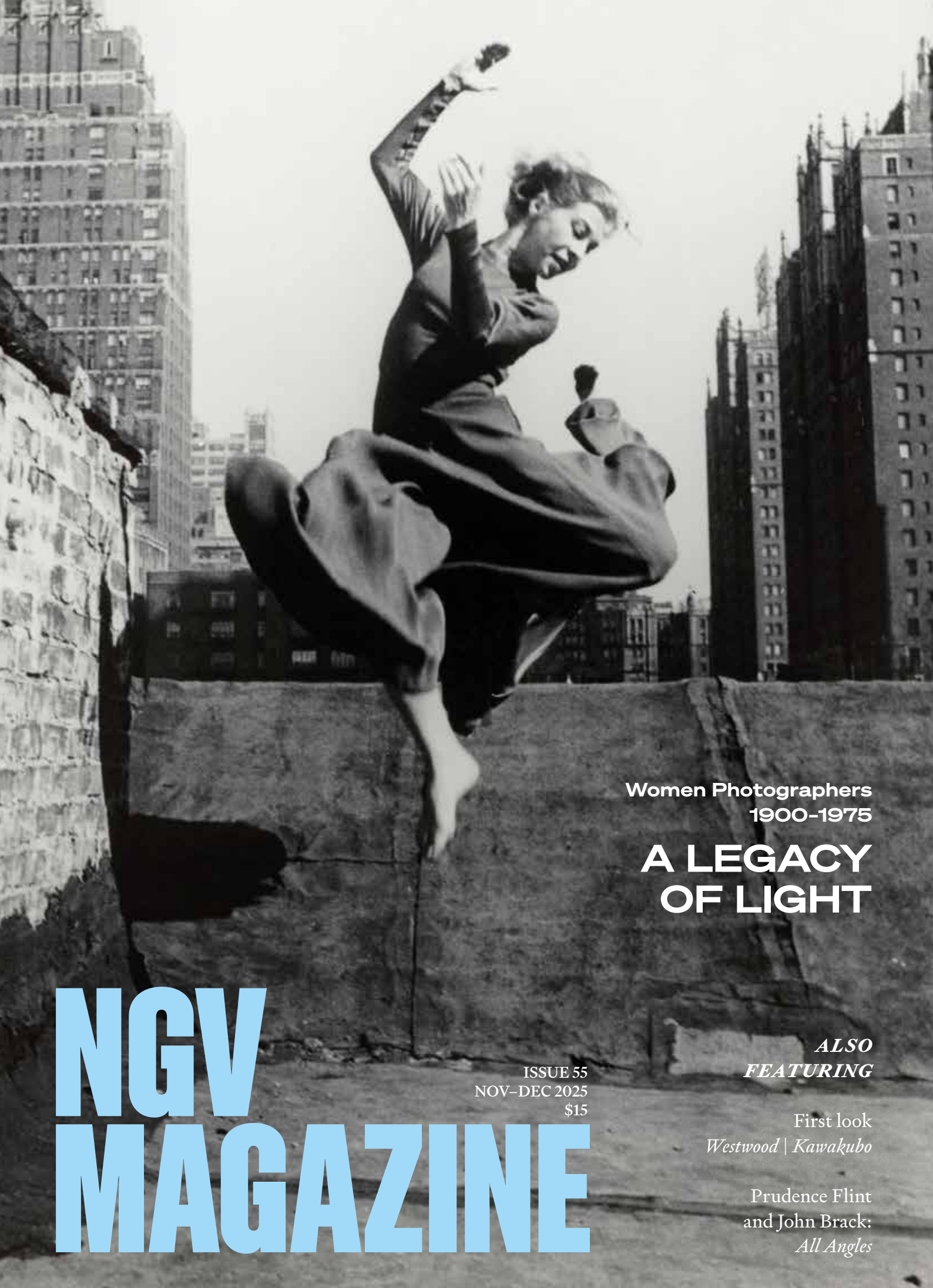


Women Photographers 1900–1975

# A LEGACY OF LIGHT

# NGV MAGAZINE

ISSUE 55
NOV–DEC 2025
$15

***ALSO FEATURING***

First look
*Westwood | Kawakubo*

Prudence Flint and John Brack:
*All Angles*

Mercedes-Benz

# CELEBRATING THE MASTERS OF SELF-EXPRESSION.

Sharing a passion for innovation, design and style, Mercedes-Benz Australia is proud to mark 18 years as Principal Partner of the National Gallery of Victoria, now championing their major summer exhibition, *Westwood | Kawakubo*.

Honouring two visionaries who redefined fashion through originality and fearless vision, this exhibition celebrates creativity without limits.

With creativity front of mind, select Mercedes-Benz models can be elevated through MANUFAKTUR, transforming a vehicle into a statement of individuality. From bespoke paint finishes to hand-stitched leather interiors, every detail is crafted with precision by master artisans, creating a driving experience that is as unique as its owner.

Design. Craftsmanship. Self-expression.
It's what unites us on the road, and in the gallery.

**Mercedes-Benz X MANUFAKTUR**



# THE FIND AND DINE BIT

Under the surface of Melbourne there's a seductive array of ever-evolving bars and restaurants thanks to the city's culinary creators forever stretching the boundaries.

Surrender your senses and follow the neon allure of a late-night adventure.

MELBOURNE EVERY BIT DIFFERENT

VISITMELBOURNE.COM






REACH FOR THE CROWN

SUPPORTING THE ARTS SINCE 1976



THE DAY-DATE

ROLEX

TOM BLAKE **index of a stream.** October 2025



nsmithgallery.com

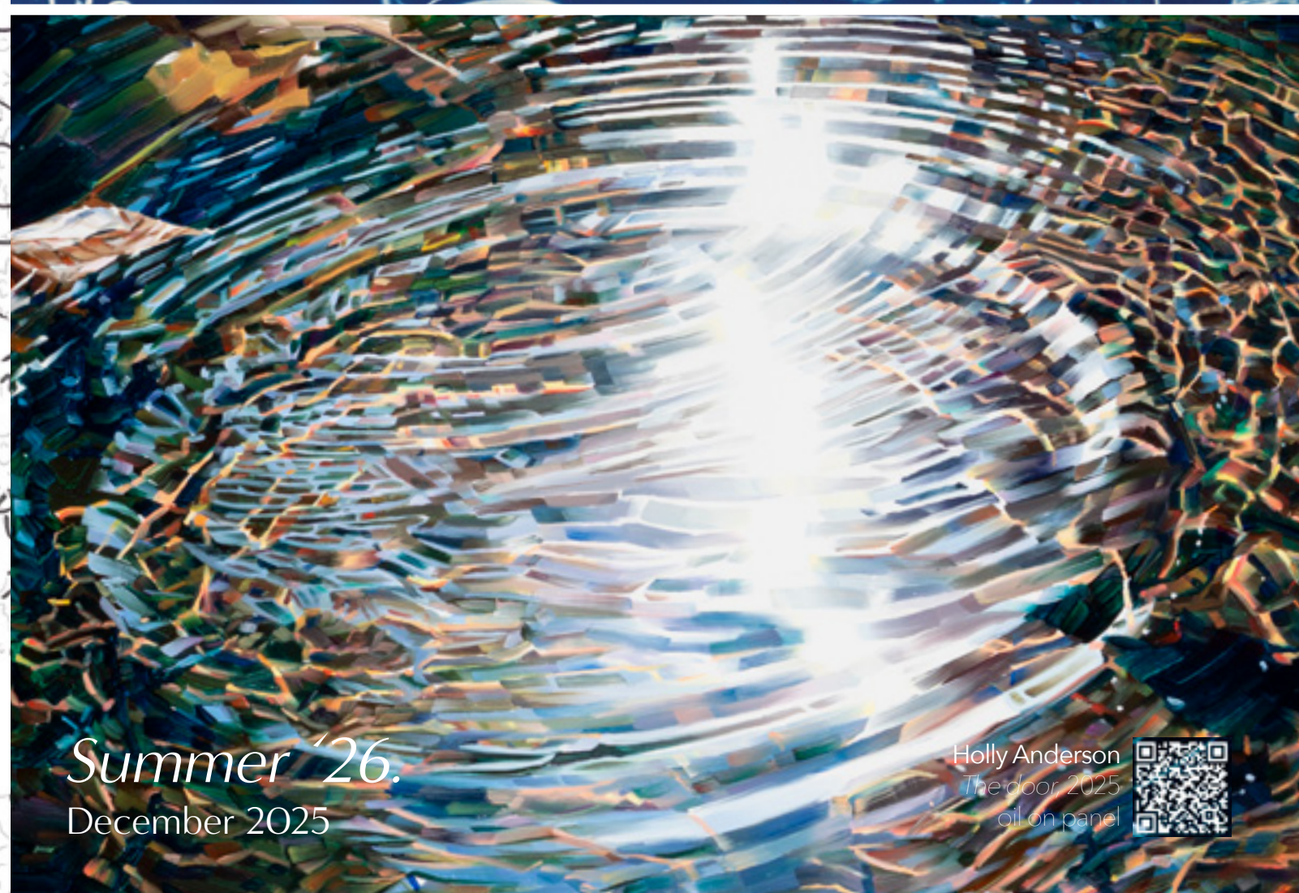
N.Smith **Gallery**

Tom Blake
*index of a stream*, 2025
cyanotype, artist made frame



*Folio.*
A group exhibition of contemporary drawing & print.
November 2025

Matt Bromhead
*Test Sheet (12)*, 2024
cyanotype drawing on cotton paper



*Summer '26.*
December 2025

Holly Anderson
*The door*, 2025
oil on panel

# Contents




20 Cover Story
*Women Photographers 1900–1975: A Legacy of Light*
*by Maggie Finch*





***Women Photographers 1900–1975: A Legacy of Light***

28 Pictures you can feel: the photography of Christine Godden *by Natasha Bullock*
52 Essie & Mikki *by Carla Williams*
57 The metropolis and desire: modernist photobooks *by Dr Donna West Brett*

***Westwood | Kawakubo***

44 Introducing *Westwood | Kawakubo* *by Katie Somerville and Danielle Whitfield*

**Collection Stories**

50 Conserving *Elizabeth Grafton Eaton* 1787 *by Louise Wilson*
86 NGV at Mildura Arts Centre *by Luci Callipari-Marcuzzo*

**At NGV International**

16 Poiret & Chanel *by Katie Somerville*
73 The National Gallery Travelling Scholarship: A history *by Beckett Rozentals*
74 The Constance Stokes Archive *by Raye Collins*
78 Constance Jenkins *by Anna Grubel*

**At The Ian Potter Centre: NGV Australia**

18 Against going gray *by Amita Kirpalani*
32 Prudence Flint and John Brack: All Angles *by Katharina Prugger*
42 Little Wonder *by Ellen Keillar*
66 2025 MECCA x NGV Holiday Collaboration: Karen Black *interviewed by Sophie Oxenbridge*
82 Regeneration time *by Alice Payne*





9 From the NGV
11 Contributors
12 Making News
96 Books and Design Store
101 Closing Soon and In the Next Issue
102 People
106 What's On
108 List of reproduced works and endnotes
112 Thank you



MANAGING EDITOR
Donna McColm

DEPUTY EDITOR
Elisha Buttler

EDITORIAL AND PRODUCTION COORDINATOR
Alexandra Hill

EDITORIAL ASSISTANCE
Adele D'Souza, Amanda Spann, Amber Stephens

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

GRAPHIC DESIGNER
Karina Soraya

COPYEDITORS
Michael Ryan and Eleanor Jordan-Gahan

ADVERTISING ENQUIRIES
Alexandra Hill
ngvmagazine.editor@ngv.vic.gov.au

EDITORIAL ENQUIRIES
ngvmagazine.editor@ngv.vic.gov.au

© National Gallery of Victoria 2025

ISSN: 08147833
180 St Kilda Road
Melbourne, Victoria 3004, Australia
@NGVMelbourne
facebook.com/NGVMelbourne


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

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

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

(cover) **Ellen Auerbach** *R. Schottelius in New York* 1953, printed 1992. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023 © Ellen Auerbach. VG Bild-Kunst/Copyright Agency

(p. 6, top) **Christine Godden** *Untitled* 1974. National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1991 © Christine Godden

(p. 6, below) Naomi Campbell falls on the runway during the presentation of Vivienne Westwood's *Anglomania* collection, autumn–winter 1993–94. Paris, 1993. Photo © Sheridan Morley via Shutterstock. Model: Naomi Campbell

(p. 7) **Prudence Flint** *Hunting and fishing* 2023. National Gallery of Victoria, Melbourne. Purchased with funds donated by Bruce Parncutt AO and Celebration Donors, 2024 © Prudence Flint



(left) **Comme des Garçons, Tokyo** *Look 2*, from the *Wonderland* collection, autumn–winter 2009 (detail). Photo © firstVIEW. Model: Melodie Dagault
(right) Vivienne Westwood, 1994 (detail). Photo © Inez van Lamsweerde and Vinoodh Matadin




## From the NGV

A remarkable new exhibition, *Women Photographers 1900–1975: A Legacy of Light*, opens this month at NGV International, and we are delighted to feature the exhibition as this issue's cover story. The exhibition presents over 300 works, including some of the most recognised images of the twentieth century alongside more recently researched artists. American icon Lee Miller is represented by her image of *Nimet Eloui Bey,* c.1930 (Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022), and *Portrait of Man Ray,* 1931 (Purchased with funds donated by Joy Anderson, 2024). The exhibition also includes significant holdings of works by French artist Dora Maar, including original magazine archives and Maar's *Untitled (Study of beauty),* 1936 (Bowness Family Fund for Photography, 2021). *Women Photographers 1900–1975: A Legacy of Light* showcases the NGV's extraordinary collection of important and rare photographic works, including new acquisitions made possible with the leadership support of the Bowness Family Foundation and Krystyna Campbell-Pretty AM and Family, and other donors. Starting on page 20, learn about some of the international and Australian works on display, across photojournalism, photobooks, portraiture, postcards and experimental, avant-garde photography with our feature stories by exhibition curator, NGV Curator of Photography, Maggie Finch, NGV Senior Curator of Photography, Natasha Bullock, and contributing authors Donna West Brett and Carla Williams. The NGV thanks Principal Partner Deakin University and Media Partner *Broadsheet* for their support of this exhibition.

Looking ahead to the major summer exhibition *Westwood | Kawakubo* at NGV International, featuring over 140 designs, from page 44 we preview the exhibition with curators Katie Somerville and Danielle Whitfield and look forward to covering the exhibition in depth in the summer issues of *NGV Magazine*. I extend warm thanks to Presenting Partner Visit Victoria; Principal Partner Mercedes Benz; Major Partners Telstra, Macquarie and Qantas; Learning Partner The University of Melbourne; Timepiece Partner Rolex; Supporters Allpress Espresso, Moët & Chandon, Gilbert + Tobin, Yering Station and Dulux; Tourism Partners Hilton Melbourne Little Queen Street and V Line; and Media Partners *Vogue* Australia, QMS, *Herald Sun*, SmoothFM, *Broadsheet*, Val Morgan, Rock Posters and Torch Media.

At The Ian Potter Centre: NGV Australia, we introduce the featured artist for this year's MECCA × NGV Holiday Collaboration, Sydney-based artist Karen Black, in an interview with NGV Curator of Contemporary Art Sophie Oxenbridge from page 66. Thank you once again to Principal Partner MECCA for supporting this project and the acquisition of Black's work for the NGV Collection.

Wishing you happy holidays and I hope these stories inspire you to spend some time at the NGV this summer to experience the exciting art and design shared in this issue of *NGV Magazine*.

**Tony Ellwood AM**
Director

Art and design – and artists and designers – emerge from many and varied contexts and circumstances, and we see this across the stories in the November–December issue of *NGV Magazine* and in works on display at the NGV this summer. On page 32, NGV Curator of Contemporary Art, Katharina Prugger, writes about a new display at The Ian Potter Centre: NGV Australia, *Prudence Flint and John Brack: All Angles*, which explores the parallels between the work of the two Australian artists, working across different times in history, but partaking in, as Prugger notes, 'a compelling conversation across time'.

Fashion arguably reflects change as it is happening. On page 16 NGV Senior Curator of Fashion, Katie Somerville, compares works in the NGV Collection by Gabrielle Chanel and Paul Poiret in 1922, examining their loose-fitting, richly ornamented designs that reflected growing cross-cultural exchange. According to Somerville, 'Poiret was renowned for his Orientalist aesthetics and the radical introduction of un-corseted silhouettes', while for Chanel, a meeting with exiled Duchess Maria Pavlovna led to designs referencing Russian folklore and craft traditions. We warmly thank Krystyna Campbell-PrettyAM and Family for their generous support in donating Chanel's *Tunic,* 1922, and Paul Poiret's *Dress*, 1922, to the NGV Collection through the Australian Government's Cultural Gifts Program, and I hope you will come to see these works on Level 2, NGV International soon.

Also newly opened at NGV International is an archival display dedicated to the rich history of the National Gallery of Victoria Travelling Scholarship. The display chronicles the stories of Scholarship recipients between 1887 and 1968, as does our series of stories starting on page 72. Discover more on your next visit to the Gallery, and I wish you a happy and safe holiday season.

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






## Contributors

LUCI CALLIPARI-MARCUZZO
*Australia*

Luci Callipari-Marcuzzo is a Sunraysia-based multidisciplinary artist, researcher, writer and curator. She leads the Gallery and Heritage team at Mildura Arts Centre and is guest curator of *Extraordinary Women: Works from the NGV Collection*.

ALICE PAYNE
*Australia*

Alice Payne is Professor and Dean of the School of Fashion and Textiles at RMIT. Her research focuses on environmental and social sustainability issues throughout the life cycle of clothing. She is the author of the book *Designing Fashion's Future* and is an award-winning designer and educator.

PIA POL
*Germany*

Pia Pol is Director of Business Development at a leading international art publisher Hatje Cantz and teaches at KABK The Hague, Netherlands. Working between Berlin and Amsterdam, she specialises in editorial strategy, digital publishing, and international distribution, with a strong focus on artist-driven publications and collaborative projects.

DR DONNA WEST BRETT
*Australia*

Dr Donna West Brett is an Associate Professor and Chair of Art History at the University of Sydney. She was awarded a Sloan Fellow in Photography at Bodleian Libraries in 2024, and an Oliver Smithies Visiting Lecturer of Balliol, University of Oxford in 2026, for her work on modernist photobooks and propaganda.

CARLA WILLIAMS
*United States*

Carla Williams is a photographer, archivist, editor and writer born and raised in Los Angeles. A graduate of Princeton University and the University of New Mexico, she is the author of two histories of photography, including *The Black Female Body: A Photographic History* with Deborah Willis (2002). Her first monograph, *Tender*, was published in 2023 and received the Paris Photo–Aperture First Photo-Book Award. Williams is a 2025 Guggenheim Fellow.

OTHER CONTRIBUTORS

Natasha Bullock
Raye Collins
Celia Dent
Monica Do
Maggie Finch
Anna Grubel
Alexandra Hill
Ellen Keillar
Amita Kirpalani
Sophie Oxenbridge
Katharina Prugger
Beckett Rozentals
Siân Scott-Clash
Katie Somerville
Michael Varcoe-Cocks
Louise Wilson
Danielle Whitfield

# Making News

## Upcoming events

*OBSERVATIONS: DRESS IN THE AGE OF JANE AUSTEN*
*Monica Do*

Celebrating a new display of Regency fashion at NGV International recently gifted to the NGV Collection by Krystyna Campbell-Pretty AM and Family, and marking the 250th birthday of Jane Austen in December 2025, leading UK-based fashion historian and author Hilary Davidson visits Melbourne on 10 January as a guest speaker for the NGV *Observations* series.

In her presentation, Davidson explores the radical shifts in women's dress in England from the 1790s to the 1820s, and the myriad social and political changes of the time, offering an in-depth look at what women wore during this period, how they wore it and why.

Hilary Davidson is Associate Professor and Chair of MA Fashion and Textile Studies at the Fashion Institute of Technology, New York. Her books include *Dress in the Age of Jane Austen: Regency Fashion* (2019), *Jane Austen's Wardrobe* (2023) and, most recently, *A Guide to Regency Dress* (November 2025).

This event is part of the NGV *Observations* project, which is generously supported by an anonymous donor.

To book an afternoon with Hilary Davidson on 10 January at NGV International visit NGV.MELBOURNE/OBSERVATIONS

NGV ART SCHOOL – NEW COURSE ANNOUNCEMENT
*Monica Do*

NGV Art School launches Cyanotype Photography: Half-Day Course. Guided by artist Emma Armstrong Porter, whose work is in the NGV Collection, participants in this practical, half-day weekend course can learn and apply the techniques of cyanotype, a traditional form of photography that pre-dates the invention of the modern camera and is used by many contemporary artists today. Participants can create their own cyanotype prints to take home.

Cyanotype Photography: Half-Day Course is presented as part of the exhibition program for *Women Photographers 1900–1975: A Legacy of Light*.

Start your journey of learning and learn in a way that works for you with NGV Art School. Scan or visit our website to enrol in Cyanotype Photography: Half Day Course and to see the full NGV Art School course program.

NGV.MELBOURNE/LEARN/ART-SCHOOL

ERNST LUDWIG KIRCHNER, *OFFICER AND WAITRESS* JOINS NGV COLLECTION
*Celia Dent*

Through the resounding support of the extraordinary philanthropic community, Ernst Ludwig Kirchner's *Officer and waitress* (*Offizier und Kellnerin*), 1915, has joined the NGV Collection. This was a remarkable opportunity to enhance the NGV Collection with a masterpiece by a leading figure in early twentieth-century European modern art.

Created during a defining period in Kirchner's career, this work embodies the vivid colours and expressive forms that characterise the German Expressionist movement. We sincerely thank all who have contributed to this landmark acquisition and gratefully acknowledge leadership gifts from Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, Antonio & Rita Mucciacciaro, Alan & Mary-Lou Archibald Foundation, John Adams & Cecily Adams, John Downer AM & Rose Downer, King Family Foundation, Suzanne Kirkham, John Bates & Lorraine Bates, Carolyn Stubbs OAM, Mark Gavin and Michael Gavin, John Fast & Jenny Fast, The Betsy & Ollie Polasek Endowment, donors to the 2025 NGV Foundation Annual Dinner, and donors to the 2025 NGV Annual Appeal.



(left) **Ernst Ludwig Kirchner** *Officer and waitress* (*Offizier und Kellnerin*) 1915. National Gallery of Victoria, Melbourne. John William Fawcett Bequest, and with funds donated by Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, Antonio & Rita Mucciacciaro, John Adams & Cecily Adams, Alan & Mary-Lou Archibald Family Foundation, John Downer AM & Rose Downer AM, King Family Foundation, and donors to the 2025 NGV Annual Appeal and 2025 NGV Foundation Annual Dinner, 2025

## Awards

NGV WINS CONSERVATION AWARD
*Michael Varcoe-Cocks*

In October the NGV was the honoured recipient of the International Council of Museums Australia 2025 ICOM Australia Award. This award celebrates significant achievements and long-term contributions to the museum sector and specifically acknowledged the international collaboration and work the NGV has undertaken over recent years with the Adaptive Climate Control Strategy which established industry-leading sustainable practices in the sector.

## Exhibition Announcements

*FUTURE COUNTRY: COUNTRY ROAD + NGV FIRST NATIONS COMMISSIONS*

The *Country Road + NGV First Nations Commissions* returns in 2026 for the second iteration of the transformative national, biennial mentorship and exhibition program. The commission pairs emerging Australian First Nations artists or designers with an esteemed industry leader from each state and territory across Australia. Opening on 20 March 2026 at The Ian Potter Centre: NGV Australia, the initiative provides a platform for artists to make their most ambitious work to date, exploring new mediums, scales and ideas that push the boundaries of their practices.

*Future Country: Country Road + NGV First Nations Commissions* is open 20 March–13 September 2026 at The Ian Potter Centre: NGV Australia. For more information, scan the code or visit NGV.MELBOURNE/FUTURE-COUNTRY-COUNTRY-ROAD-FIRST-NATIONS-COMMISSIONS/



*MELBOURNE WINTER MASTERPIECES® CARTIER 2026*

Featuring 300+ resplendent and beautifully crafted jewels, tiaras, necklaces, brooches, timepieces, design drawings and more, the 2026 Melbourne Winter Masterpieces presentation, *Cartier*, is the largest exhibition on the global jewellery house ever staged in Australia. Direct from London's Victoria and Albert Musuem and opening exclusively in Melbourne at NGV International on 12 June 2026, the exhibition explores Cartier's unparalled reputation for design excellence, craftmanship and innovation.

The Melbourne Winter Masterpieces® exhibition *Cartier* will be on display at NGV International from 12 June – 4 October 2026. Book by visiting NGV.MELBOURNE/CARTIER

*Cartier* the exhibition has been created by the V&A, London, in partnership with the National Gallery of Victoria and in collaboration with Cartier and will feature loans from private and institutional collections across Europe, the United States and Asia, alongside highlights from the Cartier Heritage Collection.

*LET'S PARTY! FASHION FOR KIDS: DESIGNED BY DANIELLE BRUSTMAN*

A free NGV Kids exhibition, *Let's Party! Fashion for Kids: Designed by Danielle Brustman*, opens on 28 November alongside *Westwood | Kawakubo*. *Let's Party!* features spectacular garments from the NGV's Fashion and Textiles Collection, including evening dresses, bold, imaginative outfits and playful accessories. Young visitors can enjoy hands-on activities where they'll have the chance to dance, draw and capture the moment!

