp/VG Bild-Kunst, Bonn. Licensed by Copyright Agency, Australia



John Lennon famously sang 'Life is what happens to you while you are busy making other plans'. This impish and incisive statement falls directly in line with the sentiments of Surrealism.

Lennon's thought-provoking comment could easily form the chorus of an anthem for all wage-slaves. We know the problem: we all possess an inner life caught up with the demands of an outer existence. By and large, we toil and trudge and skip the big stuff. We eat the food but don't savour the meal. Whatever one thinks is sadly curbed by convention; wherever one goes, one carries the same burdensome constraints – leaden reality always seems to win out. Surrealism points beyond such dismal prospects – hence the term 'sur-reality'. Surrealism believes that human freedom and human imagination are incalculably precious. Living takes up all our time; why avoid zest and buzz? The mind must always be able to sing in the shower.

Here's the thing: Surrealism is a century old. Its insights have seeped into public consciousness and even entered daily speech. Nobody talks of a Cubist event in their lives, yet Surrealism is constantly invoked to describe particular states of mind – usually revelatory, quizzical or disorientating. Its common adjectival use points to an 'opening out' within the perceiver.

Surrealism now has the quality of 'thingness', that is, it is accepted as a definable entity.<sup>2</sup> If it can be forgiven, the Surrealist movement may be defined in the following academically turgid way. Surrealism was a phenomenon that prompted art to move towards locating and recording non-rational predispositions towards the unconscious, dreams, trance states, memories, evocations and psychopathological states. Above all, Surrealism remained avowedly self-referential. Surrealism, as an interrelated cluster of techniques born of the psychological sciences, promised, through a 'vertiginous descent into ourselves' an artistic insight into the crepuscular world of a Freudian-inflected unconscious, whose content was murmured by Victor Hugo's 'mouth of shadows'. Surrealism rooted itself in iconoclastic dialectics of paradox and contradiction, rather than the traditions of mimesis and positivism. It was highly individualistic and was the first art movement to accept women artists (there were nineteen) and support personal content rather than visual style. Consequently, Surrealism conjured up personalised aims that evinced a vitalised world purportedly beyond class barriers, beyond cliché, beyond talent and beyond the straightjacketed and outworn conventions of the more hidebound aspects of society.

Thankfully, for our purposes, there is only one word that needs to be remembered to identify the hot

spot of Surrealism: that word is 'reification', referring to the process of making a thought into a reality, the abstract into the concrete, or to work an idea into a 'thing'. For Hans Arp and his wife Sophie Taeuber-Arp, this creative process promised growth; more importantly, it meant everything.

Arp was a very prominent member of two of modernism's most perplexing art movements: Dada and Surrealism. Dadaism was less a coherent group of artists than a collective of like-minded and disaffected people a movement whose ideas and art were propelled by an abiding disgust with the First World War. It made its headquarters in pacifist Switzerland in 1916 and launched a wide-ranging attack on pomposity, militarism and all authority. Much of Dada's artistic activity was energised by the devastation and inhumanity caused by the Great War from 1914 to 1918. The Dadaists were pricked and prodded by revulsion. They saw their contemporaneous society as being complicit in a senseless destruction of the civilising attributes that wondrous Old Europe stood for, repulsed by the Great War's pointless murder. For them, society had become moribund and its methods of social control



Portrait of Hans Arp 1957.  
© Imagno. Photo: Getty Images



(p. 51) Hans Arp *Flower muzzle* (*Gueule de fleur*) 1960, cast 2021. National Gallery of Victoria, Melbourne. Gift of the Stiftung Arp e. V., 2023 © Jean Arp/VG Bild-Kunst, Bonn. Licensed by Copyright Agency, Australia



**‘Surrealism believes that human freedom and human imagination are incalculably precious. Living takes up all our time; why avoid zest and buzz? The mind must always be able to sing in the shower.’**

**Dr Ken Wach**



(clockwise) **Hans Arp** *Tree of bowls* 1947 cast, c.1970. National Gallery of Victoria, Melbourne. Gift of the Stiftung Arp e. V., 2023 © Jean Arp/VG Bild-Kunst, Bonn. Licensed by Copyright Agency, Australia. **Hans Arp** *Small Venus of Meudon* (*Petite Vénus de Meudon*), cast 1957–87. National Gallery of Victoria, Melbourne. Gift of the Stiftung Arp e. V., 2023 © Jean Arp/VG Bild-Kunst, Bonn. Licensed by Copyright Agency, Australia. **Hans Arp** *Shadow figure* 1960, cast 1960–63. National Gallery of Victoria, Melbourne. Gift of the Stiftung Arp e. V., 2023 © Jean Arp/VG Bild-Kunst, Bonn. Licensed by Copyright Agency, Australia. **Hans Arp** *Before the flight* (*Avant l'évasion*) 1963. National Gallery of Victoria, Melbourne. Gift of the Stiftung Arp e. V., 2023 © Jean Arp/VG Bild-Kunst, Bonn. Licensed by Copyright Agency, Australia.

through jingoism, honour, religion, the family, practicality, rationalism, logic and positivism were bankrupt. The absurdity of seeing young men marching off to almost certain death with copies of Novalis or Goethe's sublime poetry in their pockets struck the Dadaists as a monumental social and ethical absurdity – an absurdity well worth mocking. Therefore, anything that contributed to humankind's social or political enslavement, or lack of integral freedom through propaganda or authoritarianism, was to be attacked. The First World War was an insult to humanism, and no church, state, military official or lackey was safe from censure. The Dadaists were white-hot livid! Oddly enough, the quiet, gentle and saintly Arp was one of their leaders.

Curiously, Arp's method was a type of retreat. Arp turned away from anger and agitation and simply rejected and mentally disowned oppression, authority, dogmatism, pomposity and control. Instead, he put in place a personal monk-like program of art-making that rested upon a type of aesthetic reversal: where there was oppression, he installed release; where there was dogmatism, he stressed openness; where there was pomposity he reacted with humility; and where there was control, he acted with freedom. This was not simple contrariness or wimpishness, it was a deeply personal neutralisation that was lived out and worked through. In all of this, there is something of the samurai warrior who stops to admire an azalea or catches sight of the moon glinting on his blade, and then retreats to write poetry or practise calligraphy. Each slinks back to the self; each performs a mental U-turn; each wants to go 'home'.

These are the abiding attributes that attracted Arp to Surrealism – and it to him. Surrealism promised that 'only the marvellous is beautiful' and in the heady air of the Paris of 1924, the movement's psychological underpinnings (Sigmund Freud and Pierre Janet were never far from their minds) and artistic innovations seemed to point beyond the absurdities and negativities of the recent past. Arp was particularly taken with the concepts of chance, arbitrariness, happenstance and automatism that enlivened Surrealism. For Arp, these invigorating concepts acted as antidotes to the excessive rationalism and totalitarianism that he blamed for the appalling tragedies of the so-called Great War.

The mild-mannered Arp soon became entrenched in a quietist mode of artistic production that both needed and combined three factors: the innocence of a child; the attentiveness of a naturalist; and the tenacity of a spawning salmon. He scoured his world looking for and remaining keenly aware of the unappreciated and the overlooked – the drop of water on a leaf; the stain of a spill; the image in a microscope; the hoarfrost on a fence; the shape of a worn pebble. All these simple and generally unnoticed elements revealed a fertile alternative realm teeming with artistic possibilities. His art has no portraits, no history stories, no religious subjects and, of course, no generals on horseback. Arp's artistic imagination turned towards natural and elemental sources, not as an escape, but as a check-in to a lavish retreat. Thereafter, he found great aesthetic solace in Surrealism's internalising procedures such as 'pure psychic automatism' and the use of 'found objects' that enabled him to create finely finished art works that seemed to pulse with inner life and were as carefully selected as rocks in a Japanese garden. Arp even thought of his studio as an indoor garden of forms.



In 1928 André Breton, the brilliant leader of Surrealism, published an enigmatic book entitled *Nadja*. Its semi-fictional story relates how he bumped into a young woman in the streets of Paris and how their accidental meeting sparked a series of remarkable events. The book presents a lived parapraxis of urban Paris – things slip and reveal throughout. The novel contains photographs that illustrate the passage of strange and disclosing events. In 1937 Breton published the book *Mad Love*, which also uses photographs, including, surprisingly, one of Australia's Great Barrier Reef. Another shows a root vegetable that he found in a Paris market stall, whose shape bore a striking resemblance to the famous marble sculpture *Aeneas, Anchises and Ascanius*, 1618–19, by the great Italian artist Gian Lorenzo Bernini. In both splendid books, Breton explains in his typically eloquent manner how precious inspiration can come from the unexpected, how anthropomorphism always beckons, and how simple chance events and discoveries in everyday life can unfold great insights, pricking the creative imagination. Inspiration does not fly in through the window – it is under one's very own feet.

Thereafter, hunched-over artists everywhere started pounding pavements, beaches and back alleys. The footpaths became the flâneur's catwalk, as artists searched for coincidences and connections, all of them looking for the unexpected 'found object' that would trigger an artistic moment and provide a type of involuntary insight. Even a quick fumble through Louis Aragon's wonderful 1926 novel *Paris Peasant* establishes the insouciance of a good stroll – it speaks of the breezy ease of everything.

Never have artists walked so much. Arp was one of these! Not to put too fine a point on it, so too were Pablo Picasso, Henry Moore, Barbara Hepworth, Max Ernst, Man Ray, Isamu Noguchi, Hans Bellmer, Méret Oppenheim, Edward Weston, Bill Brandt and even our own Robert Klippel and Max Dupain. The crucial point is that what both Breton and Arp were propounding and practising was a return to the seizing power of the human imagination – the ability to grasp multiple readings, to extrapolate from observation and to transform mundane reality. That essentially is the *raison d'être* and aesthetic nub of Arp's sculptures. In 2024 twenty-four sculptures by Arp were generously gifted to the National Gallery of Victoria (NGV) as part of the largest global donation of the artist's work to date. With this substantial gift of twenty-one plasters and three bronze works from the artist's estate, Stiftung Arp e.V, the NGV now houses the most significant holdings of sculptures by Arp in the Asia-Pacific region.

The voluptuous, smooth shapes of Arp's sculptures reveal an artistic symbiosis of forms that are analogically connected to the natural world. However, not one of his sculptures is a copy of anything in nature and yet each seems to be an outgrowth of nature itself; they are what Arp called 'nodules', brought into being as works of emergence. Significantly, they also incorporate that essential element of most good sculpture: a sustained sense of monumentality that remains whether the work is minute or massive, that coheres no matter if the sculpture is large or small. Additionally, they always seem self-formed or shaped by forces other than human that is, by water, erosion, usage, patination, armour, protective layers, seashells, mushrooming interior forces or rivulets that seek out the easiest flow route. As well, they always possess an animal-like ease of repose.

Little wonder then that they sit so well in contemporary domestic rooms and public settings, where they lend a warming equipoise to the common coldness of some architectural design; there, an Arp sculpture, with its arms-folded in silent dignity, radiates like a beacon of calmness. An Arp in a modern room is like a brooch on a swish outfit – each makes the other.

Arp was on a blind date with life. Each encounter presented opportunities, and each opportunity opened out the beauty of invisible worlds by seeing that which cannot readily be seen: the worlds of the cotyledon, the radical, the spore, the bud, the bulb, the nodule, the polyp and the embryo. His enticingly elegant art is a sculptural topiary of those worlds.

See Associate Professor Ken Wach speak about Surrealism and Hans Arp at NGV International on 25 September. For more information about the lecture and to purchase tickets, scan the code.

*Scholars Series: Surrealism And the Art of Hans Arp: Fruits of Introversion* celebrates the twenty-four sculptures by Arp, generously gifted by the artist's estate, Stiftung Arp e.V, to NGV as part of the largest global donation of the artist's work to date.

Associate Professor Ken Wach is the former Principal Research Fellow and Head of the School of Creative Arts, The University of Melbourne.



# CELEBRATING SURREALISM AT NGV

NGV

In 1924, André Breton published his *Manifeste du Surréalisme* (Surrealist Manifesto), launching the birth of one of the twentieth century's most significant and well-known art movements. Marking the 100-year anniversary of this manifesto, the NGV is celebrating the impact and ongoing legacy of Surrealism.

## ONLINE COURSE SURREALISM – 1920s TO NOW

COURSE ACCESS FROM FRI 12 JUL, 10AM\*

In this self-guided online course, NGV curators and specialist contributors guide you through the history of Surrealism, including its ongoing influence on art and visual culture today.

### ENROLMENT

\$64 Members / \$69 Non-Members /  
\$66 Student & Educator  
Booking Fee \$5.50

NGV Premium Members enjoy complimentary enrolment to NGV Online Courses.

\*Complete the course in your own time. Access available from 10am, Friday 12 July until midnight, Sunday 8 September.



To find out more and to book, scan the code.

## SCHOLARS SERIES SURREALISM AND THE ART OF HANS ARP: FRUITS OF INTROVERSION

WED 25 SEP, 6.30–7.30PM

World-renowned Surrealist expert Dr Ken Wach introduces sculptor and painter Hans Arp (1886–1966), one of the movement's most prolific and influential artists. This presentation celebrates the twenty-four sculptures by Arp that have been generously gifted to the NGV as part of the largest global donation of the artist's work to date.

### TICKETS

\$36 M / \$40 A / \$38 C / \$12 Livestream  
\$5.50 Booking Fee

Premium Members are entitled to one complimentary ticket to each Scholars Series program.

