Grace Crowley

**BEING MODERN**

23 December 2006 – 6 May 2007
National Gallery of Australia, Canberra

 nga.gov.au

Grace Crowley

Paining

1951  oil on composition board  National Gallery of Australia, Canberra  Purchased 1969

National Gallery of Australia, Canberra

Kazimir Malevich

Poster: Nu i tresk-zhe, nu i grom-zhe!

[What a boom, what a blast!]

1915  (detail)  colour lithograph  National Gallery of Australia, Canberra

**REVOLUTIONARY RUSSIANS**

National Gallery of Australia, Canberra

23 December 2006 – 6 May 2007
National Gallery of Australia, Canberra
2 Director’s foreword

4 Modern art: the new displays of the permanent collection

12 Seeing the gallery in a new light

14 Egyptian antiquities from the Louvre: journey to the Afterlife

22 Grace Crowley: being modern

28 Conservation: discovering a Grace Crowley painting

30 Collection focus: homestead views by Eugene von Guérard

36 New acquisitions

50 Creeping through the jungle

54 Travelling exhibitions

57 Development office

58 Faces in view
As the Gallery approaches its 25th birthday in 2007, there is much to celebrate. The major exhibition, *Egyptian antiquities from the Louvre*, was launched in November by Senator the Hon. Rod Kemp, Minister for the Arts, and Henri Loyrette, Director of the Musée du Louvre. I hope you seize this unique opportunity to see the treasures of one of history’s greatest civilisations from the collection of one of the world’s greatest museums. It is the first time in 20 years that the Louvre has sent an exhibition to Australia, and in these uncertain and expensive times it may be some time before another exhibition of such prestige journeys to our shores.

In the new permanent displays, we have unveiled one of our most exciting recent acquisitions and the highlight of the new Southeast Asian Galleries, *The bronze weaver*, which is featured on page 36. This 6th-century figure, the most important Southeast Asian bronze sculpture in Australia, takes its place as one of the rarest objects in the collection. Alongside the Gallery’s long-standing collection of Buddhist and Hindu sculptures and Southeast Asian textiles, you’ll find a number of sculptures in wood, gold, silver, buffalo horn and tortoise shell, inspired by beliefs in the spirits of nature and the veneration of ancestry. Animist ancestor art of our region has largely been ignored by art museums but is now an important area of our Southeast Asian collections.

The International Galleries have re-opened and present a new chronological survey of art from Impressionism to Minimalist art. I am particularly excited by the new displays as they also place a number of Australian artists within an international context as well as providing a completely different approach to the architecture of the Gallery spaces. The display does not fight with the architecture of the high ceiling rooms and aggregate textured walls. The temporary walls have been lowered and feature tone and texture designed to complement the period of the art on display and the original concrete wall textures. Throughout the eight bays in Galleries 1 and 2 there is an almost imperceptible change from a dark grey to a dark white. The new lighting system provides enhanced control over the lux levels so more light-sensitive works such as works on paper and costumes can be placed next to the sturdier works of paintings and sculptures, allowing us to achieve a full integration of the collection. Consequently, all aspects of the modern collection can now be found on display – ceramics, glass, metal, collage, costume, prints, drawings, photographs, as well as painting and sculpture. The types of display spaces are of particular interest, from the intimate showcase of the Ballets Russes costumes, to the museum-like cabinet of Dada curiosities and the Max Ernst tribal collection which influenced the Surrealists. The variety of displays, combined with long sight lines, provides a unique and inspiring visitor experience, showing the development of Modernism as only the national collection can in this country. It is also gratifying to see so many works out on show, including several recent acquisitions. A particular highlight is Cy Twombly’s sculpture *Untitled* 2005 which is featured on page 42. This important work was purchased with the very generous assistance of Council member Roslyn Packer and members of the National Gallery of Australia Foundation.

I would also like to thank my fellow Council member, Roslynne Bracher, for generously assisting the Gallery in purchasing Shane Pickett’s *On the horizon of the Dreaming* 2005, which is featured on page 40.

One of the Gallery’s most significant publications, *Margaret Michaelis: love, loss and photography*, was awarded the Nettie Palmer Prize for Non-Fiction in the 2006 Victorian Premier’s Literary Awards. This prestigious award acknowledged guest curator and author Helen Ennis’s thorough research and innovative approach to recording the life and work of Margaret Michaelis, once a little known artist whose collection was donated to the Gallery in 1986.

In spring, one of our many public programs was a Japanese tea lecture, demonstration and tasting that attracted well over 1000 visitors, including many ambassadors, interstate visitors and, of course, the grand tea master of Japan himself, Dr Hounsai Genshitsu Sen.
The event, in honour of the 2006 Australia–Japan Year of Exchange, was held in collaboration with the Urasenke Foundation, Sydney Branch, and the Cowra–Australia–Japan Society and was supported by the Embassy of Japan.

Grace Crowley: being modern is the latest in a series of exhibitions to feature key Australian modernist artists. Crowley was a leading figure in the development of abstraction in Australia. Spanning five decades, from the 1920s to the 1960s, Crowley’s work intersected with some of the most important movements of 20th-century art. This is the first major retrospective exhibition supported by a significant publication of Crowley’s work and includes works from public and private collections. It traces her remarkable artistic journey from atmospheric Australian landscapes to extraordinary late abstracts.

Michael Chaney, who has been a very valuable member of the Gallery Council over six years, has recently retired from the Council. I sincerely thank him for his contributions to the governance and management of the Gallery as Chair of the Gallery’s Risk Management and Audit Committee, for his generous donation of Yan Pei-Ming’s Autoporation Mail [Self Portrait May] 2000 to the Asian collection, and for his contribution towards the purchase of Sean Scully’s Wall of light desert day 2003 and Jeffrey Smart’s On the periphery 2003. I would also like to thank retiring directors of the National Gallery of Australia Foundation, Graham Bradley and Terrey Arcus, for their commitment and generous support of the Foundation. My sincerest thanks to all of the Gallery’s donors, sponsors and members during 2006.

With major forthcoming exhibitions, new displays and a full program of events to be announced over the next few months, the Gallery’s 25th birthday year promises to be one of our most exciting.

Ron Radford
Part of the newly installed 19th century gallery showing, left to right, Russell’s Landscape, Antibes (The Bay of Nice) 1891, Sisley’s A path at Les Sablons 1883, Seurat’s Study for Le Bec du Hoc, Grandcamp 1885, Monet’s Haystacks, midday 1890, Cezanne’s Afternoon in Naples c. 1875 and Courbet’s Study for girls on the banks of the Seine (Summer) 1856

Marcel Duchamp Bicycle wheel 1913 reconstructed 1964 painted wooden stool, bicycle wheel National Gallery of Australia, Canberra Purchased 1973

Salvador Dali Lobster telephone 1936 painted plaster, telephone National Gallery of Australia, Canberra Purchased 1994

Shalako mana kachina doll wearing a prayer-for-rain headdress Hopi nation c. 1910–1940 wood, paint, string Max Ernst Collection National Gallery of Australia, Canberra Purchased 1985

Modern, international, modernist, internationalism, modern art, international art ... the terms are so inextricably intertwined it is impossible to disentangle them. This is especially true in the case of the collection at the Gallery where the most European and American art parallels the recorded history of Australian art over the past 200 years. The Gallery’s collection develops and expands from the middle of the 19th century onwards in a variety of media: painting and sculpture; prints, posters, illustrated books and drawings; photography; theatre arts and decorative art.

