

NGV TRIENNIAL 2023

Artwork labels

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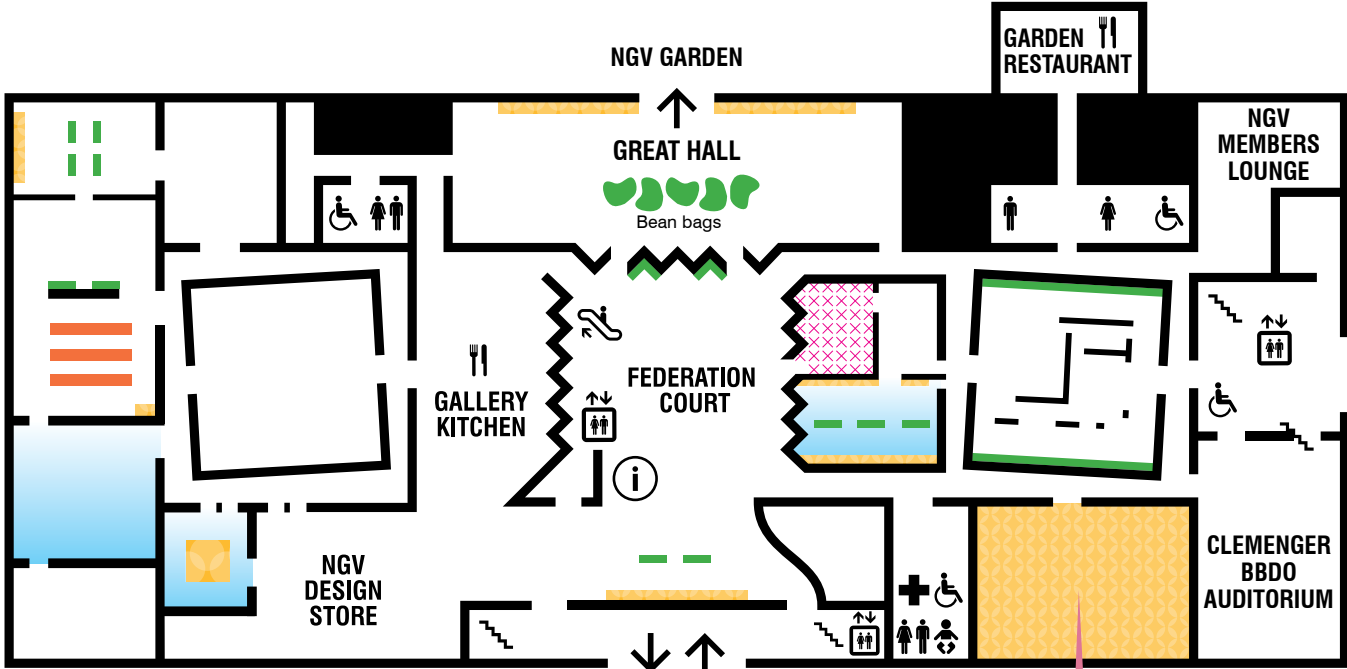
661 End

Exhibition Sensory Map

This map on the following page shows the locations of audio-visual content, sensory elements and seating and can help people with autism or disability prepare for their visit.

Visit [ngv.melbourne/access](https://www.ngv.melbourne/access) for more resources and information about accessible facilities, events and services at NGV.

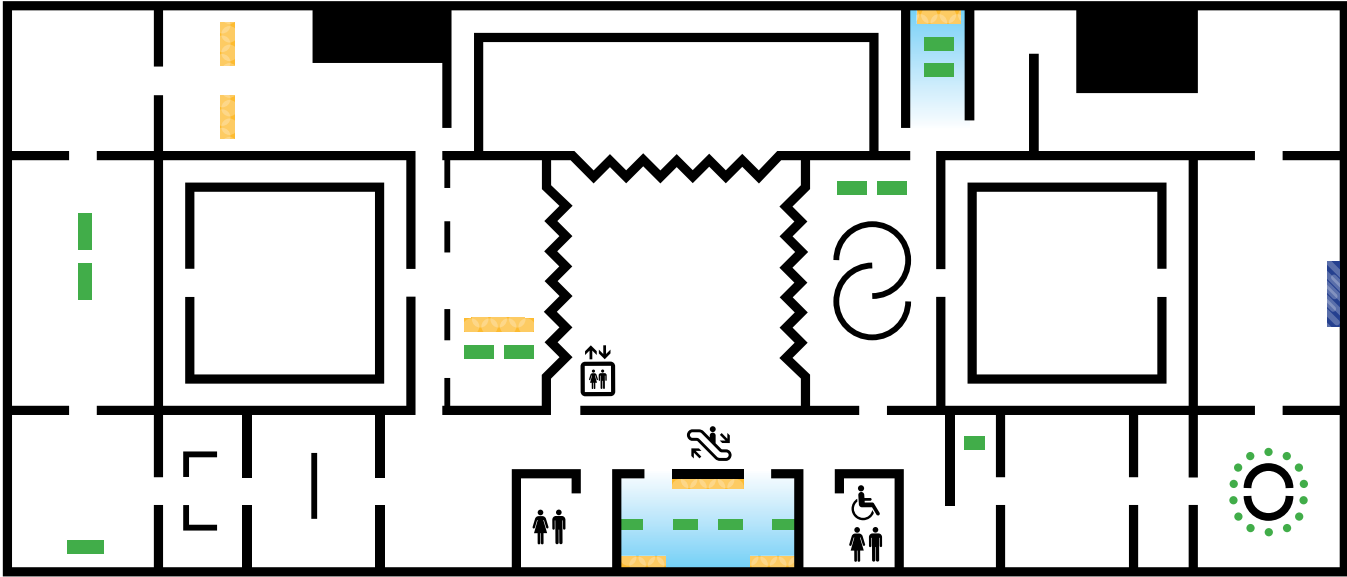
Ground Floor







	Moving image & sound		Seating
	Neon		Low lighting
	Suspended artworks		Floor artworks

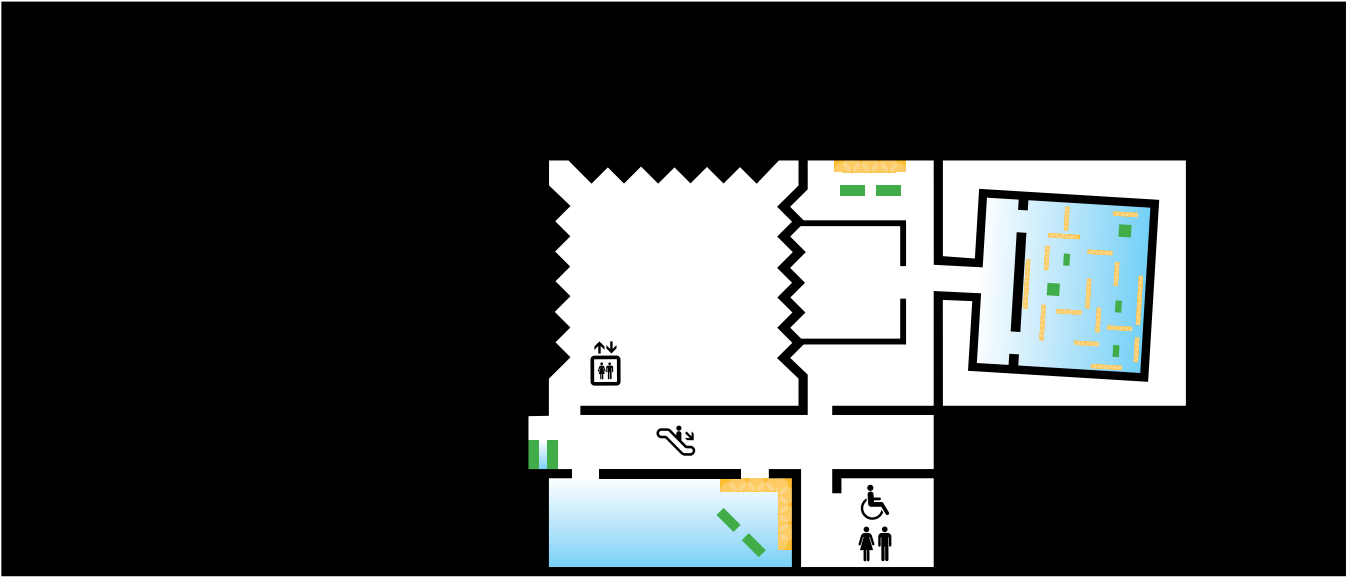
RIFI: Jean Jullien for Kids
 Multimedia elements, music and triggered sounds





Level 2



 Moving image & sound	 Seating
 Neon	 Low lighting

Level 3

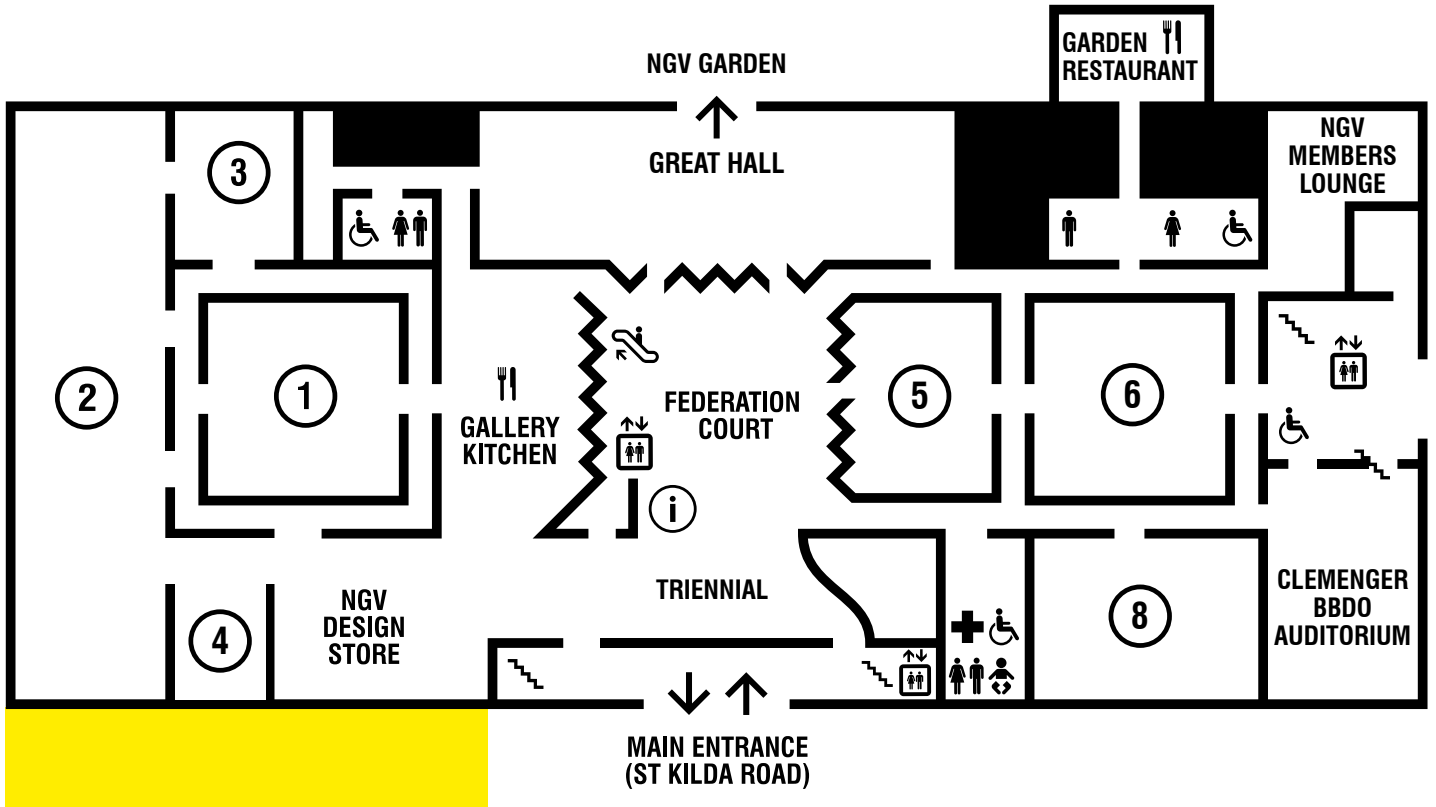


	Moving image & sound		Seating
	Neon		Low lighting

Music is used throughout. The exhibition follows a set path. If you need assistance exiting quickly, please see security team members. Gallery spaces are air conditioned and are between 20 and 24 degrees Celcius.

Visit [ngv.melbourne/access](https://www.ngv.melbourne/access) for more resources and information about accessible facilities and services for your visit to NGV.

Ground Floor – South Moat



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Places to eat



Escalators



Toilets



Lift



Information Desk



First Aid



Baby Change



Stairs



Kim Wandin

Wurundjeri/Woiwurrung born 1958

luk bagurk gunga

2023

bronze

Co-commissioned by the National Gallery of Victoria, Melbourne and the City of Melbourne.
Collection of the City of Melbourne

Aunty Kim Wandin's sculpture *luk bagurk gunga*, meaning 'eel women catch', is a tribute to the remarkable history of Wurundjeri women, their matrilineal tradition of weaving, and their relationship with the short-finned eel, known as iuk. The sculpture highlights the migratory paths of these eels, which today traverse sewers and underground waterways across and beneath Naarm/Melbourne. Wandin's bronze sculpture is cast from a woven form that the artist created in 2023. *luk bagurk gunga* is comprised of bronze segments that have been

brought together to form a unified piece. The eight-metre-long sculpture exudes a remarkable sense of fluidity and motion, capturing the essence of this traditional fishing tool that holds such significance in Wurundjeri culture.

Kim Wandin

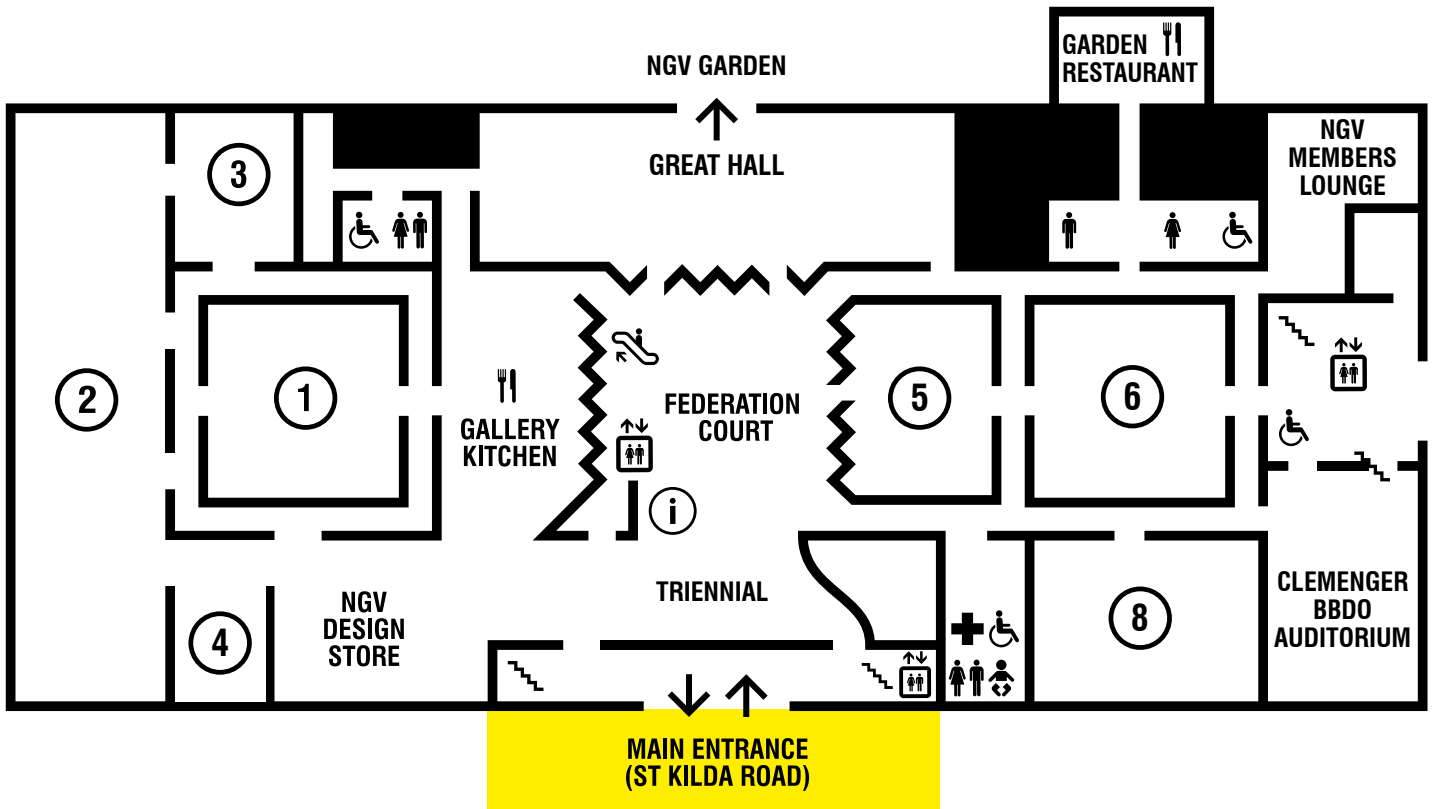
Aunty Kim Wandin is a Wurundjeri Elder of the Woiwurrung language group. She has lived and worked on Country in Healesville, Victoria, her entire life. Her traditional basket-making has been handed down to her from her grandmother, her great-grandmother and her ancestors. Aunty Kim's work represents a significant cultural position within the south-east of Victoria as part of an important group of arts practitioners. Her work adheres to and references traditional cultural practices. As a leading Aboriginal artist, Aunty Kim explores contemporary genres that both enhance and complement her basketry and fibre pieces. Her work speaks of space, texture and light, while referencing notions of movement. As an Elder, she

advocates for strengthening culture and sharing her knowledge.



Photo: courtesy of the artist

Ground Floor – Lindsay Forecourt



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8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Escalators



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Lift



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Baby Change



Stairs



David Shrigley

England born 1968, lived in Scotland
1988–

Really good

2016

bronze

Courtesy of the artist and Stephen Friedman Gallery, London

This monumental public sculpture was originally conceived by David Shrigley for the Fourth Plinth in London's Trafalgar Square, in the immediate aftermath of the UK's decision to leave the European Union, known as Brexit. Characteristic of the self-conscious irony often found in Shrigley's work, *Really good* is intended as a satirical gesture, harnessing the capacity of art to critically reflect on the status quo. This monumental and exaggerated version of the universal 'thumbs up' also invites consideration of the role of humour when facing

challenges in the world around us.

David Shrigley

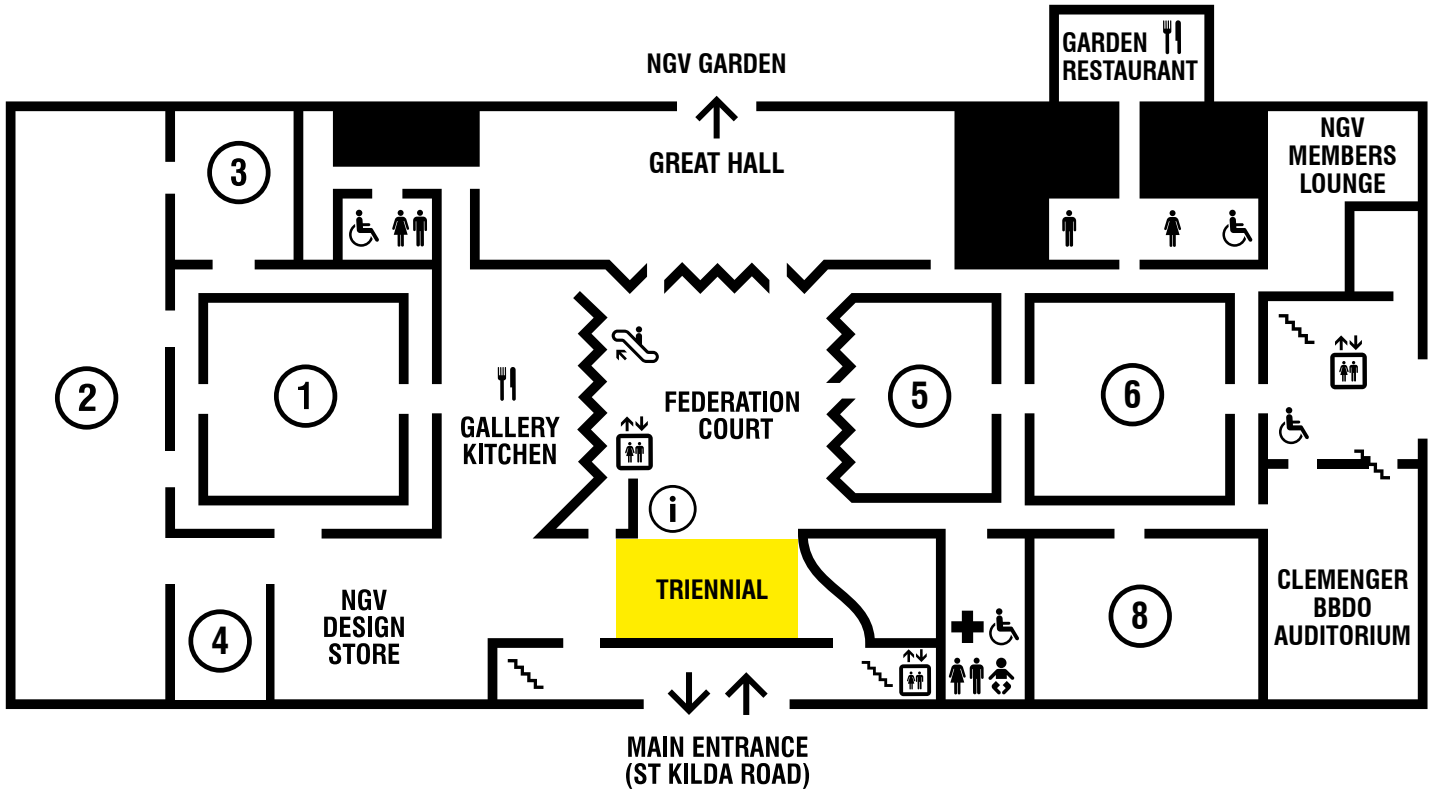
David Shrigley OBE was born in Macclesfield, England, in 1968, and lives and works in Brighton, UK. Working in drawing, animation and artist books, his work is characterised by a satirical light touch. Shrigley graduated from the Glasgow School of Art in 1991. He has published more than forty books and was a finalist in the 2013 Turner Prize following his critically acclaimed retrospective *Brain Activity* at the Hayward Gallery, London, 2012. He was the subject of *David Shrigley: Life and Life Drawing* at the NGV in 2014–15. More than 200 original drawings by Shrigley were set within London's famed Sketch restaurant in dialogue with interior design by Paris-based India Madhavi from 2014. Shrigley was awarded the prestigious Fourth

Plinth Commission in Trafalgar Square, London, in 2016.



Courtesy David Shrigley and
Stephen Friedman Gallery, London
Photo: Craig Gibson

Ground Floor – Foyer



1 – **6** NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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FREE WIFI



Places to eat



Toilets



Information Desk



Baby Change



Escalators



Lift



First Aid



Stairs



Julian Charrière

Switzerland born 1987, lived in Germany
2007–

And beneath it all flows

liquid fire

2019

color video, sound, looped

Courtesy of the artist and VG Bild-Kunst, Bonn, Germany
Proudly supported by Learning Partner La Trobe University

Julian Charrière uses sculptural objects and images – both moving and still – to explore the connections between human activity ecology, and time. In this work, contrasting elements – a monumental fountain and fire – echo the coexistence of oppositional forces. Symbolically for the artist, water represents life, the fountain represents humanities striving, while fire signifies civilisation's birth, but also potential destruction. Beneath political debates

and philosophical reflections of carbon, ecology and climate, there lies the original autonomous state of the planet, free from all human control. Primordial and timeless, beneath us a reservoir of 1.6 billion cubic kilometres of magma flows eternally. This enormity is veiled beneath layers of crust, far beyond our direct experience. Seemingly in control, humanity's achievements and concerns are inconsequential when measured in the vastness of earth time.

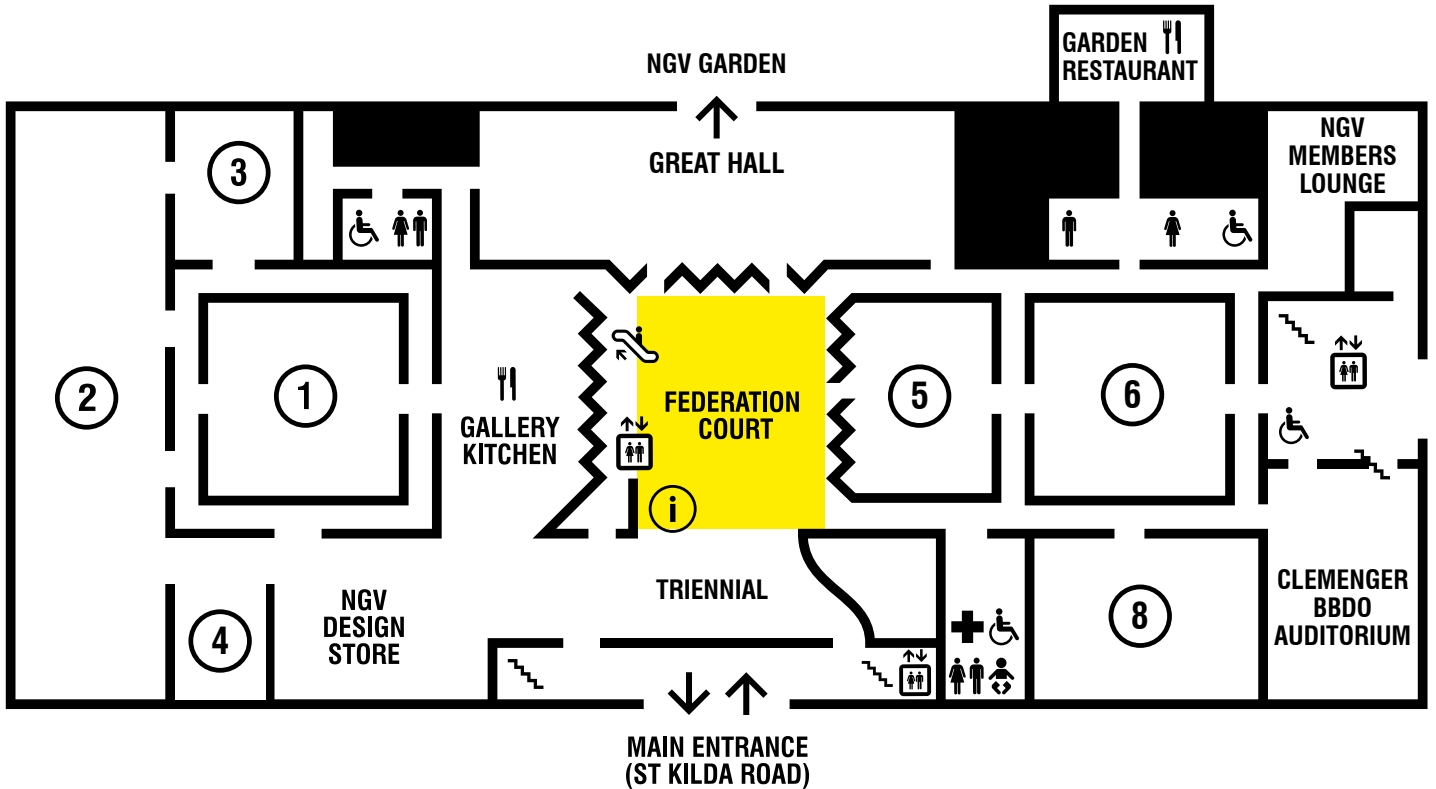
Julian Charrière

Julian Charrière is a French-Swiss artist living and working in Berlin. Charrière explores ideas of nature and its transformation over deep geological, as well as human, historical time. Addressing pressing matters of ecological concern, his work frequently stems from fieldwork in remote locations with acute geophysical identities, from volcanoes to nuclear test sites, ice fields and palm plantations. Ongoing reflection on the mythos and politics of exploration in a globalised age is central to his practice. Working across media and conceptual paradigms, Charrière frequently collaborates with composers, scientists, engineers, art historians and philosophers.



Photo: courtesy of the artist

Ground Floor – Federation Court



1 – **6** NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Places to eat



Escalators



Toilets



Lift



Information Desk



First Aid



Baby Change



Stairs



Thomas J Price

England born 1981

Reaching out

2022

bronze, silicon

Felton Bequest, 2022

Referencing Western sculptural traditions, Thomas J Price's works play with methods of presentation, material and scale, to highlight the inadequate and prejudiced representations of Black people today and throughout history. These large-scale sculptures, stand directly on the ground, eschewing the elevated position and implicit 'elevation' of a statue on a plinth in public space. Together they confront the lack of people of colour represented in public statuary. Intentionally ambiguous, Price's figures do not depict a certain individual, but are instead drawn from an amalgamation

of found sources, including observed individuals and stereotypes represented in the media. In this way, Price's works serve more accurately as psychological portraits of the viewer, prompting them to consider their own socially learnt attitudes and assumptions.

Thomas J Price

England born 1981

All in

2021

bronze, silicon, ed. 2/3

Purchased with funds donated by Neville and Diana Bertalli and Loti & Victor Smorgon Fund,
2023

Thomas J Price

Thomas J Price is one of the most important British contemporary artists of his generation. His multidisciplinary practice confronts preconceived attitudes towards representation and identity, foregrounding the intrinsic value of the individual and subverting structures of hierarchy. Price studied at Chelsea College of Art and completed his MA at the Royal College of Art, London. In 2022, London's Hackney Council unveiled Price's *Warm Shores*, the first permanent public sculptures to celebrate the contribution of the Windrush generation and their descendants in the UK. Price's solo presentation, *Witness*, at the Studio Museum in Harlem, was displayed in Marcus Garvey Park from 2021 to 2022. In 2023 Price unveils new projects with

the Victoria and Albert Museum, London;
the National Portrait Gallery, London;
and *Beyond Measure* at Hauser & Wirth,
Los Angeles.



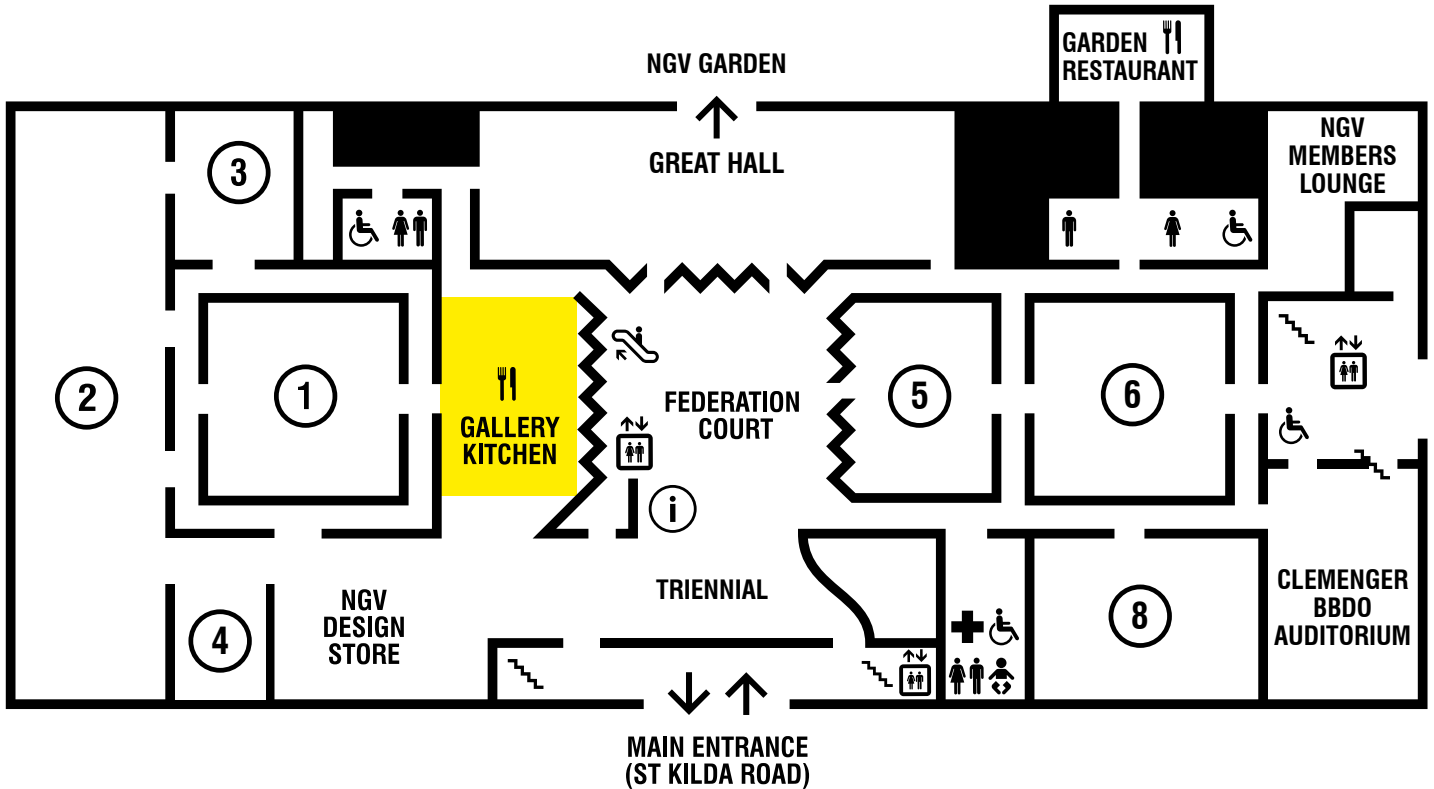
Photo: Ollie Adegboye

For kids

Thomas J Price makes statues that celebrate ordinary people doing ordinary things. He is interested in the way that statues we find in our city parks and public spaces don't include Black people.

Can you remember the last sculpture or statue of a person you've seen? How was it different to these two figures?

Ground Floor – Gallery Kitchen



1 – **6** NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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FREE WIFI



Places to eat



Toilets



Information Desk



Baby Change



Escalators



Lift



First Aid



Stairs



Wall text:

Smac McCreanor

Hydraulic press girl

Conscious of the glut of content on social media, and with a keen awareness of the slippery definition of art, Sarah McCreanor – known as Smac – has curated an online presence that straddles performance art and content creation. Accumulating more than one billion views since the series launched online in late 2020, *Hydraulic press girl* is familiar to many, although not everyone may recognise it as art when first viewed on social media.

The Brisbane-born and Los Angeles–based artist has embraced social media as both a platform and medium for her

performance art, creating work that flips expectations while staying true to the nuanced ways people communicate online. *Hydraulic press girl* specifically takes inspiration from the trend of reaction videos to various objects being compressed by a hydraulic press. Smac's training and ongoing work as a professional dancer and comedian is apparent, as she convincingly interprets the destruction of each object through movement – the illusion of chaos conjured through total control of her body.

Smac McCreanor

Australia born 1992, lived in the
United States 2013–

Hydraulic press girl

2020–

multi-channel colour digital video,
sound, looped

Courtesy of the artist

Smac McCreanor

Smac McCreanor is a Brisbane-born performance artist, actress, dancer and choreographer based in Los Angeles. Her signature style is reputedly known for its slapstick physicality, clever originality and comedic charm. With training in dance and theatre and studies in fine arts, she landed her first leading role in a major world-touring stage production at eighteen years old. She settled her career in the US, performing in television, commercials and music videos while still producing original material for her digital works and various live comedy shows in Los Angeles. McCreanor's digital material has surged to over one billion views across all platforms, and continues to grow.



Photo: courtesy of the artist

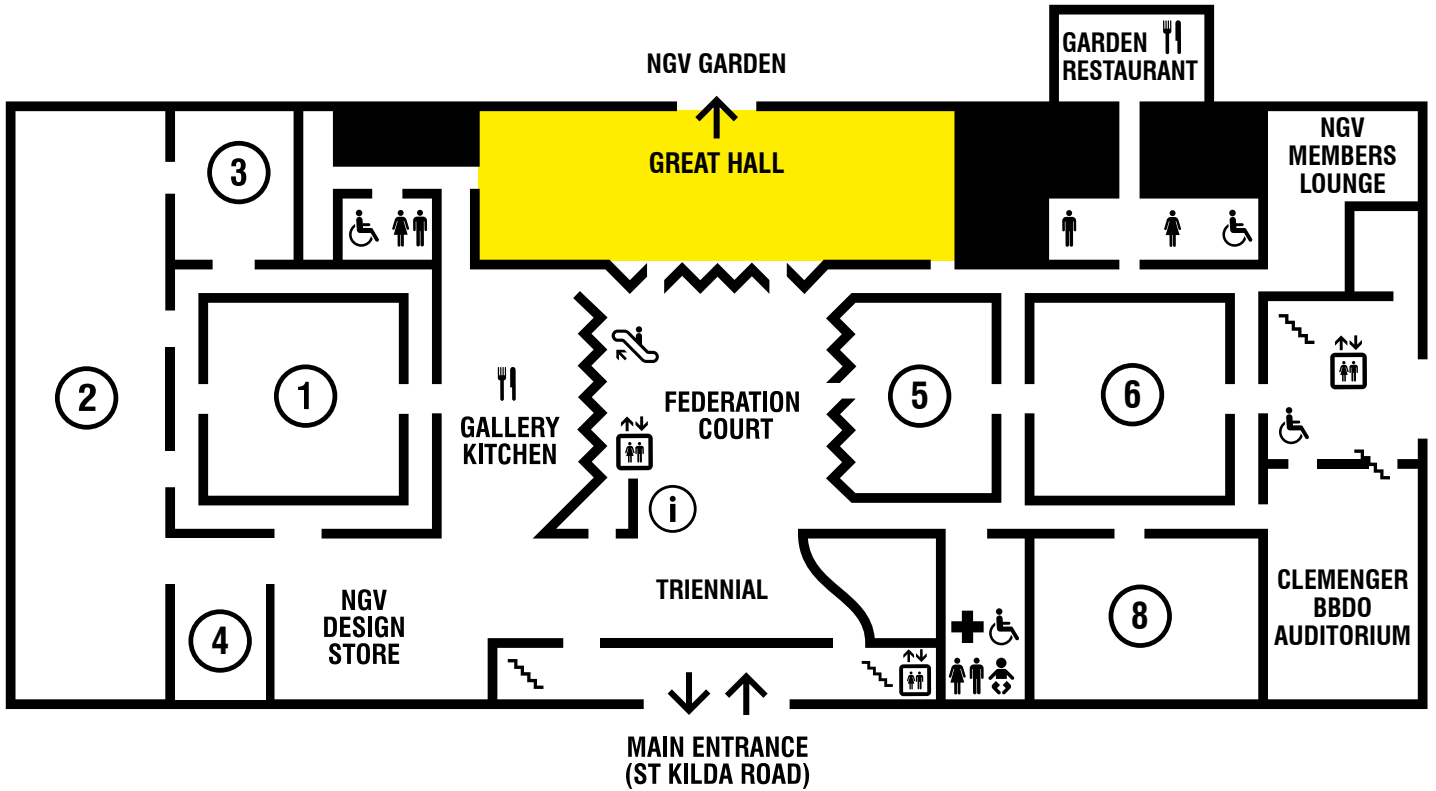
For kids

From the age of ten, Smac McCreanor showed a passion for performance and dance, making her own videos and music clips that she shared with her friends and family. Smac followed her passion into a career working as a professional actor, dancer, stunt person, choreographer and comedian. This kind of work often involves collaborating with other people, which also means compromising on some of her ideas. Smac also wanted to make performance art that combines all of her creative skills and share it in her own way, so in 2020 Smac started to make and share her performance art through social media and has not stopped since!

Which activities do you like doing with

other people, and what activities do you enjoy on your own?

Ground Floor – Great Hall



1 – **6** NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Places to eat



Toilets



Information Desk



Baby Change



Escalators



Lift



First Aid



Stairs



Smac McCreanor

Australia born 1992, lived in the
United States 2013–

EMOJI

2023

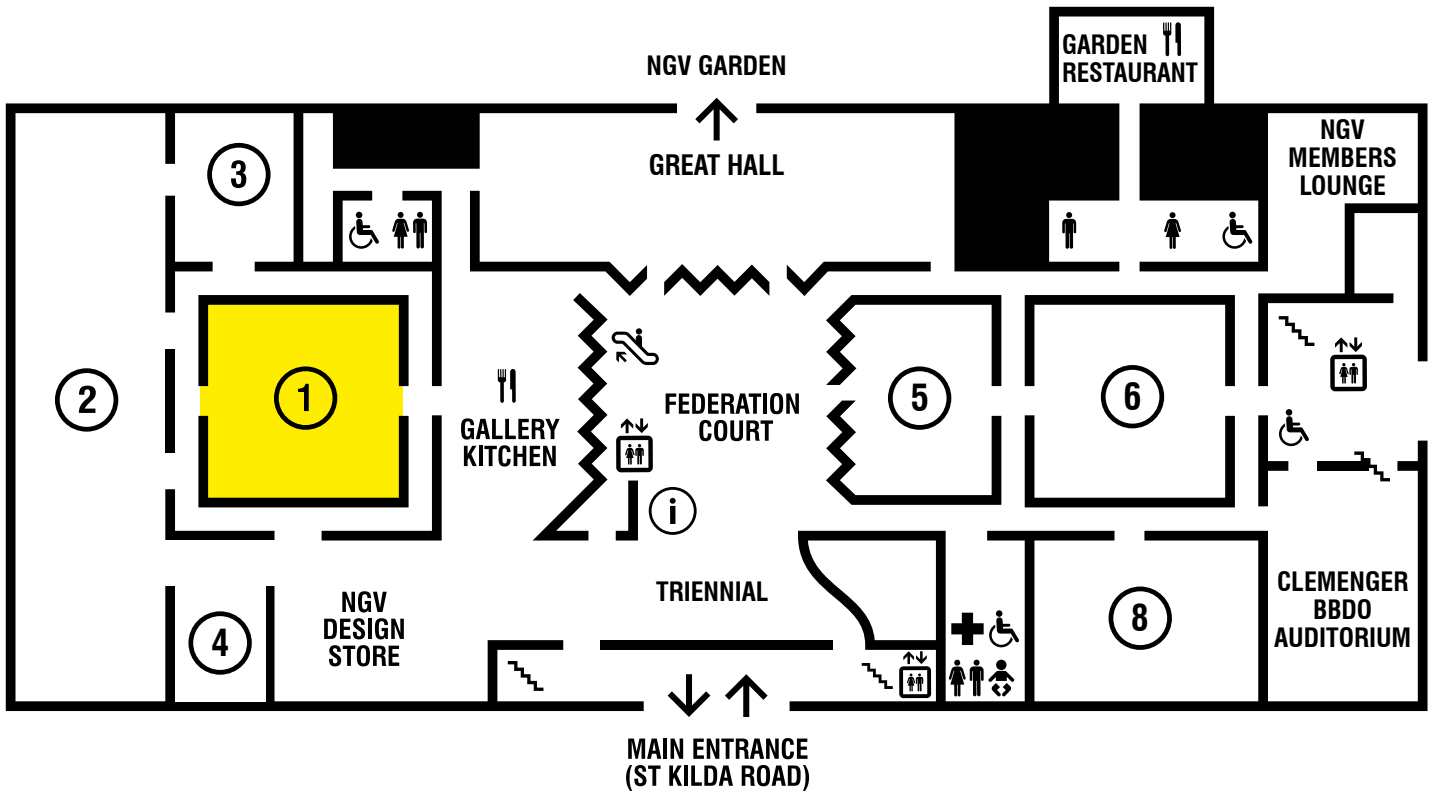
multi-channel colour digital video,
sound, looped, 26 mins 51 secs

Courtesy the artist

In her practice, Smac McCreanor seeks to infuse her work with humour. She creates content to express her own artistic vision using her skills in dance and her own personal humour, having observed the particular ways in which people engage online. *EMOJI* playfully responds to the emoji keyboard as a popular way to communicate. By physically interpreting the form of emojis through dance and attire, the artist boldly inserts the body back into the digital space – a gesture that functions

to humorously amplify the absurdity of the nuanced ways people express themselves online, as well as to reinforce its importance in enabling connections and sharing the ineffable.

Ground Floor – 1



1 – **6** NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Places to eat



Escalators



Toilets



Lift



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First Aid



Baby Change



Stairs



Wall text:

***Mun-dirra* (Maningrida fish fence)**

Weaving is one of the oldest human crafts – a timeless, fundamental art form that has defined the way human beings interact with the world around us. The Community of Maningrida in Central-West Arnhem Land has long been home to a rich and vibrant cultural heritage, through bark painting, sculpture and weaving. *Mun-dirra* is an immense, 100-metre-long, multi-panel woven artwork that symbolises the extraordinary possibilities of the human mind and spirit. The beauty and ambition of this major installation, having taken almost two years to produce, reflects the creativity and collaboration that underpins Burarra art and culture. It is simultaneously

a contemporary artwork and a form of cultural continuity representing a relationship to land and water that defines Burarra life. For Burarra women, weaving is not just a means of creating functional objects, it is also a way for individuals to express their identity and cultural heritage.

The experience of spending time inside this installation is symbolic of the complexity and interconnectedness of the human soul. The patterns created by the intertwining and overlapping of the pandanus walls offer a metaphor that represents the threads of our thoughts, experiences and emotions. Each line is suggestive of a different aspect of our inner selves, and the act of weaving a metaphor for the way in which these elements come together to form

a complete and cohesive whole.
Humanity.

Freda Ali

Burarra-Martay born 1972

Freda Wayartja Ali

Burarra-Martay born 1959

Maureen Ali

Burarra-Martay born 1978

Cecille Baker

Burarra-Martay born 1980

Michelle Baker

Burarra born 1971

Bonnie Burarngarra

Burarra/Yan-nhanju born 1985

Gabriella Garrimara

Burarra-Martay born 1984

Doreen Jinggarrabarra

Burarra Anbarra born 1961

Lorna Jin-gubarrangunyja

Burarra-Martay born 1952

Indra Prudence

Burarra-Martay born 1980

Jennifer Prudence

Burarra-Martay born 1973

Zoe Prudence

Burarra-Martay born 1990

Anthea Stewart

Burarra-Martay born 1981

Mun-dirra (Maningrida fish fence)

2023

Pandanus (*Pandanus Spiralis*), natural
dyes

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Lisa Fox, 2023

This project has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Freda Ali

Freda Wayartja Ali

Maureen Ali

Cecille Baker

Michelle Baker

Bonnie Burarngarra

Gabriella Garrimara

Doreen Jinggarrabarra

Lorna Jin-gubarrangunyja

Indra Prudence

Jennifer Prudence

Zoe Prudence

Anthea Stewart

The Community of Maningrida in Central-West Arnhem Land has long been home to a rich and vibrant cultural heritage, with a particular strength in the tradition of weaving. For generations, Burarra people have been creating beautiful and intricate an-guchechiya (fish trap), burlurpurr (bathi or dilly bags) and

bamagora (conical mat/women's skirt used for ceremony), as well as many other woven items. Burarra women from Maningrida use natural materials such as gun-menama (pandanus leaves), burdaga (kurrajong) and various bark fibres to produce their work. In 2021 the NGV through the Lisa Fox Commissions Series commissioned the largest woven sculpture ever produced in Australia, *Mun-dirra*, 2023.