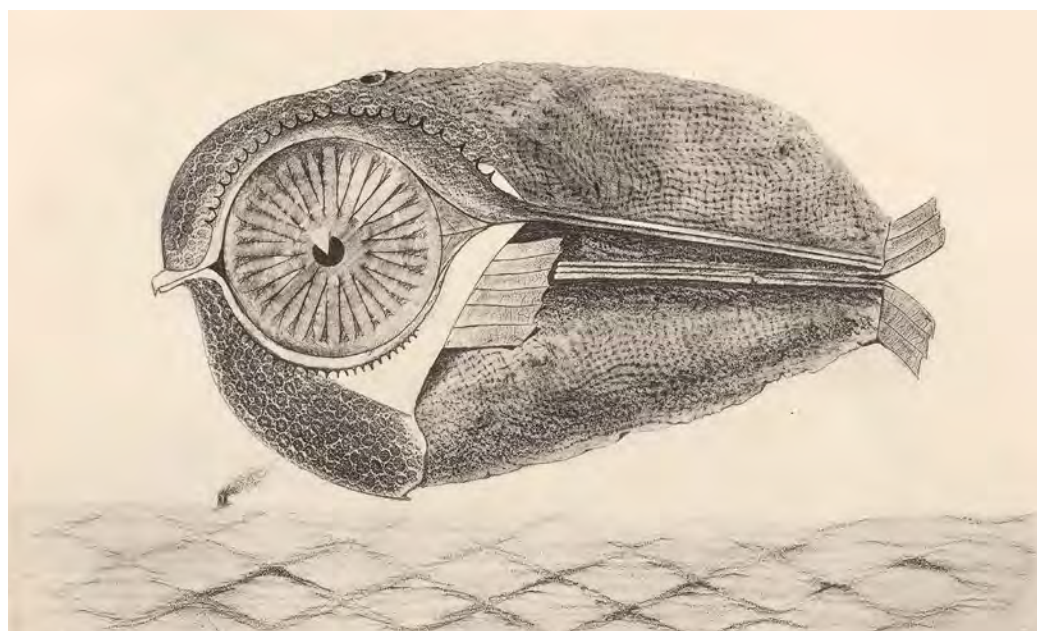
Claude Cahun *Untitled* 1930 in Aveux non avenues 1930, published by Éditions du Carrefour, Paris, National Gallery of Victoria, Melbourne, Shaw Research Library, acquired through the Friends of the Gallery Library endowment, 2017 © the artist's estate



# BEYOND PAINTING: Surrealist automatic processes

Automatic processes were fundamental to the work of Surrealist poets and artists whose aim was to move beyond the reign of logic and tap the unconscious. In this extract from the NGV's latest online course, *Surrealism – 1920s to Now*, Cathy Leahy explains.

Words by Cathy Leahy



In his 1924 *Manifesto of Surrealism* André Breton specifically aligned Surrealism with 'pure psychic automatism' which he defined as the 'dictation of thought without any control exercised by reason, beyond all aesthetic or moral preoccupation.'

Automatism was practised verbally, in writing, drawing and through an array of other processes in the visual arts. In 1920 Breton and Philippe Soupault had jointly written and published the first automatic text *The Magnetic Fields* in which the sentences, although grammatically correct, were highly irrational. In 1922 these experiments were taken further by poets and artists of the *Littérature* circle who used hypnosis and trance-states to respond in writing, drawings or verbally to questions posed to them. The resulting dialogues and texts

contained obscure words, non sequitur conjunctions and remarkable images, and were deemed by the Surrealists a truer model of poetry than any that had previously existed. Breton described these automatic methods of accessing the unconscious in his 1922 essay 'Entry of the Mediums' and celebrated them for opening the doors to poetic irrationality.

Inspired by these experiments, French artist André Masson began making automatic drawings in late 1923 and these were featured in the pages of the Surrealist journal *La Révolution surréaliste* in the following year. Speed was essential for Masson, who described his way of working as feverish and without determination, with forms emerging as if dictated from the unconscious. His early automatic drawings are characterised by fluid, seemingly scribbled lines, among

the tangle of which are fragmented anatomical forms and other hints of objects that fellow Surrealist Max Morise described as already existing in the artist's memory. Morise's point emphasises that Masson was operating like a medium and merely tracing the forms found in the unconscious.

Max Ernst also developed a range of innovative automatic processes through which to introduce spontaneous and unexpected effects in his art. One of the most important of these was frottage (rubbing), a process he pursued with great inventiveness from 1925. The mechanics are simple, entailing the use of graphite or other soft drawing media that is rubbed onto a sheet of paper placed over a textured surface.

Ernst's brilliance was in the level of sophistication that he brought to the

process, using widely varied objects such as leaves, woodgrain, sackcloth or string, whose imparted textures suggested otherworldly forms and strange associations. Ernst considered frottage to be a real equivalent to automatic drawing because the imagery emerged without 'conscious mental guidance' and involved an intensification of the 'irritability of the mind's faculties'.<sup>1</sup> His description of his first real engagement with the process reveals how the artist harnessed the unbidden imagery:

... I was struck by the obsession exerted upon my excited gaze by the floor – its grain accented by a thousand scrubblings. I then decided to explore the symbolism of this obsession, and, to assist my contemplative and hallucinatory faculties, I took a series of drawings from these floorboards by covering them at random with sheets of paper which I rubbed with a soft pencil. When gazing attentively at these drawings, I was surprised at the sudden intensification of my visionary faculties and at the hallucinating succession of contradictory images being superimposed on each other with the persistence and rapidity of amorous memories ...<sup>2</sup>

Ernst quickly capitalised on the possibilities this new process afforded him, publishing in 1926 a portfolio of collotype plates after pencil frottages, *Histoire naturelle*, that present strange, hybrid creatures in fantastic settings. Ernst soon extended this process to oil painting by scraping paint across the surface of prepared canvases that were laid upon materials such as wire mesh, chair caning and rope. Calling the process grattage (scraping), Ernst used it to provoke inspiration and in the years between 1925 and 1928 produced some of his finest works using combinations of these techniques, including the painting *Forest and sun*, 1926–27, in the NGV Collection.

A related process known as décalcomania was developed in the 1930s by the younger Spanish artist Óscar Domínguez. When he arrived in Paris in 1927 he came under the influence of the Surrealists and became an official mem-

ber in 1934. Completely self-taught, Domínguez 're-invented' a nineteenth-century decorative technique for transferring an image painted on paper onto another surface. By brushing gouache onto a sheet of paper, laying another sheet on top of it and variously applying pressure, Domínguez 'discovered' that when peeled off, the second sheet revealed effects suggesting strange flora, efflorescent growths or watery surfaces. This process facilitated an unconscious spontaneity and Breton praised it in an essay in the Surrealist magazine *Minotaure* in June 1936 for opening to the practitioner ideal fields for interpretation.

The ease of this technique lent itself to other Surrealists, both artists and poets, and there was an explosion of décalcomania works produced in the mid 1930s, including *The white lion*, 1936, in the NGV Collection by Domínguez.

In addition to these processes that helped facilitate unmediated access to the unconscious mind were an array of other methods that privileged the role of chance and accident. Many of these had been promoted by radical Dada artists and poets working across Europe from 1915. The Zurich-based founder of Dada, Tristan Tzara, invented the 'accidental poem' by cutting individual words from a newspaper, shaking them together in a bag and 'composing' the poem according to the order in which he took words from the bag. 'To make a Dadaist poem,' he declared, 'Take a newspaper. Take a pair of scissors.'<sup>3</sup>

Dadaist Jean Arp wrote poetry by closing his eyes and randomly underlining words and sentences in newspaper articles and then using these as the basis for his poems. Arp also made collages between 1916 and 1918 in which he allowed torn pieces of paper to fall onto a sheet of paper, embracing chance for the random 'ordering' of the work that he would then continue working.

This use of the accidental as the progenitor for a work was a method that was practised by Australian sculptor Robert Klippel. Although best known for his inventive sculptures made from junk and mechanical parts, Klippel also drew constantly throughout his career. It was during a period in Paris from 1948 to 1950 that he embarked on a sustained and highly creative exploration of drawing as a creative medium.

In Paris he met André Breton and other French Surrealists back from New

York after the Second World War and began to experiment in his drawings with Surrealist-inspired automatic and chance processes. One sheet in the NGV Collection, made in Paris in 1950 and pictured here, uses ink splatters for the genesis of the work that Klippel subsequently elaborated with a constellation of drawn straight lines. A notebook entry dated 3 November 1949 describes a process very similar to that which the artist must have used for the execution of this work:

In drawing, one side of me wants a great freedom, almost automatic work, rough and with a strong element of 'chance', like using ink blots falling on paper like snow, rain etc – [studying] that relationship [and] afterwards consciously joining them together into a construction, very quickly and directly.<sup>4</sup>

Cathy Leahy is NGV Senior Curator, Prints and Drawings.

This is an extract from the NGV's latest online course, *Surrealism – 1920s to Now*. In this self-guided course, NGV curators and special guests guide you through the history of Surrealism. Scan the code to read the course syllabus and enrol.



Max Ernst *The fugitive (L'Évadé)* c. 1925 from *Histoire naturelle* 1926. National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2023  
© Max Ernst/ADAGP, Paris. Licensed by Copyright Agency, Australia



# Violets are blue

A member of the Nabis, a group of vanguard artists who met at the Académie Julian in Paris, Maurice Denis was deeply religious, returning often to the subject matter of mother and child throughout his career. In *Visit to the purple room* (*Visite dans la chambre violette*), 1899, the mother and child are, in fact, his wife Marthe and second daughter, Bernadette. The work joins the NGV Collection through the generous support of the Alan and Mary-Louise Archibald Foundation.

Words by Dr Ted Gott

**M**aurice Denis' life and art were constantly informed by his deep Christian faith, and his love of Italian pre-Renaissance religious art. In an essay on religious painting published in the journal *L'Art et la vie* in 1896, he wrote:

If God had so willed it that I had been born several centuries earlier, in the Florence of the time of Brother Savonarola, without a doubt I would have been one of those who defended the aesthetic of the Middle Ages, with a youthful and burning ardour, against the invasion of classical paganism. I would have been one of the pious resisters, one of those faithful to the hieratism of the past, for whom the new ideas signalled a swift decadence. A little pupil of Fra Angelico, making my way from San Marco to the Piazza della Signoria on feast days, among repentant painters and the crowds of believers, I would have spat on the Renaissance.<sup>1</sup>

He also stated here that: 'A photograph of a Primitive [i.e. pre-Renaissance] work of art suffices, amidst the disorder and tumult of life, to remind us of our soul, whose movements are sublime, and which is consoled by a pure light unknown to us.'<sup>2</sup>

As a teenager, Denis studied classics at the prestigious Lycée Condorcet, where his classmates included the future actor and theatre director Aurélien Lugné-Poe, and artists Édouard Vuillard and Ker-Xavier Roussel. Denis began visiting the Musée du Louvre at age fifteen, where he was drawn to the works of Fra Angelico and Botticelli in particular. In his eighteenth year, Denis enrolled at the Académie Jullian private art school, and was also admitted into the École des Beaux-Arts, where he studied under the academic master Jules Lefebvre, whose *La cigale*, 1872, is in the NGV Collection and *Chloé*, 1875, resides in Young and Jackson's Hotel in Melbourne's CBD. At the Académie Jullian, Denis was to meet Paul Sérusier, Pierre Bonnard, Henri Gabriel Ibels and Paul Ranson; together with Vuillard, Lugné-Poe and Roussel, all these artists formed the *Nabis* (Prophets), a group, dedicated to creating a new type of art in favour of working with pattern, design and flattened colour forms, discarding copying after nature. Interviewed by an arts reporter in 1891, Denis declared, 'I think that first and foremost a painting must adorn. It is by coloured surfaces, the value of the tones, and the harmony of lines that I try to reach one's spirit, to arouse emotion.'<sup>3</sup>

In 1893 Denis married Marthe Meurier, and the couple moved to the Villa Montrouge in Saint-Germain-en-Laye, beyond the outskirts of Paris, where Denis' parents had settled in 1870 and which was to be Denis' base for his whole life. In April 1895 Maurice and Marthe visited Italy for the first time, travelling to Tuscany and Umbria. Here, Denis was able to study firsthand the 'primitive' fourteenth- and fifteenth-century Italian masterworks that he had long admired and studied from photographs.

*Visit to the purple room* (*Visite dans la chambre violette*), 1899, embodies Denis' love of Italian art, and depicts Marthe Denis shortly after the birth of the couple's daughter Bernadette on 7 April 1899. Marthe's face has the profile here of a Fra Angelico Madonna, while the tousle-headed boy at the left resembles countless cherubic angels found in quattrocento paintings. The soft pastel palette and chalky surface of the work also deliberately evoke the aesthetic effect of Italian fresco paintings. The newborn Bernadette is being held by Marthe's visitor Jeanne Mithouard, who is accompanied by her son Jacques, the cherubic infant. Adrien Mithouard (1854–1919) was for many years president of the *Conseil Municipal de Paris* (Paris City Council), as well as a prominent poet and essayist. He published several volumes of Symbolist verse, including *L'Iris exasperé*, 1895 and *Les Impossibles Noces*, 1896. In 1901 he founded the influential revue *L'Occident*, which was dedicated to preserving Western Christian values in art and literature. Denis was an important collaborator on this project and the two families were bonded by both the love of art and their Christian faith.

The colouration of the bedroom in strong shades of lilac and blue reflects the Nabis' experimentation with bold interior decoration. And, at the top of the painting, one of seven decorative panels that Denis painted for the room, depicting the stages in a woman's life, can be discerned: The Engagement, The Wedding, Embroidery by the Sea, Birth, Childhood, Evening Prayer and The Doves. These panels are now held in the Musée départemental Maurice Denis in Saint-Germain-en-Laye.

Maurice Denis's *Visit to the purple room* (*Visite dans la chambre violette*), 1899, an outstanding addition to the NGV Collection, has been generously funded by the Alan and Mary-Louise Archibald Foundation. See it on Level 2, NGV International.

Dr Ted Gott is NGV Senior Curator, International Art.



Maurice Denis *Visit to the purple room* (*Visite dans la chambre violette*) 1899. National Gallery of Victoria, Melbourne. Purchased, Alan and Mary-Louise Archibald Foundation, 2024



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# The expressive potential of the printed line



Rembrandt was the first artist to fully explore the possibilities of etching, producing 314 prints over the course of his career. A new work to join the NGV Collection, *Studies of the head of Saskia and others*, 1636, generously gifted by Andrew Sisson AO, exemplifies Rembrandt's use of line, introducing a new sense of spontaneity into the medium of print.

Words by **Dr Petra Kayser**

*Studies of the head of Saskia and others*, 1636, was made when Rembrandt van Rijn had established his reputation as the most successful portrait painter in Amsterdam, and was running a large workshop where he mentored numerous students. He had married Saskia van Uylenburgh, who became the model for various female figures in his prints and paintings, sometimes cast in the role of a biblical or mythological character. She is depicted in the centre of the print wearing a veil and a string of pearls around the rim of her hair. Her face is illuminated, an effect achieved by leaving areas of blank paper to represent highlights. Saskia's portrait is surrounded by sketches of five other heads in various stages of completion. The variety of headdresses and the different angles from which the heads are depicted suggest that these are studies of 'types' that could serve as models for figures in genre pictures or biblical narratives.