Launched in November 2006, the Gallery’s new International display celebrates the strengths of the collection, demonstrating the richness of media and placing the works of Australian artists in the context of global Western art. Individual works have been included for their quality and for the distinctly international approaches of their artists: John Russell worked alongside Claude Monet at Belle-Ile in the late 1890s, Joy Hester takes a cue from Edvard Munch, while Tony Tuckson exhibits a far more sensitive assimilation of non-Western cultures than many of his European or American counterparts. Without purporting to be comprehensive, the display provides the visitor with a clearly navigable pathway, while providing new insights into creative processes and juxtaposing old favourites with recent acquisitions or generous loans. Designed with a view to incorporating the flexibility for changes to works on paper, textiles and other light-sensitive materials, the display is also conceived with the recognition that museums must occasionally make their treasures available for important exhibitions elsewhere. In coming months the display will change again for the welcome return of major works such as Pierre Bonnard’s Woman in front of a mirror c. 1908, René Magritte’s Lovers 1928, Kasimir Malevich’s House under construction 1915–16 and Francis Bacon’s Triptych 1970, which are now on loan in Rome, Los Angeles, Dresden and Düsseldorf respectively.

The new displays are largely chronological, with two of the galleries on the entrance level each divided into quadrants that are organised around a range of art historical movements and interconnected themes. Visitors will find Impressionist paintings juxtaposed with Art Nouveau objects, a whole room devoted to Dada and Surrealism, an outstanding selection of Expressionist prints, as well as the icons of Pop and the big names of Minimalism. Eventually the display will continue up until the present day. Behind the scenes, planning is continuing to reinstate the Sculpture
Gallery: Brancusi’s birds will be returned to their pond and will be surrounded by works which not only demonstrate artists’ use of a range of materials but also a wealth of approaches to working in three dimensions.

The earliest work on display is Honoré Daumier’s plaster relief, *Refugees* c. 1850–52, in which the nude bodies of men, women and children are composed in rhythmic procession. The movement of people uprooted by war or repression or disaster has been universalised by the artist, the gestural modelling in this work suggesting something of the agony and pain of forced migration. Also within the first bay is a painting by Gustave Courbet – regarded as the first modern artist – who paints the realism of the city and country with a palette more suggestive of the toil and grime of his subjects. Courbet, like the Impressionists after him, defined his work in opposition to the art of the Academy and the slickly rendered grand history narratives which were essential for success at the time. Claude Monet and other artists associated with Impressionism organised their own exhibitions outside the Salon. They also radically changed what was regarded as appropriate subjects for painting, taking advantage of the new freedom granted by an ever-increasing rail network to travel farther afield. The Post-Impressionists put greater emphasis on abstract or symbolist qualities. Georges Seurat renders his seascape as a series of tiny dabs of paints which merge in the viewer’s eye. Elsewhere, spatial or compositional ‘close-ups’ replace retinal intimacy. Edouard Vuillard and Mary Cassatt depict scenes of domestic life, while sculptors such as Auguste Rodin, Medardo Rosso and Emile Bourdelle produce works with the immediacy of wax or clay studies. Artists take cues from nature and organic forms. In the candelabrum made by Egide Rombaux and Franz Hoosemans, a female figure carved from ivory is surrounded and wrapped, even caressed, by stylised flowers with exaggerated reed-like stems. Monet created a rich garden with pools at Giverny and painted his grand ‘Decorations’ – of which the Gallery’s *Waterlilies* c. 1914–17 is an example – well into the 20th century.

Moving into the second bay, the visitor is confronted by a giant case that runs the full length of one wall. Inspired by the idea of a cabinet of curiosities, the collections of and exhibitions organised by the artists themselves, the works in this case have been arranged according to the map of the world published by the Surrealists in 1929. Important Baulé, Chokwe and Senufo masks and sculptures, Gope boards from Papua New Guinea and kachinas from the Native American Hopi and Zuñi people of Arizona and New Mexico are juxtaposed with Dada and Surrealist objects, collages, photographs and books. Many of these works are from Surrealist artist Max Ernst’s collection and suggest his
admiration of African sculpture and the particular enthusiasm he felt for the fantastic forms and colours of Pacific art.

Rejecting traditional methods of painting and sculpture, Marcel Duchamp produced his first ‘Ready-mades’ in Paris in 1913, and many of them were later re-assembled or refabricated by him. Duchamp, Man Ray and others were intent on provoking ‘conventional’ modernists as well as the artistic establishment. Descended from the fiercely satirical and often political Dada, governed by chance and the anti-rational, Surrealism is closely linked with the influential and domineering André Breton. First launched in Zurich in 1916, Dada brought together like-minded groups of artists, poets, musicians and others who channelled their revulsion at the materialism, nationalism and violence of the First World War. Using dream-like imagery, the painters and writers associated with Surrealism intended to shock the spectator into a new awareness of reality. As an outlet for the subconscious, they let loose fantastic imagery, juxtaposing items as incongruous as a lobster and a telephone. Commentators usually distinguish between the mimetic or hyper-realist painting style of artists such as Salvador Dalí and René Magritte with the more abstract images produced by Jean Arp, Joan Miró and Yves Tanguy. James Gleeson is renowned for his macabre, threatening images – the intricacy of his brushstrokes invites comparison with Dalí and de Chirico – and for this display The attitude of lightning towards a lady mountain 1939 has been made available from the Agapitos/Wilson collection.

The third bay contains Fauvist works and those by artists associated with the School of Paris. The Russian-born Natalya Goncharova combines the bold colours of Fauvism with the popular woodcuts of her home country. With a painting such as Peasants dancing 1910–11 – in which joyful movement is described with simple colours
and a rhythm of curved lines – the artist helped to make Russian art part of the European avant-garde. Artists from all over the world flocked to Paris, the centre of culture. They delighted in the pleasures of the senses, in everyday beauty and a celebration of leisure and nature. Other School of Paris artists such as Henri Matisse and Amadeo Modigliani made studies of women, while meditating on history, literature and mythology. Most of the great painters and sculptors of the School of Paris made original prints, especially lithographs, etchings, and linocuts. Pablo Picasso’s Vollard Suite 1930–37 is a set of 100 intaglio prints, a quest for expressive truth, while Matisse saturates the senses with his papercut stencils for Jazz. A space leading off this gallery has been designed as a small ‘theatre’ to exhibit costumes from the Gallery’s extensive Ballets Russes collection, over its 20-year existence from 1909 to 1929, and from its subsequent productions. Sergei Diaghilev’s role as a charismatic entrepreneur who brought together some of the most innovative artists, choreographers, composers and dancers is celebrated, and the costumes within the first display are those designed by Natalya Goncharova for the production of Le Coq d’Or – one of which is presented for the first time.

The Gallery holds an outstanding collection of Expressionist prints and within the final bay of Gallery 1 these sit opposite lithographs and drypoints by modern masters such as Georges Braque, Pablo Picasso and Wassily Kandinsky. Expressionism, Cubism and Constructivism suggest something of the artistic vibrancy of the opening decades of the 20th century. The Expressionist artists called Die Brücke (The bridge) saw themselves as a new generation but also had recognisable antecedents: in adopting the woodcut technique, Erich Heckel, EL Kirchner and Karl Schmidt-Rottluff were paying homage to works from a much earlier period, with German Renaissance
artists such as Dürer, Cranach and Grünewald. The surface of their works mirrors the very emotional content they wanted to express: rough, primitive, elemental, handmade.

In inventing Cubism in 1906–07, artists made another break with tradition. Georges Braque, Juan Gris and Pablo Picasso describe abstract, three-dimensional forms onto a flat surface without using perspective. They picture still life or still people, often rejecting colour as a distraction.

Roy de Maistre's *New Atlantis* c. 1933, recently acquired for the Gallery, is a fascinating meeting of Surrealism, Cubism and Abstraction, its muted tones and textured surfaces, hard-edge shapes and organic forms, suggesting the range of de Maistre's intellectual curiosity. The early Soviet years in Russia were marked by social and economic upheaval, but the revolution in the arts also meant that the 'artist–engineer' was accorded a conspicuous role in the building of a new society. By using architectural materials and industrial techniques to manipulate three-dimensional space, Georgii Stenberg and his collaborator brother Vladimir integrated art with everyday life. This space segues into Gallery 2, where the gigantic Léger canvas dominates a selection of works around the theme of abstraction, modernity and the city.