*Let's Party! Fashion for Kids: Designed by Danielle Brustman* is supported by the City of Melbourne. Visit this free exhibition from 28 November in the Children's Gallery, Ground Level, NGV International. For more information visit NGV.MELBOURNE/LETS-PARTY/



2025 RIGG DESIGN PRIZE WINNER ANNOUNCED: ALFRED LOWE

Now open at The Ian Potter Centre: NGV International, the tenth *Rigg Design Prize* exhibition highlights the achievements of Australian designers under the age of thirty-five working across ceramics, glass, furniture, woodwork, metalwork, textiles, lighting and contemporary jewellery. The winner of the $40,000 prize, Australia's most prestigious accolade for contemporary design, is Adelaide-based Aranda artist Alfred Lowe. His ambitious ceramic vessels *You and me, us never part*, 2025, were unanimously selected by the prize jury.

The *Rigg Design Prize* is on display at The Ian Potter Centre: NGV Australia until February 2026.

The *Rigg Design Prize* is made possible with generous support from Major Partner Deakin University and Major Supporter, Cicely & Colin Rigg Bequest, managed by Equity Trustees.

(p. 13, centre) **Cartier London** *Brooch* 1933. Cartier Collection. Vincent Wulveryck, Cartier Collection © Cartier

(p. 13, left) **Tomo Koizumi, Tokyo** (fashion house), **Tomo Koizumi** (designer) *Look 27, top and skirt* 2019, autumn–winter 2019–20. National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Tania and Sam Brougham, Tommy Hilfiger Australia, PVH Brands, Rob Gould, SIRAP Art Collective and donors to the 2020 NGV Annual Appeal, 2020 © Courtesy of the designer

# tar nan thi festival

Celebrating Contemporary Aboriginal and Torres Strait Islander Art

17 Oct 2025 – 18 Jan 2026

PRINCIPAL PARTNER
BHP

GOVERNMENT PARTNERS
Government of South Australia
SOUTH AUSTRALIA

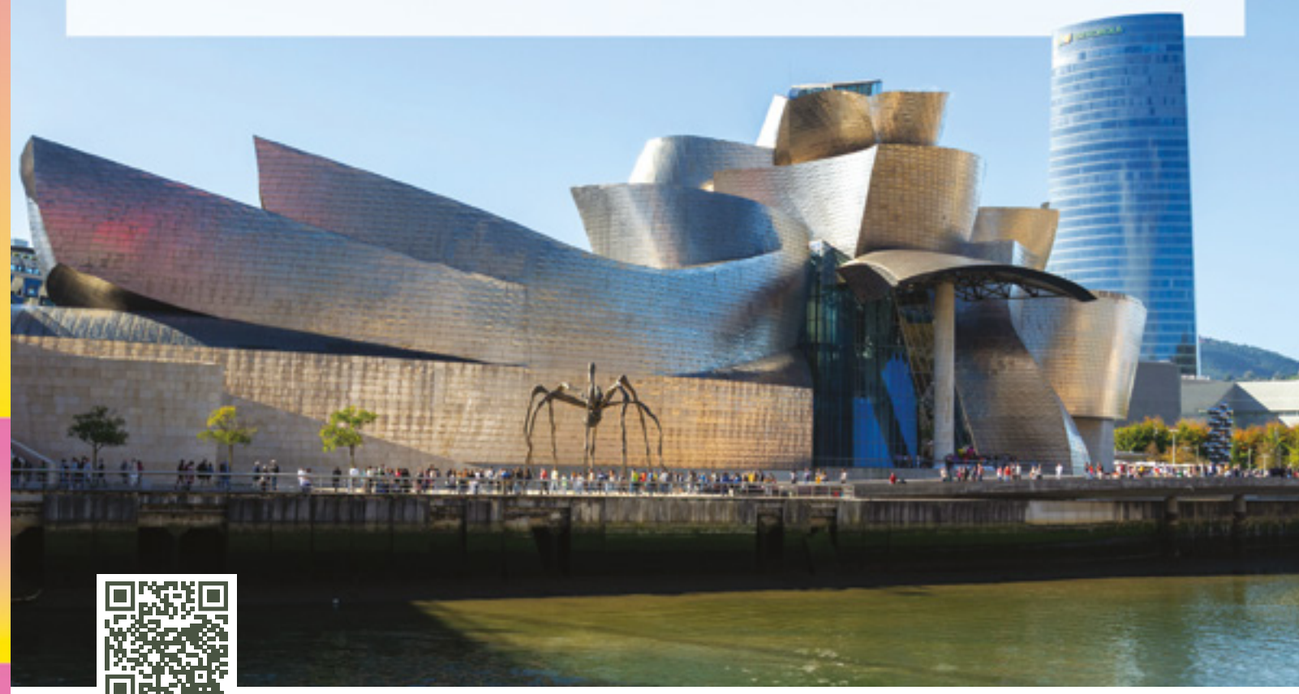
AGSA


WHERE EVERY JOURNEY *is a* MASTERPIECE

From the studios of Australia's creative heartlands to the world-renowned galleries found across central Europe, Academy Travel's 'Art, Architecture & Design' Tours offer immersive, expert-led itineraries crafted for the curious, the creative and the cultured.

**Explore a selection of upcoming tours:**

- Northern Spain & Portugal: Bilbao to Lisbon April 2026
- Cities of the River Po: Turin to Ferrara April 2026
- Art & Artists of the Central West May 2026
- High Art in the Low Countries: Brussels to Amsterdam May 2026
- Frank Lloyd Wright: Chicago to Fallingwater June 2026
- Darwin & Kakadu: 20th Aboriginal Art Fair August 2026
- Art & Artists of the Northern Rivers August 2026
- London for Fashion Lovers October 2026
- Prague, Dresden & Munich October 2026



academyttravel.com.au 1800 639 699

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

ACADEMY TRAVEL

# *POIRET* & *CHANEL*

Two important fashion works by Gabrielle Chanel and Paul Poiret recently joined the NGV Collection thanks to the generosity of Krystyna Campbell-Pretty AM and Family. Both date from 1922 and highlight important influences surrounding each designer's work of the early twentieth century.

*Words by* **Katie Somerville**

(p. 17) **Chanel, Paris** (fashion house), **Gabrielle Chanel** (designer) *Tunic* 1922. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023. Image courtesy Kerry Taylor Auctions, London

(right) Denise Poiret *Manège* (*Roundabout*) *dress* 1922. Model: Denise Poiret

Chanel and Poiret's garments, a tunic and a dress, are a fascinating insight into the role of embroidery and the prevalence of cross-cultural motifs in the work of Paris-based couturiers of the Art Deco period.

A long-sleeved version of the Chanel tunic is illustrated in the March 1922 issue of *British Vogue*, which described it as a day dress in black silk crepe de Chine, paired with a plain straight skirt with 'Balkan' inspired silhouette and embroidery in blue, yellow and red thread. The square neckline was an interpretation of the *roubachka* (embroidered blouse or tunic commonly worn by Russian peasants), and the traditional Romanian-inspired embroidery motifs in the work were carried out by the company Kitmir, founded by the Grand Duchess Maria Pavlovna, the sister of Gabrielle Chanel's then-lover, Grand Duke Dmitri Pavlovich.

Like many aristocrats fleeing the Russian Bolshevik revolution of 1917, the Duchess fled to Paris to settle as a refugee. En route the Duchess and her husband Prince Putyatin were hosted by the Romanian Royal Court as the guest of Queen Marie. During her stay she was gifted several national costumes that later became the source for the embroidery patterns used in this tunic.

Soon after her arrival in Paris, Duchess Maria Pavlovna was introduced to Gabrielle Chanel in her studio. At the time Chanel had become fascinated by the rich patterns and luxurious materials of Russian folk costumes that she came to know during her short affair with Dimitri and was grappling with the high cost of fine embroidery for her fashion house. The Duchess offered to execute this work herself and established her own specialist company, Kitmir, that operated until 1927. At its height, Kitmir employed around fifty young women who were also Russian exiles. It was common practice to be tutored in embroidery as part of a typical aristocratic education. Some of the embroidery was created by hand although the majority was made using specialist Cornely machines that allowed for high-quality lengths perfect for dressmaking.

This craze for folkloric-derived embroidery was not limited to the Chanel couture house. Initially, Kitmir worked only for Chanel but by the mid 1920s the business began to produce work for other leading fashion houses, a move that caused Chanel to cease patronage. *Tunic*, 1922, is only the second extant example of this design.

Paul Poiret*'s Dress*, also from 1922, hails from the wardrobe of Denise Poiret, the wife of the designer. Denise was the designer, muse and model for much of his work and epitomised his ideal of the modern woman.









This work is a wonderful example of Poiret's longstanding fascination with Asian decorative and visual arts. Many of his designs, such as the 'lampshade' tunic and 'harem' trousers, demonstrate Eastern influence through their decorative motifs and simplified silhouettes that broke away from the dominant Western dress conventions of the time.

The embroidered, black, silk velvet afternoon dress, named 'Manège' (Roundabout), is cut in the loose chemise style and features fine embroidery in minute steel beads, couched gold threads and sequins. The embellishment forms a diamond lattice and cross pattern at the waist and shoulders, and the rear belt. With sleeves lined in gold lamé, the dress was a key look from Maison Poiret's collection that season and was well documented in the November 1922 issue of *Harper's Bazaar*, as well as the house's copyright photographic records from 17 August 1922 where it was paired with a fur-edged cape and silk cloche by French milliner Madeleine Panizon, according to the UAD (Université d'Artois, or University of Artois) Textile Archive, which contains materials related to Paul Poiret, and his design studio, Atelier Martine.

The embroidery for this dress takes its cue from the decorative geometric patterning of Byzantine mosaics and richly embroidered textiles. Poiret was renowned for his Orientalist aesthetics and the radical introduction of un-corseted silhouettes that relied on draping and flattened rectangular construction, which had more in common with Classical Greek drapery. His designs were also more similar to the costumes of the Ballet Russes than his contemporaries in Parisian couture, and many of his clients were high-profile performers such as Isadora Duncan and Sarah Bernhardt.

These richly embroidered recent acquisitions represent an important period in the work of both Gabrielle Chanel and Paul Poiret and are rare surviving works. They clearly demonstrate the influence of decorative traditions originating in cultures outside of France that captured the imagination of two leading figures of Parisian couture in the first quarter of the twentieth century.

Katie Somerville is NGV Senior Curator, Fashion and Textiles.

See Gabrielle Chanel's *Tunic*, 1922, and Paul Poiret's *Dress*, 1922, on display on Level 2 at NGV International.

The NGV warmly thanks Krystyna Campbell-PrettyAM and Family for their generous support in donating Chanel *Tunic,* 1922, and Paul Poiret, *Dress*, 1922 to the NGV Collection through the Australian Government's Cultural Gifts Program.




**Noel McKenna** *Wizard of Oz* 2002. National Gallery of Victoria, Melbourne. Gift of James McGrath through the Australian Government's Cultural Gifts Program, 2024 © Noel McKenna/Licensed by Copyright Agency, Australia

# Against going gray

What might we uncover when the ordinary becomes magical and the magical becomes everyday? Amita Kirpalani, NGV Curator of Contemporary Art, explores this question through two recent additions to the NGV Collection: *Wizard of Oz*, 2002, by Noel McKenna and *Home and away*, 2022, by William McKinnon. Both works, she suggests, guide our gaze and invite us to wander through familiar memories, navigating scenes that are at once familiar and uncanny.

*Words by* **Amita Kirpalani**

It's hard to know where to look sometimes, but painting offers, and occasionally demands, repeated, sustained, long looking. These are the same searching looks you can offer to a horizon, a chess board or, if you are a talented looker, a contact lens on carpet. Two recently acquired paintings, one by Noel McKenna and the other by William McKinnon, direct our looking and move our gaze around treasured memories, through both familiar and strange scenes.

Noel McKenna works in a variety of media, including oil, enamel and watercolour, lithography and etching, and ceramic and metal. But he is perhaps most well-known for his paintings of animals and humans in domestic interiors. In a recent interview for Melbourne Art Fair, McKenna succinctly stated, 'My attitude to the humbleness of the everyday world, I would best sum up by saying it is ordinary to love the sublime, but sublime to love the ordinary'.[1]



It is this tension between the ordinary and the sublime that is on display in the work *Wizard of Oz*, 2002 (Gift of James McGrath through the Australian Government's Cultural Gifts Program, 2024) currently on display at The Ian Potter Centre: NGV Australia. This painting is an example of how McKenna's sparse canvases economically toy with symbols and evoke narratives beyond the picture plane. Through the title we can now see this is clearly McKenna's theatrical production starring Dorothy in her blue dress and ruby slippers with Toto on a leash, and the Wicked Witch of the West's pointy hat and fatal puddle. McKenna describes how this work was painted from a memory of seeing the stage play of *Wizard of Oz* (starring Australian singer Nikki Webster) with his son.

McKenna is an avid reader of artist biographies, yet learning the 'boring' and outlandish details of an artist's life doesn't tend to renew his sense of their work. Rather these narratives, for him, sit neatly in parallel to, or perhaps beyond the frame. As far as his own processes are concerned, he describes enjoying 'moving quickly' around the painting, ideally completing a work in a single sitting. He describes using the speech bubble, as he has across other paintings mainly to communicate bird song, as a way to connect painting with the work of cartoonists he admires, and offer space for a storyline to run through a painting. Here he suggests speech bubbles are a way, 'to put sound into the painting'.[2]

Returning to the book that inspired the film and subsequent plays, a line from author Frank Baum thrums not only through McKenna's painting but also, arguably through many of his other works that feature humans and animals: 'It was Toto that made Dorothy laugh, and saved her from growing as gray as her other surroundings.'[3] This sentiment abounds in McKenna's work – that animals, no matter how indifferent or inscrutable, are somehow saving us from our grey surroundings.

From the stage lights of McKenna's work to the street lights in Will McKinnon's painting *Home and away*, 2021–22 (Purchased, Victorian Foundation for Living Australian Artists, 2023) and on display at The Ian Potter Centre: NGV Australia, according to the artist this is a 'psychological landscape' that reveals and conceals but ultimately contains the ways in which McKinnon 'navigates the world emotionally'.[4]



**William Mackinnon** *Home and away* 2022. National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2023 © William Mackinnon. Photo: Willem Dirk de-Toit

Part of a series of paintings McKinnon made in 2022 that include views of eucalyptus trees, their canopies tangled and speckled, from the perspective of perhaps lying underneath, *Home and away* is a more complex topographical fusion of both an Australian and Spanish 'no-place', a consequence, McKinnon suggests, of living between Ibiza and Lorne.

> 'I'm aware that I'm romanticising views of Australia [in my work] ... but what is home when I've been in Spain for ten years? What is real and what is a fantasy?'

In our conversation he questioned how a painting might seek to offer a sense of 'how much you carry around in yourself' in relation to the 'indelible marks that are passed down, whether that is outlook or place'.[5] Inheritance is complicated. Both artists speak of big life changes, of families grown and growing, and things falling apart.

Light and light sources in a painting and perhaps also in life offer direction, orientation, a visual guide – a clichéd but nevertheless daily sense of hope and renewal. McKinnon remarks that in his work, 'Different light sources are a way to make this landscape no place, the signs are like actors'[6] and offers that the dawn, or perhaps sunset, break with a naturalism and nihilism in the work. Whereas McKenna often depicts the light sources of domestic spaces – lamps, light from a window, and in *Wizard of Oz* we feel the heat of stage lights – suggesting safety and sanctuary but also offering McKenna a beginning point to plan a painting.

Each artist describes being surprised by what emerges from the plotting and moving elements within the work, the embodied act of painting revealing secrets of the scene and secrets of the artist all at once.

Amita Kirpalani is NGV Curator, Contemporary Art.

See both works discussed on display now on Level 2 at The Ian Potter Centre: NGV Australia at Fed Square.

# WOMEN PHOTOGRAPHERS 1900–1975

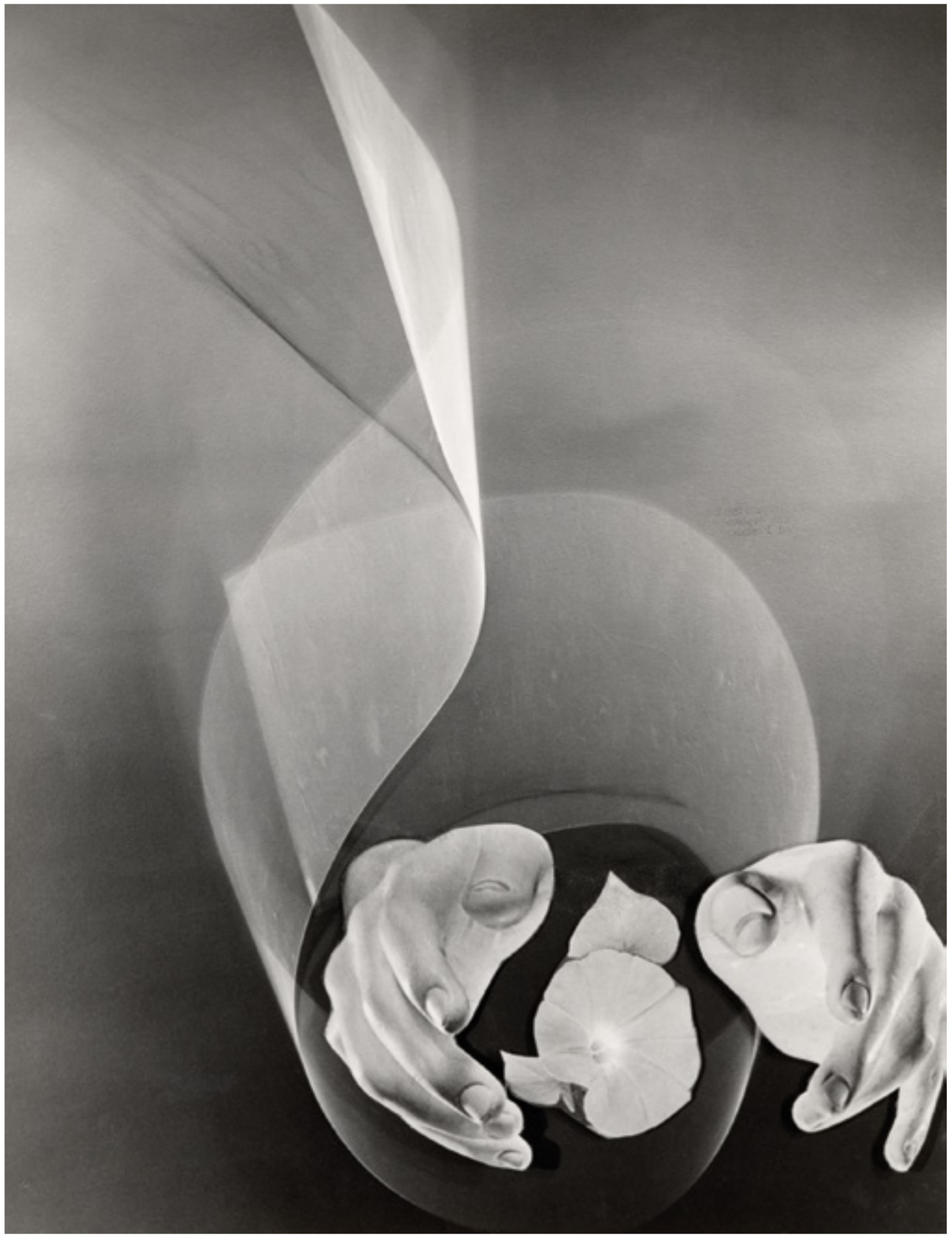
## *A Legacy of Light*

As Maggie Finch writes in this abridged excerpt from the NGV publication, *Women Photographers 1900 –1975: A Legacy of Light*, the exhibition of the same name examines the wide-ranging photographic practices of more than eighty twentieth-century women artists. Bookended by images that relate to the first-and second-wave feminist movements, the exhibition showcases the diversity of these artists' practices through prints, postcards, photobooks and magazines in the NGV Collection.

*Words by* **Maggie Finch**



**Lee Miller** *Nimet Eloui Bey* c. 1930. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022
© Lee Miller Archives, England 2023. All rights reserved. leemiller.co.uk



**Lotte Jacobi** *Photogenic* c. 1950. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2024





Celebrating the contributions of women artists, *Women Photographers 1900–1975: A Legacy of Light* draws entirely from the NGV Collection. Thanks to the leadership support of the Bowness Family Foundation, who also generously contributed to the publication, and Krystyna Campbell-Pretty AM and Family, along with the support of other donors including Joy Anderson, Professor Wang Gugnwu and others, since 2020 there have been more than 170 new acquisitions into the NGV Collection of works by women photographers dating between 1900 and 1975.

Both the exhibition and the publication *Women Photographers 1900–1975: A Legacy of Light* invite consideration of the contexts in which the women were working and their role as image-makers, looking afresh at the ways they created images of themselves, of others and of the times. The exhibition begins in industrialised cities at the turn of the nineteenth and twentieth centuries, when women were becoming increasingly involved in all aspects of photography. During this time, the women's suffrage movement was also on the rise, with suffragettes emerging as vital image-makers, marching on the streets to demand equal rights and the right to vote, while shaping and sharing photographs as a way of controlling their own representation and to spread their message.[1] These were times of great social, cultural, political and artistic change.

The exhibition ends with works taken in 1975, when Australian photographers such as Ponch Hawkes were capturing spirited images of Melbourne, including the Women's Theatre Group performing outdoors beneath a Women's Liberation banner. The year 1975 was proclaimed International Women's Year by the United Nations General Assembly, with the aim of promoting women's rights, ending discrimination against women, and advocating for the advancement of women in society.[2] At the NGV, the first group exhibition of women photographers was staged to coincide with the global celebrations that year. In addressing gender imbalances and the representation of women artists in the NGV Collection, the period from 1900 to 1975 represents an important time, allowing us to reflect on the past as a way of looking forward.



**Yamawaki Michiko** *Ginza (Two women crossing street, one with white hat)* 1933. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2024 © Michiko Yamawaki





**Ilse Bing** *Salut de Schiaparelli* 1934. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2022
© Ilse Bing Estate

‘The artists featured in the exhibition all demonstrate the development of “new visions” by transforming their images into innovative formats and embracing their roles as image-makers.’

Maggie Finch



**Lucia Moholy** *Bauhaus residences Dessau, kitchen – sideboard* (*Bauhaussiedlung Dessau, küche – anrichte*) 1926. National Gallery of Victoria, Melbourne Bowness Family Fund for Photography, 2023
© 2023 Lucia Moholy Estate/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

## REPRESENTING WOMEN

In Australia, May and Mina Moore's commercial photographic studio responded to the desire for 'picturesque presentation' in photographic portraits popularised by the suffragettes, as seen in the duo's dramatically lit portraits of stars of the stage. May Moore, who advocated for women in photography at the turn of the twentieth century, discussed the need for a deft combination of practical, artistic and business skills in a 1916 essay, 'Photography for women', for the *Austral-Briton* journal:

> There is more, much more in the photo question than the mere ability to make a technically perfect photo or picture, and when it comes to successfully managing a studio of one's own one wants to be many-sided indeed … one must be original … The woman who is to succeed … must make up her mind to equip on all points just as the men do.[3]

This type of performative portraiture (with the photographer directing and the subject acting), popularised by studios like May and Mina Moore's, was developed further in the work of three women operating in Vienna during the interwar period. Madame d'Ora, and later Trude Fleischmann and Kitty Hoffman, all ran successful businesses, known for their stylised portraits of high-society figures and the modern dancers that dominated the city's nightlife. Fleischmann's elegant portrait of the actress Sybille Binder is an image of empowerment: in her dress and pose, with withdrawn gaze, she can be read as one of the famed 'New Women' of the 1920s.

Yamawaki Michiko's images of everyday life in Japan in 1933 (Bowness Family Fund for Photography, 2024) display the differing roles of women at a time of great social change. We see mothers carrying children, women in kimono holding parasols, and *moga* (modern girls) wearing knee-length dresses and Western-inspired clothes.[4]

Photographs of children, mothers, older women and acts of caregiving were also recurring subjects between 1900 and 1975. Such stereotypically 'feminine' photography, which was viewed as a suitable occupation for women photographers, nevertheless allowed for great innovation in image-making. For example, Ruth Hollick's highly successful photographic studio in Melbourne specialised in studies of children. Prior to establishing her city studio, Hollick bought herself a car and travelled to regional towns, advertising her visits in advance.[5] The lively spirit of her images, distinct from staid studio shots, seemed to actively encourage sitters to express their personalities.

Similarly, in the 1970s, while living among friends in America, Australian artist Christine Godden created intimate and tender images of the people around her, including pregnant friends. Godden's representation of bodies is naturalistic, seemingly spontaneous, and informed by fine print traditions, resulting in the dynamic framing of bodies in otherwise serene, everyday settings.

## PATTERNS OF CONNECTION

Through my research, I noticed the frequent mentions of relationships between women photographers and artists. I started a hand-drawn map illustrating the networks and neighbourhoods of photographers that became apparent. The mapping shows that there were many formal and informal paths of influence between the artists.

For example, there are fascinating examples of recurring collaborations between women artists, across different artistic fields. Barbara Morgan met the pioneering choreographer and dancer Martha Graham in 1935; their connection lasted over many decades. An iconic image that reflects their collaborative approach is *Martha Graham – Letter to the world*, 1940 (Bowness Family Fund for Photography, 2024), in which Morgan captures Graham mid-motion in a studio setting, a scene that captures the instant while remaining timeless. *Martha Graham – Letter to the world* distils Graham's body and dress with all its grace, tension and stresses, as if mirroring the times in which Graham and Morgan were living.