This print exemplifies Rembrandt's extraordinary ability to capture a person's appearance and, at the same time, express their emotion and mood. In just a few lines, he conveys expressions of concentration, contemplation or attentive observation. The sketchy quality, conveying the freshness and immediacy of a drawing, was made possible through the medium of etching. This was not a new technique – it was already being used over a hundred years earlier – but its possibilities were only fully

explored in the seventeenth century. Prior to this, engraving was the preferred technique for printmakers.

Engraving and etching are processes in which lines are incised into a copper plate to create an image. In engraving, the lines are cut by hand with a sharp tool known as a burin, which requires a degree of pressure. In etching, they are created by the chemical action of acid 'biting' into the metal. The artist first draws the design with a pointed needle onto a plate prepared with a protective ground. The plate is then immersed in acid, and the metal exposed by the strokes of the needle is etched by the acid to produce grooves that hold ink when the plate is printed. This process allows the artist to work with a lighter touch, and the lines can appear more free and spontaneous as a result.

*Studies of the head of Saskia and others* is one of a small group of prints in which Rembrandt emulates a drawn 'study sheet'. Like a drawing, the print gives an intimate sense of the artist at work. Here we can follow Rembrandt observing, thinking and making representative decisions in the act of sketching. Some scholars have suggested that these etchings were intended as teaching aids. 'Study sheets' were commonly made by a workshop master as part of the instruction of students. However, the fact that numerous impressions were printed and found their way to art collectors suggests that Rembrandt made them for the open market.

Rembrandt Harmensz. van Rijn *Studies of the head of Saskia and others* 1636. National Gallery of Victoria, Melbourne. Gift of Andrew Sisson AO through the Australian Government's Cultural Gifts Program, 2024





Although he did not sell his drawings, he produced etchings that look like spontaneous sketches, knowing that these would appeal to connoisseurs who were interested in the artistic process.

Both engraving and etching are essentially linear mediums. In the hands of an accomplished printmaker, a line can describe any shape and texture, be it a tree, a cloud, flowing water, a figure in motion, or a human likeness. When making an engraving or an etching, every element of the observed world has to be translated into a linear mark. In the early modern period, when print production flourished, artists developed their distinctive linework as a 'signature' style that distinguished them from others. The treatment of light and shade, and particularly intricate details such as hair and fur, were both a challenge and an opportunity for displaying the artist's virtuosity. For example, in Albrecht Dürer's 1524 portrait engraving of his friend Willibald Pirckheimer, every strand of hair is delineated. The structure and texture

of the fur collar is treated in the same way, and the shape of the face is modelled by means of a complex network of lines, the darkest parts created through densely layered parallel lines and cross-hatching.

Most artists who used the technique of etching in the sixteenth and early seventeenth centuries emulated the systematic linear vocabulary of traditional engraving. A few printmakers, particularly in Italy, utilised the lighter linear qualities of the medium, but it was Rembrandt, with his instinct for experimentation, who explored the possibilities of etching more fully than any artist before him. He developed a virtuosic approach to mark-making, using 'abbreviated' lines to capture the essence of an object or a character. A few zigzag scratches could indicate a collar, several quickly drawn lines described foliage in a landscape, and blank areas of the sheet were used to great effect. Rembrandt's biographer Arnold Houbraken regretted that the artist left some of his prints 'half finished', but cited Rembrandt as saying

that a work is finished when the artist has accomplished what he set out to achieve. In prints such as *Studies of the head of Saskia and others*, Rembrandt's aim was to explore the free spontaneous quality of line in etching, and his work set new technical and creative standards that have inspired generations of artists.

Dr Petra Kayser is NGV Curator, Prints and Drawings.

We warmly thank Andrew Sisson AO for his generous gift of Rembrandt van Rijn's *Studies of the head of Saskia and others*, 1636. Albrecht Dürer's *Willibald Pirckheimer*, 1524, was acquired by the Felton Bequest in 1956.

(above) Albrecht Dürer *Willibald Pirckheimer* 1524 (detail). National Gallery of Victoria, Melbourne. Felton Bequest, 1956

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# The meandering line of April Glaser-Hinder

With a career spanning more than three decades, April Glaser-Hinder is one of Australia's most innovative metal sculptors. The NGV has acquired two works by Glaser-Hinder, who recently turned 96, both generously gifted by Clio Curtis in memory of Harry Nicolson.

Words by Beckett Rozentals

'I work directly to find unity in many different ways. My works are in series of families in worlds for themselves alone.'

— April Glaser-Hinder

The niece of celebrated artists Frank and Margel Hinder, April Glaser-Hinder was born in Sydney, in 1928. At the age of sixteen, she left school to study violin and singing at the Sydney Conservatorium of Music. It was not until 1967, when Glaser-Hinder, just shy of her fortieth birthday, began her art studies at Randwick Technical College. From there she pursued a Diploma in Sculpture at the East Sydney Technical College (now the National Art School). Many of her teachers were practising artists themselves, including Ron Robertson-Swann – who had recently returned from London – Bert Flugelman and Peter Powditch.

In 1970, Glaser-Hinder enrolled in evening classes at Ultimo Technical College, becoming the first female to attend their Automotive Workshop, taking classes in metalwork, panelbeating, welding and spray painting. Many of the other students had been attending for several years and were vintage car owners making parts for their own vehicles. An important year in her oeuvre, 1970 was also the year she produced her first steel sculpture, *Yellow*, now held at Wagga Wagga Art Gallery.

In 1975, Glaser-Hinder received her Diploma of Education and was appointed art teacher for the Department of Education. The same year, while still attending night school, she commenced her *Steel Ribbon* sculpture series. In these works, she investigated imagined space through single planes of ribboned steel that appear to float; hanging in the air and defying the inherent rigidity of the material of which they are forged.

*Hovering*, 1975, and *Untitled*, 1975–77, were both included in Glaser-Hinder's major exhibition of her *Steel Ribbon* series, held at Gallery A in Sydney in 1977. *Hovering* conveys the illusion of weightlessness: its graceful, elongated edge appears to float delicately above the bottom edge of the ribboned plane. With *Untitled*, the tapering end of the steel band folds over itself, nestling against the bottom edge, creating a space within the fluid contour – a dynamic interplay of form and emptiness.

*Hovering* and *Untitled* have been generously gifted to the NGV Collection by Clio Curtis, in memory of her father, Harry Nicolson, who passed away in 2021. Nicolson, the former Deputy Head of both External and General Studies at East Sydney Technical College, was a dear friend and teacher of Glaser-Hinder.

Following her Gallery A exhibition, Glaser-Hinder and her Swiss husband moved to Switzerland, where she lived and worked for four decades. Due to this significant time abroad, her practice is better recognised overseas, with her works represented in institutions in Switzerland and Germany. In 1998, she won first prize at the 13th Biennale Internazionale Daniesca in Ravenna, Italy.

Following her husband's death, Glaser-Hinder returned to Australia in 2006. In 2022, Wagga Wagga Art Gallery held a major Glaser-Hinder retrospective exhibition, *One Does Nothing Alone*, which explored key moments in the artist's fifty-year career across Australia and Europe.

Beckett Rozentals is NGV Curator, Australian Art.

See April Glaser-Hinder's *Hovering*, 1975–78, and *Untitled*, 1975–78, at The Ian Potter Centre: NGV Australia. The NGV warmly thanks Clio Curtis for gifting these works to the Collection in memory of Harry Nicolson.

April Glaser-Hinder *Hovering* 1975–78.  
National Gallery of Victoria, Melbourne.  
Gift of Clio Curtis in memory of Harry  
Nicolson, 2023 © April Glaser-Hinder



# ‘The minute I walked into the exhibition, I fell in love.’

This year marks a decade of the NGV School Support Program, generously supported by Krystyna Campbell-Pretty AM and Family.

Words by **Michele Stockley**

Since 2014 the NGV School Support Program has provided more than 20,000 teachers and students with free access to twenty-two of the Gallery’s major exhibitions. The program – which was made possible by the generous support of Krystyna Campbell-Pretty AM and her late husband, Harold – has been designed especially for schools whose circumstances may restrict their access to the NGV and its learning programs.

From the first program delivered in conjunction with *Melbourne Now* in 2014, Krystyna and Harold supported positive educational and social outcomes for students, championing efforts to remove barriers to their participation and providing students with an extraordinary experience of the NGV. The program Krystyna and Harold initiated continues under the stewardship of Krystyna and her family today and provides a unique and multifaceted approach to supporting schools and students to engage with the Gallery. This includes covering all transport costs for participating schools and providing students with access to NGV exhibitions and learning programs, including talks and studio workshops designed to engage students’ imagination and interest. A catered lunch is always a highlight and exhibition mementos and resources for the school library help ensure conversations and learning inspired by the NGV continue after students leave the Gallery.

Through the history of the program there has been a strong focus on engaging a diverse range of schools, including those who have not previously visited the Gallery, schools for students at risk or with special needs, and regional and rural schools.

Research by the Cultural Learning Alliance in the UK highlights the social, educational, economic and personal value of cultural learning and the importance of ensuring access to arts experiences for all children and young people:

*As a very small school with falling enrolments, trips to Melbourne are very difficult. We are over 300 kilometres away, which makes it logistically difficult, but apart from that, we are not in a position to ask our parents to cover the costs. None of our students – except one – have ever been to the NGV before. Some of our kids could count on one hand the number of times they have visited Melbourne, and for one student it was his first tram ride ever. It was a day of firsts in many different ways.*

TEACHER PARTICIPANT IN THE NGV SCHOOL SUPPORT PROGRAM







*The arts empower children. Cultural capital – the factual knowledge, intellectual skills and emotional intelligence that are gained through the arts – is acquired over time, as children are introduced to the ideas, images and values that constitute the culture of their families, their communities and the wider world.*

CULTURAL LEARNING ALLIANCE  
IMAGINE NATION: THE VALUE OF  
CULTURAL LEARNING, UK 2017

There have been many moments through the ten-year history of the School Support Program that have revealed how a school excursion to an art museum can be a transformative experience, and a foundation for cultural memories and learning that students will carry into adulthood.

*Prior to going to the NGV's Degas exhibition I had no opinion on art. I could never understand what made art so interesting for those who study and appreciate it, or why it was so valuable to those who spent millions on collecting famous works. Now I understand. The minute I walked into the exhibition and started looking at the paintings, studying them carefully. I fell in love.*

STUDENT PARTICIPANT IN THE NGV  
SCHOOL SUPPORT PROGRAM

In addition to supporting first-time visitors, the Program has supported multiple visits for some schools over several years. Mount Clear College has visited three Melbourne Winter Masterpieces® exhibitions through the Program. Each year the school selects a group of Year 8 students who show a genuine interest in the visual arts to participate in the visit. Located regionally in Ballarat, the school would otherwise not be able to cover the cost of bringing these students to the NGV. Art teacher Tim Scanlon speaks enthusiastically about the impact of

the experience on both individual students and the school community:

*After our visits to the NGV, students return with new knowledge and share with other students. They have explained what a Salon-style hang looks like, as well as the purpose of didactic labels. Students who are not selected for team sport excursions and other events now feel they are being included in an area they can participate and thrive in. I have had parents call to thank me for selecting their child to participate in the NGV art excursions. Students also mentioned they will now return to the Gallery with their parents and take them on a tour to explain the meanings behind some of the artworks.*

TIM SCANLON, ART TEACHER,  
MOUNT CLEAR COLLEGE

Scanlon believes the visits to the NGV have also helped the Visual Arts Learning Area to promote the visual arts and encourage more students to become involved. The school is now running lunchtime art clubs, and one student is painting a mural for the school, inspired by their experience of lying on the floor in the Great Hall to view the mosaic-like colours and shapes of the glass ceiling created by Leonard French. Enrolments in senior school art classes have increased, and the work of a 2023 Year 12 student was selected, from a field of over 1200 applicants, for the *Top Arts* 2024 exhibition at NGV.

In addition to providing incredible opportunities for students to participate in inspiring learning experiences, the School Support Program also plays a vital role in supporting passionate teachers and advocates for art education, like Scanlon, to make a difference in their school communities.

This winter at the NGV, we are again looking forward to welcoming

groups of students and teachers from across Victoria to the annual Melbourne Winter Masterpieces® exhibition *Pharaoh*. This is thanks to the very generous support and vision of longstanding NGV supporter Krystyna Campbell-Pretty AM and Family and their commitment to providing rich art-based learning experiences to all students. We cannot wait to meet this year's students and to welcome back familiar faces.

The NGV School Support Program is generously supported by Krystyna Campbell-Pretty AM and Family. Scan the code to find out how you can apply for your school or community.

Michele Stockley is NGV Head of Learning.



(p. 72) Portrait of Krystyna Campbell-Pretty AM.  
Photo: Eugene Hyland

(pp. 70–1) Children from Gladstone Park Primary School visit *NGV Triennial 2023* with the generous support of NGV School Support Program and Learning Patron Krystyna Campbell-Pretty AM and family



# Kyra Manktelow

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# The lasting impact of Alfred Felton's legacy

Alfred Felton has long been recognised as the benefactor who transformed the collection of the NGV with his bequest in 1904. In 2024, we celebrate the twentieth anniversary of the Felton Society, established by the NGV Foundation to encourage members from our community to follow in Felton's footsteps, to pledge their own bequest to the NGV.

Words by Anna Kopinski

Alfred Felton was a visionary. After arriving in Victoria's goldfields, he became a successful entrepreneur who built a substantial fortune through commercial interests. Despite his wealth, Felton lived modestly in a two-room apartment in St Kilda's Esplanade Hotel. When he died in 1904, he left behind an estate of approximately £400,000. The earnings and growth from the estate were to be split equally in perpetuity between two causes which Felton greatly valued: welfare and cultural heritage, which included funds for the NGV. By 2001 over 15,000 items had been acquired for the NGV Collection by the bequest, transforming the Collection through enabling extraordinary acquisitions across diverse areas.