By now visitors may be conscious of subtle changes in wall tone and lighting within the galleries: from the 19th-century grey, the spaces become progressively lighter until the modern 'white cube' of the 1970s. Works from the Vienna Secession, Wiener Werkstätte and Bauhaus suggest the range of applications of new industrial techniques to interior design and architecture. Frank Lloyd-Wright's joyous window was once part of a children's playhouse for the Chicago house built for Avery Coonley. One large wall in this room is devoted to the showing of photography, a medium ideally suited to capturing the angles, reflections and bustle of the modern city: works by Berenice Abbott, Albert Renger-Patzsch and Lisette Model are on show in this first hang. Elsewhere, American artist Stuart Davis's *American landscape* suggests an innovative way of looking and presages the prominence of the United States in modern art.

Around the corner the visitor finds canvases from the area of one of the Gallery's greatest strengths: Abstract Expressionism. Although the term is commonly used to describe the gestural abstract art that dominated artistic life in New York after the Second World War, the American movement also influenced a generation of European and Australian painters. This style was not based in the geometry that underpinned much of the previous abstract art. The words ‘abstract’ and ‘expressionist’ do not precisely describe the range of styles of the artists: most of Willem de Kooning's works retain a figurative element and Mark Rothko's *Multiform* is not expressionist in a dynamic sense. These works are linked by a feeling for what the paint surface itself can express. As well as Jackson Pollock's *Blue poles*, de Kooning's *Woman V* and key works by Rothko and Arshile Gorky, a painting by Australian artist Tony Tuckson is on show in this room. These artists are connected by a shared belief that the act of creation is of prime importance and that spontaneity in
expression is a means of translating the artist's authentic being onto canvas, bypassing the constraints of tradition.

Another international movement, Pop Art, is based on consumerist imagery and mass culture. This is again one of the Gallery's strengths, particularly in the area of prints, and visitors will find a room of the icons of Pop. In his letter dated 16 January 1957 the artist Richard Hamilton defined Pop as 'Popular (designed for a mass audience); Transient (short term solution); Expendable (easily forgotten); Low Cost; Mass Produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous; and Big Business'. American Pop emerged separately from its British counterpart because it was regarded initially as a reaction against Abstract Expressionism. Pop is figurative and hard-edged, often using photographic techniques. Artists associated with Pop – Roy Lichtenstein, Claes Oldenburg, James Rosenquist and Andy Warhol – adopted impersonal machine-like surfaces, often duplicating commercial techniques by hand, and confusing notions of what is painted illusion and what is reality. Many Pop works retain elements of earlier movements, such as the Surrealist altering of scale or the rough-painted surfaces reminiscent of much Abstract Expressionism. Pop objects often cease to be reproductions and take on identities all their own. While Pop artists share with Abstract Expressionists a sense of scale, they reject the heroic stance, or the high seriousness of the earlier painters.

The final room of Gallery 2 is devoted to Minimalism and Conceptual art. Describing radical developments within the New York art scene of the 1960s, Minimalism is characterised by an aesthetic of austerity and is principally identified with the work of Donald Judd, Robert Morris, Carl Andre, Dan Flavin and Sol LeWitt, and painters such as Jo Baer, Robert Mangold and Robert Ryman, all of whom are represented within the collection. Judd's boxes, for example, are reductive primary forms, presented in serial arrangement, and fabricated using industrial methods and materials. Artists such as Bridget Riley and Frank Stella represent a parallel tendency in art: their experiments with periodic structures, colour combinations and surface modulation evidence a similar concern to make work within particular stricture or with an economy of means. A subtle yet dramatic counterpoint to the newly acquired monumental untitled bronze by Cy Twombly is provided by Agnes Martin's geometric and nearly monochromatic paintings.

Primary movements of the 1960s and 1970s, tendencies such as Minimalism and Conceptual art, continue to be an important part of contemporary art practice. Favouring an engagement with ideas over a unique object, artists' use of text, distribution of multiples, as well as performance and other 'actions', were all intended to radically demystify the making of art but also, ironically, served to distance the audience to which they appealed. Later Conceptual artists took their criticism of Western art and capitalism one step further and sought to practise outside the art market. The last space will feature Land art and work incorporating a range of other photographic-based media. In the future these works will serve to introduce German Neo-Expressionism and other Post-modernist works but in the meantime visitors will find connections between, for example, Bridget Riley's Veld 1971 and Jimmy's billabong 1988 by Yorta Yorta artist Lin Onus on display in Gallery 3 and perhaps recognise the melding of visual traditions in an extraordinarily beautiful new acquisition, Shane Pickett's On the horizon of the Dreaming 2005.

Lucina Ward
Curator, International Painting and Sculpture

Andy Warhol
Campbell's soup II, cheddar cheese 1969 print
National Gallery of Australia, Canberra

Bridget Riley
Veld 1971
synthetic polymer paint on canvas
National Gallery of Australia, Canberra
Purchased 1977
Under the expertise of one of the world’s leading lighting designers, George Sexton Associates from Washington, DC, the Gallery’s original lighting system has been replaced with a system that literally sheds new light on its displays. Over the past 25 years since the Gallery opened, the lighting has become inadequate, inflexible and unattractive. As part of the Director’s Vision Statement released in 2005, it was a priority to include lighting renovations in the list of improvements to enhance the visitor experience of the Gallery.

George Sexton Associates, an award-winning firm specialising in lighting and museum design, has designed the lighting for some of the world’s most famous museums and galleries, including the Victoria and Albert Museum in London and the Museum of Modern Art in New York. George Sexton, who formed the company in 1980, was excited by the opportunity to improve the lighting in the Gallery, given the advancements in lighting technology since it opened in 1982.

‘The technology of display lighting has changed quite a bit,’ he says. ‘There is a lot more control of all different aspects of lighting art … and there’s been a huge amount of effort going into miniaturising light sources and making fixtures more precisely designed so that people are less aware of the light source.’

The designers had to consider the many conservation issues that exist within gallery spaces, adjusting the composition, colour, distribution and quantity of light accordingly. They also had to ensure the system was flexible enough to allow for changes to displays. ‘One of the things we’ve learned from dealing with museums is that there’s no such thing as a permanent installation,’ says George Sexton. ‘We usually refer to them as slow-moving installations because curators change, directors change as well as perceptions of collections and the way they are interpreted. Temporary exhibitions, however, change every couple of months and you need a lot of flexibility, both in these spaces and permanent collections.’
The designers’ biggest challenge was to implement a system that worked within the Gallery’s existing architecture. In consultation with Litelab, the manufacturer associated with the renovation of the Museum of Modern Art, the designers developed a customised triangular track to seamlessly fit into the Gallery’s unique, segmented ceiling. It was assembled from a standard track profile called BusRun® and, as George Sexton says, ‘the only thing that’s custom here is the triangular shape of the track. The track itself is the one part that will probably never break down, and all the other things are off the shelf so … this system will have a long life which is good, and it’s maintainable and it’s repeatable.’

One of the most interesting features of the new lighting system is its energy efficiency. It consumes just 25 per cent of the electricity used by the older system so there are environmental, economic and operational advantages in addition to the aesthetic advantages of the new lighting.

The system was installed in the Indian and Southeast Asian galleries in October. In late November, another track utilising the same BusRun® profile was installed in the International Galleries. George Sexton Associates will also be involved in the new additions to the building with PTW Architects, a Sydney based architectural firm.

The team at George Sexton Associates believes that lighting is integral to the experience of looking at art. ‘The whole purpose of lighting is really to … create a transparent interface between the viewer and the object so the lighting does everything to support the viewer’s enjoyment and perception and understanding of the work of art,’ says George Sexton. ‘We really try to make all the sources of light disappear so that you’re more aware of what’s being illuminated than the actual source of illumination.’