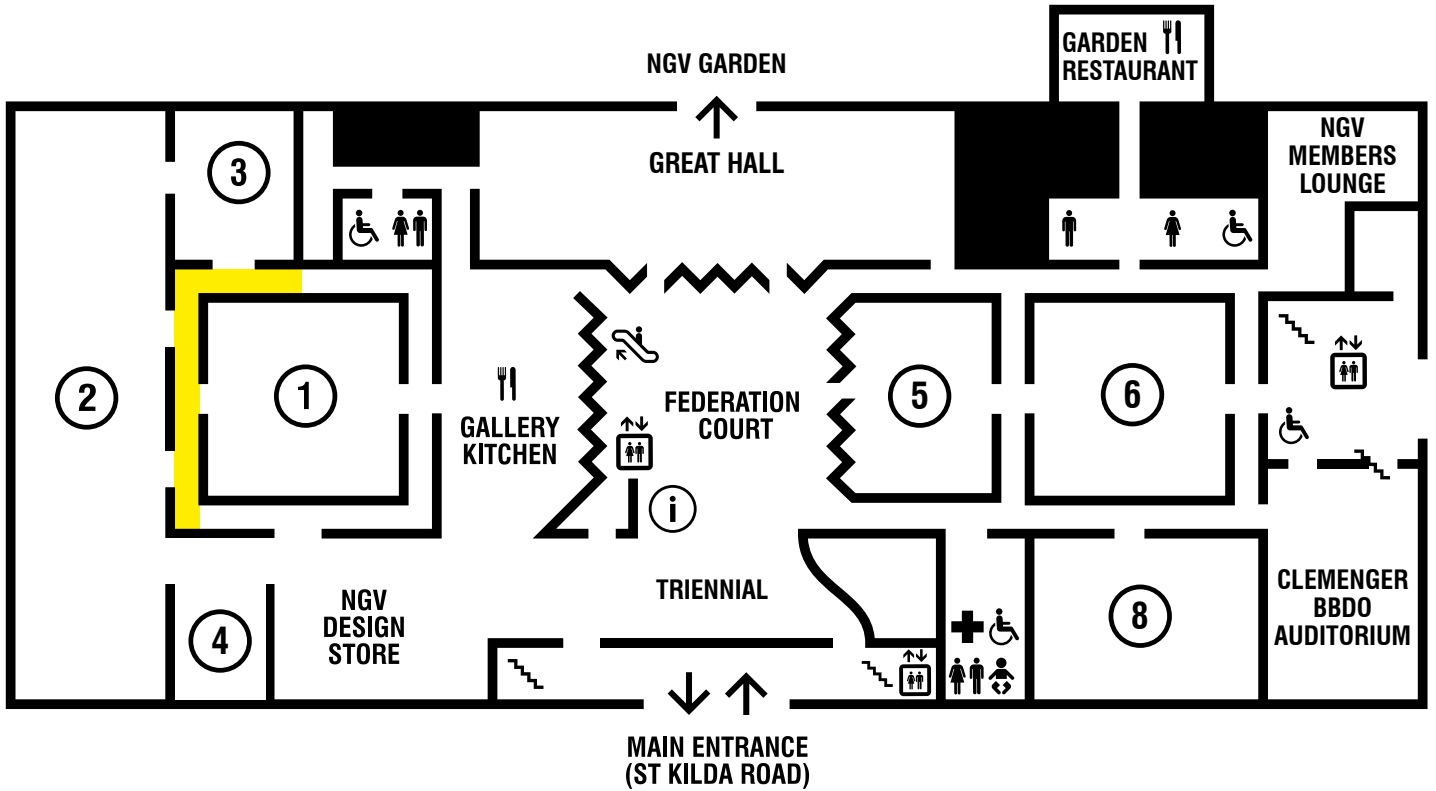
Photo: Courtesy of Myles Russell-Cook

For kids

Can you imagine a fence for fish? Stretching and bending underwater, guiding the animals into the net? How about one that is one-hundred metres long?

This fence was woven with pandanus leaves by ten Burarra women from Maningrida, and is the biggest weaving ever created in Australia. There were many processes involved in making this work. The artists walked for long distances through the bush to collect the pandanus and other roots, flowers and plants needed to dye the leaves different colours. The artists then split the leaves and boiled them with the plants, before drying them and weaving the fibres together. It took two years before the fence was finished.

Ground Floor – Coles Court 2



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Places to eat



Escalators



Toilets



Lift



Information Desk



First Aid



Baby Change



Stairs



Tiff Massey

United States born 1982

I got bundles and flew out

2019

modacrylic fibre, canvas, plastic beads,
cowry shells, rubber bands wallpaper

Purchased, NGV Foundation, 2023

Challenging the capitalist colonisation of Black beauty and identity, Tiff Massey rejects the Eurocentric aesthetics in advertising aimed at Black women. Each of these twenty-two traditionally Black hairstyles is a testament to the cultural significance of Black hair, an emblem of resistance and resilience. Massey's tableau unfolds against a backdrop image of a salon, teeming with white mannequins – a reminder of the beauty industry's pervasive use of Caucasian models to peddle products for Black women. This work is a critique of

marketing strategies that surreptitiously invalidate the Black aesthetic in favour of a Eurocentric ideal. It asks the viewer to grapple with the uncomfortable truth of the pervasive racial bias inherent in our society's beauty norms.

Tiff Massey

Drawing from 1980s hip-hop culture and her Detroit background, Tiff Massey uses adornment to examine the African diaspora and contemporary issues of race, class and popular culture. Her sculptural works address notions of self-identity, community and of being part of a place and group. Massey was the first Black woman to earn an MFA in metalsmithing from the Cranbrook Academy of Art. Her work has been featured in solo and group exhibitions in the US and internationally and has garnered her multiple awards, including a United States Artists Fellowship (2021), the Art Jewelry Forum Susan Beech Mid-Career Artist Grant (2019), and the John S. and James L. Knight Foundation's Knight Arts Challenge (two-time winner).



Photo: Corey Johnson

For kids

Is your hair curly, straight, wavy or curly? There are many different types of hair and countless ways to style hair. These different types and styles are often related to where our families, and their ancestors, come from: South America, Africa, Asia, Australia, the Pacific Islands, Europe and elsewhere. The twenty-two hairstyles in this work by Tiff Massey represent styles popular with people of African heritage. They highlight the beauty of Black hair and celebrate how these hairstyles connect those who wear them to the history of their culture.

Vojtěch Kovařík

Czech Republic born 1993

The three Fates: Clotho, Lachesis, Atropos

2021

synthetic polymer paint and sand on canvas

Purchased with funds donated by July Cao, 2022

Vojtěch Kovařík is inspired by motifs, symbols and narratives from ancient Greek and Roman mythology. On each of the three large canvases comprising the Fates Kovařík depicts the three ancient Greek goddesses of destiny: Clotho, Lachesis and Atropos. These three sisters, known as the Fates, determined how long each mortal would live and the manner in which they lived. In literature and art this was symbolised by the Fates spinning the thread of human life that was created, measured,

then cut, signalling death.

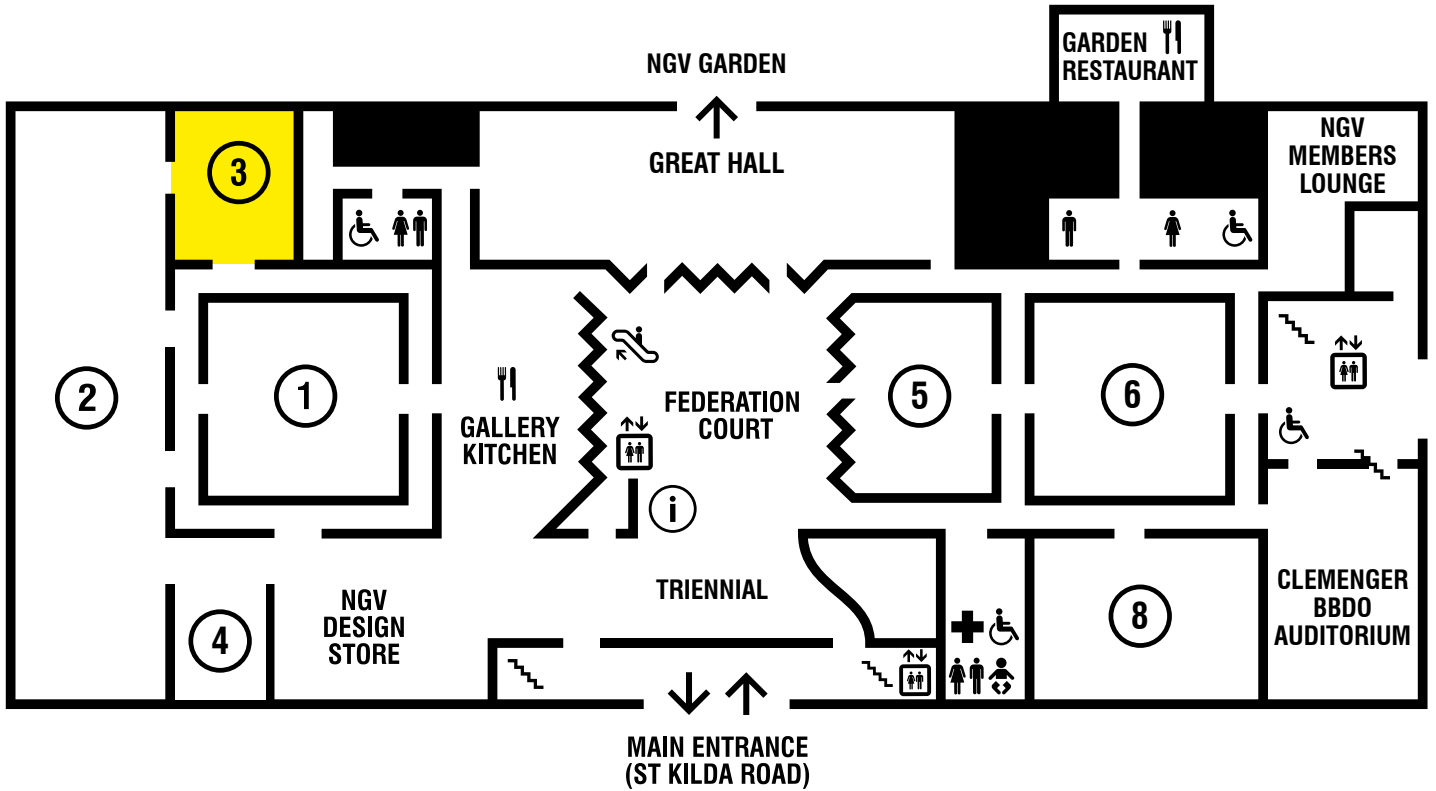
The Fates were typically emotionally detached and impartial. Kovařík's figures however, express a sense of awe and pity which significantly liberates them from their ancient pagan context. Kovařík wants us to share and empathise with their anguish, subverting the traditional stereotype of ancient art that audiences are accustomed to.

Vojtěch Kovařík

Iconography and mythology are fundamental in Vojtěch Kovařík's work. His large-format, forceful and vividly coloured compositions evoke the strength of sculpture. His herculean figures are contorted, seemingly defeated by the frame of the canvas, flaunting their blue, green and yellow flesh among vegetal backgrounds. An autodidact, Kovařík was first trained in ceramics and sculpture but is a self-taught painter, often combining oil, acrylic and spray paint in a manner that creates textured painted surfaces.



Ground Floor – 3



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Places to eat



Escalators



Toilets



Lift



Information Desk



First Aid



Baby Change



Stairs



Wall text:

Hugh Hayden

The end

Hugh Hayden's anthropomorphic sculptures and installations arise from a deep connection to nature and its organic materials. Transforming salvaged wood – itself loaded with histories of trauma, persecution and survival – into moving metaphors for the African-American experience, Hayden examines how our interactions with the environment are intimately connected with complex notions of class, race, identity and belonging. The artist draws the subject matter of his works from the objects and institutions that play a defining role in our individual and collective lives.

Here, Hayden has used the classroom as a vehicle through which to interrogate deeply rooted issues related to subjects such as education and extinction. The intricately carved skeleton creatures occupying the hand-sculpted school desks represent long extinct dodos, flightless birds once native to the island nation of Mauritius that became one of the earliest casualties of European colonisation in Africa.

Exploring cultural transmission across space and time, *The end* reflects on the mixing of African and European cultures that has shaped the world we live in today, drawing connections between the seventeenth-century hunting of the dodo, the colonial pillaging and displacement of African artefacts, as well as the creation of a diaspora through slavery

and its ongoing echoes in modern-day America.

See more work by Hugh Hayden on Level 1.

Hugh Hayden

United States born 1983

The end

2022

Fir (*Abies* sp.), steel, mirror

Loti & Victor Smorgon Fund, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Hugh Hayden

Hugh Hayden's practice considers the anthropomorphisation of the natural world as a visceral lens for exploring the human condition. Hayden transforms familiar objects to challenge our perceptions of ourselves, others and the environment. Raised in Texas and trained as an architect, his work arises from a deep connection to nature and its materials. Wood is his primary medium, including objects as varied as discarded trunks, rare indigenous timbers, Christmas trees or souvenir African sculptures. He saws, sculpts and sands the wood, often combining disparate species, creating composite forms that reflect their complex cultural backgrounds. Hayden's work questions the stasis of social dynamics and asks

the viewer to examine their place within
an ever-shifting ecosystem.

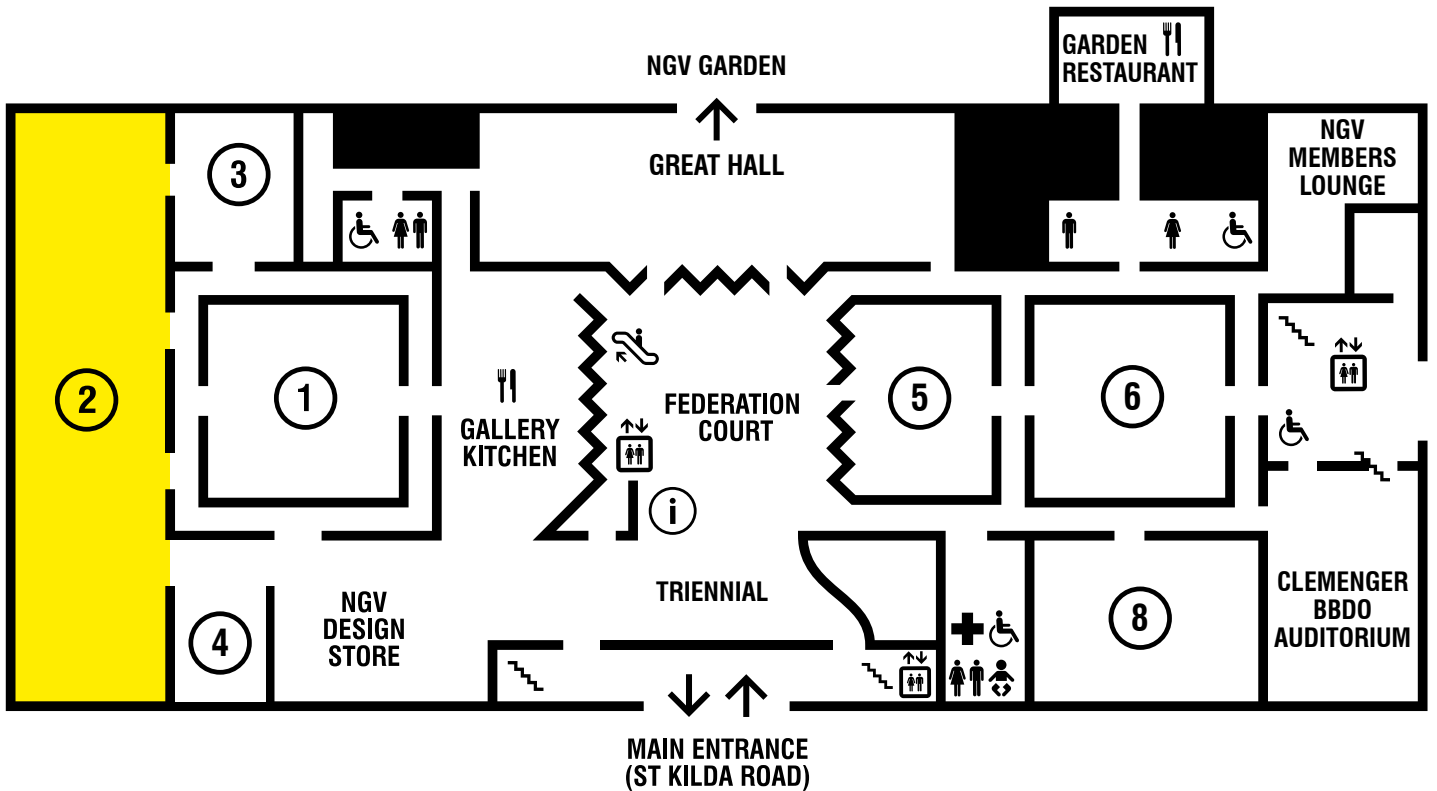


Photo: courtesy of the artist

For kids

What kind of classroom is this? Artist Hugh Hayden works with wood to create a classroom that has been taken over by sticks. But look a little closer, they are sculptures that appear like skeletons. These sculptures reference now extinct dodo birds that exist only by drawings, paintings and written descriptions from the seventeenth century. The last recorded sighting of a dodo was in 1662. This year the Javan Rhino is the most endangered animal in the world. What do you think the growing list of endangered species says about humans?

Ground Floor – 2



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Wall text:

John Gerrard
Flare (Oceania)

A continuously burning gas flare set against the backdrop of the Tongan coast, captures the stark realities of our evolving relationship with the environment and is a metaphor for humans' relentless consumption of natural resources.

Artist John Gerrard's ocean simulation in *Flare (Oceania)* is based on photographs by Tongan artist and eco-activist Uili Louisi. Gerrard recreates a virtual and generative version of a seascape from Louisi's photographs through a custom-programmed, game engine. *Flare (Oceania)* also traces time, moving through day to night according to the

time in Tonga.

Luisi's activist perspective imbues the work with a deeper sense of urgency, the flame appearing as a persistent reminder of the environmental impact of our actions. Tonga is at the frontline of ever increasing natural disasters due to climate change, which will eventually see the relocation of the Tongan population as the ocean rises. *Flare (Oceania)* oscillates between the abstract and the realistic, generating a meditative sense of timelessness, yet punctuated by an urgency of time running out.

John Gerrard

Ireland born 1974

Flare (Oceania)

2022

colour digital simulation, silent, looped

Courtesy of Uili Lousi and Pace Gallery

John Gerrard

Irish Artist John Gerrard breaches the divisions between portrait, landscape, and historical painting, generating moving images that no longer belong to 'time-based media'. Gerrard's work offers us a perspective on our world through the prism of its technological medium: the same software that enables the operations of entertainment, industry, and even warfare. Gerrard studied sculpture at the Ruskin School, Oxford, and obtained an MFA at the School of the Art Institute of Chicago. His work has appeared in the 2021 Thailand Biennial, the 2021 Guangzhou Image Triennial, and Manifesta 12, Palermo. Solo exhibitions and projects have been held at Museo Nacional Thyssen-Bornemisza, Madrid; UCCA Center for Contemporary

Art, Beijing; and the Lincoln Center, New York. His work is held in the collections of Tate, London; the Museum of Modern Art, New York; and San Francisco Museum of Modern Art; Los Angeles.



Courtesy Pace Gallery
Photo: Kris Graves

Wall text:

Sheila Hicks

Nowhere to go

For more than seven decades, Paris-based, American artist Sheila Hicks has worked with textiles to challenge traditional boundaries between art forms. She studied painting with Bauhaus artist and designer Josef Albers at Yale University, and gained insight into pre-Columbian weaving with art historian George Kubler. Hicks has lived and worked in Chile, Mexico, South Africa, India, Morocco, Japan and Saudi Arabia. Informed by these extensive periods of time – travelling, living and working around the world – her depth of knowledge of materials and form is communicated through knotted, weaved

and tied sculptural forms.

Piled high, the coloured boulders of *Nowhere to go* demonstrate Hicks's capacity to change the experience of a space through large-scale, site-specific sculpture. Sitting in opposition to the hard surfaces of the surrounding architecture, *Nowhere to go* communicates Hicks's attention to abstraction, colour theory and painterly gesture.

Sheila Hicks

United States born 1934, lived in France
1964–

Nowhere to go

2022

pigmented acrylic fibre

Purchased, NGVWA, 2022

Sheila Hicks

Sheila Hicks is known internationally for her innovative and experimental weavings and sculptural textile art that incorporate distinctive colours, natural materials, and personal narratives.

Hicks was born in Hastings, Nebraska, in 1934, but was nomadic from an early age. Hicks studied painting at Yale School of Art, and also studied pre-Columbian art and archaeology, and the textile culture in history. In 1957 Hicks travelled South America on a Fulbright Scholarship, methodically documenting and photographing. *Sheila Hicks: 50 Years*, 2010, debuted at the Addison Gallery of American Art. She was named a Chevalier of the Order of Arts and Letters by the French government in 1987 and was elevated to Officier in

1993. In 2022 the International Sculpture Center awarded Hicks with a Lifetime Achievement Award.



Photo: courtesy the artist and
Alison Jacques

For kids

Look closely at the threads. Can you see how they have been gathered, twisted and tied together? Sheila Hicks's earliest memories are playing hide and seek as a young girl in cornfields and being in nature. The colours she uses in her artwork and the sculptural forms she makes are inspired by her memories. What natural elements can you see in this work? If you were to make an artwork out of string, rope, or wool what memory would you want to use?

Wall text:

Petrit Halilaj

Very volcanic over this green feather

Displaced along with members of his immediate family during the Kosovo War (1998–99), Petrit Halilaj's *Very volcanic over this green feather* explores his experience as a thirteen-year-old refugee living for more than two years in Kukës II camp in Albania. Art materials were distributed to children at the camp by visiting Italian psychologist Giacomo Poli. Poli encouraged the children to externalise and process their experiences through drawing. Spotting his talent, Poli would much later arrange for Halilaj to attend art school in Italy.

Halilaj's rediscovery of these felt-tip pen

drawings inspired the creation of this large-scale installation which takes thirty-six drawings from the artist's childhood experience as the basis for a visual and physical journey through the artist's memory. The work reveals the complex and ever-changing relationships between reality and the imagination, personal history and collective trauma, official histories and lived experiences. Symbols as varied as the Garden of Eden and its birds, trees and flowers are interspersed with images of war and trauma.

Transferred to thick felt and suspended, the drawings appear as a theatre set or a landscape, where the fragmented visions of war and peace sit side by side.

Petrit Halilaj

Kosovo born 1986, lived in Italy 2009–

Very volcanic over this green feather

2021

felt

The NGV warmly thanks Barry Janes and Paul Cross, Nick Perkins and Paul Banks, Sarah Cronin, Samuel Cronin and Bradley Cronin, Sophie and Simon Crowe, and Donors to the NGV 2024 Summer Appeal for their support.

Petrit Halilaj

Petrit Halilaj lives and works between Berlin and Prishtina. In his work, he creates complex worlds that claim space for freedom, desire, intimacy and identity. Solo exhibitions include Tate St Ives, Cornwall, 2021; Palacio de Cristal, Museo Reina Sofía, Madrid, 2020; La Fondazione Merz, Turin, 2018; Hammer Museum, Los Angeles, 2018; New Museum, New York, 2017; Pirelli HangarBicocca, Milan, 2016; Kölnischer Kunstverein, Cologne, 2015; and Bundeskunsthalle, Bonn, 2015. In 2013 he represented Kosovo for the country's first appearance at the Venice Biennale. He is currently a professor, with Álvaro Urbano, at the École nationale supérieure des Beaux-Arts de Paris.



Photo: Guy Martin

For kids

When Petrit Halilaj was thirteen years old he was living in a refugee camp because of the Kosovo war. He was encouraged to draw the things he saw in order to understand the difficult, frightening and sad things he saw because of this war. In this series of drawings not all of the images are about war – can you see which ones these are? Like the pages from a diary, the artist has combined real and imagined images. If you were to draw your day so far, what images would you use?

Wall text:

Schiaparelli

Since his debut autumn–winter collection for French couture house Schiaparelli in July 2019, artistic director Daniel Roseberry has been at the forefront of contemporary fashion culture.

Redefining the design codes and legacy of innovation left by the house's founder, Elsa Schiaparelli, Roseberry's collections have been notable for their bold aesthetics and explicit experimentation.

With a creative process that encompasses drawing, digital collage, and the artistry of the atelier, Roseberry's design vocabulary is underpinned by his belief in fantasy and affinity for concepts of Surrealist displacement.

Spanning several recent collections, this presentation evokes a magical cosmos in which explorations of technique, form and decoration collide. From three-dimensional embroidery and beading to sculptural volumes and gilded anatomical motifs, Roseberry's work is both imaginative and illusive: a challenge to all of couture's clichés while simultaneously showcasing the artistry at the heart of the discipline.

Wall label:

Clockwise from centre front:

Schiaparelli, Paris couture house

France 1927–54, 2007–

Daniel Roseberry designer

United States born 1985, worked in

France 2019–

Look 4, jacket

2021

The Matador collection, haute couture,
autumn–winter 2021–22

denim (recycled), leather, resin, brass,
metallic thread, glass (beads) and
rhinestones

Courtesy of Maison Schiaparelli, Paris

This jacket is made from vintage
denim jeans, an unconventional fabric
for couture, and typifies Roseberry's

intention to up-end unspoken fashion rules. Paying tribute to Elsa Schiaparelli's heavily embellished and embroidered structured jackets of the late 1930s and 1940s, and her love of Surrealist tropes, this work features three-dimensional anatomical elements in gold-coloured resin, padded lambskin and beading.

Look 15, dress

2021

haute couture, spring–summer 2021

silk viscose (velvet), brass

Courtesy of Maison Schiaparelli, Paris

For his third collection for Maison Schiaparelli, Daniel Roseberry aimed to challenge popular ideas of what 'couture is and should be'. Interrogating silhouettes, fabrics and embellishments, Roseberry embraced the unconventional, playing with exaggeration and the

unexpected. *Look 15*, dress references founder Elsa Schiaparelli's signature colour, shocking pink, which she adopted from 1937, as well as her embrace of the uncanny and surreal, with metres and metres of fabric seemingly suspended from large hoop earrings.

Look 13, coat

2022

Une Ère de Discipline (An Era of Discipline) collection, haute couture, spring–summer 2022

wool (crepe), cotton (canvas), gold leaf, cabochons (glass), rhinestones

Courtesy of Maison Schiaparelli, Paris

As suggested by the title, this collection was based on the concept of restraint. A focus on exacting tailoring and severe form is matched by reduced palette of white, black and gold. This

coat, featuring an external *trompe-l'œil* (illusory) corset in cotton canvas and moulded leather, explores the relationship between clothing and the body, structure, discipline, bodily ideals and empowerment.

Look 13, dress

2021

The Matador collection, haute couture, autumn–winter 2021–22
wool (crepe), silk (lurex)

Courtesy of Maison Schiaparelli, Paris

Look 6, minidress

2021

The Matador collection, haute couture, autumn–winter 2021–22
wool (crepe), silk (satin, taffeta)

Courtesy of Maison Schiaparelli, Paris

This work is a direct homage to an Art

Deco evening coat from autumn 1937 made by Elsa Schiaparelli in collaboration with the French artist, poet and film maker Jean Cocteau. The original work features a double image on the back: one of two faces in profile, the other of a vase of roses, executed in shell-pink silk appliqué. Here, the roses are multiplied, extending across the upper bodice and cascading down the sleeves. To achieve this, Roseberry worked with longstanding French embroidery house Lesage, who made the original version.

Look 25, Nuage (cloud), dress

2019

Transformations collection, haute couture, autumn–winter 2019–20
silk (faille), metal

Courtesy of Maison Schiaparelli, Paris

A seemingly literal expression of its title,

this dress also evokes the expressive draperies of a sixteenth-century Italian Renaissance painting, or a Surrealist dreamscape. For Roseberry, the *Transformations* collection was an exploration of ‘volume and freedom and this celebration of the body’. Here, metres of billowing and ballooning fabric defy physics to hover above, aided by an internal hand-forged metal structure, before morphing and torquing the body to form a mini dress.

Case labels:

Left panel, top to bottom, left to right:

Schiaparelli, Paris couture house

France 1927–54, 2007–

Daniel Roseberry designer

United States born 1985, worked in

France 2019–

Saturn bag

2022

Une Ère de Discipline (An Era of Discipline) collection, haute couture, spring–summer 2022

gilt-brass, rhinestones, synthetic fabric

Courtesy of Maison Schiaparelli, Paris

Teeth earrings

haute couture, spring–summer 2021
gilt-brass, moulded resin, enamel

Courtesy of Maison Schiaparelli, Paris

Clutch

2021

haute couture, spring–summer 2021
gilt-brass, enamel

Courtesy of Maison Schiaparelli, Paris

Planet necklace

ready-to-wear, autumn–winter 2022–23
gilt-brass, rhinestones

Courtesy of Maison Schiaparelli, Paris

Fingers (small)

2021

haute couture, spring–summer 2021
gilt-brass

Courtesy of Maison Schiaparelli, Paris

Bustier

2021

The Matador collection, haute couture,
autumn–winter 2021–22
epoxy gold and silver, metal

Courtesy of Maison Schiaparelli, Paris

Ear neckpieces

2022

ready-to-wear, spring–summer 2022
gilt-brass, glass, Swarovski crystals

Courtesy of Maison Schiaparelli, Paris

Ear cuff, lip and eye brooches

2021

ready-to-wear, spring–summer 2021
gilt-metal

Courtesy of Maison Schiaparelli, Paris

Shoes

2021

The Matador collection, haute couture,
autumn-winter 2021–22
leather (suede), gilt brass

Courtesy of Maison Schiaparelli, Paris

Distinctive costume jewellery has been a part of Schiaparelli's design vocabulary since the 1930s. Well known examples include necklaces made to look like insects or pinecones as well as lip brooches and telephone compacts. In the twenty-first century, Daniel Roseberry has continued this legacy through his body bijoux, an anatomical suite of decorative body parts, translated to eye glasses, earring, body plates, bags and shoes that are playful and surreal.

Centre panel, top to bottom, left to right:

Planet earrings

2022

ready-to-wear, autumn–winter 2022–23
gilt-brass, rhinestones

Courtesy of Maison Schiaparelli, Paris

Face and torso

2021

The Matador collection, haute couture,
autumn–winter 2021–22
gilt-metalised resin, gilt brass

Courtesy of Maison Schiaparelli, Paris

Lungs

2021

The Matador collection, haute couture,
autumn–winter 2021–22
gilt-brass, rhinestones

Courtesy of Maison Schiaparelli, Paris

Bag

2021

The Matador collection, haute couture,
autumn–winter 2021–22

leather (lambskin, calfskin), imitation
pearls, Swarovski crystals, gilt-brass,
enamelled metal

Courtesy of Maison Schiaparelli, Paris

Boots

2021

The Matador collection, haute couture,
autumn–winter 2021–22

leather, imitation pearls, Swarovski
crystals, resin, gilt brass

Courtesy of Maison Schiaparelli, Paris

Fingers (large)

2021

ready-to-wear, spring–summer 2021

gilt-brass

Courtesy of Maison Schiaparelli, Paris

Right panel, top to bottom, left to right:

Earrings

2021

ready-to-wear, spring–summer 2022

gilt-brass

Courtesy of Maison Schiaparelli, Paris

Hat

2020

ready-to-wear, spring–summer 2021

gilt-metal

Courtesy of Maison Schiaparelli, Paris

Eye nose brooch

2022

ready-to-wear, autumn–winter 2022–23

gilt-brass, resin, rhinestones

Courtesy of Maison Schiaparelli, Paris

Breast and baby

2021

haute couture, spring–summer 2021
moulded metallic resin

Courtesy of Maison Schiaparelli, Paris Middle panel, clockwise from top:

Eyeglasses

haute couture, spring–summer 2020
gilt-brass, rhinestones

Courtesy of Maison Schiaparelli, Paris

Eyeglasses

2020

ready-to-wear, spring–summer 2021
gilt-brass, gilded and metalised resin

Courtesy of Maison Schiaparelli, Paris

Bust bag

2021

haute couture, spring–summer 2021

painted cowhide

Courtesy of Maison Schiaparelli, Paris

Maison Schiaparelli

Under the direction of founder Elsa Schiaparelli (1890–1973) between 1927 and 1954, Parisian fashion house Schiaparelli cemented a reputation for artistic creativity and innovation. Schiaparelli's unorthodox womenswear combined experimental materials, such as acrylic, cellophane and rayon jersey, with inventive fastenings, trompe-l'œil effects, bold prints and witty embellishments. Informed by Surrealist thinking, her thematic collections included collaborations with artist friends Salvador Dalí and Jean Cocteau, while her association with Maison Lesage produced exquisite bespoke embroideries, reflective of her own interests in astrology and nature. Revived in the early twenty-first century,

Maison Schiaparelli is today led by Daniel Roseberry whose work continues to draw on the founding legacies of innovation and the artisanship.



Portrait of Daniel Roseberry
Courtesy Maison Schiaparelli

For kids

Sometimes fashion designers who work at longstanding couture houses create things that reference past designs or house codes. Getting the right balance between inspiration and innovation can be challenging. Here, the current creative director Daniel Roseberry references the original founder Elsa Schiaparelli's love of structured dinner jackets and her interest in anatomy; however, he adds his own twist by using recycled vintage denim jeans – a material not typically used in haute couture.

Elmgreen & Dragset

Michael Elmgreen and Ingar Dragset have collaborated since the mid 1990s, working across sculpture, installation and performance. Known today as Elmgreen & Dragset, the duo focuses on exploring themes related to identity, sexuality and the human body, as well as the physical and digital spaces that people create and occupy.

Initially, Elmgreen & Dragset's work centred on the body via performance. Although moving away from performance and into larger-scale installation work using materials typically associated with construction and masculinity, many of Elmgreen & Dragset's works continue to evoke the performative. This

includes installations that invite audience participation through to those that appear to be participatory, only to be revealed as inaccessible (works the artists label 'denials').

Elmgreen & Dragset's work also explores how sexuality interacts with social and architectural settings. They have transformed entire galleries into queer spaces, including locker rooms and nightclubs and continuously seek to examine and question the relationship between the human body and the spaces it occupies.

Elmgreen & Dragset, Copenhagen and Berlin

Denmark est. 1995, Germany since 1997

Michael Elmgreen

Denmark born 1961, lived in Germany 1997–

Ingar Dragset

Norway born 1969, lived in Germany 1997–

The painter, fig. 1

2021

bronze, lacquer, canvas, paint

Purchased with funds donated by Michael and Emily Tong, 2022

2022.73

Elmgreen & Dragset, Copenhagen and Berlin

Denmark est. 1995, Germany since 1997

Michael Elmgreen

Denmark born 1961, lived in Germany 1997–

Ingar Dragset

Norway born 1969, lived in Germany 1997–

Powerless structures, fig. 91

2018

Calvin Klein underwear, black Levi's, ed. 1/3

Purchased NGV Foundation, 2023

Elmgreen & Dragset, Copenhagen and Berlin

Denmark est. 1995, Germany since 1997

Michael Elmgreen

Denmark born 1961, lived in Germany 1997–

Ingar Dragset

Norway born 1969, lived in Germany 1997–

What's left, fig. 2

2023

silicone, fabric, metal

Purchased with funds donated by Barry Janes and Paul Cross, 2023

Elmgreen & Dragset, Copenhagen and Berlin

Denmark est. 1995, Germany since 1997

Michael Elmgreen

Denmark born 1961, lived in Germany 1997–

Ingar Dragset

Norway born 1969, lived in Germany 1997–

The examiner

2023

polished stainless steel

Felton Bequest, 2023

Elmgreen & Dragset

Michael Elmgreen and Ingar Dragset pursue questions of identity and belonging and investigate social, cultural and political structures in their artistic practice. They are interested in the discourse that can arise if objects are radically re-contextualised and if normal modes for the representation of art are altered. Elmgreen & Dragset are based in Berlin and have worked together as an artist duo since 1995. They have held numerous solo exhibitions at art institutions worldwide, including Espoo Museum of Modern Art, Finland, 2020; the Nasher Sculpture Center, Dallas, 2019–20; the Whitechapel Gallery, London, 2018–19; and Tel Aviv Museum of Art.



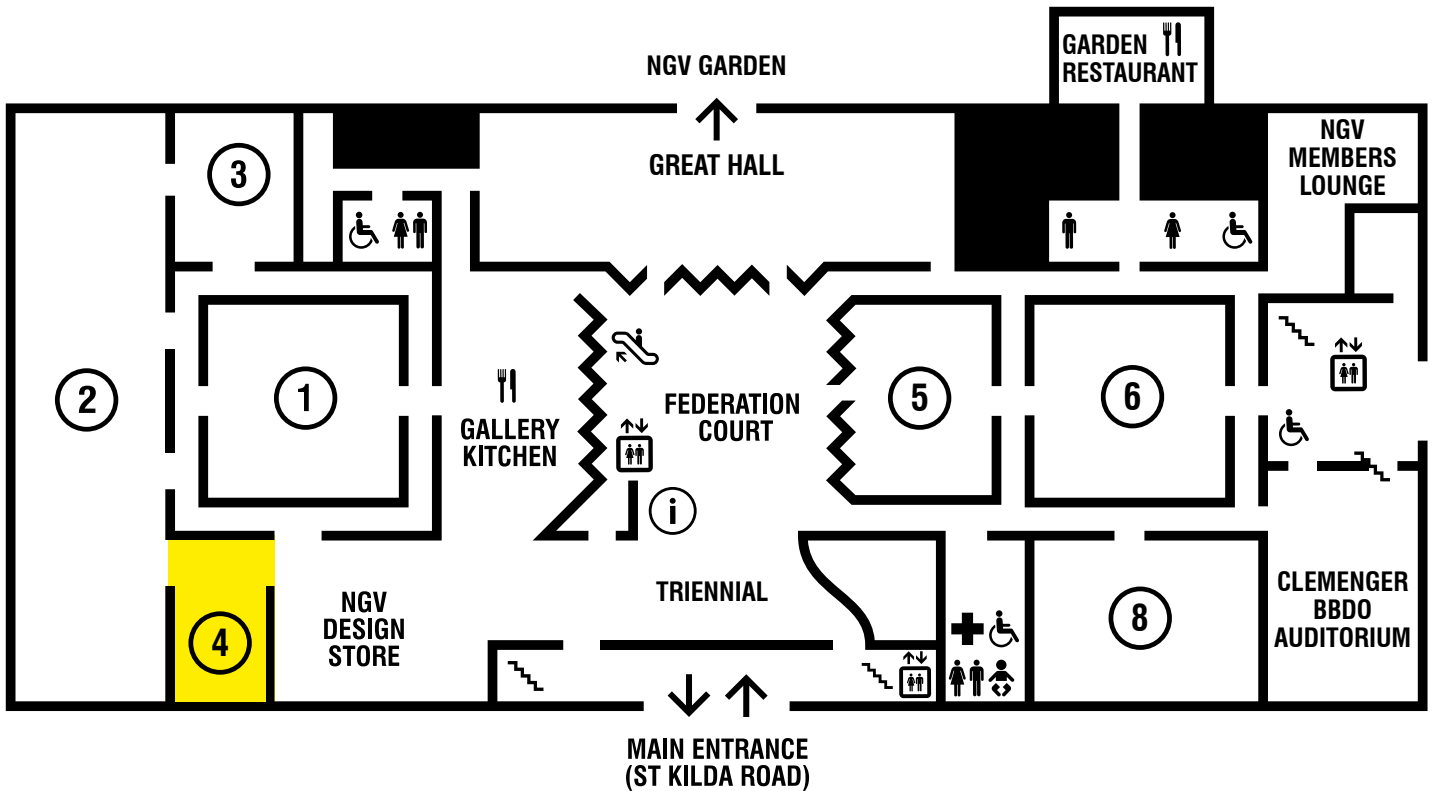
Photo: Elmar Vestner

For kids

In most galleries, art is arranged for an adult's eye level. Here, artist duo Elmgreen & Dragset disrupt this and make visitors look up (and down) to see their work. Look up, what do you see? A tightrope walker looks like he might topple down from his rope; another person on a balcony is looking back at you through binoculars.

When walking through the city or on your way home what do you see?

Ground Floor – 4



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Baby Change



Stairs



Azuma Makoto

Japan born 1976

Block flowers

2023

from the *A Chaotic Garden* project 2023

flowers in resin

Purchased with funds donated by Bagôt Gjergja Foundation, Andrew Penn AO and Kallie Blauhorn, Michael Buxton AM and Janet Buxton, Paul and Samantha Cross, Anthony and Clare Cross, Cameron Oxley and Bronwyn Ross and the Woods5 Foundation, 2023

Proudly supported by Major Partner Chadstone – The Fashion Capital

Defying the biological lifecycle of flowers and plants, the 130 resin-cast flowers in *A Chaotic Garden* reflect the existential urge to conserve beauty and resist decay. Held in an ambiguous state somewhere between life and death, Makoto's Block flowers suspend biological specimens in time. Pausing the lifecycle of the flowers at the peak of their visual splendour, this work allows us to appreciate the beauty of each species and contemplate the competing values of immortality and temporality.

Azuma Makoto

Japan born 1976

Drop time

2023

from the *A Chaotic Garden* project 2023
colour digital video, sound, looped

Purchased with funds donated by Bagôt Gjergja Foundation, Andrew Penn AO and Kallie Blauhorn, Michael Buxton AM and Janet Buxton, Paul and Samantha Cross, Anthony and Clare Cross, Cameron Oxley and Bronwyn Ross and the Woods5 Foundation, 2023

Proudly supported by Major Partner Chadstone – The Fashion Capital

Drop time presents the lifecycle of flowers in hyper-speed, time-lapsed and shown in both forward motion and reverse. Set against a discordant soundscape, the video exposes us again and again to the mesmerising metamorphosis of flowers from bloom to wilt, celebrating each stage of the plants' genesis and eventual decay. A mark of both celebration and sorrow, flowers have historically been used to acknowledge life, death and the passing of time; this work invites a

moment to reflect on their significance in both culture and environment.

Scan the QR code to identify the flower species.



Azuma Makoto

Azuma Makoto has been in the flower business since 2002 and is an owner of the haute-couture floral shop JARDINS des FLEURS in Minami-Aoyama, Tokyo. In 2005 he began to explore the artistic possibilities of expression by flowers and plants. In 2009 he launched an experimental botanical collective, Azuma Makoto, Kaju Kenkyusho (AMKK), and continues to present experimental works at museums, galleries and public spaces both in Japan and internationally. His work has ranged in scale from immense botanical sculptures to the micro-world, where flowers are scanned using X-ray technology, positioning of flowers as 'life'.

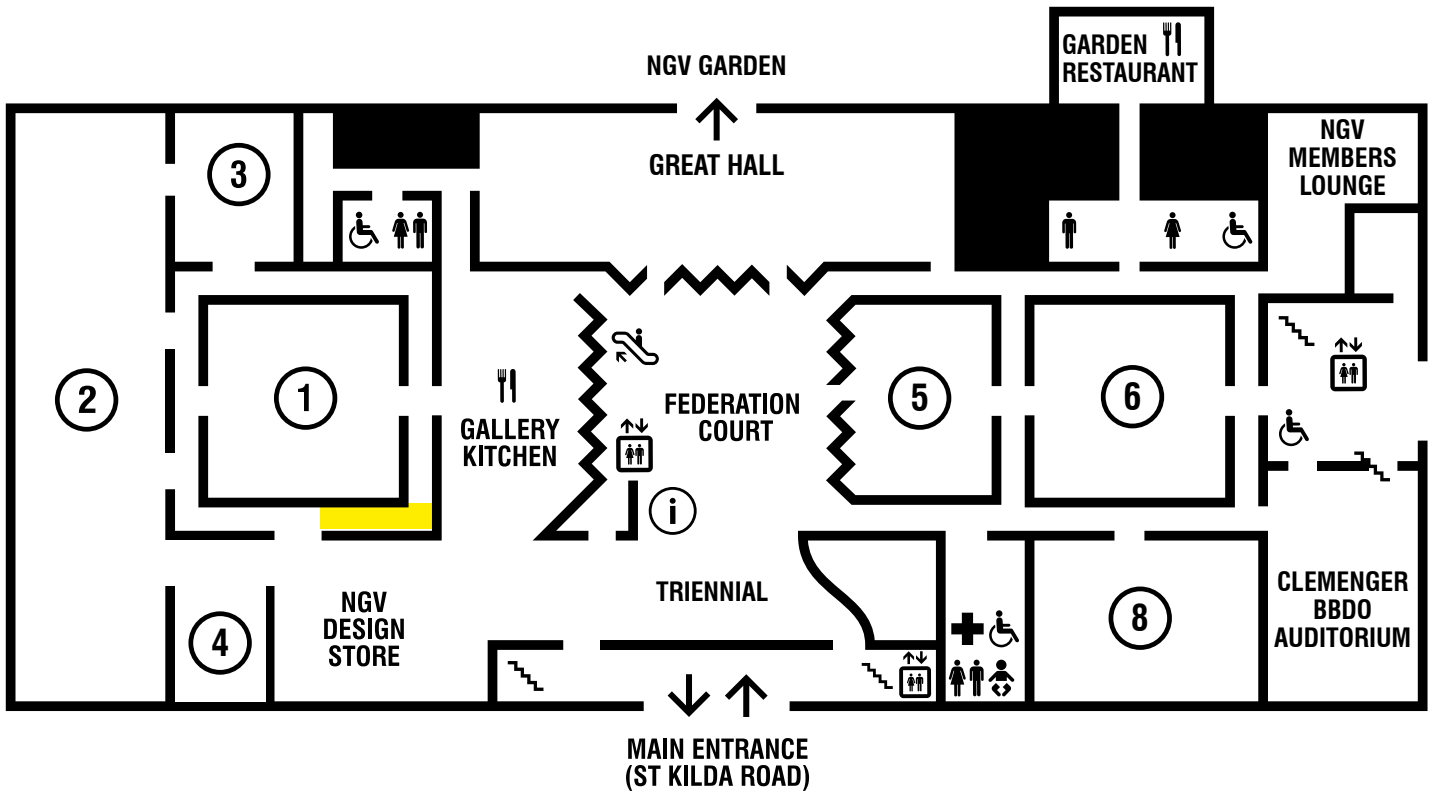


Photo: courtesy of the artist

For kids

Florist shops are filled with the colour and perfume of beautiful flowers in all shapes and sizes. Some of these flowers you may recognise from parks or gardens, in the wild when bushwalking, or maybe you have even tried growing some yourself at home. The flowers in this artwork are chosen from all around the world by a floral artist in Japan who uses resin to suspend the flowers in time. Each block holds a different type of flower that will never fade or wilt. The artwork is like a time capsule, holding a snapshot of nature's beauty and biodiversity.