During the interwar period, the intertwined lives of avant-garde artists in Paris often played out in artworks depicting friendships and love. While long known as the inspiration for the abstracted representation of grief in Pablo Picasso's *Weeping woman*, 1937 (Purchased by donors of The Art Foundation of Victoria, with the assistance of the Jack and Genia Liberman family, Founder Benefactor, 1986 © Sucession Picasso/Copyright Agency), Dora Maar was a sophisticated artist and image-maker, deeply connected within the avant-garde community.[6] In the winter of 1935, she turned the lens of her camera onto Picasso, taking four studio portraits of the artist in her Paris studio. She also created intense collaborative tableaux with the Argentinian painter and writer Léonor Fini, such as *Léonor Fini lying on a floor strewn with clothes*, c. 1936 (Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021).

In Mexico, Kati Horna frequently photographed her close friend, British-born painter and writer Leonora Carrington. The two socialised within their circle of Surrealist expatriate artists in Mexico City. Horna's photocollage *Leonora Carrington*, 1957 (Bowness Family Fund for Photography, 2024), superimposes an image of her friend's face onto a reproduction of the painting *Portrait of an unknown young man*, 1518, by Hans Holbein the Younger (Hermitage Museum, St Petersburg). This merging of the photograph with the reproduction of the painting creates a jarring, humorous clash of genders and time periods.

## NEW VISIONS

The artists featured in the exhibition all demonstrate the development of 'new visions' by transforming their images into innovative formats and embracing their roles as image-makers. Lucia Moholy was crucial in the development of photographic experimentation at the Bauhaus school in Germany. Between 1923 and 1928, Moholy produced photographs centred around the school's Dessau campus, documenting its architecture and taking portraits of staff and students. Moholy's angled compositions, as seen in *Bauhaus residences Dessau, kitchen – sideboard*, c. 1926 (Bowness Family Fund for Photography, 2023), emphasise the Bauhaus design principles of modern architecture for daily life. Her images were vital in constructing a visual legacy of the Bauhaus ideals and teachings.

The influence of such European photographers is also seen in Australian artist Olive Cotton's *Teacup ballet*, 1935 (Purchased from Admission Funds, 1992). Cotton had purchased an inexpensive set of cups and saucers to replace the mugs in photographer Max Dupain's Sydney studio, where she was a studio assistant.[7] She realised the potential for a dynamic arrangement, the handles of the cups 'reminding me of arms akimbo'; in efforts 'to express a dance theme', Cotton attempted various arrangements, before utilising a spotlight to accentuate shadows, resulting in the 'ballet-like composition'.[8]

Lola Álvarez Bravo was deeply attuned to the international modern photography movement through her friendships with the artistic avant-garde in Mexico City. *Las lavanderas (The washerwomen)*, c. 1940 (Bowness Family Fund for Photography, 2024), is one of several photographs created by Álvarez Bravo of women washing their clothes at a waterfront, with children and dogs nearby. The sun casts long shadows from a nearby structure, transforming the scene of everyday labour into one of dynamic angles and forms.

*Women Photographers 1900–1975: A Legacy of Light* does not attempt to present one voice for all women photographers. It presents a multiplicity of voices. The works by these women reflect a multitude of new ideas that were influenced by the complex social, cultural and political times. Such plurality reminded me of a quote from the artist Christine Godden:

> Women artists (like myself) are painstakingly building monuments of their own ideas from many tiny separate elements.[9] Each element, like each image, is a collective testament to the creativity and tenacity of these artists.

Maggie Finch is NGV Curator of Photography.

This is an edited extract from the forthcoming publication *Women Photographers 1900–1975: A Legacy of Light*, published by National Gallery of Victoria, Melbourne and Hatje Cantz, Germany.

The NGV wishes to sincerely acknowledge and thank the Bowness Family Foundation and Krystyna Campbell-Pretty AM and Family for their leadership support in enabling the collection of works featured in this exhibition. The publication *Women Photographers 1900–1975: A Legacy of Light* is also generously supported by the Bowness Family Foundation.

See the works discussed in *Women Photographers 1900–1975: A Legacy of Light* at NGV International, on display from 28 November.

*Women Photographers 1900–1975: A Legacy of Light* is supported by Principal Partner Deakin University, and Media Partner Broadsheet.

For more information about this ticketed exhibition, scan the code or visit NGV.MELBOURNE/WOMEN-PHOTOGRAPHERS-1900-1975/

# PICTURES YOU CAN FEEL:

# The photography of Christine Godden



Atmospheric, sensory and intimate, Christine Godden's work brings a rawness and beauty to everyday moments, compelling us to take note of the small details in life. The pioneering Australian photographer features in the new NGV exhibition *Women Photographers 1900–1975: A Legacy of Light*.

*Words by* **Natasha Bullock**

Christine Godden's photographs capture sensual fragments of everyday life, showing intimate portrayals of friends, family and place. As a pioneering figure in Australian photography, her work from the 1970s and 80s reveals a quiet emotional depth, which is conveyed through an intuitive approach to image-making. As well as featuring in *Women Photographers*, Godden's *Light Touch* series from 1976 was recently published in a new artist book released by M.33, the Melbourne publisher.

Living and studying in the United States, Godden's work emerged amid a broader reassessment of art photography as a personal and expressive medium. The series she produced this time, *Family*, 1972–74 (Purchased from Admission Funds, 1991), feels elusive, conveying memory, gesture and mood, with a sense of nostalgia from today's viewpoint. Images of young friends caught off guard, laughing freely, standing in windows, or holding babies are captured with Godden's characteristically nuanced approach to light and texture. As she states about this body of work:

> At the time I never imagined the family would scatter, that we would all compromise, that many years later the quality of optimism that the closeness of friendship represented in these images would feel so foreign to me … These images are from another time, another place, another photographer.



Godden's work emerges from personal observation and insight. 'I was never confident enough to use my photography as others did, like Carol Jerrems and Sandy Edwards, to advocate for women directly,' she reflects. Nevertheless, her first solo exhibition in Australia, curated by Kiffy Rubbo at Melbourne's George Paton Gallery in 1976, positioned her within the feminist discourse of the time. 'At that time, I described my work as an attempt to show "how women see and think",' she recalls.

Godden returned to Australia in 1978 to take on the role of Director at the Australian Centre for Photography in Sydney. Immersed in a growing yet still relatively small art photography scene, she found herself juggling the roles of curator, advocate and artist. 'Balance eluded me', she admits:

> I was a jack of all trades in a role for which I was completely unprepared. While I was knowledgeable, articulate, and passionate about photography, I was lacking in all areas of management. Funding was tight, and the politics of the visual arts industry seemed impenetrable. During my five years there, my own arts practice gradually faded away.

Godden's influence on Australia's photography scene is significant. By promoting awareness of art photography, she helped establish frameworks that later supported the next generation of Australian artists.

'One of the key challenges for me,' she explains, 'was having to advocate constantly for "art photography" against a wall of camera clubs at one end and a strong commercial photography industry at the other. The ACP had already established this difference clearly, and it was well understood in the visual arts milieu, but often misunderstood by the wider public.'

When asked what younger generations might learn from her active years, Godden remains humble. 'Every aspect of visual literacy has changed. Images are now consumed in milliseconds. I'm not sure my era has much to offer. Young artists today seem far more sophisticated politically and socially than my generation, and they have access, if they can afford it, to incredible technology.'

After stepping away from active image-making in the 1980s, Godden turned her attention to working in Aboriginal-owned art centres in Central Australia, a shift that continued her commitment to visual culture. Her recent book *Light Touch* marks a return to her archive, a poetic reflection on time, memory and perception, and an acknowledgement of art and life.

'Getting old brings a new experience of time passing quickly, and with it the wish to create something lasting,' Godden reflects. 'My book has not just images but also texts that are important for understanding my work.'

This desire to connect with her visual history speaks to a broader impulse: to make sense of a life lived through photography, where the camera was a constant companion during the early years. As she says, 'It's like revisiting diaries and being intrigued by what you wrote and possibly forgot.'

'I didn't plan or think ahead with my photographs,' she explains. 'I simply had my camera with me in my daily life.' Her early observations of family, friends and domestic moments now serve as visual records of cultural and social change. They are also sensual and tangible, almost the opposite of what we expect from a mechanically produced medium like photography. Yet the wet strands of hair on a young girl's back or the sweaty fur of a horse's flank are moments that you almost feel you can experience. Such is Godden's poetic approach to depth, framing and light. These works are characterised by their focus on ambiguity and texture. 'It's true, many of my images are fragmentary, elusive, and suggestive. There isn't always a clear subject or complete object,' she says.

Touch also relates to feminist interpretations of Godden's work, especially in its focus on the overlooked, the domestic, and the bodily. Although she modestly describes her understanding of feminism as 'very unsophisticated', her photographs, from women holding babies to relaxing with family, engage with some of feminism's core issues: subjectivity, visibility and the politics of everyday life. Reflecting on her formative years, Godden keeps a cautious distance from self-historicising:

> When you are surrounded by rapid cultural change, it's hard to see what's happening around you and what you are contributing. That understanding comes later, and it's best done by others. It seems my book, and my inclusion in the 'Women Photographers' exhibition at the NGV, are coinciding, accidentally, with renewed interest in Australian women artists and in Australian women photographers. After 50 years, I hope the work finds its place amongst the women artists for whom I have such admiration.

Natasha Bullock is NGV Senior Curator, Photography.

See Christine Godden's photographs in the exhibition *Women Photographers 1900–1975: A Legacy of Light* at NGV International from 28 November.

The NGV wishes to sincerely acknowledge and thank the Bowness Family Foundation and Krystyna Campbell-Pretty AM and Family for their leadership support in enabling the collection of works featured in this exhibition. The publication *Women Photographers 1900–1975: A Legacy of Light* is also generously supported by the Bowness Family Foundation.

For more information about this ticketed exhibition, scan the code or visit NGV.MELBOURNE/WOMEN-PHOTOGRAPHERS-1900-1975/

(pp. 28–29) **Christine Godden** *Untitled* 1973. National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1991 © Christine Godden

(p. 30) **Christine Godden** *Untitled* 1973, printed 1986. National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1991 © Christine Godden

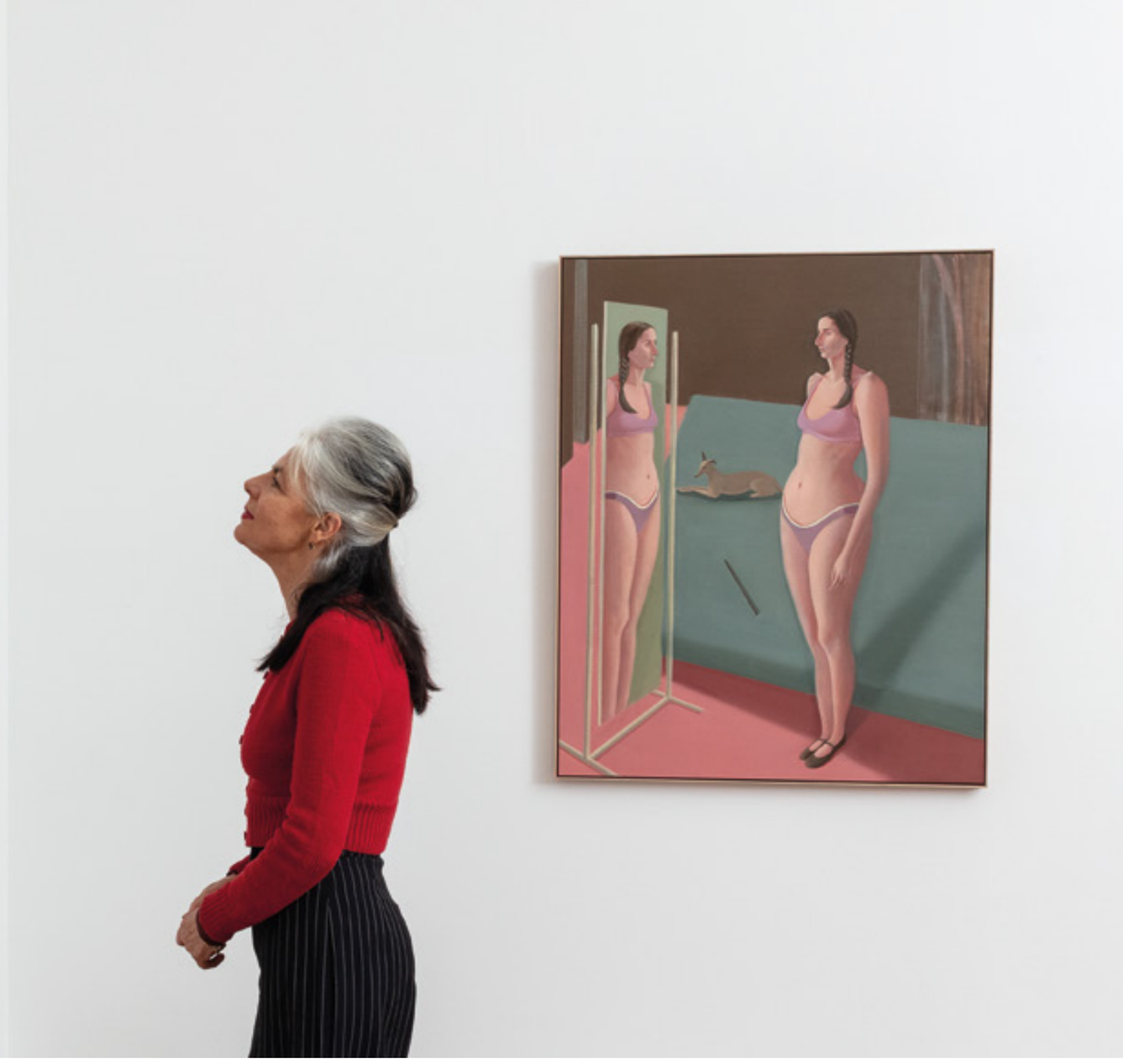




## 'Getting old brings a new experience of time passing quickly, and with it the wish to create something lasting.'

### Christine Godden





# Prudence Flint and John Brack: *All Angles*

A new display at The Ian Potter Centre: NGV Australia reveals artistic affinities between contemporary Melbourne-based artist Prudence Flint and late Australian art icon John Brack.

*Words by* **Katharina Prugger**

Both Prudence Flint (born 1962) and John Brack (1920–99) are known for their precision and psychological insight, rendering figures with sharp lines and deeply symbolic colour palettes. A new display at The Ian Potter Centre: NGV Australia marks the first time these two acclaimed Melbourne artists are presented in dialogue, focusing on paintings and drawings Flint and Brack developed through working with models in their respective studios.

For Brack, the nude was a motif that he returned to repeatedly over the course of his career, his cerebral approach challenging traditional representations of the subject. Ranging from paintings and prints to drawings on paper, the works on display reveal distinct aesthetic developments in his oeuvre over a twenty-five-year period. The painting *Nude in an armchair*, 1957 (Purchased, 1957), is part of Brack's first ever series of nudes, which he exhibited in 1957. At the time he noted: 'When I paint a woman … I am not interested in how she looks sitting in the studio, but how she looks at all times, in all lights, what she looked like before and what she is going to look like, what she thinks, hopes, believes and dreams. The way the light falls and casts its shadows is merely boring and a hindrance unless it helps me to show these things.'[1]

Brack was a prominent figure in Melbourne's art scene, and his work was familiar to Flint early in her career. As she puts it, she 'always loved it'.[2] Reflecting on his nudes in this display, she observes, 'Sometimes men can represent women, and it's not a pleasant feeling. You feel kind of abolished. And I don't feel that with the Bracks. I find they're quite real and affectionate. And I relate to the women in them.'

Her response complements the reflections of Brack's wife, the artist Helen Maudsley, who in the catalogue accompanying the 2009 John Brack retrospective at the NGV speaks to his lifelong engagement with the female nude: 'The recurring focus on the nude is both John's need for discipline in seeing and depicting, and his constant effort to define how women are. He knew about men, recognised the tribe and the king and the politics, but women were clearly not this.'[3] Brack's nudes, and how they resonate with Maudsley and Flint in



**John Brack** *Nude in an armchair* 1957. National Gallery of Victoria, Melbourne. Purchased, 1957 © Helen Brack

‘When I paint a woman … I am not interested in how she looks sitting in the studio, but how she looks at all times, in all lights, what she looked like before and what she is going to look like, what she thinks, hopes, believes and dreams. The way the light falls and casts its shadows is merely boring and a hindrance unless it helps me to show these things.’

John Brack







**Prudence Flint** *Second meal* 2022. National Gallery of Victoria, Melbourne. Purchased with funds donated by Bruce Parncutt AO and Celebration Donors, 2024
© Prudence Flint

‘The women that I choose to model for the paintings bring their intimacy and their mood. They come with their choice of clothing, a certain body type and posture, that holds contradictions and forms the meaning of the painting. It’s a kind of delicate projection or mirroring.’

Prudence Flint



‘Together, the works of John Brack and Prudence Flint offer a compelling conversation across time, rooted in shared dedication to the human figure, the studio practice, and the complexities of representing women.’

Katharina Prugger

different ways, reveal both the challenges and enduring connections his depictions of women inspire.

Flint’s work is informed by traditions of figurative easel painting, and the artist has dedicated her practice to almost exclusively representing women. Over the past three decades she has developed a singular body of work centred on portraits of female figures in interior spaces that radiate intensity and intimacy. Flint’s paintings take long periods to make. They begin as ideas reproduced in pencil and charcoal drawings before being painted from life in her studio, where Flint works with a close circle that has modelled for her over the years. She produces around six paintings a year, often working on multiple paintings at the same time. Her process also involves intense periods of what she describes as ‘active waiting’ to make even-handed decisions: ‘I plan a work, inasmuch as I have a clear idea of the figure’s stance and relation to the imagined space of the room or outdoor scene. The shapes and combinations of the colours will read like coded narrative that will set up an atmosphere.’[4]

Drawing is an essential aspect of Flint’s artistic process. In addition to her two paintings in the NGV Collection, the display also includes seven small works on paper loaned by the artist, which she refers to as ‘ideas drawings’: ‘I conceive an idea and produce small pencil drawings, although hundreds of these drawings never become paintings. Occasionally a drawing will be robust and hold enough ambiguity to become a painting.’ Whereas Flint’s paintings are developed and build up over a long time, these drawings are made quickly, often within seconds. She describes them as emerging from a relaxed, open state rather than a ‘wilful thing’. ‘I can’t sit down and go, “Okay, I’m going to do some ideas”. It’s almost like I have to catch myself when I’m kind of open.’

Like Flint, Brack was deeply committed to the practice of drawing, expressing that ‘of all the artist’s devices drawing is the chief, the only one that cannot be dispensed with’.[5] Alongside the paintings on display, Brack also made a number of drawings and lithographs depicting the nude posed in his studio. The editioned book *John Brack Nudes: Fifteen Original Lithographs* (1981–82) was based on a series of original drawings Brack made using one of his favourite mediums, conte crayon. Several years ago, Flint traded one of her paintings for two lithographs from this series with a gallerist. She describes the prints as having an inspiring presence in her home studio. ‘I love living with them,’ she says. ‘I think they really influenced me, because at the time I was doing all horizontals and profiles. I think just from having them around – I had them in my bedroom for ages – I then started tilting my angles. I also love what he does with colour, it’s crazy and a little bit uncomfortable.’

Together, the works of John Brack and Prudence Flint offer a compelling conversation across time, rooted in shared dedication to the human figure, the studio practice, and the complexities of representing women. This display not only highlights their formal affinities but also reveals how Flint’s engagement with Brack’s work has shaped her own visual language. In bringing their works into dialogue, the display invites fresh perspectives on both artists’ practices.

Katharina Prugger is NGV Curator of Contemporary Art.

Visit *Prudence Flint and John Brack: All Angles* on Level 2 at The Ian Potter Centre: NGV Australia, on display until March 2026.

(pp. 32–33 and p. 36) Installation view of *Prudence Flint and John Brack: All Angles* on Level 2 at The Ian Potter Centre: NGV Australia, 26 September 2025 – March 2026. Photo: Narelle Wilson/NGV

(above) Prudence Flint. Photo: Narelle Wilson/NGV



## Special events with Prudence Flint

On Saturday 31 January, learn more about this display at The Ian Potter Centre: NGV Australia and the works of John Brack and Prudence Flint with NGV curators Katharina Prugger and Beckett Rozentals.

As part of *Prudence Flint and John Brack: All Angles,* on Saturday 21 February hear direct from award-winning, internationally recognised artist Prudence Flint as she reflects on her rich career spanning more than three decades, in conversation with NGV Curator of Contemporary Art, Katharina Prugger. Flint introduces her approach to painting, including her thought-provoking and deeply intimate portraits, which she creates from her Melbourne studio.

Both events are free. Learn more at NGV.MELBOURNE/PRUDENCE-FLINT-AND-JOHN-BRACK-ALL-ANGLES/ or scan the code.

## Sell Fine Art with Leonard Joel

Leonard Joel's Fine Art Department offers expertise and extensive market knowledge in traditional, modern, international and contemporary fine art.

**VALUATION AND AUCTION ENQUIRIES**
Dr Wiebke Brix, Head of Art
03 8825 5624
wiebke.brix@leonardjoel.com.au

# LEONARD JOEL



**IMAGE:**
FREDERICK MCCUBBIN
(1855-1917)
*The Lime Tree (Yarra River from Kensington Road, South Yarra)* 1917
oil on canvas mounted on panel
97 x 110cm
Sold for $1,500,000 IBP

**MELBOURNE**
2 Oxley Road,
HAWTHORN, VIC 3122
T: (03) 9826 4333
info@leonardjoel.com.au
leonardjoel.com.au

ASA CULTURAL TOURS
AUSTRALIANS STUDYING ABROAD

# Cultural Tours for an inquiring mind



## Roman Algeria, the Sahara & the M'Zab Valley

12 April – 2 May 2026 Led by Tony O'Connor

*Roman city of Djemila, Setif, Algeria. Photo: Kristen Hellstrom*

## Australians Studying Abroad
## Over 40 years of innovation and excellence

**Join an ASA cultural tour for a fresh vision of the world.**

Learn about places you have always longed to visit or see your favourites with new eyes. Feed your imagination with new sights and knowledge, and delight in the company of like-minded travellers.

> *"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes."*
>
> – Marcel Proust



### Türkiye: The Ages of Anatolia
24 April – 14 May 2026
Led by Dr Sophy Downes



### Macedonia and Thrace: Where Myth Becomes History
27 May – 12 June 2026
Led by Dr Heather Sebo and Dr Andrew Farrington



### Bulgaria & the Black Sea: Painted Towns, Byzantine Monasteries & Thracian Treasures
6 – 20 May 2026
Led by Prof. Ivan Vasilev and Russell Casey

**AUSTRALIANS STUDYING ABROAD** ABN 27 006 589 242
Call +61 (0)3 9822 6899 Email info@asatours.com.au
For detailed itineraries and a complete list of tours visit our website.

**www.asatours.com.au**
australiansstudyingabroad
asa_culturaltours

# RICHARD LEWER

15 November 2025—
1 March 2026

Free entry

Exhibition partners

Geelong Gallery 2025
Annual Appeal donors

Sir Wilfred & CH
(Roger) Brookes
Charitable Foundation

Richard Lewer
*Envy (after Edouard Manet)* 2023 (detail)
synthetic polymer paint on brass
Private collection, Adelaide
Photographer: Andrew Curtis

Geelong Gallery


Credits: Scott Curry © Lyndon Mechielsen/Newspix; Kirill Petrenko with the Berliner Philharmonic © Monika Rittershaus; Phillip Sametz © Pia Johnson; Palau de la Música Catalana, Barcelona. Photo by Manuel Torres Garcia on Unsplash



Renaissance Tours


Berlin Christmas markets


Winter view over Salzburg Old Town



## Christmas in Germany

*Hamburg, Leipzig and Berlin*
**with Scott Curry**
**12 – 26 December 2025 (15 days)**

Experience exquisite music and opera performances in major concert halls and opera houses during the colourful Christmas season.



## European Winter Music Festivals

*The Valletta Baroque Festival and Mozart Week in Salzburg*
**with Andy Bromberger**
**17 – 30 January 2026 (14 days)**

Embark on a musical journey and delight in two premier festivals of the European winter calendar, celebrating Baroque and Classical masterpieces.


Kirill Petrenko with the Berliner Philharmonic


Palau de la Música Catalana, Barcelona



## Easter in Salzburg and Munich

*The Salzburg Easter Festival plus Munich*
**with Phillip Sametz**
**27 March – 08 April 2026 (13 days)**

Experience Salzburg's prestigious Easter Festival with music and opera from Europe's finest orchestras, ensembles and soloists.



## Opera and Music in Spain

*Valencia, Barcelona and Madrid*
**with Christopher Lawrence**
**08 – 23 May 2026 (16 days)**

Journey across Spain to uncover the best of opera and music from leading international orchestras, ensembles, singers and soloists.

Australia's finest collection of cultural and special interest tours.

For detailed information visit renaissancetours.com.au, call 1300 727 095 or contact your travel agent.

# *Little Wonder*

When design studio Little Wonder approached esteemed German porcelain manufacturer Rosenthal to produce a vase series for its Studio-Line brand, founders Gyungju Chyon and John Sadar could hardly have predicted the legacy that would follow. The resulting *Opening Vase* collection marries material-led experimentation with industrial precision and secures their place alongside some of the most influential figures in modern design.

*Words by* **Ellen Keillar**

Led by intuition, Gyungju Chyon was experimenting with clay when she pressed her thumb through a partially dried slab. She had captured a moment of dynamism in still form. Describing this material-led process as 'an evidential outcome', the resulting legacy may have been harder to predict.