Jeanie Watson
Editor, artonview
Egyptian antiquities from the Louvre: journey to the Afterlife

Art Galllery of South Australia, Adelaide  21 March 2007 – 1 July 2007
Art Gallery of Western Australia, Perth  21 July 2007 – 28 October 2007

Tchaenhouy knew where he was going when he died. Ancient Egyptians had firm beliefs in an afterlife that did not include seeking the oblivion of Lethe, nor the pious glory of the Christian heaven. After they died, ancient Egyptians followed the path of the setting sun, crossing the Nile to the necropolises of the Western Desert. There they were welcomed by the goddess Hathor, as she received and protected the sun at the end of the day, safeguarding it on the long journey through the night to dawn and rebirth.

One of several exquisitely painted wooden boxes in the exhibition, the 3000-year-old *Ushabti chest of Tchaenhouy*, shows the deceased man wearing a broad green collar-style necklace and clothed in a transparent white garment over a pleated kilt. On one side of the chest Tchaenhouy stands in the Hall of Judgment after completing his dangerous journey through the Afterlife. He is awaiting validation of his actions in the earthly world and for leave to pass through the final gates to enter paradise. He stands before the falcon-headed god Re-Horakhty, who symbolises the trajectory of the sun and the daily renewal of creation. Tchaenhouy’s heart is weighed against a tiny statue of the goddess Maat, who personifies truth and universal order. Maat is often substituted for her emblem, the ostrich feather that represents these founding principles of ancient Egyptian beliefs.

This fluidity of form – the polymorphous nature of the gods and of representation – is an intriguing element in Egyptian art. The monstrous heads of the gods Re-Horakhty, Anubis and Thoth are good examples of this mutability. They share characteristics with the creatures whose heads they feature. Anubis, patron of embalming, plays an active role in funerary preparations and the weighing of the hearts of the dead. He has the head of a wild dog, an animal Egyptians associated with the dead because of its tendency to lurk about the desert cemeteries; Anubis is often shown in full canine form reclining on top of a tomb. Thoth, the scribe of the gods who records the results of the weighing of the heart, is depicted with the head of an ibis but also takes the form of a baboon. In the scene on the chest, the role of the god Osiris, Lord of the Underworld, is undertaken by Re-Horakhty, who in the painting shares the traits of Osiris. He is dressed in a shroud, his skin is green, and he carries the pharaonic crook and flail sceptres as well as the *djed* pillar, a post with four cross beams at the top, often called the ‘Backbone of Osiris’.
Osiris can be seen in his role of overseeing the Hall of Judgment on the Cartonnage of Djed-Khonsou-iou-ef-ankh. He is attended by his sisters, the funerary goddesses Isis and Nephthys, and the deceased is shown being led before them by Horus, another falcon-headed god. Below this, Osiris is represented by the reliquary of Abydos, which contains the head of the god. It is similar in form to the *djed* pillar, a powerful symbol which was often used in funerary contexts, particularly as an amulet bound into the wrappings of a mummy. The *djed* pillar is seen again in a more elaborate form in the lower section of the cartonnage, now taking the symbolism of the backbone to its extreme. It stands in for the body of Osiris, clothed in a leopard skin as seen on the *Ushabti* chest of Tchaenhouy, with green-skinned arms carrying the crook and flail crossed over the chest, and wearing a ceremonial crown consisting of two ostrich plumes.

The other side of Tchaenhouy’s chest shows Osiris enthroned, crowned and regally posed, clothed in a shroud and a leopard skin, with his sisters standing behind him. Anubis is represented next to the leg of Osiris by the *imiu*, an ancient symbol made up of a post planted in a pot, with the stuffed and headless skin of a big cat hanging from it, and a waterlily twisting about the top of the post. Before the group of deities stands Tchaenhouy, arms raised in supplication, making offerings to Osiris. The gifts are arranged on and under a table, anchoring the composition, with the sinuous line of the waterlily stems and blossoms leading the eye back to Osiris, on whom hopes of an afterlife depended.

The artist has used a limited palette of vivid colours to paint the chest: yellow, red, blue, white, black and particularly green – the colour of new growth and fertility. The dress of Isis, the skin of Osiris, the fresh bright leaves of the waterlilies and the collar of Tchaenhouy all combine to suggest renewed life and rebirth for the deceased. Green is reminiscent of the Field of Reeds, the place where ancient Egyptians aspired to go after they died, their own version of paradise.
The journey through the Underworld after death led to the Field of Reeds – the reward for a life well lived after justification in the tribunal of Osiris. Part of the realm of Osiris, it was green and fertile, with the high stalks of grain crops waving in the warm and gentle breeze, cool, life-giving streams of water irrigating the fields, thickets alive with birds, nets brimming with silver fish, the waterways blossoming with lily flowers and the air ringing with music. Vignette from the Book of the Dead of the lady Taperousir shows Taperousir in several scenes in the Field of Reeds. At the top, she is depicted paying homage to the gods of the realm, including Osiris on the far left. In the centre, she is shown tilling the fields, sowing grain, then reaping the harvest. Below, Taperousir drives her draft team, and is also shown paying further homage to Osiris, as well as addressing her ba, or soul. Ceremonial boats feature in the bottom register, and the whole page is surrounded and divided by water channels, giving the impression of an entirely fertile land of peace and plenty.

It may seem strange that Taperousir is shown carrying out manual labour in heaven, yet as the Egyptian Afterlife was perceived to be similar to that lived in earthly existence, this work had to be done, and it was a sign of the abundance and prosperity to come. What could be more natural than an agricultural society imagining an Afterlife where the earth’s fruits would be harvested in plenty? On the other hand, after a life spent working in the fields, would one not desire an eternity of relaxation and freedom from labour? The Ushabti chest of Tchaenhouy was made to contain funerary servants that were inscribed with a spell from the Book of the Dead. This spell would animate these ushabti in the Afterlife to work on behalf of the deceased.

Close inspection reveals that the Upper part of the funerary servant of Imenmes called Rouy carries the tools he needed to fulfil his duties in the Field of Reeds: an adze in one hand and a hoe in the other. His name and the spell required to bring him to life are inscribed on the chest and banded about the body.
Although the *Ushabti chest of Tchaenhouy* was made to accommodate a modest number of funerary servants, some ancient Egyptians did not like to leave their fate to chance. At the height of their popularity, a set of *ushabti* figures could number as many as 401, one for each day of the year, with additional foremen for these teams of magical workers. The *Ushabti troop of Nefer-ib-Ra-em-heb* consists of 209 individuals, moulded from faïence that ranges in colour from milky white, to blue, to green. They stand to attention, carrying their tools in their hands; arms crossed in the manner of a mummy, and wearing the regal beard that implies that, in the realm of Osiris, the dead were identified with that god and the king.

To attain the Field of Reeds, the deceased must not only survive the journey through the Underworld, and be justified at the tribunal of Osiris, he or she must also have their physical form, name and soul preserved. The preservation of the physical form began with embalming. On two sides of the magnificently painted *Funerary chest of Neferetiry* the god Anubis is depicted inside a tent carrying out his embalming work on the body of the dead woman. The chest was made to store the canopic jars that contained her vital organs – intestines, liver, lungs and stomach – and is on runners so that it could be pulled about during the funerary ceremonies. The front of the chest shows Neferetiry making offerings to Osiris. This portrait, as well as her embalmed body, the effigies on her coffins, and any statues that were made of her, ensures the survival of her physical form. Inscriptions on the chest record her name. In addition to the inscriptions on the tomb, coffins, accompanying manuscripts, and statues, steles were placed where passers-by would be able to read them. The inscriptions on the steles implore the living to repeat the names of the deceased, keeping their name, and therefore the *ka*, or vital energy of the individual, alive. The final component required to ensure eternal life was the *ba*, or soul.