Ground Floor – Coles Court 1



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Toilets



Information Desk



Baby Change



Escalators



Lift



First Aid



Stairs



Ryan Gander

England born 1976

The End

2020

silicone rubber, nylon (flock), silicone paint, plastic, fibreglass, brass, aluminium, steel, composition board, electronic components, electrical components, existing wall, sound, 16 mins 24 secs (animation and audio), ed. 3/3

Purchased with funds donated by Vivien and Graham Knowles, 2022

This artist has been supported by the Elizabeth

Summons Grant in Memory of Nicholas Draffin

2022.791

Ryan Gander's experimental practice can be understood as a compilation of clues staged by the artist for the viewer to solve. 'The great potential of art is its ability to remain open, and to resist closure', explains the artist. In *The End*, the final work in a trilogy of animatronic mice, Gander calls into question the

age we live in. The artist speculates existential and philosophical ideas through an animatronic mouse sculpture voiced by one of his young daughters. Drawing parallels between construction and storytelling, Gander's work invites an intriguing and playful opportunity to reckon with some of the biggest ideas that face humanity: climate change, the effects of our technology-led age and 'the end'.

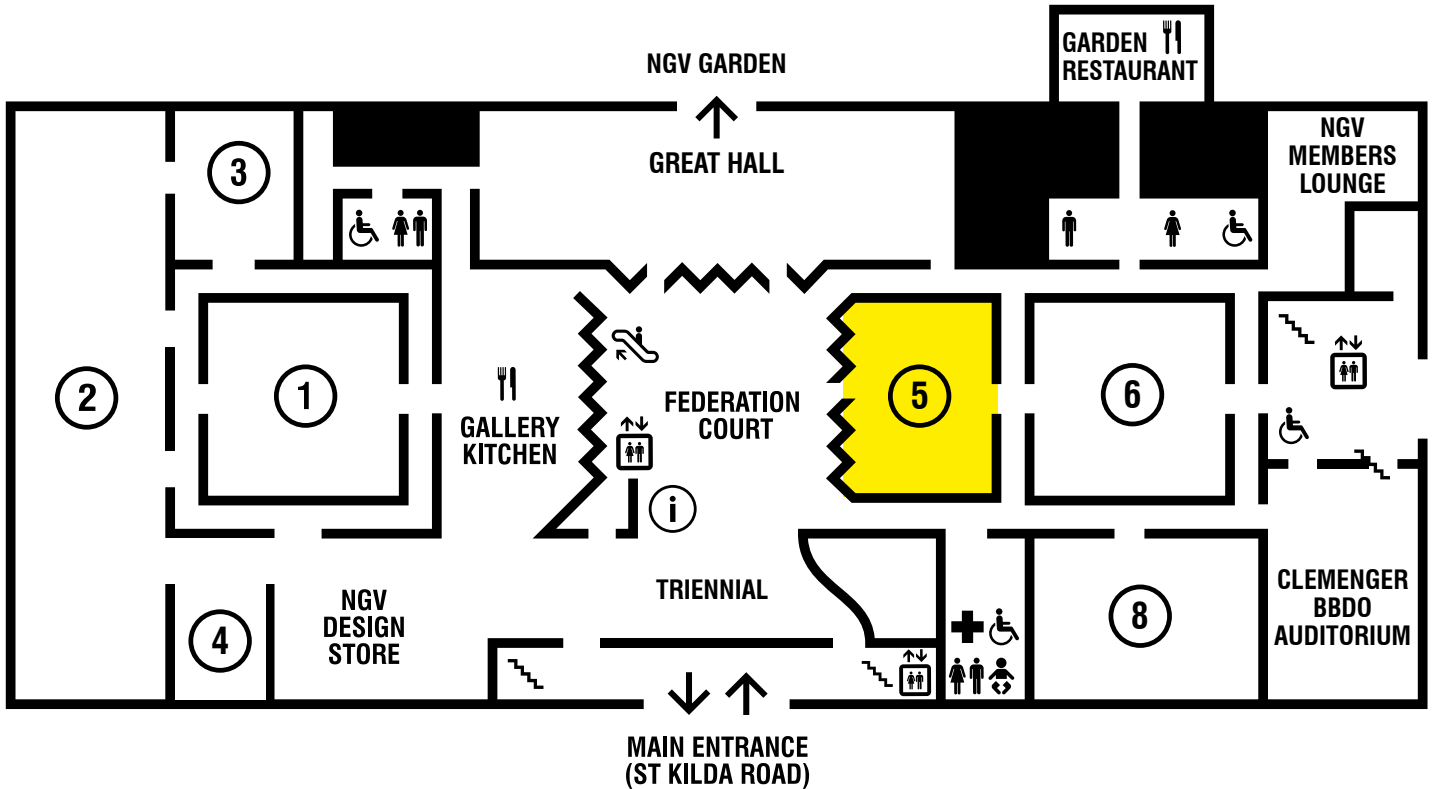
Ryan Gander

Ryan Gander OBE RA has established an international reputation across many different media – from sculpture to film, writing, graphic design, installation and performance. In 2017 he was awarded an Order of the British Empire (OBE) for services to contemporary art. Gander's work involves a questioning of language and knowledge. Gander studied at Manchester Metropolitan University; the Rijksakademie van Beeldende Kunsten, Amsterdam; and the Jan van Eyck Akademie, Maastricht. He has been a Professor of Visual Art at the University of Huddersfield and holds an honorary Doctor of the Arts at the Manchester Metropolitan University and the University of Suffolk.



Photo: courtesy of the artist and Lisson Gallery

Ground Floor – 5



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

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Places to eat



Toilets



Information Desk



Baby Change



Escalators



Lift



First Aid



Stairs



For kids

Meet the tiny mouse made by Ryan Gander. It's not just any mouse – it's animatronic, which means it is a robot that moves and acts like a real creature. And this mouse can speak! Ryan made this artwork to remind us of the little stories and adventures happening right under our noses. Just like spotting a mouse, sometimes we have to look closer to see the bigger picture. Listen to what this mouse has to say. She is reminding us that even small things we might consider unimportant are a part of the universe. Even a tiny mouse could change the world (a little bit).

Farrokh Mahdavi

Iran born 1970

Untitled 1–9

2022

synthetic polymer paint on canvas

Courtesy of the artist and Dastan Gallery, Tehran

The acquisition of two paintings from this body of work is supported by Sarah Morgan and Andrew Cook

Farrokh Mahdavi's symbolic use of pink comes from the translation of the Persian word for 'pink': 'soorati', named after 'soorat', which refers to the 'face'. Here, pink is the universal colour of our flesh; it transcends politics, race, nationality, territoriality and gender. On the floor are 'rejectamenta' paintings considered flawed and no longer 'work'. Visitors are encouraged to walk over, contributing to the artwork with the dust on their feet. In a world conditioned to strive for success, the artist asks us to consider the uncertainty of our time – and whether

we look again, inside each other to find
our common ground.

Farrokh Mahdavi

Iranian painter Farrokh Mahdavi employs characteristically thick layers of paint and fleshy pink hues to create portraits that render more generalised depictions of human beings – free from stereotypes such as gender and race. A self-taught painter, Mahdavi lives and works in Tehran. His work has been exhibited in major exhibitions including Palais De Tokyo, Paris's *City Prince/sses* in Dhaka, Lagos, Manila, Mexico City and Tehran, 2017; and the Iranian Pavilion of the Venice Biennale in 2015.



For kids

In this gallery we can see some of Farrokh Mahdavi's work spread across the gallery floor where you can choose to stand or step on the paintings. These paintings are called 'rejectamenta' and are about the artist's process of saving and discarding work he makes in the studio. In art galleries paintings are often protected behind glass; here, the artist wants you to feel like you are inside his studio.

Maurizio Cattelan

Italy born 1960, lived the United States
2000–

Comedian

2019

banana, duct tape

Courtesy of the artist and Marian Goodman Gallery, New York

Comedian consists of a banana that has been taped to the gallery wall. The instructions accompanying the artwork suggest that the banana should be replaced every seven to ten days. In December 2019, Perrotin Gallery premiered *Comedian* at Art Basel Miami. Around the world, the work has inspired conversations and debate about the nature and value of art. Artist Maurizio Cattelan suggests that, '*Comedian* is exactly like an apple for Cézanne: the minimum common denominator that everybody recognises. But you need to

alter its condition. Cézanne does it with brushstrokes, I do it with gaffer tape’.

Comedian is characteristic of a tendency in Cattelan’s work. In 1999, Cattelan duct taped his art dealer, Massimo De Carlo, to a wall for the opening of his exhibition *A Perfect Day*. For the work *Novecento*, 1997, Cattelan suspended a taxidermied horse from a baroque ceiling. *La Rivoluzione Siamo Noi (We are the Revolution)*, 2000, features a miniature doll, in the likeness of the artist, suspended from a coat rack. In each of these works, Cattelan literally elevates an out of place object, transforming it into something darkly humorous.

Maurizio Cattelan

Born in Padua in 1960, Maurizio Cattelan is one of the most popular and controversial artists in contemporary art. Taking freely from the real world of people and objects, his works offer irreverent commentary on art and institutions. His playful and provocative use of materials, objects and gestures set in gallery contexts forces conversation and engagement. He first achieved notoriety on an international scale in New York with *La nona ora (The ninth hour)*, a wax statue of Pope John Paul II hit by a meteorite, which was first exhibited in 1999 at the Kunsthalle Basel.



Photo: courtesy of the artist

Wall text:

SMACK ***SPECULUM***

The famed *The Garden of Earthly Delights*, c. 1495–1505, by the Dutch artist Hieronymous Bosch is a Renaissance-period cautionary tale of the Christian Old Testament narrative of the fall of humanity and its dire consequences. Both this painting and the digital work *SPECULUM* by Dutch collective SMACK comprise three distinct scenes: *The Garden of Eden, Paradise and Hell*.

SMACK describes their *Garden of Eden*, as California's 'Silicon Valley turned inside out' with the banal temptations of modernity, consumerism and the

obsession with technology taking the place of the Devil's apple offered to Adam and Eve, which led to their downfall. The impact on humanity of its corruption in *Eden* is played out in *Paradise*, described by SMACK as the twenty-first century being inhabited by a deeply flawed 'projection of our digital selves, a garden of superegos'.

The price of corruption is illustrated in *Hell*, where the unrestrained pleasure experienced in *Paradise* is supplanted by torment, punishment and pain. SMACK describe it as 'a projection of our fears', which could become our reality.

SPECULUM, and the work that inspired it, is the artists' criticism of the actions and immorality of their times. Here, viewers are confronted with the consequences

of indulgent consumerism, popularist politics and conspicuous consumption.

SMACK

The Netherlands est. 2005

Speculum

2019

three-channel, colour digital video,
sound, 3 mins

Courtesy of the artist and Colección SOLO, Madrid

Left to right:

SMACK

The Netherlands est. 2005

Lipophobe

2020

colour digital video, silent, 1 min 23 secs

Courtesy of the artist and Colección SOLO, Madrid

Dynamo twins

2019

colour digital video, silent, 2 mins 55
secs

Courtesy of the artist and Colección SOLO, Madrid

Big dada

2019

colour digital video, silent, 2 mins 5 secs

Courtesy of the artist and Colección SOLO, Madrid

Binger

2019

colour digital video, silent, 2 mins 37
secs

Courtesy of the artist and Colección SOLO, Madrid

Cyberbully

2020

colour digital video, silent, 1 min 23 secs

Courtesy of the artist and Colección SOLO, Madrid

Mother

2020

colour digital video, silent, 3 mins 35
secs

Courtesy of the artist and Colección SOLO, Madrid

Self seeker

2019

colour digital video, silent, 1 min 23 secs

Courtesy of the artist and Colección SOLO, Madrid

Future tripper

2020

colour digital video, silent, 1 min 57 secs

Courtesy of the artist and Colección SOLO, Madrid

Crapivore

2020

colour digital video, silent, 3 mins 20
secs

Courtesy of the artist and Colección SOLO, Madrid

Egonaut

2020

colour digital video, silent, 2 mins

Courtesy of the artist and Colección SOLO, Madrid

SMACK

SMACK is the trio of digital artists Ton Meijdam, Thom Snels and Béla Zsigmond. Using computer animation, they build figurative video works and generative art exploring issues such as digital identity, surveillance culture and mass behaviour. All three studied at St. Joost School of Art & Design (AKV), Netherlands, and began working together in 2005. They have won numerous prizes, including at Amsterdam Film Experience, the European Design Awards and the UK Music Video Awards. SMACK's work has been exhibited in the Netherlands, UK, Spain and South Korea, including at the Stedelijk Museum Breda, Colnaghi Gallery, London, and Matadero Madrid.



Photo: courtesy of the artist

For kids

Sometimes serious or everyday things can be funny. We use absurdity to make people laugh or question artistic rules. Maurizio Cattelan has duct taped a banana to the gallery wall to question, in part, what rules there are for art. Can a banana be art? What if we put that banana in an art gallery, is it art then? If you were to think of an absurd way of making art, what would you duct tape to the gallery wall?

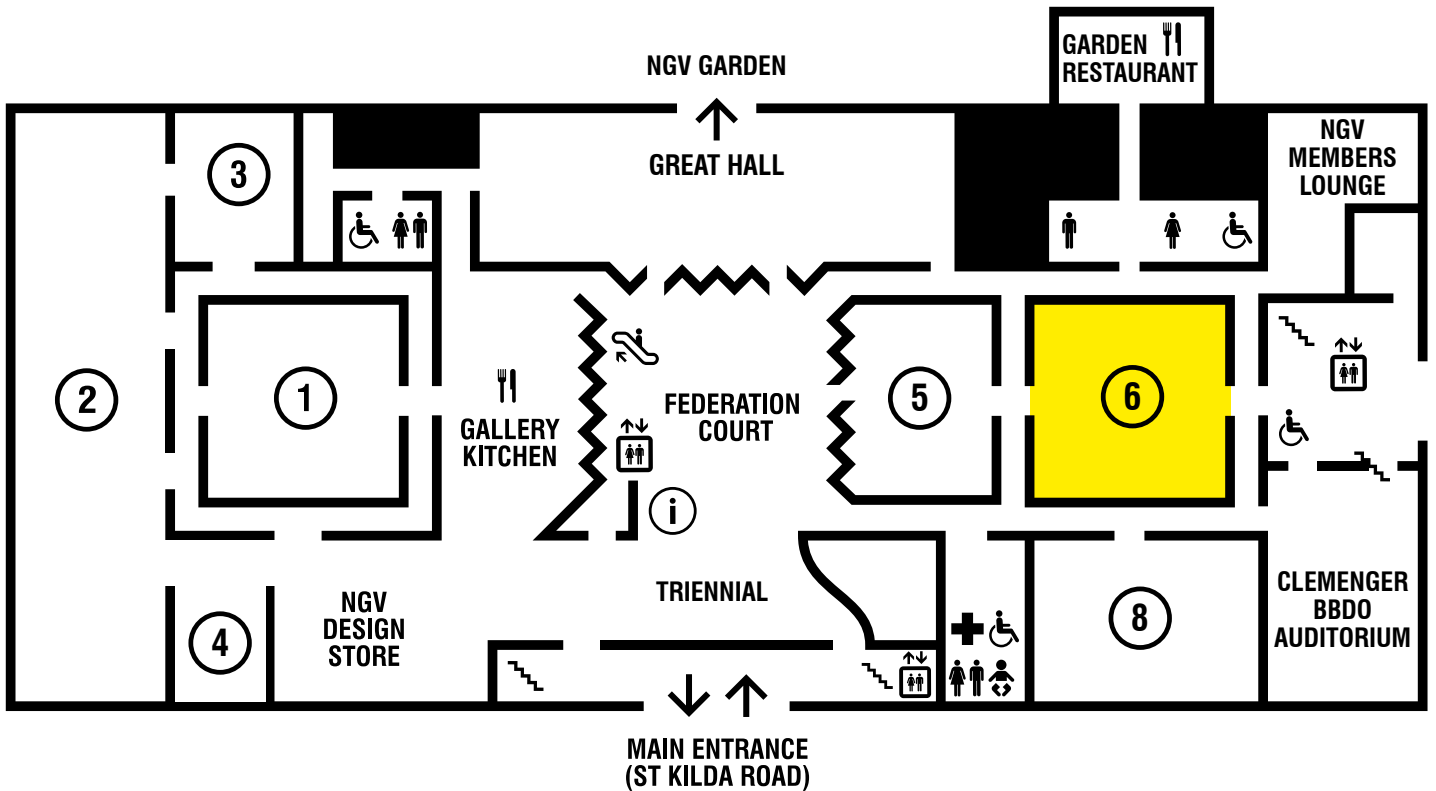
For kids

These three animations are actually based on very old paintings made hundreds of years ago. Many artists look at old art when they are making their own work.

New people, animals and symbols have been popped into these colourful films replacing the old figures.

Why don't you try and make a picture or a sculpture looking at something you see every day, but include something new.

Ground Floor – 6



1 – 6 NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

SUPPORTED BY



Places to eat



Toilets



Information Desk



Baby Change



Escalators



Lift



First Aid



Stairs



Agnieszka Pilat

Heterobota

The relationship between humans and machines is now almost symbiotic. Machines rely on humans to build, program and operate them and we rely on machines to keep our technology-dependant society running smoothly. The more autonomous machines become, they are also potentially more useful, but the question of just how independent, or human-like we want machines remains unanswered. Beyond their utilitarian function, how would we feel if machines could show care for us? Would we care more for them?

Heterobota tests our threshold for machines to exist outside of servitude and develop their own creative pursuits.

Here, audiences are invited into the home of four-legged robots – Basia Spot, Omuzana Spot and Bunny Spot – to observe and interact with them as they go about their daily routines. Playing, resting and painting in their studio, the robots make their own artworks and their behaviours and creative capacity seemingly echoes our own.

While futuristic for our current time, the artwork produced by the robots represents a basic stage of machine-made painting. As the first paintings made semi-autonomously by robots, the shapes, patterns and mistakes they make reflect this moment in technological history. As artificial intelligence and robotics continue to accelerate and converge could it be possible that a future race of sentient robots look back at

these paintings as the 'neolithic artefacts' of their distant forebears?

Check in on the robots every day of the NGV Triennial via the live stream. Scan the QR code.



Agnieszka Pilat

Poland born 1973

Heterobota

2023

synthetic polymer paint on canvas, robot,
electrical components, electronic
components

Commissioned by the National Gallery of Victoria, Melbourne. Supported by the Joe White Bequest. Courtesy of the artist. Research Partner RMIT Health Transformation Lab
Proudly supported by Major Partner Telstra

Agnieszka Pilat

Agnieszka Pilat lives and works in New York City and San Francisco, and as a self-proclaimed machine chaser, she commutes between the east and west coasts in pursuit of emergent technologies. Pilat's work has been featured in publications including *WIRED*, *Artnet*, *New York Magazine* and *The Times*, London. Pilat is currently a guest artist at Agility Robotics and at SpaceX.

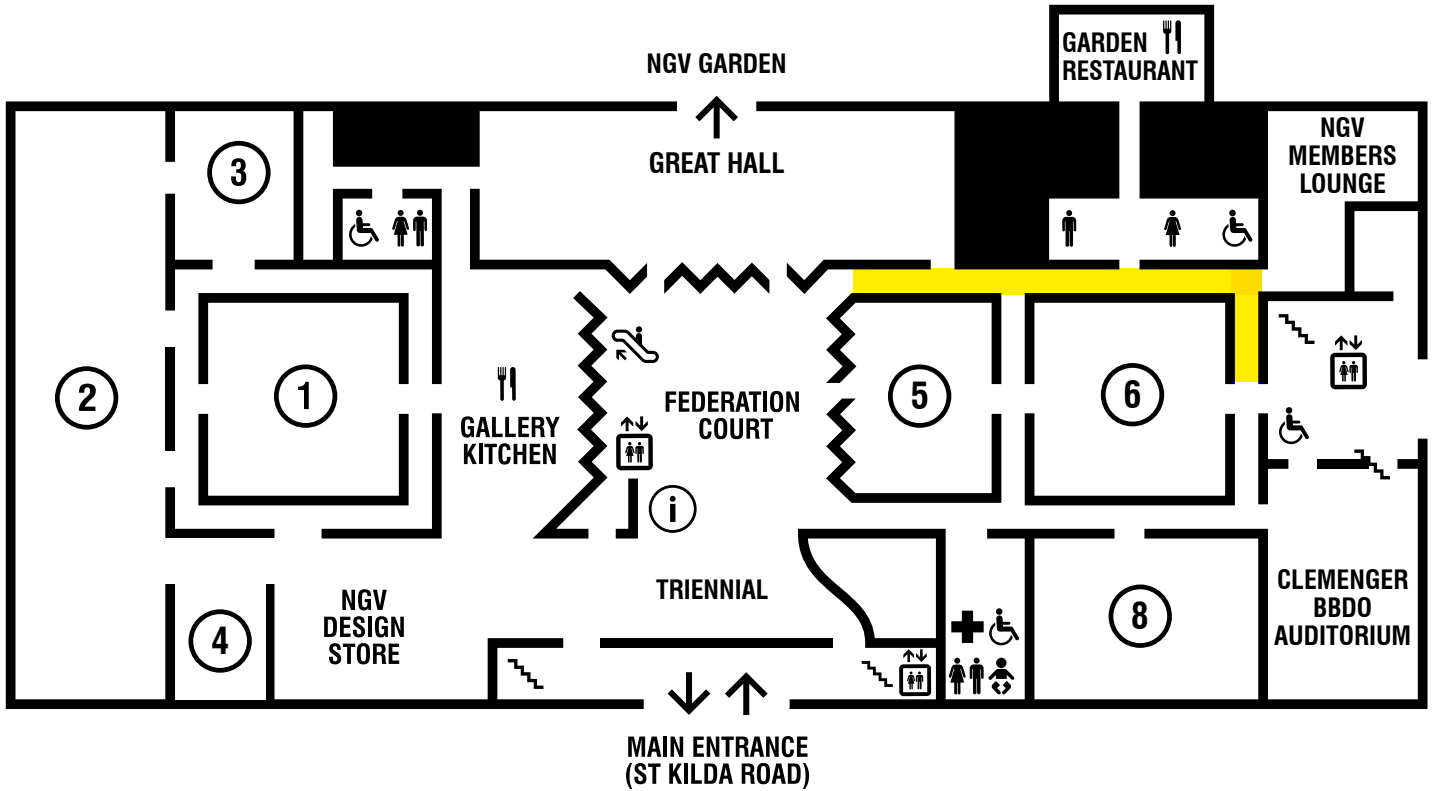


Photo: Aaron Richter

For kids

From ancient civilisations to today, humans have used mark-making to communicate and record information. Symbols convey meaning and tell stories, while letters or characters represent sounds that form words in different languages. In a similar way, robots typically use code to communicate and understand the tasks humans ask them to carry out. The robots living in the gallery during this exhibition have learnt how to make paintings through code. The paintings they are making show pictures, like symbols and marks made by humans. What do you think they could be telling us?

Ground Floor – Murdoch Court



1 – **6** NGV Triennial 2023

8 *RIFI: Jean Jullien for Kids*, until 7 April 2024

SUPPORTED BY



Places to eat



Escalators



Toilets



Lift



Information Desk



First Aid



Baby Change



Stairs



Kevin Abosch

Ireland born 1969

Washington DC

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Las Vegas

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Tijuana

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Tallahassee

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Pittsburgh

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Paris

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Omaha

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Kingston

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Jakarta

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Los Angeles

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Dakar

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Chicago

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Berlin

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Undeclared II

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Warsaw

2023

from the #CIVICS series 2023

synthetic photograph

Courtesy of the artist

Kevin Abosch

Ireland born 1969

Melbourne

2023

from the *#CIVICS* series 2023

synthetic photograph

Courtesy of the artist

Wall text:

Kevin Abosch **#CIVICS**

Kevin Abosch's images of masses of protests, civil unrest, riots and urban pressure speak to the global fragility of civic norms, the threat of autocracy – and the role of artificial intelligence (AI), surveillance and manipulated information in abetting this.

Abosch's interest in photojournalism is a starting point for his exploration of 'synthetic photography', specifically these deepfakes of scenes depicting civil unrest across the world. It is unclear at first glance if these are scenes of past riots and protests or if they are breaking news. For Abosch, they can be seen as

future news.

In recent years, the artist has observed the complex interplay between truth, photography and current affairs.

Deepfake videos, images and audio recordings are increasingly ubiquitous, propagating disinformation that results in real consequences. Abosch's *#CIVICS* works reflect the current social climate, where public trust in what is seen and heard is increasingly eroded. Adding to the fake news aspects of the project, Abosch's headlines and news tags are fed onto a digital news board.

Wall text:

Kevin Abosch **#CIVICS**

Irish photographer Kevin Abosch's images, both technically impressive and intentionally corrupted, explore the intricacies of perception and the human tendency to trust photographic images. The artist views photography as a facsimile of reality, inherently prone to manipulation, which challenges the notion of the medium – and the genre of photojournalism – as a repository of 'truth'.

Initially Abosch's photographs appear as seemingly truthful depictions of reality. However, upon closer examination, glitches become apparent.

In fact, Abosch deliberately introduces imperfections, which he believes contain inherent truths. This interplay between corruption and fidelity invites the viewer to question their own perception of reality.

Despite the obvious flaws in the images, our minds initially fill in the blanks and perceive the images as real. Why?

Abosch claims to design the image-generating algorithms specifically so that only when people slow down and look closely do they realise that the photographs are not real, drawing attention to the contemporary culture of incessant scrolling on social media and the deluge of images that we encounter every day.

Kevin Abosch

Kevin Abosch is an Irish conceptual artist who works across traditional mediums as well as with generative methods including machine learning and blockchain technology. Abosch's work addresses the nature of identity and value by posing questions and responding to sociological dilemmas. Abosch's work has been exhibited throughout the world, often in civic spaces, including the Hermitage Museum, St Petersburg; the National Museum of China; the National Gallery of Ireland; Jeu de Paume, Paris; the Irish Museum of Modern Art; the Museum of Contemporary Art Vojvodina, Novi Sad; the Bogotá Museum of Modern Art; ZKM (Zentrum für Kunst und Medien), Karlsruhe; and Dublin Airport.

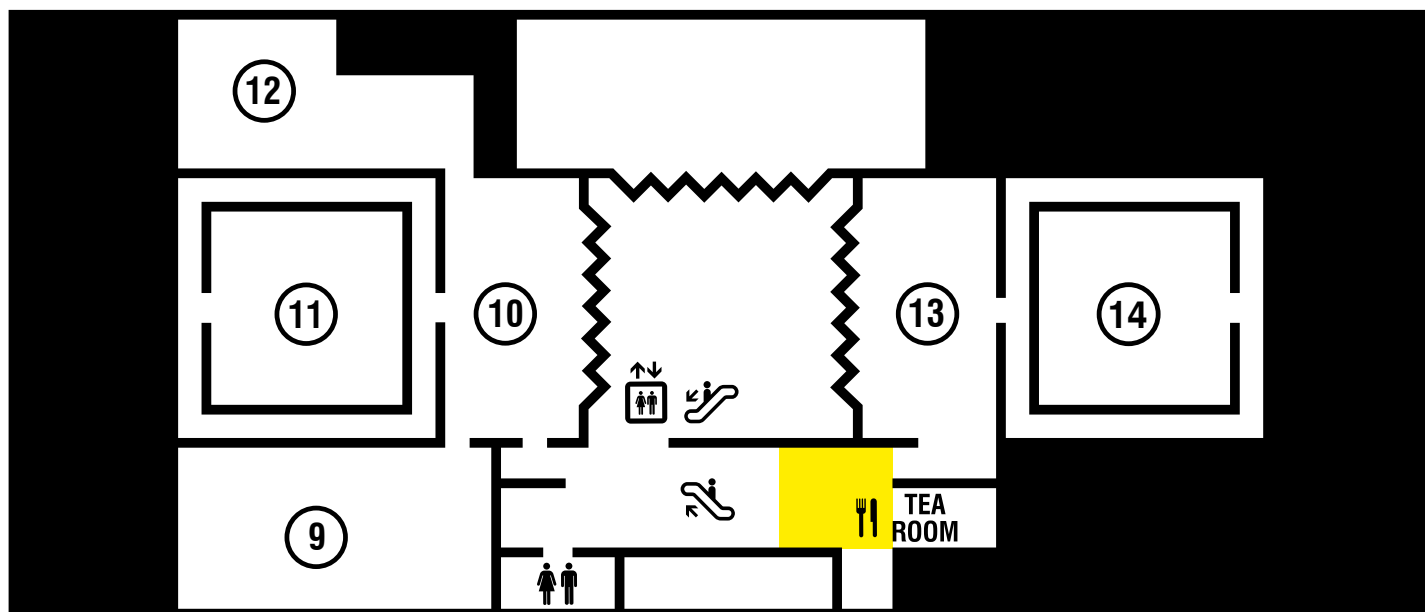


Photo: courtesy of the
artist

For kids

Have you ever had a dream or imagined a scene that felt very real, but wasn't? Kevin Abosch creates images that feel real but are not what they seem. Although these pictures might look a bit scary, if you look very closely, you'll see that some details don't make sense. Details that don't make sense are called glitches. Can you find a glitch within the images? Do people's faces look like they normally would? The artist challenges us to think about photography and if we can always trust what we see. Try to count how many glitches there are in these images.

Ground Floor – Level 1 Foyer



- 9 China, NGV Triennial 2023
- 10 India, Korea, South & South-East Asia, NGV Triennial 2023
- 11 NGV Triennial 2023
- 12 The Pauline Gandel Gallery of Japanese Art, NGV Triennial 2023
- 13 Britain & Europe 13th – 16th Century, NGV Triennial 2023

Mezzanine

- 14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Hugh Hayden

United States born 1983

The Cosby's

2020

cast iron

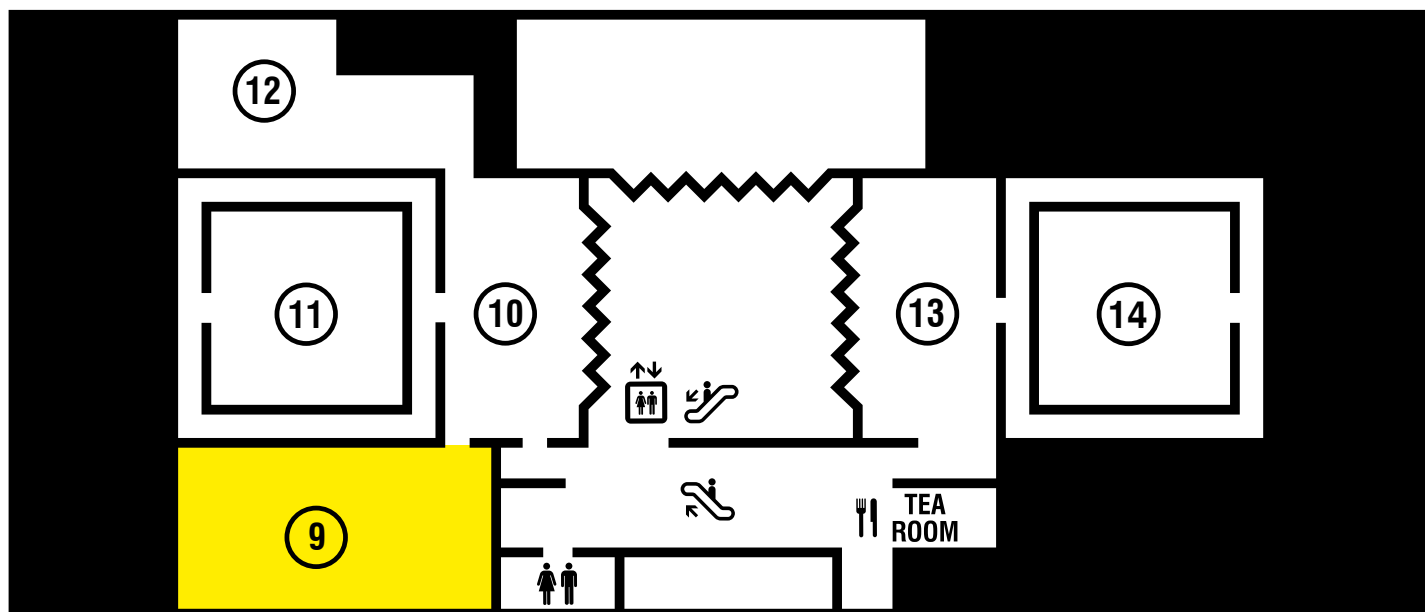
Purchased with funds donated by The Fleischner Family Charitable Foundation, 2022

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin
2022.20.a-c

In his practice, Hugh Hayden reconstructs vernacular objects in the American landscape, subverting their utility to question cultural history. *The Cosby's* comprises a series of cast iron skillets that have been reimagined as West African masks. Hugh Hayden comments on the cultural impact of the African diaspora on American entertainment, food, industry and society, drawing attention and crediting Black enslaved people working in kitchens with the development of modern American cuisine. Titled *The Cosby's*, after the

disgraced entertainer, Hayden has stated that *The Cosby Show* was important to him as a child and asks that we don't abandon, even discredited, cultural history.

Ground Floor – 9



- 9 China, NGV Triennial 2023
- 10 India, Korea, South & South-East Asia, NGV Triennial 2023
- 11 NGV Triennial 2023
- 12 The Pauline Gandel Gallery of Japanese Art, NGV Triennial 2023
- 13 Britain & Europe 13th – 16th Century, NGV Triennial 2023

Mezzanine

- 14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Wall text:

Porcelain traditions in the contemporary experience

Li Lihong and Song Wei's porcelain-inspired works represent 'New China', a complex society that is familiar with historical traditions and symbolism, but also enthusiastically embraces imported popular culture and its associated commercial symbolism.

China's history of porcelain started with basic stoneware produced during the Shang dynasty (1766–1122 BCE), which then developed into a refined, smooth and milky porcelain in the Song dynasty (960–1279). From the Yuan dynasty (1279–1368), cobalt blue decoration was added, resulting in the

production of intricate and colourfully decorated creations that were celebrated domestically and revered internationally during the Ming and Qing dynasties (1368–1911).

The profound role of porcelain traditions in Chinese society continues to expand in new and unlikely formats that arise from the experiences of contemporary artists, such as Li Lihong and Song Wei. Li's advertising career working with large Western brands including Apple, Nike and Coca-Cola, and Song's embrace of the fast-food restaurant experience as a part of his youth, have informed their contemporary art practices.

As well as making comment on global metropolitan society, these artists echo their youthful memories and

contemporary experiences, while also revealing the influence of Western commodities and the changing values of Chinese people. The artists' works explore the tension between tradition and modernity, sophistication and banality, and the ramifications of the fusion of East and West.

Song Wei

China born 1980

Hamburger with bats, peaches and lotus flowers

2022

synthetic polymer paint on brass

Gift of Song Wei, 2023

Song Wei's *Hamburger* series

juxtaposes tradition and modernisation in contemporary China. The hamburger is the visual image that Wei feels most accurately conveys his personal experiences and feelings. Using the 'blue and white' motifs of traditional ceramics to decorate the buns, these sculptural works reflect both the external tensions that presently exist in China, as well as Wei's internal exploration of where he sits among these two worlds. The four works display a range of auspicious subjects: scholars' treasures; the mythical winged

qilin, whose fabled appearance coincided with the birth or death of a sage or ruler; bats and peaches, symbolising good luck and long life; and dragons symbolising the imperial mandate from heaven.

Song Wei

China born 1980

Hamburger with qilin and waves

2022

synthetic polymer paint on brass

M. G. Chapman Bequest, 2023

Song Wei

China born 1980

Hamburger with dragon and phoenix

2022

synthetic polymer paint on brass

Purchased with funds donated by Thomas Bridge, 2023

Song Wei

China born 1980

Hamburger with auspicious treasures

2022

synthetic polymer paint on brass

M. G. Chapman Bequest, 2023

Song Wei

Growing up in the 1980s, Song Wei experienced the conflicting ideals of Chinese tradition with Western influences. This environment led his artmaking practice to explore this contradiction. He has a Master of Arts from the Sichuan Fine Arts Institute and now teaches at Macau University of Science and Technology. He became attracted to the exquisite beauty and classical elegance of Ming and Qing antiquities during university, particularly the traditional 'blue and white' decoration. This refined craft sat far away from the artist's daily life in which he would 'revel in the novel world of popular culture and enjoy hanging around in the cooling air-conditioned interiors of McDonald's fast-food restaurants'.



Photo: courtesy of the artist

Li Lihong

China born 1974

McDonald's

2009

porcelain

Purchased with funds donated by Connie Kimberley and Craig Kimberley OAM, 2022

McDonald's takes the form of the Golden Arches logo of American multinational fast food chain McDonald's Corporation. McDonalds's restaurants entered China in the early 1990s, and quickly came to represent the American lifestyle and a new age of modernisation. Today, there are more than 4500 McDonald's restaurants in mainland China and Hong Kong.

Li Lihong shrewdly combines the instantly recognisable yellow branding with historical Chinese symbolism of the colour yellow, which was exclusively

reserved for imperial purposes, as well as five-clawed dragons, which were recognised as a symbol of power and heavenly authority.

Li Lihong

China born 1974

Apple

2011

porcelain

Purchased with funds donated by Connie Kimberley and Craig Kimberley OAM, 2022

Li Lihong's artistic practice is a product of his generation's social experiences and the clash between sophisticated Chinese art practices and present-day globalisation and mass production. Through the traditions of Jingdezhen ceramics, Li Lihong subverts popular symbols of consumerism, subtly referencing China's own history of porcelain export and global trade.

Apple melds the universally recognised symbol of computer and electronics company Apple Inc., which entered the Chinese market in 1993, with an overall decoration of brightly coloured flowers known as the 'One Hundred Flowers' motif. This motif was popular with the Qianlong Emperor (1711–1799) and symbolised a wish for the Qing empire

(1644–1912) to last as long as flowers bloom in the world.

Li Lihong

China born 1974

Mickey

2009

porcelain

Purchased with funds donated by Connie Kimberley and Craig Kimberley OAM, 2022

Mickey references the Disney character Mickey Mouse, who was first introduced to China during the 1930s and rapidly became popular icon of internationalisation. Due to deteriorating US–China relations during the 1950s, Mickey Mouse left China and did not return until 1986, when his cartoons appeared on China Central Television. This was followed in 2009 by the approval of a Disneyland resort development and then the opening of Shanghai Disneyland in 2016.

This work features Mickey's head and

ears covered with reflective silver glaze, and decorated with blue and white waves that reach to the sky to suggest a harmonious, yin and yang balance between heaven and earth.

Li Lihong

Li Lihong was born in 1974 in Jingdezhen, Jiangxi Province, which has been the premier place of porcelain production for hundreds of years in China. Li graduated from the Central Academy of Arts & Design in 1996. In 2005 he received his master's from the Jingdezhen Ceramic Institute. Li has been exploring the influence of Western pop art and consumer culture by employing traditional Chinese porcelain. His works reference multinational corporations that have become household names across China in his own lifetime.



Photo: courtesy of ART LABOR
Gallery and the artist Li Lihong

Wall text:

Tao Hui

Being wild

What remains real once screen culture has infiltrated our memories? Raised in a rural village in Chongqing municipality, China, Tao Hui grew up watching television dramas from Taiwan and Hong Kong on the family TV. The screen was his window to the outside world. Drawing on tropes from popular media, *Being wild* probes the relationship between media memory and our social realities, in a rapidly accelerating world. In *Being wild*, a young woman rollerskates through near-empty streets, along the Pearl River in Guangzhou, through a film set recreating colonial Old Shanghai of the 1920s and 1930s, and through

what could be the site of the Forbidden City, or its replica. Introduced in China in the 1980s, here, rollerskating is a metaphor for the speed of the country's economic acceleration following the introduction of the 1978 'open door' policy. As the woman roams these sites, which recall historical dramas, she sings songs by 1980s Taiwanese folk-pop singers Tai Zhao-Mei and Wang Hai-Ling, interspersed with her own poetic aphorisms. In Mandarin Chinese, the video work is titled 奔放 (bēnfàng) after the song by Tai Zhao-Mei, translating to 'free and uninhibited'. *Being wild*'s protagonist rollerskates to escape, in search of a bygone era, but finds instead the fallibility of personal and collective memory.

Tao Hui

China born 1987

Being wild

2021

colour digital video, sound, 12 mins 3
secs, ed. 3/5

Purchased, NGV Foundation, 2022

Tao Hui

Born in Yunyang, Chongqing, and a graduate from Sichuan Fine Arts Institute, Tao Hui currently lives and works in Beijing, China. With a degree in oil painting, Tao has more recently traversed into the art of installation and video. Drawing from personal memories and popular culture, Tao Hui's video and installation works play with experimental visual narration and explore the collective experience. He often explores social identity, gender, ethnicity and cultural crisis, prompting the audience to face their own cultural histories.



Photo: Mark Poucher

For kids

In this video work, rollerskating has a special meaning. It represents the speed of the world we live in today, as well as what it felt like to live in China in the 1980s. Both periods of time share a rapid rate of change and transformation. When the world around you is moving too fast, do you feel confused or excited? You might feel like you need to return to the safety of your home or your memories. *Being wild* explores these messy feelings through the figure of the rollerskating wanderer.

For kids

Can you recognise the shapes of these three artworks by Li Lihong? They are shapes of things we see when we go shopping. The apple represents phones and computers, the silver balls look like a famous mouse, and the 'M' shape reminds us of a popular restaurant. This artist was born in China and has decorated these shapes with Chinese symbols. Flowers for happiness, waves for harmony and dragons for good fortune.

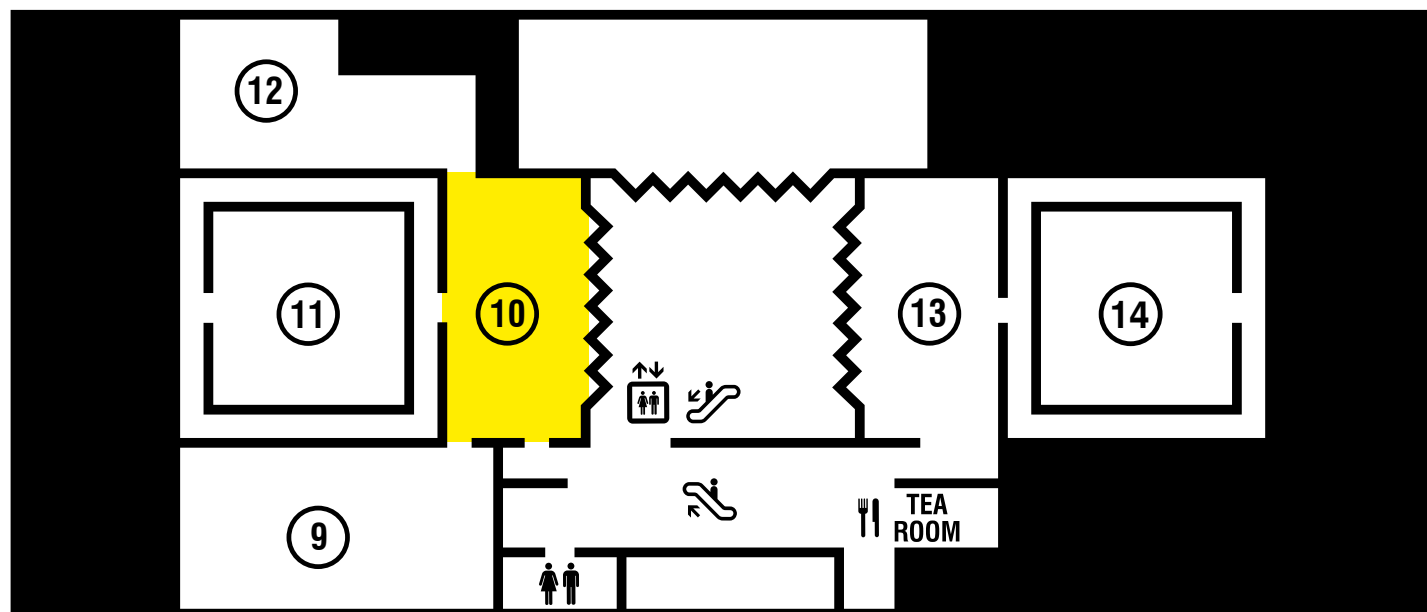
What shapes in your life do you like and what symbols would you decorate them with?

For kids

Have you ever eaten Chinese food? Have you ever eaten a hamburger? This artist Song Wei grew up in China enjoying both. On these unusual hamburgers you can find cheese, lettuce and two meat patties between buns that are decorated with many Chinese symbols of good luck. This style of food represents a new popular lifestyle in China that mixes old things and new things.

What style of pictures can you find on the bun and what do you think they mean?

Ground Floor – 10



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- 13 Britain & Europe 13th – 16th Century, NGV Triennial 2023

Mezzanine

- 14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Shakuntala Kulkarni

India born 1950

No. 1

2023

from the *Armour for the Bride* series
cane, cane threads, Teak (*Tectona grandis*)

Purchased with funds donated by Karen McLeod Adair and Anthony Adair AM, 2023

Continuing her investigation of the female form as both a site of resistance and an embodiment of societal norms and traditions, Shakuntala Kulkarni's new work explores the body of a bride. Made in collaboration with skilled artisans from the north-eastern district of Assam, Kulkarni's life-sized cane sculptures depict a bride figure, adorned with traditional ceremonial dress and ornamentation. The exoskeleton structure, while beautiful, appears like armour, or a cage, suggesting the bride is

both protected by and trapped within this tradition. Kulkarni skilfully addresses the complexities of marriage in Indian society, and the weight borne by brides and their families.

Shakuntala Kulkarni

Commencing her career as a painter and printmaker, Shakuntala Kulkarni shifted to create three-dimensional sculptures that explore women's issues within male-dominated cultural systems. Kulkarni lives and works in Mumbai and trained at the Sir JJ School of Art, MSU Baroda, as well as in Santiniketan under Somnath Hore. Kulkarni has exhibited widely, including in the 58th Venice Biennale. Her work is held in the collections of the Peabody Essex Museum, Salem; the Kiran Nadar Museum of Art, New Delhi; Stiftung Kunstdepot, Göschenen, Switzerland; and Mahindra & Mahindra Limited, Mumbai.



Photo: courtesy of the artist

Gauri Gill

India born 1970

Untitled (14)

2022

from the *Acts of Appearance* series

2015–

inkjet print, ed. 2/7

Bowness Family Fund for Photography, 2022

2022.1567

A central principle in Gauri Gill's practice is collaborative partnerships as a way to blur the line between photographer and subject. Since 2014, she has worked with the renowned mask-makers of the Maharashtra region of India and her subjects to create a collaborative project. The people in Gill's photographs wear masks, of their own design, as they engage in everyday village activities. Gill navigates the ethics of representation by inviting her subjects to participate in

the creation of their own photographic likeness. The masks they don both allow them creative expression of a contemporary language of symbols, while obscuring their individual identities from exploitation.