In the early 2000s, when the Australian-led studio Little Wonder was based in Philadelphia, the young studio pitched to Rosenthal a vase series for their Studio-Line brand. This positioned Chyon and partner John Sadar's practice alongside some of the most influential figures in modern design, including Raymond Loewy, Walter Gropius, Tapio Wirkkala and Sebastian Herkner. They are also one of three Australian design studios to have designed for Rosenthal's Studio-Line, along with Marc Newson and Kjell Grant, the latter designing for Rosenthal during his tenure with Raymond Loewy's studio in New York, circa 1940s.

German manufacturer Rosenthal has produced porcelain products and other household goods since it was founded in 1879 in Selb, Bavaria, and is known for combining tradition with innovation. The NGV Collection features more than twenty of their works with the oldest, *SYP (Simple yet perfect), teapot,* dating back to 1901 (gift of John Hinds, 2022).

For over sixty years, Rosenthal's Studio-Line brand has set the course for product development, working with artists, designers and architects to design porcelain objects under license. Rosenthal paved the way for outsourced design well before the widespread existence of independent designers and studio practice.

The *Opening Vase* (gift of Rosenthal, 2025) collection produced for Studio-Line demonstrates the marrying of material-led practice with industrial production. After pitching the idea, Little Wonder worked closely with Rosenthal to develop a range of vases that took the moment of opening and applied this to archetypal vase shapes suitable for porcelain production. The resulting range was comprised of four vases, ranging from 10–30 centimetres in diameter, in varying bulbous forms. The collection was later memorialised as a miniature series and twice included in Rosenthal's top Studio-Line works in their fiftieth and sixtieth year celebrations, as well as being awarded silver at the 2006 Baden-Württemberg International Design Award.

These works signify an enduring commitment by Chyon and Sadar to develop material-driven practice. Little Wonder explain that the motivation to design the vases was to express ideas about material qualities.

It is not lost on the designers that the resulting works have affected people in vast and varying ways: Chyon recalls how after exhibiting the vases with the American Institute of Architecture she received a two-page handwritten letter from a design enthusiast expressing their gratitude for their work and the way it affected them on a deeply emotional level.

The *Opening Vases* signify the formal genesis of Little Wonder studio, which was established in 2006 when Chyon and Sadar were living in Philadelphia. Chyon, originally from South Korea, and Sadar, from Canada, first met years earlier while studying for their Masters at the Teknillinen Korkeakoulu in Helsinki. As partners in life and profession, the studio has subsequently followed them around the world intersecting with their academic careers. Between them they have held senior teaching posts in Victoria at RMIT, Monash University, University of Melbourne and Swinburne Institute of Technology, along with Parsons School of Design in New York.

Little Wonder's practice has progressed away from commercial production but remains centred on material studies, often resulting in speculative design outcomes. Their portfolio of work is not bound by one material; the mediums are manifold and so too are the products. Through their career of nearly twenty years you will find a suspended bath that takes the form of a hammock, curtains that manipulate light as if dancing off the ocean, and mycelium stools distributed to private gardens across the world and changing over time as they are situated in nature. Woven through the pages of Litte Wonder's archive is the sophisticated pursuit of design as a tool for experimentation and investigation. The result is a body of work that is as diverse as it is compelling.

Their current investigations into moss and mycelium might appear a far cry from the scale of commercial production represented by the *Opening Vases.* But like the flower forging its path through the cracked earth of the vase, Little Wonder have forged a trajectory that pulls and stretches materials to the edge of possibility. Through it all they focus on the relationships between designed things, the environment and people.

Ellen Keillar is NGV Curatorial Project Officer, Contemporary Art, Design and Architecture.

See Little Wonder's *Opening Vases* collection on display in the Foyer, Ground Level, at The Ian Potter Centre: NGV Australia, until March 2026.

NGV sincerely thanks Rosenthal Porcelain for their generous donation of this work to the NGV Collection.



**Little Wonder,** New York (studio), **Gyungju Chyon** (designer), **John Stanislav Sadar** (designer), **Rosenthal Porcelain** (manufacturer) *Opening 4, vase* designed 2006, manufactured 2025. National Gallery of Victoria, Melbourne. Presented by Rosenthal Porcelain, 2025

# ‘I THINK THE REAL LINK THAT CONNECTS ALL MY CLOTHES IS THIS IDEA OF THE HEROIC … CLOTHES CAN GIVE YOU A BETTER LIFE.’

## –VIVIENNE WESTWOOD









# ‘I CREATE CLOTHES FOR PEOPLE WITH A POSITIVE OUTLOOK, FOR THOSE WHO WISH TO LIVE FREELY, OUTSIDE OF CONVENTIONS.’

## –REI KAWAKUBO

# INTRODUCING *WESTWOOD | KAWAKUBO*

Two self-taught fashion visionaries Vivienne Westwood and Rei Kawakubo have reinvented the way we see fashion. As we learn in this introduction to the forthcoming exhibition, *Westwood | Kawakubo*, at NGV International this summer, their work is about rebellion and freedom from social conventions.

*Words by* **Katie Somerville and Danielle Whitfield**



Vivienne Westwood and Rei Kawakubo are two of the most visionary and influential designers in recent fashion history. Iconoclasts who consistently challenged the 'rules' of dress, each has built a powerful body of work anchored in the desire for radical aesthetic change. Born a year apart on opposite sides of the globe, both resisted rigid sociocultural expectations to find economic and artistic freedom through fashion. Equally strong-minded, innovative and unorthodox, their work protests limiting concepts of dress, gender and beauty.

Self-taught designers, Kawakubo and Westwood began their careers without the structure or foundation of formal training. This has enabled an expansive freedom in their approaches to making. It has also engendered a groundbreaking level of originality in their designs. Motivated by the belief that clothing should be 'forceful and pose questions', each has built a legacy of material, technical and conceptual innovation rooted in very singular understandings of what fashion can be.

In the NGV exhibition, Westwood and Kawakubo are placed in dialogue as women designers of equal measure. Visitors are invited to consider their extraordinary impact on fashion by examining the commonalities and differences that underscore their distinctive design methodologies. Following a non-linear structure that collapses past and present, thematic chapters (*Punk and Provocation*, *Rupture, Reinvention*, *The Body* and *The Power of Clothes*) juxtapose iconic collections and works from across the designers' careers, with an emphasis on recent works for Kawakubo. The exhibition draws primarily from the NGV's impressive holdings, alongside significant loans from leading international museums and private collectors.

Looking at each designer's formative work in the late 1970s and 1980s, certain touchstones become evident. Westwood's compulsion for provocation is one, the centrality of punk another, while for Kawakubo, it is a search for the new and unprecedented. The compulsion to say and create something original fuelled their early collections and was critical to the development of each's distinct fashion vocabularies. By the time Westwood debuted at London's Olympia and Kawakubo staged her first international



**Comme des Garçons** *Look 4*, from the *Uncertain Future* collection, spring–summer 2025. Paris, September 2024. Image © Comme des Garçons. Photo: Yannis Vlamos. Model: Kayako Higuchi



**Comme des Garçons** *Look 1*, from the *18th-Century Punk* collection, autumn–winter 2016–17. Paris, March 2016. Image © Comme des Garçons. Model: Anna Cleveland





# ‘Self-taught designers, Kawakubo and Westwood began their careers without the structure or foundation of formal training. This has enabled an expansive freedom in their approaches to making.’

## Danielle Whitfield

runway in Paris, both in 1981, each had already formulated a creative manifesto that would define their work in the decades to come.

Undeniably, Westwood and Kawakubo have reinvented the way we see fashion. Despite very different and idiosyncratic approaches, each navigate the dynamic between tradition and transgression. A consideration of their work in relation to collections that have specifically interrogated fashion’s fundamentals – such as historical dress, tailoring and dressmaking conventions, and patternmaking techniques – shows the relationship between their ideas and processes. At times the references are explicit and visible for all to see. In other instances, it is an utterly new proposition unmoored from any precedents.

For Westwood, art history and historical dress were always an enduring reference. The eighteenth and nineteenth centuries provided her with her favoured items of dress: crinolines and corsetry. Westwood also playfully parodied Britishness in service of her long-standing critique of the establishment – whether in the realm of fashion, royalty, government or the upper classes. Nothing was off limits. While Westwood inclined towards the romantic and nostalgic, Kawakubo’s historicism, if present, is always abstracted. Her garment structures transcend their literal references through displacement or deconstruction.

Interest in tailoring traditions and menswear offers another point of intersection between the two designers. Over the course of their careers, both Westwood and Kawakubo have interrogated the underlying sexual politics and gender codes of the discipline through innovative pattern-cutting and unorthodox material approaches. Yet while Westwood employed tailoring techniques to exaggerate the ‘feminine’ body, cinching and cutting close to the figure, an exploration of the same source material has led Kawakubo in a different direction. In 1995, she commented ‘the basics of clothing lie in men’s fashion’, in reference to her long-standing interest in masculine codes of dress – trousers, shirts, shorts and blazers. In Kawakubo’s collections these elements are often fused with ‘feminine’ decorative tropes to confuse any gender binaries.

Both Westwood and Kawakubo have consistently experimented with bodily form and proposed alternative modes of embodiment throughout their careers. For Kawakubo, this has taken shape through abstraction; for Westwood, through parody and exaggeration. In different but equally radical ways, their designs have interrogated the social and sexual body, exploring ideas of freedom and constraint, the experience of wearing a garment, and the shifting boundary between the body and the garment. Both Westwood and Kawakubo have redrawn the shape of women’s bodies through enveloping form, padding or compression to critique fashionable ideals.

Westwood and Kawakubo have also harnessed the power of clothing as a tool to convey meaning. Remaining true to their iconoclastic roots, their late-career collections have continued to challenge, overturn, deconstruct or redefine aesthetic conventions. As provocateurs, their works articulate their own values and concerns. Westwood was a vocal champion of political causes throughout her career, and in the last decade she became especially well known for campaigning for humanitarian and ecological causes, especially through Climate Revolution, which she founded in 2012. For Kawakubo, her outlook can appear deeply personal rather than global, even as her fashion argues for freedom and revolution. In the exhibition, works from her recent *Uncertain Future* collection for spring–summer 2025, incorporate imagery of protest banners related to environmental and LGBTQIA+ causes, reflecting the collections’s theme ‘the possibility of hope in a chaotic world.’

In unsurprising synchronicity, Kawakubo’s and Westwood’s work in the early twentieth century retains the throughlines of protest and progress. Surveying their work over the last five decades, it is easy to see why it continues to resonate. Their legacy is one of creativity, design originality and technical mastery. It is also the willingness to consider the relationship between oneself and fashion and the wider world, and to have the courage to stand by one’s beliefs.

Katie Somerville is NGV Senior Curator, Fashion & Textiles, and Danielle Whitfield is NGV Curator, Fashion and Textiles.

*Westwood | Kawakubo* is supported by Presenting Partner Visit Victoria; Principal Partner Mercedes-Benz; Major Partners Telstra, Macquarie and Qantas; Timepiece Partner Rolex; and Learning Partner the University of Melbourne.

See Vivienne Westwood’s and Rei Kawakubo’s works as part of the exhibition *Westwood | Kawakubo*, on display until 19 April 2026. Scan or visit NGV.MELBOURNE/WESTWOOD-KAWAKUBO/ for more details.

(p. 44) **Vivienne Westwood** *Look 49*, from the *Anglomania* collection, autumn–winter 1993–94. Paris, March 1993. Photo © firstVIEW. Model: Kate Moss

(p. 45) **Comme des Garçons** *Look 28*, *dress*, from the *2 Dimensions* collection, autumn–winter 2012–13. Paris, March 2012. Image © Comme des Garçons

(p. 46) **Vivienne Westwood** *Look 48*, from the *Les Femmes ne Connaissent pas toute leur Coquetterie* collection, spring–summer 1996. Paris, October 1995. Photo © PL Gould / IMAGES via Getty Images. Model: Linda Evangelista



# Conserving *Elizabeth Grafton Eaton* 1787

A portrait showing a leading woman of eighteenth-century British society reveals as much about the materials and technical advancements of the time as it does about prevailing tastes. Through a conservator's lens, this pastel work created by John Downman and gifted through the Felton Bequest in 1934, also reveals clues about the artist's decisions and preferences.

*Words by* **Louise Wilson**





Pastel portraits were the height of fashion when the NGV's portrait of Elizabeth Grafton Eaton (Felton Bequest, 1934) was produced by John Downman in 1787. An accomplished artist, Downman set up studios as a portraitist to the aristocracy in Cambridge and London in the 1770s.[1] His portrait of Grafton Eaton depicts her between her two marriages, firstly to John Dare of Bentry Heath, Essex, in 1779 and then John Marmaduke Grafton of Cranbrook House, Ilford, in 1791.[2] Downman was commissioned to produce a portrait of her second husband before they were married and both works are still complemented by almost identical Louis XIII style frames that feature a slip (or inner frame) with an oval opening surrounded by radiating channels representing a sun burst.[3]

By the late seventeenth century, pastel sticks were manufactured on a commercial scale and could be purchased in sets containing a broad palette of colours. Despite this, Downman chose to use only red, blue and black pastel for this portrait. To make pastel sticks, dry coloured pigment, an opaque filler such as kaolin, and a water-soluble binding agent such as plant gum are combined to make a paste which is then shaped into sticks and slowly dried, becoming firm to hold but remaining friable enough for the pigment particles to easily dislodge onto paper when drawn across the surface. The pigment does not penetrate the paper like a liquid media such as watercolour but tenuously sits on top.

Technical examination revealed the portrait is lightly covered with a thin, glossy substance that appears to be fixative. These clear, tacky, water-soluble materials were made from natural materials such as fish glue. The growing interest in art preservation during the Enlightenment led to the introduction of fixatives being sprayed on the surface of pastels to help attach pigment to paper.[4] Developments in sheet glass manufacture created an additional method to protect pastels from smudging while also preventing the accumulation of dust on their surface. The NGV portrait pastel has been protected using both methods since the eighteenth century.

'Technical examination revealed the portrait is lightly covered with a thin, glossy substance that appears to be fixative. These clear, tacky, water-soluble materials were made from natural materials such as fish glue.'

Louise Wilson

While sturdy papers with a textured surface to hold the loose pigment were generally selected for pastel painting, Downman chose very fine, semi-translucent paper made at Hurcott Mill in Worcestershire for this portrait.[5] Harriet Lea has been identified as the papermaker at this mill in 1786, making it likely she made this sheet of paper.[6]

Downman created a soft, ethereal portrait by combining the translucency of the Hurcott Mill paper with an unusual technique whereby all the red and blue pastel is applied to the back of the sheet rather than the front, creating understated passages of colour. The black pastel is applied to the front of the paper and has been physically blended by rubbing the surface with a tightly rolled wad of paper known as a stump.

Grafton Eaton is pictured in a *robe à l'anglaise*, with close-fitting bodice and fichu (a small scarf, usually of muslin or lace) draped around her shoulders and secured with a blue bow. A stump with a small amount of black pigment on the surface has been used to create the faint, evenly spaced stripes of her garment. Fashion was heavily influenced by the French court and the blue sash tied at her natural waist was popularised by her contemporary Marie Antoinette. Her distinctive rouge applied in inverted triangles, is also typical of the period. Her hair is styled in a naturalistic way typical of the 1780s, with a halo of grey hair that was more wide than high. Hair pieces (usually made from human, horse or goat hair) are likely to have been used to add the long ringlets that extend over her shoulders. Her look is completed by a white mob cap which was typically worn indoors or underneath a large hat when outside.

Pastel portraits could be quickly produced, particularly if the sitter was captured in half view, hence avoiding the significant amount of time required to render the hands. This made pastel portraits more affordable to the aristocracy than oil paintings, so multiple portraits might be commissioned over a lifetime, each capturing the sitter in the latest fashion.

Louise Wilson is NGV Conservator of Paper.

The NGV warmly thanks the Felton Bequest for the acquisition of this work. The NGV warmly thanks the Joe White Bequest for supporting the digisation of this work.

Explore this work online at NGV.MELBOURNE/EXPLORE/COLLECTION/ARTIST/4200/ or scan the code.

**John Downman** *Mrs Elizabeth Grafton Eaton* 1787. National Gallery of Victoria, Melbourne. Felton Bequest, 1934

# Essie & Mikki

Only in a history of Black photographers or a history of women photographers are you likely to have encountered the work of Eslanda ‘Essie’ Cardozo Goode Robeson or Valeria ‘Mikki’ Ferrill together.[1] Though prolific makers, neither has been included in general histories of photography. In this extract from *Women Photographers 1900 – 1975: A Legacy of Light*, Carla Williams explores the lives and careers of these two artists, both of which are featured in the NGV exhibition.

*Words by* **Carla Williams**

The only publication that includes both Eslanda Robeson and Valeria Ferrill’s work is Jeanne Moutoussamy-Ashe’s *Viewfinders: Black Women Photographers*, published in 1986.[2] While I have known about Robeson and Ferrill for years, I was surprised to realise that I could not confidently say that I know their work – just a handful of images here and there, which is often the way, isn’t it? We must look deeper.

I first learned of Essie Robeson (1895–1965) in *Viewfinders*. She was born in Washington, D.C. to a prominent family, educated first in Chicago and then at Columbia University in New York City, where she studied chemistry. She also became politically engaged there, the beginning of a lifelong commitment to activism. It was in Harlem where in 1920 she met then football player Paul Robeson at a party. She married him a year later and they had a son, Paul Jr. After working for five years as the first Black histological chemist at New York-Presbyterian Hospital, she quit to manage her husband’s burgeoning acting career. She, too, briefly became an actor in a couple of Paul’s films, as well as an author: her first book, published in 1930, was *Paul Robeson: Negro*, a biography of her husband.

Those are the basic facts, but they aren’t the reason I’ve long held an interest in Robeson’s photography. Objectively, any of these accomplishments would more than qualify her as a distinguished figure of the early twentieth century. Robeson understood that in giving up her medical career to support Paul’s more high-profile work, she was gaining access to resources that her scholarship and hard work alone could not have provided. Moving to London in 1925 to support his work, Robeson used the opportunity to invest in her burgeoning interest in Africa: she went back to school, studying photography and anthropology at the London School of Economics and later earning a PhD in anthropology from the Hartford Seminary in Connecticut. While in London, Robeson set up a home darkroom. I like to imagine that with her advanced intellect and background in chemistry, experiments happened under that safelight. Furthermore, as a friend and frequent subject of the writer and photographer Carl Van Vechten, and a friend of Edward Steichen, who photographed Paul for *Vanity Fair*, Robeson was ensconced in a sustained and advanced conversation about photography.

In 1936 Robeson took her first trip to Africa, accompanied by an eight-year-old Paul Jr. She visited seven African countries over three months, shooting with a Rolleiflex twin-lens reflex camera and a 16mm Ciné-Kodak movie camera that Paul had gifted her (and which she later lent to American diplomat and major player in the decolonisation process Ralph Bunche, giving him valuable instruction on the protocols of approaching subjects in Africa).[3] Since it does not require the photographer to raise the camera to her face, the twin-lens apparatus allowed her to remain personally engaged with her subject.[4] She published eighty-five of these images along with her travel diary in her second book, *African Journey*, in 1945, becoming the first known Black woman to publish a book with her own photographs. As scholar Leigh Raiford notes, the images Robeson selected for the book comprise a deliberate – and unusual – combination of genres: anthropological field images, travel narrative and family photography.[5]





‘Chicago-born Ferrill was destined to become an artist, studying a variety of art forms from childhood; she had only to pick her medium.’

Carla Williams

Now, for as long as I can remember, I had been certain that the earliest examples of experimental creative photography by a Black woman photographer were a series of abstractions by Robeson. I saw them only once in a book whose title I could no longer recall, but they were as stunning as they were unlikely. I couldn’t wait to learn more about them in time. Because my own photographic work was ‘creative’ (though I never made abstractions) and not, say, social documentary, I needed there to be an example of an early twentieth-century Black woman photographer who had had the leisure and means to indulge creatively in photography for art’s sake, à la Paul Strand, Harry Callahan or Alfred Stieglitz. I believed that was a higher form, and I wanted a foremother. Robeson was the perfect candidate since she was a woman with the means to indulge, and no one had ever seen the full scope of her work. So certain was I that these images existed that as I sat down to write this, I double-checked with colleagues to make sure I was remembering correctly. I wasn’t. I had been harbouring a bias-based fantasy all this time and was still, somehow, clinging to it.

But the hierarchical ranking within photography – which places fine art at the apex, journalism and social documentary somewhere in the middle, and vernacular photography at the bottom – was not ours. It was not even universal. It was, in fact, arbitrary, a means of segregating by gender, class and race, and is likely a large part of the reason that the work of someone as accomplished as Robeson is not well known. By what reasoning was I taught about the images of early twentieth-century American adventurer Osa Johnson’s Africa, for example, but not Essie Robeson’s? The answers are as obvious as they are many. But with expanded exposure to her work, it became clear: Robeson’s photographs consciously worked against those hierarchies by never capitulating to them. She didn’t need to make abstractions – with the photographs she did leave behind, she made *history*.

Although Valeria ‘Mikki’ Ferrill’ (born 1937) was also featured in Moutoussamy-Ashe’s *Viewfinders*, it would be some years later before I connected with her photographic work. I’d been hired to write encyclopedia entries on LGBTQIA Black artists. The assignment was personal; I craved to know *who else* there was so that I could begin to establish a history and imagine a future as a Black lesbian photographer. This was the era of ‘outing’, but I did not consider it reductive to emphasise the sexual orientation of an artist; I thought it empowering. Representation mattered. Still, I had to be certain before making such a claim. After several ‘is she or isn’t she?’ conversations with colleagues, I was delighted when I found Ferrill’s work in a book about lesbian photographers.[6] In the brief entry on ‘African American lesbian artists’ I wrote:

> Although black lesbian visual artists are a diverse group, it nevertheless remains difficult to find women artists who identify as both lesbian or bisexual and of African descent….The varied photojournalistic work of photographer and curator Valeria ‘Mikki’ Ferrill has focused on everything from black cowboys to ‘Dykes on Bikes’ at the Gay Pride parade in San Francisco, giving faces to both racial and sexual communities that are little known in mainstream society.[7]

As it turned out, Chicago-born Ferrill was destined to become an artist, studying a variety of art forms from childhood; she had only to pick her medium. For Ferrill, ‘photography involves the total spectrum from reality to total abstract’.[8] Having studied illustration and advertising design at the Art Institute of Chicago, Ferrill embraced photography after meeting Ted Williams, a Chicago-based photographer known for his images of jazz musicians. Following a stint as Williams’ protégé in Mexico, Ferrill became part of the nascent Black Arts Movement on Chicago’s South Side in the 1960s. Like many Black photographers in Chicago, Ferrill photographed for the Johnson Publishing Company (JPC) in her early years. I surely saw her images in *Ebony* and *Jet* magazines since, like every Black person we knew, my family read them both faithfully. But JPC never credited photographers in the magazine, so there would have been no way to know, anyway.

Two portfolios of Ferrill’s work, including one of her decade-long project *The Garage*, were published in 1973 in the first two issues of *The Black Photographers Annual*, edited and published by Joe Crawford. In that publication Ferrill wrote, ‘Whether it be Maxwell Street Market or a market in San Luis, Potosi, Skokie, Bronzeville, or a west side tavern, I believe “every man his own candle, and sees by his own flame”. I hope only to be able to continue to work without compromise.’[9] It is that belief which makes Ferrill’s work so intimately alive; she is not only a part of the communities she photographs, but she is also an integral part of the moment, her camera charging the very energy in the air. After all, you don’t earn the sobriquet ‘The Picture-Taking Lady’ if they don’t want you there.

If there’s an adage that’s true, it’s this: the cream rises to the top. Good work eventually finds its audience. I was told that as a young photography student; I believe it now. In what feels like a long-overdue reckoning, works from the 1990s and before by women and queer photographers – including my own – are getting their due. Both Robeson’s and Ferrill’s works are being collected, exhibited and published anew. This is their second moment. Give the ladies their flowers.

Carla Williams is a photographer and writer based in Los Angeles, USA.

This is an edited extract from the publication *Women Photographers 1900–1975: A Legacy of Light*, published by National Gallery of Victoria, Melbourne and Hatje Cantz, Germany. The NGV wishes to thank the Bowness Family Foundation for their generous support of the publication and acquisition of Mikki Ferrill works for the NGV Collection.

The NGV wishes to sincerely acknowledge and thank the Bowness Family Foundation and *Krystyna Campbell-Pretty AM* and Family for their leadership support in enabling the collection of works featured in this exhibition.

See the works discussed in *Women Photographers 1900–1975: A Legacy of Light* at NGV International, on display from 28 November. For more information about this exhibition, scan the code or visit NGV.MELBOURNE/WOMEN-PHOTOGRAPHERS-1900-1975/

(p. 52) **Mikki Ferrill** *Untitled* 1970s. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2024 © Valeria “Mikki” Ferrill



NGV

28 NOV – 3 MAY

WOMEN PHOTOGRAPHERS 1900–1975

A Legacy of Light

PRINCIPAL PARTNER DEAKIN UNIVERSITY

MEDIA PARTNER BROADSHEET

EXHIBITION PATRONS BOWNESS FAMILY FOUNDATION KRYSTYNA CAMPBELL-PRETTY AM & FAMILY

**Dora Maar** *Untitled (Study of Beauty)* 1936 (detail), National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2021
© Dora Maar. Licensed by Copyright Agency, Australia

VICTORIA State Government | CREATIVE VICTORIA






# THE METROPOLIS AND DESIRE: MODERNIST PHOTOBOOKS

Whether personal or political, speculative or objective, artistic or journalistic, the medium of photobooks offered mid twentieth-century photographers – particularly women photographers – greater scope for the visibility and dissemination of their work.