In 2004, the centenary year of the Felton Bequest, the NGV Foundation launched the NGV Felton Society. The aim of the Felton Society is to encourage people to make a notified bequest to the NGV and in return, the NGV gives recognition during that person's lifetime. The Felton Society celebrates the spirit of like-minded members – people who have enjoyed visiting the NGV throughout their lives and want to create a legacy by growing the Collection for current and future generations to learn from and enjoy. Members of the Felton Society are part of a dedicated network, and we acknowledge their connection and commitment to the NGV as well as to the community more widely.

The impact of the Felton Society over the last twenty years can be seen in a number of extraordinary bequest gifts that have been gratefully received by the NGV. The Gallery acknowledges two independently significant major gifts through this program: the Professor AGL Shaw AO Bequest, as well as the John Fawcett Bequest, both of which have a lasting impact.

## Enriching historical collections

The Felton Bequest was incredibly successful in the first half of the twentieth century, when the NGV entered the international art buying market and expanded the number of works in the Collection by holdings of European Masters and antiquities. In 1933 the NGV acquired Giambattista Tiepolo's *The Banquet of Cleopatra*, 1743–44, which remains one of the most celebrated works in the Collection. Other major historical works that became part of the Collection via

the Felton Bequest include Camille Pissarro's *Boulevard Montmartre, morning, cloudy weather (Boulevard Montmartre, matin, temps gris)*, 1897 (acquired in 1905), Katsushika Hokusai's *The great wave off Kanagawa*, c. 1830, from the *Thirty-Six Views of Mt Fuji* series, 1826–33 (acquired in 1909), and Lavinia Fontana's *Mystic marriage of Saint Catherine*, 1574–77 (acquired in 2021).

Although *Mystic marriage of Saint Catherine* is a recent acquisition, Fontana's work tells one of the most powerful early stories in the Collection. Lavinia Fontana is regarded as the first professional woman painter, and one of the most influential artists of the sixteenth century across Rome and Bologna. In 1961 the Felton Bequest acquired *Holy Family with Saint Jerome, a female martyr and the infant Saint John the Baptist*, c. 1552–55, painted by Prospero Fontana who was Lavinia Fontana's father. It was the incredible vision of the Felton Bequest that enabled the NGV to reunite father and child through the acquisition of their respective artworks, which are both historical masterpieces. The 2021 acquisition of *Mystic marriage of Saint Catherine* ensured that this work is now held in an Australian collection, representing a pioneering woman artist in the Renaissance era.

## Supporting contemporary art and design

From the mid twentieth century, the Felton Bequest also focused on acquiring works by First Nations and other Australian artists, and later works of contemporary art. Masterpieces by Australian artists that entered the Collection due to the Felton Bequest include three of the NGV's most loved works: Frederick McCubbin's *The pioneer*, 1904 (acquired in 1906), English born Australian artist Tom Roberts's *Shearing the rams*, 1890 (acquired in 1932), and John Brack's *Portrait of Dr Ursula Hoff*, 1985 (acquired in 1985).



The Felton Bequest also facilitated masterpieces by First Nations artists to be proudly represented in the Collection, including Rover Thomas's *Dreamtime story of the willy willy*, 1989 (acquired 1990), and Johnny Yungut Tjupurrula Tingarri *Dreaming at Wanaritjarra*, 2009 (acquired 2011), Ronnie Tjampitjinpa's *Water Dreaming at Malparingya*, 2006 (acquired 2011), and the collaborative work *Ngayarta Kujarra*, 2009, by Jakayu Biljabu, Yikartu Bumba, May Chapman, Nyanjilpayi Nancy Chapman, Doreen Chapman, Linda James, Donna Loxton, Mulyatingki Marney, Reena Rogers, Beatrice Simpson, Ronelle Simpson, and Muntararr Rosie Williams (acquired 2011).

Major contemporary acquisitions include Kohei Nawa's glass-based work *PixCell-Red Deer*, 2012 (acquired 2013), and the large-scale work *150 year, Rorschach*, 2019 (acquired in 2020), by Australian artist Ben Quilty.

## NGV Triennial

In 2017 the Gallery launched the NGV Triennial exhibition series, which showcases the work of leading contemporary

artists and designers from all over the world by presenting a snapshot of the world today. The Felton Bequest has been a leading supporter of the Triennial across all three iterations, proudly earning the title of a Triennial Champion, which distinguishes the bequest as one of the leading supporters of the Triennial series. In 2017 the Felton Bequest acquired the colossal installation, *Mass*, 2016–17, by Australian born, UK based artist Ron Mueck. *Mass* has since travelled the world on loan from the NGV, where it is highly regarded through each presentation. *NGV Triennial 2020* included the memorable and luminous neon installation, *C=O=D=A* by Welsh artist Cerith Wyn Evans, acquired by the Felton Bequest and restaged in Federation Court in 2022. In our third and most recent Triennial in 2023, the NGV presented three remarkable works acquired by the Felton Bequest: Thomas J. Price's *Reaching out*, 2022, Elmgreen & Dragset's *The examiner*, 2023, and

David Shrigley's *Really good*, 2016. These works were undeniable highlights of last summer's blockbuster exhibition.

The Felton Bequest has impacted every collection area of the NGV, and twenty years on from its establishment, the Felton Society has inspired others to follow in Alfred Felton's footsteps. This remarkable group illustrates the importance of philanthropy and highlights how one person can make a lasting impact. The NGV celebrates each member of the Felton Society and commends them on their commitment to supporting the acquisition of art and design for the benefit of future generations.

Anna Kopinski is NGV Head of Bequests and Planned Giving.

If you are interested in learning more about the NGV Bequest program (known as the Felton Society), please contact Anna Kopinski, NGV Head of Bequests and Planned Giving, on 03 8620 2400.

(left) Kohei Nawa *PixCell-Red Deer*, from the *Beads* series 2000–2012. National Gallery of Victoria, Melbourne. Felton Bequest, 2013 © Kohei Nawa, courtesy Sandwich, Kyoto. Photo: Nobutada Omote

(above) Yinka Shonibare *Modern magic (Studies of African art from Picasso's collection) IV* 2020–21. National Gallery of Victoria, Melbourne, Purchased with funds donated by Professor AGL Shaw AO Bequest, 2022 © Yinka Shonibare. DACS/ Copyright Agency, 2023



# What Frank Stella saw

The late American artist Frank Stella, who died in May this year, was known for his innovative projects and lavishly colourful abstractions.

Words by Eva Christoff

Born in 1936, Frank Stella began to paint at the age of fourteen during his time at the Phillips Academy in Andover, Massachusetts. Rejecting figuration from an early age, he was inspired as a teen by the work of American Abstract Expressionists Adolph Gottlieb and Franz Kline. Stella did not consider it viable to pursue a career as an artist, and instead chose to attend Princeton University, where he majored in history. Upon graduating in 1958, he moved to New York. Initially intending to paint for a brief summer stint before being drafted into the military, Stella's plans shifted when he avoided service due to medical reasons. This prompted him to fully commit to his artistic pursuits, and in the same year, he had a revelatory encounter with the work of Jasper Johns at the artist's inaugural solo exhibition at the fledgling Leo Castelli Gallery in New York.

Heavily inspired by the literalist sensibility of Johns's *Flag* and *Target* series, Stella subsequently produced a groundbreaking series of paintings in 1959 featuring thick, black rectilinear stripes separated by narrow intervals of unpainted canvas. At the time, Abstract Expressionism had been the dominant trend among the American avant-garde for several decades. Proponents of Abstract Expressionism celebrated unbridled mark-making as an authentic expression of subjectivity. By contrast, Stella sought to foreground the unaltered materials with which his *Black* paintings were made. His artistic process, which involved filling in a diagrammed design using housepainter's tools and house paint, allowed no room for spontaneity or illusionism. With the *Black* series, Stella pioneered a minimalist new style of artmaking perhaps best encapsulated by his most famous observation: 'What you see is what you see.'

The twenty-three-year-old artist gained immediate notoriety when four canvases from the *Black* series were exhibited in the 1959–60 *Sixteen Americans* exhibition at MoMA. Expanding on ideas first explored in the *Black* paintings, Stella subsequently produced the 1960 *Aluminium* series – metallic striped paintings on notched canvases that further emphasise the physical presence of the support. Over the course of the 1960s, Stella embraced increasingly asymmetrical canvases and began to incorporate vibrant, varied colours and interlocking geometric shapes into his compositions. Most sets of paintings were followed by a set of prints, the image being modified by its translation into another medium but faithfully representing the artist's major pictorial concerns. This practice began in 1967 at the Gemini G.E.L. workshop in Los Angeles following persistent encouragement from the master printer Kenneth E. Tyler. The NGV





**‘By the mid 1970s, Stella had resolutely repudiated Minimalism – a style he felt had reached a logical dead end. Instead, he embraced a lavish baroque sensibility.’**

Eva Christoff

Collection includes several of these prints, including *Di Fahne Hoch*, a 1967 lithograph that relates to a painting of the same title from the *Black* series, and *Gran Cairo*, a 1973 colour lithograph relating to a 1962 painting of the same name.

By the mid 1970s, Stella had resolutely repudiated Minimalism – a style he felt had reached a logical dead end. Instead, he embraced a lavish baroque sensibility, as in *Exotic Birds*, 1975, a series of multicoloured, freely painted aluminium reliefs whose protruding shapes extend painting into the third dimension. As Stella renounced canvas in favour of using aluminium as a support, assemblage became central to his artistic process. Following a realisation that the surfaces of his painted constructions could also be used as printing elements, the artist began to create mixed-media collages in which he combined a huge variety of printmaking methods. Stella concurrently became interested in the relationship between text and image. This interest culminated in a series of 266 non-objective works produced between 1986 and 1997, each of which was named after a chapter from Herman Melville's *Moby Dick*. In the *Moby Dick* series, Stella defiantly blurred the boundaries between painting, sculpture, printmaking and assemblage to create abstract narratives. In this sense, the series perhaps best encapsulates Stella's maverick spirit and his pointed disregard for established conventions.

From his early rise to fame as a pioneer of Minimalism to his later embrace of baroque abstraction, Stella remained ever intent on pushing the limits of artistic expression. Unperturbed by the polarising reception of his late maximalist works, the artist relished risk-taking over public opinion. He will be remembered for his lifelong commitment to innovation and experimentation.

Eva Christoff is NGV Curatorial Project Officer, Prints and Drawings.

(right) Frank Stella *Moby Dick* 1989, plate 9 from *The Waves* 1985–86. National Gallery of Victoria, Melbourne. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013 © Frank Stella/ARS, New York. Licensed by Copyright Agency, Australia

(p. 78) Portrait of Frank Stella 1967.  
© Getty Images. Photo: Arnold Newman  
Properties





# Remembering Bruce Armstrong

An artist whose work has long been associated with Melbourne's public image, Bruce Armstrong, passed away at the age of 67. His monumental *Guardians* 1987 became synonymous with the National Gallery of Victoria itself, flanking the entrance to the gallery's St. Kilda Road building from 1987 to 1999. These crouching beasts, caught in mid-snarl, were both authoritative yet approachable, softening architect Roy Grounds's stern visual fortress-like façade.

Words by Dr Ted Gott

Bruce Armstrong, like all great artists, was both prophet and magician, possessed of the ability to see things no-one else could, and to conjure and coax narratives and creatures from the fallen vestiges of nature. In the first half of his career, he used the vernacular to create the spectacular, working mainly with large river red gum logs sourced from trees trimmed by Melbourne tree surgeons, thus saving them from a destructive fate as wood-chips or fire fuel.

'For me,' Bruce once stated, 'wood is the material I love the most of all those available to the sculptor. It shares with stone the magic quality of not being a refined or manufactured material; that is, when one uses it, wood is just how it grew in nature'.

A creative irony lay at the heart of Bruce's red gum art in his use of the chainsaw – a tool traditionally associated with the destruction of Australia's forests – to block out the initial forms of his sculptures. As he rescued beautiful pieces of native timber, he transformed them into compelling narrative works that awakened people's love of native flora and fauna.

Since he did not travel overseas until 1993, like his predecessors the Angry Penguins in the 1930s and 1940s (Albert Tucker, Joy Hester, Arthur Boyd), Bruce developed as a quintessentially Australian artist, absorbing foreign culture through reading world history and studying art reproductions that, while exerting great influence, never usurped his uniquely Australian vision of life and art. His art constantly reflected his fascination with world cultures, ranging from ancient Egypt, Greece and Rome to Tokugawa

Japan, and the mythologies of Hawaiian, Canadian and North American First Nations peoples. As he once reflected:

I didn't get to Europe until I was 40. So what I did was create a kind of primitive cult version of what I imagined Europe was going to be like. In a way it was better not to have seen it. I have been more delighted, more tantalized ... because I was trying to reach the thing I could never reach ... Fantasies are generally better when they remain fantasies.

As a young man Bruce's body was honed by labouring on a building site to pay his way during his early years as an artist. This gave him the physical strength and confidence to handle the massive logs of wood that became the primary raw material of his art. His hybrid sculptures, in which animals often support the constructions of human civilisation, reflected his belief in both pantheism (the belief that God and nature are one) and animism (the notion that all creatures and objects in nature have a soul). In addition to his monumental works, Bruce also created hundreds of masterful drawings, etchings and small constructed sculptures that depicted a wide range of subjects, reflecting on matters mythical, architectural, allegorical and even domestic.

Visiting Bruce's studio in Richmond was always a wondrous experience. By day, it bristled with potential, filled with unhewn logs that vied for attention with

semi-carved works in progress and dozens of earlier sculptures retained for inspiration and companionship. At night, whether illuminated by stark lighting far overhead, or under the focus of a spot lamp, his studio morphed ambiguously, its brooding atmosphere becoming an incubator of lyrical dreams and dark, nightmarish compulsions. The imagery Bruce drew forth with his wizardry from inert, lumpen logs veered back and forth between the heights of animistic serenity, where the world was shown guarded tenderly by protective animal spirits, to the depths of Manichean despair, his darkest works inspired by the prophetic horror of William Blake and Francisco Goya, his favourite artists whose works he constantly studied at the NGV.

Map cabinets tucked away to one side of the studio contained in their drawers hundreds of mainly figurative drawings, ranging from notational working sketches to finished 'presentation' pieces. As an artist Bruce loved friable materials, and as he leafed through these sheets, the sprays of charcoal and pastel particles that floated free from the intuitive friction of his drawing strokes would seem, like dust motes caught in a projector's beam, to softly echo the cascades of sawdust that showered forth from his chainsaw blocking-in of his mammoth wood sculptures.