The *ba* was represented as a human-headed bird, and is commonly found in the form of amulets, or small, gilded wooden sculptures, as well as painted on coffins and in *Books of the Dead*. The *ba* became independent of the body at death, and could not rejoin it if the body was not preserved. The *ba* had physical needs, and accepted offerings of food and drink from the priests and family members of the deceased. Offering tables were set up in front of the false doors of tombs, where the veil between the worlds was thin.
The Offering table of Pa-di-pa-Hor-pa-khered is framed by hieroglyphic inscriptions. Inside, we see two tall, slender hes vases, each pouring a libation of water. The water is delineated by a zigzag line cut into the stone, forming a channel for real liquid offerings to run off the table. The stone libations also stand in for them in the event of the tomb being neglected by the surviving relatives of the deceased. In the centre of the composition, the ba of Pa-di-pa-Hor-pa-khered accepts a draught of cool water from the Lady of the Sycamore, a deity often identified with Nut, the sky goddess, or Hathor, the cow goddess. In this image she appears to be wearing the headdress of Nephthys, the sister of Osiris and one of the protectresses of the dead. The Lady of the Sycamore provided refreshment to weary souls during the long journey to the Afterlife, leaning from the branches of her tree to pour drinks and offer food to the dead.

_Egyptian antiquities from the Louvre: journey to the Afterlife_ allows audiences to travel the path trodden by the Egyptian dead through the Underworld as it was imagined by them thousands of years ago, and to share their fears and triumphs in the realm of Osiris. It is abundant in images of gods in their many and various forms. It reveals the Egyptians as a people who feared death and an end to the pleasures of life so much that they placed great faith in a blessed paradise that must be sought and won after passing over the horizon into the Beautiful West. While their lives were not taken up with a fearful obsession with the end, we are left with evidence of elaborate funerary rituals designed to cheat death and gain the heavenly Field of Reeds. As the bright bands of colour on the lids of Tchaenhouy’s chest evoke the rising sun and the renewal of the day, they invoke the blessings of the gods to allow him to successfully complete his journey. Say aloud the names of Tchaenhouy, Taperousir, Nectanebo and Nefertiry, keep their names alive and confer on them the immortality they craved – their images and names survive, so perhaps do they, in the Field of Reeds, enjoying eternity in the realm of Osiris.

Bronwyn Campbell
Co-ordinating Curator, _Egyptian antiquities from the Louvre: journey to the Afterlife_

Principal sponsor Mazda
Organised by the Musée du Louvre, Paris, Art Exhibitions Australia and National Gallery of Australia in association with the Art Gallery of South Australia and Art Gallery of Western Australia
The exhibition catalogue is available from the National Gallery of Australia Shop on 02 6240 6420
Further information at EgyptianAntiquities.com.au

Offering table of Pa-di-pa-Hor-pa-khered: ba drinking
Ptolemaic Period, 332–30 BCE
limestone

Upper part of the funerary servant of Imenmes called Rouy
New Kingdom, 18th Dynasty, reign of Amenhotep III, 1391–1353 BCE
diorite

Sphinx of Nectanebo I
Late Period, 30th dynasty, 378–361 BCE
painted sandstone

Ba amulet
Ptolemaic Period, 332–30 BCE
gold inlaid with lapis lazuli and turquoise
In April 1926, soon after their arrival in France on their first trip overseas, Grace Crowley and her close friend Anne Dangar made a pilgrimage to Cézanne’s studio at Aix-en-Provence. Cézanne and the pursuit of modern art was the reason for Dangar’s going to France, and Crowley had followed her friend, intending to study at one of the more conservative art schools. The next four years in Paris were to change Crowley’s opinion of modern art. In 1930 she returned to Australia as a champion of modernism, establishing her own art school in Sydney and subsequently becoming one of the first Australian artists to paint purely abstract works.

Born in 1890 near Barraba in northern New South Wales into a well-off family of graziers there was nothing in her upbringing to have set Crowley upon a course of becoming an artist. She later wryly commented that her father “taught me what to look for in prize cattle but unlike Picasso’s father taught me nothing about art.” Crowley chose an unconventional path for herself, rejecting marriage in favour of an independent life as an artist. A complex personality, she was impeccably mannered and softly spoken yet her art was amongst the most radical of its time.

Crowley’s earliest training was at Julian Ashton’s Sydney Art School, where she studied full-time between 1915 and 1918. She excelled as a student, becoming a favourite of Ashton’s and in 1918 succeeded Elioth Gruner as head teacher at the school. While the impact of modern art was felt increasingly in Sydney during the 1920s, Crowley remained aligned with the traditionalists, painting landscapes and rural scenes in a soft impressionistic manner. Her bucolic Ena and the turkeys of 1924 continues the sentimental genre of a bush childhood and was highly praised by the critics when first exhibited.

During the 1920s Paris was the undisputed centre of the art world and was to be the setting for Crowley’s wholehearted conversion to modern art. Cautious by nature, Crowley had taken some time to be convinced.
Dangar recalled Crowley’s response to Modigliani: ‘A little Australian friend who has bravely tried to withstand the allurements of that unpopular, so called ‘modern art’ came and stood beside me. “When I first saw that picture,” she said “I thought, “this is not art – the artist is mad,” each time I see it I am more and more convinced this IS art – it is I who am mad”.’

Early in 1927 Crowley enrolled at André Lhote’s Academy in the rue d’Odessa in the Latin Quarter. Lhote was one of the original cubists and his academy was considered one of the most advanced art schools in Paris, attracting many foreign students. Crowley flourished under Lhote’s instruction. Her work was transformed by his teaching as she applied his methods of simplifying form into geometric shapes and using the proportions of the golden mean in the composition. *Sailors and models* c. 1928 was the result of an ambitious exercise set by Lhote. Crowley recalled that for two weeks Lhote would pose models in the mornings from which the students made life drawings. These individual studies were then to be used as the basis for a multi-figure painting. Crowley’s *Sailors and models* has been constructed according to the geometry of the golden mean. Every figure is carefully placed along an internal axis, with the head of the standing sailor at the apex of a triangle. Lhote’s emphasis on pictorial construction was a revelation for Crowley: ‘For the first time I heard about dynamic symmetry and the section d’or – that it was necessary to make a PLAN for a painting of many figures as an architect does for a building and THEN construct your personages upon it.’

In Paris Crowley completed several elegant female portraits including *Portrait of Lucie Beynis* c. 1929 and *Portrait study* 1929. Crowley’s exquisite draughtsmanship is evident in her *Portrait of a woman* c. 1928, the work showing both her thorough academic training in anatomy and Lhote’s emphasis on geometry: the figure’s contours simplified into straight and curved lines, the torso contained within the upright of the chair’s back which divides the composition into a golden rectangle. Crowley studied with...
Lhote from 1927 until mid 1929, and in the summer of 1928 attended his landscape painting school in Mirmande in the south of France with Anne Dangar and fellow expatriate Dorrit Black. She travelled frequently – with Anne Dangar to England and Ireland in 1927 and to Italy in 1928 and with Dorrit Black to Holland and Belgium in 1929.

In 1929 Crowley contacted the leading cubist painter and theoretician Albert Gleizes asking for lessons which she intended to transmit back to Dangar, who was already back in Australia. While Crowley only had a few lessons with Gleizes his influence upon her was to prove profound. Crowley's meeting with Gleizes was also the catalyst for Dangar to return to France where she became the mainstay of Gleizes's artist colony at Moly-Sabata. The ensuing correspondence from Dangar to Crowley during the 1930s was a vital conduit, transmitting Gleizes's theories to Crowley and later influencing the development of her art towards abstraction.

In 1930 Crowley reluctantly returned to Sydney. Her family, who had been providing her with a living allowance, had decided that it was time for her to take on some family responsibilities. On her return Crowley was one of the most experienced modernist artists in Australia. Her Portrait of Gwen Ridley 1930 is one of the first cubist paintings done in Australia and in 1932 she held a small solo exhibition of her paintings done in France. She recalled that her 'ultra-modern' works were considered to be very extraordinary and generally not understood. Crowley briefly taught at Dorrit Black's Modern Art Centre before establishing the Crowley–Fizelle School at 215a George Street in Sydney with painter Rah Fizelle in late 1932. The school became a focal point for a small group of artists including Ralph Balson and Frank Hinder who painted together on the weekends and became increasingly interested in abstraction. One of Crowley's key works of this time is her portrait of Ralph Balson, The artist and his model 1938. She has based the composition upon a series of overlapping rectangles and circles and flattened the forms into areas of pure colour and pattern, exploring the abstract rather than representational qualities of the work.