Gauri Gill

India born 1970

Untitled (49)

2022

from the *Acts of Appearance* series

2015–

inkjet print, ed. 1/7

Bowness Family Fund for Photography, 2022

2022.1568

Gauri Gill

India born 1970

Untitled (73)

2021

from the *Acts of Appearance* series

2015–

inkjet print, ed. 1/7

Bowness Family Fund for Photography, 2022

2022.1569

Gauri Gill

India born 1970

Untitled (78)

2022

from the *Acts of Appearance* series

2015–

inkjet print, ed. 1/7

Gift of James Cohan Gallery and the artist, 2023

Gauri Gill

India born 1970

Untitled (37)

2022

from the *Acts of Appearance* series

2015–

inkjet print, ed. 1/7

Gift of James Cohan Gallery and the artist, 2023

Gauri Gill

Gauri Gill invites the subjects of her photographs to collaborate with her in creating their portraits, and in doing so, navigates the sometimes complex ethics of representing others. Gauri Gill earned a BFA from the College of Art, New Delhi; a BFA from Parsons School of Design, the New School, New York; and an MFA from Stanford University, California. She has exhibited within India and internationally, including the 58th Venice Biennale; MoMA PS1, New York; Documenta 14, Athens and Kassel; the Kochi Biennale 2016; and the 7th Moscow Biennale. Her work is held in the Museum of Modern Art, New York; Tate, London; and the Smithsonian Institution, Washington, DC. In 2011 she was awarded the Grange Prize, Canada's

foremost award for photography. In 2022 her first major survey exhibition opened at the Schirn Kunsthalle Frankfurt, and at the Louisiana Museum of Modern Art at Humlebæk, Denmark, in 2023.



Photo: courtesy of the artist

Raja Gemini designer

United States born 1974

Interpretation of Balinese Kebyar

Duduk

2022

look for *RuPaul's Drag Race All Stars*,
season 7, episode 1

fabric, other materials

Courtesy of the artist

Raja Gemini designer

United States born 1974

Interpretation of Balinese Kebyar

Duduk

2022

look for *RuPaul's Drag Race All Stars*,
season 7, episode 1

fabric, other materials

Courtesy of the artist

For this look, Raja infuses high fashion with a contemporary drag aesthetic, referencing her Balinese heritage and a traditional Balinese dance style known as Kebyar Duduk. Kebyar Duduk originated in the early twentieth century, pioneered by a musician named I Wayan Lotring, who was a member of a gamelan ensemble – a traditional Indonesian orchestra. The term kebyar means ‘to flare up’, or ‘to burst open’ in the Balinese language, and it refers to the explosive

and virtuosic style of music associated with Kebyar Duduk.

Raja Gemini designer

United States born 1974

The Royalty

2022

look for *RuPaul's Drag Race All*

Stars, season 7, episode 1

silk brocade, rhinestones

Courtesy of the artist

In Indonesian, Raja means 'king', foregrounding the drag artist's recurring exploration of the concept and visual codes of royalty. For *RuPaul's Drag Race All Stars*, season 7, Raja revisited her classic Marie Antoinette look from season 3, updating the silhouette to another French monarch, Louis XIV. Raja confidently graced the runway, earning acclaim, with this being hailed as one of the franchise's most iconic fashion moments. Citing the high drama of the

French Baroque, Raja has assembled romantic hues, exaggerated ruffles, a cascading grey wig and a lavish crown adorned with glitter and gold.

Raja Gemini designer

United States born 1974

Promotional look

2022

promotional look for *RuPaul's Drag Race All Stars*, season 7

lycra, mesh, crystals

Courtesy of the artist

During the promotional period before the premiere of *RuPaul's Drag Race All Stars*, the cast dressed to a shared theme. For this shimmering ensemble, Raja wore a draped body suit, structural coat and platform pumps. Working alongside members of their chosen family, the outfit was hand-embellished with rhinestones, each one fixed with hot glue. Speaking to the work, Raja suggested 'If audiences pass by these pieces and look closely, they will see hot glue ... That's the art

of it, being spontaneous and creating something that is spectacular with the things you have around you'.

Raja Gemini

A multidimensional performance artist with an unconventional approach to drag, beauty and fashion, Raja Gemini is of Indonesian and Dutch heritage and is known for infusing their work with a rich tapestry of references including high fashion, pop art and club culture. They have been working as a drag and performance artist for decades, however, their journey to fame in many ways begun with a victory on the third season of the reality TV show *RuPaul's Drag Race* in 2011, and in 2022 Raja competed and won a crown on *RuPaul's Drag Race All Stars*, season 7. The three costumes on display highlight the intersection of fashion and performance art that has come to define their unconventional approach to drag.



Photo: courtesy of the artist

For kids

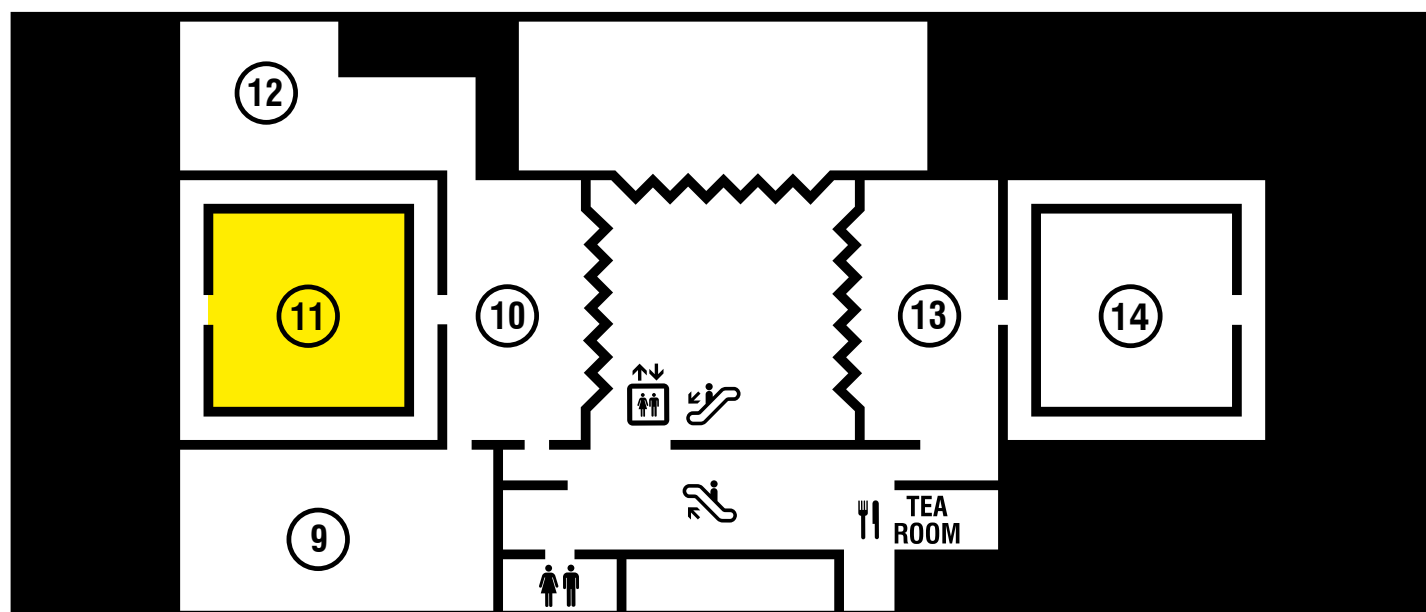
Clothing protects the human body from the elements; it can keep us warm in winter or shields our skin from the sun in summer. The way people dress can also show who they are or can hint at someone's lifestyle, or their culture and traditions. In this work, the artist Shakuntala Kulkarni has made a ceremonial bridal dress in the form of a sari using cane instead of fabric. The dress, while beautiful, looks a lot like armour. The garment helps us understand how sometimes there can be more to clothing than meets the eye – it can help us feel strong when we might be nervous or afraid. Do you have favourite outfits that make you feel confident or are special to you?

For kids

Gauri Gill is a photographer who likes to work with other people when she makes her pictures. Look closely and you will see there is something unexpected about these portraits – you cannot see people's faces. Each person is wearing a papier-mâché mask, created by famous local mask makers. Everyone has chosen what their mask will be – a mouse, an old lady, a snake and even a rocket.

If you could choose your mask who or what would you like to be?

Mezzanine, South – 11



- 9 China, NGV Triennial 2023
- 10 India, Korea, South & South-East Asia, NGV Triennial 2023
- 11 NGV Triennial 2023
- 12 The Pauline Gandel Gallery of Japanese Art, NGV Triennial 2023
- 13 Britain & Europe 13th – 16th Century, NGV Triennial 2023

Mezzanine

- 14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Wall text:

Yee I-Lann

Yee I-Lann has collaborated with communities from the Malaysian state of Sabah in northern Borneo to make *tikar* – woven mats. These works are woven by the historically nomadic and sea-dwelling Bajau Sama Dilaut people, some of whom now reside in stilt huts over water off the coast of Omadal Island. The weavers are mostly women, the traditional makers and knowledge holders of the *tikar*.

Tikar Reben (mat ribbon) is a sixty-two-metre-long mat that acts as a visual index, displaying the many heritage patterns of the community, passed down through generations. Captured in video,

the local collaborators carry the textile work from a jetty across the water to their homes, symbolically linking the land and the sea people, who have not previously had a close relationship, strained by trade and colonial incursion.

The power of the *tikar* is further demonstrated by *Tikar/Meja* (mat/table), a collection of sixty mats, upon each of which has been woven an image of a table. Here, the table signifies administrative power and control – colonial, patriarchal, federal and state. Tables are the opposite of the non-hierarchical, woman-made and community-based open platform of the *tikar*. *Tikar/Meja* depicts the table within the confines of the mat – in rolling up the mat, the table is engulfed.

The *tikar* enables conversation, connection and the preservation of cultural heritage – both tangible and intangible. While the past may hold lingering pain, these weaving traditions, local knowledge and community can also heal.

Yee I-Lann

Malaysia born 1971

with weaving by Kak Sanah, Kak Kinnohung, Kak Budi, Kak Kuoh, Kak Turuh, Makcik Lokkop, Abang Barahim, Abang Tularan, Adik Darwisa, Adik Alisya, Kak Daiyan, Adik Dayang, Adik Tasya, Adik Dela, Adik Enidah, Adik Norsaida, Makcik Bobog, Kak Roziah, Abang Latip

Tikar/Meja

2019–20

Pandanus (*Pandanus* sp.), synthetic dyes, ed. 2/2

Purchased with funds donated by Helen Nicolay, and NGV Foundation, 2022

2022.1524.1

Yee I-Lann

Malaysia born 1971

with weaving by Kak Roziah, Kak Sanah, Kak Kinnuhong, Kak Koddil

Tikar Reben

2020

Pandanus (*Pandanus* sp.), synthetic dyes

Courtesy of the artist and Silverlens Gallery

Yee I-Lann

Malaysia born 1971

with weaving by Kak Roziah, Kak Sanah, Kak Kinnuhong, Kak Koddil

Cinematography by Andy Chia Chee Shiong (Deebee Studio)

Performed by Kak Roziah, Kak Sanah, Kak Kinnuhong, Kak Budi, Adik Darwisa, Kak Anjung, Adik Erna, Adik Norsaida, Kak Kuluk, Kak Goltiam, Kak Kenindi, Adik Koddil and Adik Anneh
Song by Kak Budi

Tikar Reben (video)

2021

colour digital video, sound, 12 mins 30
secs

Courtesy of the artist and Silverlens Gallery

Yee I-Lann

Yee I-Lann lives and works in Kota Kinabalu, Sabah. Her work explores the shifting nexus of power, colonialism and neo-colonialism in South-East Asia, and the impact of historic memory in social experience, including working collaboratively with sea-based and land-based communities in Sabah, Malaysia. She has exhibited in international exhibitions including the Yinchuan Biennale 2016; the Asia-Pacific Triennial of Contemporary Art 2015 and 1999; the Jakarta Biennale 2015; the Singapore Biennale 2013 and 2006; and Fukuoka Asian Art Triennale 2009. Her exhibition *Yee I-Lann: 2005–2016* was held at the Ayala Museum, Manila.



Photo: courtesy of Silverlens
(Manila/NewYork)

Nadiah Bamadhaj

Tepersona dengan Kegelisahan (*Charmed by anxiety*)

Tepersona dengan Kegelisahan (*Charmed by anxiety*), 2022, is based on the online viral *yel-yel TNI* videos made by the Indonesian military (Tentara Nasional Indonesia, TNI), which are choreographed dances depicting military power and strength. Nadiah Bamadhaj collaborated with the Garuda Merah troops from the Yogyakarta Infantry Battallion 403 who perform to the popular song 'Tepersona', which is about unrequited love. Set against a black-theatrical space, the song and dance was edited in extreme slow motion, where the sound is like that of a dirge. Bamadhaj's interest in examining various intricacies and displays of power

in Indonesian society has often used the language of architecture and public monuments; here, the 'military spectacle operates as a forceful and hyper-masculine war cry'.

Nadiah Bamadhaj

Malaysia born 1968, lived Indonesia
2002–

Tepersona dengan Kegelisahan (Charmed by anxiety)

2022

colour digital video, sound, 16 mins
10 secs

Purchased NGV Foundation, 2022

2022.912

Nadiah Bamadhaj

Born in Malaysia in 1968, to a Malaysian father of Yemeni descent and a New Zealander mother, Nadiah Bamadhaj studied sculpture Fine Arts in New Zealand. She now lives and works in Yogyakarta, Indonesia, after undertaking a year-long Nippon Foundation fellowship in 2002. Her academic pursuits and art-making are influenced by these numerous geographical ties. In her work, the self is inextricably tied to ideas of place. Over the past decade, Bamadhaj's practice has been motivated by a strong personal interest in political events and social phenomena that have shaped or affected her identity and outlook. She has recently exhibited at the Jakarta Biennale 2021, The Van Abbemuseum in Eindhoven, The Netherlands 2022,

The Villa Arson, Nice, France 2023, and co-curated ARTJOG 2023, the leading contemporary art festival in Southeast Asia.



Photo: courtesy of the artist

For kids

Objects can represent different feelings, ideas and lifestyles. In this artwork, *Tikar/Meja* (mat/table), you can see many mats with woven pictures of tables. The artist Yee I-Lann asks us to think about what these two objects mean.

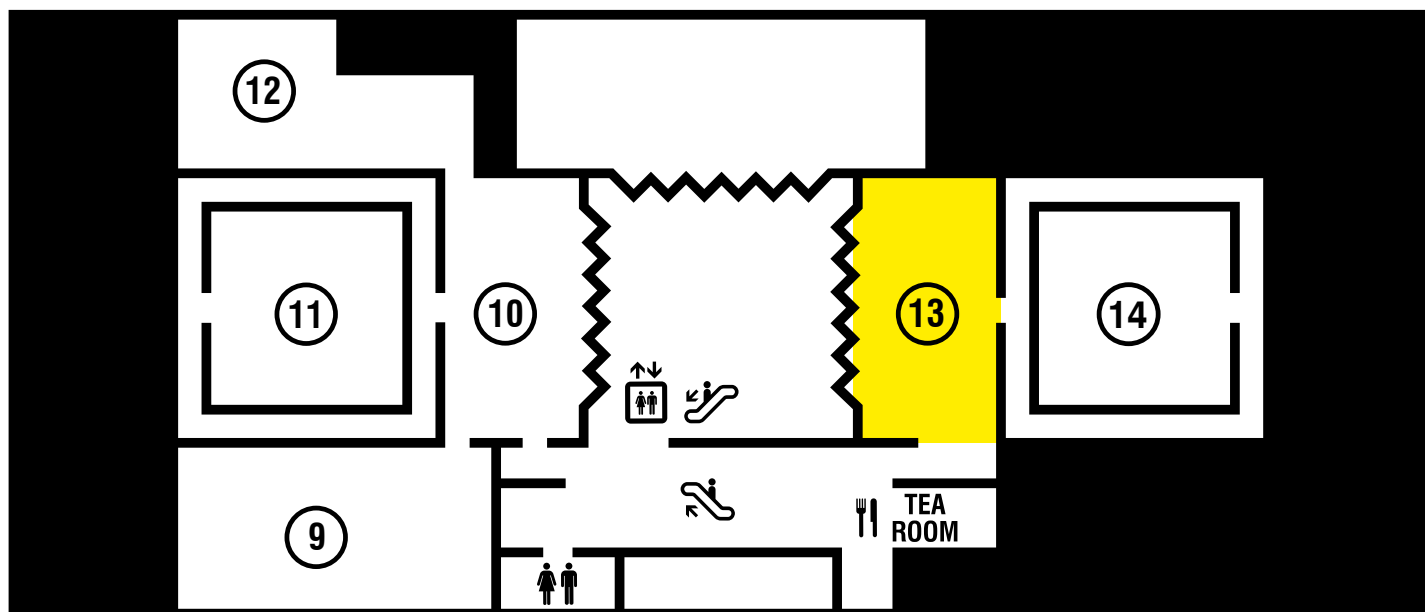
How do you feel when you sit at table?

How do you feel when you sit on a mat?

Where do you feel more relaxed?

Who else joins you there? What activities would you do?

Level 1 – 13



- 9 China, NGV Triennial 2023
- 10 India, Korea, South & South-East Asia, NGV Triennial 2023
- 11 NGV Triennial 2023
- 12 The Pauline Gandel Gallery of Japanese Art, NGV Triennial 2023
- 13 Britain & Europe 13th – 16th Century, NGV Triennial 2023

Mezzanine

- 14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Wall text:

Diana Al-Hadid

What remains of the floating man hypothesis

Diana Al-Hadid's life story resembles a palimpsest, a manuscript covered with layers of inscriptions and meaning. Born in Aleppo, Syria, in 1981, Al-Hadid migrated with her family to the United States at the age of five, where life in her formative years was layered with different experiences and perspectives – raised in an Arabic-speaking Muslim home, but schooled within an English-speaking Christian education system in the American Midwest. This daily contrast of cultures, not surprisingly, led to Al-Hadid's later fascination with the growth and interaction – but also the decay – of

civilisations across millennia.

Al-Hadid's work has drawn upon diverse Eastern and Western influences. This includes the work of the eighteenth-century Italian surveyor and architect Giambattista Nolli, through to the architecture of San Marco in Venice and the complex inventions of twelfth-century Arab polymath Ismail al-Jazari.

The iconography of her works has also been steered by her love of Northern Renaissance paintings by Hans Memling and Pieter Bruegel the Elder, and the Italian Trecento and Quattrocento masters Duccio, Taddeo Gaddi and Paolo Uccello. *What remains of the floating man hypothesis* is Al-Hadid's response to the NGV Collection and the stories of the past that can be uncovered

or reinterpreted today.

Wall text:

Diana Al-Hadid

Garden of Love lost

In this sumptuous semi-decagon shaped grotto, Diana Al-Hadid's skeins of dripped sculptural threads, created from polymer gypsum, fibreglass, paint and gold leaf, evoke, with floating transparency, the forms of *The Garden of Love*, c. 1465–70 (displayed in the next room), held in the NGV Collection. This is a rare surviving secular panel painting from fifteenth-century Venice, currently attributed to The Master of the Stories of Helen, a painter working within the studio of Antonio Vivarini.

The leafy arbour that forms the background to this painting has been

extended dramatically by Al-Hadid, to create a physically bounded space that evokes the *hortus conclusus* or 'enclosed garden' motif often depicted in medieval paintings.

These new walls mask all but the feet of German polychrome limewood religious sculptures from the fifteenth and sixteenth centuries; Spanish limestone sculptures from the fourteenth and sixteenth centuries, depicting the Virgin Mary, St John, and St Catherine; and a fifteenth-century French oak statue of St Barbara. Removed from their usual plinths and placed directly upon the floor, these Christian religious works are disassociated from traditional celestial literature, and literally grounded on the earth, with only their lower limbs visible through low-cut apertures.

Wall text:

Diana Al-Hadid

Mother of sorrows

Diana Al-Hadid's grotto or cave-like structure features diaphanous, striated walls forming the shape of the Virgin Mary, reversed, from Hans Memling's *The Man of Sorrows in the arms of the Virgin*, a masterpiece painted in the Burgundian Netherlands around 1475 (displayed in the previous room), held in the NGV Collection.

In Memling's painting, Jesus is shown cradled in the arms of his grieving mother, open-eyed and thus 'alive' but with the wounds of his Passion on display. It was considered that fervent prayer in front of harrowing

images of this type would hasten the soul's passage through the pains of purgatory. Reducing Christ's body to a silhouette, Al-Hadid has replaced it here with an aperture, through which can be seen, placed directly on the floor, a lifelike polychromed wood figure of Christ, showing his body tortured from persecution by Roman soldiers. This work is thought to have been produced in north-east France during the fifteenth century – probably in relation to the performance of medieval Passion plays. Its abjectly bare legs and feet are visible through a curtain of glistening polymer drips.

Diana Al-Hadid

Syria born 1981, lived in the United States 1986–

What remains of the floating man hypothesis

2023

polymer gypsum, fibreglass, steel,
metallic leaf, pigment

Commissioned by the National Gallery of Victoria, Melbourne. Courtesy of the artist and Kasmin Gallery. Proposed acquisition. Supported by Anne Robertson and Mark Robertson OAM, 2023. This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Diana Al-Hadid

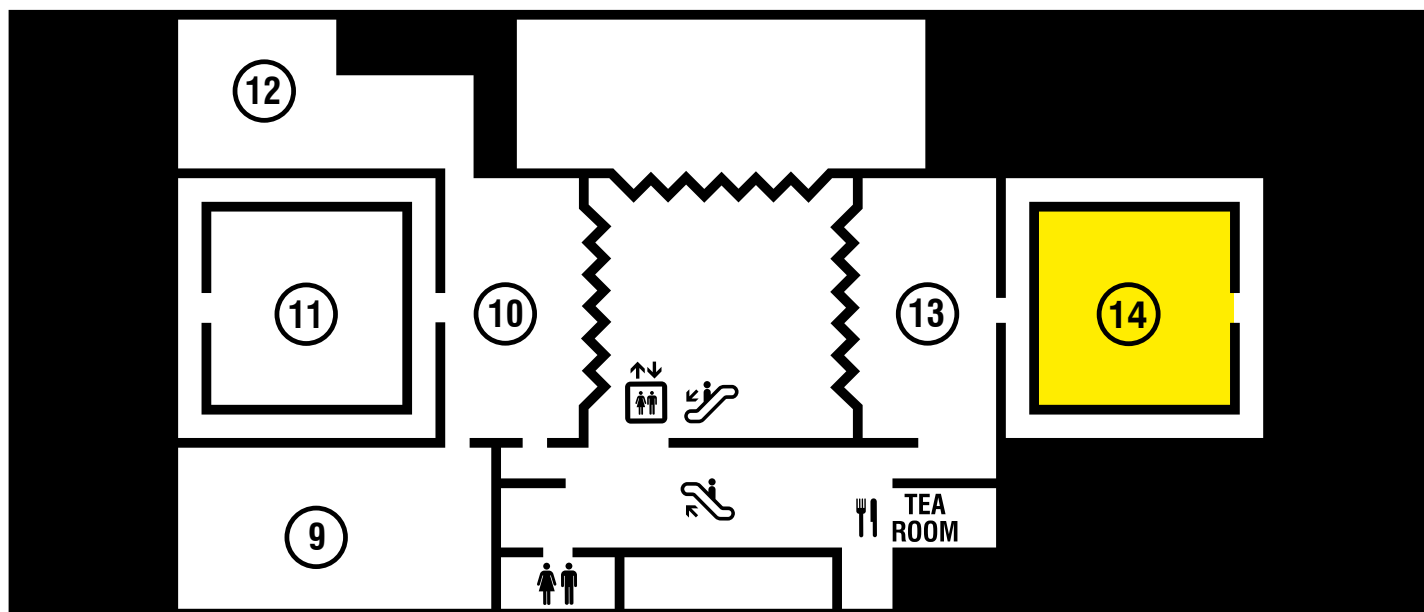
Diana Al-Hadid examines the historical frameworks and perspectives that continue to shape discourse on culture and materials today. With a practice spanning sculpture, wall reliefs, and works on paper, Al-Hadid weaves together enigmatic narratives that draw inspiration from both ancient and modern civilisations. Al-Hadid received an MFA in Sculpture from Virginia Commonwealth University in 2005 and a BFA in Sculpture and a BA in Art History from Kent State University in 2003, and attended the Skowhegan School of Painting and Sculpture in 2007. Her work is held in collections including the Whitney Museum of American Art, New York; the Virginia Museum of Fine Arts; the Museum of Fine Arts, Houston; and the

Toledo Museum of Art.



Photo: Diego Flores

Mezzanine, North – 14



- 9 China, NGV Triennial 2023
- 10 India, Korea, South & South-East Asia, NGV Triennial 2023
- 11 NGV Triennial 2023
- 12 The Pauline Gandel Gallery of Japanese Art, NGV Triennial 2023
- 13 Britain & Europe 13th – 16th Century, NGV Triennial 2023

Mezzanine

- 14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Wall text:

Richard Lewer ***Adam and Eve***

Through twelve paintings, Richard Lewer examines the creation story of Adam and Eve, central to Abrahamic religions. Particular to Christianity is how this story of the original human couple also represents the concept of ‘original sin’ and ‘the fall of man’. The story has served as a source of inspiration and commentary by artists throughout the history of Western art.

Lewer’s series sits in association with the *Carved retable of the Passion of Christ*, also known as the Antwerp altarpiece (c. 1511–20) – created as a didactic edifice for the contemplation by the faithful. The

association of this significant historical work with Lewer's series is indicative of how people have always and continue to look to biblical stories for self-examination and understanding of their contemporary world.

Each painting in Lewer's series represents a chapter or section of the Adam and Eve myth, where figures and elements, such as the serpent and animals in the Garden of Eden seem to emerge from Lewer's staining of the unprimed canvas. The stain – also a metaphor for evolution – takes its own shape, depending on the application of paint and its dilution. The paintings include allusions to the current climate crisis and global conflicts among others, built up through further staining and layers of paint.

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

This is the account of the heavens and then earth when they were created, when God made the earth and the heavens. No shrub had yet appeared on the earth and there was no one to work the ground, but streams came up from the earth and watered the whole surface of the earth. Then God formed a man from the dust of the earth and breathed into his nostrils the breathe of life, and the man became a living being.

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

**God planted a garden in the east,
Eden. There he put the man he formed
and made all kinds of tress grow from
the earth, trees that were pleasing to
the eye and good for food. In the
middle of the garden was the tree of
life and the tree of knowledge of good
and evil.**

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia
1997–

**A river watering the garden flowed
from the garden of Eden and from
there separated into four waterways.**

2022

from the *Adam and Eve* series 2022

synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian
Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

God put the man in the Garden of Eden and asked him to work and care for the land. He named him Adam, commanding him ‘to eat from any tree in the garden, except for the tree of knowledge of good and evil’ for if he was to eat from the tree of knowledge he would certainly die.

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia
1997–

**Out of the ground God formed all the
wild animals and all the birds in the
sky. He brought them to man and
asked him to name each living
creature. He gave names to all the
livestock, wild animals and birds in
the sky.**

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian
Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

God said ‘It is not good for man to be alone, I will make a helper suitable for him’. God put Adam into a deep sleep and while he slept he took a rib from the man’s chest and closed up the wound with flesh. God made a woman from Adam’s rib. He named her Eve.

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia
1997–

**Adam and Eve were both naked and
felt no shame.**

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian
Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

The serpent was more crafty than any of the wild animals that God had made. He said to the woman ‘Did God really say that you must not eat from any tree in the garden?’. She replied ‘We may eat fruit from all the trees in the garden except for the tree in the middle of the garden or we will die’. The serpent convinces the woman she will not die and will instead gain wisdom from eating the fruit

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia
1997–

**Eve takes the fruit from the tree of
knowledge of good and evil and
shares the fruit with Adam.**

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian
Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

Adam and Eve are walking in the garden one day and hear the sound of God, they hid amongst the trees. God calls ‘where are you?’ Adam answers ‘I heard you in the garden and was afraid because I was naked so I hid.’ God said ‘How did you know you were naked? Have you eaten from the tree I commanded you not to eat from?’ The man said ‘Eve gave me fruit from the tree, and I ate it.’ God said to Eve ‘What is this you have done?’ Eve said ‘The serpent deceived me and I ate it’
2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

God said to the serpent ‘Cursed are you above all livestock and all wild animals! You will crawl on your belly and you will eat dust all the days of your life’. To the woman he said ‘I will make your pains in childbearing severe and with painful labour you will birth children. Your desire will be for your husband and he will rule over you.’ To Adam he said ‘Because you listened to your wife ate the fruit, cursed is the ground because of you. Through painful toil you will eat food and it will produce thorns and thistles. You will work the fields by the sweat of your brow and you will eat your food until you return to the dust of the ground from where you came’

2022

from the *Adam and Eve* series 2022
synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide.

Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

New Zealand born 1970, lived in Australia 1997–

God makes garments of skin for Adam and Eve and clothed them. God said ‘Man has now become like one of us, knowing good and evil. He must not be allowed to reach out his hand and take from the tree of life and eat, and live forever.’ God banished him from the garden of Eden to work the ground from which he had been taken. After he drove the man out God placed a cherubim on the east side of the Garden of Eden with a flaming sword flashing back and forth to guard the way to the tree of life

2022

from the *Adam and Eve* series 2022

synthetic polymer paint on canvas

Courtesy of the artist and Hugo Michell Gallery, Adelaide. Proposed acquisition, Victorian Foundation for Living Australian Artists

Richard Lewer

HOME 275

Richard Lewer

Based in Melbourne, Richard Lewer exhibits regularly in Australia and New Zealand. He is known for his video and animation, paintings, and delicately beautiful drawings, which evocatively rework some of life's less pleasant elements – crime scenes, illness, horror movies and extreme events. He has been a finalist and recipient in several distinguished art prizes and residences. His works are held in private and public collections in Australia and New Zealand.



Photo: Andrew Curtis

Wall text:

Ulla von Brandenburg ***Underwater theater***

During a residency in Amiens, France, in 2022 Ulla von Brandenburg was inspired by the city's century's old tradition of marionette theatre, a type of theatre staged in untraditional public spaces to mock the rich and powerful. In *Underwater theatre* six actors, who regularly appear in von Brandenburg's works, engage in a Brechtian play with marionette puppets acting as body-doubles.

Von Brandenburg's recasting of this theatrical tradition in a deep-sea setting draws inspiration from the French writer, playwright and poet Jules Verne, who

died in Amiens in 1905, and his novel 'Vingt Mille Lieues sous les mers' (Twenty Thousand Leagues under The Seas). The marionettes sing in English, French and German, welcoming us, the audience into their hopes for a utopic future and aspirations for living, working and love. The hand-painted backdrop of the underwater scene is presented as part of the installation, bringing the film's narrative and its setting into our collective experience.

Ulla von Brandenburg

Germany born 1974, lived France 2005–

Underwater theater

2023

colour 16 mm film transferred to video,
sound, 20 mins

Commissioned by the National Gallery of Victoria, Melbourne. Purchased, NGV Foundation, 2023. Additional support provided by F.R.A.C Regional Contemporary Art Funds, Amiens, France and Visual Artists Ireland

Ulla von Brandenburg

After training as a scenographer in Karlsruhe and working in theatre, Ulla von Brandenburg studied at the Hochschule für Bildende Künste in Hamburg. Her work encompasses installations, films, watercolours, murals, collages and performances. Using the codes of scenography, her work is often steeped in literature, art history, spiritism and magic. She deploys masks, costumes, sets and props from popular traditions allowing her to transgress norms and hierarchies by subtly mingling reality and appearances in theatrical presentations. Her internationally recognised work has appeared in solo shows including MRAC, Sérignan, 2019; Whitechapel Gallery in London, 2018; the Musée Jenisch Vevey, Switzerland; and the Perez Art

Museum in Miami, 2016. Her works are included in the collections of the Tate Modern in London, MAMCO in Geneva, Centre Pompidou in Paris, and Mudam in Luxembourg.



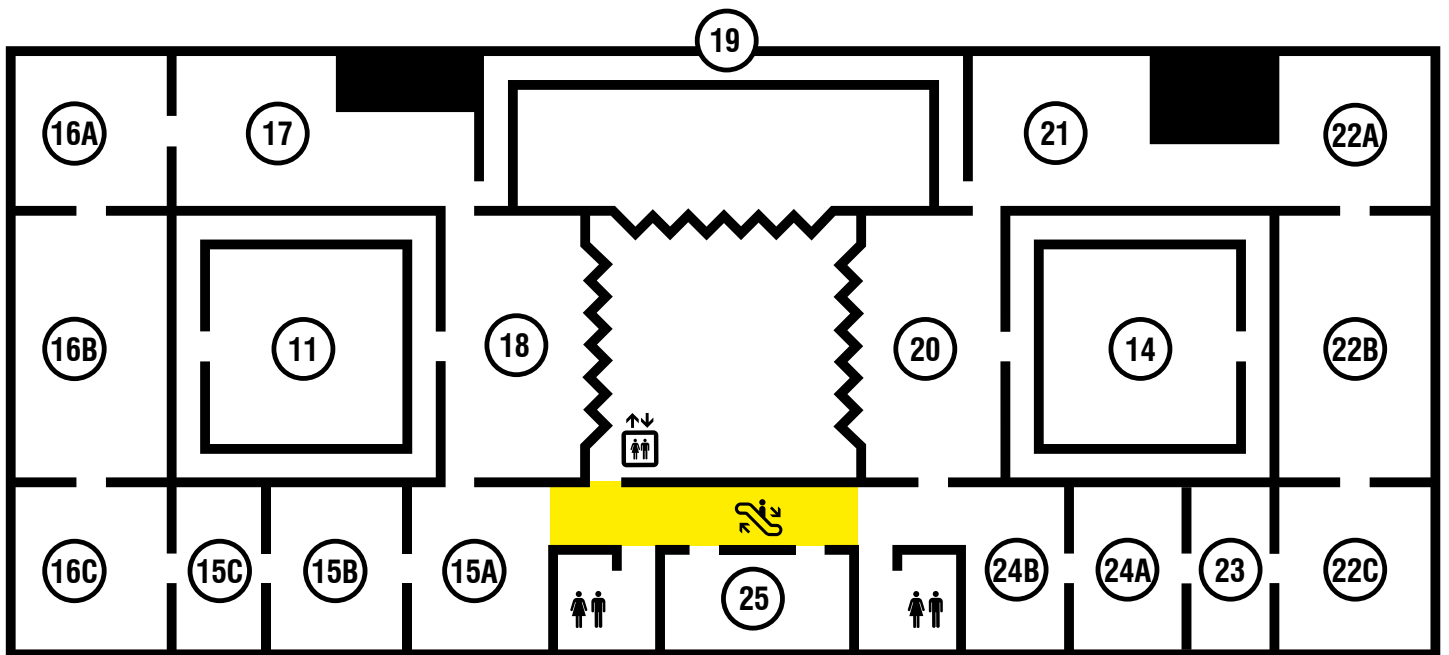
Photo: Jan Northoff

For kids

Stories from religion and the past can sometimes feel distant from our lives today and sometimes they hold truths that stand the test of time. In this series of paintings Richard tells the story of Adam and Eve with the aim of connecting one of oldest stories to the contemporary world.

Do you recognise these scenes?
What about particular elements of the paintings? What other stories from today can you see represented here?

Level 2 – Foyer



15 – **18** International Collection 19th – 20th Century,
NGV Triennial 2023

19 Decorative Arts Passage, NGV Triennial 2023

20 – **24** Britain & Europe 16th–18th Century
NGV Triennial 2023

25 NGV Triennial 2023

Mezzanine

11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Iris van Herpen, Amsterdam couture house

The Netherlands est. 2007

Iris van Herpen designer

The Netherlands born 1984

Look 14, Ananda-Maya, gown and shoes

2022

Meta Morphism collection, haute couture, autumn–winter 2022–23

nylon (mesh, tulle), metal (boning, wire), Mylar, rayon (embroidery)

Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2023

Dutch fashion designer Iris van Herpen is well known internationally for her experimental and futuristic runway collections. Since 2007, she has pioneered a distinctive aesthetic that integrates traditional forms of artisanship with unconventional materials and technological innovation. For her *Meta*

Morphism collection, van Herpen worked with tech corporation Microsoft on a hyperreal presentation combining digital avatars and augmented reality experiences alongside physical garments. Inspired by the Roman poet Ovid's *Metamorphosis* and its themes of transformation, the designer posed the questions, 'Who are we beyond our physical bodies?' and 'Where are we going as human beings?'.

Iris van Herpen

Iris van Herpen, widely heralded as one of fashion's most forward-thinking designers, seamlessly bridges the realms of fashion, nature, art and science.

Since its establishment in 2007 and its prestigious membership in the Fédération de la Haute Couture, the Maison of Iris van Herpen combines innovative techniques with traditional couture artisanship, resulting in sensorial designs that capture the intricacy and diversity of the natural world. Each creation exudes avant-garde wonder, employing pioneering methods and luxurious materials that challenge conventional notions of handmade fashion. Iris van Herpen's commitment to slow fashion and thoughtful collaboration allows her multidisciplinary designs to transcend

boundaries, inspiring a reimagining of our relationship with fashion and extending the realm of imagination.



Photo: courtesy of the artist

For kids

Before Iris van Herpen began designing and making clothes, she trained as a classical ballet dancer. She has a particularly good understanding of how the human body moves and likes to experiment with materials to create garments that work with the body, like kinetic or moving sculptures. Experimentation is important to Iris, and she loves to develop her ideas with other people such as artists, scientists, architects and film makers. Often this means using new or unlikely combinations of materials, and she was one of the first designers to adopt 3D printing to make clothes. Iris has also blended steel with silk, resin with iron filings, and even worked with magnets and recycled materials.

Wanapati Yunupinju

Gumatj born 1989

Gurtha (Road closed for ceremony)

2021

etched road sign

Purchased with funds donated by
Chris Thomas AM and Cheryl Thomas, 2022

2022.930

Wanapati Yunupinju's unique artistic style showcases his exceptional creativity and deep spiritual connection with his Community and homeland. He skilfully carves his sacred Gumatj clan patterns and stories onto forgotten street signs, as in the case of *Gurtha (Road closed for ceremony)*, or discarded metal sheets. These intricate diamond designs encode a visual narrative from the 'beforetimes', recounting a significant ceremony at Njalarrwuy in Gumatj Country, where the leaders of Yirritja moiety clans first utilised fire. The diamond design has since then

been associated with these events, and for Yolŋu people will forever embody fire – its vibrant red flames, white smoke and ash, black charcoal and yellow dust, as well as the black skin, yellow fat, white bone and red blood of the Gumatj people.

Wanapati Yunupinju

Wanapati Yunupinju is a Yolŋu artist who lives in the remote coastal Gumatj homeland of Biranybirany, North-East Arnhem Land, in the Northern Territory. The residents live a life dictated by the ceremonial and seasonal calendar further punctuated by regular six-hour round trips to the town of Nhulunbuy for supplies. Wanapati is the son of deceased artist and spiritual leader Miniyawany Yunupinju, from whom he inherited rich ceremonial instruction and was trained in the art, law and cultural practice of his and related clans while living between the homeland communities of Wandawuy (the land of his mother's clan) and Biranybirany. Wanapati has been strongly influenced by peer and fellow artist Gunybi Ganambarr, who radically embraced the use of found objects in his practice.

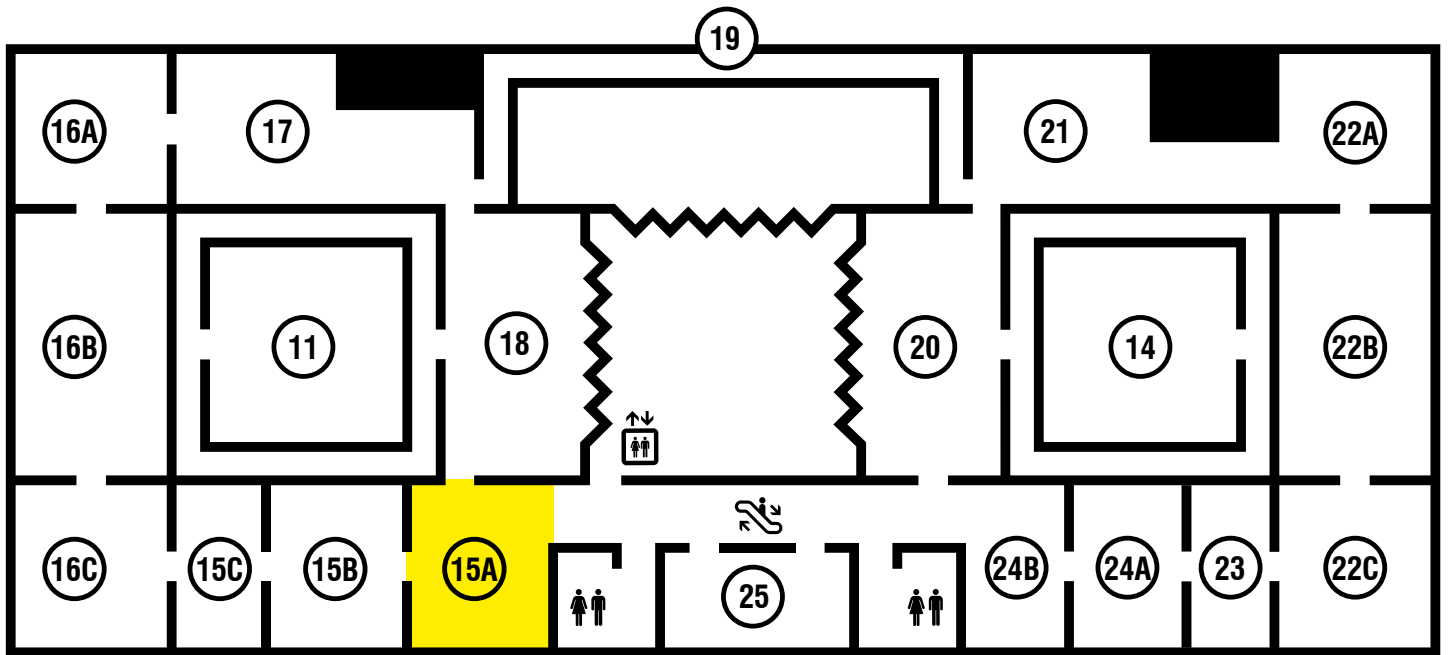


Photo: courtesy of the artist

For kids

Wanapati Yunupingu is an artist from Arnhem Land in the Northern Territory. For this work he has taken a street sign that he found on the ground, and carved diamond shapes into it. For the artist and his people, diamonds represent fire, and tell a story connected to a powerful crocodile, known in his language as Baru. Making art out of a street sign is unusual; what sort of other unusual objects can you use to make art?

Level 2 – 15A



15 – **18** International Collection 19th – 20th Century,
NGV Triennial 2023

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Mezzanine

11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Fei Yining

China born 1990

Duke of Apple in the Vile Oubliette

2020

watercolour on papier-mâché, wool, pearls, plastic beads, metal, foam, stainless steel

Purchased with funds donated by Rob Gould, 2022

2022.799

Combining the absurd with the real, Fei Yining creates fictional worlds and speculative narratives across digital media and sculpture. Her sculptures, originally made to scan into her digital animations, appear monstrous and are inspired by horror and suspense writers, such as Edgar Allen Poe and *The Scarlet House* writer Angela Carter. Offering her creations as pieces of furniture, she juxtaposes their grotesque nature with utility. Here, in *Duke of Apple in the Vile*

Oubliette, her creature leans back into the shape of an armchair. The artist seems to challenge us, asking if we would want to sit in such a peculiar and unsettling piece.

Fei Yining

Fei Yining received an MFA in Design and Technology from Parsons School of Design, the New School, New York. Taking inspiration from literature, mythology and science, Fei Yining works across video, installation and sculpture. Her work can be seen as a prophetic vision that combines science and fantasy, a speculation of a post-apocalyptic scenario that is increasingly full of uncertainty. She has exhibited at the Ullens Centre for Contemporary Art, Beijing; Qianshao Contemporary Art Center, Shanghai; Tank, Shanghai; and Parsons School of Design.



Photo: courtesy of the artist

Atelier Remy & Veenhuizen, Utrecht

design studio

The Netherlands est. 2000

Tejo Remy designer

The Netherlands born 1960

René Veenhuizen designer

The Netherlands born 1968

Bamboo chair

2007 designed 2023 manufactured
bamboo

Purchased with funds donated by Gordon Moffatt AM, 2023

Bamboo chair by Atelier Remy &

Veenhuizen harnesses the remarkable qualities of bamboo, one of the planet's fastest-growing plants. With an exceptional strength-to-weight ratio, bamboo surpasses the strength of many wood species, delivering durability and resilience. In an era defined by ecological consciousness, contemporary designers Tejo Remy and René Veenhuizen elevate

bamboo's potential for furniture design, exploring the technical properties of laminated bamboo by bending and assembling strips to construct a chair with the allure of a woven basket.

Alluding to bamboo's history in traditional crafts, Remy & Veenhuizen advocate for responsible design choices that blend functionality and aesthetics, driving us towards a more sustainable future.

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Tejo Remy and René Veenhuizen

Tejo Remy and René Veenhuizen have been collaborating since 2000. With an approach situated at the boundary between design and visual art, their work challenges conventional notions of utility, necessity and functionality, resolving structural problems through simple solutions. This process often results in novel and unanticipated applications of materials, endowing ordinary objects with new functions. The work of Atelier Remy & Veenhuizen has been displayed worldwide, and their pieces are represented in various collections, including the Museum of Modern Art, New York.



Portrait of Tejo Remy
Photo: courtesy of Tejo Remy

Philipp Timischl

Austria born 1989

What it feels like for an artwork (Blue)

2022

oil and synthetic polymer paint on canvas, LED panels, wood, media player, colour digital video, silent

Purchased with funds donated by Robin Campbell and David Parncutt, 2022

2022.911

What does it feel like to be an artwork, permanently on display and judged by an audience? Austrian artist Philipp Timischl poses this question here with an abstract painting, animated with the addition of a LED screen that seamlessly combines with and acts as an extension to the work. On the screen text appears in classic movie-like subtitle fonts, through which the painting expresses its anxiety being on display. Through this playful personification, Timischl explores

the relationship between subject and object and between viewer and artwork. He questions the power dynamics of viewing and those at play in the art world, including considering who has the power to dictate taste.

Philipp Timischl

Philipp Timischl creates hybrid objects from static and moving images, usually presented in site-specific installations. A recurring theme in his work are power dynamics – often in relation to social classes, queerness, heritage and the art world. Since studying at Städelschule, Frankfurt, and graduating from the Academy of Fine Arts, Vienna, he has had solo exhibitions at Heidelberger Kunstverein, 2022; Layr, Vienna, 2021; and Secession, Vienna, 2018. He was included in the Lyon Contemporary Art Biennale, 2022, and group exhibitions at the MAK, Vienna, 2022; Belvedere 21, Vienna, 2021 and 2019; and Kunsthalle Bern, 2019.