Bruce was also an excellent writer. In 2003 he reflected on his own practice with poetic eloquence:

Drawing for me is a way of naming feelings that are impossible to grasp with sculpture ... Looking

at sculpture is similar to looking at architecture, but looking at drawing can be like listening to music. For me the sculpture process is noisy, dusty and painful, but drawing is like hearing the scratching of birds' feet on the roof or the rustling of some unseen thing in the undergrowth.<sup>1</sup>

In the 1990s, Bruce began to produce polychrome sculptures, coating his wooden works with tinted marine acrylic, thus enabling them to withstand long-term outdoor display in Australia's harsh climate. Among his major works in this medium are *Constellation*, 1997, a group of five large sculptures made with fellow artist Geoffrey Bartlett and installed by the Yarra River, opposite Melbourne's casino; his seven-storey (23-metre) high *Eagle (Bunjil)*, 2002, that presides over Docklands; and his pair of sleek eagle *Guardians*, 2009, that grace the entrance to the Grand Hyatt hotel in Russell Street. Through these and numerous other publicly sited works, Bruce has made a lasting contribution to the visual culture of his home city.

Dr Ted Gott is NGV Senior Curator, International Art.

Portrait of Bruce Armstrong. Photo: Selina Ou





# In light of Destiny

Words by Myles Russell-Cook

On Thursday 23 May 2024, during the Flower Moon – the last full moon of May – renowned Kuku/Erub/Mer contemporary artist Destiny Deacon passed away peacefully, surrounded by family. Destiny’s poignant, beautiful, thought-provoking photography delved into themes of identity, Community, and the lived experiences of Aboriginal families. A true trailblazer, Destiny’s impact was transformative, particularly through her coining of the term ‘blak’, a powerful reclamation of colonialist language that has fostered new forms of self-definition and cultural expression. Her legacy is one of immense significance and lasting influence.

I was fortunate to know Destiny in her final years. We actually first met when I was a baby, as her then-girlfriend, Lisa Belleair, was looking after me for my mum who was studying at the University of Melbourne. I don’t remember those early days, but our paths would cross again in 2020 when I curated her second retrospective show. We would meet at her house, where she usually offered asparagus sandwiches and gave me a beer, and together we would plan the exhibition.

The following text is a tribute to Destiny – my friend, an icon, an inspiration, and a genius.

Rest in Power, Destiny.

## Somewhere over the rainbow

In the quiet, violet, autumn glow of the ICU room, Destiny lay on her bed, surrounded by flowers, cables, beeping machines and fussing doctors. As I sat by her side at St Vincent’s, the hospital’s Koorie liaison officer, a beautiful young Yorta Yorta

woman, came in. She said, ‘I hear you’re an artist,’ and asked if we were friends. Destiny replied, ‘Yes I’m an artist, and well, he is sort of more like a little brother, if you know what I mean’.

I have never met a person more universally agreed upon than Destiny. She was loved by everyone, but especially by mob. Destiny changed the way we talk about ourselves, how we see ourselves, and what it means to be *BLAK*. She was brilliant, she was challenging, and she was also very funny. Destiny was still cracking jokes even as she struggled to breathe: ‘Just don’t move me to a room with some creepy old white-haired men’, she requested. ‘We won’t, I promise,’ the girl answered, and they didn’t.

Destiny’s eyes fluttered open and closed. She was in pain. I told her to try and get some rest. ‘Every time I shut my eyes I see funerals. Billy Thorpe. The Aztecs. Are you writing this down? Billy Thorpe, “Somewhere Over the Rainbow”. But it has to be live at Sunbury. It must be live at Sunbury.’ I wrote a note in my phone. Destiny was brilliant like that, always thinking ahead. It was like she had planned her funeral song for decades but only now felt the need to say it. And she was right, as always. Of course she chose the most perfect funeral song ever. The depth of her thinking had no limits.

Destiny loved music. She often let songs express what she didn’t want to say. I used to think it was to express what she didn’t have words to say, but I came to accept that she had the words, she just didn’t want to speak them. She hated talking about her art. I once asked her, while we were working on the monograph



for her NGV show, *DESTINY*, in 2021, why she made art. ‘I’m just an old-fashioned Aboriginal artist. I take pictures of my Aboriginal life,’ she replied.

Over the years I heard Destiny give various versions of this answer to different people. She loved dodging questions, making you work for answers. But she also loved sharing, especially music. I found that in music there was usually some profound hidden message, perhaps something she didn’t have the words for. Or was it just something she didn’t feel the need to paraphrase? ‘Just listen, why do I have to explain everything. Aren’t you supposed to be the curator,’ I can hear her biting back.

I’ve listened to Billy Thorpe live at Sunbury every day since Destiny passed away. *Somewhere Over the Rainbow*. Destiny loved the *Wizard of Oz*. What was it about it that she loved so much? In the film, a young girl from Kansas named Dorothy gets whisked away by a tornado to the

magical land of Oz. Magical yes, but it’s also weird, and a bit creepy. She meets strange characters – the Scarecrow, the Tin Man, the Cowardly Lion – and travels to the Emerald City to seek help returning home. In the end, she learns that she had the power to go home all along, just by clicking her heels together.

‘And if I ever go looking for my heart’s desire again, I won’t look any further than my own backyard. Because if it isn’t there, I never really lost it to begin with.’

It’s one of those strange morals from a film that I never really understood. What a terrible thing to teach young girls: Don’t go looking for your heart’s desire, just stay inside. Destiny got it though. She knew it was a metaphor. She always knew the importance of home, family and friends. Her whole career, she photographed friends and family, as well as the dolls, obviously.

again and again. Her diagnosis and losing Virginia in February 2021. It’s a blurry roller coaster. I am so grateful I got a chance to say goodbye, but I still don’t believe that goodbye is possible.

I don’t really have words to express how much Destiny meant, but I don’t feel like I need them. Everyone who knew her surely feels the same way. Destiny meant so much to so many. Since she left the world, I feel like I am wandering through one of her photographs. Everything is a blur of tears and laughter. If you don’t get it, it’s probably better if you just listen to Billy Thorpe’s *Somewhere Over the Rainbow*. Just make sure it’s the live version. It must be the live version.

Myles Russell-Cook is NGV Senior Curator, Australian and First Nations Art.

I remember when Sofia Belling, cherished family and long-time model for Destiny, once said, ‘Thank you for making us this beautiful and strange family photo album’. I’d never thought of Destiny’s work as a family photo album before then, but it was. Or rather it *is*.

Destiny was a truly once-in-a-life-time person. As Hetti Perkins put it, she had that ‘blowtorch intellect’. I love that expression. It captures her so well. I remember her partner, Virginia, once saying she was the most brilliant mind you’ve ever met, sort of like a cross between Bambi and the girl from the exorcist. That always made me laugh. She wasn’t wrong.

I’ve only met a few people in my life who I would call true geniuses. Destiny was definitely one of them. We went through so much in the last five years. We were working together when Covid happened and her solo show was delayed

Destiny Deacon *Home Video* 1987. National Gallery of Victoria, Melbourne. Purchased with funds donated by Craig Semple, 2020 © Estate of Destiny Deacon/ Licensed by Copyright Agency, Australia



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Image: Kevin Chin, detail from 'Out Back', 2024, oil on Italian linen, 138 x 199 cm, image courtesy of the artist, Martin Browne Contemporary, Sydney, and THIS IS NO FANTASY, Melbourne.



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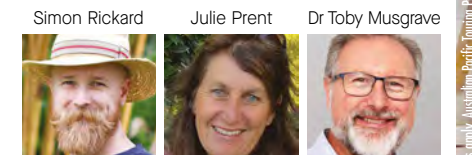
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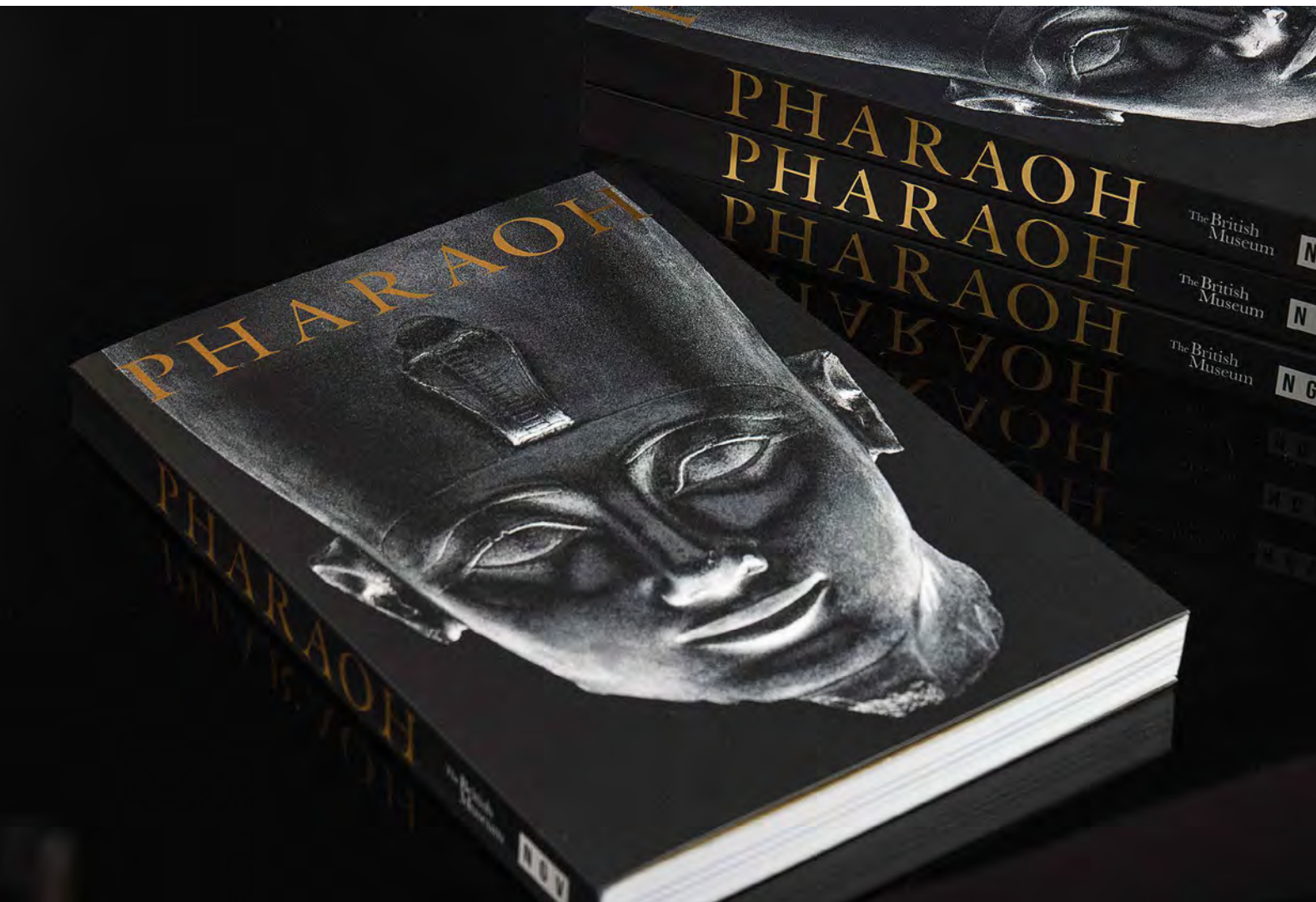


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## Observations: Moments in Design History

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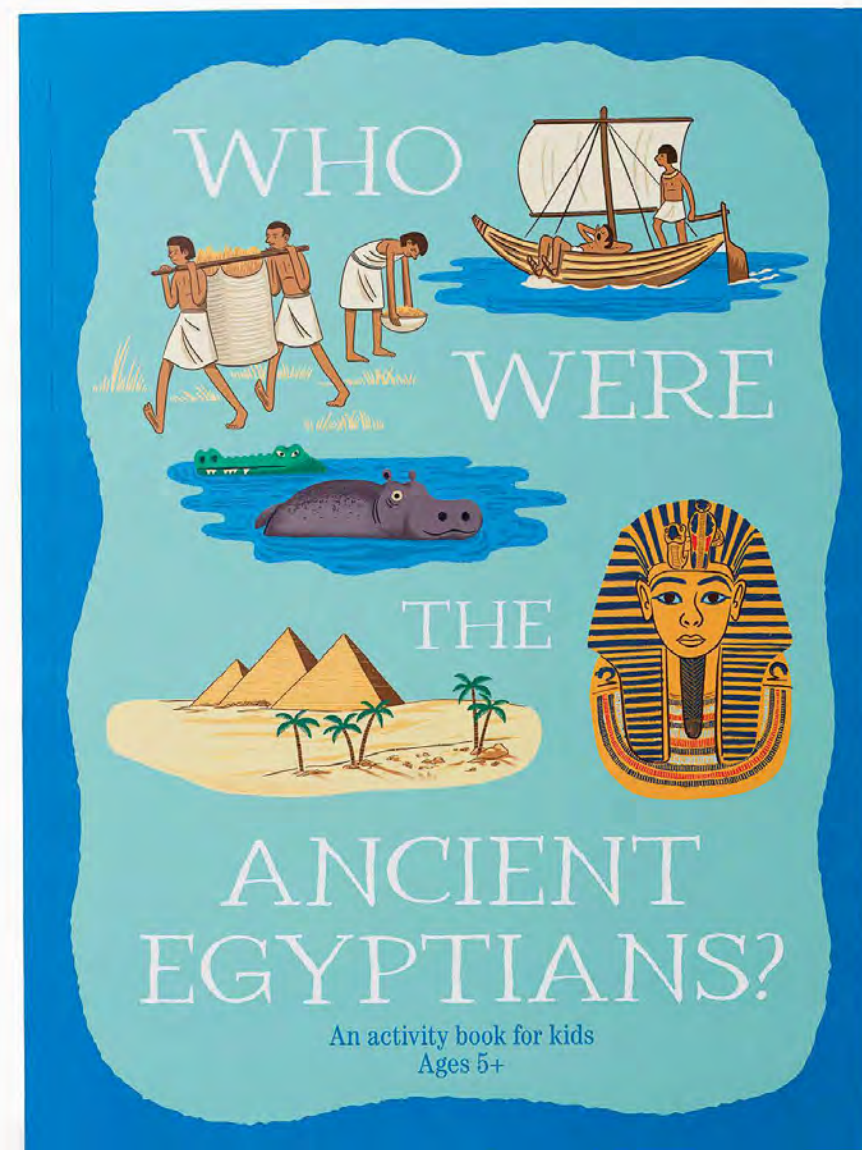
*Observations: Moments in Design History* brings together the perspectives of global writers, scholars and curators, who explore almost 400 years of design innovation across Europe, Asia and the Americas. Discover the ideas, materials and technologies that shaped global design in times of change and the key practitioners who changed the course of design history.