*Words by* **Dr Donna West Brett**

The interwar period in Europe marked a transformative era for the medium of photography, characterised by the emergence of unconventional subjects and innovative practices driven by advancements in camera and film technology. Modernist photographers harnessed the expressive potential of the medium, experimenting with new perspectives and vantage points in response to the modern metropolis, made possible by the development of compact cameras such as the Leica. The period also saw the exploration of abstracted or fragmented forms through techniques and aesthetics enabled by photograms and photomontage, as seen in the New Vision experiments of László Moholy-Nagy, who sought to capture the intangible forces of the fourth dimension. In contrast, others gravitated towards a more unsentimental and objective approach, grounded in close observation of the modern metropolis through the principles of the New Objectivity (*Neue Sachlichkeit)* movement in Germany. The Surrealist movement also attracted numerous photographers who sought to visually articulate the realm of the psyche, dreams and eroticism.

Despite the progress of the avant-garde, many photographers sustained their practice through a combination of artistic, photojournalistic and commercial pursuits, such as those enabled by publishing, as a way to navigate the complex economic, social, and political realities of the time. We can see this in the work of Berenice Abbott, Germaine Krull and Claude Cahun, who sought to supplement their income by various means, including publishing their work in photobooks as a deliberately 'media-savvy innovation' within the emerging photographic economy.[1] Photobooks emerged as a radical format that facilitated the widespread dissemination of modernist aesthetics through either bespoke or commercial printers and publishers. Abbott, Krull and Cahun, along with numerous other photographers worldwide, embraced the growing popularity of photobooks, a phenomenon that coincided with photography's increasing significance in the illustrated press, mag-






(p. 56) **Germaine Krull** *Nude studies* (*Études de nu*) 1930. National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2022 © Estate of Germaine Krull

(p. 58) **Germaine Krull** *Metal* (*Métal*) 1928. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2023 © Estate of Germaine Krull

(p. 59) **Berenice Abbott** *Old Post Office, Broadway and Park Row, Manhattan, May 25* 1938. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2021

azines and journalism. Photobooks also offered photographers unprecedented ways to share their work beyond studios or exhibitions, while also reaching a broader public to circulate social, cultural or political material. The photobook inevitably played a pivotal role in shaping modernist ideas and practices across both the literary and visual arts.

Starting her career as a sculptor, American artist Berenice Abbott (1898–1991) was already immersed in the American avant-garde with artists such as Marcel Duchamp before she moved to Paris in 1918 and became Man Ray's studio assistant. It was there that Abbott established herself as a notable portrait photographer, cultivating a friendship with the elusive Eugène Atget and contributing to the preservation of his photographic archive. When Abbott returned to New York in 1929, she found a newly modernised city and, like Atget in Paris, she endeavoured to document the transformation of the urban environment. Abbott compiled the photographs from this period into a personal photo album, consisting of 266 prints, now housed in the Metropolitan Museum of Art in New York.

In her 1932 proposal to the New York Historical Society, Abbott extended this project as a means to earn an income during the Great Depression by asserting that 'the camera alone can catch the swift surfaces of the cities today and speaks a language intelligible to all'.[2] The initiative resulted in the acclaimed photographic series *Changing New York* (NGV Foundation, 2022), funded by the Works Progress Administration Federal Art Project from 1935 to 1938, which subsequently evolved into an exhibition and photobook. Throughout the series, Abbott drew on modernist aesthetics to capture the changing face of the city, such as employing straightforward, objective photographic techniques along the lines of Walker Evans, while also integrating oblique views and extreme angles that demonstrated her visual dexterity.

Like Abbott's exploration of urban modernity, Germaine Krull's photobook *Métal* (Bowness Family Fund for Photography, 2023), published in 1928, similarly foregrounded the modern industrial metropolis. Although Krull's career spanned photography and film across Europe, Africa and Asia, she experimented extensively with multiple exposures and photomontage during the Weimar period. This is evident in *Métal*, in which she employed multiple exposures to convey the kinetic qualities of industrial objects, such as machines and bicycle parts, as a response to the industrial aesthetic of modern life. Commissioned by *VU* magazine in 1928, her photographs of the Eiffel Tower, eleven of which are included in *Métal,* feature oblique angles as she aimed her camera skywards through the tower's structural spine, capturing the dynamic pattern of iron, light and shadows.[3] It's the kind of vertiginous view one can only achieve by climbing the staircase and observing the structure from varied vantage points.[4]

*Métal* consists of sixty-four numbered, unbound collotype prints mounted on thick board, loosely held together within the covers by a tied ribbon. The reader can rearrange the order of the prints at will, offering a uniquely haptic experience that reflects Krull's engagement with the Russian film director Sergei Eisenstein's principles of film montage. According to Kim Sichel, Krull actively adopted Eisenstein's concept of rupture in *Métal,* employing visual counterpoints across and within images, resulting in 'graphic, planar, volumetric, and spatial conflicts'.[5] Double exposures also surface in Krull's erotic photobook *Études de nu* (*Nude Studies*) from 1930 (Purchased NGV Foundation, 2022), as an exploration of Sapphic desire through a series of intimate nude photogravures that share the unbound structure of *Métal*. These doubled images animate the depiction of writhing female bodies, whereas in others the figures are severely cropped to emphasise the curvaceous form and texture of flesh.

Queer female sexuality is likewise foregrounded in Claude Cahun's photobook, *Aveux non avenus* (Shaw Research Library, acquired through the Friends of the Gallery Library endowment, 2017), published in 1930. The title, with its ambiguous translations as *Disavowals*, *Denials* or *Cancelled Confessions*, reflects the work's oblique poetic and aphoristic nature. Accompanying the book's Surrealist writings are collages created by Cahun's life partner, fellow writer Marcel Moore (1892–1972). These collages blend elements of Claude's photographs, yielding a series of doubled Surrealist imaginaries of her own complex and performative identities. While distinctly Surreal in their aesthetic presentation of the doubled figure, the images evoke an autobiographical tone that resonates with their doubled lives. Both Claude Cahun and Marcel Moore serve as pseudonyms that obscure traditional naming conventions, gender identities and the nature of their same-sex relationship. The book's title, together with the Surrealist text and vivid imagery, alludes to familial complexities, referencing Cahun's literary family, including her institutionalised mother and lifelong partnership and collaboration with her stepsister Suzanne Malherbe.[6] Cahun's often ambiguously androgynous and doubled figure points to the complexities of mutable identity, made fantastical by Moore's collage effects.[7]

Each of these innovative photobooks provides the reader with an intimate, tactile experience shaped by the artists themselves. Often overlooked in art history due to narratives emphasising male practitioners, these artists have been rediscovered by curators and academics to attract new audiences. Nearly a hundred years later, they present a distinctive vision of modernity and a personal perspective that continues to resonate today.

Dr Donna West Brett is an Associate Professor and Chair of Art History at the University of Sydney.

The NGV wishes to sincerely acknowledge and thank the Bowness Family Foundation and Krystyna Campbell-Pretty AM and Family for their leadership support in enabling the collection of works featured in this exhibition. The publication *Women Photographers 1900–1975: A Legacy of Light* is also generously supported by the Bowness Family Foundation.

See the works discussed in *Women Photographers 1900–1975: A Legacy of Light* at NGV International, on display from 28 November. For more information about this ticketed exhibition, scan or visit NGV.MELBOURNE/WOMEN-PHOTOGRAPHERS-1900-1975/





**Freedom** Oil on Fine Linen 425cm x 180cm
Photo Kirsten Bresciani
**dibresciani.com**

DI BRESCIANI

HS

# All the latest stories anywhere, anytime.

## That's news to *me*.




SUBSCRIBE FOR FULL DIGITAL ACCESS AND DOWNLOAD THE APP

Herald Sun
We're for *you*



# Swinging 60s



**NEW EXHIBITION opens 20 October 2025 at Old Treasury Building | FREE ENTRY**

**OTB.ORG.AU/SIXTIES** | 20 Spring Street, East Melbourne | info@otb.org.au | Sunday-Friday 10am-4pm | 9651 2233

Image: *Jean Shrimpton on Derby Day, 1965, Clive Mackinnon, The Age newspaper* | *Swinging Sixties* was researched and curated by the Old Treasury Building in partnership with Public Record Office Victoria

OLD TREASURY BUILDING
Public Record Office Victoria
VICTORIA State Government



# FELTON SOCIETY
# LEAVING A LEGACY THAT LASTS

For more than 160 years the NGV has been grateful for the generosity of our wonderful community, who have helped build the leading NGV Collection of art and design, and our exhibitions, programs and rich experiences loved by Australian and international audiences.

Leaving a legacy as part of a bequest can be transformative. In 1904, Alfred Felton left the NGV a bequest which continues to support the Gallery to this day. The impact of Felton's generosity can be seen throughout the NGV Collection, enabling the NGV to build an internationally significant collection of international and Australian art and design, spanning time and place.

In 2004, the centenary year of the Felton Bequest, the NGV Foundation launched the Felton Society with the aim to encourage our community to make a notified bequest to the NGV.

The Felton Society celebrates the spirit of like-minded members – people who have enjoyed visiting and engaging with the NGV throughout their lives and want to create a legacy for future generations to enjoy. Felton Society members are warmly acknowledged for their support and commitment to the NGV as well as to the community more widely.

Through the Bequests and Planned Giving program you can create your own lasting legacy, following in Felton's footsteps. From further enriching the NGV Collection and exhibitions, to shaping programs and experiences that support our community, your gift will live on to inspire and guide future generations.

We thank you for your vision and support.

## MAKING A BEQUEST

You can make a lasting contribution to the NGV through a bequest of your own. By confirming your bequest, the NGV will be able to acknowledge you as a donor during your lifetime.

A bequest can take many forms, including:

- Gifts of cash
- Work(s) of art
- Distributions from a Trust

Upon discussion, your bequest can be applied for:

- Art acquisition for the NGV Collection
- Support for initiatives to educate, inspire and enrich the lives of audiences
- Support for conservation work to assist in preserving the Permanent Collection
- Capital building campaign

In each of these cases, we invite you to speak with Anna Kopinski, Head of Bequests and Planned Giving on 8620 2400 to discuss how your gift will be accepted and applied at the NGV. Gifts may be acknowledged through the NGV Foundation which honours the generous acts of benefaction that have made the NGV the much-loved cultural institution it is today.

**Henrietta Rae**. *Apollo and Daphne* (1895) (detail), National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Warren Clark Bequest, E. & D. Rogowski Foundation, Louis Partos Bequest, and Marnie and Trevor Holborow, 2025

**FOR MORE INFORMATION ABOUT MAKING A BEQUEST TO THE NGV PLEASE SCAN THE QR CODE**


# TAKE THE ROAD LESS TRAVELLED IN 2026

Discover the cultural treasures of less-visited regions from Abruzzo to Riga, Romania and Zagreb

- ALONG THE APENNINES, APRIL
- ROMANIA, MAY
- THE BALTIC STATES, AUGUST
- VIENNA TO TRIESTE, SEPTEMBER
- ALBANIA TO THESSALONIKI, SEPTEMBER
- KRAKOW, BUDAPEST & ZAGREB, OCTOBER



LIMELIGHT ARTS—TRAVEL

EXPERT-LED | SMALL GROUP TOURS | INSIGHT & INSPIRATION

(02) 8599 4201

limelight-arts-travel.com.au

# KAREN BLACK

For Australian artist Karen Black, concepts such as interior and exterior, personal and universal, historical and contemporary, are fluid and interchangeable. As part of the *2025 MECCA x NGV Holiday Collaboration*, Black unveils two recent paintings, alongside a selection of the artist's evocative ceramics. She sat down with NGV Curator of Contemporary Art, Sophie Oxenbridge.

*Interview by* **Sophie Oxenbridge**







**Karen Black** *I will shade you from the world* 2022. National Gallery of Victoria, Melbourne. Gift of the artist through the Australian Government's Cultural Gift Program, 2025 © Karen Black

SOPHIE OXENBRIDGE **Your display brings together paintings and ceramics which occupy a liminal space between abstraction and figuration. They also resist a clear narrative or fixed interpretation. Is this a conscious approach for you?**

KAREN BLACK: I use symbols, colour and brushwork strategically in my work to open them up to multiple readings. I scumble paint to make 'veils' that cover figures or scenes, so that what is behind cannot be fully seen. I use this to delve into psychological states and layers of feelings. I also use rooms as a way of entrapping figures, but I often leave doors partly open or curtains blowing. I'm looking for my work to have an element of being unresolved. I feel that this ambiguity mirrors the complexity of lived experience.

SO **The boundary between internal and external worlds is a recurring theme for you. Can you talk a little about this?**

KB For me, the processing of the internal world, while living in the external world, is a conundrum. We see hundreds, if not thousands, of images a day in our external world, which are trying to tap into our internal world in a very personal way. There is so much information going through me, and painting is a way of processing that.

SO **What about autobiography and lived experience?**

KB My work is almost inseparable from my relationships and emotional life. I try to transform my personal experiences into something more universal, that will transcend my story.

SO **Some readers may not be aware that you have a background in theatre – in the 1980s you worked in the costume department at the Queensland Opera and Theatre Companies. Did this experience influence your own work?**

KB This has played a role in how I think about the stage as a compositional and conceptual device in my work. I like to suspend my figures on stages, as well as in landscapes. I often think about the curtain as a suspension of truth or reality, and I use it as a device to hide what I don't want to reveal.

SO **How do your preferred mediums of painting and ceramics speak to, or inform, one another?**

KB Hand building in clay is an almost meditative experience, and I use this time to think about the forms in my paintings. It gives me the three-dimensional form of a figure that may end up on the canvas and vice versa. In the past, I have made ceramic forms with large surfaces that felt like I was painting in the round, which again ties into my experience working backstage in the opera and theatre.

SO **The ceramics on display at the NGV were inspired by Roman and Syrian vessels you encountered while visiting the Istanbul Archaeological Museum. What interests you in exploring these ancient forms?**

KB The relationship between history and archaeology is an engaging framework to explore form and meaning. The same vessel forms have been repeated for centuries and are a rich source of information and context for my own work. These



Installation view of the 2025 *MECCA x NGV Holiday Collaboration* at The Ian Potter Centre: NGV Australia on display unti March 2026. Photo: NGV

shapes have maintained mass appeal across centuries, revealing their enduring beauty while creating a new dialogue with contemporary culture. I like this exchange of historical information and the depth of cultural history the forms hold.

SO **Language is another central theme – for instance, your works often have poetic titles, adding another layer to their interpretation.**

KB Words and sounds inform both my paintings and ceramics. I use poetic or evocative titles to shape how we perceive and interpret the work. Sometimes a title creates tension with what we see, other times it opens up metaphorical readings we might not have considered. Titles can come from anywhere: song lyrics, books, conversations, digital media etc.

SO **Viewers often feel an emotional or personal response to your work. Do you see this engagement as a kind of collaboration, with each person bringing their own associations and experiences to your work?**

KB When I'm making a work, I am conscious that I want the viewer to be engaged with it for longer than a moment. Leaving it open-ended, or almost suspended, is a way for me to capture the viewer's interest and entice them to stay longer with the work. I like this dialogue.

SO **Your works leave questions hanging in the air. How do you know when a work is finished?**

KB I think it is finished when the work is saying or doing what I want it to. It's an instinctual feeling. I'll sit and ponder: What is the work asking me to do? What does it want? Sometimes a work will sit in the studio for months. It may only take one brushstroke to finish it, but that comes in its own time, when the work is ready.

Sophie Oxenbridge is NGV Curator, Contemporary Art.

See Karen Black's work on display until March 2026 at The Ian Potter Centre: NGV Australia. The NGV warmly thanks MECCA for generously supporting the acquisition of Karen Black's work, which celebrates the *2025 MECCA x NGV Holiday Collaboration*.

To learn more about Karen Black's commission for the *2025 MECCA x NGV Holiday Collaboration* scan the code or visit NGV.MELBOURNE/20025-MECCA-HOLIDAY-COLLABORATION/





Howard Arkley, *The Bay Window* 1988, TarraWarra Museum of Art Collection, Gift of Eva Besen AO and Marc Besen AO, Donated through the Australian Government's Cultural Gifts Program 2008, © The Estate of Howard Arkley. Courtesy Kalli Rolfe Contemporary Art. Photo: All rights reserved.

TARRAWARRA MUSEUM OF ART

The City Wakes, The City Sleeps

CURATED BY DR VICTORIA LYNN & JAMES LYNCH

Selected works from the TarraWarra Museum of Art Collection

Showing in the Yarra Valley
29 Nov 2025 – 1 Mar 2026

SUPPORTED BY
TARRAWARRA MUSEUM OF ART FOUNDATION

twma.com.au



THE NATIONAL GALLERY OF
VICTORIA TRAVELLING SCHOLARSHIP

# A HISTORY

The rich history of the National Gallery Travelling Scholarship dates back to its inception in 1887. Beckett Rozentals, NGV Senior Curator, Australian Art examines how this prestigious award played a crucial role in fostering the creative development of many Australian artists.

*Words by* **Beckett Rozentals**

The National Gallery of Victoria opened as the Museum of Art in 1861, a companion to the Public Library (now the State Library Victoria) on Swanston Street. In 1869, the NGV adopted its current name. The following year, Eugene von Guérard was made honorary curator and became the inaugural master of the recently established School of Painting. From its establishment, the art school was directly tied to the NGV, even sharing the same premises. The Travelling Scholarship was introduced during the tenure of von Guérard's successor, George Folingsby, who was appointed as both Director of the NGV and master in the School of Art. The then NGV Trustees had voiced their opinion that firsthand experience of the works by 'Old Masters' was a fundamental part of all artists' education. It is likely, at least in part, that the Scholarship was established in response to this.

Triennially awarded, the Scholarship included specific requirements aimed at enhancing the new small, yet growing, collection of the NGV. When first introduced, the application process required the recipient to complete and gift to the Gallery: a replica of an Old Master painting, a nude study and an original composition. The first presentation of the Travelling Scholarship, with accompanying gold medal, took place at the second annual exhibition of student works of art in 1887, and was awarded to John Longstaff for his narrative painting *Breaking the news*. Narrative painting was very popular in Australia in the late nineteenth century. This painting, now part of the Art Gallery of Western Australia collection, depicts a young woman receiving the tragic news of her husband's death in a mining accident. Longstaff received a stipend of £150 (about $32,000 today) per year for three years. In 1888, Longstaff departed first for Paris, and in 1894 he presented his painting *The sirens* to the NGV, as per the terms of the Scholarship.

Bernard Hall was made NGV Director in 1892, and during his forty-three-year term, he was an enthusiastic supporter of the Travelling Scholarship. It was under Hall's directorship in 1908 that Constance Jenkins became the first woman to win the Travelling Scholarship, with her painting *Friendly critics.* This was a highly significant moment in the history of the Gallery School, and between 1908 and 1932, a succession of another eight female students went on to claim the coveted award after Jenkins: Constance Winifred Honey, Ethel Bishop, Marion Jones, Adelaide Perry, Jean Sutherland, Nancy Guest, Constance Stokes and Eileen Robertson. Reflective of the society and artistic landscape of the time, the female artists who received the Scholarship encountered a more challenging scene than their male counterparts. For many of the male recipients who previously won the Scholarship, the opportunity became a pivotal stepping stone in their artistic careers. Following their overseas travels, scholarship winners such as Max Meldrum returned to Australia and established themselves as professional artists, and their works were collected by prestigious institutions such as the National Gallery of Victoria and the Art Gallery of New South Wales. Others, such as George Coates, continued living abroad. However, although the talents of female recipients were recognised during their student years, the advantages gained from the Scholarship did not always lead to equivalent career success.

The female-dominated winning streak came to an end in 1935, when Clifford Bayliss was announced the successful student. By the 1960s, the value of the Scholarship had considerably lessened, and in 1968, Rick Amor was the last recipient. Instead of pursuing opportunities abroad, Amor opted to stay in Australia. It was clear that the monetary component of the award was no longer adequate to support extensive travel overseas. In 1971, the Keith and Elisabeth Murdoch Travelling Scholarship was instated. This biennially awarded scholarship, which later evolved into a fellowship, still continues today through the University of Melbourne.

Beckett Rozentals is NGV Senior Curator of Australian Art.

See an archival display tracing the National Gallery of Victoria Travelling Scholarship on the Mezzanine, Level 1, NGV International.

**John Longstaff** *The sirens* 1892. National Gallery of Victoria, Melbourne. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1894



**Constance L. Jenkins** *Friendly critics* 1907. National Gallery of Victoria, Melbourne. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1915
© The Estate of Constance L. Jenkins

THE NATIONAL GALLERY OF
VICTORIA TRAVELLING SCHOLARSHIP

# CONSTANCE JENKINS

Constance Jenkins (1883–1961) was the first woman to win one of Australia's most prestigious scholarships, administered by the National Gallery of Victoria. As Anna Grubel discovers, Jenkins was not just an astute student, but a trailblazing artist of her time.

*Words by* **Anna Grubel**

In 1908, Constance Jenkins made history. After eight years of study at the National Gallery of Victoria Art School (also known as the National Gallery School), she became the first woman to win the institution's prestigious Travelling Scholarship. This achievement was a significant milestone that helped pave the way for many Australian women artists during the early twentieth century.

Born in Melbourne in 1883, Jenkins was twenty-five years old when she won the Travelling Scholarship with her painting *Friendly critics,* 1907, now held in the NGV Collection. Established in 1887, the Scholarship provided emerging student artists with the opportunity to train at leading art centres across Europe. Awarding the Scholarship to Jenkins signalled a growing recognition of women artists of the period. Her winning painting not only helped establish her career as an artist, but also challenged traditional gender roles of the time. The Travelling Scholarship offered Jenkins the opportunity to travel and further develop her practice, providing financial support for travel expenses. Additionally, the Scholarship stipulated that the NGV acquire works created by the recipient during their overseas journey. This provision aided in introducing Jenkins' work to the NGV Collection, as well as that of other unrepresented women artists who went on to win the Travelling Scholarship in the following years.

Jenkins' bold winning painting, *Friendly critics*, is a nuanced reflection of the time. Through her clever composition and subtle storytelling, she captures the experience of many women artists working in the early 1900s. At the turn of the twentieth century, women were increasingly recognised as an active and vital part of Australia's art scene. Although bias persisted, the era saw a groundbreaking rise in the number of professional women artists. *Friendly critics* depicts a painter awaiting the judgement of her recently completed work, which remains on the easel in her studio. Three figures lean in to inspect the painting, with an older woman using spectacles for a closer examination. Meanwhile, the artist's model sits behind the easel, absorbed in a book. There is a sense of suspense as the artist awaits her critics' verdict.

The painting has autobiographical elements, with Jenkins intentionally positioning the woman painter in what was typically considered a masculine domain: the artist's studio. By taking ownership of this space and presenting it as a working woman's professional environment, Jenkins challenges prevailing notions about the role of women in art. Additionally, two of the 'critics' within the painting are women who are actively engaged in assessing the painting. It is up for interpretation what these women are thinking; however, their inclusion in the work offers an interesting commentary suggesting that women in the early 1900s could in fact hold authority of judgement. Here, Jenkins questions not only who is allowed to paint and why, but who is allowed to critique artworks.

Between 1908 and 1932, an astonishing nine women consecutively won the Travelling Scholarship, a remarkable achievement indebted in part to Constance Jenkins who paved the way. After establishing herself as an artist throughout her Scholarship travels and hosting a solo show upon her return to Melbourne in 1912, Jenkins eventually settled in San Francisco. Here, she continued to influence the art world by establishing the Spencer Macky Art School with her husband Eric, where she tutored students and was involved in the local artistic community. Despite living in America for the remainder of her life, Jenkins felt a lasting yearning for Australia, noting upon a brief visit to Australia in 1953 that 'America is my home now … but all these years I have been homesick for two things – the gum trees and a good cup of billy tea.'[1]

Jenkins' had an impactful career both as an artist and teacher. Her winning painting *Friendly critics* stands as a subtle yet powerful exploration of gender bias, encapsulating the ongoing struggles and emerging agency of women artists in the early twentieth century. As a painter who broke barriers as the first woman to win the Travelling Scholarship, Jenkins remained dedicated to the arts for the rest of her life. A fitting career progression for the trailblazer, Jenkins herself became somewhat of a 'friendly critic', running a successful art school where she taught young artists for generations to come.

Anna Grubel is NGV Project Assistant, Curatorial.

View *Friendly critics* by Constance Jenkins on the Mezzanine, Level 1, NGV International.

THE NATIONAL GALLERY OF
VICTORIA TRAVELLING SCHOLARSHIP

# THE CONSTANCE STOKES ARCHIVE



**Constance Stokes** *The village* c. 1933–35. National Gallery of Victoria, Melbourne. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1946 © Courtesy of the artist's estate

Through care and preservation, NGV Conservator of Paintings Raye Collins has worked closely with the Constance Stokes Artist Archive, a staggering repository of more than 1000 personal items of the Australian artist. While piecing together this diverse collection, Collins gained rare and intimate insight into the artist's international travels, ways of working and personal experiences. The Constance Stokes Artist Archive recently joined the NGV Archive as a gift of Dr Carlos d'Abrera in memory of Constance Stokes through the Australian Government's Cultural Gifts Program, 2025.