In 1938, after the closure of the Crowley–Fizelle School, Crowley and Balson began painting together exclusively in her city studio. From this time onwards their work became ever closer stylistically and they began working towards creating purely abstract paintings. In this they were influenced by Gleizes, as well as by Mondrian's theories and works which they knew of through publications.

By 1940 Crowley and Balson had begun painting totally abstract works. While both Roy de Maistre and Roland Wakelin had briefly produced abstract paintings based on ‘colour music’ theories as early as 1919, and artists such as Sam Ateyo had also experimented with abstraction in the 1930s, once Crowley and Balson had made the leap into abstraction, their commitment to abstract art remained absolute. In 1941 Balson held the first exhibition in Australia of abstract paintings, and the following year Crowley exhibited her first abstract work. While the earliest of Crowley's geometric abstracts have been lost or were possibly destroyed by the artist, a small group of works...
from 1947 shows how far Crowley’s work had developed. These works are entirely constructed from the elements of form, line and colour without reference to representational elements. In Abstract painting 1947 Crowley creates the illusion of translucent planes of colour rotating around a central point, contrasting intense pinks and greens to create visual tension, the composition held together in a dynamic equilibrium with the linear elements creating a circular movement.

Throughout the 1940s Crowley’s and Balson’s avant-garde geometric abstracts were poorly received in an environment that strongly favoured the representational and narrative work of artists such as William Dobell. It was not until the 1950s, when Crowley was in her sixties, that a public gallery exhibited her abstract works. Yet Crowley’s geometric paintings from the early 1950s are arguably her finest achievement. They show her superb understanding of colour to create extraordinary lively and sophisticated abstract compositions. Abstract painting 1952 is one of her most ‘hard-edge’ geometric works, a series of overlapping rectangles in a shallow pictorial space jostling against each other, the forms appearing to be in continual movement yet anchored by the pink square at the front of the picture plane, and the dense black rectangle that lies behind. Crowley’s late abstracts can be seen as the climax of her long journey to realise a universal art based on the harmonious relationship of colour and form.

Crowley’s long artistic journey over five decades from painter of traditional landscapes to avant-garde abstracts was extraordinary. While Crowley is still best known for her cubist paintings of the 1920s and 1930s, Grace Crowley: being modern includes works that have never before been exhibited and reveals the full extent of Crowley’s contribution to Australian art.

Elena Taylor
Curator, Australian Painting and Sculpture

The exhibition catalogue is available from the National Gallery of Australia Shop on 02 6240 6420
Further information at nga.gov.au/Crowley

notes
1 Grace Crowley, Grace Crowley, Archival art series, Smart Films, Melbourne: Australian Film Institute, 1975.
The Gallery has eight Grace Crowley paintings in the collection, spanning 32 years of her work, from 1920 to 1952. These paintings highlight changes in her style and materials during her artistic career. One of these works, *Abstract painting 1947*, a well considered and balanced abstract composition, recently came into the conservation lab due to some minor flaking and loss of paint mainly restricted to the green, blue and white lines in the work. Originally these lines had been painted black but Crowley changed the colour, altering the colour harmonies in the work. The paint was now lifting because it was not well adhered to the underlying paint. Consolidating the flaked paint with a conservation grade adhesive and retouching the areas of loss with powdered pigment in a conservation resin quickly remedied the problem. However, having the painting in the conservation laboratory allowed for closer examination of the entire work using infra-red imaging.

The most interesting discovery was the hidden painting on the reverse. The grey priming layer was abraded in places, showing glimpses of coloured paint, and changes in the surface texture indicated different forms. When viewed under infra-red it became obvious that there was a relatively well considered painting below. Infra-red examination is a useful tool for conservators – it is slightly longer in wavelength than visible light and cannot be seen
by the naked eye but it can be photographed and, as in this case, captured through a video link onto a computer. Black-and-white infra-red reflectograms reveal layers underneath the surface of a painting depending on how the infra-red is absorbed or reflected by various materials. For example, dark lines of underdrawing can be seen due to dense carbon content while different pigments can be indicated by different shades of grey. However, there are limitations to this technique with some materials blocking the light or having similar properties that do not allow different layers to be distinguished.

In Abstract painting 1947 infra-red examination showed the shapes in the composition underlying the grey priming, including some dark drawing lines such as the circle and a cross, and captured them in a series of images. These images were then stitched together in Photoshop and using digital imaging we have transposed the colours that we could see over the black-and-white infra-red image.

Crowley is known to have been critical of her work, destroying many of the studies and earlier works she was no longer satisfied with. Examination under the microscope reveals that in this case she had painted an image, left it for a considerable amount of time for the oil layer to completely dry, painted over it and then painted a new composition on the other side. This does not appear to be an isolated incident with another Crowley work subsequently found to have an image on the reverse that had been painted over with grey priming.

Elena Taylor, Curator of Australian Art, examined the image on the reverse of Abstract painting 1947, compared it against pencil sketches of similar compositions and has dated the work, now titled Composition study, at c. 1941. Composition study appears to be one of Crowley’s earliest purely abstract paintings and is closely based on Albert Gleizes’s compositions. It seems likely that Grace experimented with this technique of abstraction as a stepping-stone to the style of work seen on the front of the panel. It also appears that this is not a finished work. Unfortunately there seems to be no surviving examples of Crowley’s early experimentation with pure abstraction. The earliest abstract works are dated 1947, however, it seems probable that Crowley’s earlier abstract works were destroyed or suffered a similar fate to Composition study.

Uncovering a deliberately hidden painting always raises questions of ethics. In this case, although it may be possible to investigate the removal of the grey layer to reveal the colours and composition of the work underneath, Crowley obviously did not want the work viewed and it is unlikely that the Gallery would ever display it. However, the discovery and digital mock-up help us gain a greater understanding of Crowley’s progression through one of her many painting styles and techniques.

Kim Brunoro
Conservator
One has to imagine that Eugene von Guérard wanted to marry but his prospects were poor in economically depressed Germany. So he sailed halfway round the world to the goldfields to make his fortune. Louise Arnz followed within 18 months and they married in Melbourne in July 1854. von Guérard then opened a studio in the central business district. Within three months he had eight paintings in Melbourne’s exhibition of works destined for the Paris International Exposition of 1855. Good promotion, given that an estimated 40,000 colonists saw the exhibition. Busily, von Guérard advertised his paintings in the newspapers, displayed them in his Collins Street studio or in the window of Dr Wilkie’s music store next door, and in December 1854 he launched a lottery (his own paintings plus 14 by various reputable French and German painters, including his teacher from the Dusseldorf Academy, JW Schirmer).

In the history of art in Victoria, von Guérard was a pioneer. How he fared depended on his pull with clients and taste-makers. His aesthetic was that of the German Romantic wayfarer, characterised by writers, musicians and painters as an engaged observer. The wayfarer was responsive to the spiritual grandeur, human pathos and geographic wonders of the scenes through which he travelled, and his romantic song was evoked as readily by homesteads and husbandry as by mountains, sky and ocean. From the moment of stepping off the ship at Port Phillip, von Guérard sketched the people, landscapes and occupations of the colony. His first oil paintings were scenes on the way to the Ballarat diggings. In 1855 he wandered with sketchbook in hand for three to four weeks at a time in Tasmania and South Australia. When the boat from South Australia called in at Port Fairy, the artist travelled briskly to the southern Grampians and on the return journey obtained a commission from James Dawson of Kangatong station: a large canvas of the crater lake Tower Hill. His other commission for the year was a painting of Mr Perry’s farm on the bank of the Yarra at Alphington. Von Guérard’s colonial career was launched.