This is the second volume in the NGV *Observations* series, which collates the insights of historians, writers and curators from across the globe, as they discuss meaningful moments in design history through the work of such artists and designers as Josiah Wedgwood, George Nakashima, Ettore Sottsass, Seugli Lee, Salvador Dalí, Louisa Thompson-Price, Sylvia Pankhurst and Frank Lloyd Wright.

Available in store and online. Scan the code to purchase your copy.







## Who were the Ancient Egyptians?

\$19.95

*Who were the Ancient Egyptians?* What do we know about their art, culture, beliefs and daily life? With this book, published by the NGV, take a journey down the Nile River to discover the pyramids, pharaohs and people of ancient Egypt, as well as the art they made to last forever. Along the way, find out about the ancient Egyptian gods and goddesses, the importance of reading and writing, and why mastering mathematics mattered. Learn how to write your name in hieroglyphics, solve ancient maths problems and bake bread using an ancient Egyptian recipe! For ages 5 and up.

## Design Store

To mark the launch of *Pharaoh*, NGV design store presents an expansive range of products featuring highlights from the exhibition and a curated selection of handcrafted homewares and jewellery from Egypt.



**Hieroglyphs notebook**  
\$29.95

Cotton-bound hardcover notebook with gold hieroglyphics adorning the cover. Gold gilded page edges add to the luxurious feel.



**NourZen jewellery**  
Starting at \$85

Handmade necklaces and bracelets by Cairo-based designer Nagwa El Alfy using raw silks, semi-precious stones and 'mummy beads'.



**Incense, \$39.00**  
**Pyramid incense holder by House of Nunu, \$39.95**

Immersive luxury scented incense with notes of peony petals, rose, clove, grass and violet, exclusively produced for NGV design store.



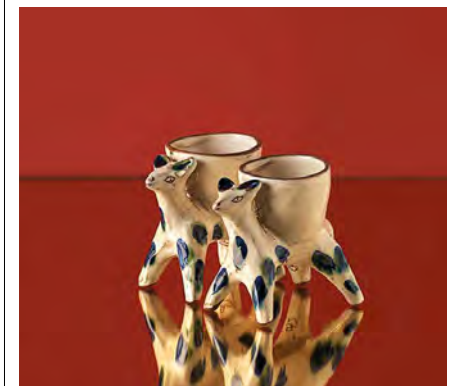
**Cleopatra's Bling jewellery**  
Starting at \$179

Since 2014 Melbourne-based label Cleopatra's Bling has been creating historically informed handcrafted jewellery. This collection features symbolism and materials (such as lapis lazuli) inspired by ancient Egyptian visual culture.



**Interior Fragrance Spray**  
\$55.00

Crafted with care and high-quality fragrance oils, this NGV interior fragrance spray housed in sleek black and gold packaging features notes of pine, citrus herbal and green grass.



**Malaika Linens textiles and homewares**  
Starting at \$39.95

Malaika Linens is a luxury brand that has been producing high quality textiles and homewares in Egypt since 2004. Malaika champions traditional Egyptian practices and materials including Fayoum Pottery, alabaster and hand-embroidery.



Available instore and online at NGV design store via [NGV.Melbourne/store](https://www.ngv.melbourne/store)

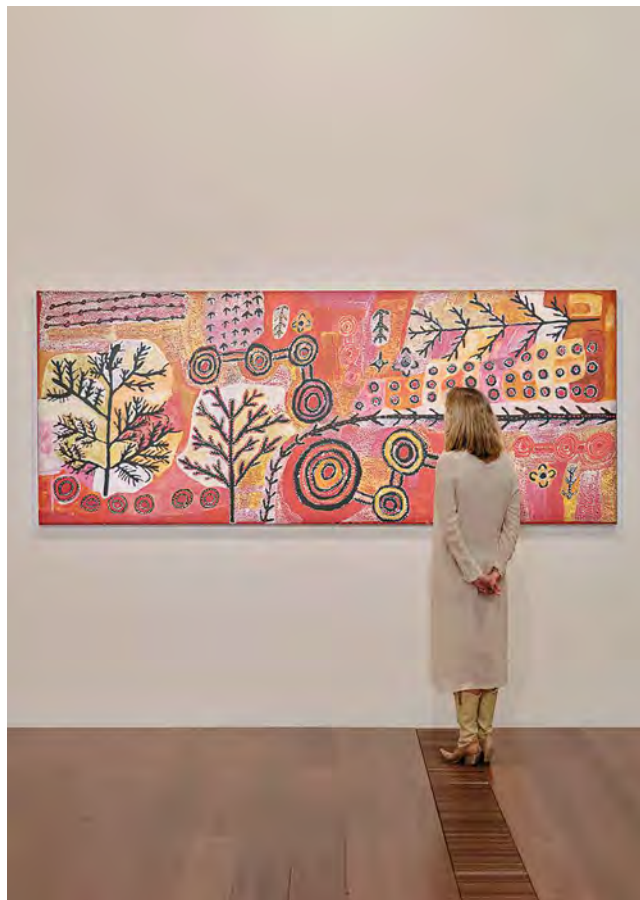
Members receive a 10 per cent discount when shopping at NGV design store and when dining at NGV. Members also benefit from discounted tickets to exhibitions, programs and courses.

Premium Members receive a 15 per cent discount. Scan to join NGV Members and enjoy these discounts and more.



Closing Soon

## Country Road + First Nations



Installation view of Alec Baker and Eric Barney's *Ngura (Country)* 2023, on display as part of *My Country: Country Road + NGV First Nations Commissions* exhibition at The Ian Potter Centre: NGV Australia. Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2024 © Alec Baker and Eric Barney. Photo: Tom Ross

Participants in the inaugural program are Warraba Weatherall and mentor Tony Albert (Queensland); Mitch Mahoney and mentor Maree Clarke (Victoria); Jan Griffiths and mentor Peggy Griffiths (Western Australia); Sophie Honess and mentor Jonathan Jones (New South Wales); Alec Baker and Eric Barney and mentor Vincent Namatjira OAM (South Australia); Cheryl Rose and mentor Denise Robinson (Tasmania); Aidan Hartshorn and mentor James Tylor (Australian Capital Territory); and Johnathon World Peace Bush and mentor Pedro Wonaeamirri (Northern Territory).

This year, participants have considered the theme 'My Country'. The rich outcomes of the First Peoples-led selection and invitation process has revealed to curators, participants, and now the public, examples of what First Nations mentorship and art making can look like. The eight commissions, varied in material and thematic scope, present an opportunity for resonant shared histories, the cultivation of resilience and ancestral practices to be embodied through contemporary art.

*My Country: Country Road + NGV First Nations Commissions* is on display at The Ian Potter Centre: NGV Australia until 4 August.

In the next issue

## NGV Magazine September–October



Ishikawa Toraji *Black cat (Kuroi Neko 黒い猫)* 1934, from the *Ten types of female nudes (Rajo Jushu 裸女十種)* series 1934. National Gallery of Victoria, Melbourne. Purchased, NGV Asian Art Acquisition Fund, 2014

In the September/October issue of NGV Magazine, we get into some furry fun with a preview of the upcoming *Cats & Dogs* exhibition, opening at The Ian Potter Centre: NGV Australia. Featuring more than two hundred objects from the NGV Collection, the exhibition explores our close relationship with these animals across many cultures and periods, expressed through all media. With separate sections for the two animals that are further divided into thematic segments, there is something in the exhibition for cat people, dog people, and the undecided.

In this issue, we also meet the artist behind the 2024 MECCA Holiday Collaboration and explore some exciting new works to join the NGV Collection.

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Closing Soon

# Yearning for a more compassionate world

Georgia-born, Melbourne-based artist Nina Sanadze is concerned with the traces of public statues, structures and monuments as metaphors for societal transformation. She sits down with Elisa Scarton to discuss her exhibition, on display at the Ian Potter Centre: NGV Australia until 4 August.

Words by Elisa Scarton

The marble head of the Russian emperor Alexander II stares forlornly back at you in one corner of Nina Sanadze's first solo exhibition at the Ian Potter Centre: NGV Australia. He's thousands of kilometres away from his home – and Sanadze's birthplace – Tbilisi, Georgia, where he once stood atop a grand public monument by Peter Clodt von Jürgensburg, the much-loved sculptor of the Russian imperial family.

Sanadze had no hand in the statue's decapitation, just his immigration to Australia. Alexander II, the statue, was removed prior to the Russian Revolution, which began in 1917. It remained hidden in the home of prominent Soviet sculptor Valentin Topuridze for more than a century before Sanadze stumbled across it in 2018. In the NGV exhibition, you can see a photograph of the discovery, Alexander's head lying next to a pair of sandals, surrounded by piles of books.

'I was four when Topuridze died,' Sanadze tells me. 'But he always had a huge presence, even in death. We lived in an apartment block where the entire ground floor was his mansion, complete with a massive studio and a walled garden. I played there every day with his granddaughter.'

'And I remember, even as a young girl, thinking his sculptures were ugly and weird. They were in these cold metal things scattered throughout all the public squares and I always knew they were propaganda.'

When Sanadze returned to Georgia as an adult in 2018, Topuridze's public monuments had been destroyed, but his family had protected other examples of his work and the works of others among the antique furniture that cluttered the sculptor's Tbilisi home. Now an artist in her own right, Sanadze acquired the collection and shipped it to Melbourne.

In *Monuments and movements*, 2019, she uses the remnants of Topuridze's studio and archive to remind us that cities and public artworks are constantly in flux. The works appear in their NGV setting piled high like a toppled monument. A mixture of decapitated heads, shards of stone and torsos without limbs, they are lost to the tides of decay, shadows of their former glory.

'I think all my works are very much like a theatre in that they are staged,' Sanadze explains. 'There is a funniness and a sadness

and a strangeness. *Monuments and movements* is compelling, recognisable and yet broken and deconstructed. It hits you hard enough, emotionally, that it somehow stays with you.'

The same could be said for another work in the exhibition, *Call to peace, anatomy of the dream*, 2023, in which more objects from Topuridze's studio are combined with casts, maquettes and replicas made by Sanadze herself in 2023. Before this work, the artist, who studied publishing and illustration at Moscow University before emigrating to Melbourne in 1996 and studying a bachelor of fine arts (honours) at the Victorian College of the Arts, had no experience with sculpting. She signed up to an after-hours class for hobbyists, focusing on the one-dimensionality of her sculptures.

'I want people to be taken by that immediate image that stays in your mind. I think of it as the hero image or a sort of propaganda for ideas or feelings like the propaganda I saw so often in my childhood.'

In this moment, Sanadze stops mid-thought, leaning closer to tell me that she often approaches her art-making process like a person possessed, like a Delphic oracle, seized by an idea or an image without understanding why. She started *Call to peace, anatomy of the dream* just before the Russian invasion of Ukraine in 2022. Her latest work, *Hana and child*, 2023, also on display, is informed by the 1942 'Ivanhorod Einsatzgruppen photograph', a black-and-white image of a mother embracing her young child while a uniformed man points his gun at them at close range. The photograph was taken less than fifty kilometres from where Sanadze's maternal great-grandmother, Hana, along with three of her children, were murdered by Nazis. The sculptures in *Hana and child* appear infinite in the gallery space, as Sanadze worked over and over again to capture her unspoken family history in stone.



After Soviet troops entered Tbilisi to quell independence protests in 1989, a twelve-year-old Sanadze could no longer attend school. Often home alone, she would practice the piano for hours on end.

'People often say, you can't make art during war, but I think you can and you must. As a child, the piano was a survival mechanism for me, an escape mechanism. In the last six years, I have felt the same about my art. Everything I made has been a madness. I worked like a person possessed with no plan or final destination.'

Sanadze is referring to the final work in the exhibition, *Bol-lard city*, 2018. Here, replicas of the anti-terrorism barriers originally installed on Bourke Street in Melbourne's CBD and elsewhere in Australia and abroad appear as if made of heavy concrete but are in fact lightweight recycled materials. The artist carved the sculptures out of polystyrene boxes in the front yard of her family home, as neighbours and friends watched on, confused.

'I always really struggle with creating this baby that needs a home, but nobody wants it yet. But I keep birthing these big installations absolutely convinced and obsessed by the idea that they need to be made now, no matter how laborious or difficult the process is.'

'Being lost throughout my childhood, moving from Georgia to Russia to Australia, means I'm not always confident, but I always have hope. My work may not have anything explicitly hopeful within it, but it always has the hope that people are being moved by art.'

Elisa Scarton is NGV Senior Editorial Coordinator.

See Nina Sanadze's exhibition at the Ian Potter Centre: NGV Australia until 4 August. For more information about this free exhibition, visit [ngv.melbourne/nina-sanadze](http://ngv.melbourne/nina-sanadze)

Installation view of Nina Sanadze's *Call to Peace, Anatomy of the Dream* 2023, on display as part of *Nina Sanadze* at The Ian Potter Centre: NGV Australia © 2024 Nina Sanadze. Photo: Sean Fennessy



## People

Highlights from recent NGV events, including *Melbourne Design Week* and *Melbourne Art Book Fair*, and winter exhibitions *Africa Fashion* and *Pharaoh*.



Janet Whiting AM, President of the NGV Council of Trustees, at the Media Preview of the Melbourne Winter Masterpieces: *Pharaoh* exhibition. Photo: Tim Carrafa



Nina Taylor MP, Parliamentary Secretary for Education, Colin Brooks MP, Minister for Creative Industries, Dr Marie Vandenberg, Curator, Funerary Culture of the Nile Valley, British Museum, Dr Daniel Antoine, Keeper of Ancient Egypt and Sudan, British Museum and Tony Ellwood AM, Director, NGV at the Melbourne Winter Masterpieces: *Pharaoh* exhibition. Photo: Tim Carrafa



*Pharaoh* exhibition designer Peter King with Benjamin Sanders at the Melbourne Winter Masterpieces 2024: *Pharaoh* Celebration Dinner.