*Words by* **Raye Collins**

The National Gallery School's Travelling Scholarship was awarded every three years, between 1887 and 1968, to the student with the original composition judged to be the winner of the competition based on merit. It was a fiercely coveted accolade, underscored by Australia's relative geographical isolation, and the realities of the costly sea voyage of five or six weeks required to reach Europe prior to the advent of air travel. As an invited judge in 1902, Hugh Ramsay vividly described the emotionally charged atmosphere of the school prior to the winner being announced, noting that the contestants were so consumed with anticipation and anxiety that their faces had completely drained of colour.[1]

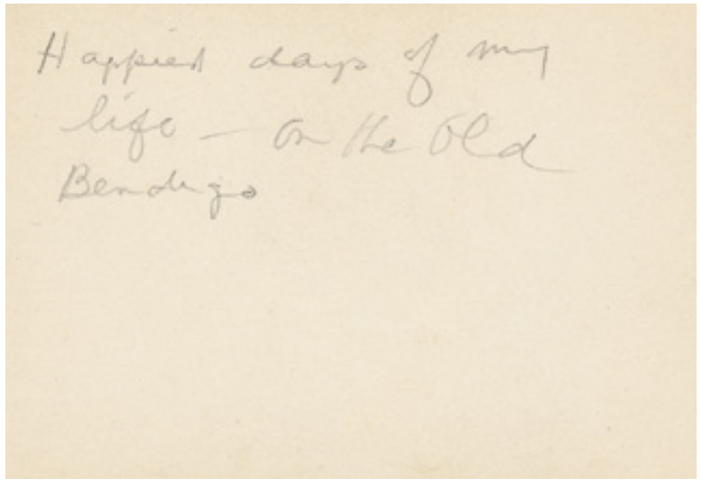
The generous stipend made possible an array of thrilling experiences, including the option of formal tuition at prestigious institutions such as the Royal Academy in London and Académie des Beaux-Arts in Paris or smaller more progressive private schools including Académie Julian and Académie Colarossi along with the chance to study iconic Old Master paintings first-hand, and opportunities for cultural enrichment and personal growth. While the Travelling Scholarship proved to be a formative influence for many prominent Australian artists, detailed first-hand accounts of their experiences and how it shaped their practice are unfortunately relatively rare. Constance Stokes (nee Parkin) is a notable exception.

Born in 1906 in the tiny Wimmera community of Miram Piram, Constance Parkin (nicknamed 'Connie') secured the Travelling Scholarship in 1929. After a five-year stint at the National Gallery School, she departed for England on the *SS Bendigo* on 7 January 1931. The twenty-five-year-old artist immediately set about recording in vivid detail her day-to-day experience during the scholarship in the United Kingdom and Europe, creating a series of illustrated diaries filled with candid observations about ship and train journeys, local customs, the people she met and even the food she tasted. In addition, she saved over a hundred other items, including address books, photographs, sketches, travel documents, hotel receipts and train tickets. As a result of this collection, her exact itinerary can be reconstructed with incredible precision more than ninety years later.

This veritable treasure trove forms only a small part of a larger repository of material amassed by the artist from her childhood until her death in 1991, collectively known as the Constance Stokes Artist Archive. Until recently, this extraordinary artist archive had remained in the care of the artist's family, passing by descent to the artist's son Michael, then to her daughter Lucilla, who later gifted it to her son Carlos.

I first met Stokes's daughter, Lucilla d'Abrera, in 2020 when she contacted me with new information on her mother's painting *Dorothy Niall*, 1930, which I was restoring at the time. I was thrilled when she offered to show me the archive, as I had only seen a selection of the material reproduced in her 2015 book *Constance*






(above and p. 79) Various images from The Constance Stokes Artist Archive. National Gallery of Victoria, Melbourne. The image in the top left-hand corner was captured on the passenger ship to England and the image on the right is the artist in her London studio apartment. Gift of Dr Carlos d'Abrera in memory of Constance Stokes through the Australian Government's Cultural Gifts Program, 2025

*Stokes: Art and Life*. I was astonished to witness its full scale and breadth, which encompasses some forty-three artworks, thirty-nine sketchbooks, ten personal diaries, nine objects, approximately two hundred and forty-five letters, nearly three hundred photographs and hundreds of press clippings and ephemera. I could never have anticipated that this fortuitous meeting would be the catalyst for the subsequent offer of this extraordinary resource to the NGV, which was formally donated this year by Dr Carlos d'Abrera through the Australian Government's Cultural Gifts Program in memory of Constance Stokes.

The material had been exceptionally well cared for, but due to its sheer volume and complexity it would take a dedicated team of conservators, curators and other specialists over three years to assess, sort, digitise and formally process the archive. Due to the archive including the full gamut of material types typically found in an archive, including paper, objects, textiles and paintings, input was required from each conservation specialisations to identify compatible and inert storage enclosures suitable for each item.

As I sorted and grouped the materials, I began to grasp just how comprehensive the historical records are and their significance to art historical and provenance research; it is relatively rare for an artist to take such an intentional and thoughtful approach to documenting their career and legacy. In addition, I was thrilled to see that a small collection of studio materials had also survived, including colourman receipts, recipes, paints, inks, nibs and brushes, which are invaluable as reference materials for the technical study of the artist's materials and techniques. I was also delighted to discover that Stokes had chosen to record so many personal details about her life and inner thoughts, and how her experiences had impacted on and shaped her practice.

Among the more evocative items in the archive is a series of photographs taken on the passenger ship to England, which picture Connie and her designated chaperone and travelling companion, Margaret Birkby, sitting on the deck with a small coterie of friends. The sense of freedom and excitement is palpable, with the artist inscribing on one photo 'happiest days of my life'.

On arrival in London, the artist rented a small basement flat in Maida Vale, and between October 1931 and June 1932 she immersed herself in an intensive drawing program at the Royal Academy, where she abandoned the smudgy charcoal drawing favoured by the National Gallery School and learned to draw with the more unforgiving tip of a pencil. Her many drawings and notebooks provide a rare insight into the extraordinary focus and discipline required to develop the virtuoso handling of line that would become a hallmark of her mature work.

While the relatively traditional studies offered by the Royal Academy were clearly fundamental to her career development, Connie craved more progressive learning experiences. In the summer of 1931, she travelled to France with fellow Australian artist Eileen Pearcy to complete a course with the famed French cubist André Lhote, following in the footsteps of trailblazing modernists Grace Crowley, Anne Dangar and Dorrit Black, who attended Lhote's school between 1926 and 1928. Despite the language barriers and Lhote's eccentric teaching style, his impact on the artist's technique was electric. In a loose note penned at the age of 77, Stokes recalled, '…a short stay at André Lhote's made me see colour independently from subject. This opened my eyes to real creativity.' Lhote's principles of colour harmony, including the repetition of similar hues in pure form and tints, were masterfully applied in the artist's c. 1933–35 painting *The Village*.

In April 1932, Connie and Margaret travelled to continental Europe, which was reeling from the effects of the Great Depression. The pair visited several cities in Spain, which was then a short-lived democracy known as the Second Spanish Republic, and later Italy, where Mussolini's fascist dictatorship was well established. While Connie's journals occasionally allude to the volatile political and economic conditions, the intrepid adventure that she describes is, in many respects, not that far removed from the modern backpacker experience. The pair often travelled third class and stayed in a motley of budget-style lodgings, with one amusing diary account describing how they took refuge in a convent after a harrowing night in an unsavoury 'gambling den' with resident ladies of the night.

Visiting as many galleries as possible, Connie applied herself in earnest to the close study of historical painting techniques, later recalling in a notebook from circa 1983: 'I did not miss seeing and looking hard at everything I possibly could, so I could understand the art of the past.'



I could relate to the awe that she felt witnessing first-hand the scale and materiality of such iconic works, having experienced a similar sense of revelation when I first travelled to Europe as a recent Art History graduate. With art reproductions being very limited in Australia at the time, Connie diligently recorded the artworks that impressed her using intricate hand-drawn thumbnails, together with copious notes and colour notations.

Connie returned to Melbourne on the *SS Rotorua* on 15 February 1933, and as her miniature planner diary from that year attests, it was a milestone year. Having married Eric Stokes in August, she opened her first solo exhibition at the Decoration Gallery, in Little Collins Street in October and the couple departed for Europe on an extended honeymoon soon afterwards. When I stumbled on Eric's passport, I was surprised to discover that married women at the time were expected to travel on their husband's passports, with Connie listed simply as 'wife'.

She would later reflect on the sacrifice of freedom and personal autonomy that accompanied marriage in the 1930s and the courage and grit that it took to forge a successful career while raising three children. Writing on a loose note circa 1983 she recorded, '…it was very much a man's world – everyone thought at this time that one would fall by the wayside especially if one married!'

It has been a humbling experience to work closely with Constance Stokes's archive as it is not just a record of the artist's career and technical development, but also her life. While many of Stokes's contemporaries chose comparatively different life paths, her archive helps shed light on the experience of a whole generation of female artists united by an international outlook and who were pivotal in advancing modernism in Australia. Thanks to the vision of the artist and the custodianship and generosity of her family, her incredible story can now remain accessible to the public, researchers and future generations.

Raye Collins is NGV Conservator of Paintings.

See an archival display of Constance Stokes's work on the Mezzanine, Level 1, NGV International.

The NGV warmly thanks Dr Carlos d'Abrera for donating these works to the NGV through the Australian Government's Cultural Gifts Program in memory of Constance Stokes, 2025

NGV

# MAKING GOOD:
# REDESIGNING THE EVERYDAY

**THE IAN POTTER CENTRE:**
**NGV AUSTRALIA, FED SQUARE**

**UNTIL 1 FEB 2026**
**FREE ENTRY**



Installation image of the *Making Good: Redesigning the Everyday* exhibition, on display from 29 August to 1 February 2026 at The Ian Potter Centre: NGV Australia. Photo: Sean Fennessy

FUTURES PARTNER

RMIT UNIVERSITY

VICTORIA State Government | CREATIVE VICTORIA

EY

Shape the future with confidence



# Ellie Kinahan

Tax Compliance and Reporting, Melbourne

**Global jetsetter**
**Regulatory navigator**
**Shaper of the future**

**Search EY Shapers**

© 2025 Ernst & Young, Australia. All Rights Reserved. Liability limited by a scheme approved under Professional Standards Legislation. PH5337 2412 CDP None.



# REGENERATION TIME

NGV exhibition *Making Good: Redesigning the Everyday* looks at how design can drive positive change for people and the planet. From puffer jackets filled with ‘flower down’ to terrazzo made from oyster shells, Alice Payne interrogates the concept of sustainability and wonders; can we make the shift from doing ‘less bad’ to creating ‘more good’?

*Words by* **Alice Payne**

Consider your run-of-the-mill puffer jacket: although an everyday sight on Melbourne winter streets, it is fearfully and wonderfully made. Its materials – nylon, polyester – come from the fossilised remains of ancient sea creatures, extracted as non-renewable crude oil by the petroleum industry, its chemical byproducts transformed into plastic fibres. The supply chains it passed through are opaque and likely exploitative, and it may last its wearers a few winters before it languishes in a wardrobe, or a shipping container, or in landfill. Then, over decades, it will disintegrate into microplastics that persist in waterways and soils.

Enter the ‘sustainable’ puffer jacket. Increasingly, today’s puffer jackets may have any number of green claims attached to them. Perhaps their shell or wadding is not from virgin plastic, but plastic water bottles, collected, ground down and re-extruded into a recycled fibre? Or perhaps the down filling may be from ethically sourced goose down? Still, this puffer jacket is only ‘less bad’, creating less harm.

For decades now, sustainable or eco-designers have been minimising harm to create greener products, with a drive to substitute a ‘bad’ material or process with a ‘better’ one. Paradoxically, though, the more mainstream so-called sustainable products have become, the more perilous the state of the living world seems to be.

Less bad has clearly not been good enough.

The NGV exhibition *Making Good: Redesigning the Everyday* takes creating more goodness – in all its forms – as the

central premise. Through an array of over fifty everyday objects and services, the exhibition presents designs that create wide-ranging benefits beyond their immediate function.

These are designs used in daily life for care, clothing, food, housing and communication. Each display has a point of difference from their conventional form: in diverse ways, the makers have sought to go beyond minimising harm to actively create goodness in the world.

Some examples are products that align with a circular economy that is just and restorative. They replace a virgin resource with a byproduct otherwise wasted. The Oyster Terrazzo, from architecture practice Besley and Spresser, combines local oyster shell waste with cement, ochres and recycled marble. Coffee grinds added to concrete strengthen it by 30 per cent, an innovation by Dr Rajeev Roychand and team from RMIT University. Pelagic has formed bricks harvested from ocean plastic.

Some designs speak to cultural regeneration through encouraging changed mindsets: Rubies creates gender-affirming clothing for trans women and girls. The baseline is that the garments are sustainably and ethically made, but the true impact lies in creating clothing that includes, rather than excludes. Other examples, like Australia Post's Traditional Place Names campaign, are simple interventions in everyday actions, like addressing a parcel, that can have a ripple effect in creating societal change.

And one of the examples is a puffer jacket: the Pangaia puffer jacket is padded with a novel bio-based flower down. As well as being a lower impact biomaterial, the growth of the flowers supports ecosystem regeneration, and at end of life, the material can be biodegraded. Other examples of restorative practices include Jenny Underwood and Leanne Zilka's lightweight knitted building facades. The designers propose these as speculative ways to retrofit the built environment, with the structures able to hold plants that can sequester carbon. Another example, available now, is a paint from Gush containing additives that improve and purify the air quality of the room.

Overall, many examples in the exhibition align with regenerative thinking, holistically and actively seeking to restore, heal, and care for people and the living world. Designing to regenerate means to understand one's work as embedded within living systems, what Daniel Wahl terms 'interbeing', with life and as life. This core of regenerative thinking – ways of being that are relational and interconnected – is intrinsic in many First Nations knowledge systems and has been for millennia.

## Growing the goodness, keeping promises

For decades now, design exhibitions have promised sustainable futures by showcasing what could be: perhaps dissolvable dresses that nourish the soil or bioluminescent trees that light our streets. These have promised us (often a wealthy 'us') a bright green, techno-optimistic future; yet it's a future that never quite materialises.

Here in the messy real world, many innovations are stymied by market forces that privilege exploitation over justice. Start-ups with new biomaterials find themselves co-opted by multinational brands who like their story for its feel-good sheen but will not invest to truly scale them.

What is exciting, and different, about many examples in *Making Good* is that many are not speculative but are happening right now, available for use and engagement here in Australia. Still, questions remain as to if these designs are novelties, or part of a growing movement for genuine change.

The title of the exhibition, 'making good', has a helpful ambiguity that captures some of these tensions, and points to ways forward to scale regenerative design up and out.

There are at least three interpretations of the idiom 'to make good'. First, the phrase can be read literally: these designers and innovators are seeking to make good products and systems that also create many forms of goodness for both people and the living world.

Or, to make good is to accrue wealth and move up the social ladder. Unfortunately, in a world of growing inequality where there are few consequences for degenerating nature, those who 'make good' often do so at others' expense.

But to make good can also mean to keep a promise, and a commitment to correct past wrongs. It is this last interpretation to hold on to. How are our institutions, governments, industries, going to meet the urgency of now and 'make good' on redressing past and present wrongs? Because, when viewing the exhibition, it is worth considering what is absent: *not* on display are the house paints that contain volatile organic compounds that off-gas into homes and environments, or the clothing that excludes and pollutes, or the ecosystems disrupted to mine virgin building materials.

*Making Good* represents dozens of hopeful lights of change to guide present and future design practice. It is the work of policy makers, educators, industries and the public to look behind these lights to confront the vast shadowed spaces of our everyday worlds that degenerate, rather than restore and heal.

For this reason, while an exhibition of tremendous hope, it must also be an exhibition that calls for action to make regenerative practice the norm, rather than the exception.

Alice Payne is Professor and Dean of the School of Fashion and Textiles at RMIT. Her research focuses on environmental and social sustainability issues throughout the life cycle of clothing. She is author of the book *Designing Fashion's Future* and is an award-winning designer and educator.

*Making Good: Redesigning the Everyday* is the first exhibition supported by RMIT, as the NGV's inaugural Futures Partner. See Making Good: Redesigning the Everyday at The Ian Potter Centre: NGV Australia until 1 February 2026.

To see more from the selected designers, scan the code or visit NGV.MELBOURNE/EXHIBITION/MAKING-GOOD/

(pp. 82–83) Installation view of *Making Good: Redesigning the Everyday* exhibition at The Ian Potter Centre: NGV Australia, on display until 1 February 2026. Photo: Sean Fennessy



Explore the world of fashion

Learn the design skills and techniques to start your future.

Bachelor of Fashion (Design)
Bachelor of Fashion (Enterprise)
Bachelor of Fashion Sustainability

Image credit: Han Myat Nwe (designer), She blooms where no one sees, 2025, Lucius Yin (photographer).

CRICOS: 00122A | RTO: 3046

RMIT UNIVERSITY

Ready for what's next

# NGV AT MILDURA ARTS CENTRE

From queens of the stage to trailblazers in science, *Extraordinary Women: Works from the NGV Collection* brings the brilliance, defiance and creativity of women across the centuries into sharp focus at Mildura Arts Centre (MAC). Exhibition guest curator Luci Callipari-Marcuzzo tells us more.

*Words by* **Luci Callipari-Marcuzzo**

Presented in partnership between Mildura Arts Centre and the National Gallery of Victoria, *Extraordinary Women* celebrates female strength, creativity and complexity. Drawing from the NGV Collection, the exhibition showcases a compelling array of artworks spanning centuries and cultures, inviting audiences to reflect on how women have shaped, and been shaped by, identity, representation and the gaze. Across four themes, the exhibition explores how women have navigated and reshaped their public and private identities over time.

*Best Foot Forward* examines the carefully constructed personas of women from the seventeenth to nineteenth centuries, particularly those who performed at court or on stage. These portraits exemplify the grace yet the complexity of women in elite social spheres. *Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana*, painted by Élisabeth Louise Vigée Le Brun, c. 1775 (Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program) is one example. As an artist, Vigée Le Brun, would go on to become one of the most successful court painters in Europe.

Another section of the exhibition, *Celebrity*, highlights Australian women whose achievements in music, cinema, literature, sport, science and design left a lasting cultural legacy. Singer and astute businessperson Dame Nellie Melba GBE (born Helen Porter Mitchell in Richmond, 1861) is featured in two portraits– John Longstaff's *Dame Nellie Melba*, 1923 (Estate of Dame Nellie Melba) and Harold Cazneaux's c. 1922 photograph *No title (Dame Nellie Melba)* (Gift of Mrs Violet Whiting), while preeminent author Henry Handel Richardson (born Ethel Florence

**‘Extraordinary Women is the result of a curatorial partnership between Mildura Arts Centre and the National Gallery of Victoria. The exhibition presents an extraordinary selection of women whose lives and legacies provoke reflection and dialogue.’**

Luci Callipari-Marcuzzo

Lindesay Richardson, 1870) is captured in Reginald Eves's 1913 *Henry Handel Richardson* (Gift of Henry Handel Richardson).

In *Independence and Empowerment*, artists use visual language to assert autonomy and challenge traditional gender roles, and this section highlights women who boldly redefined societal expectations and championed personal and collective empowerment. Portraits include Alvaro Guevara's *Mrs Fairbairn (Nancy Cunard),* 1919, of British writer, shipping heiress and political activist Nancy Cunard, William Dobell's 1957 portrait of cosmetics icon Helena Rubinstein (both Felton Bequest); and the infamous *Guerrilla Girls review the Whitney,* 1987 (Purchased with funds donated by Susan Jones and James McGrath).

*Embodied Histories* centres First Nations and culturally diverse artists reclaiming narrative authority and confronting colonial representations, for example in TextaQueen's *Colonised desire - The animal within (Self-portrait)*, 2012 (Purchased NGV Foundation with the assistance of The Docking Drawing Fund), Jenny Watson (*A woman's work is never done + I feel like when my father used to dry my hair*, 1992 (Purchased, 1999), and Tracey Moffatt (*Something More No. 1*, 1989, (Purchased from Admission Funds). These works offer powerful reflections on heritage, identity and resistance.

Fashion also features in the exhibition, with Lizzy Gardiner's iconic Oscars *The American Express ® Gold Card dress*, 1995–98 (Purchased, 1999), the bespoke sustainable work of MATERIALBYPRODUCT in *Semi-punch out dress*, 2007–08 (Purchased, Victorian Foundation for Living Australian Artists), and designs by the likes of Carla Zampatti and Prue Acton, whose elegant styles shaped Australian fashion.

The exhibition finds a fitting home at Mildura Arts Centre, where a deep appreciation for portraiture and identity is reflected in its own collection. The Elliott Collection, now a cornerstone of Mildura Arts Centre, was first bequeathed in 1944 by Senator R. D. Elliott, a prominent figure in Australian media and politics, and later enriched by his wife Hilda Elliott in 1970. This extraordinary gift laid the foundation for the establishment of Mildura Arts Centre in 1950, when the historic Rio Vista, once the stately home of the pioneering Chaffey family, was purchased by Mildura Council and transformed into the region's first public gallery. The collection itself is a rare and remarkable assembly of British and Australian art, featuring works by well-known artists such as Edgar Degas, William Orpen, Arthur Streeton, Frederick McCubbin, and Frank Brangwyn. At a time when regional galleries were scarce and often modest, the Elliott Collection brought world-class art to the edge of the Australian desert, challenging perceptions of cultural isolation and setting a precedent for artistic ambition in rural communities.

As well as *Extraordinary Women*, visitors can also explore *Portraits: Past to Present*, a complementary exhibition sourced from the Mildura Arts Centre Collection featuring works by Mary Cecil Allen, Edgar Degas, William Orpen and contemporary voices like Justine Muller, Lorraine Jenyns and Heather Shimmen. The show also features a self-portrait by the late actor and entertainer Barry Humphries. Together, these exhibitions create a dynamic dialogue between international, national and local perspectives, offering insights into how artists have captured character, culture and individuality across generations.

*Extraordinary Women* is an invitation to reflect, celebrate and connect. Whether through historical portraiture, the glamour and complexity of celebrity, or the bold statements of contemporary artists, these works speak to the enduring power of women's stories. Through this pairing with *Portraits: Past to Present*, Mildura Arts Centre offers a rare and enriching experience that brings national and local collections into meaningful conversation.

*Extraordinary Women* is the result of a curatorial partnership between Mildura Arts Centre and the National Gallery of Victoria and presents work by an extraordinary selection of women whose lives and legacies provoke reflection and dialogue. Each thematic challenges conventional narratives and highlights the diversity of female experiences. The artist's gaze plays a central role, offering a lens through which portrayals of women are subverted and reimagined. Portraits of all kinds invite audiences to engage with the complexities of identity, representation and cultural legacy. Together with *Portraits: Past to Present*, *Extraordinary Women: Works from the NGV Collection* offers a multifaceted journey through time, art and society.

Luci Callipari-Marcuzzo is a Sunraysia-based multidisciplinary artist, researcher, writer and curator. She leads the Gallery and Heritage team at Mildura Arts Centre and is guest curator of *Extraordinary Women: Works from the NGV Collection.*

*Extraordinary Women: Works from the NGV Collection* is on show at Mildura Arts Centre until 1 February 2026. The NGV sincerely thanks AWM Electrical for their incredible support towards numerous Australian galleries, and we warmly acknowledge their outstanding leadership in enhancing Australia's cultural landscape.

For more information visit
https://www.milduraartscentre.com.au




**Guerrilla Girls, New York** (art collective) *Guerrilla Girls review the Whitney* 1987, from the *Guerrilla Girls Portfolio Compleat* 1985–2012 + *Upgrade 2012–2016* 1985–2016. National Gallery of Victoria, Melbourne. Purchased with funds donated by Susan Jones and James McGrath, 2018 © Guerrilla Girls

AMPA
AUSTRALIAN MUSEUM OF PERFORMING ARTS

11 December - 26 April
Arts Centre Melbourne

Presented by Arts Centre Melbourne and
Victoria and Albert Museum, London

# DIVA

Dramatic. Decadent. Divine. A showstopping exhibition.

Book now artscentremelbourne.com.au/diva

Arts Centre Melbourne
VICTORIA State Government | CREATIVE VICTORIA
Created by the V&A – touring the world
V&A



ics international conservation services

35 years on, and still passionate about conserving art and cultural heritage



ICS laboratories, 1989

Introducing our new premises in Burwood, Melbourne

1300 503 715
icsconservation.com.au
Sydney | Canberra | **Melbourne** | Perth | Brisbane

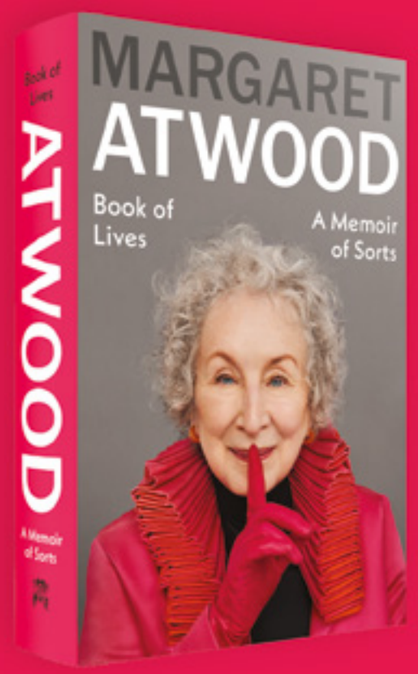



EXTRAORDINARY
WOMEN
Works from the NGV Collection

*Extraordinary Women: Works from the NGV Collection* is presented by Mildura Arts Centre in partnership with National Gallery of Victoria.