The Gallery has three pairs of homestead images by von Guérard: elsewhere there were two other such pairs but the Gallery’s are the only ones to deal with ownership as well as scenery. The Koort Koortnong and Purrumbete commissions stemmed from contacts made during a sketching excursion to the Western District in March 1857. Von Guérard’s base was at Meningoort station (his Scottish host Peter McArthur was a friend of James Dawson). Koort Koortnong was next door (though not sketched on that visit) and he visited Purrumbete, to the south-east, and the Stony Rises still further east, on his way home. Only one homestead commission was obtained during that trip – Larra, under Mount Elephant, whose owner, John Lang Currie, also bought an exquisite small painting of the view over Lake Gnotuk from the Basin Banks near Camperdown. Throughout his long life Currie was a discerning art collector and bibliophile.
Peter and John Manifold of Purrumbete were the next to want their property portrayed. They also bought a picture of circular Lake Gnotuk – and made subsequent purchases as well. The homestead commission may have been prompted by the birth of John’s first son in June 1857, yet the idea might not have occurred to him and his bachelor brother if Larra had not been memorialised. Von Guérard returned to Purrumbete in November 1857 and made the drawings for a pair of paintings to be completed a year later. These were reciprocal views over the lake: one from the verandah of the homestead looking east to the woolshed at Picnic Point and showing the volcanic cone of Mount Porndon at the extreme right of the canvas; the other from the steep tufa bank near the woolshed, looking back to the homestead, the workers busy around the farm buildings with the nested volcanic cones of mounts Leura and Sugarloaf behind. While having due regard for the proprietary details that would please his clients, von Guérard also managed to satisfy his own aesthetic. The scene encapsulates the creations of both nature and the colonists.

The 1857 expedition gave rise to a varied group of oil paintings: versions of a magnificent night scene of a bushfire on Koort Koortnong viewed from Meningoort; several of the Basin Banks lakes; an Aboriginal camp at sunset in the Stony Rises; and homestead portraits of Larra, Wooriwyrite, Meningoort, Purrumbete and Koort Koortnong.

The twin canvases of Koort Koortnong 1860 had the appearance of European country house portraits, yet they described farm work, and they, no less than Purrumbete, carried the idea of concordance between divine and human orders. These three aspects were distinct, yet they harmonised. Commissioned after the death of Jeremiah George Ware (1818–1859) by his family, the paintings were a memento mori of the pastoralist’s achievements. The Wares may have specified that one view was to follow James Bonwick’s influential and flattering description: ‘Situated upon the plains, Mr Ware’s house is protected by a circuit of trees … a plan … other residents on plains would do well to imitate. This gentleman … takes great interest in the improvement of stock. To his enterprise the advent of the celebrated bull [Master] Butterfly is to be ascribed … A thousand guineas was the cost of this Butterfly.’ Master Butterfly is represented in the sideways view conventional for portraits of prize bulls. Ware’s prize horse Tomboy is shown in the trees by the house; at the farm cottages women feed chickens, cook, and mind children; at various workstations the men cooper, drive a team of oxen, dig a vegetable garden and shepherd sheep. In the porch of the family home stands the widow with her children, and arum lilies in the garden nearby discreetly signify their mourning. Miniaturist description of the sort could be regarded as no more than an inventory, yet ‘microscopism’ (a rising fashion in amateur science) had an aesthetic background for von Guérard, whose initial training had been under his father, a miniature painter at the Austrian court. Until adverse criticism quenched his pride in the profundity of such detail, or until his eyesight failed for close work, von Guérard’s drawings and paintings displayed genuine interest in the specific detail that gave intelligence to a subject.
Von Guérard adopted a different approach for each pair of paintings. The first showed reciprocal views to and from Purrumbete homestead. The second showed the back and front of Koort Koortnong. The third, of Bushy Park, was an extended panorama, showing the Great Dividing Range behind the flat and geologically remarkable East Gippsland coastal shelf, with the homestead no more than a detail in the background. Exhibited in October 1861, each canvas was catalogued as ‘View of the Gippsland Alps, from Bushy Park, on the River Avon, the property of Angus McMillan, Esq, discoverer of Gippsland’. Conventionally, that running together of title and provenance indicated the picture’s owner. However, an extra suggestion of land ownership was conveyed here. The message was charged, given the imminent foreclosure on McMillan’s properties by his stock agents Kaye & Butchart. The fighting bulls in the foreground of one canvas could symbolise an acrimonious fight for ownership. The images were suggestive in another respect as well. In the foreground of the second canvas is a group of Kurnai, one draped in the white blankets of Protection, another wearing a blue coat (a native policeman?). McMillan’s lairdship in Gippsland extended to the protection of the local people, whose feisty in-fighting continued to ruffle the colonial peace. One of his tasks was to negotiate the most appropriate place for a mission station: to Kaye & Butchart’s outrage he recommended Bushy Park on the grounds that it was home to, or a meeting place for, some 60 of East Gippsland’s 200 surviving Kurnai.

All three commissions involved decisions by the artist and his patrons. Those of Purrumbete and Koort Koortnong were cued to the graceful forms of the volcanic landscape and to a proprietorial display of a farm holding. Von Guérard sketched the panorama from Bushy Park over four pages on a tour of East Gippsland from November 1860 to January 1861, whereas the foreground details would have been suggested later, either by Angus McMillan or his defender JJ Shillinglaw (also a friend of the artist).

Von Guérard, through combining his own interests and those of his patrons, established a successful local genre of homestead portraits. The Gallery’s pair of Mt Fyans homestead views by Louis Buvelot indicates how the Swiss painter, arriving in 1865, was influenced by his predecessor.

Mary Eagle
Art historian

notes
The bronze weaver

This 6th-century figure of a woman, seated at her loom while she suckles her infant, is the rarest and most important bronze sculpture from Southeast Asia to enter the national collection. The figure, 25.8 centimetres in height, is presented in an archaic Southeast Asian style still associated with animism in the remote areas of the region where Hinduism, Buddhism and Islam have had surprisingly little influence on the arts. Recent thermoluminescence dating tests on the core of the sculpture, created through the lost wax (cire perdue) method of bronze casting using a wax layer over a clay model, reveal that the figure was made between 556 and 596 CE (1450–1410 before the present).

While the sculpture survived as a family heirloom in Flores, an island in eastern Indonesia between Bali and Timor, its origins are still speculative since little is known about the history of animist metalwork (as distinct from Hindu Buddhist bronze sculpture) throughout the Indonesian archipelago. Some significant archaic bronze ancestral objects, including huge bronze kettledrums, are readily attributable to the northern region of Vietnam, created during the greatest early Southeast Asian bronze period, Dong Son, named after a major archaeological site. The Dong Son period of Vietnam flourished, however, between 600 BCE and 100 CE. The later date and the distinct archaic style of The bronze weaver and other bronze sculptures found throughout Indonesia, which have strong affinities to traditional art produced in the early modern era, appear to indicate a significant local bronze culture continuing within the archipelago long after the demise of Dong Son. The bronze weaver is thus extremely significant, not only for its rarity and aesthetic power, but also for the questions it poses about bronze technology and weaving traditions in the outer islands of Indonesia.

The woman, feeding a young baby who touchingly clutches her other breast, is clad only in a calf-length skirt, typical of everyday wear of the more remote regions of Indonesia, especially Borneo, until recent decades. In contrast her carefully braided hair and plait are most unusual. While her necklace is simple, the large bold earrings, probably plugged earlobes, strikingly frame her serene face. The figure is seated at a simple loom. The foot-braced body-tension loom depicted has not been observed in Flores in historical times although local looms, where the warp beam is braced by poles, are very closely related. Identical foot-braced looms, however, have survived in remote districts of Vietnam, Laos, Cambodia, Taiwan, and Hainan Island in the South China Sea. The creator of this sculpture was obviously very familiar with loom technology as the apparatus and the loom patterning are accurately depicted. The circular warp, the cloth and warp beams, the shedstick, the weaving sword and the delicately rendered plaited back strap speak of an era when bronze casting and textile weaving were already prominent gender-specific arts.