*Pharaoh* exhibition sound designer Peter Corrigan at the opening of the Melbourne Winter Masterpieces: *Pharaoh* exhibition.



Tom Mosby, CEO, Koorie Heritage Trust and Krystyna Campbell-Pretty AM, NGV Trustee at the Melbourne Winter Masterpieces 2024: *Pharaoh* Celebration Dinner.



Paula Fox AO and Lindsay Fox AC at the 2024 NGV Foundation Annual Dinner. Photo: Carmen Zammit



Brad Lowe and Sarah Lowe, NGV Trustee, at the 2024 NGV Foundation Annual Dinner. Photo: Carmen Zammit



Peter Cameron, Julie Viney, and Craig Moffatt at the 2024 NGV Foundation Annual Dinner. Photo: Carmen Zammit



Angelo Candalepas, Lead Architect for The Fox: NGV Contemporary, with Dr Pauline Gandel AC at the 2024 NGV Foundation Annual Dinner. Photo: Carmen Zammit



Raymond Barro, Rhonda Barro, and Dominic Barro at the 2024 NGV Foundation Annual Dinner. Photo: Carmen Zammit





NGV Senior Curator Danielle Whitfield, Dr. Christine Chechinska, Victoria & Albert Museum and NGV Curator Charlotte Botica at the opening night of *Africa Fashion*. Photo: Sam Tabone/Getty



Aurie Spencer-Gill and Baker Boy at the opening night of *Africa Fashion*. Photo: Liz Sunshine



Dorcas Maphakela and Percy Dube at the opening night of *Africa Fashion*. Photo: Liz Sunshine



Author and journalist Alice Zaslavsky, Kath van der Merwe, Group Executive People, Culture and Communications Telstra and NGV Senior Curator, Contemporary Art, Design and Architecture Ewan McEoin at the *Telstra Creativity and Innovation Series: The Future of Food* as part of Melbourne Design Week 2024.



Tony Cardamone, Felton Society member at the 2024 Felton Society Annual Lunch. Photo: Martin Wurt



Tony Ellwood AM, NGV Director, with Barry Janes, NGV Foundation Board and Felton Society member at the 2024 Felton Society Annual Lunch. Photo: Martin Wurt





Julia Busuttill Nishimura, Nori Nishimura and friend at the opening night of Melbourne Design Week 2024. Photo: Liana Hardy



Shayna Blaze and Darren Palmer, judges from *The Block* at the opening night of Melbourne Design Week 2024. Photo: Liana Hardy



Katy Hessel, curator, art historian and founder of *The Great Women Artists* podcast pictured with NGV Curator Contemporary Design and Architecture Simone LeAmon for the *Katy Hessel In Conversation* event, presented by the NGV and The Wheeler Centre as part of Melbourne Art Book Fair 2024. Photo: Tobias Titz



Jaime Cohen, CEO of Mercedes-Benz Australia, artist Robbie Neville, Katie Hall, Parliamentary Secretary for Creative Industries, Tony Ellwood AM, NGV Director, and Janet Whiting AM, President of the NGV Council of Trustees at the launch of Robbie Neville's Melbourne Design Week project 100 Circles



Mr Frank McGuire, Former Member Member of Victorian Parliament, Megan Patty, NGV Head of Publications, Phil Lukies, Kids' Own Publishing Chair, Janet Whiting AM, President of the NGV Council of Trustees, Colleen Carney, Kids' Own Publishing board member, and Andrew Clark, NGV Deputy Director. Photo: Matto Lucas



Moose Toys Senior Designer John-Henry Harris, NGV Curator of Contemporary Design & Architecture Simone LeAmon, Moose Toys Director and CEO Paul Solomon, and Senior Creative Director Craig Stevenson at the Designing Toy Time workshop delivered with RMIT University School of Design as part of the 2024 Melbourne Design Week.



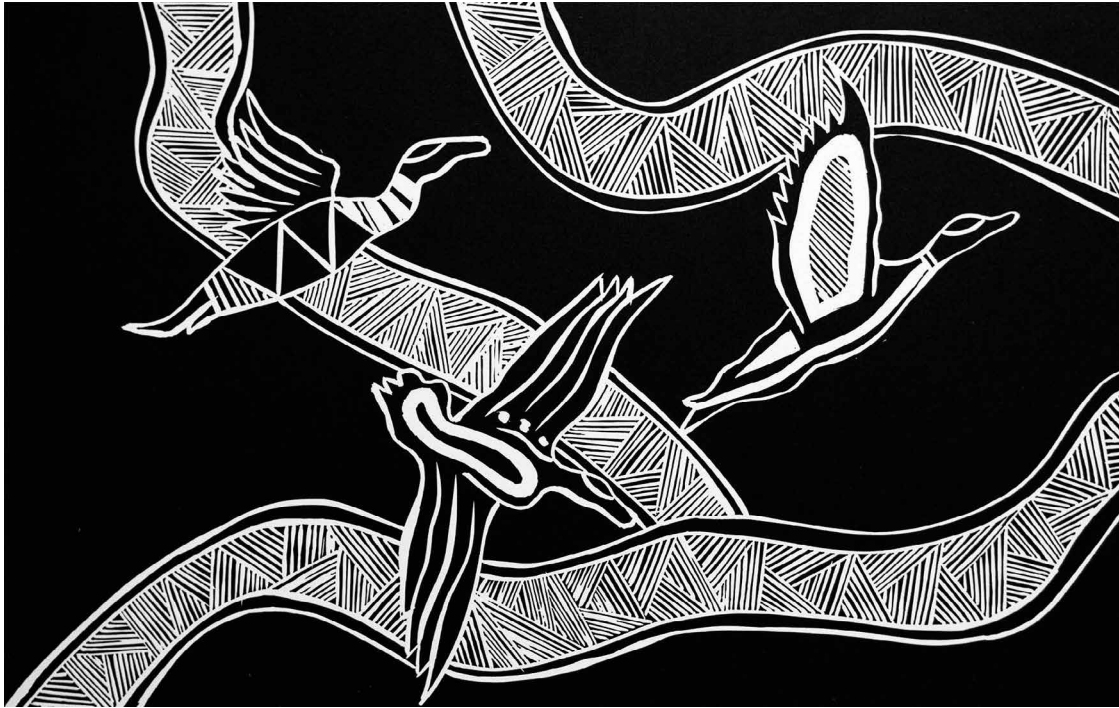
Lagos-based architect Tosin Oshinowo during her keynote lecture, presented by the Robin Boyd Foundation and the NGV during Melbourne Design Week 2024. Photo: Martin Wurt



What’s On



Installation view of Dr Richard Savery’s *Keirzo the robot musician*, as part of *I, D7* at Hyphen — Wodonga Library Gallery 2024. Courtesy Hyphen – Wodonga Library Gallery © 2024 Richard Savery



Patricia Pittman *Wood Ducks*. Limited edition linocut print

**SOUTHEAST NOW 2024**

Until 27 July 2024  
VENUE East Gippsland Art Gallery

Now in its ninth year, the 2024 iteration of *South East NOW* will showcase Koorie artists with connections to Gunnai Kurnai Country. In addition to artist talks and education programs, the exhibition will include new works by Bradley Brown, Jennifer Mullett, Alice-Anne Pepper, Patricia Pittman, Alan Solomon, and Ray Thomas. Visit the website for further details.

[eastgippslandartgallery.org.au](http://eastgippslandartgallery.org.au)

**I, D7 BY DR RICHARD SAVERY**

Until 11 August 2024  
VENUE Hyphen – Wodonga Library Gallery

Meet Keirzo, the rapping and drumming robot. With just a single word or phrase, Keirzo can produce an original rap in real time. Never before seen in Australia, *I, D7* by Dr Richard Savery brings the worlds of creativity, music, robotics and artificial intelligence together in this interactive installation.

Participants can create their own captivating rhythms and melodies with Keirzo.

[hyphenwodonga.com.au](http://hyphenwodonga.com.au)

**FUTURE REMAINS: THE 2024 MACFARLANE COMMISSIONS**

Until 1 September 2024  
VENUE Australian Centre for Contemporary Art, Southbank

The fourth edition of a multi-year partnership that supports ambitious new projects by emerging to mid-career artists, this edition showcases seven artists from across Australia – Kim Ah Sam, Andy Butler, Teelah George, Alexandra Peters, Nicholas Smith, Joel Sherwood Spring and Salote Tawale – who reclaim, restage and reframe specific material, cultural or ideological inheritances, in an effort not only to better understand the past but open up new possibilities for our current and future worlds.

[acca.melbourne](http://acca.melbourne)

**I’M A BELIEVER**

Until 25 August 2024  
VENUE Linden New Art, St Kilda

Michelle Hamer’s *I’m a Believer* confronts dismissive language surrounding chronic health issues through a darkly humorous lens. Ethically sourced letters, including those from medical professionals, are redacted to expose delegitimising wording. Through silkscreen prints and monoprints, the patient experience is laid bare, revealing subjective judgments within professional objectivity.

[lindenarts.org](http://lindenarts.org)

**FORTUNA AND THE IMMORTALITY GARDEN (MACHINE)**

July 1 2024 – May 2026  
VENUE SFMOMA, San Francisco

Kara Walker has long been recognised for her incisive examinations of the dynamics of power and the exploitation of race and sexuality. Inspired by a wide range of sources, Walker’s new commission considers the memorialisation of trauma, the objectives of technology, and the possibilities of transforming the negative

energies that plague contemporary society.

[sfmoma.org](http://sfmoma.org)

**GORDON PARKS: CAMERA PORTRAITS FROM THE CORCORAN COLLECTION**

July 14, 2024 – January 12, 2025  
VENUE National Gallery of Art, Washington DC

*Gordon Parks: Camera Portraits* looks at a celebrated American photographer and how he forged a new mode of portraiture after World War II. Explore Park’s portraiture through some of his best-known photographs and how his portraits speak to larger stories of the civil rights movement, the African American experience, and American culture.

**LEE UFAN**

20 May to 27 October 24  
VENUE Rijksmuseum Gardens, Amsterdam

Korean artist Lee Ufan describes his work as ‘art of the encounter’. This summer, the Rijksmuseum Gardens

host the artist’s first ever solo exhibition in the Netherlands, the minimalist works are invitations to find a moment of quiet and calm in the museum square.

[rijksmuseum.nl](http://rijksmuseum.nl)

**NATIONAL PHOTOGRAPHIC PORTRAIT PRIZE 2024**

To 22 Sep 2024  
VENUE National Portrait Gallery, Canberra

Entering its 17th year, the National Photographic Portrait Prize is one of the Gallery’s most popular annual events. The prize provides a powerful visual record of the year that was – a celebration of identity, both collective and individual.

[portrait.gov.au](http://portrait.gov.au)

**IRIS VAN HERPEN: SCULPTING THE SENSES**

29 Jun – 7 Oct 24  
VENUE QAGOMA, Brisbane

Exclusive to Brisbane, fashion, art, design, science and technology collide in the world of endlessly innovative and

internationally acclaimed Dutch fashion designer Iris van Herpen.

[qagoma.qld.gov.au](http://qagoma.qld.gov.au)

**CLARICE BECKETT: PAINTINGS FROM THE NATIONAL COLLECTION**

24 August – 24 November 2024  
VENUE Art Gallery of Ballarat, Ballarat

*Clarice Beckett: Paintings from the National Collection* presents an intimate, rarely seen collection by one of the most original artists of early 20th century Australia. Her work captures a world on the cusp of modernisation, evoking both the natural environment and simple pleasures of suburbia.

[artgalleryofballarat.com.au](http://artgalleryofballarat.com.au)

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



## List of reproduced works and end notes

(cover)  
**Statue of Pharaoh Ramses II as a high priest**  
 Egypt, Abydos  
 19th Dynasty, reign of Ramses II, about 1279–1213 BCE  
 British Museum, London  
 EA 96  
 © The Trustees of the British Museum

p. 6  
 (top)  
**Girdle with amulets, beads and pendants**  
 findspot unknown, probably Egypt  
 12th Dynasty, about 1985–1795 BCE  
 electrum, silver, lapis lazuli, feldspar, amethyst, cornelian,  
 glass  
 British Museum, London  
 EA3077  
 © The Trustees of the British Museum

**Amulets in the shape of fish, probably worn in the hair**  
 Egypt, Thebes12th Dynasty, about 1985–1975 BCE  
 gold, quartz  
 British Museum, London  
 EA30482 and EA30483  
 © The Trustees of the British Museum

p. 6  
 (bottom)  
 Installation view of **Yayoi Kusama's *Narcissus Garden***  
 1966/2022, Benesse Art Site, Naoshima, Japan. Courtesy of  
 Ota Fine Arts, Victoria Miro and David Zwirner © YAYOI  
 KUSAMA. Photo: Masatomo Moriyama

p. 7  
**Atong Atem**  
*Adut and Bigoa* 2015, printed 2019  
 from the *Studio* series 2015  
 digital type C print  
 84.1 × 59.4 cm (image) 91.5 × 63.6 cm (sheet)  
 ed. 2/10  
 National Gallery of Victoria, Melbourne  
 Purchased, Victorian Foundation for Living Australian  
 Artists, 2019  
 © Atong Atem, courtesy Mars Gallery, Melbourne

p. 12  
**Thebe Magugu, South Africa** (fashion house)  
**Thebe Magugu** (designer)  
**Phathu Nemibilwi**  
*Girl seeks Girl, dress* 2018, remade 2023  
 from the *Home economics* collection, autumn–winter 2018–19  
 polyester, elastane, metal (fastening)  
 130.0 cm (centre back) 38.0 cm (waist, flat)  
 National Gallery of Victoria, Melbourne  
 Purchased with funds donated by Sharon and Gregory  
 Paton, 2024  
 © THEBEMAGUGU

p. 13  
**Albrecht Dürer**  
*The Madonna crowned by one angel* 1520  
 engraving  
 13.7 × 9.9 cm (image and plate) 14.1 × 10.3 cm (sheet)  
 National Gallery of Victoria, Melbourne  
 Felton Bequest, 1956

p. 19  
**Head of a royal statue wearing the white crown, probably  
 Pharaoh Thutmose III**  
 Egypt, Thebes, Karnak  
 18th Dynasty, reign of Thutmose III, about 1479–1457 BCE  
 green siltstone  
 H 46cm, W 19cm, D 32cm  
 British Museum, London  
 EA986  
 © The Trustees of the British Museum

p. 20  
**Stela depicting Alexander the Great and the Buchis bull**  
 Armant, Egypt  
 Macedonian period, reign of Alexander the Great, about  
 332–323 BCE  
 sandstone  
 50.0 × 40.0 × 12.0 cm  
 EA 1697 and EA1719  
 Donated by Egypt Exploration Society, 1929  
 © The Trustees of the British Museum

p. 22  
**Head of King Mentuhotep II**  
 Egypt, Thebes, Deir el-Bahri, temple of Mentuhotep II  
 11th Dynasty, reign of Mentuhotep II, about 2055–2004  
 BCE  
 sandstone  
 58.0 × 20.0 cm  
 EA 720  
 Donated by the Egypt Exploration Fund, 1906  
 © The Trustees of the British Museum