**26 October – 1 February**
Mildura Arts Centre

NATIONAL GALLERY OF VICTORIA NGV
Mildura Rural City Council
MAAC MILDURA ARTS CENTRE
VICTORIA CREATIVE VICTORIA
AWEA ELECTRICAL & DATA SUPPLIERS




OUR
GREATEST
STORYTELLER
WRITES HER
OWN LIFE

'She's taken our times and made us wise to them'
ALI SMITH

METRICS

# An alternative way to invest in real estate.

Earn monthly income[1] from a diversified portfolio of Australian commercial real estate loans. The Metrics Real Estate Income Fund targets the RBA cash rate plus 4.00% p.a. (currently 7.60% p.a.)[2] net of fees.

**Experienced Investment Team**
The Fund provides exposure to the MCP Real Estate Debt Fund, established in October 2017. Metrics investment team has a track record of delivering on its objectives for this strategy over the past 7 years.[3]

**About Metrics Credit Partners**
Metrics is a leading alternative asset manager with in excess of $30bn in AUM and a track record of more than 12 years of performance and capital preservation.[3]

LEARN MORE

Private Debt Investor
AWARDS 2024
Real Estate Debt Manager of the Year: Asia-Pacific

**Your capital is at risk. You may lose some or all of your investment.**

[1] Income payments depend on the success of underlying investments and are at the responsible entity's discretion.
[2] The target return may not be achieved. RBA Cash Rate as at 13/08/2025 360 bps p.a.
[3] Past performance is not a reliable indicator of future performance.

Equity Trustees Limited ABN 46 004 031 298 AFSL 240975, is the Responsible Entity for the Metrics Real Estate Income Fund ARSN 671 699 228 (Fund). This communication is issued by Equity Trustees and has been prepared for the purpose of providing general information only, without taking into consideration your objectives, financial situation or needs. Before making an investment decision in respect of the Fund, you should read the PDS, TMD and full disclaimer available at metrics.com.au/mreif All investments contain risk and may lose value.



## Inscape: Reflections of Land and Life

Victorian Artists Society: East Melbourne
5 - 17 November 2025
Opening Night Friday 7 at 6:30pm

Louise Foletta

BOTANICA WORLD DISCOVERIES
Gardens • History • Art • Music • Culture

With 25 years' experience, Botanica offers an extensive range of unique itineraries. Travel in small groups, escorted by an expert Botanical Guide.

CELEBRATING 25 YEARS

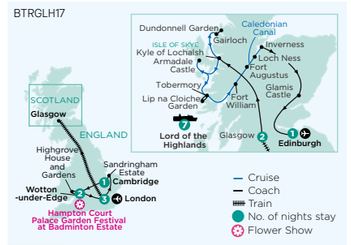


Order a copy of our 2026 brochure today!

## A Royal Passion for Gardens & the Lord of the Highlands

- Visit the royal gardens of Dumfries House; Sandringham Estate; and King Charles' private residence, Highgrove House and Gardens, in Tetbury (subject to confirmation)
- Visit premier Scottish gardens, including Glamis Castle, Lip na Cloiche, Attadale Gardens, and Cawdor Castle Gardens
- Enjoy a privately chartered seven-night cruise aboard the Lord of the Highlands, with only 18 suites, and nine nights' accommodation in centrally located four- to five-star hotels
- Enjoy a day at the world's largest flower show, Hampton Court Palace Garden Festival, held at Badminton Estate

**17 Days, London to Edinburgh**
**Departing 5 July 2026**
**From $27,445* pp, twin share**
**From $42,445* solo traveller**
*Shorter variations also available*





Cawdor Castle Gardens, England


Botanical Guide Colin Crosbie


Lord of the Highlands

### Expert Guide Colin Crosbie

Colin has a long and distinguished gardening career, having been curator of RHS Wisley, as well as head gardener to Her Majesty Queen Elizabeth The Queen Mother. His passion for plants and expert knowledge of the region will enhance your journey.

*T&Cs apply. Australian Pacific Touring Pty. Ltd. ABN 44 004 488 619. ATIA accreditation #A10825. BDT446

For more information, or to order our brochure, call 1300 305 202 or visit botanicatours.com

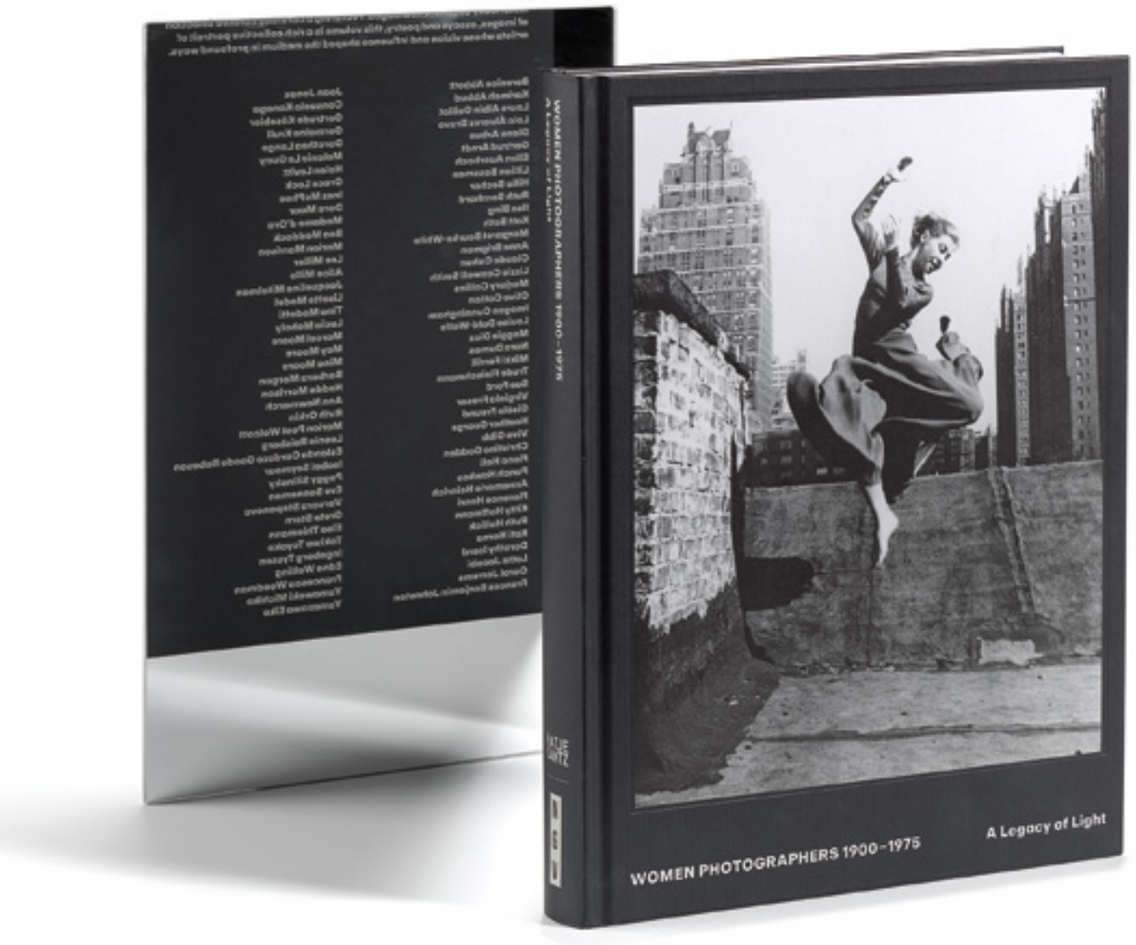



Mary Nolan, *Tessa, Arles, 1964*, black and white photograph (detail). National Library of Australia, courtesy of the Lady Mary Nolan Estate.




Matthew Harris, *With a Warm Embrace*, 2023, recycled industrial felt. Wangaratta Woolen Mills acrylic yarn, gesso, acrylic paint, river stones, polyester filling, 2 objects, 95 x 80 x 75cm each. Wangaratta Art Gallery Collection. Donated through the Australian Government's Cultural Gifts Program by the artist.

## Books




# WOMEN PHOTOGRAPHERS 1900–1975: A LEGACY OF LIGHT

## A conversation with publisher Hatje Cantz

Published to coincide with the NGV exhibition *Women Photographers 1900–1975: A Legacy of Light*, this richly illustrated book is a co-edition between the NGV and Hatje Cantz, Berlin, a leading international publisher of illustrated books on art, architecture, photography, design and visual culture. *Women Photographers* celebrates the diverse photographic practices of more than eighty twentieth-century women artists. *NGV Magazine* sat down with Pia Pol, Hatje Cantz's Director of Business Development, to explore the story behind its creation.

NGV MAGAZINE **What inspired you to collaborate with the NGV on *Women Photographers 1900–1975: A Legacy of Light*?**

PIA POL We are always on the lookout for exceptional new projects, but collaborating with inspiring partners is just as important to us. We have great respect for institutions that are willing to step off the beaten path, and we believe that the NGV exemplifies this spirit.

With this particular book, we are especially pleased that the focus is on women and that it gives space to voices that are too often overlooked. As an art book publisher, we believe it is our responsibility to elevate meaningful stories and ensure that artists and perspectives of significance are given the visibility they deserve within the wider art discourse.

NGV MAGAZINE **Why is it important to produce books like *Women Photographers 1900–1975: A Legacy of Light*?**

PP We believe it is our responsibility to bring forward stories that have gone unheard or have not received the attention they deserve. As publishers, we are in a unique position: we have the tools, the infrastructure, and the privilege to decide, at least to some degree, what reaches an audience. At Hatje Cantz, we view this as a significant responsibility. Our publishing decisions are guided not only by editorial and artistic considerations but also by a strong sense of what is programmatically meaningful.

At the same time, we operate within the realities of the market. Like any publishing house, we must be mindful of sustainability and can only invest in projects for which we believe there is a genuine audience. With this book, we are fortunate to have found a rare balance. It brings together meaningful, timely content with a clear demand from readers. In this way, it reflects the best of both worlds: the fulfillment of our mission as a publisher and the viability required to sustain that mission.

NGV MAGAZINE **Hatje Cantz has been publishing since 1945. How do you see your role in shaping visual culture today and how has the landscape changed in that time?**

PP The landscape in art book publishing globally, as well as in Germany where we are based out of, has changed significantly. As we collaborate with many museums as our main partners, we are subject to changing environments, such as whether institutions are properly funded and able to allocate part of their budgets for books. Or is the political and economic climate such that there is no space for culture and bookmaking? Apart from that we are also subject to market trends. Are people interested in beautiful coffee table books or more into theory-heavy paper books? Or both? As we want to sell our books, we have to balance listening to market demands on the one hand and telling the market what it wants on the other. There are always subjects that match a zeitgeist that we pay attention to. Right now, we are very happy that the field is opening up and people of colour, women and other underrepresented groups are able to publish their work more.

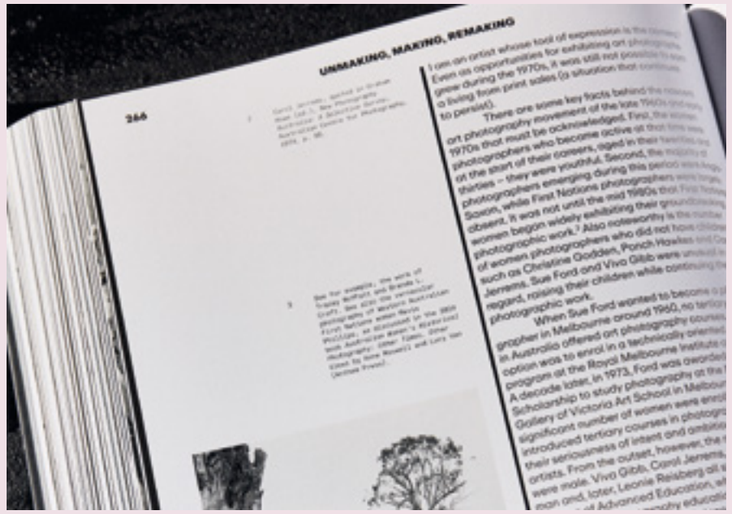
Between 1945 and 2025 another big shift has come from digital development, of course there are eBooks and other digital productions. These we see as an enrichment, but an even bigger impact has been the shift from physical bookstores to online buying. The types of books we make have a large tactile element to them; it is always easier to see them, feel them and fall in love with them in a bookstore than it is via the larger digital platforms like Amazon. Stumbling upon a book that a customer did not know about happens much easier in a bookstore than on a screen. But as much as we want to support our local bookstores (and we do!), we have to be realistic and concentrate our efforts on all possible sales channels.

NGV MAGAZINE **What draws Hatje Cantz to a new book?**

PP We are drawn to books that unite strong visual storytelling with compelling editorial content, especially in art, photography, architecture and design. We prioritise high production quality and lasting value and create books that become collectible objects. Our focus is on works that inspire, educate and connect readers to cultural and contemporary themes. Each book reflects our commitment to craftsmanship and the thoughtful combination of images and words.

The NGV warmly thanks Bowness Family Foundation for their generous support of this publication. See the works discussed in *Women Photographers 1900–1975: A Legacy of Light* at NGV International, on display from 28 November.

Purchase your copy of *Women Photographers 1900–1975: A Legacy of Light* online or instore at NGV design store via NGV. MELBOURNE/STORE from 28 November.



# A HOLIDAY GIFT THAT LASTS ALL YEAR

Gift the ones you love an NGV Membership and they'll enjoy the benefits all year long, including a free exhibition ticket, *NGV Magazine* subscription, discounted exhibition and program tickets, an exclusive tote, and Members prices across the Gallery.




Purchase a Gift Membership
ngv.melbourne/membership




## Design Store

Get a head start on holiday gifting and summer essentials from NGV design store.



**Tote bag**
RRP $29.95

Featuring Guruwuy Murrinyina's *Dhatam,* 2023 (Purchased with funds donated by Barbara Hay and the Hay Family, Beatrice Moignard, Andrew Michelmore AO and Janet Michelmore AO and anonymous, 2023), this 100% cotton tote is finished with a dome closure and internal pocket – the perfect everyday carryall.

**Notebook**
RRP $24.95

With 112 lined pages and a ribbon bookmark, our textured hardcover notebook showcases Wingu Tingima's *Minyma Tjuta (Seven Sisters)*, 2006 (Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2006).

**Pouch**
RRP $34.95

Crafted from 100% linen and printed with Jean Baptiste Apuatimi's *Jirtaka (Sawfish)*, 2000 (Gift of Anna McLeod in memory of Trish and Ron McLeod through the Australian Government's Cultural Gifts Program, 2019), this pouch keeps your small essentials close at hand.

**Cushion cover**
RRP $79.95

Rene Sundown's *Sand Dune Country,* 2023 (Purchased, NGV Supporters of First Nations Art, 2024) adorns this soft, durable 100% linen cushion cover (50 × 50 cm).

**Silk scarf**
RRP $149.95

Featuring an artwork by Emily Kam Kngwarray, *Anwerlarr anganenty (Big yam Dreaming*), 1995 (Presented through The Art Foundation of Victoria by Donald and Janet Holt and family, Governors, 1995), our silk scarf is made of 100% silk satin and finished with hand-rolled edges. Measuring 59 × 170cm, this scarf is the perfect wraparound and can be worn multiple ways.

**NGV stationery**
RRP $17.95 - $19.95

An embossed NGV Notebook, in black vegan leather, includes a pen slip and phone pocket. Pair it with the stainless steel NGV Pen, tipped with a ballpoint nib and housed in a gift box.

**Cushion Cover**
RRP $69.95

A 45cm by 45cm 100% linen cushion cover, complementary to the larger size cushion and featuring the artwork by Lena Nyadbi, *Starry night in Jimbirla country*, 2000 (Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001).

**Tea Towel**
RRP $29.95

Add some colour to your kitchen space with our bold and bright cotton/linen tea towel featuring the artwork of Nora Wompi, *Kunawarritji*, 2007 (Purchased, NGV Supporters and Patrons of Indigenous Art, 2007).

Available instore or shop selected titles online at NGV design store via 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.

Your savings
game changer.

MACQUARIE
BANK

Macquarie savings account



**Closing Soon**

## *Martin Grant*
## Until 26 January



Installation view of *Martin Grant*, on display at The Ian Potter Centre: NGV Australia until 26 January 2026. Photo: Sean Fennessy

Celebrating four decades of the Australian-born Paris-based fashion designer's career, *Martin Grant* reflects on Grant's design sensibility and aesthetics through more than 200 works. The exhibition features garments, photography, sketches, press clippings and runway footage from the mid-1980s through to the early 1990s, including works donated by the designer and loans from his family and friends. *Martin Grant* is an unprecedented insight into the fashion designer's creative processes and milieu.

Experience *Martin Grant* at The Ian Potter Centre: NGV Australia until 26 January. To book tickets, scan the code or visit NGV.MELBOURNE/MARTIN-GRANT

**In the Next Issue**

## *NGV Magazine*
## Jan–Feb



**Comme des Garçons** *Look 1*, from the *Neo Future* collection, autumn–winter 2020. Paris, February 2020. Image © Comme des Garçons. Photo: Jean Francois Jose. Model: Jill Temming

We launch the first *NGV Magazine* issue of 2026 with two global icons – and iconoclasts – of the fashion world, Vivienne Westwood and Rei Kawakubo, two designers whose rule-breaking radicalism subverted the status quo of fashion design. NGV curators and international contributors explore the convergences and divergences between these two self-taught rebels of the fashion world.

In anticipation of our next issue, book your tickets to *Westwood | Kawakubo* via the code below or visit NGV.MELBOURNE/WESTWOOD-KAWAKUBO/

**People**

Programs and events celebrating spring at NGV.



Sebastian Smee pictured in the exhibition *Melbourne Winter Masterpieces ® 2025: French Impressionism from the Museum of Fine Arts, Boston* at NGV International for the NGV program *The Birth of Impressionism with Sebastian Smee*. Photo: Martin Wurt




Left to right: Jane Zantuck, Assistant Director, Marketing and Corporate Partnerships, NGV; Don Heron, Assistant Director, Exhibitions Management and Design, NGV; Thomas Crye, Managing Director, Cartier Oceania; Tony Ellwood AM, Director, NGV; Clemence Hecquet Ponce, Marketing, Communication & Client Director, Cartier Oceania; Lizzie Lukacs, Head of Communications, Cartier Oceania; Andrew Clark, Deputy Director, NGV; Juan Francisco Delgado Entrambasaguas, Public Relations Manager, Cartier Oceania and Marion Joseph, Associate Director, Media and Public Affairs, NGV at *Melbourne Winter Masterpieces® 2026: Cartier* announcement. Photo: Tim Carrafa



Winner of the *Rigg Design Prize 2025: Next in Design*, Alfred Lowe. Photo: Jessie Obialor




Left to right from back: Sandra McMahon, Sonia Salins, Kate Ceberano Ruthie Ceberano, Donna Guest, Sabina Read, Janet Whiting AM, President, NGV Council of Trustees, Phil Lukies, Deborah Salins at NGVWA Spring Lunch. Photo: James Braund



*2025 MECCA x NGV Women in Design Commission* recipient Nipa Doshi with her work at NGV, on display until April 2026. Photo: Derek Swalell



NGVWA Executive Committee Members Sasha McGregor Alexandra Brownlow, Marianne Perrott-Hay, Kathleen Canfell, Georgie Lynch, Melissa Smith, Robyn Lea at NGVWA Spring Lunch. Photo: James Braund



Dr Timothy Moore, Curator, Contemporary Design and Architecture, NGV and Diébédo Francis Kéré at Keynote: Diébédo Francis Kéré at NGV. Photo: Tobiaz Titz



Left to right: Elisha Buttler, Head of Audience Engagement, NGV; Giancarlo Martini-Piovano AO, Italian Australian Foundation Committee; Donna McColm, Assistant Director, Curatorial and Audience Engagement, NGV; Dr Marzia Faietti; Nicoletta Larobina, Italian Australian Foundation Committee; Michele Stockley, Head of Learning, NGV and Cathy Leahy, Senior Curator of Prints and Drawings, NGV at *Leonardo's Drawings: Nature & History at the Tip of a Pen* event with Dr Marzia Faietti at NGV. Photo: Wild Hardt



Myer Scott, Tania Austin, Tanya Evans and Jason Jones at 2025 NGV First Nations Art Dinner. Photo: Carmen Zammit



Professor Julie Andrews and Professor Gaye Sculthorpe, NGV Trustee at 2025 NGV First Nations Art Dinner. Photo: Carmen Zammit



Jane Hayman and Olivia Fuller at 2025 NGV First Nations Art Dinner. Photo: Carmen Zammit



John Tuck, Janet Fieldhouse, Marita Onn, Dr Jessica Clark, NGV Senior Curator, First Nations Art at 2025 NGV First Nations Art Dinner. Photo: Carmen Zammit



Beatrice Moignard and Emily Hardy at 2025 NGV First Nations Art Dinner. Photo: Carmen Zammit



Barbara Hay at 2025 NGV First Nations Art Dinner. Photo: Carmen Zammit

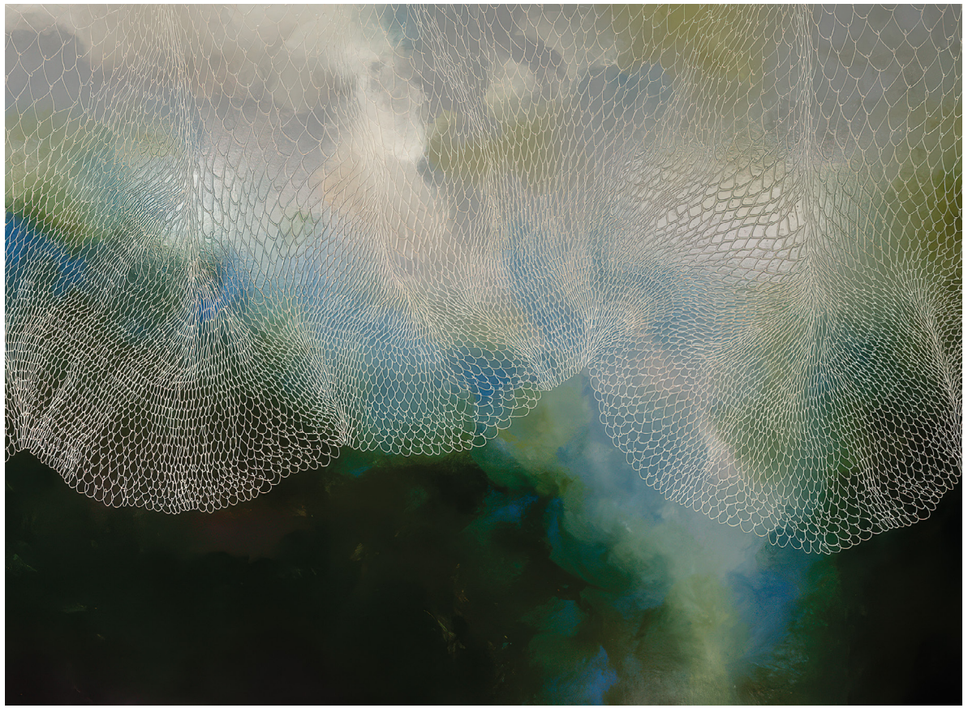



Senior Wurundjeri Woi-wurrung Elder, Uncle Bill Nicholson at at NGV First Nations Dinner. Photo: Carmen Zammit



D'Lan Davidson & Rachal Jacobs at NGV First Nations Dinner. Photo: Carmen Zammit

## What's On



**Clare Jaque Vasquez** *Silent weapons for quiet conflicts* (detail) 2025. Courtesy the artist and Vivien Anderson Gallery, Melbourne. Photo: Jessica Rogers

*BEYOND THE BALLERINA: WHEN MOVEMENT BECOMES VISUAL ART*
Until 21 December 2025
VENUE Wyndham Art Gallery
177 Watton Street, Werribee

The multidimensional nature of dance – an art form that spans mediums, cultural contexts, locations and styles – is examined in this exhibition through the lens of visual art, removing it from the stage and repositioning it within the gallery space. Featuring works by Joel Bray, Zoë Croggon, Anne Ferran, John McCormick & Adam Nash, Sally Smart, Leyla Stevens and Anne Scott Wilson, *Beyond the Ballerina* reveals how these artists interpret and engage with movement, choreography and the body through diverse visual practices.

wyndham.vic.gov.au/venues/wyndham-art-gallery

*AKO AY MAY KAIBIGAN, KASAMA KO KAHIT SAAN (I HAVE A FRIEND; WHERE I GO, THEY GO)*
29 November 2025 – 18 January 2026
VENUE Incinerator Gallery
180 Holmes Rd, Aberfeldie

In this exhibition, the concept of the shadow symbolises the lingering spectres of colonial history that follow the Filipino diaspora, Australia's fifth-largest migrant community. Artists Celline Mercado, Jermaine Ibarra, Justyne Allen and Lance Zuniga engage with familiar symbols of domesticity and architecture – the bed, the window, the TV – to explore Filipino identity, cultural visibility and ancestral legacy.

incineratorgallery.com.au

*A PLACE TO GATHER*
29 November 2025 – 1 February 2026
VENUE Art Gallery of Swan Hill
Horseshoe Bend, Swan Hill

*A Place to Gather* marks the first exhibition at the newly redeveloped Art Gallery of Swan Hill, launching under its new name. Drawing from the strength of the Gallery's evolving collection, the exhibition features outstanding Australian printmaking, drawing and painting, and distinctive First Nations sculptural works. Beginning with the Swan Hill region and the Murray River as sources of cultural and environmental connection, it expands into wider reflections on landscape, vulnerability and artists' personal relationships with nature in a shifting world.

swanhillregionalartgallery.com.au

*ELLEN JOSÉ ART AWARD FOR YOUNG WOMEN*
Until 14 December 2025
VENUE Bayside Gallery
Corner Wilson and Carpenter Streets, Brighton

The Ellen José Art Award honours the pioneering Indigenous artist, radical activist and social justice campaigner who lived in the Bayside suburb of Black Rock for over twenty years.