Photo: courtesy of the artist

Lucy Bull

United States born 1990

20:59

2021

oil on canvas

Purchased with funds donated by July Cao, 2022

2022.792

Lucy Bull's visceral and kinetic style of abstract painting comprises large-scale multi-layered compositions that draw on a range of art historical styles and movements, from Impressionism to Surrealism, and employ an equally diverse set of techniques, from automatism – a process of creating linework by accessing the unconscious mind – to grattage – a process of scratching away fresh paint to create texture and line. The immersive scale of her canvases invites the viewer to become lost in their sensory qualities, evoking the Surrealist tendency

to engage with the subconscious. Of her process, Bull has said 'when I'm making them, there's this dance between subconscious, intuitive, spontaneous mark making, and then more reflective, meditative honing [sic] in, a pulling out of different sensations or associations'.

Lucy Bull

Working largely intuitively, Lucy Bull creates colourful abstract paintings with repeated gestural marks and layers of paint to evoke an emotional response from the viewer. Bull has recently exhibited at Pond Society (with Guo Fengyi), Shanghai, 2021; David Kordansky Gallery, New York, 2022, and Los Angeles, 2021; and Human Resources, Los Angeles, 2019. Recent group exhibitions include *13 Women: Variation I*, Orange County Museum of Art, 2022; *Abstract Vocabularies: Selections from the Collection*, Museum of Contemporary Art San Diego, 2021; and *Present Generations: Creating the Scantland Collection of the Columbus Museum of Art*, Columbus Museum of Art, 2021. Her work is in the permanent

collections of the Baltimore Museum of Art; the Museum of Modern and Contemporary Art, Geneva; Los Angeles County Museum of Art; Long Museum West Bund, Shanghai; and the Museum of Contemporary Art, Los Angeles.



Photo: Gillian Steiner

For kids

Look around you, what does this gallery feel like? You might consider some of the colours in this painting by Lucy Bull or other artworks in the space. We know that eyes are for seeing, noses are for smelling and fingertips are for touching, but what might it be like if you could smell with your fingertips or hear with your eyes? Some people have an ability to sense the things around them in different ways; this is called synaesthesia (pronounced sinna-stee-zia). There are lots of different ways people can experience synaesthesia, such as seeing colours when they hear music or tasting flavours when they read words.

If you were to imagine what some of these colours in this painting sounded like, what might they be?

Ilana Savdie

Colombia born 1986

Chronic irritations (Collective edging)

2022

oil, synthetic polymer paint and beeswax
on canvas on wood panel

Gift of Byoung Ho Son, 2023

Drawing on disparate subjects and environments as her source material, Ilana Savdie explores the multiplicity and interconnectedness of bodies. Many parts of her visual language find their origin in the Carnaval de Barranquilla, the annual multi-day festival presented in Barranquilla, Colombia, where she grew up. ‘We can locate in [Carnaval] a very queer history of exaggerating the body and taking up space beyond imposed and oppressive boundaries as forms of resistance and protest’, Savdie has

explained.

A central example of Carnival's transgressive spirit is the Marimonda, a hybrid character merging the physical attributes of a monkey and an elephant, often worn by festivalgoers as a fabric mask. The character's large, round eyes and long, phallic nose can be spotted amid a flurry of forms in the right panel of this monumental painting.

Ilana Savdie

Raised in both Barranquilla, Colombia, and Miami, Florida, and now working in Brooklyn, New York, Ilana Savdie creates large-scale, vibrant paintings exploring themes of performance, transgression and identity. In 2008 Savdie received her BFA from the Rhode Island School of Design, Providence, and in 2018 she received an MFA from Yale University, New Haven. Her work has been exhibited in international exhibitions, including at the Museum of Contemporary Art San Diego, 2021; Kunstraum Potsdam, 2021; Museum aan de Stroom, Antwerp, 2019; and the B3 Biennial, Frankfurt, 2017. In 2022 she was an inaugural artist-in-residence at Horizon Art Foundation, Los Angeles, and in 2023 was the subject of a solo exhibition at the Whitney Museum of American Art.



Photo: Harry Griffin

For kids

Ilana Savdie paints in 'hot' colours that appear like thrown or spilled liquid. Some of the shapes she creates with paint might look like arms, legs and other body parts. She is interested in combining shapes and textures to create landscapes that explore a set of emotions rather than painting scenes from real life. This kind of painting technique is reminiscent of Expressionism (1905–20), an art movement that was all about expressing feeling through art.

Does this painting communicate a range of emotions to you? If yes, which ones?

Sayre Gomez

United States born 1982

Everything must go, (1)

2022

synthetic polymer paint on canvas

Purchased with funds donated by July Cao, 2022

2022.788

Sayre Gomez's hyperrealist paintings explore the tenuous relationship between our everyday surroundings and increasingly manipulated digital culture.

Everything must go, (1) depicts a run-down shop window covered with the remnants of old advertisements, past remains of spectacle and newness.

Gomez presents Los Angeles as a site of urban decay and commercial nostalgia, distinct from the romanticised and mythologised images often seen in representations of the city. His work is semi-fictionalised, employing a diverse set of techniques, including *trompe*

l'oeil (deceive the eye), airbrushing and Hollywood set-painting methods. Here, realistic reflections of passing cars complicate the painting's surface and act as reminders of the urban setting.

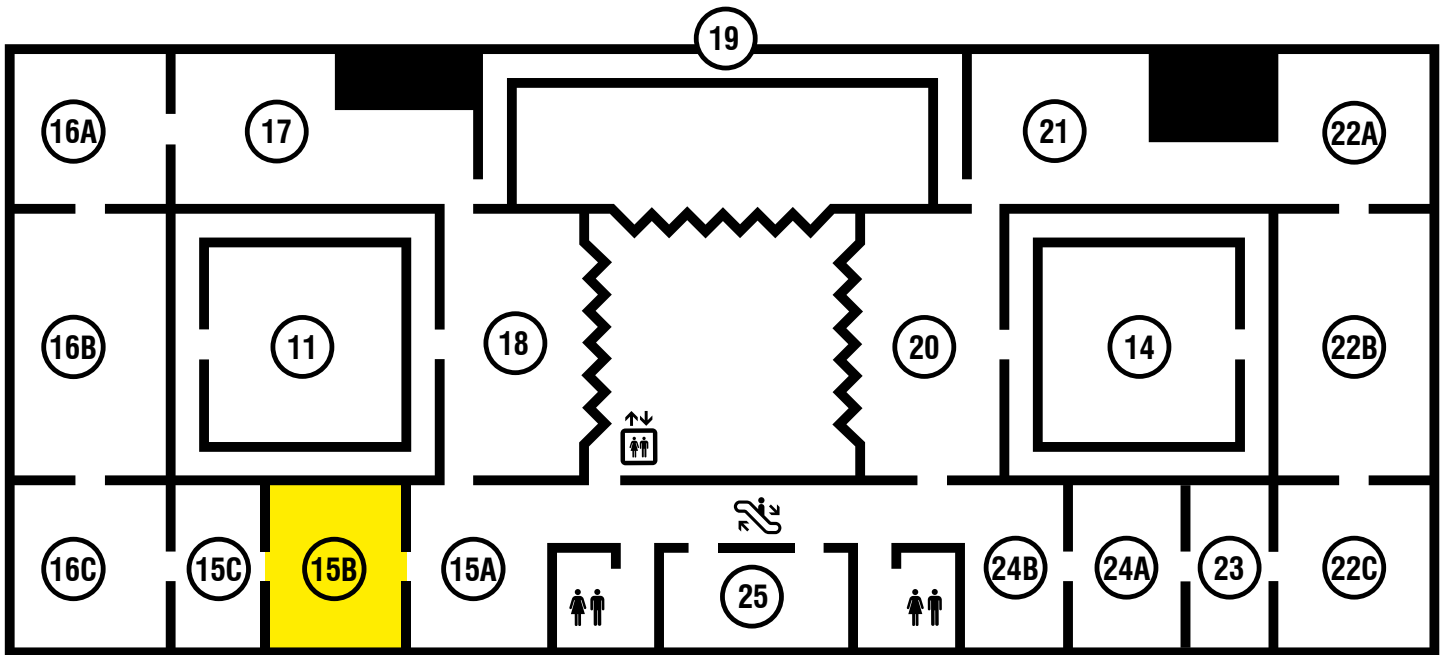
Sayre Gomez

Sayre Gomez creates semi-fictionalised and photorealistic paintings, known as X-Scapes. Based in Los Angeles, he is inspired by the city to paint urban landscapes featuring housing, road signs and billboards. Gomez holds an MFA from the California Institute of the Arts and a BFA from the School of the Art Institute of Chicago. Gomez's works are held in permanent collections including the Hirshhorn Museum, Washington, DC; the Broad, Los Angeles; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; and the Whitney Museum of American Art, New York.



Photo: Jason Roberts Dorbin

Level 2 – 15B



15 – **18** International Collection 19th – 20th Century,
NGV Triennial 2023

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Yinka Shonibare

England born 1962

Hybrid sculpture (Sphinx)

2021

synthetic polymer paint on fibreglass,
wood, shells

Purchased with funds donated by Helen and
Michael Gannon, Sophie Gannon and Frazer East,
and NGV Foundation, 2021

2021.782.a-b

Playfully describing this body of work as 'Picasso in reverse', Shonibare explores the complex relationship between African aesthetics and Western modernist expression, juxtaposing classical sculpture from European antiquity with African artefacts from Pablo Picasso's collection. The resulting polymorph, which combines the British Museum's Roman *Sphinx* with a Bamana people's hyena mask, reflects on the constructed nature of identity while pointing to the objectification of African culture in

Western societies. By covering the sphinx batik designs, often mistaken as being 'traditionally African', Shonibare alludes to the decoration of Greek sculptures as a metaphor for historical whitewashing. Indonesian batik patterns and techniques were likely introduced to West Africa under Dutch colonial influence.

Yinka Shonibare

England born 1962

Modern magic (Studies of African art from Picasso's collection) IV

2020–21

patchwork, appliqué, embroidery, and Dutch wax printed cotton textile

Professor AGL Shaw AO Bequest, 2022

2022.913

The bold and vibrantly coloured textile quilts of *Modern magic* employ embroidery and appliqué techniques of harlequin diamonds – a nod to their recurrence in Pablo Picasso's work and to Yinka Shonibare's own identification as an art world 'trickster' – with mask designs taken directly from Picasso's eclectic collection of African cultural objects. Within the patchwork, Shonibare challenges notions of cultural authenticity, engaging with the artist's own identity as a 'post-colonial hybrid'. As Shonibare

explains, 'Picasso was interested in appropriating from another culture, and I also appropriate from European ethnic art'.

Yinka Shonibare

Yinka Shonibare lives and works in London. He is best known for his tableaux of characters dressed in period costumes made from batik, an Indonesian-designed fabric popularly assimilated in West Africa, which became a signifier of African identity and independence in the 1960s. Shonibare was a 2004 Turner Prize nominee and elected as a Royal Academician by the Royal Academy, London, in 2013. He was awarded the MBE in 2004 and the CBE in 2019. Shonibare received the prestigious Art Icon Award from Whitechapel Gallery, London, and an honorary degree from The Courtauld Institute, London, in 2021.



Guimi You

South Korea born 1985, worked in the United States 2014–22

Two of us

2023

oil on canvas

Purchased with funds donated by an anonymous donor, 2023

Korean artist Guimi You creates oil paintings that present a blurring of elements from the so-called real world connected with an imagined city. She draws inspiration from the natural world, explaining: 'Nature is fluid and constantly evolving, so I don't believe there is a need to portray them as static and immovable. As a result, this perception of nature has led me to develop a style of painting that may appear dream-like to the viewer'. Trained in traditional Korean portraiture, You combines this to create a kind of magical realism, where

time and place are unplaceable. The couple standing on the bridge suggests an underlying narrative that, like her rendering of these figures, is hazy and open-ended.

Guimi You

Painting with soft, pale tones, Guimi You depicts nostalgic scenes celebrating parenthood, domestic life and the everyday. Guimi You received an MA in painting from the Royal College of Art, London, in 2014, and holds a BFA and an MFA in Korean portraiture and landscape art (San-su hwa) from Seoul National University, Korea. Her work is in the public collections of the Yuz Museum in Shanghai, the Seoul National University Museum of Art; the Institute of Contemporary Art, Miami (ICA); Columbus Museum of Art; Hammer Museum, Los Angeles; Museum of Contemporary Art, San Diego; and the College of Fine Arts, Seoul National University.



Photo: courtesy of the artist

Lehuauakea

māhū, Hawaiian born 1996

Mele o Nā Kaukani Wai (Song of a thousand waters)

2018

mulberry papers, plant dyes, mineral pigments, gouache, clay (beads), metallic thread, cotton

Purchased with funds donated by
Trawalla Foundation, 2022

2022.826

Mele O Nā Kaukani Wai is a mixed-media, wall-based installation that speaks to the importance of integrating Indigenous traditional ecological knowledge and Western science in the fight against global environmental crises. Lehuauakea uses traditional 'ohe kāpala (carved bamboo printing tools) to print patterns that tell stories through intergenerational symbolism. The patterns use the metaphor of the mixing of freshwater and

saltwater, where the river meets the sea to portray this complex issue. The work envisions a more ecologically equitable collective future through a contemporary Native Hawaiian lens.

Lehuauakea

Lehuauakea is a māhū Native Hawaiian interdisciplinary artist and kapa (traditional barkcloth) maker from Pāpa‘ikou, Hawai‘i. Using a range of traditional and contemporary Kanaka Maoli media, they explore cultural ecologies, Hawaiian identity and environmental degradation. Through the labour-intensive making of kapa, ‘ohe kāpala (bamboo printing tools) and natural pigments, Lehuauakea breathes new life into intergenerational practices. They use these acts of resilience to forge deeper relationships with ‘āina (land), through which different modes of Indigenous storytelling are carried into the future.



Photo: Leah Rose

Hulda Guzmán

Dominican Republic born 1984

Daily ceremony

2022

synthetic polymer paint and gouache on Cedar (*Cedrus* sp.) and Mahogany plywood (*Swietenia* sp.)

Purchased with funds donated by anonymous donors and NGV Foundation, 2022

Inspired by Hulda Guzmán's immediate surroundings of Samaná in the Dominican Republic, this painting centres on a portrait of the artist dancing wildly on a table, surrounded by frolicking cats. The modernist style of the depicted interiors refers metaphorically to human-imposed order and the global networks of extraction, production and consumption that underpin modern hyper-consumerism – a modern economic engine founded on colonialism. This

allusion to imperialist history emerges in contrast to the frolicking figures.

With elements of Surrealism, Mexican muralism and Caribbean folk traditions, Guzmán's paintings conjure a sense of harmony between human and natural worlds.

Hulda Guzmán

Hulda Guzmán was born in 1984 in Santo Domingo, Dominican Republic. She lives and works between Santo Domingo and the rainforest-covered mountains of Samaná, on the country's north-east coast. Guzmán studied fine arts and illustration at Escuela de Diseño Altos de Chavón, La Romana, Dominican Republic and went on to receive a BA in visual arts from Escuela Nacional de Artes Plásticas, Mexico City. Drawing on Surrealism, Mexican Muralism and Caribbean folk traditions, Guzmán's junglescapes and studio scenes conjure portals to a mythic realm. Charged with postcolonial and ecological discourses, her paintings revitalise tropes of the natural world as a repository for our wilder instincts.



Courtesy of the artist; Alexander Berggruen, NY; and Stephen Friedman Gallery, London.
Photo: Eddy Guzmán

Brodie Neill designer

Australia born 1979, lived in England
2005–

ReCoil, table

2021 designed, 2023 manufactured
Huon pine (*Lagarostrobus franklinii*),
Tasmanian oak (*Eucalyptus* sp.), Celery
top pine (*Phyllocladus aspleniifolius*),
Sassafras, Myrtle and Blackwood (*Acacia
melanoxylon*)

Purchased with funds donated by Chris Thomas AM and Cheryl Thomas, Noel Fermanis,
Robyn and Ross Wilson, Beatrice Moignard and Emily Hardy, and Woods5 Foundation, 2023

Brodie Neill's *ReCoil* dining table
embodies a strong sense of place, time
and identity. Using reclaimed Hydrowood
timber veneer offcuts, Neill has
meticulously coiled and laminated by
hand three kilometres of veneer. The
wood used to make the veneer is
harvested from trees that have been
preserved beneath the waters of Lake

Pieman in Tasmania since 1986, a measure taken to establish reservoirs for hydroelectric power generation. The design references a tree's annual growth rings, serving as a symbol of the material's embodied memory. Neill's work aims to promote sustainable management practices that are necessary for the protection and survival of Australian timber species.

Brodie Neill

Born in Lutruwita/Tasmania, Brodie Neill honed his design skills at the University of Tasmania and the Rhode Island School of Design, where he focused on the potential of computer-aided technologies. Establishing his studio in London in 2005, the designer has since forged a strong international presence with projects for global brands Swarovski and Alexander McQueen, and limited-edition pieces for galleries and private collectors. He founded the furniture brand Made in Ratio in 2013. In 2016 Neill represented Australia at the inaugural London Design Biennale. His work is held in the collections of the University of Tasmania and the NGV.



For kids

Timber is often used to make buildings, furniture and objects – window frames, flooring, kitchen cupboards, bedside tables, bowls, utensils and more. In many of these instances solid pieces of timber are shaved or sliced almost paper-thin then applied as a surface that protects and decorates the material it is covering. This table is made from offcuts from those very thin sheets of timber, which would normally be discarded as waste. By gluing these remnants together to form something new, the designer is making sure every piece of this precious natural material is used.

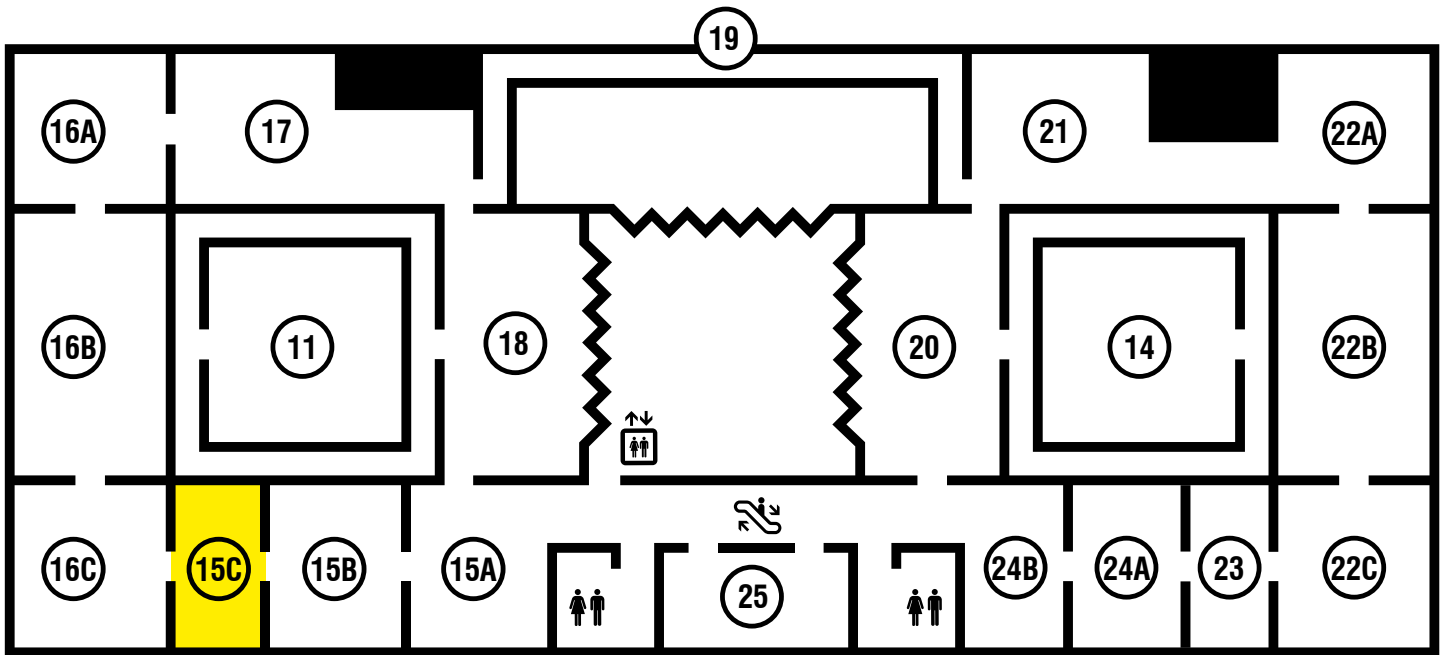
For kids

First Peoples from around the world have very special relationships with the environment. For many, the landscape is not just what we can see, but the relationships between waterways, the sky, animals, people, the past, present and future. Lehuauakea is native Hawaiian and this work is a wall-based installation that pays homage to the sustainable and enduring connection First Peoples have with the landscape. Using traditional techniques to construct their design, Lehuauakea imagines a world where indigenous knowledges are mobilised to address global environmental destruction.

For kids

Have you seen a sphinx before? Perhaps in a museum? Normally, when we think of an Egyptian sphinx, we think of a white object made of stone or marble. However, did you know that thousands of years ago, they were covered in intricate and vibrantly coloured patterns and designs? The artist of this work, Yinka Shonibare, is reminding us of the sphinx's history, while also referencing his own cultural heritage by decorating the sculpture in colourful designs that are popular in Africa. By doing this, the artist is asking important questions about where people and ideas begin, suggesting that everything and everyone is influenced by the world around them.

Level 2 – 15C



15 – **18** International Collection 19th – 20th Century,
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NGV Triennial 2023

25 NGV Triennial 2023

Mezzanine

11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Diego Cibelli

Italy born 1987

Meditation in an emergency

2019

porcelain (biscuit)

Purchased with funds donated by Amit and David Holckner, and Lisa Ring, 2023

2023.21

This work is a direct outcome of the experiences of the artist in Italy during the COVID-19 pandemic, where everyday rituals and objects – especially food, took on new meaning. Created from an assemblage of more than fifty ceramic elements, and using the highly symbolic form of the throne, Diego Cibelli reflects on crises and the transformative power they possess. Cibelli believes that conscious experiences during times of emergency (such as COVID-19) can prompt individuals to re-evaluate their needs and priorities, emphasising the

importance of the essential aspects of life. Inspired by everyday objects – flowers, fruits, and vegetables – these humble items take on new meaning in his art.

Diego Cibelli

In his artistic research, Diego Cibelli explores humanistic geography, interpreted as the study of territories, their history and the related sense of belonging that human beings develop. His designs are often imbued with rich narrative potential – as markers of time, existence and existential musing. Cibelli's design practice is mainly based on the use of ceramics and porcelain. These media become an open link ready to connect a variety of artistic techniques, visions and historical references blending to create designs in which past, present and future coexist.



Photo: Francesco Squeglia

Hank Willis Thomas

United States born 1976

Colonialism and abstract art

2019

screenprint on canvas, ed. 1/3

Purchased, NGV Foundation, 2021

Conceptual artist Hank Willis Thomas has reimagined the well-known 1936 art history graphic *Cubism and Abstract Art*, which was originally designed by the founding director of the Museum of Modern Art (MoMA), Alfred H. Barr, Jr. Thomas expands and edits the diagram to include the socioeconomic, cultural and political circumstances that inform some of the most iconic works in MoMA's collection, from Pablo Picasso's *Les Femmes d'Alger (O.J. Version O)*, 1907, to Henri Rousseau's *The Dream*, 1910. Thomas intertwines art and history between 1870 and 1970, beginning with the European

exploration and colonisation of the Congo and concluding with the decade of its independence a century later. In the diagram red text is related to Africa, green text denotes cultural movements, and blue arrows suggest connections across categories.

Hank Willis Thomas

Hank Willis Thomas lives and works in Brooklyn, New York, as a conceptual artist working primarily with themes related to perspective, identity, commodity, media and popular culture. His work has been exhibited throughout the US and abroad including the International Center of Photography, New York; Guggenheim Museum Bilbao; Musée du quai Branly, Paris; and the Hong Kong Arts Centre. His collaborative projects include *Question bridge: Black males*, 2012; *In search of the truth*, 2011–; *The writing on the wall*, 2019; *The Gun Violence Memorial Project*, 2021–23; and For Freedoms, an artist-led organisation that models and increases creative civic engagement, discourse and direct action.

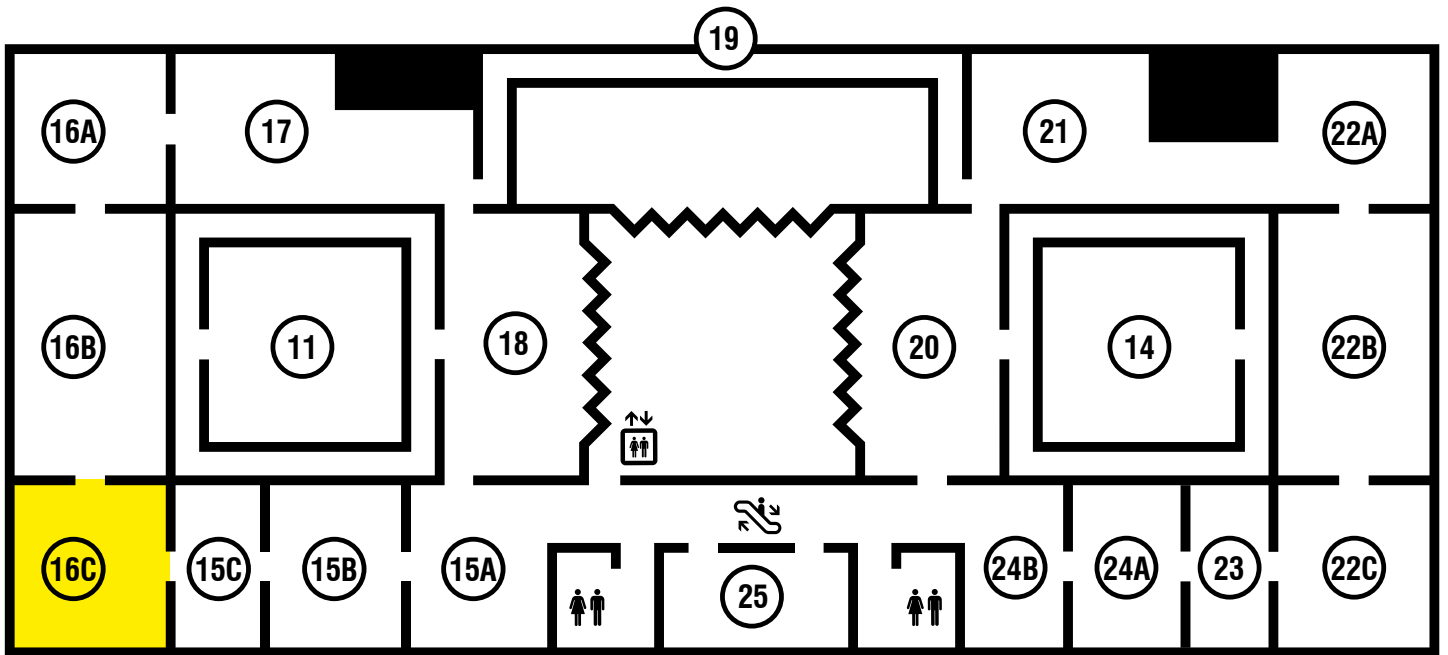


Photo: Jeff Vespa

For kids

Vegetables are not only for eating; they have also been an inspiration for the objects and decorations found in people's homes. Vegetable ceramics such as plates, bowls and even serving spoons became popular in the eighteenth century as a way for people to surround themselves with shapes and patterns that reminded them of nature. Artist Diego Cibelli has studied and looked closely at these typically colourful pieces in this work made from more than fifty ceramic elements, including fruits and vegetables, to celebrate the food and household objects that bring both joy and sustenance.

Level 2 – 16C



15 – **18** International Collection 19th – 20th Century,
NGV Triennial 2023

19 Decorative Arts Passage, NGV Triennial 2023

20 – **24** Britain & Europe 16th–18th Century
NGV Triennial 2023

25 NGV Triennial 2023

Mezzanine

11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Lin Fanglu

China born 1989

She's four seasons

2023

cotton, wood

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Vicki Vidor OAM, Ginny Green and Bindy Koadlow, 2023

In her textile works, Lin Fanglu seeks to foreground the often overlooked work of female artisans by exploring traditional crafts through a contemporary lens. Here, she draws on her own experience of learning the ancient tie-dyeing techniques of the Bai people in Zhou Cheng village, Yunnan province. The work celebrates the Bai women's millennia-old craft by focusing on the physically challenging and time-consuming preparatory process of tie-dyeing – the continuous act of knotting, twisting and tying the cotton fabric by hand to create rich textures

– that usually remains unseen. This epic scaled work of contemporary craft reminds us of the deep and enduring relationship between people and textiles – resulting in highly nuanced styles and techniques that vary across geographical and cultural contexts.

Lin Fanglu

Lin Fanglu is a Chinese artist who combines traditional Chinese crafts with contemporary art. She was winner of the prestigious Loewe Foundation Craft Prize in 2021. She studied at Central Academy of Fine Arts, Beijing, and the School of Design at the Central Academy of Fine Arts, majoring in household product design. She has undertaken exchanges at the Karlsruhe University of Art and Design and Tokyo University of the Arts, Japan. Her first solo exhibition at Art+Shanghai Gallery, *Threads of Change*, 2022, explored the need to unveil the important work of women makers, in particular the craftswomen of Bai and Dong ethnic minority groups in China.



Photo: courtesy of the artist

Heather B. Swann

Australia born 1961

Ouroboros

2023

wood, paper, binder, marble dust, stain
wax

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Susan Jones and James McGrath, 2023

Heather B. Swann's *Ouroboros* is a three-metre-wide sculpture, which has been meticulously carved and moulded by the artist in her Tasmanian studio. The coiled black figure, depicted consuming its own tail, embodies the arcane symbol of the ouroboros, prevalent in various ancient cultures including Celtic, Egyptian and Greek, often representing the cyclical nature of existence, self-reflexivity and the eternal cycle of life and death. Swann's rendition captures not only the mysticism and eternal continuity inherent to this

ancient emblem, but also the darker undertones of self-destruction and regeneration.

Heather B. Swann

Australian artist Heather B. Swann is renowned for her large-scale, meticulously crafted sculptural forms and drawings that draw on feminist literature, mythology, Graeco-Roman antiquities and classical figurative sculpture. Her work commonly includes references to and abstractions of the face or a body part in a restrained palette. Since 1993 she has held more than twenty solo exhibitions. Her work has been included in major exhibitions in Australia, including at the National Gallery of Australia, Canberra; and the Art Gallery of South Australia, Adelaide. Her 2021 exhibition *Leda and the Swan* was held at the TarraWarra Museum of Art, Melbourne. In 2022 Swann was commissioned, in collaboration with Nonda Katsalidis, to

create a permanent public artwork for the
Setouchi Triennale, Japan.



Photo: Matthew Newton

Danie Mellor

Mamu/Njadjonji born 1971

The dialectic gaze

2022

type C photographs on metallic paper, offset prints on aluminium and polished steel, gesso and iridescent wash, wood

Purchased, Victorian Foundation for Living Australian Artists, 2022

2022.1525.a-tt

Danie Mellor is a contemporary artist whose multidisciplinary practice explores the intersections of contemporary and historic culture. His re-evaluation of iconic landscape traditions is informed by his connection to place through his Aboriginal and European heritage, and ongoing preoccupation with the Australian landscape and its cultural histories. The images in *The dialectic gaze*, drawn from archival sources, show pristine and altered landscapes, traditional owners and colonial settlers.

These historical photographs build a snapshot of life unfolding and changing over a short period during colonial invasion in northern Queensland.

The staging and posing evident in many photographs is a potent way of considering the spectacle and theatre of colonial expansion, as is the display of the pictures in this crowded hang.

Danie Mellor

Danie Mellor works and lives in Bowral, New South Wales. His multidisciplinary research and practice explore intersections between contemporary and historic culture, and the legacies of cultural memory and knowledge. Born in Mackay, North Queensland, his maternal Aboriginal rainforest heritage is Ngadjon/Mamu from the Atherton Tablelands and Cairns region, and his father's family immigrated to Australia from California in the early 1900s. Mellor's work is held in museum collections across Australia, including the National Gallery of Australia and the Museum of Contemporary Art, Sydney, and in international collections including the National Gallery of Canada, the British Museum, and the National Museums of Scotland.



Photo: Andrew Curtis

Jaydan Moore

United States born 1986

Propagate

2023

brass, silver plate

Commissioned by the National Gallery of Victoria, Melbourne. Purchased, NGV Foundation, 2023

Jaydan Moore explores notions of memory, nostalgia and symbolism. The silver-plated serving platters that make up this monumental work invite contemplation on the changing role of these objects in our lives. Skilfully soldering together more than 150 platters, dating from the 1920s to the 1980s, Moore finds a new symbolic use for obsolete objects and outmoded styles. Vestiges of a bygone era, platters once formed the heart of social rituals – morning teas, gatherings and parties – where the decorative object reflected

their owner's taste, status, and desire to impress.

Jaydan Moore

Jaydan Moore is a metalsmith and printmaker known for his masterful repurposing of metal tableware objects. He studied at California College of the Arts and received an MFA from the University of Wisconsin-Madison. His work is held in the collection of the Carnegie Museum of Art, Pittsburgh; the Museum of Fine Arts, Houston; and Honolulu Museum of Art. His work has been exhibited at the Museum of Fine Arts, Boston, and the Cheongju Craft Biennale. He has been an artist-in-residence at Penland School of Crafts, North Carolina, and Virginia Commonwealth University, Richmond. Moore has been the recipient of grants through the Virginia A. Groot Foundation, the American Craft Council and the North

Carolina Arts Fellowship.



Photo: courtesy of the artist and
Ornamentum Gallery

Paulina Ołowska

Poland born 1976

Principia and her pet

2021

oil on canvas

Purchased with funds donated by NGV Foundation, and Anne Ross, 2022

2022.152

Paulina Ołowska's *Principia and her pet*, from her series *Haus Proud*, is informed by Ołowska's research into women-run exhibition spaces and schools. Borrowing imagery from the artist's collection of vintage fashion advertisements and photographs, the series continues the artist's ongoing exploration into the representation of women archetypes in art history. Here, Ołowska depicts the titular character, a glamorous school principal, holding her pet dragon on a leash and surrounded by other representations of dragons, including a European fresco and an East Asian ivory

carving. Presenting the mythological alongside the contemporary, the work also includes the subtle pop culture reference of a vegan Kit Kat.

Paulina Ołowska

Paulina Ołowska's multifarious practice spans painting, collage, sculpture, video, installation and performance. Born in Gdańsk, Poland, her work is deeply engaged with the political and social histories of Eastern Europe, American consumerism and pop culture, feminism and the aesthetics of fashion advertisements. Ołowska's figurative paintings often feature women in a wide range of environments, from offices and shops to farms and jungles, challenging art historical conventions as well as traditional notions of femininity. She has had solo exhibitions at Kunsthalle Basel; the Stedelijk Museum, Amsterdam; and the Zacheta National Gallery of Art, Warsaw.



Photo: courtesy the artist

For kids

This circular sculpture is part snake and part human – with its mouth wide open it eats its own tail. This is a mythical, imaginary creature coiled in a never-ending loop. In ancient Celtic, Egyptian and Greek cultures, there were different spiritual beliefs from today. People believed in magical powers and supernatural forces, and sometimes symbols were used to tell stories or provide warnings. This symbol refers to the cycles of life, death and renewal. It reminds us that in nature something must die or decay for another thing to grow and live.

For kids

An heirloom is often a treasured object that is held within a family and passed from one generation to the next. These special objects can remind family members of stories and people from long ago. In some instances, the objects that were important to one generation are no longer seen as valuable to the next. In this wall installation, metalsmith Jaydan Moore has combined over 150 silver-plated platters into one large, fabulous platter to make us think about the histories, values and traditions of those who once owned them.

For kids

Have you ever tried tie-dyeing your clothes? It's a technique that produces patterns on fabric, by tying the fabric into interesting shapes before the colourful dye is applied. It was popular in the 1960s and 1970s, when young people liked wearing tie-dyed clothes in bright colours, but it's a technique that has existed in many cultures for thousands of years. The artist Lin Fanglu lived for almost a year in a village in south-western China to learn ancient tie-dyeing processes from the local women. She was fascinated with how they sewed and knotted the cotton cloth to create shapes, so she decided to make artworks using this process that usually remains invisible.

Osamu Mori

Japan born 1983

3MMM – rivalry

2022

camphor laurel (*Cinnamomum camphora*)

Purchased with funds donated by Dr. Brett Archer, Tania and Sam Brougham, and Professor AGL Shaw AO Bequest, 2023

Carved wood carries with it a sense of the origin of the material, reminding us of the tree it once was. In *3MMM – rivalry*, Osamu Mori carves the human body into the organic form of a 120-year-old camphor tree. This age is significant, mirroring the age of the oldest living person, emphasising the ephemerality of human existence. The tree, with its warps, cracks, and imperfections, becomes an integral part of the artwork as if it is reclaiming the human form. Camphor holds a rich history, employed for its

aromatic scent as an embalming fluid, a medication and manufacturing chemical. Here, it embodies the healing powers inherent in nature.

Osamu Mori

Osamu Mori combines traditional woodcarving techniques with imagery of popular icons like Marilyn Monroe and Elvis Presley to create sculptures which reflect the chaotic world we live in today. Mori earned a master's degree in sculpture from Tokyo University of the Arts (TUA) in 2009. Mori's first solo show *Can't Help Falling in Love*, 2010, featured works including *Leda and the swan*, a sculpture inspired by the Greek myth. In his most recent solo exhibition *Ba De Ya*, 2020, Mori exhibited his largest ever wood sculpture, *Jamboree – EP*.



Photo: courtesy the artist and
PARCEL

Shara Hughes

United States born 1981

Growing pains

2023

oil, synthetic polymer paint and dye on canvas

Purchased with funds donated by July Cao, 2023

Depicting imagined landscapes, Shara Hughes views her works as reflections of her psychological interior world. She suggests that a single flower might be 'a self-portrait, while a landscape feels more like a zoomed-out view of what's going on personally or emotionally'. Hughes uses abstract and representational imagery, depicting natural motifs, snake-like trees, reflections of bodies in water and night skies alongside abstracted, undefined forms. Her technique, in which she mixes pigment on the canvas surface, is reminiscent of a range of art historical ref-

erences, including Post-Impressionist and
Colour Field painting.

Shara Hughes

Shara Hughes uses dizzying brushwork, vibrant colours and shifting perspectives to make paintings that defy many conventions of the landscape genre. Hughes has been the subject of solo exhibitions at Kunsten Museum of Modern Art Aalborg, Denmark, in 2023; FLAG Art Foundation, New York, 2022; Kunstmuseum Luzern, 2022; Yuz Museum, Shanghai, 2021–22; and Contemporary Art Museum St. Louis, 2021. Her work is in the permanent collections of the Metropolitan Museum of Art, New York; Denver Art Museum; High Museum of Art, Atlanta; and Smithsonian American Art Museum, Washington, DC. Hughes lives and works in Brooklyn, New York.



Photo: Blaine Davis Studio
Courtesy of David Kordansky
Gallery

Joshua Petherick

Australia born 1979

Lewis Fidock

Australia born 1988

Make a wish! (green), (brown ochre), (yellow)

2023

synthetic polymer paint on burlap, steel,
muslin, rope, latex, foam

Courtesy of the artists. Proposed acquisition, Victorian Foundation for Living Australian Artists

Make a wish! (red), (beige)

2023

burlap, steel, muslin, rope, latex,
synthetic polymer paint

Courtesy of the artists and 1301SW, Melbourne

Illustrating the cyclical nature of life, these oversized leaves exhibit signs of ruin and decay. Their lifeless texture and detachment from soil and water evoke an

unnatural representation of nature's vital energy source. This juxtaposition prompts us to reflect on the ephemerality of matter and the inevitability of transformation over time. The natural decay of leaves plays a crucial role in the regeneration of life. As leaves decompose, they release carbon and enrich the soil's structure and water-holding capacity. This process of decay ultimately nourishes trees and plants, supporting their future growth and vitality. In turn this supports insect and animal life, including that of humans. The work suggests that in nature there are no true endings.

Lewis Fidock and Joshua Petherick

Working predominantly between sculpture and installation, Lewis Fidock and Joshua Petherick's collaborative practice engages in strategies of artifice to consider relationships between objects and time, the organic and synthetic, past and future. In parallel to their solo practices, their duo exhibitions include *Make a Wish!*, Asbestos, Melbourne, 2023; *Otr*, Robert Heald Gallery, Wellington, 2021; and *Weevils in the Flour*, Gertrude Contemporary, Melbourne, 2020. Major exhibitions include *Future Eaters*, MUMA, 2017; and the TarraWarra Biennale, TarraWarra Museum of Art, 2016; with forthcoming 2024 exhibitions in Milan and Tokyo.



Photo: courtesy the artists

Todd Gray

United States born 1954

the hidden order of the whole (venus)

2021

inkjet prints

Bowness Family Fund for Photography, 2022

2022.35

Todd Gray's work *the hidden order of the whole (Venus)* is made up of four individually framed photographs that are layered together to create a large-scale sculptural installation. Including images of historical European gardens, ancient sculptures and a photograph of a dancer who Gray photographed when working with musician MC Hammer, this work seems strangely at home in the massed displays of the Salon Gallery. By putting together these seemingly disparate images Gray invites us to reconsider history, as he described it, 'by juxtaposing signifiers of the West,

signifiers of colonisation, and signifiers of the African diaspora I turn photography on its head to show that I am raising questions'.

Todd Gray

Todd Gray works in photography, performance and sculpture. He received both his BFA and MFA from California Institute of the Arts. Gray works between Los Angeles and Ghana, where he explores the diasporic dislocations and cultural connections linking Western hegemony with West Africa. He was the recipient of a Rome Prize Fellowship in 2022, a John Simon Guggenheim Fellowship in 2018 and a Rockefeller Foundation Bellagio Residency Fellowship in 2016. Gray's work is in numerous public collections including the Whitney Museum of American Art, New York; the Studio Museum in Harlem; and the National Gallery of Canada, Ottawa.



Photo: courtesy of the artist

Joshua Yeldham

Australia born 1970

Resonance

2022

synthetic polymer paint, cane, wood and string on inkjet print on canvas on aluminium

Gift of Scott Livesey Galleries, 2023

2023.22

This intricately detailed image is of a grey mangrove tree on the Hawkesbury River, NSW. Joshua Yeldham has made art with this tree for sixteen years. He states that the old tree – maybe 150 years old – did not speak to him as a photograph. Yeldham said, ‘It was foreign as an image on paper. It was separate to me and I wanted it to be me’. To ‘become’ mangrove, Yeldham carved the surface of the image with a Dremel tool, letting the tip of the grinder meander up through the bark over and over, as a meditation. Each touch of the

Dremel brought light. Yeldham explains, 'I'm starting to make an offering. I'm starting to find illumination and reverence in something that I didn't fully connect to, which was just a static image. And then I felt it was vulnerable, so I made strings that are holding it together, in case a storm comes. To care and bind'.

Joshua Yeldham

Working across painting, carved photography, ceramics and sculpture, Joshua Yeldham's work conflates these various media. His work ranges from characteristic hand-carved paintings with sculptural assemblages on board, to pierced and carved photographs. Yeldham was awarded the Nancy Fairfax Artist Residency in 2017, through which the artist created new works exhibited in association with his retrospective exhibition at Tweed Regional Gallery. He has been an award finalist for the Wynne Prize, Archibald Prize, Sulman Prize and Mosman Art Prize, and in 2015 he participated in the London Art Fair, ART15.



Photo: courtesy of the artist

Ashley Jameson Eriksmoen

United States born 1970, lived in
Australia 2012–

Fell

2023

timber salvaged from furniture

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Esther Frenkiel OAM and David Frenkiel, 2023

Taking the form of a felled tree and its stump, Ashley Jameson Eriksmoen's *Fell* is constructed from timber elements salvaged from a diverse array of discarded domestic furniture. Examining the relationship between humans, furniture and the natural environment, the work conveys a potent message on resource extraction. Returning the furniture detritus to its original form of a tree, Eriksmoen seeks to reverse the process of decay. Through this ironic repatriation of discarded resources, the

designer-maker urges us to consider our impact on the environment and use of natural resources. Eriksmoen's design practice tackles environmental issues concerning deforestation, habitat loss and waste. *Fell* prompts reflection on responsible resource usage, fostering a dialogue on sustainable practices.

Ashley Jameson Eriksmoen

Ashley Jameson Eriksmoen engages in a studio-based practice of critical design. Over the past decade, she has been salvaging timber and appropriating discarded wood furniture to construct her works. She has steered away from narrow disciplinary boundaries, pursuing furniture in the expanded field as a way of addressing pressing environmental issues including natural resource use, consumer waste and deforestation. She has been the recipient of numerous awards and prizes, including the Clarence Prize for Excellence in Furniture Design 2021, and the Australian Furniture Design Award 2022.



Photo: courtesy the artist

Keith Wikmunea

Wik-Mungkan/Wik-Alkan born 1967

Tee'wiith yot-a! (Plenty of white cockatoos!)

2022

earth pigments and synthetic polymer
paint on Milkwood (*Alstonia actinophylla*)

Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2022 2022.873.a-l

Tee'wiith yot-a! means 'Plenty of white cockatoos!'. As an artist, Wikmunea is passionate about passing on his creative and cultural knowledge to future generations. Wikmunea's father's Country is Kencherang, north of Aurukun. There is a large freshwater lagoon there. During the wet season, the saltwater comes up the creek during the high tides. There is one large creek that comes into the Country which splits out into his mother's Country called ti-tree. When the

freshwater breaks out in the wet season
it joins with the creek at Kencherang and
connects to the saltwater.

Vernon Marbendinar

Wik-Alkan/Wik Mah'an born 1966

Nguk-al yotam-an Puulwuya!

(Lots of owls in the tree!)

2022

ochre and synthetic polymer paint on
milkwood

Purchased with funds donated by Barbara Hay and the Hay Family, 2022

2022.874

'These owls belong to my family on my father's side. Nguk (owl) like to sit on trees as one family. They wait for something to move so they can have dinner. They always hunt at night-time. Minh Nguk is a totem for my people the Wik Mah'an. They are a significant part of ritual life and belong to a Story Place near Bull Yard Station. Nguk is there for all of us. It is our Puulwuy, our totem.'

– Vernon Marbendinar, 2022

Vernon Marbendinar

Vernon Marbendinar is a Wik-Mungkan artist who works at the Wik and Kugu Arts Centre in Aurukun, Queensland. Marbendinar was born at Bull Yard Outstation near Aurukun, where he still lives. His father Lawrence Marbendinar taught him how to carve. His totems are dingo, snake, bowerbird and kakalan (small eagle). Marbendinar's milkwood carvings reflect his connection to Country and his ancestors.