**Figure of the god Amun-Ra**  
 Egypt, Thebes, Karnak  
 Third Intermediate Period, about 1069–656 BCE  
 silver, gold  
 H 20 cm, W 4 cm, D 9 cm  
 British Museum, London  
 EA60006  
 © The Trustees of the British Museum

p. 23  
**Statue of Pharaoh Sety II wearing emblems marking his  
 royal status**  
 Egypt, Thebes, Karnak, temple of Mut  
 19th Dynasty, reign of Sety II, about 1200–1194 BCE  
 sandstone  
 H 164cm, W 49cm, D 85cm  
 British Museum, London  
 EA26  
 © The Trustees of the British Museum

pp. 24–5  
**Coffin base belonging to temple doorkeeper Ahmose**  
 Egypt, Thebes  
 early 22nd Dynasty, about 900 BCE  
 wood and plaster  
 207.5 × 70.5 × 46.7 cm  
 EA 22942  
 © The Trustees of the British Museum

p. 26  
**Shabti of Pharaoh Sety I**  
 Egypt, Thebes, Valley of the Kings, tomb of Sety I  
 19th Dynasty, reign of Sety I, about 1294–1279 BCE  
 blue faience  
 H 22.8 cm, W 9.6 cm, D 9.6 cm  
 British Museum, London  
 EA22818  
 © The Trustees of the British Museum

(right)  
**Girdle with amulets, beads and pendants**  
 findspot unknown, probably Egypt  
 12th Dynasty, about 1985–1795 BCE  
 electrum, silver, lapis lazuli, feldspar, amethyst, cornelian,  
 glass  
 British Museum, London  
 EA3077  
 © The Trustees of the British Museum

**Amulets in the shape of fish, probably worn in the hair**  
 Egypt, Thebes  
 12th Dynasty, about 1985–1975 BCE  
 gold, quartz  
 British Museum, London  
 EA30482 and EA30483  
 © The Trustees of the British Museum

p. 27  
**Statue of Pharaoh Ramses II as a high priest**  
 Egypt, Abydos  
 19th Dynasty, reign of Ramses II, about 1279–1213 BCE  
 limestone  
 H 171cm, W 71.5cm, D 98cm  
 British Museum, London  
 EA96  
 © The Trustees of the British Museum

p. 28  
**Statue of military commander Inebny**  
 Egypt, Thebes  
 18th Dynasty, joint reign of Hatshepsut and Thutmose III,  
 about 1472–1458 BCE  
 limestone  
 51.5 × 44.5 × 29.0 cm  
 British Museum, London  
 EA 1131  
 © The Trustees of the British Museum

p. 30  
**The Venice and Murano Glass and Mosaic Company**  
**(Salviati & Co.), Venice** (manufacturer)  
*Covered goblet* c. 1880  
 glass  
 (a-b) 29.1 × 15.4 × 10.8 (overall)  
 National Gallery of Victoria, Melbourne  
 Purchased, 1881

p. 33  
**The Venice And Murano Glass And Mosaic Company**  
**(Salviati & Co.), Venice** (manufacturer)  
*Goblet* c. 1880  
 glass (pincered and applied decoration)  
 28.7 × 9.9 cm diameter  
 National Gallery of Victoria, Melbourne  
 Purchased, 1881

p. 40  
**Atong Atem**  
*Morayo* 2015, printed 2019  
 from the *Studio* series 2015  
 digital type C print  
 84.1 × 56.1 cm (image) 104.1 × 65.4 cm irreg. (sheet)  
 ed. 6/10  
 National Gallery of Victoria, Melbourne  
 Purchased, Victorian Foundation for Living Australian  
 Artists, 2019  
 © Atong Atem, courtesy Mars Gallery, Melbourne

p. 41  
**Atong Atem**  
*Akuot* 2015, printed 2019  
 from the *Studio* series 2015  
 digital type C print  
 84.1 × 59.4 cm (image) 91.5 × 63.5 cm (sheet)  
 ed. 1/10  
 National Gallery of Victoria, Melbourne  
 Purchased, Victorian Foundation for Living Australian  
 Artists, 2019  
 © Atong Atem, courtesy Mars Gallery, Melbourne

p. 44  
**Loza Maléombho, Côte d'Ivoire** (fashion house)  
**Loza Maléombho** (designer)  
*Jao jacket, skirt and belt* 2024  
 from the *Jao // Kounou // Wake up // Reveilles* toi collection,  
 spring–summer 2023 (detail)  
 jute, gold-plated brass, cotton, polyester (webbing)  
 (a) 48.0 cm (centre back) 26.5 cm (sleeve length) (jacket)  
 (b) 89.0 cm (centre back) 38.0 cm (waist flat) (skirt) (c)  
 25.0 × 95.3 cm (belt)  
 National Gallery of Victoria, Melbourne  
 Purchased NGV Foundation, 2024  
 © 2024 Loza Maléombho

pp. 46–7  
 Installation view of **Yayoi Kusama's *Narcissus Garden***  
 1996/2016, Moderna Museet, Stockholm. Courtesy of Ota  
 Fine Arts, Victoria Miro and David Zwirner © YAYOI  
 KUSAMA

pp. 48–9  
 Installation view of **Yayoi Kusama's *Narcissus Garden*** 1966 at  
 the 33rd Venice Biennale. Courtesy of Ota Fine Arts,  
 Victoria Miro and David Zwirner © YAYOI KUSAMA

p. 51  
**Hans Arp**  
*Shadow monument (Monument d'une ombre)* 1965, cast 2021  
 bronze  
 59.2 × 28.5 × 17.5 cm  
 ed. 1/3fr  
 National Gallery of Victoria, Melbourne  
 Gift of the Stiftung Arp e. V., 2023  
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p. 53  
**Hans Arp**  
*Flower muzzle (Gueule de fleur)* 1960, cast 2021  
 bronze  
 50.0 × 40.0 × 33.0 cm  
 ed. 5/5  
 National Gallery of Victoria, Melbourne  
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p. 54  
 (clockwise)  
**Hans Arp**  
*Tree of bowls* 1947, cast c. 1970  
 plaster, shellac  
 98.0 × 45.5 × 48.5 cm  
 National Gallery of Victoria, Melbourne  
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**Hans Arp**  
*Small Venus of Meudon (Petite Vénus de Meudon)* 1957, cast  
 1957–87  
 plaster  
 (a-b) 49.2 × 12.2 × 10.7 cm (overall)  
 National Gallery of Victoria, Melbourne  
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**Hans Arp**  
*Shadow figure* 1960, cast 1960–63  
 pigmented plaster, shellac  
 14.7 × 7.3 × 7.5 cm  
 National Gallery of Victoria, Melbourne  
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**Hans Arp**  
*Before the flight (Avant l'évasion)* 1963  
 plaster  
 61.0 × 18.0 × 16.2 cm  
 National Gallery of Victoria, Melbourne  
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p. 58  
**Max Ernst**  
*The fugitive (L'Évadé)* c. 1925  
 plate 30 from *Histoire naturelle (Natural history)*, published  
 1926  
 collotype  
 26.0 × 42.7 cm (image) 32.5 × 50.0 cm (sheet)  
 ed. 176/300  
 National Gallery of Victoria, Melbourne  
 Purchased NGV Foundation, 2023  
 © Max Ernst/ADAGP, Paris. Licensed by Copyright  
 Agency, Australia

p. 60  
**Maurice Denis**  
*Visit to the purple room (Visite dans la chambre violette)*  
 1899  
 oil on canvas  
 National Gallery of Victoria, Melbourne  
 Purchased, Alan and Mary-Louise Archibald Foundation,  
 2024

p. 64  
**Rembrandt Harmensz. van Rijn**  
*Studies of the head of Saskia and others* 1636  
 etching, first state  
 15.1 × 12.6 cm (plate); 15.2 × 12.7 cm (sheet)  
 National Gallery of Victoria, Melbourne  
 Gift of Andrew Sisson through the Australian  
 Government's Cultural Gifts Program, 2024

p. 66  
**Albrecht Dürer**  
*Willibald Pirckheimer* 1524  
 engraving  
 17.8 × 11.2 cm (image) 18.2 × 11.4 cm (plate) 18.4 × 11.6 cm  
 (sheet)  
 National Gallery of Victoria, Melbourne  
 Felton Bequest, 1956

pp. 68–9  
**April Glaser-Hinder**  
*Hovering* 1975–78  
 powder-coated steel  
 21.8 × 15.3 × 48.0 cm (variable)  
 National Gallery of Victoria, Melbourne  
 Gift of Clio Curtis in memory of Harry Nicolson, 2023  
 © April Glaser-Hinder

p. 76  
**Kohei Nawa**  
*PixCell-Red Deer* 2012  
 from the *Beads* series 2000–  
 Red Deer (Cervus elaphus), glass, (crystal glass), vinyl  
 acetate, acrylic urethane, epoxy resin  
 206.5 × 170.8 × 185.2 cm (overall)  
 National Gallery of Victoria, Melbourne  
 Felton Bequest, 2013  
 © Kohei Nawa, courtesy Sandwich, Kyoto  
 Photo: Nobutada Omotep.

pp. 80–1  
**Frank Stella**  
*Moby Dick* 1989  
 plate 9 from *The Waves* 1985–86  
 collage of cut and torn colour lithograph, linocut,  
 screenprint, marbling, watercolour, pencil and synthetic  
 polymer paint on card  
 171.1 × 139.1 cm (image and sheet)  
 artist's proof 4  
 National Gallery of Victoria, Melbourne  
 Gift of Dr Douglas Kagi through the Australian  
 Government's Cultural Gifts Program, 2013  
 © Frank Stella/ARS, New York. Licensed by Copyright  
 Agency, Australia

pp. 84–5  
**Destiny Deacon**  
*Home Video* 1987  
 colour video transferred to digital video, sound  
 16 min  
 National Gallery of Victoria, Melbourne  
 Purchased with funds donated by Craig Semple, 2020  
 © Estate of Destiny Deacon/ Licensed by Copyright  
 Agency, Australia

p.96  
**Alec Baker**  
**Eric Barney**  
*Ngura (Country)* 2023  
 synthetic polymer paint on canvas  
 (1-2) 241.9 × 300.0 cm (overall)  
 National Gallery of Victoria, Melbourne  
 Purchased with funds donated by Country Road for the  
 Country Road + NGV First Nations Commissions, 2024  
 © Alec Baker and Eric Barney

**Ishikawa Toraji**  
*Black cat (Kuroi Neko 黒い猫)* 1934  
 from the *Ten types of female nudes (Rajo Jussbu 裸女十種)*  
 series  
 colour woodblock  
 48.0 × 37.0 cm  
 National Gallery of Victoria, Melbourne  
 Purchased, NGV Asian Art Acquisition Fund, 2014

p. 99  
**Nina Sanadze**  
*Call to peace, anatomy of the dream* 2023  
 steel, polystyrene, raw clay, hydrostone, fibreglass, acrylic,  
 pigments, resin, wood, plaster, paper, wire, glue, ladder,  
 steel  
 Courtesy of the artist  
 © 2024 Nina Sanadze



ENDNOTES

- pp. 46–9  
*Narcissus Garden*: Yayoi Kusama
1. Yayoi Kusama quoted in “Yayoi Kusama: All About My Love” (London: Thames & Hudson), p. 7.
  2. Yayoi Kusama, artist statement, ‘Garden of Narcissus’, 1966, collection of the artist (written by the artist following her presentation of *Narcissus Garden* at the Venice Biennale).
  3. *ibid.*
  4. *ibid.*

- pp. 50–7  
*All Earth is Art*
1. Lennon, J. (1980). Beautiful Boy (Darling Boy). On Double Fantasy [Audio file]. Retrieved from <https://www.youtube.com/watch?v=Lt3lOdDE5iA>
  2. All quotes from Breton, André. “Manifesto of Surrealism. Manifestoes of Surrealism.” (1924)

- pp. 58–9  
*Beyond Painting: Surrealist automatic processes*
1. Max Ernst, ‘Au-delà de la peinture’, *Cahiers d’Art*, 1937, translated by Lucy Lippard (ed.) in *Surrealists on Art*, Prentice-Hall, Inc. Englewood Cliffs, New Jersey, 1970, p. 121.
  2. *Ibid.*, pp.120–21.
  3. Tristan ‘Tzara, ‘Seven Dada Manifestoes’ (1916–20), in Robert Motherwell (ed.), *The Dada Painters and Poets: An Anthology*, Hall, Boston, 1981, p. 92.
  4. Tim Fisher, Robert Klippel, National Gallery of Australia, Canberra, 1993, p. 6.

- pp. 60–1  
*Violets are blue*
1. Maurice Denis, ‘Notes sur la peinture religieuse’, *L’Art et la vie*, no. 54, October 1896 p. 644.
  2. *Ibid.*, p. 645.
  3. Jacques Daurelle, ‘Chez les jeunes peintres’, *L’Écho de Paris*, 28 December 1891, p. 2.

- pp. 76–7  
*Following the footsteps of Alfred Felton*
1. John Poynter, *Mr Felton’s Bequests*, The Miegunyah Press (new edition), p. xi.

- pp. 82–3  
*Remembering Bruce Armstrong*
1. Artist notes to *Bruce Armstrong: On & Off the Wall*, John Buckley Gallery, Melbourne, 7–28 May 2003, n.p.

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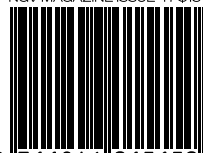


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