Ambitious and groundbreaking, the six finalists of the second iteration of the award are Mei Mei Hodgkinson, Clare Jaque Vasquez, Casey Jeffery, Jenna Lee, Amalia Lindo and Jacqui Shelton. The award will be judged by Kelly Gellatly, independent curator and Chair of the Shelia Foundation, and Sophie Gerhard, Curator of Australian and First Nations at the National Gallery of Victoria, from an exhibition showcasing new and recent work by the finalists.

bayside.vic.gov.au/gallery

*UNFOLDING: FIRST NATIONS WORKS ON PAPER*
29 November 2025 – 15 February 2026
VENUE Mornington Peninsula Regional Gallery
Civic Reserve, Dunns Rd, Mornington

*Unfolding* is a major exhibition celebrating works on paper by First Nations artists in the Mornington Peninsula Regional Gallery Collection. *Unfolding* features Nici Cumpston, D Harding, Robert Fielding, Fiona Foley, Brian Martin, Danie Mellor, Queenie McKenzie, Sally Morgan, Gloria Petyarre, Brian Robinson, Teho Ropeyarn, Lisa Waup, Dominic White and many more.

mprg.mornpen.vic.gov.au

*JXSH MVIR: FOREVER I LIVE*
25 October 2025 – 26 January 2026
VENUE Shepparton Art Museum

This major retrospective exhibition presented by Koorie Heritage Trust features the artworks of late Gunditjmara, Yorta Yorta and Barkindji artist Josh Muir. The exhibition highlights the strength of Muir's artistic practice and the important contribution he has made to First Peoples art and culture in south-east Australia and to contemporary art nationally and internationally.

sheppartonartmuseum.com.au/

*OVERLAND: MATTHEW HARRIS*
25 October 2025 – 18 January 2026
VENUE Wangaratta Art Gallery

Wangaratta-born, Melbourne-based artist Matthew Harris explores dominant power structures and historical narratives through a socially critical and conceptual practice in painting and sculpture. In *Overland*, Harris turns his focus to the lasting impact of colonisation on the Wangaratta region and its First Peoples, presenting a new series of paintings informed by historical documents.

wangarattaartgallery.com.au/

## Around the world

*EMILY KAM KNGWARRAY*
Until January 11 2026
VENUE Tate Modern, London, United Kingdom

Kngwarray's art is monumental in beauty and spirit and transports visitors to the remote landscapes where they were made.

Kngwarray never left her community despite national fame in her own lifetime. Now, 80 of her works can be seen together in Europe for the first time in this once-in-a-generation exhibition, an experience of enormous emotional power.

Closing soon at Tate Modern and created in collaboration with the National Gallery of Australia (NGA), the exhibition is a celebration of one of Australia's greatest artists and features six works from the NGV Collection, including *Kam*, 1991 (purchased from Admission Funds).

tate.org.uk/whats-on/tate-modern/emily-kam-kngwarray

*PATRICIA URQUIOLA. META-MORPHOSA*
14 December –26 April 2026
VENUE Centre d'innovation et de design, Au Grand Hornu, Belgium

Born in Oviedo in 1961, Spanish artist Patricia Urquiola she studied architecture at the Universidad Politécnica de Madrid and completed studies at the Politecnico de Milan, where she was taught by Achille Castiglioni.

This exhibition focuses on Studio Patricia Urquiola's research over the last five years, at a time when climate change and artificial intelligence are gradually shaking up some areas of the creative landscape. It raises questions about our own relationship with change, and about how our world, matter and our perception of beauty are evolving. This is a colourful, optimistic exhibition that combines objects – some of them functional, some of them less so – and blossoming research projects focusing on innovative materials.

cid-grand-hornu.be/en

With thanks to the Public Galleries Association of Victoria (PGAV). Visit pgav.org.au for more exhibitions.

# List of reproduced works and endnotes

(cover)
**Ellen Auerbach**
*R. Schottelius in New York* 1953, printed1992
gelatin silver photograph
23.2 × 18.5 cm (image) 25.0 × 27.5 cm (sheet)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023
© Ellen Auerbach. VG Bild-Kunst/Copyright Agency

p. 6
**Christine Godden**
*Untitled* 1974
gelatin silver photograph
15.6 × 23.2 cm (image) 35.2 × 27.8 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1991
© Christine Godden

p. 7
**Prudence Flint**
*Hunting and fishing* 2023
oil on canvas
135.3 × 107.3 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Bruce Parncutt AO and Celebration Donors, 2024
© Prudence Flint

p. 12
**Ernst Ludwig Kirchner**
*Officer and waitress* (*Offizier und Kellnerin*) 1915
oil on canvas
95 × 82 cm
National Gallery of Victoria, Melbourne
John William Fawcett Bequest, and with funds donated by Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, Antonio & Rita Mucciacciaro, John Adams & Cecily Adams, Alan & Mary-Lou Archibald Family Foundation, John Downer AM & Rose Downer AM, King Family Foundation, and donors to the 2025 NGV Annual Appeal and 2025 NGV Foundation Annual Dinner, 2025

p. 13
(centre)
**Cartier, London**
*Brooch* 1933
amethyst, sapphires, diamonds and platinum.
Cartier Collection
Vincent Wulveryck, Cartier Collection © Cartier

(left)
**Tomo Koizumi, Tokyo** (fashion house)
**Tomo Koizumi** (designer)
*Look 27, top and skirt* 2019, autumn–winter 2019–20
polyester (organza), metal (fastenings)
(a) 12.0 cm (centre back) 43.0 cm (waist, flat) (top) (b) 182.0 cm (centre back) 33.0 cm (waist, flat) (skirt)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Tania and Sam Brougham, Tommy Hilfiger Australia, PVH Brands, Rob Gould, SIRAP Art Collective and donors to the 2020 NGV Annual Appeal, 2020 © Courtesy of the designer

p. 17
**Chanel, Paris** (fashion house)
**Gabrielle Chanel** (designer)
*Tunic* 1922
silk (crêpe de chine, thread), metal, glass (beads)
74.5 cm (centre back) 34.5 cm (sleeve length)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023
Image courtesy Kerry Taylor Auctions, London

p. 18
**Noel McKenna**
*Wizard of Oz* 2002
enamel paint on canvas
152.2 × 182.8 cm
National Gallery of Victoria, Melbourne
Gift of James McGrath through the Australian Government's Cultural Gifts Program, 2024
2024.1014
© Noel McKenna/Licensed by Copyright Agency, Australia

p. 19
**William Mackinnon**
*Home and away* 2022
synthetic polymer paint, oil and enamel paint on canvas
261.0 × 200.3 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2023
2023.192
© William Mackinnon
Photo: Willem Dirk de-Toit

p. 21
**Lee Miller**
*Nimet Eloui Bey* c. 1930
gelatin silver photograph
23.0 × 15.8 cm (image and sheet)
National Gallery of Victoria, MelbourneGift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022
© Lee Miller Archives, England 2023. All rights reserved. leemiller.co.uk

p. 22
**Lotte Jacobi**
*Photogenic* c. 1950
gelatin silver photograph
24.3 × 19.3 cm (image and sheet)
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2024

p. 24
**Yamawaki Michiko**
*Ginza (Two women crossing street, one with white bat)* 1933
gelatin silver photograph
11.2 × 8.2 cm (image) 12.6 × 10.0 cm (sheet)
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2024
© Michiko Yamawaki

p. 25
**Ilse Bing**
*Salut de Schiaparelli* 1934
gelatin silver photograph
49.5 × 39.7 cm (image and sheet)
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2022

p. 26
**Lucia Moholy**
*Bauhaus residences Dessau, kitchen – sideboard* (*Bauhaussiedlung Dessau, küche – anrichte*) 1926
gelatin silver photograph
11.9 × 16.8 cm (image) 13.0 × 17.9 cm (sheet)
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2023
© 2023 Lucia Moholy Estate/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

pp. 28–29
**Christine Godden**
*Untitled* 1973
gelatin silver photograph
15.2 × 22.2 cm (image) 19.9 × 25.0 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1991
© Christine Godden

p. 30
**Christine Godden**
*Untitled* 1973, printed 1976
gelatin silver photograph
22.9 × 15.4 cm (image) 25.3 × 19.0 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased from Admission Funds, 1991
© Christine Godden

p. 34
**John Brack**
*Nude in an armchair* 1957
oil on canvas
127.6 × 107.4 cm
National Gallery of Victoria, Melbourne
Purchased, 1957
© Helen Brack

p. 35
**Prudence Flint**
*Second meal* 2022
oil on canvas
125.0 × 104.2 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Bruce Parncutt AO and Celebration Donors, 2024
© Prudence Flint

p. 43
**Little Wonder, New York** (studio)
**Gyungju Chyon** (designer)
**John Stanislav Sadar** (designer)
**Rosenthal Porcelain** (manufacturer)
*Opening 4, vase* designed 2006, manufactured 2025
porcelain
23.0 × 33.4 cm
National Gallery of Victoria, Melbourne
Presented by Rosenthal Porcelain, 2025

p. 50
**John Downman**
*Mrs Elizabeth Grafton Eaton* 1787
pastel
22.1 × 17.2 cm irreg. (image and sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1934

p. 53
**Mikki Ferrill**
*Untitled* 1970s
gelatin silver photograph
20.7 × 13.6 cm (image) 25.5 × 20.2 cm (sheet)
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2024
© Valeria "Mikki" Ferrill

p. 56
**Germaine Krull**
*Nude studies* (*Études de nu*) 1930
24 photogravures, letterpress on paper, white cloth-backed orange paper-covered board portfolio with ribbons
22.6 × 16.3 cm (each)
1st edition
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2022
© Estate of Germaine Krull

p. 58
**Germaine Krull**
*Metal* (*Métal*) 1928
64 black and white collotype plates, letterpress on paper, black cloth-backed paper-covered board portfolio with ribbons
30.5 × 23.5 × 2.5 cm (overall)
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2023
© Estate of Germaine Krull

p. 59
**Berenice Abbott**
*Old Post Office, Broadway and Park Row, Manhattan*, *May* 25 1938
gelatin silver photograph
23.9 × 19.3 cm (image) 25.3 × 20.3 cm (sheet)
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2021
© Artist estate through the Howard Greenberg Gallery, New York

p. 68
**Karen Black**
*I will shade you from the world* 2022
oil on polyester
213.7 × 198.3 cm
National Gallery of Victoria, Melbourne
Gift of the artist through the Australian Government's Cultural Gift Program, 2025
© Karen Black

p. 72
**John Longstaff**
*The sirens* 1892 (detail)
oil on canvas
308.0 × 212.3 cm
National Gallery of Victoria, Melbourne
Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1894

p. 74
**Constance L. Jenkins**
*Friendly critics* 1907
oil on canvas
142.4 × 132.3 cm
National Gallery of Victoria, Melbourne
Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1915
© The Estate of Constance L. Jenkins

p. 76
**Constance Stokes**
*The village* c. 1933–35
oil on canvas
61.4 × 51.0 cm
National Gallery of Victoria, Melbourne
Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1946
© Courtesy of the artist's estate

p. 89
**Guerrilla Girls, New York** (art collective)
*Guerrilla Girls review the Whitney* 1987
from the *Guerrilla Girls Portfolio Compleat 1985–2012 + Upgrade 2012–2016* 1985–2016
poster: laser print
58.4 × 43.1 cm (image and sheet)
ed. 32/50
National Gallery of Victoria, Melbourne
Purchased with funds donated by Susan Jones and James McGrath, 2018
© Guerrilla Girls

p. 106
**Mei Mei Hodgkinson**
*For the Revolution* 2025
monotype and pigment print on photo rag
42 × 29.7 cm (unframed)
Image courtesy the artist

ENDNOTES

pp. 18–19
**Against going gray**
1. Noel McKenna, 'It is ordinary to love the sublime, but sublime to love the ordinary', 3 Feb. 2025, *Melbourne Art Fair,* <https://melbourneartfair.com.au/noel-mckenna-it-is-ordinary-to-love-the-sublime-but-sublime-to-love-the-ordinary/>, accessed 8 Oct. 2025.
2. Amita Kirpalani, in conversation with Noel McKenna, 30 Sep. 2025.
3. Frank Baum, *The Wonderful Wizard of Oz*, New York, 1899, p. 13.
4. Amita Kirpalani, in conversation with William McKinnon, 3 October 2025.
5. ibid.
6. ibid.

pp. 20–27
***Women Photographers 1900-1975: A Legacy of Light***
1. According to curator and writer Val Williams, 'From 1900 women began to use photography for a multitude of different reasons, to earn a living, to promote a cause, to record a significant moment, absorbing new influences, yet retaining a link to their Victorian past. Photography was, and remains, a means of communication and an art form exceptionally accessible and useful for women. More than any other tool of expression, the camera moved women into the public arena of the applied arts; versatile, portable and infinitely adaptable, its use proliferated.' Val Williams, *The Other Observers: Women Photographers in Britain 1900 to the Present*, Virago Press, 1994, p. 24.
2. United Nations, World Conference of the International Women's Year 19 June – 2 July 1975, Mexico City, Mexico, *Conferences / Women and gender equality*, <https://www.un.org/en/conferences/women/mexico-city1975>.
3. May Moore, 'Photography for women', in *Austral-Briton*, 1916, 5 Feb. 1916, p. 23.
4. See, for example, Mariko Nagai, 'Moga: The audacity of being a modern girl', 26 Feb. 2020, National Gallery of Victoria, <https://www.ngv.vic.gov.au/essay/moga-the-audacity-of-being-a-modern-girl/>.
5. Gael Newton & Karen Jacubec, 'Ruth Hollick', *Photoria: Australian Women Behind the Lens 1850 to 1950*, Photoria, <https://photoria.com.au/portfolio/hollick-ruth/>.
6. Patrick McCaughey, 'A witness to Guernica: Picasso's *Weeping woman*', *Art Journal*, vol. 27, National Gallery of Victoria, June 2014. Further, the 1994 exhibition *Picasso and the Weeping Women* at the Los Angeles County Museum of Art focused on this series.
7. In the 1980s, *Teacup ballet* was revisited as a critical work in both Australian art history and the history of modernism. The work is now recognised as an icon of Australian photography, thanks to art historians such as Helen Ennis. Cotton held a unique place as one of the few modernist women photographers recognised as working in Australia in the 1930s. She was the only female member of the modernist Contemporary Camera Groupe and was the only woman included in their 1938 exhibition and the Australian Commemorative Salon from that same year. *Teacup ballet* was immediately successful – it was the first of Cotton's photographs to be shown overseas when it was included in the London Salon of Photography in 1935.
8. Olive Cotton, quoted in Helen Ennis, *Olive Cotton: A Life in Photography*, Fourth Estate, Sydney, 2019, p. 99.
9. Christine Godden, quoted in Helen Ennis, 'Timeliness: photographs by Christine Godden', in *Light Touch – Photographs by Christine Godden*, 2009, unpaginated.

pp. 32–37
**Prudence Flint and John Brack: All Angles**
1. 'Brack on Brack', Council of Adult Education, Discussion Group Art Notes, Melbourne, ref. no. A401, 1957.
2. Unless otherwise noted, all quotes from Prudence Flint in this piece are from an interview by the curator with the artist, conducted on 18 July 2025.
3. Helen Brack, 'This Oeuvre – The Work Itself', in Kirsty Grant (ed.), *John Brack*, National Gallery of Victoria, Melbourne, 2009, p. 16.
4. Prudence Flint, 'Dear Prudence', *NGV Magazine*, no. 43 Nov–Dec 2023, p. 45.
5. Sasha Grishin, *John Brack: The Art of John Brack*, vol. 2, Oxford University Press, 1990, p. 13.

pp. 44–49
**Introducing *Westwood | Kawakubo***
1. *The Sunday Times Magazine*, 20 Nov. 1993, p. 82.
2. Ian Kelly and Vivienne Westwood, *Vivienne Westwood*, Picador, London, 2024, p. 371.

pp. 50–51
**Conserving *Elizabeth Grafton Eaton* 1787**
1. Neil Jeffares, *Dictionary of Pastellists Before 1800,* Unicorn Press, London, 2006, p. 157.
2. Timothy Belmont, 'Newtownbarry House', *Lord Belmont in Northern Ireland*, <https://lordbelmontinnorthernireland.blogspot.com/2014/08/newtownbarry-house.html>, accessed 13 Feb. 2025.
3. Holly McGowan-Jackson, email to the author, 9 April 2025.
4. Katherine Baetjer & Marjorie Shelley, *Pastel Portraits: Images of Eighteenth-Century Europe*, Metropolitan Museum of Art & Yale University Press, New Haven, 2011, p. 30.
5. Peter Bower, email to the author, 22 Dec. 2021.
6. Peter Bower, 'The papers used by John Downman (1750–1824)', in *The Quarterly* [newsletter of the British Association of Paper Historians], no. 20, Oct. 1996, p. 11.

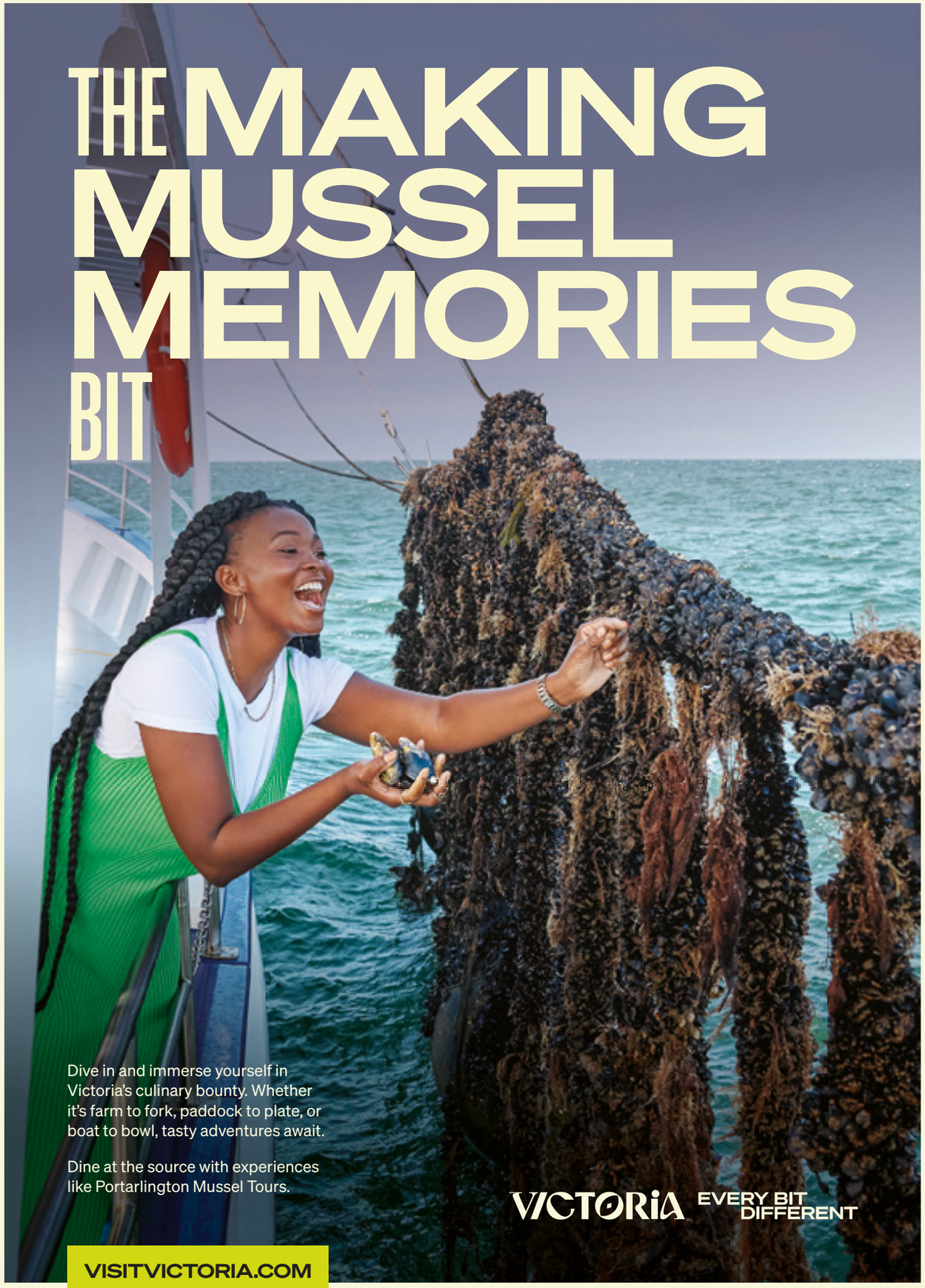
pp. 52–54
**Essie & Mikki**
1. Deborah Willis's *An Illustrated Bio-Bibliography of Black Photographers 1940–1988* (Garland, 1989) and Laylah Amatullah Barrayn and Adama Delphine *Fawundu's Mfon: Women Photographers of the African Diaspora* (Eye & I Incorporated, 2017) feature only living artists but include both names in the two-page frontispiece listing hundreds of Black women photographers.
2. Jeanne Moutoussamy-Ashe, *Viewfinders: Black Women Photographers*, Dodd, Meade, 1986.
3. She later used a 35mm Leica, eventually photographing every place she visited around the world, including the Soviet Union and the Great Wall of China.
4. This was a deliberate choice. As Robeson wrote: 'I never bring [my camera] out unless I am sure no one will mind.' Eslanda Goode Robeson, *African Journey*, The John Day Company, 1945, p. 96.
5. For a thorough discussion of Robeson's photographs in *African Journey*, see Leigh Raiford, 'The here and now of Eslanda Robeson's *African Journey*', in Leigh Raiford and Heike Raphael-Hernandez (eds), *Migrating the Black Body: The African Diaspora and Visual Culture*, University of Washington Press, 2017.
6. Tessa Boffin & Jean Fraser (eds), *Stolen Glances: Lesbians Take Photographs*, Pandora Press, 1991.
7. Carla Williams, 'African American lesbian artists', in Claude Summers (ed), *The Queer Encyclopedia of the Visual Arts*, Cleis Press, 2004, pp. 12–13.
8. Mikki Ferrill, quoted in Moutoussamy-Ashe, *Viewfinders*, p. 114.
9. Mikki Ferrill, quoted in 'Mikki Ferrill', Art Institute of Chicago, <https://www.artic.edu/artists/53221/mikki-ferrill>.

pp. 56–59
**The metropolis and desire: modernist photobooks**
1. Matthew S. Witkovsky, *Foto: Modernity in Central Europe, 1918–1945*, Thames & Hudson, 2007, p. 76
2. Hank O'Neal, *Berenice Abbott: American Photographer*, McGraw-Hill, New York, 1982, pp. 16–17. The New York Public Library holds a substantial number of prints from the project available online through their digital collections.
3. Kim Sichel, 'Contortions of technique: Germaine Krull's experimental photography', in Mitra Abbaspour, Lee Ann Daffner & Maria Morris Hambourg (eds), *Object. Photo: Modern Photographs: The Thomas Walther Collection 1909–1949. An Online Project of The Museum of Modern Art*. The Museum of Modern Art, New York, 2014, http://www.moma.org/interactives/objectphoto/assets/essays/Sichel.pdf> accessed 9 Oct. 2025.
4. ibid.
5. ibid.
6. Maggie Finch & Isobel Crombie, 'Claude Cahun', *NGV Magazine*, no. 17, July–August 2019, p. 34.
7. Claude Cahun was born Lucy Schwob and Marcel Moore's original name was Suzanne Malherbe.

pp. 74–75
**The National Gallery of Victoria Travelling Scholarship: Constance Jenkins**
1. The Herald Sun, 1953, p. 24.

pp. 76–79
**The National Gallery of Victoria Travelling Scholarship: The Constance Stokes Archive**
1. Hugh Ramsay, letter to his brother, quoted in Deborah Hart, *Hugh Ramsay*, National Gallery of Australia, Canberra, 2019, p. 158.





THE NGV WOULD LIKE TO ACKNOWLEDGE THE GENEROUS SUPPORT OF OUR PARTNERS AND SUPPORTERS.

## WESTWOOD | KAWAKUBO

PRESENTING PARTNER

MELBOURNE EVERY BIT DIFFERENT

VICTORIA State Government | CREATIVE VICTORIA

PRINCIPAL PARTNER

MAJOR PARTNERS

MACQUARIE

QANTAS

LEARNING PARTNER

THE UNIVERSITY OF MELBOURNE

TIMEPIECE PARTNER

ROLEX

SUPPORTERS

ALLPRESS ESPRESSO

MOËT & CHANDON

Gilbert + Tobin

YERING Station

Dulux

TOURISM PARTNERS

Hilton MELBOURNE LITTLE QUEEN STREET

MELBOURNE AIRPORT

V/Line

MEDIA PARTNERS

VOGUE

QMS

Herald Sun

smoothfm 91.5

BROADSHEET

valmorgan

ROCK POST -ERS

TORCHMEDIA

## WOMEN PHOTOGRAPHERS 1900–1975: A LEGACY OF LIGHT

PRINCIPAL PARTNER

DEAKIN UNIVERSITY

MEDIA PARTNER

BROADSHEET

EXHIBITION PATRONS

**BOWNESS FAMILY FOUNDATION**

**KRYSTYNA CAMPBELL-PRETTY AM & FAMILY**

## MAKING GOOD: REDESIGNING THE EVERYDAY

FUTURES PARTNER

RMIT UNIVERSITY

VICTORIA State Government | CREATIVE VICTORIA