Photo: courtesy of the artist

Keith Wikmunea

Keith Wikmunea is a Wik-Alkan man from his mother's side and Wik-Mungkan from his father's side. His totems are the white cockatoo, goanna, galah and frilled-neck lizard. Wikmunea's father's Country is Kencherang, north of Aurukun. As an artist, Wikmunea is passionate about passing on his creative and cultural knowledge to future generations. His vision is for the Wik and Kugu Art Centre to support artists in keeping culture strong and alive.



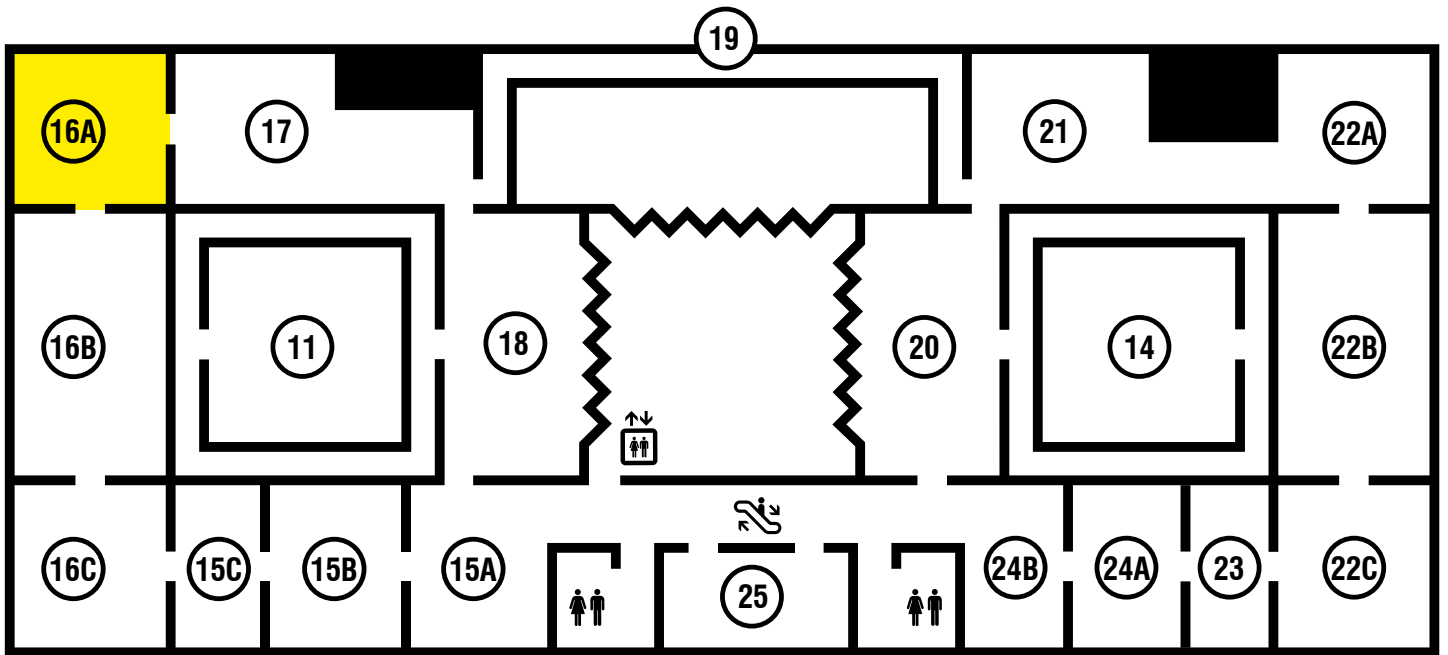
For kids

Have you ever wondered about the life of the materials used to make the furniture in your home? Where do the materials come from? Where do they go after the furniture is discarded? This work by furniture designer and maker Ashley Jameson Eriksmoen prompts us to think about how materials in furniture, such as wood, should be cherished rather than thrown away. The work is made from lots of thrown-away pieces of wooden furniture found in recycling bins and rubbish tips. By using these materials, the designer is telling us a story about how furniture and the natural world are connected, and how we must carefully manage natural resources while making furniture.

For kids

If you lean in closely, can you smell the wood that this sculpture is made out of? The artist Osamu Mori has carved the shape of a human body out of a tree called camphor laurel which is native to Taiwan, Japan and parts of China. The artist has made sure to keep all of the cracks and imperfections in the sculpture just like you would see on the body of a person. Does this look more like a tree or a person to you?

Level 2 – 16A



15 – **18** International Collection 19th – 20th Century,
NGV Triennial 2023

19 Decorative Arts Passage, NGV Triennial 2023

20 – **24** Britain & Europe 16th–18th Century
NGV Triennial 2023

25 NGV Triennial 2023

Mezzanine

11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Betty Muffler

Pitjantjatjara/Yankunytjatjara born 1944

Ngangkari Ngura (Healing Country)

2022

synthetic polymer paint on canvas

Purchased with funds donated by Barbara Hay and the Hay Family, Rosemary and Nora Merralls, Chris Thomas AM and Cheryl Thomas, D'Lan Davidson and Rachal Jacobs, Margaret Lodge and Terry Murphy KC, and donors to the 2022 NGV Indigenous Art Dinner, 2022

2022.872

A highly respected senior artist, Betty Muffler lives and works at Iwantja, on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Her paintings are representations of Country, aligned with her birthplace, Yalungu (south of Waturru in South Australia), which is associated with emu tjukurpa (ancestral creation story) and informed by the Walawuru (eagle) tjukurpa, which she inherited from her father. This conceptual map is

painted from a bird's-eye perspective. Epic in scale, Muffler aligns her eye with the perspective of the eagle, creating an expansive representation of her Country, with its many sacred waterholes and waterways.

Betty Muffler

Betty Muffler is a senior at Iwantja Arts, her practice spanning painting, drawing, printmaking and tjanpi (native grass) weaving. Muffler is a ngangkari (traditional healer), a practice handed down from her aunties through her father's side. Born near Watarru, Muffler grew up at the Ernabella Mission following the displacement and deaths of family members in the aftermath of British nuclear testing at Maralinga and Emu Field. Witnessing the devastation of Country and surviving this experience motivates Muffler's recurring depiction of healing sites. Her intense connection to these places is the subject of her paintings titled *Ngangkari Ngura (Healing Country)*.



Photo: Rhett Hammerton

Vivian Suter

Argentina born 1949

The day is gone

2023

installation, mixed media on canvas

Courtesy of the artist and Gladstone Gallery, New York, Brussels and Seoul; House of Gaga, Mexico, D.F.; Karma International, Zurich; and Proyectos Ultravioleta, Guatemala.

In 2005, Argentinian-Swiss artist Vivian Suter shifted her practice irrevocably when her studio, located in a remote tropical region in Panajachel, Guatemala, was overrun by a mudslide. Suter has been influenced by nature since moving to Guatemala in 1982, but seeing the dried mud and silt mingle with her paints, she began to actively work with nature as a collaborator and source of knowledge. The artist routinely works and leaves canvases outdoors to bring together human-made materials and gestures with nature. Embodying the

notion that everything is connected, Suter considers all she creates one work, leaving canvases untitled, undated and unsigned. For each installation of her work, Suter intuitively selects canvases and arranges them in response to the space, echoing the layering of time and matter.

Vivian Suter

Vivian Suter was born in Buenos Aires, Argentina; studied in Basel, Switzerland; and currently lives and works in Panajachel, Guatemala. Suter's work draws inspiration from Abstract Expressionism, Colour Field, and most significantly, nature. Solo exhibitions of the artist's work have been held at numerous international institutions, including: Kunstmuseum Luzern; Museo Nacional Centro de Arte Reina Sofía, Madrid; Brücke Museum, Berlin; Camden Arts Centre, London; Institute of Contemporary Art, Boston; Tate Liverpool; MUDAM, Luxembourg; the Power Plant, Toronto; Art Institute of Chicago; Jewish Museum, New York; Kunsthalle Basel; Kunstmuseum Olten, Switzerland; and Kunstmuseum des Kantons Thurgau,

Kartause Ittingen, Switzerland.



Photo: Flavio Karrer

Timo Hogan

Pitjantjatjara born 1973

Lake Baker

2021

synthetic polymer paint on canvas

Purchased with funds donated by Chris Thomas AM
and Cheryl Thomas, 2021

2021.654-6

Born in Kalgoorlie, Timo Hogan's early life was marked by his family's experience during the Maralinga atomic bomb tests. After his mother's death, he moved to Mt Margaret and later settled in Warburton, drawing closer to his father's traditional lands. Fluent in Pitjantjatjara, Ngaanyatjarra and English, Hogan's artistic journey in many ways began in 2004 with Ninuku Arts, where his paintings focused on Lake Baker, his sacred ancestral territory. After a decade-long hiatus, Hogan resumed painting, passionately representing his

Country and its powerful, perilous salt lake. He declared his renewed love for art, dedicating himself to preserving and showcasing Lake Baker's significance in his work.

Timo Hogan

Timo Hogan was born in 1973 and grew up with stories of life in the Spinifex Lands. He spent his formative years in Mount Margaret, Western Australia, with his father Neville McArthur and his stepmother Alkawari. Once they moved to Warburton, closer to his father's traditional lands, McArthur took Hogan to all the culturally significant places. He wanted to introduce him to the Country, to the spirit caretakers and teach him the law. Hogan now paints his Country, the vast salt lake Lake Baker, which he now has cultural obligations to look after. In 2021 Hogan's *Lake Baker* was the overall winner in the Telstra National Aboriginal and Torres Strait Islander Art Awards.



Photo: Philip Gostelow

Iluwanti Ken

Pitjantjatjara born 1944

Walawuru ngunytju kukaku ananyi (Mother eagles going hunting)

2023

ink and synthetic polymer paint on
canvas

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Beatrice Moignard, and NGV Foundation, 2023

Iluwanti Ken is well known for her large-scale ink drawings, which feature graphic depictions of mother eagles hunting. These highly detailed drawings are created using punu sticks and express her tjukurpa (Anangu cultural heritage, encompassing past, present and future). Iluwanti Ken states that birds like the walawuru (eagles) and patupiri (swallows) have lessons for Anangu women about how to care for one's children. These birds build strong wiltjas (shelters) for

their family, they hunt for food and protect their young from dangers.

Iluwanti Ken

Iluwanti Ken is a Pitjantjatjara artist, originally from Watarru and now living in Amata, in the APY lands in South Australia. Recognised for her large-scale ink drawings that illustrate mother eagles hunting, these highly detailed drawings express her tjukurpa. Iluwanti Ken says, 'I paint the stories of my father's country – Walawuru tjukurpa – the story of the eagles. This is my tjukurpa and all my children's tjukurpa too'.



Courtesy of the artist, Tjala Arts and Jan Murphy Gallery
Photo: Meg Hansen

Iluwanti Ken

HOME 432

For kids

The artist Vivian Suter lives in a rainforest in Guatemala, a country in Central America that borders Mexico. She makes her paintings in large open-air buildings, inspired by the tropical plants, fruit trees and birds that surround her. In 2005 and 2010, Guatemala was hit by destructive hurricanes which caused landslides on the property where Vivian lives and works. All of her paintings got wet and muddy. At first, she thought they were completely damaged, but then she changed her mind. She decided to embrace the influence of nature and now intentionally leaves her paintings outside so that rain, leaves, dirt and even animal paw prints become incorporated into her work.

For kids

Can you see a snake slithering across the three canvases? This snake represents Wati Wanampi, the Water Serpent Man who is one of the creator beings of Lake Baker. The artist, Timo Hogan, depicts the snake contorting around Lake Baker, serving as a guard or protector. Through large washes of white, taupe and grey, the artist illustrates the dynamism of the lake and its sacred stories. If we look closely at the paintings, we can imagine the landscape moving and shifting like Wati Wanampi; an intergenerational dance between ancestral stories and the environment.

For kids

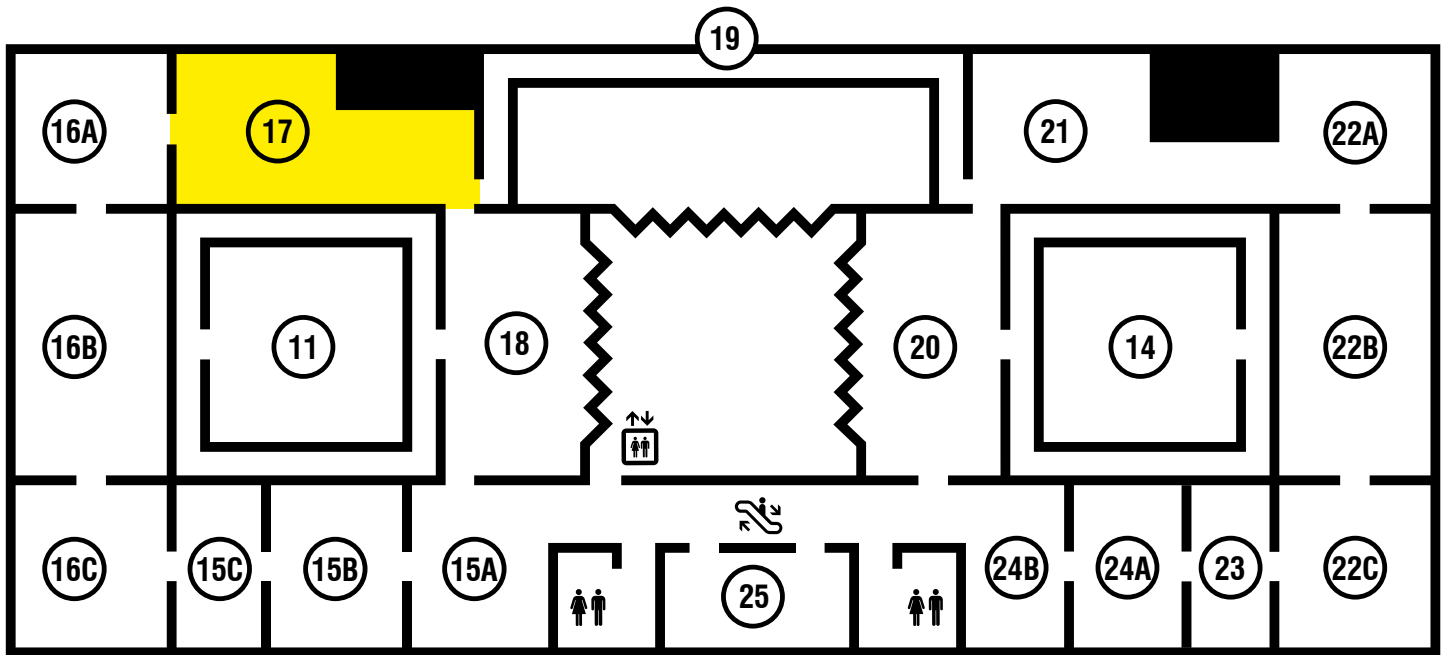
As well as being an artist, Betty Muffler is a ngangkari (traditional healer). Betty heals people by connecting to the spirit of the Walawuru (eagle), which is a tjukurpa (ancestral creation story) she inherited from her father. Through this connection, she is able to send the Walawuru spirit across the desert to look for sick people and make them better.

Betty's paintings are an extension of her connection to her tjukurpa, Country and ability to watch over and heal people. By painting on the ground and activating the spirit of the Walawuru (eagle), her paintings directly connect to places of healing and her marali (journeys), which her spirit travels on through her tjukurpa.

For kids

Just like people, birds work tirelessly to protect their children. They build homes for their young, provide them with food, and remain on the lookout for any potential dangers. In her painting, Iluwanti Ken tells the story of mother eagles, or Walawuru in the artist's Pitjantjatjara language, who are hunting and protecting their babies. The painting depicts the artist's tjukurpa (ancestral creation story) that she inherited from her father and has passed down to her own children.

Level 2 – E17



15 – **18** International Collection 19th – 20th Century,
NGV Triennial 2023

19 Decorative Arts Passage, NGV Triennial 2023

20 – **24** Britain & Europe 16th–18th Century
NGV Triennial 2023

25 NGV Triennial 2023

Mezzanine

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14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Bethan Laura Wood
Kaleidoscope-o-rama
MECCA x NGV

Women in Design Commission
Knowledge can be shared by many means, including through design. This premise informs *Kaleidoscope-o-rama*, the MECCA x NGV Women in Design Commission by Bethan Laura Wood. Comprising two new works – *Kaleidoscope-o-rama, carpet* and *Kaleidoscope-o-rama, bookcase* – the project continues Wood's approach to design, which sees her create original furniture, objects, lighting and textiles in response to visual and material cultures.

Taking inspiration from works in the NGV Collection, *Kaleidoscope-o-rama* is informed by Wood's research into

the interiors, furniture and objects that were the backdrop for conversation and knowledge exchange among women of the aristocracy in England during the Regency period of the late eighteenth to early nineteenth century.

Through *Kaleidoscope-o-rama* Wood reinterprets the colours, patterns, materials and forms found in Regency salons, to foreground the social phenomena of the period and draw out the continuing social values of equality and open access to education that were spearheaded by women at the time. By focusing on books, a fundamental medium for knowledge sharing, Wood invites audiences to think more deeply about how ideas are captured and shared, and to consider whose voices are being broadcast and what ideas and

mediums hold intellectual authority.

The MECCA x NGV Women in Design Commission is a major series that invites internationally renowned female designers and architects to create significant new work for the NGV Collection. The five-year series is supported by MECCA through their philanthropic program, M-Power, which champions and elevates women in art and design.

The NGV warmly thanks MECCA for supporting the acquisition of these works.

PRINCIPAL PARTNER

MECCA

Bethan Laura Wood designer

England born 1983

ALPI, Modigliana manufacturer

Italy est. 1919

Kaleidoscope-o-rama, bookcase

2023

ALPI lignum ayouis veneer (*Triplochiton scleroxylon*), composition board, steel, brass

Commissioned by the National Gallery of Victoria, Melbourne.

The commission of this work is made possible through the MECCA x NGV Women in Design Commission. The NGV warmly thanks MECCA for supporting the acquisition of this work.

***Kaleidoscope-o-rama* book list**

Anni Albers, *Notebook 1970–1980*, David Zwirner Books, New York, 2017.

Barbara Radice, *Memphis*, Thames and Hudson, London, 1985.

Jane Wells Webb Loudon, *Botany for Ladies: A Popular Introduction to the Natural System of Plants, According to the Classification of De Candolle*, John Murray, London, 1842.

Jennifer Higgin, *The Other Side: A Journey into Women, Art and the Spirit World*, Weidenfeld & Nicolson, London, 2023.

Katy Hessel, *The Story of Art Without Men*, Hutchinson Heinemann, London, 2022.

Libby Sellers, *Women Design: Pioneers from the Twentieth Century to Today*, Francis Lincoln, London, 2018.

Martino Gamper, *100 Chairs in 100 Days and Its 100 Ways*, Dente-De-Leone, London, 2007.

Michael Grater, *One Piece of Paper: For Children and for Teachers*, Mills and Boon, London, 1963.

Nathalie Du Pasquier, *Don't Take These Drawings Seriously: 1981–1987*, powerHouse Books, New York, 2015.

Owen Jones, *The Grammar of Ornament*, Day and Son, London, 1856.

Ruth McEnery Stuart and Albert Bigelow

- Paine, *Gobolinks; or, Shadow Pictures for Young and Old*, The Century Company, New York, 1896.
- Ruth Hayden, *Mrs Delany: Her Life and her Flowers*, British Museum Publications, London, 1980.
- Steven Parissien, *Regency Style*, Preservation Press, Washington, 1992
- Virginia Woolf, *Orlando*, The Hogarth Press, London, 1928.
- Zandra Rhodes, *Textile Revolution: Medals, Wiggles and Pop 1961–1971*, Antique Collectors' Club, Suffolk, 2010.

Bethan Laura Wood designer

England born 1983

cc-tapis, Milan manufacturer

Italy est. 2011

Kaleidoscope-o-rama, carpet

2023

wool

Commissioned by the National Gallery of Victoria. The commission of this work is made possible through the MECCA x NGV Women in Design Commission. The NGV warmly thanks MECCA for supporting the acquisition of this work.

Bethan Laura Wood designer

England born 1983

Kaleidoscope-o-rama, animation

2023

colour digital animation, sound

18 mins, 21 secs

Creative director: Benjamin Ducroz

Digital animation: James Josephides

Sound design: Michael Prior

Voice artists: Ellie Purseglove,

Carmen Warrington

Thematic Development: Bethan Laura

Wood, Benjamin Ducroz

Technical Production: Tyson Brown

Kaleidoscope-o-rama, passages

Jane Wells Webb Loudon, *Botany for*

Ladies: A Popular Introduction to the

Natural System of Plants, According to

the Classification of De Candolle, John

Murray, London, 1842.

Joseph Grego, *Rowlandson the Caricaturist*, Chatto and Windus, London, 1880.

Nathaniel Whitlock, *The Decorative Painters' and Glaziers' Guide*, Isaac Taylor Hinton, London, 1827.

Mary Wollstonecraft, *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects*, London, 1792.

Ruth McEnery Stuart and Albert Bigelow Paine, *Gobolinks; or, Shadow Pictures for Young and Old*, The Century Company, New York, 1896.

Rudolph Ackermann, *The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics*, London, 1813.

Commissioned by the National Gallery of Victoria, Melbourne.

The commission of this work is made possible through the

MECCA x NGV Women in Design Commission. The NGV warmly thanks MECCA for supporting the acquisition of this work.

Bethan Laura Wood

Bethan Laura Wood's radical approach to materiality, colour and pattern has garnered a cult following. Fascinated with the cultural and historical significance of surface design and colour in domestic space and the interior, she explores unlikely combinations of colour and shape, developing unique timber veneers, material composites and textiles for furniture, lighting, objects, installations and accessories. Wood has presented work at Design Miami; the Victoria and Albert Museum, London; and Sketch, London; and has works held in permanent collections including the Art Institute of Chicago, San Francisco Museum of Modern Art, and the Victoria and Albert Museum, London.



Photo: Mark Cocksedge

Diedrick Brackens

United States born 1989

marrow becomes breath

2022

cotton, acrylic (yarn)

Purchased with funds donated by Tapestry Foundation of Australia, 2023

Diedrick Brackens's works, which draw on European and West African textile traditions and are made from hand-dyed cotton, use weaving as a way of storytelling.

marrow becomes breath is typical of Brackens figurative work, which uses his own body as a reference. Evoking themes of regeneration and transformation in the title, the silhouetted subject kneels holding a chain-like string beside two skulls (one human, one animal) that symbolise the marrow of winter or death.

Diedrick Brackens

Born in Mexia, Texas in 1989, Diedrick Brackens is best known for his large-scale woven tapestries exploring the complexities of African-American and queer identity in the United States. Brackens's recent solo exhibitions include his first European show at Kestner Gesellschaft, Hanover, as well as exhibitions at the Mint Museum, Charlotte; Craft Contemporary, Los Angeles; Blanton Museum of Art, Austin; Oakville Galleries, Ontario; and the New Museum, New York. He is the recipient of the US Artist Fellowship 2021, the Louis Tiffany Comfort Grant 2019, the Marciano Artadia Award 2019, and the Studio Museum in Harlem's Joyce Alexander Wein Artist Prize 2018.

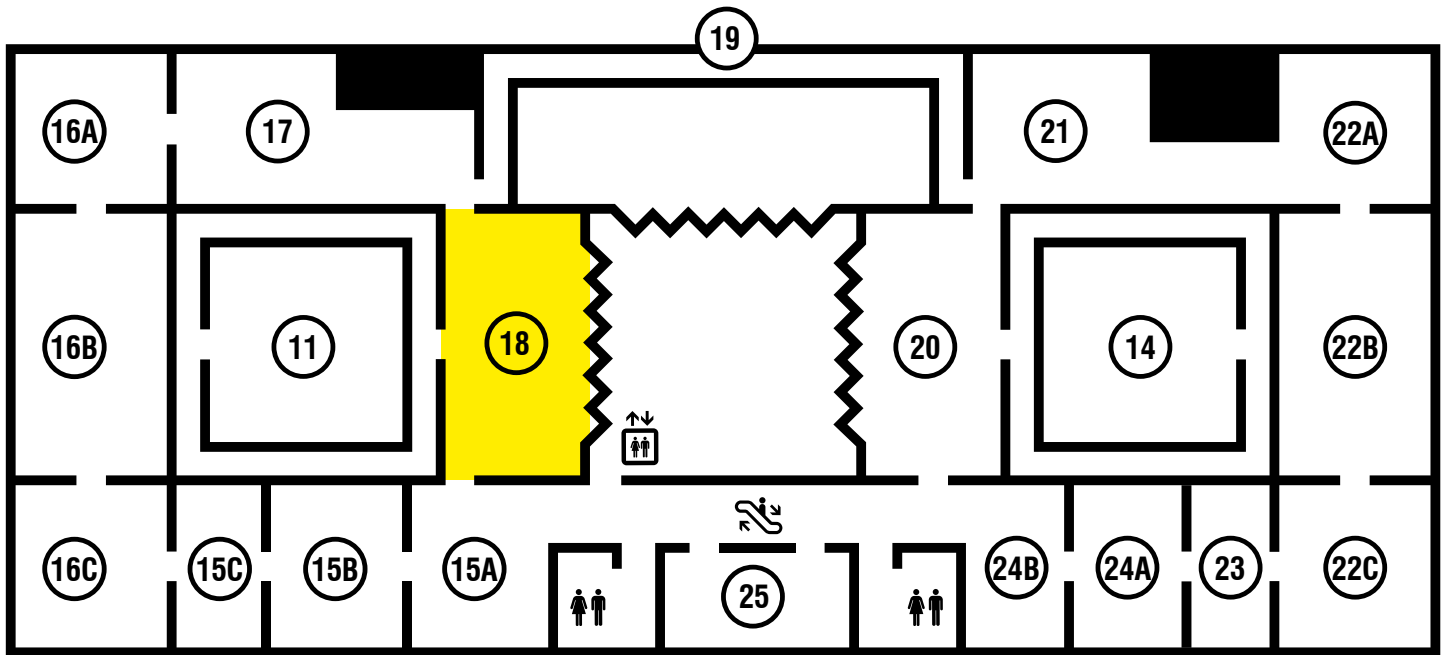


Photo: courtesy the artist and
Jack Shainman Gallery, New
York

For kids

A little more than one-hundred years ago in England, women had limited opportunities to receive a formal education. Instead, some women found education in small gatherings called salons that were hosted in people's homes and led by a prominent person, usually a woman. Salons enabled women, and others, to participate in learning and take part in discussion. Designer Bethan Laura Wood looked at the colours, patterns, materials and furniture found in salons of that time to create a bookcase and carpet. The bookcase holds books that have been important to the designer's own education and they represent her own journey of learning.

Level 2 – E18



15 – **18** International Collection 19th – 20th Century,
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11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Iñaki Bonillas

Mexico born 1981

Marginalia 5

2019

inkjet print, ed. 2/3

Purchased, NGV Foundation, 2023

Iñaki Bonillas

Mexico born 1981

Marginalia 4

2019

inkjet print, ed. 2/3

Purchased, NGV Foundation, 2023

Books are both the source and subject of Iñaki Bonillas's photographs. As is the case for so many of us, Bonillas's earliest experiences with art and photography were not firsthand but through the mediated experience of the printed page. In his series *Marginalia* Bonillas explores the idea that the white borders on the edge of an illustrated page can become the connection between one image and the next, and one reader and the next. In a 2020 interview he said, 'We as readers don't get as involved with those empty spaces and I started thinking if there was

a possibility to engage more deeply with those white spaces. This is how the investigation became what to do with those margins'.

Iñaki Bonillas

Iñaki Bonillas is a conceptual artist who works in intriguing ways with photography. Personal, biographical narrative is repositioned through a quasi-scientific approach to composition and material. Printmaking as a means of transforming archival material is a central focus in Bonillas's practice. By reframing and editing found imagery, and subsequently creating a sense of permanence through the repetition and multiplication inherent to printmaking, Bonillas transforms his interpretations into a new reality. He gives physical form to the deep-rooted, and often subconscious, process of self-editing we perform throughout our lives.



Photo: María Minera

Gerard & Kelly

France est. 2003

Brennan Gerard

United States born 1978

Ryan Kelly

United States born 1979

Bright hours

2023

colour digital video, sound, 25 mins

Purchased, NGV Foundation, 2023

Gerard & Kelly's *Bright hours* explores and speculates on the relationship between the famed Swiss-French architect Charles-Edouard Jeanneret (1887–1965), known as Le Corbusier, and American dancer Josephine Baker (1906–75). It is the latest work in their series *Modern Living*, 2016, which places bodies, relationships and architecture into dialogue. In *Bright hours* Baker, depicted

by St Louis–born dancer Emara Neymour-Jackson and Le Corbusier played by French actress Jeanne Balibar, appear in relation to the architect’s iconic modernist apartment block La Cité Radieuse in Marseille. With a soundtrack composed and performed by American singer Moses Sumney, *Bright hours* uses choreography to explore gender, race, sexuality and modernism’s real and imagined legacy.

Gerard & Kelly

France est. 2003

Brennan Gerard

United States born 1978

Ryan Kelly

United States born 1979

Affiche

2022

three parts, silkscreen on paper

Courtesy of the artists and Marian Goodman Gallery

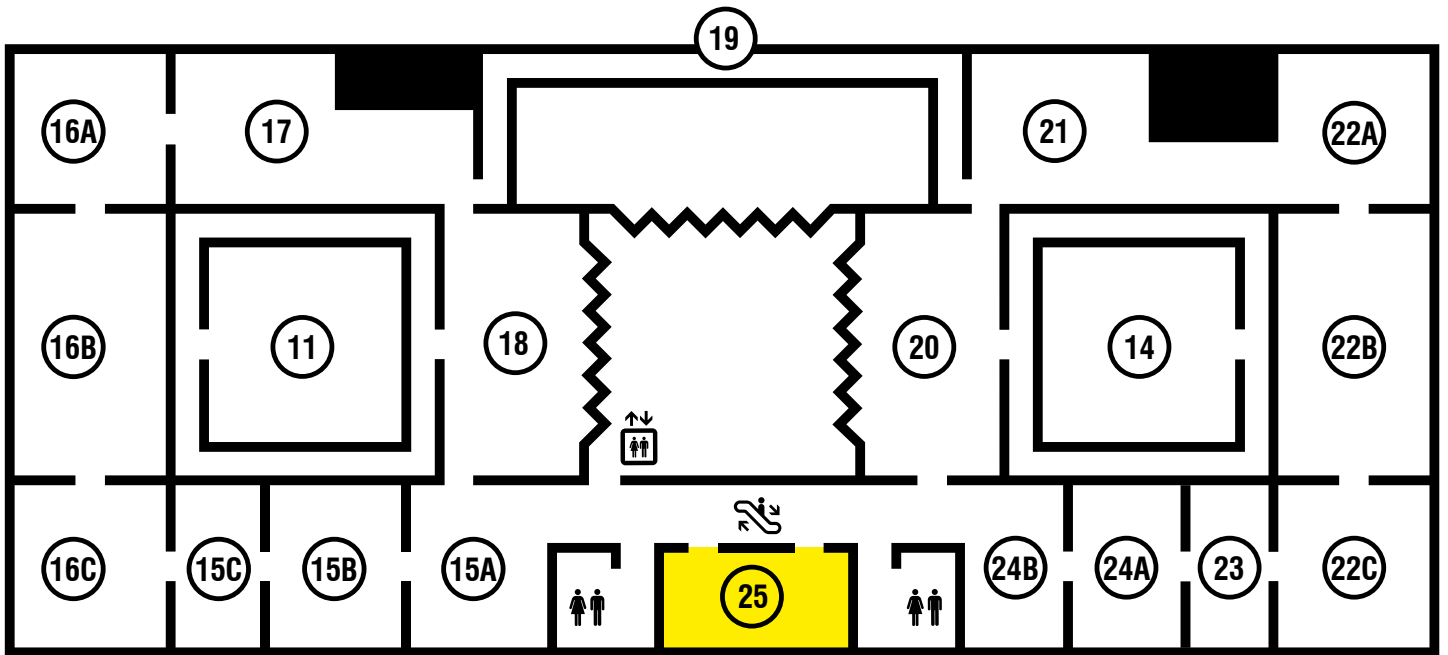
Gerard & Kelly

American-born, Paris-based artists Brennan Gerard and Ryan Kelly have collaborated for nearly two decades on performance, choreography, video and installation. They apply conceptual strategies to art and dance to examine themes of memory, history, sexuality and identity, often set against specific architectural spaces. The duo's first museum survey exhibition, *Ruins*, was held at the Carré d'Art – musée d'art contemporain de Nîmes in 2022–23. They have presented at the Museum of Contemporary Art, Los Angeles; the Centre Pompidou, Paris; the MAK Center, Los Angeles; and the Chicago Architecture Biennial.



Photo: Adrien Dirand for Kinfolk

Level 2 – E25



15 – **18** International Collection 19th – 20th Century,
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25 NGV Triennial 2023

Mezzanine

11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Wall text:

Sky Hopinka

Sky Hopinka is a filmmaker, video artist and photographer who centres Indigenous perspectives. Through the interplay of imagery, sound and text, Hopinka has created a unique cinematic language that pushes artistic boundaries by combining Indigenous histories and contemporary experiences. His work transitions between documentary-style representations and abstract visuals. Here, Hopinka presents three films: *Mnemonics of shape and reason*, 2021; *Lore*, 2019; and *Fainting spells*, 2018.

Hopinka is a member of the Ho-Chunk Nation and the Pechanga Band of Luiseño Indians; he has roots in Ferndale,

Washington, and has spent significant periods in Palm Springs and Riverside, California, as well as Portland, Oregon and Milwaukee, Wisconsin. For Hopinka, video allows a fluid reflection on spirituality – one that continually allows him to explore the relationships between land, sky, sea, myth, place and self.

The fusion of Indigenous stories with language, poetry, performance and video lends something profound to Hopinka's work. His work speaks directly to Indigenous audiences while also offering space for non-Native people to acknowledge, through film, the eclipsing and erasure of culture that continues by way of the colonial project. Hopinka's work is both a meditation and a political act – a way of reclaiming the camera, a weapon historically used against First Peoples.

Sky Hopinka

Ho-Chunk Nation/Pechanga Band of
Luiseño Indians born 1984

Mnemonics of shape and reason

2021

colour digital video, sound, 4 mins 13
secs

Courtesy of the artist

Sky Hopinka

Ho-Chunk Nation/Pechanga Band of
Luiseño Indians born 1984

Lore

2019

colour 16mm film transferred to digital
video, sound, 10 mins 16 secs

Courtesy of the artist

Sky Hopinka

Ho-Chunk Nation/Pechanga Band of
Luiseño Indians born 1984

Fainting spells

2018

colour digital video, sound,
10 mins 45 secs

Courtesy of the artist

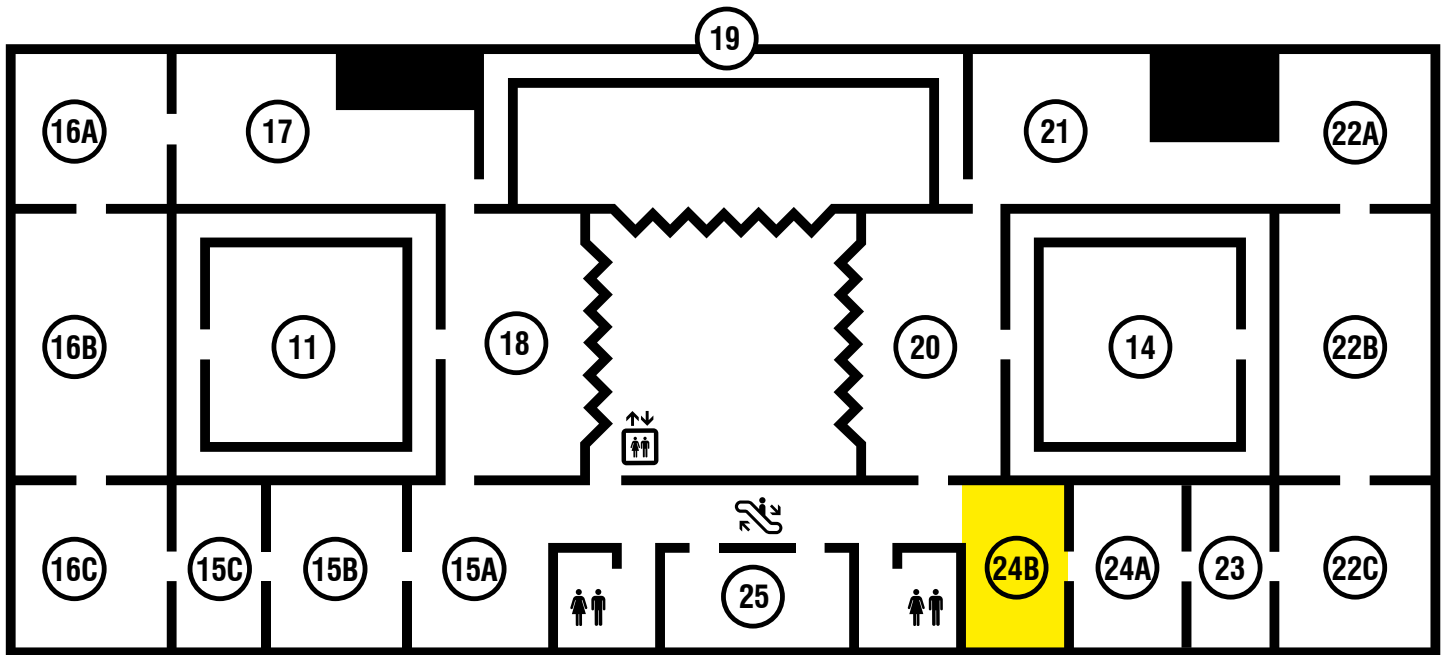
Sky Hopinka

Sky Hopinka is a Native American visual artist and filmmaker who is a member of the Ho-Chunk Nation and a descendant of the Pechanga Band of Luiseño people. Hopinka was born and raised in Ferndale, Washington, and spent several years in Palm Springs and Riverside, California; Portland, Oregon; and Milwaukee, Wisconsin. In Portland he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. His video, photography and text-based work centres around personal positions of Indigenous homeland and landscape; designs of language as containers of culture expressed through personal and non-fiction forms of media.



Photo: courtesy of the artist

Level 2 – 24B



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Selinda Davidson

Pitjantjatjara born 1994

Kapingka malangka IV

2021

glass (enamel)

Presented by the Melbourne Art Foundation, 2022

2022.852

Selinda Davidson created this series of glass vessels as part of her mentorship with South Australian glass artist Clare Belfrage in JamFactory's glass studio. The hand-worked surfaces of the vessels feature Davidson's highly textured linear paintings and are the culmination of her experiments and explorations into the medium of glass as a mode of cultural expression. Davidson makes design (walka) inspired by traditional mark-making and tjukurpa (ancestral stories) that for this series inform the design of each vessel.

Selinda Davidson

Pitjantjatjara born 1994

Karru Tjukurpa III

2021

glass (enamel)

Presented by the Melbourne Art Foundation, 2022

2022.853

Selinda Davidson

Pitjantjatjara born 1994

Tali tjuta

2021

glass (enamel)

Presented by the Melbourne Art Foundation, 2022

2022.851

Selinda Davidson

Selinda Davidson was born in 1994 in Alice Springs, where she went to primary school. As a teenager she moved to Irruntyju and then Pipalyatjara. After Davidson finished school, she became a member of Anangu-owned arts centre Ninuku Arts, painting regularly and serving as an arts worker. Davidson enjoys making walka (design) inspired by traditional mark-making and tjukurpa (ancestral stories). Davidson works alongside her grandparents Jimmy Donagan and Molly Miller at Ninuku Arts and has learned from them how to paint tjukurpa and translate story into her design. Her family's Country is in Warburton, Western Australia, and she speaks both Pitjantjatjara and English.



Photo: courtesy of Ninuku Arts
and Jam Factory

Prudence Flint

Australia born 1962

Good Bad Mirror

2023

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Prudence Flint

Australia born 1962

Second Meal

2022

oil on canvas

Proposed acquisition, purchased with funds donated by Bruce Parncutt AO and Celebration Donors, 2023

Prudence Flint

Australia born 1962

The Bars

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Prudence Flint

Australia born 1962

Second Banana

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Prudence Flint

Australia born 1962

Night

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Prudence Flint

Australia born 1962

The Cut

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Prudence Flint

Australia born 1962

Hunting and Fishing

2022

oil on canvas

Proposed acquisition, purchased with funds donated by
Bruce Parncutt AO and Celebration Donors, 2023

Without specific narratives but full of psychological richness, Prudence Flint's paintings of women escape easy interpretation. Seemingly lost in thought, the figures are surrounded by everyday objects that serve as metaphors for the inner world.

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 years.

This new body of work, titled *Hunting and Fishing*, reflects the artist's ongoing interest in the traditions of figurative painting and the representation of women throughout art history.

From left to right:

Prudence Flint

Australia born 1962

Good Bad Mirror

2023

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Night

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Second Banana

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

The Bars

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

The Cut

2022

oil on canvas

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation Dublin | London

Hunting and Fishing

2022

oil on canvas

Proposed acquisition, purchased with funds donated by Bruce Parncutt AO and Celebration Donors, 2023

Second Meal

2022

oil on canvas

Proposed acquisition, purchased with funds donated by Bruce Parncutt AO and Celebration Donors, 2023

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Prudence Flint

Prudence Flint is an artist based in Melbourne. Over three decades Flint has made work that is populated by mostly female figures in interior spaces and occasionally outdoors. She has held solo exhibitions in London, Dublin, Sydney, Melbourne, Canberra and Hobart, and has exhibited in major state and regional galleries. She is a seven-time finalist in the Archibald Prize. She has won the Len Fox Painting Award 2016, the Portia Geach Memorial Award 2010 and the Doug Moran National Portrait Prize 2004. Her work is held by collections including the Museum of Contemporary Art Australia, City of Port Phillip, Artbank, BHP Billiton, City of Gold Coast, University of Wollongong, Castlemaine Art Museum, X Museum, and numerous private collections.



Photo: Photo: Karina Dias Pires

Left to right, top to bottom:

Joël Andrianomearisoa

Madagascar born 1977

**Misy tsiamgaratelo tsiambaratelo tsy
polazalazaiko anao**

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

**Almost almost blue almost doing
things we used to do almost you**

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

**Any ianao any ianao izay ary izao dia
mbola eto foana miandry anao**

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

Let me desire the world with you again

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

**Random ambitions devotions passions
attractions and emotions**

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

Les vestiges d'un amour triomphant au loin l'absence

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

Perfect pains silent joys and broken toys

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

À la lueur de nos songes un voyage commence

2022

pastel on paper

Purchased with funds donated by Wendy and Paul Bonnici and family, and Michael and Emily Tong, 2023

Joël Andrianomearisoa

Madagascar born 1977

How can I dance celebrate dream wonder the world with you

2022

painted iron

Purchased with funds donated by Janet Whiting AM, Phil Lukies and family, 2023

Joël Andrianomearisoa's work is informed by his Madagascan heritage, a country of diverse cultural influences. This collection of works encompasses his multidisciplinary approach, including sculpture, textile and drawing. Giving form to abstract narrations, he depicts texts that are often ambiguous, and are considered an ongoing series of exercises. He seeks to explore the aesthetic and architectural form of emotions and feelings, that, while they are universally felt, do not have a name.

Joël Andrianomearisoa

Madagascar born 1977

**Landscape emotion and architecture
one**

2022

fabric, wood

Courtesy of Paul and Wendy Bonnicci and family

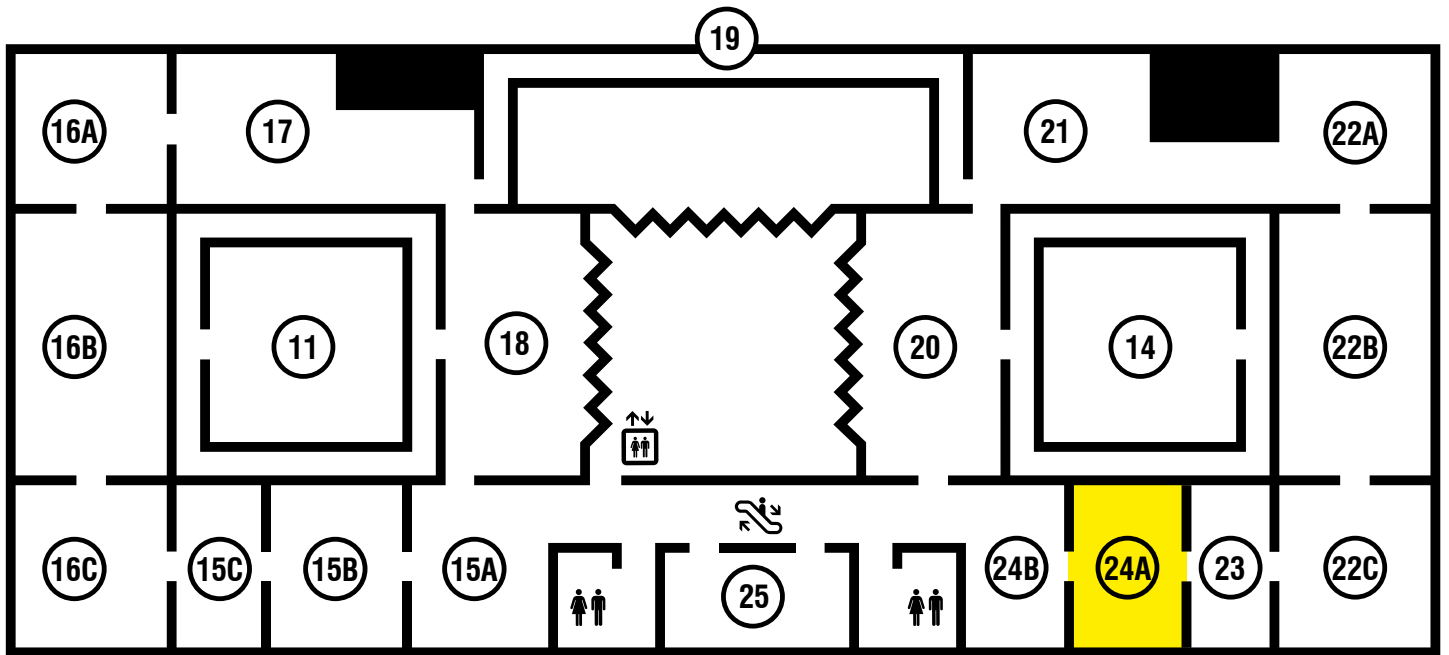
**Landscape emotion and architecture
four**

2022

fabric, wood

Courtesy of Michael and Emily Tong

Level 2 – E24A



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Mezzanine

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Chase Hall

United States born 1993

God is You

2022

synthetic polymer paint, coffee and
badges on canvas

Purchased with funds donated by Andrew Xue, 2023

2023.1.a-b

In his paintings and sculptures, Chase Hall uses innovative materials and techniques to highlight racial inequalities that are part of America's past and present. Hall is recognised for his unique visual language and use of coffee as a pigment on unprimed cotton canvases – both materials that are intrinsically connected to the history of transatlantic trade. Based on an archival photograph, this diptych captures a congregation at a Baptist conference. The work exemplifies the way Hall achieves tonal and textual variation through different levels of

coarseness of the coffee pigment,
which is contrasted against purposefully
exposed sections of raw canvas.

Chase Hall

Chase Hall's paintings and sculptures respond to generational celebrations and traumas encoded throughout American history. Chase Hall's recent solo exhibition *The Close of the Day*, 2023, was held at the SCAD Museum of Art in Savannah, Georgia. He was commissioned by the Metropolitan Opera House, New York, to produce the monumental diptych *Medea act I & II*, 2022. Hall has been included in group exhibitions at the Los Angeles County Museum of Art; Kunsthal KAdE, Amersfoort, the Netherlands; and Hammer Museum, Los Angeles. Hall's work is held in the Los Angeles County Museum of Art; Institute of Contemporary Art, Miami; Fondation Louis Vuitton, Paris; Brooklyn Museum; Hammer Museum,

Los Angeles; Montreal Museum of Fine Arts; Walker Art Center, Minneapolis; the Studio Museum in Harlem, New York; and Whitney Museum of American Art, New York.



Photo: Photo: Emma Marie Jenkinson

Thebe Magugu, South Africa fashion house

South Africa est. 2016

Thebe Magugu, designer

South Africa born 1993

Shipwreck, jacket, top and trousers, headscarf

2023

Folklorics collection, autumn–winter

2023–24

triacetate, polyester

Purchased, NGV Gala Fund, 2023

South African designer Thebe Magugu established his label with the intention to decolonise fashion and honour his cultural identity and heritage. To date, collections have explored themes of personal, political, historical or cultural significance. This outfit from Magugu's *Folklorics* collection is a comment on

the importance of African modes of storytelling – legends, proverbs and oral histories. The nautical print is specifically inspired by the folktale of Mami Wata, a mermaid-like creature known to lure fishermen astray, which illustrates Magugu's interest in representations of the femme body within African folklore.

Thebe Magugu

Thebe Magugu was born in Kimberley, South Africa in 1993 and moved to Johannesburg to study fashion design, photography and media. Since establishing his namesake label in 2016, Magugu has earned critical acclaim for his thoughtful and inventive collections that comment on African history, culture and politics.

To date, each of the designer's collections has told a story. In 2022, his *Doublethink* collection (spring–summer 2022 menswear), looked at government corruption, while *Genealogy* (spring–summer 2022 womenswear), considered notions of family and memory. Deeply political, Magugu is typical of a new generation of fashion designers

determined to decolonise fashion. In 2019, Magugu also launched the first edition of *Faculty Press*; an annual 'zine highlighting the work of emerging African writers and creatives.



Photo: Andile Buka

Glenn Brown

England born 1966

After Rembrandt

from the *Bring on the Dancing Horses*
series

2019

etching, ed. 30/38

Ruth Margaret Frances Houghton Bequest, 2019

2019.1063

Glenn Brown appropriates historical art in his paintings and sculptures and in recent years has extended his conceptual concerns to drawing and printmaking. Brown considers drawing to be of fundamental importance for image creation, and uses the medium to distort, stretch and layer separate art historical references to create complex, line-based works. The *Bring on the Dancing Horses* series continues these investigations with six etchings that appropriate historical prints and drawings by Rembrandt

Harmensz. van Rijn, Jacques de Gheyn II, Jacob Jordaens, Jean-Baptiste Greuze, Andrea del Sarto and others. Brown adopts, conflates and destabilises their historical traditions of drawing as part of his ongoing conceptual critique of the pictorial codes and conventions of representation.

Glenn Brown

England born 1966

After De Gheyn II/Greuze

from the *Bring on the Dancing Horses*
series

2019

etching, ed. 30/38

Ruth Margaret Frances Houghton Bequest, 2019

2019.1064

Glenn Brown

England born 1966

After Greuze/Jordaens

from the *Bring on the Dancing Horses*
series

2019

etching, ed. 30/38

Ruth Margaret Frances Houghton Bequest, 2019

2019.1065

Glenn Brown

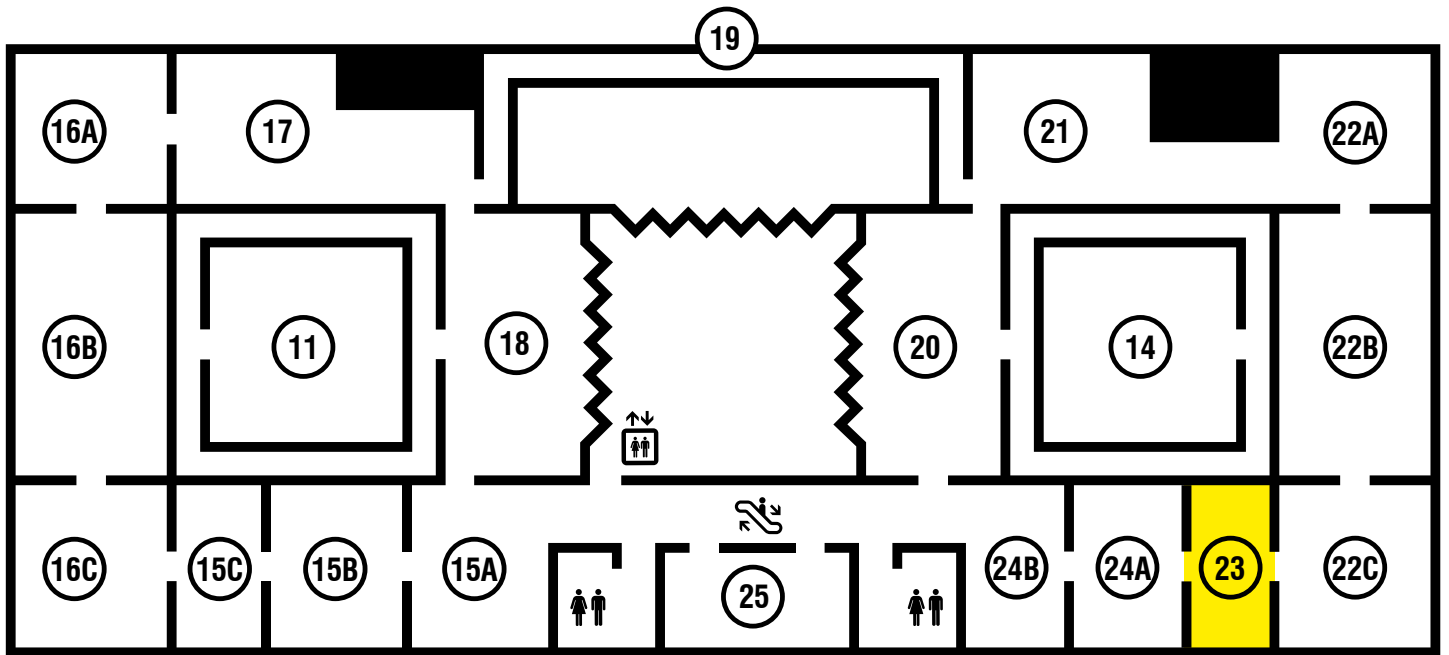
Glenn Brown CBE is a British artist known for the use of art-historical references in his paintings. Starting with reproductions from other artists' works, Brown transforms the appropriated image by changing its colour, position and size. His grotesque yet fascinating figures appear to be painted with impasto (the thick application of paint to create texture), but are actually executed through the application of thin, swirling brushstrokes, which create the illusion of almost photographically flat surfaces. The effect is powerful – often unsettling – creating an artistic language that transcends time and pictorial conventions. Brown sees these appropriations and oppositions as key to his approach. Brown is also recognised for other mediums such as

drawing, sculpture and editions.



Photo: Tom Jamieson

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Joyce Ho

Taiwan born 1983

Heads down

2023

stainless steel, fabric, aluminum, foam,
ed. 1–6

Purchased, NGV Foundation, 2023

Taiwanese artist Joyce Ho has turned rope bollards on their heads, creating an error in the everyday that asks us to reconsider how we interact with barriers and ordinary objects. The work's concept came about during the COVID-19 pandemic, when Ho observed how quickly individuals adapted to scanning QR codes to check into locations. Through *Heads down*, Ho explores muscle memory and the authority of barriers in retraining the body's relationship to space, habit and ritual.

Joyce Ho

Taiwan born 1983

Vera X diary index

2022

colour digital video, silent, 2 mins 6 secs,
ed. 1/5

Purchased, NGV Foundation, 2023

In her practice Joyce Ho deconstructs movements and fragments of daily rituals to explore the relationship between people and the space they inhabit. In her video work *VERA X diary index*, Ho depicts a protagonist in different idle spaces in a home setting. Scrutinising how she interacts with her temporary home, the work becomes a query about the balance between humanity and space. As she inserts herself into vacant spaces, the line between human and furniture blurs as both serve to balance each scene.

Joyce Ho

Joyce Ho is an interdisciplinary artist, working across painting, sculpture and theatre. By integrating the deconstruction of movements and fragmentation of daily rituals with rich and illusory light and shadow, the artist demonstrates the intimate and isolating tensions between people and reality. Ho has exhibited internationally, including at the National Gallery Singapore; Asia Society Museum, New York; Yokohama Museum of Art; UCCA Center for Contemporary Art, Beijing; Busan Museum of Art, Korea; and National Taiwan Museum of Fine Arts, Taichung.



Photo: Courtesy of the artist and
TKG+, Taipei

For kids

Do these objects seem familiar? This artist has taken bollards that would normally be used to make a queue and turned them upside down. This artwork is special because unlike other works in the gallery, you can touch it. Gently touch each bollard and it will rock from side to side.

We are used to bollards leading us somewhere or getting us to line up. Where do these bollards lead you? What other things can you think of that are signs to lead us around?

Flora Yukhnovich

England born 1990

A Taste of a Poison Paradise

2023

oil on canvas

Purchased with funds donated by July Cao, 2023

A Taste of a Poison Paradise takes its name from the 2003 Britney Spears's song *Toxic* and draws inspiration from Dutch still-life paintings. The painting's explosion of petals is built up with layers of loose, nearly transparent brushstrokes applied over a period of several months. The effect is something between abstraction and figuration; a flower captured not in its perfect blooming, but in flux, suspended in the airless moment between two breaths. Yukhnovich's choice of flower painting as a subject matter and pop culture as a filter is deliberate. Both have historically been

coded 'feminine' and, it follows, regarded as frivolous and low brow. Yukhnovich's critical exploration of these subjects is a radical attempt to treat seriously culture previously deemed inconsequential. The work is surrounded by historical still-life and flower paintings from the NGV Collection.

Flora Yukhnovich

Flora Yukhnovich was born in 1990 and completed her MA at the City & Guilds of London Art School in 2017. She has exhibited at Brocket, London; Parafin, London; GASK, Czech Republic; the Jerwood Gallery, Hastings; and at Blenheim Walk Gallery, Leeds Arts University. Previous solo exhibitions with Victoria Miro include *Thirst Trap*, 2022, and *The Venice Paintings and Barcarole*, 2020. Collections include the British Government Art Collection and the Montreal Museum of Fine Arts. Yukhnovich's work featured in the survey exhibition *Impressionism: A World View*, 2022, at the Nassau County Museum of Art, New York.



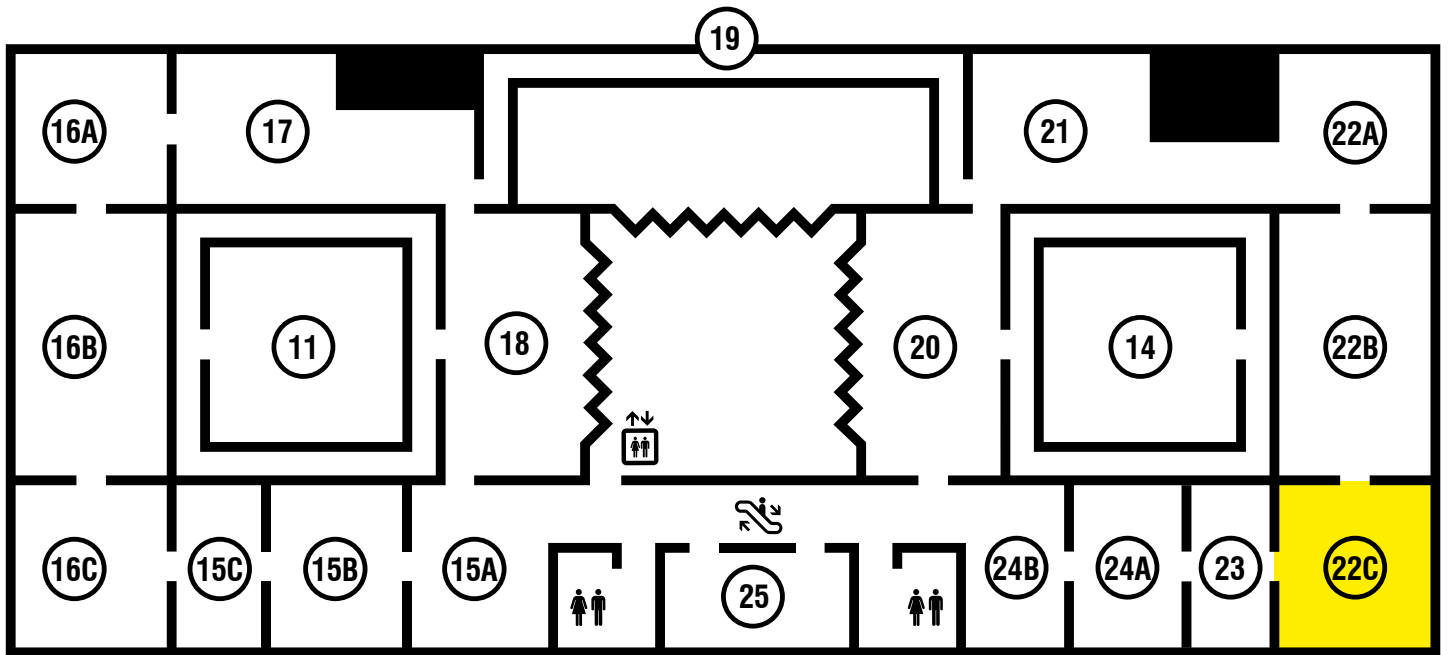
Photo: Eva Herzog
Courtesy the artist and Victoria Miro

For kids

Contemporary artist Flora Yukhnovich is inspired by art and architecture from the early to mid eighteenth century – the art movement of this time was called Rococo. Rococo is characterised by its emphasis on decoration and soft pastels including pale pinks, blues and greens in curving forms and intricate patterns. In her work Flora blends body-like and plant-like shapes, so that lines, gesture and colours reveal feelings and expressions.

What emotions do you see when you look at this painting?

Level 2 – 22C



15 – **18** International Collection 19th – 20th Century,
NGV Triennial 2023

19 Decorative Arts Passage, NGV Triennial 2023

20 – **24** Britain & Europe 16th–18th Century
NGV Triennial 2023

25 NGV Triennial 2023

Mezzanine

11 Asian Temporary Exhibition, NGV Triennial 2023

14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Wall Text:

Yoko Ono

My Mommy is Beautiful

My Mommy is Beautiful is a participatory project where visitors are invited to write or draw their own reflections about their mothers. They are also welcome to attach photographs to the canvases that will eventually spill over onto the walls. Though deeply personal, *My Mommy is Beautiful* operates as a conceptual artwork that is active and grows through the exhibition.

My Mommy is Beautiful is emblematic of Yoko Ono's conceptual and performance artworks that invite audience participation and collective action. Ono is urging us to celebrate the maternal love we

experienced or perhaps imagined and wished for. Through handwritten and drawn offerings she seeks to celebrate a community of voices, perspectives and approaches. The artwork also offers a moment of reflection, contemplation and remembering.

As your note will be displayed for other visitors to see, please take care not to include any personally identifying information. If you would like to leave a photo of a living person, please ensure you have their permission before doing so.

Yoko Ono

Japan born 1933, lived in the
United States 1952–

My Mommy is Beautiful

2023

participatory installation
(installation) (variable)

Courtesy of the artist

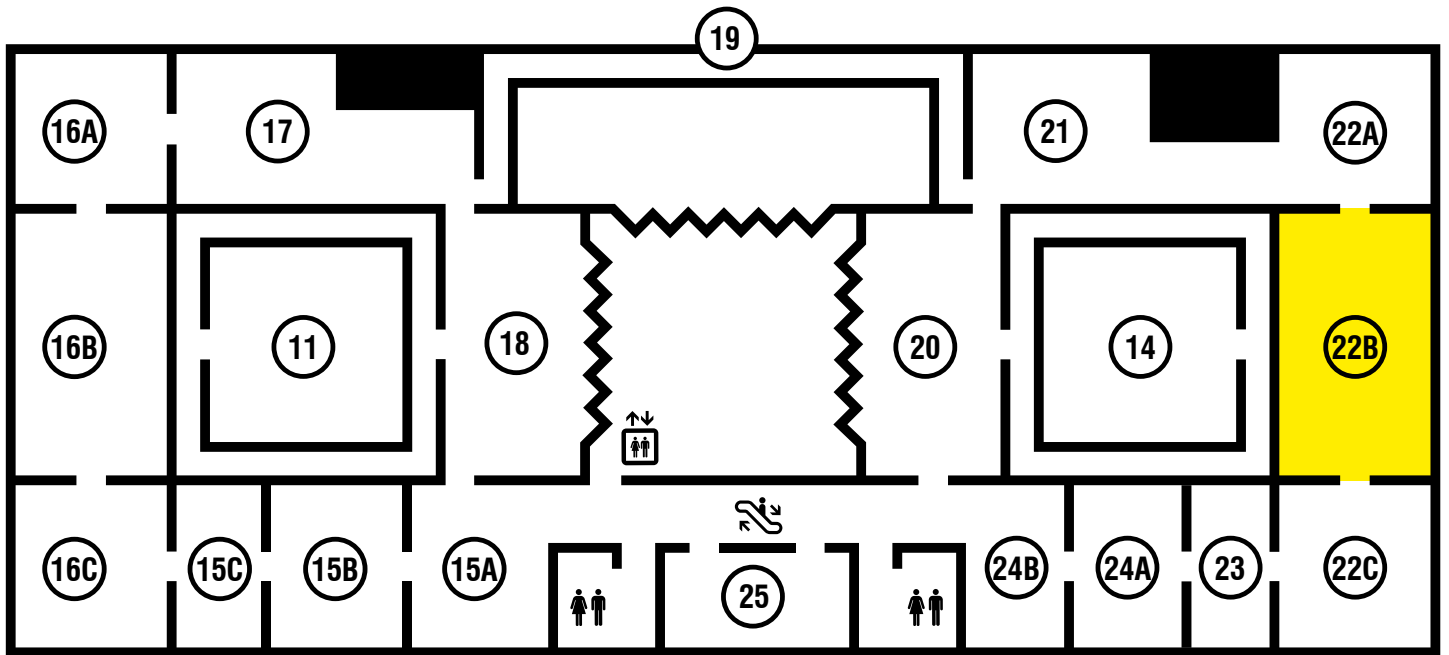
Yoko Ono

Counterculture icon Yoko Ono is a multimedia artist working in performance, instruction, film, installation, music and writing. A forerunner in conceptual art involving collaboration, audience participation and social activism since the early 1960s, Ono challenges viewers' understanding of art and the world around them. Her body of work speaks to the history of an ever-shifting arts landscape that has defined the last sixty years.



Photo: Matthew Placek

Level 2 – 22B



15 – **18** International Collection 19th – 20th Century,
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NGV Triennial 2023

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Mezzanine

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14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Wall text:

Tracey Emin

Tracey Emin's work explores memories and experiences rendered in frank, poetic and intimate ways. Her work emerged during the period of the so-called Young British Artists, a group of non-conforming artists who heralded in a cultural shift known as 'Cool Britannia' in the early to mid 1990s, and has since continued to explore personal and universal themes.

In this group of works, Emin tackles broad themes of love, desire, loss, and grief, through the mediums of neon, bronze sculpture, acrylic and gouache painting. Each work also references deeply personal experiences, either through text or the representation of the

female form. Emin subverts the tradition of voyeurism with her nudes through abstracting the body – perhaps the artist’s own body, or a universal body – and presenting it as both eroticised and defenceless. Her gestural and figurative paintings similarly confront moments of extreme emotion, anguish, elation or pain.

As she moves across media, Emin pushes the potential of each to its extreme. She has described, for instance, her bronze sculptures as ‘more like drawings in a strange way’.

1

2

3

4

6	7	8
9	10	11

5

Tracey Emin

England born 1963

1 **Crying for you**
 2015
 bronze, ed. 3/6

Suzanne Dawbarn Bequest, 2023

2 **Being without you**

2015

bronze, ed. 2/6

M.G. Chapman Bequest, 2023

3 **This is exactly how I feel
right now**

2016

bronze, ed. 3/6

Purchased with funds donated by Andrew and Judy Rogers,
and NGV Foundation, 2023

4 **Mother**

2014

bronze, ed. 1/6

The Nigel Peck AM and Patricia Peck Fund, 2023

5 **Wanting**

2014

bronze, ed. 2/6

Professor AGL Shaw AO Bequest, 2023

6 **Thought of you**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

7 **All me**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

8 **On my side**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

9 **Moving fast**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

10 **Legs raised**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

11 **Looking over**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

11	10	9
8	7	6

5

4

1

3

2

Tracey Emin

England born 1963

¹ **Crying for you**
2015
bronze, ed. 3/6

Suzanne Dawbarn Bequest, 2023

2 **Being without you**

2015

bronze, ed. 2/6

M.G. Chapman Bequest, 2023

3 **This is exactly how I feel
right now**

2016

bronze, ed. 3/6

Purchased with funds donated by Andrew and Judy Rogers,
and NGV Foundation, 2023

4 **Mother**

2014

bronze, ed. 1/6

The Nigel Peck AM and Patricia Peck Fund, 2023

5 **Wanting**

2014

bronze, ed. 2/6

Professor AGL Shaw AO Bequest, 2023

6 **Thought of you**

2014

gouache on paper

Professor AGL Shaw AO Bequest, 2023

7 **All me**

2014

gouache on paper

Professor AGL Shaw AO Bequest, 2023

8 **On my side**

2014

gouache on paper

Professor AGL Shaw AO Bequest, 2023

9 **Moving fast**

2014

gouache on paper

Professor AGL Shaw AO Bequest, 2023

10 **Legs raised**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

11 **Looking over**
2014
gouache on paper

Professor AGL Shaw AO Bequest, 2023

Tracey Emin

England born 1963

Love poem for CF

2007

neon, ed. 3/3

Purchased with funds donated by Jo Horgan AM and Peter Wetenhall, 2023

Using her own experience – and frequently her own body – as source material for the work, Tracey Emin explores ideas of self-portraiture and narrative disclosure, where both are intimately tied to her own biography. The intimacy of the messages, in her own handwriting, juxtaposes the industrial materiality of the neon.

Love poem for CF is a confessional work based on a text the artist has revisited throughout her career. Written in the late 1990s, the original work was

the centrepiece of her breakthrough exhibition at the South London Gallery in 1997.

Tracey Emin

England born 1963

The passion of your smile

2013

neon, ed. 1/3

Purchased with funds donated by Loti & Victor Smorgon Fund, 2014

Tracey Emin

England born 1963

The execution

2018

synthetic polymer paint on canvas

Professor AGL Shaw AO Bequest, 2023

Tracey Emin

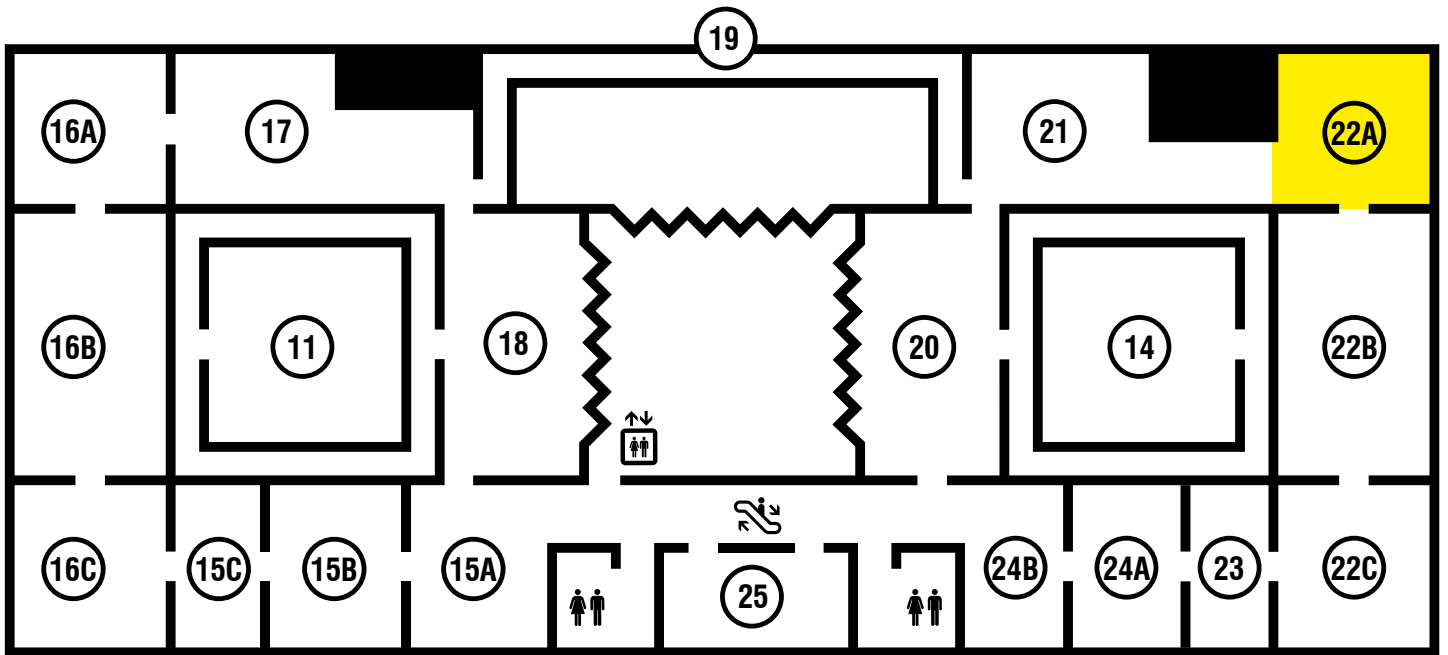
Tracey Emin CBE RA currently lives and works between London, the south of France and Margate, England. Her multi-disciplinary practice is introspective and confessional. Emin has exhibited extensively including major exhibitions at Munchmuseet, Oslo, 2021; the Royal Academy of Arts, London, 2020; Musée d'Orsay, Paris, 2019; the Leopold Museum, Vienna, 2015; Turner Contemporary, Margate, 2012; and Hayward Gallery, London, 2011. In 1999 Emin was nominated for the Turner Prize for her installation *My Bed*, 1998. In 2007 Emin represented Great Britain at the 52nd Venice Biennale. She was appointed Professor of Drawing at the Royal Academy of Arts, London, in 2011 and in 2012 was made Commander of

the Most Excellent Order of the British Empire for her contributions to the visual arts.



Self-portrait by the Artist, November 2021
Photo: courtesy of the artist and White Cube

Level 2 – 22A



15 – **18** International Collection 19th – 20th Century,
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Franziska Furter

With an interest in visualising invisible phenomena, Franziska Furter has regularly returned to the weather as a subject matter in her work over the past two decades.

The powerful force of nature is made tangible in *Liquid skies/Gyrwynt* (meaning 'hurricane' in Welsh), which depicts a composite of multiple infrared satellite images of hurricanes. Within these wild and colourful visualisations is a tension between the beauty of vibrant imagery and the destructiveness of the natural disaster it represents. The soft rug invites audiences to rest and consider our place within the landscape.

Floating above, the installation *Haku*

comprises thousands of hand-threaded glass beads that emulate ethereal swathes of fog. The work was partly inspired by J. M. W. Turner's atmospheric painting *Falls of Schaffhausen*, c. 1845, which is on display in this gallery along with other historical paintings from the NGV Collection depicting weather scenes and seascapes. The title of this installation, *Haku*, has origins in both Japanese (meaning 'white') and Hawaiian (meaning 'to braid') language, and is also the name of a character in Studio Ghibli's film *Spirited Away* (2001), one of Furter's favourite movies.

Franziska Furter

Switzerland born 1972

Haku

2023

glass (beads), thread

Courtesy of the artist. Proposed acquisition. Supported by Alana Kirby on behalf of the Sun Foundation, and Brendan and Grace O'Brien, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Liquid skies/Gyrwynt

2023

wool

Courtesy of the artist. Proposed acquisition. Supported by Alana Kirby on behalf of the Sun Foundation, and Brendan and Grace O'Brien, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Franziska Furter

Franziska Furter's work encompasses drawing, sculpture and installation. Her methodical approach to process and materials often seeks to make invisible phenomena visible. After studying sculpture in Basel, Furter moved to London and later Berlin, and is now based in Basel. She has undertaken residencies in Tokyo, London, Paris and Cairo, and her work is represented in museum collections including the Museum of Modern Art, New York; Contemporary Art Society, Edinburgh; Kunstmuseum Basel; and Kupferstichkabinett, Berlin. Recent solo exhibitions have been held at Centre d'Art Contemporain, Yverdon; Birgit Lauda Art Foundation, Vienna; and group exhibitions at Haus Konstruktiv,

Zurich and Kunsthalle Basel.

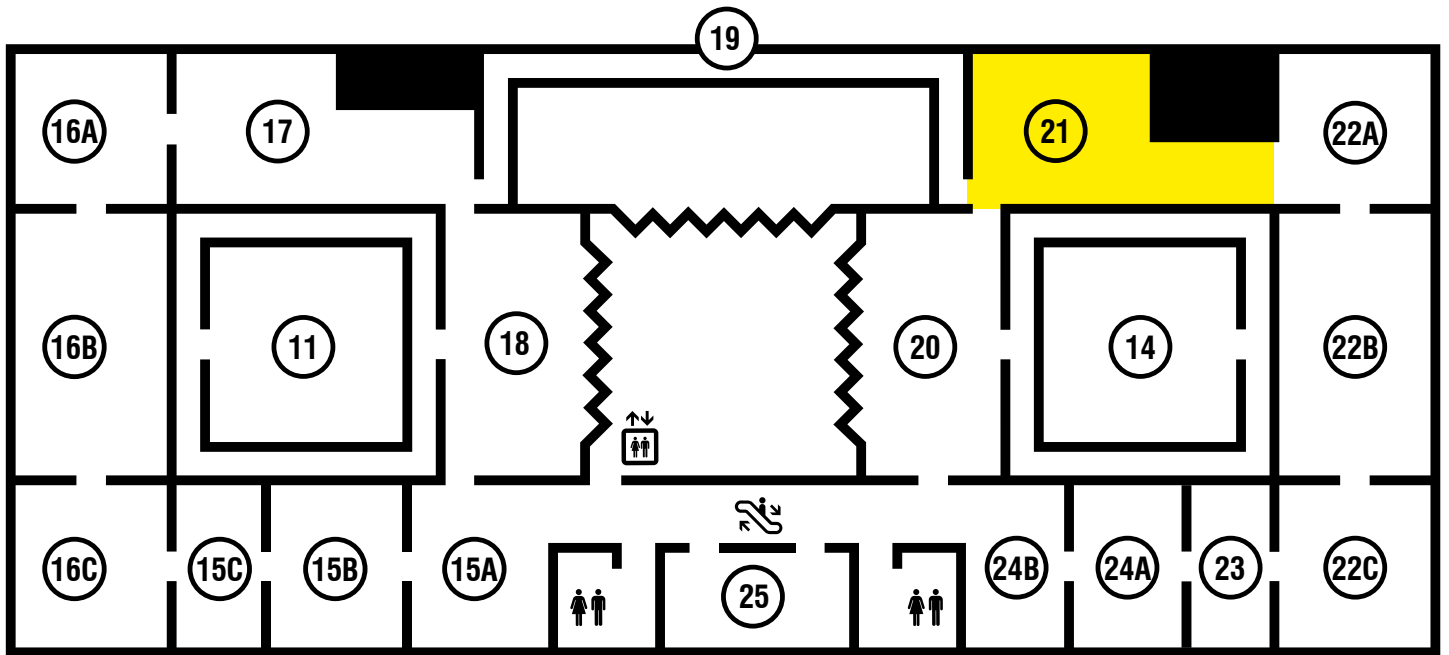


Courtesy of the artist, Claudia Güdel
and Mark Niedermann
Photo: Mark Niedermann

For kids

This installation is all about the weather. We are surrounded by weather every day. It affects our lives, what clothes we wear and even our mood. But have you ever tried to paint a picture of a storm or make a sculpture depicting fog? Franziska Furter is interested in capturing these kinds of natural phenomena that usually change at the blink of the eye in her art. Lie down on the cuddly rug in a sea of wild windy hurricanes. Look up at the glittering glass beads that are inspired by foggy mornings, when the artist spent some time in the Swiss mountains.

Level 2 – 21



15 – **18** International Collection 19th – 20th Century,
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Mezzanine

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14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Nazgol Ansarinia

Iran born 1979

Private waters

2020

resin, ed. 1/2

Purchased with funds donated by
Trawalla Foundation, 2022

2022.552

Nazgol Ansarinia's practice investigates Tehran's urban space as a mirror for the political, economic and ideological events in the city. These resin casts present a scale model of private swimming pools built during the Los Angeles–inspired optimism of Tehran's urbanist project during the late 1960s. Following the Iranian Revolution from 1979, and the rise of modesty laws, these pools, drained and disused, now lie dormant.

Depicting these hollow architectural spaces, which are unused despite the

spiralling cost of land and Tehran's rapid urban densification, Ansarinia reflects on the significance of these empty pools. She states that their presence suggests 'a wish for them to be filled and used in an unforeseen future but holds on to the memory of them once full'.

Nazgol Ansarinia

Nazgol Ansarinia is an Iranian interdisciplinary visual artist. Her work examines the systems and networks that underpin her daily life such as everyday objects, routines, events and experiences, and the relationship they form to a larger social context. Born and raised in Tehran, Ansarinia's practice reflects upon tensions between private worlds and the wider socioeconomic realm. Ansarinia graduated from the London College of Communication in 2001 before taking a Master of Fine Arts at the California College of the Arts in San Francisco in 2003.



Photo: Tom Callemin

For kids

The artist Nazgol Ansarinia lives in Tehran, Iran, one of the biggest cities in the world. As a religious country, the people in Iran follow modesty laws and don't swim in public but many people have swimming pools in their backyards. In this artwork, each object represents an empty pool in Tehran. The artist believes that people look to these pools as a symbol of hope, that one day they might be filled with water to swim in again.

What are other symbols of hope? Do you have things in your daily life that feel or look hopeful to you?

Jessica Murtagh

Australia born 1986

Modern relic IV: All in this together, apart

2020

glass (sandblasted, engraved)

Purchased, Victorian Foundation for
Living Australian Artists, 2021

2021.583

Jessica Murtagh's glass vessels draw inspiration from ancient Athenian ceramic amphoras known for their depiction of scenes from everyday life. Her 2021 works highlight human experience within the broader context of the social and economic upheaval caused by COVID-19. *Modern relic IX: High priorities in low places* captures individuals queuing anxiously at supermarkets, driven by an urgent need to secure supplies, particularly toilet paper. In parallel, *Modern relic IV: All in*

this together, apart portrays individuals wearing face masks while queuing at Centrelink, evoking contemplation of the human consequences of the pandemic in Australia, specifically immediate mass unemployment and a reliance on social benefits.

Jessica Murtagh

Australia born 1986

Modern relic IX: High priorities in low places

2021

glass (sandblasted, engraved)

Purchased, Victorian Foundation for
Living Australian Artists, 2022

2022.798

Jessica Murtagh

Jessica Murtagh is an Adelaide-based artist working with blown glass. Murtagh's practice leans heavily on illustration, using sandcarving and engraving techniques to create imagery and narratives. She draws inspiration from the natural world and classical artefacts contrasted with contemporary themes. Murtagh's *Modern Relic* series, 2021, references ancient Athenian ceramic amphoras depicting scenes of everyday life. Adapting an ancient glass technique called cameo glass, Murtagh sandcarves and engraves complex illustrations to the exterior of the vessels, depicting scenes relating to the social and economic fallout of COVID-19 in Australia, online dating and everyday contemporary life. Murtagh's work is held in the National

Gallery of Victoria, Melbourne; the
Powerhouse Museum, Sydney; and the
Parliament House Collection in Canberra.



Photo: Matt Turner

Derek Fordjour

United States born 1974

Dual acquisition

2022

Walnut (*Juglans* sp.), Cherry wood (*Prunus* sp.), resin, glass, charcoal

Purchased with funds donated by July Cao, 2022

2022.1538

Derek Fordjour

United States born 1974

Nick Lehane

United States born 1987

Fly away

2020

colour digital video, sound

32 mins 27 secs

Purchased with funds donated by July Cao, 2023

Puppeteers: Dorothy James, Rowan Magee, Andy Manjuck,
Jon Riddleberger, Emma Wiseman

Music: © 2020 Hassan Anderson, John Aylward, All Rights Reserved

Oboist/Composer: Hassan Anderson

Oboist: Stuart Breczinski

Producer: Danni Pascuma

Composer: John Aylward

Production Stage Manager: Caren Celine Morris

Lighting and Theatre Designer: Marika Kent

Sound Designer/Dramaturg: Christopher Darbassie

Movement Consultant: Joseph Lymous

Theatre Design and Construction: Seth Kelly

Puppet Design: Robert Maldonado

Costume Design: Rebecca Zammito

Props Coordinator: Maggie Ellis

Props Design: Pablo Diaz

Ranging from painting and sculpture to installation and performance, Derek Fordjour's exuberant and multi-layered works feature athletes, performers and

other archetypes central to cultural rituals and communal rites of passage.

Inspired by the Bunraku style of Japanese Puppet Theatre, *Fly away* originated as a live puppet show co-created by Fordjour and award-winning puppeteer Nick Lehane. Depicting a fable-like narrative of a man's quest for mastery, it follows a cycle of wins and losses as the central character attempts a series of skills such as football, horseriding and music. With a visible team of puppeteers included in the frame, the work raises questions around autonomy, control and dependence.

Derek Fordjour

Derek Fordjour is an American interdisciplinary artist and educator of Ghanaian heritage who works in collage, video/film, sculpture and painting.

Fordjour was born to parents of Ghanaian heritage. He is a graduate of Morehouse College, Atlanta, and earned a master's degree in art education from Harvard University and an MFA in painting from Hunter College. His work has been reviewed in *The New York Times*, *Financial Times*, *Los Angeles Times* and *Hyperallergic*, and he has been featured in *The Wall Street Journal*, *Vanity Fair* and *Forbes Magazine*. His work is held in the Metropolitan Museum of Art, New York; the Studio Museum in Harlem, New York; the Whitney Museum of American Art, New York; Art Gallery of New South

Wales; and Los Angeles County Museum of Art.



Photo: Chase Hall

Nick Lehane

Nick Lehane is a puppet artist and theatre maker based in Brooklyn, New York. He works as an actor, puppeteer, designer, deviser and director in theatre, television, film and video, and performance art. His work has been presented throughout the United States as well as in Canada, England, France, Singapore and Uzbekistan. Lehane has been named a *New York Times* 'Critics Pick' and has been selected among the yearly 'Top 10 Theater Moments' by *Vulture/New York Magazine*. He was the lead puppeteer and puppet director for Alex Da Corte's *ROY G BIV* at the Whitney Biennial 2022: *Quiet as It's Kept*. Lehane holds a BFA from the Carnegie Mellon School of Drama and studied at the Moscow Art Theatre School and the

Rhodopi International Theater Laboratory in Smolyan, Bulgaria.

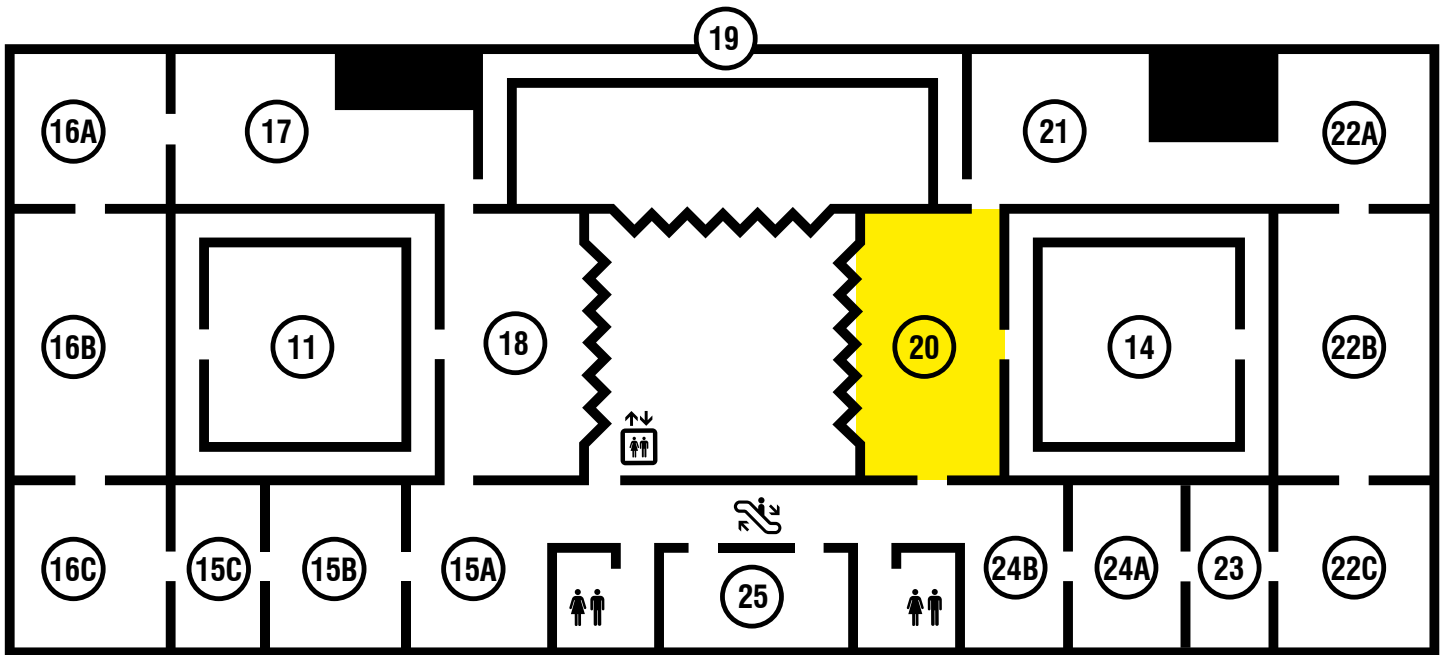


Photo: courtesy of the artist

For kids

Long before picture books or electronic screens existed, people found other ways to record and share stories. Artist Jessica Murtagh takes inspiration from the traditions of people who lived in ancient Greece almost 3000 years ago. These people painted pictures about their lives on large clay jars called amphoras. On her blue-glass vessels, the artist has applied her own illustrations of people's unusual experiences during the time of the COVID-19 pandemic. On one of her vessels, the artist has recorded the story of people waiting in long lines at the supermarket to buy toilet paper and on the other vessel she shows people wearing face masks.

Level 2 – 20



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Tyler Mitchell

United States born 1995

Albany, Georgia

2021

inkjet print, ed. 3/3

Bowness Family Fund for Photography, 2022

2022.36

During 2020, when Tyler Mitchell was unable to visit home due to the COVID-19 pandemic, he created several bodies of work that drew on his nostalgia for home and the ideal of a Black utopia. His photographs explore personal memories and reimagine the experiences of being Black in public spaces in the southern states of America. He has described his work as actively avoiding the stereotypes imposed on the Black body and seeking to 'reclaim small moments of everyday joy, which is so important because generations before us weren't necessarily able to'.

Tyler Mitchell

United States born 1995

Picnic

2021

inkjet print, ed. 2/3

Bowness Family Fund for Photography, 2022

2022.37

Tyler Mitchell

United States born 1995

Vastness

2021

inkjet print, ed. 3/3

Bowness Family Fund for Photography, 2022

2022.38

Tyler Mitchell

Tyler Mitchell is a photographer, film maker and artist who lives and works in Brooklyn. He received a BFA from New York University Tisch School of the Arts. His work has been in solo exhibitions at Frieze Masters London; Scotiabank CONTACT Photography Festival in Toronto; Foam Fotografiemuseum Amsterdam; and the International Center of Photography, New York. He has exhibited in group exhibitions at Aperture Foundation, New York, and Red Hook Labs, Brooklyn. He has been a visiting artist and lecturer at Yale University, Harvard University, New York University, Paris Photo and the International Center of Photography.

In 2020, Mitchell was awarded the

Gordon Parks Foundation Fellowship.



Photo: courtesy of the artist and
Jack Shainman Gallery, New York

Ezz Monem

Egypt born 1985, lived in Australia 2017–

Mohamed Mohamed Mohamed

2022

multi-channel colour digital video, sound,
cathode-ray tube monitors

Courtesy of the artist and THIS IS NO FANTASY, Melbourne

In this installation Ezz Monem explores the tension between reverence and the profane by recontextualising references to the name ‘Mohamed’ from Egyptian and broader Middle Eastern cinema. It is part of a larger project in which Monem uses his first name ‘Mohamed’ as a starting point for extensive research. Through a meticulous process of copying, erasing and repetition, he creates a manifold portrait of the name. The accompanying sound work by Matthew Davis is composed of micro-samples extracted from the same films

Monem has edited from.

Ezz Monem

Ezz Monem (born Mohamed Ezzeldin M. Abdelmonem) is a photo-based artist from Egypt who lives and works in Melbourne. He uses photography to explore the pluralism of reality, playing with sensations of ambivalence and conflict, and giving visual form to the multiplicity of identity in places, people and objects. Monem graduated from the Faculty of Engineering, Cairo University, and worked as a software engineer, but his explorations in visual arts began years earlier. His work has been shown in exhibitions in Egypt, Australia and various other countries in Europe and the Middle East, where he has received numerous awards. Monem recently completed a Master of Contemporary Art at the Victorian College of the Arts, University of

Melbourne.



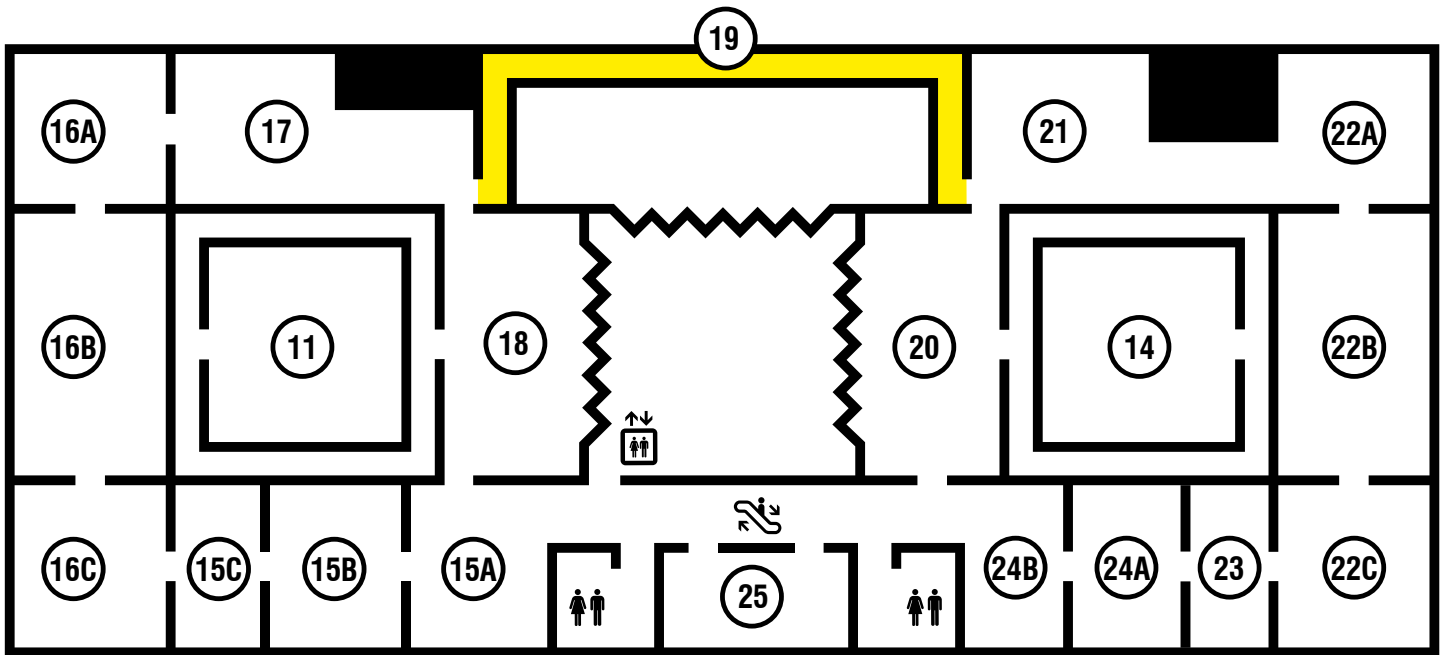
Photo: courtesy of the artist and
THIS IS NO FANTASY

For kids

The artist Ezz Monem, who was born Mohamed Ezzeldin M. Abdelmonem, shares his first name, Mohamed, with an estimated 150 million people around the world (although the spelling varies from place to place). Growing up in Egypt he met people with the same name all the time, and this experience gave him the idea to make an artwork about the name. The six TV screens show short clips from Egyptian and broader Middle Eastern cinema.

Can you tell what the artist did to the original films? Listen closely!

Level 2 – 19



15 – **18** International Collection 19th – 20th Century,
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25 NGV Triennial 2023

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14 Britain & Europe 15th – 17th Century, NGV Triennial 2023

Jaime Hayon designer

Spain born 1974

Hayon Studio, Valencia studio

Spain est. 2000

Nason Moretti, Murano

manufacturer

Italy est. 1923

Sauda (Dark beauty), vase

from the *Afrikando* collection 2017

2017 designed, 2023 manufactured
glass, ed. 2/5

Purchased with funds donated by Chloe Podgornik and
Katrina Knowles, 2023

Acknowledging the influence of African material culture on twentieth century Western artists, art and aesthetics, the seven glass vessels that form the *Afrikando* collection by Jaime Hayon aim to demonstrate how social, geographical and cultural contexts can also inform mediums and traditions of making. The

glass studio that produced the work is part of a long and storied tradition of glassblowing on the Venetian Island of Murano. Through the work, Hayon draws attention to how contemporary design objects can illuminate the long and complex historical interplay of cultures and materials, embedding new narratives in the objects that surround us.

Jaime Hayon designer

Spain born 1974

Hayon Studio, Valencia studio

Spain est. 2000

Nason Moretti, Murano manufacturer

Italy est. 1923

(Rainy season), vase

from the *Afrikando* collection 2017

2017 designed, 2023 manufactured
glass, ed. 2/5

Purchased with funds donated by John and Cecily Adams, 2023

Jaime Hayon designer

Spain born 1974

Hayon Studio, Valencia studio

Spain est. 2000

Nason Moretti, Murano manufacturer

Italy est. 1923

Abayomi (Brings joy), vase

from the *Afrikando* collection 2017

2017 designed, 2023 manufactured
glass, ed. 2/5

Purchased with funds donated by Dr Peter Chu, 2023

Jaime Hayon designer

Spain born 1974

Hayon Studio, Valencia studio

Spain est. 2000

Nason Moretti, Murano manufacturer

Italy est. 1923

Umi (Life), vase

from the *Afrikando* collection 2017

2017 designed, 2023 manufactured
glass, ed. 2/5

Purchased with funds donated by Nick and Sarah Orloff, 2023

Jaime Hayon designer

Spain born 1974

Hayon Studio, Valencia studio

Spain est. 2000

Nason Moretti, Murano manufacturer

Italy est. 1923

Saidah (Fortunate), vase

from the *Afrikando* collection 2017

2017 designed, 2023 manufactured
glass, ed. 2/5

Purchased with funds donated by Leigh Clifford AC and
Sue Clifford, 2023

Jaime Hayon designer

Spain born 1974

Hayon Studio, Valencia studio

Spain est. 2000

Nason Moretti, Murano manufacturer

Italy est. 1923

Chausuki (Born at night), vase

from the *Afrikando* collection 2017

2017 designed, 2023 manufactured

glass, ed. 2/5

Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, and Sean Kelly and Carol Kelly, 2023

Jaime Hayon designer

Spain born 1974

Hayon Studio, Valencia studio

Spain est. 2000

Nason Moretti, Murano manufacturer

Italy est. 1923

Malawa (Blossoms), vase

from the *Afrikando* collection 2017

2017 designed, 2023 manufactured
glass, ed. 2/5

Purchased with funds donated by Brendan and
Grace O'Brien, 2023

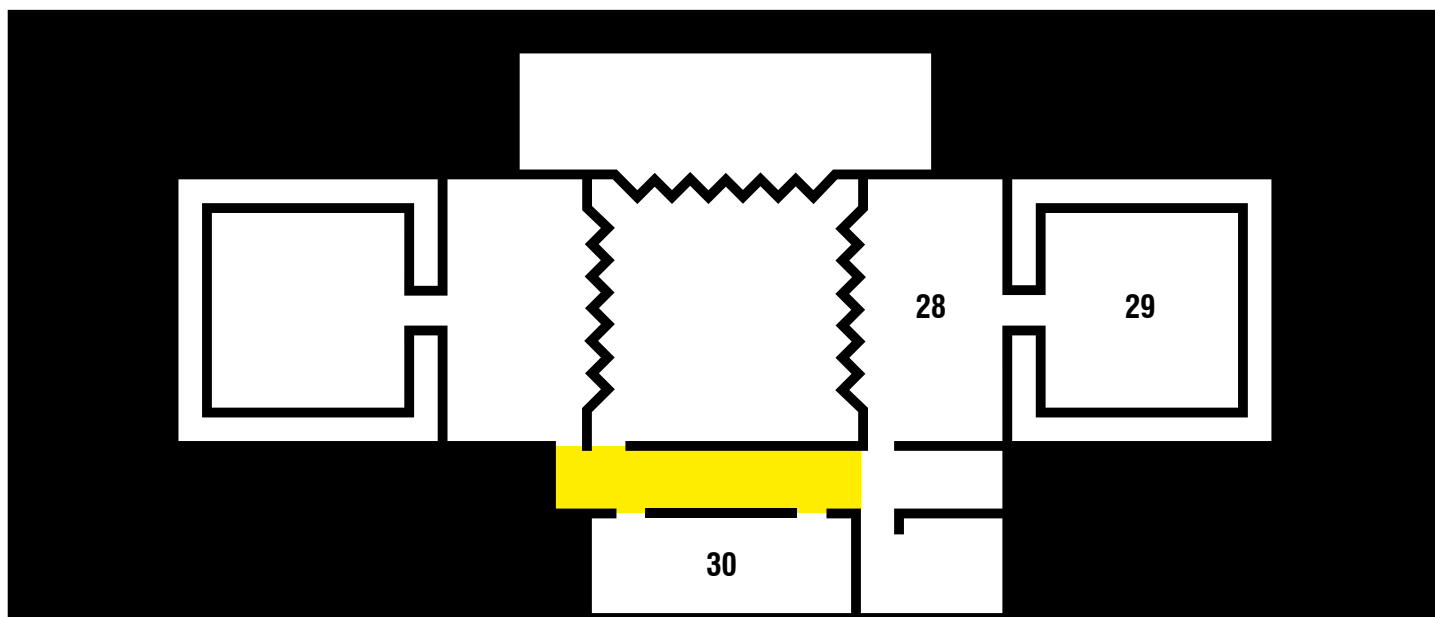
Jaime Hayon

Designer and artist Jaime Hayon trained in industrial design in Madrid and founded Hayon Studio in Valencia, Spain, in 2000. Oscillating between furniture, objects, tapestries and interiors, Hayon's relationship with materials, notably marble, stone, glass and ceramics, is integral to his practice. He was recognised in *Wallpaper* Magazine's* 'Top 100' list as one of the most influential creators of the last decade and his awards include the Spanish National Design Award and multiple Elle Deco International Design Awards.



Photo: Joseph Fox

Level 3 – Foyer



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Hito Steyerl

Germany born 1966

Sandbags/texture, Kharkiv

2015

ultra-violet inkjet print on aluminium and polyethylene, ed. 4/5

Purchased, NGV Foundation, 2023

Hito Steyerl is known for her critique of technocracy across video, essays, lectures, installations and photography. She speculates on the impact of digitisation, technology and globalisation, often looking at the ways images are produced, disseminated and consumed. *Sandbags/texture, Kharkiv* and *Tent/texture III, Kharkiv* are photographic prints of fragments of war in the city centre of Kharkiv, Ukraine, following the annexation of Crimea in 2014. To produce these images, Steyerl used an iPhone application that 3D-scanned elements

of the city's landscape, with each image then made through repeated printing using UV technology, building a collaged appearance on the print surface. Steyerl presents the architecture of war and its impact on a cityscape while fragmented imagery reflects the impact of technology and globalisation on how we consume images of conflict.

Hito Steyerl

Germany born 1966

Tent/texture III, Kharkiv

2015

ultra-violet inkjet print on aluminium and
polyethylene, ed. 4/5

Purchased, NGV Foundation, 2023

Hito Steyerl

Hito Steyerl's prolific filmmaking and writing occupies a position between the fields of art, philosophy and politics. Steyerl studied documentary film directing at the Japan Institute of the Moving Image and the University of Television and Film Munich (HFF), and received a doctorate in philosophy at the Academy of Fine Arts, Vienna. She is Professor for Experimental Film and Video at the Berlin University of the Arts, where she co-founded the Research Center for Proxy Politics. Steyerl's recent solo exhibitions include the National Museum of Modern and Contemporary Art, Seoul, 2022; Stedelijk Museum, Amsterdam, 2022; and Centre Pompidou, Paris, 2021.



Photo: Leon Kahane

Ihor Okunieiev

Ukraine born 1989

Land

2022

sound, photographic print, 20 mins

Originally commissioned by Haus der Kunst, München, as part of Tune, curated by Sarah Miles.
Courtesy of the artist

Ukrainian artist Ihor Okunieiev's multimedia practice draws from a deep fascination with his home country's nature and culture. Created in 2022, the year Russia began its full-scale invasion of Ukraine after almost a decade of war, *Land* explores the sounds of war-ravaged nature. Okunieiev recorded the piece in between his work with Livyj Bereh, a volunteer organisation he developed with a group of friends at the beginning of the 2022 invasion, starting in left-bank Kyiv then branching out to other regions. They work to restore the roofs of houses

in villages damaged by the invasion and provide supplies to the Ukrainian military.

Ihor Okuniev

Working across media including photography, video and sound, Ihor Okuniev's practice is inspired by his interest in Ukrainian culture, ethnography, folklore and architecture. Okuniev was born in Kyiv in 1989 and later moved to Yalta, Crimea, where as a teenager he started a graffiti crew with friends before going on to study graphic design at university.



Photo: courtesy of the artist

Basse Stittgen

Germany born 1990

Blood record

2023

cow blood, vinyl

Courtesy of the artist

The industrialisation of meat production saw the slaughter of animals move from agrarian, domestic or butcher-shop settings into large-scale slaughterhouses away from the public gaze. The separating of meat from its corporeal source has contributed to a culture of consumption removed from the environmental and ethical implications of mass-produced meat. *Blood record* reconnects us to the realities of industrial abattoir production where animals are dismembered and transformed into a consumable commodity. Materialised as a record pressed from discarded cow

blood, a by-product of the meat industry, this artwork amplifies the sound of a cow's heart beating to reconnect us to the visceral reality of the food we eat.

Basse Stittgen

Basse Stittgen's work is positioned at the intersection of design, art and material research, stemming from a fascination with matter and how it can be created, cared for and questioned to uncover hidden narratives. Stittgen's work explores ways objects can mediate contemporary complexities through making invisible processes tangible. Stittgen graduated from the Design Academy Eindhoven in 2017 and his work has been exhibited at the Victoria and Albert Museum, London; the Stedelijk Museum, Amsterdam; and the 13th Shanghai Biennale of Architecture. His work is held in the MAK, Vienna; the Museum de Fundatie, Zwolle; and the Wellcome Collection, London.



Photo: courtesy of the artist

Iván Navarro

Chile born 1972, lived in the United States 1997–

Mirage trans

2023

LED light bulb, cherry wood, mirror, one-way mirror and electric energy, ed. 1/3

Courtesy of the artist and Templon, New York. Proposed acquisition

Iván Navarro's work encapsulates far more than visual manipulation. It critiques social and cultural environments shaped by political governance. The work resembles a portal to travel through – but from where to where? How do we enter? And once in 'the system' could we ever get out? – *Mirage trans* draws on the artist's memory of his home country of Chile, where electricity was used as an instrument of torture and frequent power cuts isolated and terrorised citizens. The tunnel of small light bulbs is

a social commentary on the oppressive tactics employed by Augusto Pinochet's authoritarian regime (1973–90). This work reflects upon and questions the dynamics of power, control and capitalism that shape existence.

Iván Navarro

Born in 1972 in Santiago, Iván Navarro grew up under the Pinochet dictatorship. In his practice Navarro translates his memory and experience of the regime into sculptural installations, often using double-sided mirrors and lighting to create illusions and gateways. He has lived and worked in New York since 1997. Navarro represented Chile at the 53rd Venice Biennale in 2009. Recent exhibitions include *Bifocal*, the Museo de Arte Contemporáneo, Buenos Aires, 2019; and *This Land is Your Land*, the Crystal Bridges Museum, Bentonville, 2019, and Busan Museum, Korea, 2018. He has held other exhibition at the Imperial War Museum, London; Guggenheim Museum Bilbao; Art Basel Parcours; Yinchuan Biennale 2016;

Solomon R. Guggenheim Museum; and Hayward Gallery, London.

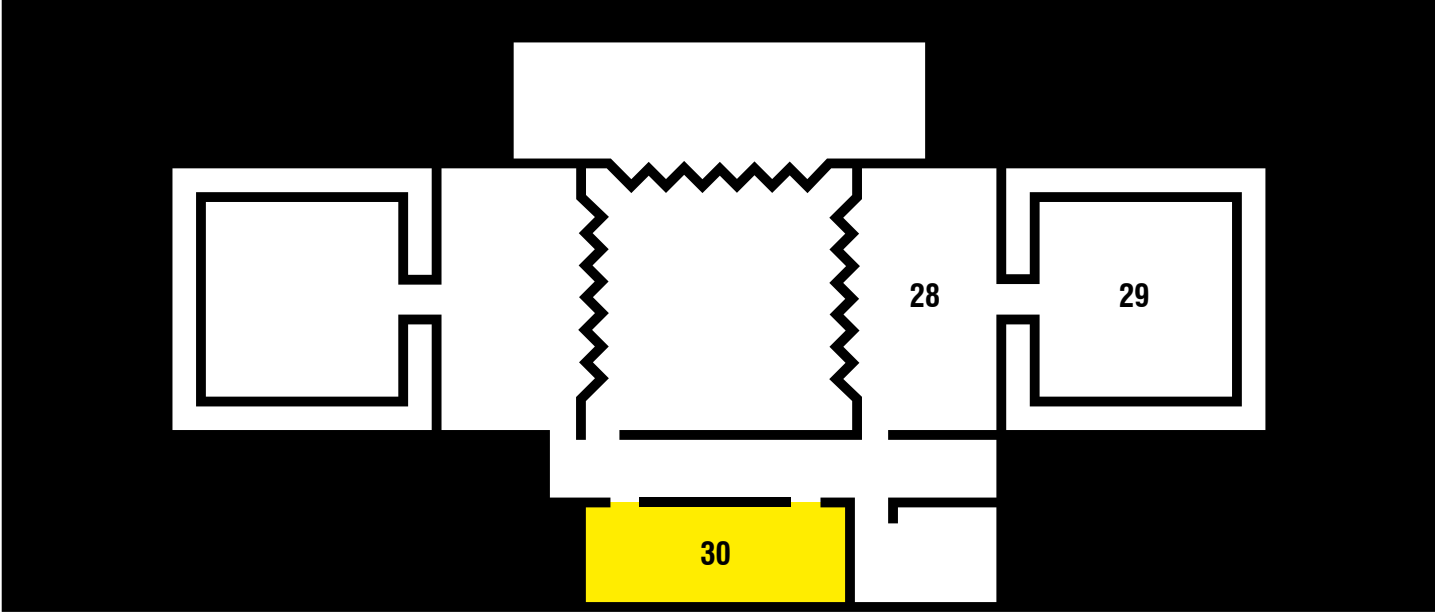


Photo: Thelma Garcia

For kids

Using lightbulbs and a mirror, artist Iván Navarro has created an illusion. How many lightbulbs can you see? The illusion makes the number of lightbulbs seem infinite, but if you look closer you can see there is only a single row. The artwork looks like a portal we could step into. What do you think lies beyond this portal? Would you like to step into this other world?

Level 3 – 30



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Wall text:

Hoda Afshar

The Fold

The Fold is a visual and psychological investigation of the French psychiatrist and photographer Gaëtan Gatian de Clérambault (1872–1934). The project originated during research at Musée du Quai Branly, Paris, where Hoda Afshar encountered an archive of thousands of images de Clérambault took in Morocco of veiled Islamic women, and sometimes men, through which he sought to explore his psychoanalytic ideas about covering and fantasy.

Marking the first time Afshar has drawn upon an archive in her work, *The Fold* explores de Clérambault's significance

as a historical figure while also looking more broadly at the way we understand images. Through the recurring motif of a mirror, Afshar invites us to examine our own biases while viewing these images, particularly in relation to the veil.

Each of the components uses distinct visual strategies and artistic techniques, ranging from traditional silver mirroring and darkroom hand-printing to digital animation. For Afshar, these three works unite the main concerns of her research-based practice for a decade, in the artist's words namely 'questions about the political and aesthetic representation of marginal subjects and about photography's role in both reproducing and dismantling such representations'.

Hoda Afshar

Iran born 1983, lived in Australia 2007–

The Fold (photographic installation)

2023

gelatin silver photographs

Commissioned by the National Gallery of Victoria, Melbourne. Courtesy of the artist and Milani Gallery. Proposed acquisition, Victorian Foundation for Living Australian Artists

Images sourced from the archive of the Musée du Quai Branly –
Jacques Chirac in Paris, France

Advisor (responsible for photography collections): Annabelle Lacour

Digital negative production: Greg Wayn

Darkroom printing: Renato Colangelo

Hoda Afshar

Iran born 1983, lived in Australia 2007–

The Fold (mirror installation)

2023

photographic print on glass, silver

Commissioned by the National Gallery of Victoria, Melbourne. Courtesy of the artist and Milani Gallery. Proposed acquisition, Victorian Foundation for Living Australian Artists

Printing: Stewart Russell, Spacecraft Studio

Mirror silvering: Melissa Varga

Hoda Afshar

Iran born 1983, lived in Australia 2007–

The Fold (video installation)

2023

black and white digital video, sound,
26 mins

Commissioned by the National Gallery of Victoria, Melbourne. Courtesy of the artist and Milani Gallery. Proposed acquisition, Victorian Foundation for Living Australian Artists

Director: Hoda Afshar

Animation: Tristan Jalleh

Cinematography: Sherwin Akbarzadeh

Camera assistant: Meg Perrott

Stage designer: Josephine Wagstaff

Lighting: Tommi Hacker

Sound recording: Kyle Evans

Sound design: Byron Dean

Editors: James Wright & Hoda Afshar

Colourist: Peter Hatzipavlis

Research Assistant: Timothy Johannessen

Participants/Performers: Danny Sullivan, Santilla Chingaipe,
Justin Clemens, Andrea Eckersley and Virginie Rey

Hoda Afshar

Hoda Afshar began her career as a documentary photographer in Iran in 2005, and since 2007 she has been living in Australia where she practices as a visual artist and also lectures in photography and fine art. Through her art practice, Afshar explores the nature and possibilities of documentary image-making. Working across photography and moving image, she considers the representation of gender, marginality, and displacement. Her work has been widely exhibited both locally and internationally and published online and in print. In 2021, her first monograph *Speak the Wind* was published by MACK in London. Her work is also part of numerous private and public collections.



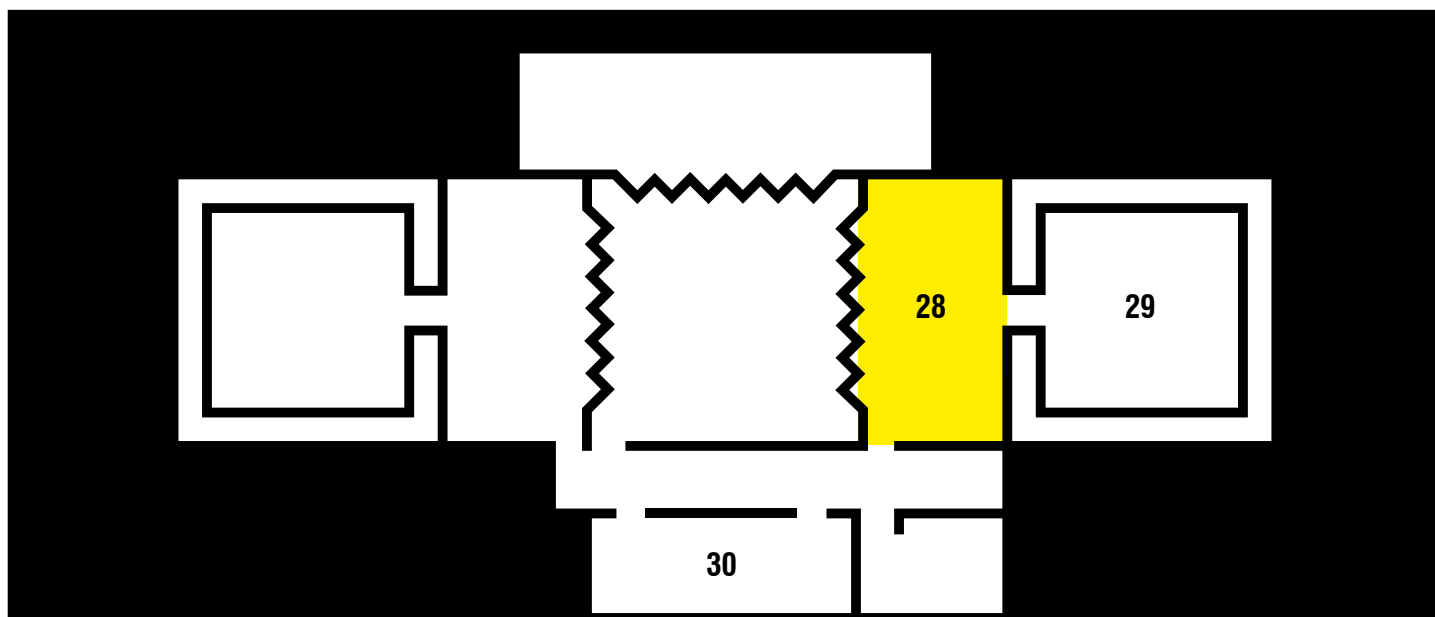
Photo: Sarah Pannell

For kids

This installation of hundreds of photographs came about almost by accident. The artist Hoda Afshar was researching the work of French psychiatrist and photographer Gaëtan Gatian de Clérambault, who travelled to Morocco over a hundred years ago and took thousands of photographs of local people wearing traditional veils. A museum in Paris has many of his photographs in their collection, and Hoda spent days saving the images she liked from the museum website to her computer. After a while she realised that instead of the full image, she was only able to save a small square detail of each photograph. Hoda decided to make this digital fluke part of her work.

Can you picture what the whole photographs might look like?

Level 3 – 28



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Dunne & Raby design studio

England est. 1994

Anthony Dunne designer

England born 1964

Fiona Raby designer

Singapore born 1963

Designs for a World of Many Worlds:

After the Festival

collection 2023

Left to right:

Pole 1: Trail

2023

Huon pine (*Lagarostrobos franklinii*)

Memento figure 3

2023

Huon pine (*Lagarostrobos franklinii*), resin

Pole 2: Cup-air

2023

Huon pine (*Lagarostrobos franklinii*),
synthetic

Accessory 1: Click

2023

Huon pine (*Lagarostrobos franklinii*)

Pole 3: Cup-air

2023

Huon pine (*Lagarostrobos franklinii*),
synthetic

Accessory 2: Hat

2023

felt

Pole 4: Teapot-air

2023

Huon pine (*Lagarostrobos franklinii*),
glass

Accessory 3: Rucksack

2023

Huon pine (*Lagarostrobos franklinii*),
mycelium

Pole 5: Boat-rock

2023

Synthetic, Huon pine (*Lagarostrobos franklinii*)

Accessory 4: Shoes

2023

felt

Project team

Franco Chen, research assistant

Production team

Kevin O'Connor, workshop coordinator

Nick Johns, production coordinator

Matty Fuller, machinist

Danielle Andree, felting and millinery

Josh Reisel, mycelium researcher

Martin James, coatings and finishes

Lilly Buttrose, glass studio manager, JamFactory

Llewelyn Ash, glass commissions manager, JamFactory

Drew Spangenberg, glass production manager, JamFactory

Workshop technicians

Ron Ellazam

Drew Harding

Tristan Janle

Alex Lesniowski

Brad Marmion

Alexsandra Pontonio

Isaac Webb

Simon Wightwick

Harry Zanios

Co-commissioned by the National Gallery of Victoria, Melbourne and Museum of Contemporary Design and Applied Arts, Lausanne. This project is produced in collaboration with RMIT School of Design.

Designs for a World of Many Worlds:
After the Festival depicts the imagined artefacts of a fictional festival celebrating a shift in the collective mindset of human beings. Moving away from a human-centric viewpoint, it is imagined by designers Dunne & Raby that humanity

could come to understand its place in a multi-species reality, where each organism perceives and experiences their shared environments from a unique sensory perspective. Accompanying the totems and mementos, which illustrate how human-produced sound, fragrance and matter is experienced by other species, a festival costume, including a hat, shoes, glove and rucksack, suggests the celebratory garments of another time and place. *Designs for a World of Many Worlds: After the Festival* asks humans to imagine how they impact the worlds of other species and how their presence is perceived and spatialised.

Dunne & Raby

Designers Dunne & Raby are leaders in the field of 'speculative design', which uses tools and processes inherent to design to propose and test new ideas. Anthony Dunne and Fiona Raby are partners in the design studio Dunne & Raby. They are professors of Design and Social Inquiry, and Co-Directors of the Designed Realities Studio at the New School, New York. Their books include *Hertzian Tales* (1999), *Design Noir* (2021) and *Speculative Everything* (2013). Their design projects are in permanent collections including the Museum of Modern Art, New York; the Victoria and Albert Museum, London; and the MAK, Vienna. In 2021 they were made Royal Designers for Industry and Life Fellows of the Royal Society of Arts.



Photo: Jean-Baptiste Béranger

Carolyn Lazard

United States born 1987

Privatization

2020

HEPA filter purified air

The Museum of Contemporary Art, Los Angeles

Purchase with funds provided by the Emerging Art Fund

Courtesy of The Museum of Contemporary Art, Los Angeles (MOCA). Purchased with funds provided by the MOCA Emerging Art Fund

As part of their ongoing investigation into how artistic production is related to ability, Carolyn Lazard's sculpture *Privatization* uses the readymade to address types of structural violence that are often encountered at the intersection of illness and disability with class, gender, sexuality and race. Drawing on ideas of monotony, inactivity and repetition *Privatization* also alludes to the boredom experienced by those who undergo long stretches of illness or debility. These HEPA air

purifiers – mundane objects often found in medical recovery spaces – are offered here as a gesture of care towards visitors, purging the gallery of potentially harmful toxins, allergens and virus particles.

Carolyn Lazard

United States born 1987

Critical load

2023

hourglass, granite dust from McCoy Quarry, Glasgow Inc., King of Prussia, Pennsylvania

Courtesy of the artist

This hourglass is filled with toxic stone dust from the McCoy Rock Quarry in Pennsylvania, near where the artist lives. Like many industrial sites across the world, the quarry is situated near communities of lower socio-economic makeup that are primarily home to immigrant and Black residents. The dust from the quarry drifts into homes and workplaces, causing long-term and life-threatening respiratory problems, at times requiring medical treatment and the purchase of air purifiers. Lazard's

sculptures point to an industrialised system of environmental racism, bolstered by the commodification of health and wellbeing that is a hallmark of our era.

Carolyn Lazard

Carolyn Lazard's work considers 'labor that facilitates our staying alive and that labor is care and care work' across disciplines; they consider the social and political intersections with race, gender and disability. Lazard often draws on the minimalist language of conceptual art and avant-garde cinema. Based between New York and Philadelphia, their work has been shown in the Museum für Moderne Kunst, Frankfurt; the Museum of Modern Art, New York; Museum moderner Kunst Stiftung Ludwig Wien, Vienna; and the Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin. Recent solo exhibitions include *Long Take*, 2022, a co-commission between the Walker Art Center, Minneapolis; Nottingham Contemporary; and the Institute of

Contemporary Art, Philadelphia. Their work was included in the 2019 Whitney Biennial and the 2022 Venice Biennale. Lazard is a 2020 Disability Futures Fellow and a 2021 United States Artists Fellow.

Mike Goldby

Canada born 1991

Slate pinstripes

2022

inkjet print and silver 35 solar tinting film

Purchased with funds donated by the Eva and Tom Breuer Foundation, 2022

2022.1566

These life-sized colour images show the disjointed torsos of figures moving through city crowds in downtown Toronto. We see a businessman in a grey pinstripe suit, a young woman in a royal blue hoodie and the back of a figure in a suede jacket walking away, photographed at waist height. These photographs capture the experience of being within a crowd. Mike Goldby has overlaid his prints with a highly reflective film that is most often used to cut glare and heat reflection in buildings. On his photographs this treatment partially

obscures the images and heightens the sense of the transient nature of crowds as random reflected movement animates these otherwise static images.

Mike Goldby

Canada born 1991

Blue hoodie

2022

inkjet print and silver 35 solar tinting film

Purchased with funds donated by the Eva and Tom Breuer Foundation, 2022

2022.1565

Mike Goldby

Canada born 1991

Beige suede

2022

inkjet print and silver 35 solar tinting film

Purchased with funds donated by the Eva and Tom Breuer Foundation, 2022

2022.15

Mike Goldby

Mike Goldby is a photo-media artist based in Toronto. He completed his BFA in Integrated Media at Ontario College of Art & Design University in 2013. He has exhibited internationally in Toronto (Franz Kaka, Gallery 44, Sibling, Jr. Projects, Tomorrow, Art Metropole, Division Gallery), New York (MAW Gallery), Brussels (Mon Cheri), Berlin (Future Gallery) and Paris (Galerie Chez Valentin). He currently lives and works in Montreal where he is an MFA candidate.



Photo: Maria Sanchez Martin

Wall text:

Fernando Laposse

Conflict avocados

Coupling design with material research, *Conflict avocados* interrogates the recent history of the avocado plant and the ramifications of its rapid increase in popularity. Native to Mexico, avocados have traditionally been grown sustainably in the region, where they are a reliable food source; however, global demand for the fruit, particularly from the United States, has altered the rate at which the plant is farmed, resulting in ecological destruction, violence and civil unrest. In the Mexican state of Michoacán, where the majority of the world's avocados are grown for export, cartels take advantage of the lucrative trade in the fruit, engaging

in illegal logging, violent land grabbing and intimidation to garner control of the profitable avocado industry. This has led to the avocado being categorised as a 'conflict' commodity.

Together, the furniture, large-scale textile and film presented in this work spotlight the human and ecological casualties of Mexico's avocado industry. Through the development of new techniques for using material from the avocado plant, the work shares the potential for design to address not only aesthetics but also ethics, while also forming a record of current cultural and economic conditions. Revealing the dynamics embedded in materials, *Conflict avocados* provides a lucid account of the social, economic and environmental ramifications of global consumption.

Fernando Laposse

Mexico born 1988

The avocado legacy. Deforestation, revolution, a new beginning

2023

from the *Conflict avocados* project 2023
avocado-dyed cotton, marigold-dyed
cotton

Graphic and Textile Design: Valeria Montero, Maria Camacho

Makers: Carolina Velez, Claudia Nava, Adelaida Cortez, Erika Lozada, Liliana Enciso, Nani Campos, Sussan Corrales, Carolina de la Parra, Javier Fajardo, Maria Camacho, Valeria Montero

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Proudly supported by Principal Partner Mercedes-Benz

Spanning forty metres, this handmade tapestry depicts a powerful visual narrative capturing the complex consequences of avocado production in Mexico. Sewn together to form interconnected scenes, fabrics dyed with avocado seed pigment and marigold

flowers illustrate the entangled stories of the Monarch butterfly, the global avocado trade, and the struggles and victories of the people of Cherán, an indigenous community in Michoacán, Mexico who in 2011 staged an uprising against illegal loggers. This work celebrates the community's resilience and commitment to protecting their home and the surrounding forest, while contextualising their story within the broader workings of the avocado industry.

Fernando Laposse

Mexico born 1988

The avocado legacy

2023

from the *Conflict avocados* project 2023

colour digital video, sound, 40 mins

Direction: Fernando Laposse, Gina Velasco

Director of photography: Ivan Aguila

Sound recording: Angel Avalos

Camera assistant: Alejandro Compean

Production: Fuego Studio

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

The avocado legacy is a documentary film, produced for *Conflict avocados* recording firsthand accounts of the impact avocado farming has had in Michoacán, Mexico.

A compilation of interviews with women from Cherán, rangers from the El Rosario Monarch butterfly sanctuary, biologists and human rights activists, the documentary foregrounds the voices of

those who are directly affected by the avocado trade and are actively resisting the damage being inflicted upon the culture and environment in Mexico. Tracing the supply chain from farming, harvesting and export to consumption, the film confronts viewers with their own position as the consumers who drive demand for avocados, highlighting the injustices that result from the avocado trade are a global phenomenon not isolated to Mexico.

Fernando Laposse

Mexico born 1988

Branch joinery system

2023

from the *Conflict avocados* project 2023
oak (*Quercus* sp.), maple (*Acer* sp.)

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Branch joinery system is a sustainable modular shelving system made only from pruned branches, avoiding the need to fell any trees for its production. Here, the shelf is used to display objects that reflect the disconnect between perceptions that surround avocados in the United States, and the reality of the fruit's production in Mexico.

On one shelf a chainsaw, pistol and charred heeled shoe reference the

deforestation and violence driven by unregulated cartel-controlled avocado farming, while a segment of tree trunk and a collection of Monarch butterflies – the endangered insects that rely on the forests for their survival – are symbolic of widespread ecological damage. In contrast, the adjacent shelf reflects the commercialisation of avocados in the United States. An American football helmet references the mass consumption of avocados during the Super Bowl, while other objects offer a commentary on the marketing and adoption of the avocado as a symbol of health and wealth.

Fernando Laposse

Mexico born 1988

Avocado leather cabinet

2023

from the *Conflict avocados* project 2023

avocado skin, walnut (*Juglans* sp.)

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Throughout *Conflict avocados*, the avocado has been dissected and applied as a design material to spark curiosity about the plant and its place of origin in Mexico. The exterior of *Avocado leather cabinet* is clad in avocado skin that has been transformed into a tough, finished marquetry. After collecting waste skins from a local guacamole vendor near their studio in Mexico City, designer Fernando Laposse and his team systematically dried, stretched and flattened the

avocado skins and fashioned them into a repeated tile, protecting the edges of each with a fine walnut timber frame. The scale of the marquetry pattern has a direct relationship to the properties of the material it is made from. Rather than decoupling materials from their origin as is often the case in contemporary production, Laposse is deliberate in making sources legible.

Fernando Laposse

Mexico born 1988

Resting place

2023

from the *Conflict avocados* project 2023
avocado-dyed cotton, plywood,
composition board, other materials

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, 2023

This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin

Proudly supported by Principal Partner Mercedes-Benz

Commemorating the legacy of environmental activist Homero Gómez González, whose murder was tied to his work protecting the habitat of the Monarch butterfly from illegal logging in Mexico, *Resting place* memorialises the human casualties of targeted violent crime in the region. Embellished with small, embroidered symbols the patchwork represents an act of repair, and the designer's desire to contribute to

healing the violence and devastation associated with the avocado. There's a belief in Michoacán that the Monarch butterflies are the visiting souls of deceased relatives because their migratory patterns coincide with the Mexican Day of the Dead. As such, the pink avocado dyed fabric is accompanied by yellow fabric dyed using marigolds, which are the traditional flowers of the Day of the Dead.

Fernando Laposse

Born in 1988, Fernando Laposse studied design at Central Saint Martins, London. In his work Laposse transforms culturally significant natural materials into design pieces that communicate the characteristics of the material used, as well as its historical and cultural ties to a particular location and its people. He has worked extensively with overlooked plant fibres such as sisal, loofah and corn leaves and often collaborates with local communities in his native Mexico to confront the challenges they face in a globalised world.



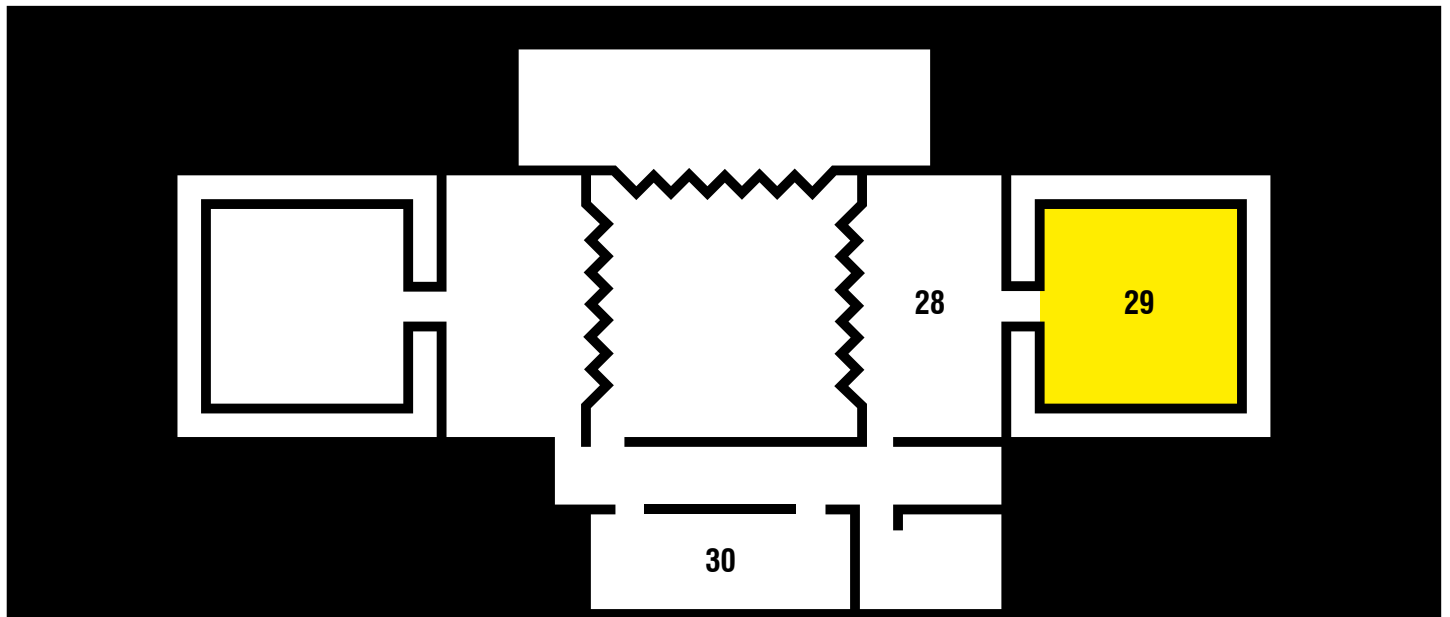
Photo: Kat Green

For kids

Avocados are a popular breakfast and lunchtime food in Australia and are grown here locally. In other parts of the world, where the climate and environment aren't suited to growing avocados, people often buy fruit that is imported from other places. Avocados originally come from Mexico, where the environment is excellent for growing them. Because of this, Mexico is the largest exporter of avocados in the world – they grow around 2.4 million tonnes of them each year!

Using the avocado as a specific example, the furniture and textiles in this display are designed to encourage you to think about how the food you eat impacts the places where it is grown. When you look at each of the objects, can you spot how avocados have been used?

Level 3 – 29



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30 NGV Triennial 2023

Megacities

Driven by unprecedented urban population growth, the dynamics of how people live today, and will live in the future, is going through a process of change. At the start of the twenty-first century more than half of the world's population lived in cities, including those urban environments with more than ten million inhabitants – megacities. This new reality has captured the imagination of people working in urban design, architecture and creative industries globally.

Megacities is a project that identifies ten of the world's most populous cities – Tokyo, Delhi, Shanghai, Lagos, Sao Paulo, Cairo, Dhaka, Mexico City, Seoul and Jakarta – and presents the work of

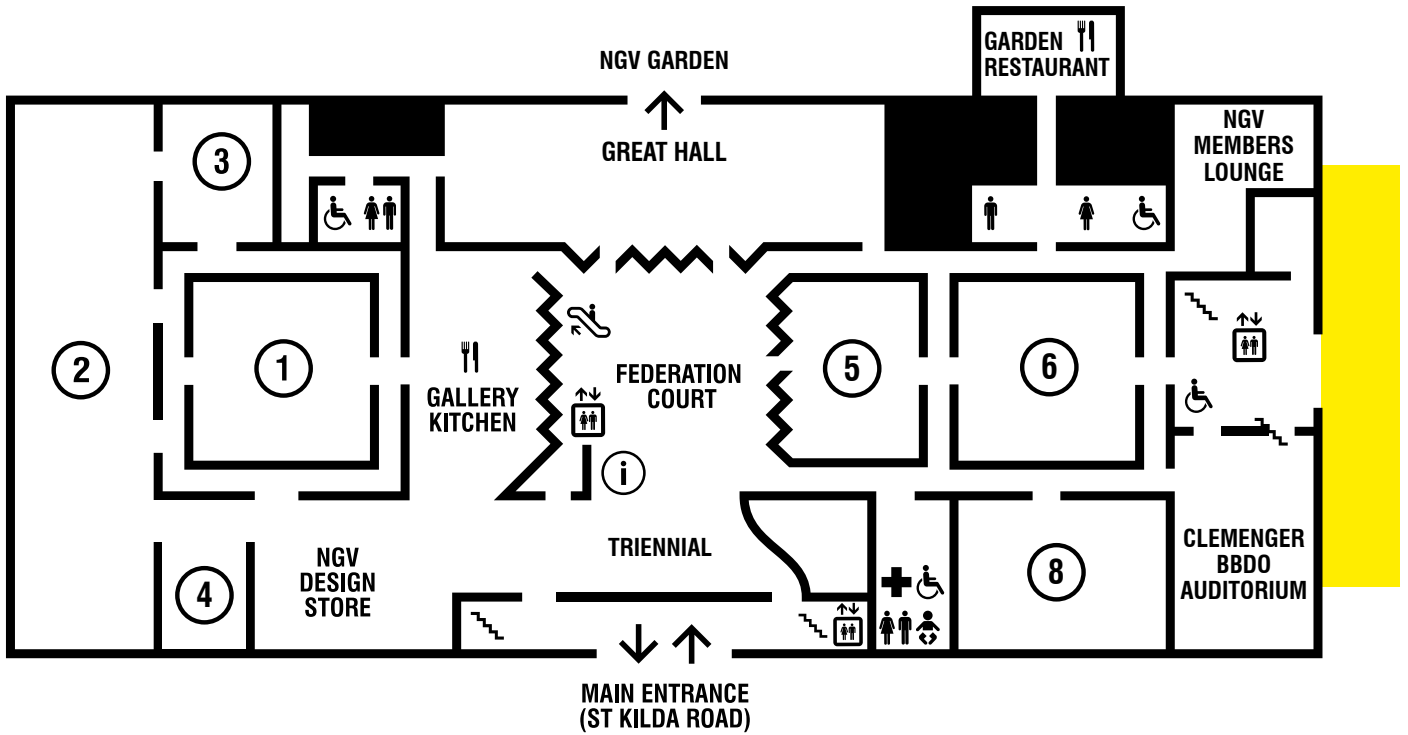
ten photographers who live and work in these environments. The photographers were invited to consider the question, 'If, in the twenty-first century, the city represents the dominant human ecosystem, what does this mean for life in a megacity?' Their work, centred on the built environment and the behaviour, activity and experiences of urban populations, extends the descriptive and didactic capacities of photography to the realm of creative, interactive engagement and reflection, offering a dynamic account of how and where we live today.

For kids

When you enter this gallery, you will be surrounded by screens showing hundreds of photographs, moving pictures, sounds and music from megacities across the world. Megacities all have more than 10 million people living in them and each of the artists in this project was asked to make pictures of the cities they live and work in. Everyone has photographed different things – some look at busy streets and crowded trains; others have photographed parks and playgrounds.

Melbourne is a very big city, almost 5 million people live here. Do you live in Melbourne, or are you visiting from another town or city? If you were to make pictures about where you live what would you include?

Ground – Arts Centre Forecourt



1 – 6 NGV Triennial 2023

8 *RIFIFI: Jean Jullien for Kids*, until 7 April 2024

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Yoko Ono

Japan born 1933, lived in the United States 1952–

I LOVE YOU EARTH 1969/2023

banner

75.5 x 192.0 cm

Courtesy of the artist

Yoko Ono

Counterculture icon Yoko Ono is a multimedia artist working in performance, instruction, film, installation, music and writing. A forerunner in conceptual art involving collaboration, audience participation and social activism since the early 1960s, Ono challenges viewers' understanding of art and the world around them. Her body of work speaks to the history of an ever-shifting cultural landscape that has defined the last sixty years.



Photo: Matthew Placek

End

Thank you for visiting!