The dual cosmos of ancestral Southeast Asia still identifies the realm of the male as hard, hot, sharp, bright and outdoors, in contrast to the female sphere which is cool, soft, smooth, dark and indoors. While the exact meaning of the sculpture will never be fully understood, The bronze weaver synthesises auspicious male and female elements of the Southeast Asian cosmos where, even today, complementary textiles and metal objects are essential for ceremonies associated with fertility, prosperity and the honouring of ancestors. The acquisition is especially fitting for the Gallery which holds one of the world’s finest collection of textiles from the Southeast Asian region – many of which were woven on similar looms, display comparable designs and were created for cultures whose beliefs were possibly very compatible with that of the creator of The bronze weaver.

Robyn Maxwell
Senior Curator, Asian Art
Highly valued Chinese blue-and-white porcelains, Indian metalwork and glass flasks and containers once filled the numerous small alcoves along the walls of imperial and provincial Mughal palaces. Evident in many miniature paintings of Mughal India, these displays inspired the creation of *chini kana* (or ‘china room’) panels – stone slabs with low relief carvings of the floral bouquets, vases, trees and bottles that were used to decorate the interiors of Mughal buildings. The Gallery’s recently acquired panel shows stylised flower heads enclosed by lobed cartouches alternating with larger registers of cusped niches containing graceful tapering cypress trees, long-necked rosewater vessels with bulbous bases, and a vase of flowers.

Carved and inlaid wall panels were particularly popular during the reign of Emperor Jahangir (1605–1627), a great patron of the arts. Imagery of wine vessels, vases, flowers and cypress trees adorns the chamber walls in the mausoleum of I’timâd-u’d-Daulah (Pillar of the State) in Agra. Completed in 1628, this monument commemorated Mirza Ghiyath Beg, Jahangir’s chief minister and the father of his favourite wife, Nur Jahan. Carved stone *chini kana* panels dating to the first quarter of the 17th century also survive on the walls of the gate pavilion of the Suraj-Bhan-ka Bagh palace at Sikandra in Uttar Pradesh.

Although motifs of bottles and vases served as decorative devices in a variety of Mughal arts, the art historian Mark Zebrowski notes that they may originally have connoted good fortune through their association with the ‘waters of fertility’. In Islamic art, vases, wine vessels, fruit and cypress trees are also prominent visual references to the abundance that believers will encounter in Paradise. Displayed alongside sculpture and textiles of Mughal India, this work eloquently articulates a harmonious union of the spiritual beliefs and elegance of the Mughal courts.

Hwei-Fe’n Cheah
Assistant Curator, Asian Art
Pantjiti Mary McLean Palunya: that’s all

I will do all the rockholes, when I start paintings they will come back to me. There at Docker River, where all the old people tried to jump on the Toyota, that’s where I’ll start them. With little boards there will be stories from my mother’s country, my father’s country at Papul ankuta (Blackstone), those places where I was running around.

(Artist’s statement, 2006)

Pantjiti Mary McLean is from the Ngaatjatjarra people, Tjarruru subsection, and was born circa 1930 at Kurrkulta, in the Docker River Region of the Northern Territory. She has lived and worked at Ninga Mia Community at Kalgoorlie in Western Australia since 1980.

Her highly distinctive style of painting was born from a street art project, run by Perth-based fibre artist Nalda Searles in 1992 for people from Ninga Mia and other fringe camp communities near Kalgoorlie. McLean’s paintings and drawings immediately stood out and since then they have been sought after for public and private collections.

McLean’s paintings are everyday narratives, evoking the life of her early childhood with energy and abundance: men hunting, women and kids collecting bush tucker or running free, and family life around the camp. The secular and the sacred are totally enmeshed in her images.

Palunya: that’s all, a major, multi-panelled painting, is rendered in almost ‘comic-book’ style as a series of storyboards, detailing events and experiences from throughout McLean’s long and highly productive life. The colours are evocative of the desert country in which she resides and her works shares comparisons with artists such as Willie Gudapi and Gertie Huddleston from south-east Arnhem Land, and Robert Campbell Jnr from the south-east of New South Wales, who have also used the cartoon format in their paintings.

Brenda L Croft
Senior Curator, Aboriginal and Torres Strait Islander Art
Shane Pickett  On the horizon of the Dreaming

I grew up in Quairading, out in the wheat belt and my whole family was artistic in some way. I was always skilled with my hands. I remember we used to watch them ploughing the paddocks and I’d bend a milk tin lid into a half moon, like a ploughshare, and make designs in the ground. It didn’t dawn on me that I could become an artist till I was about 19. I’d visit galleries and that gave me the inspiration to have a go. I went to art school for three years before taking up painting full-time.

(Artist’s statement, 1988)

Born in Quairading (Balardung country) in 1957 in the south-west of Western Australia, Shane Pickett is one of the foremost Nyoongar artists working in Australia today. His artistic practice began in the 1970s and he is a major figure in the contemporary Indigenous art movement of the south-west of Western Australia, with links to the Carrolup/Marribank school of artists from the 1940s–1970s, known as the ‘child artists of the bush’.

Pickett’s paintings of the 1980s referred to the numinous world of Nyoongar beliefs and creation stories. Recent paintings have further developed this, showing the land from the perspective of Nyoongar ancestral beings and the seven seasons that the original custodians of the region lived by.

The surface of the canvas appears luminous, as Pickett portrays the seasonal changes specific to the landscape, where light plays such an essential role in viewing the country. The main surface is a light, whitish tone, overlaying the dark background, which appears brown and blue-black. The three horizontal sections evoke body painting or scarification marks on the chest of an initiate and a thinner dark stripe dropping vertically to the edge of the canvas suggests a track or road, or the central line of a torso.

Pickett has exhibited nationally and internationally and been a finalist in numerous major art prizes. His works are held in major private and public collections across the country and have gained increasing notice in the past few years. This work was acquired as a gift to the National Gallery of Australia by Council member, Ros Bracher.

Brenda L Croft
Senior Curator, Aboriginal and Torres Strait Islander Art
For those of you who’re no doubt wondering about the title fantasies of the good; the explanation is simply this: Australia, as a country, as an idea, as an ideal, as a socio-political system, thinks of and believes itself, despite its history of racism and exclusion, to be essentially Good. I, of course, disagree. These drawings and what they represent are my evidence.

(Artist’s statement, 2004)

Vernon Ah Kee is from the Kuku Yalandji, Waanji, Yidindji, and Gugu Yimithirr people of Far North Queensland and is based in Brisbane. Born in 1967, he studied visual art in Brisbane, where his first solo exhibition was held in 2002, garnering instant notice in the art world for his satirical and political mix of satire, advertising and globalisation in his first text-based works. The National Gallery of Australia took note and acquired the series If I was white in 2002 and Austracism 2003 in 2004. This year several works from the series fantasies of the good were also acquired.

Ah Kee’s work is primarily a critique of Australian popular culture, specifically the black/white dichotomy that he explores in his work. For the past five years he has concentrated on a conceptual use of text and minimal expression, and more recently, drawing on canvas and paper. Ah Kee’s work shares similar concerns with issues of appropriation that feature in works by major artists such as Gordon Bennett, and contemporaries such as Gordon Hookey, Richard Bell and Christian Thompson.

Ah Kee combines a combative writing style with a strong visual sense to achieve successful communication in a manner that makes effective use of the format of Visual Art as Aboriginal expression. Since his work was first acquired by the National Gallery of Australia in 2002, Ah Kee has been represented in significant group and solo exhibitions in Australia and overseas.

Brenda L Croft
Senior Curator, Aboriginal and Torres Strait Islander Art
By the late 1980s Twombly was regarded as perhaps the most innovative living American artist of the post-war period. Renowned for his scribbled mark-making in oil and wax paintings and drawings and also for wood and bronze sculptures, his work is seen as difficult, allusive and transgressive.

At 3.7 metres high, Untitled 2005 stands tall and demanding, a pale, attenuated monument of extraordinary power and subtle surface. Made of bronze, a traditional material of classical sculpture still common today, the work calls on the conventions of ancient art as well as those of modernism. Its grey-green painted patina brings to mind retrieved archaeological treasures from Mesopotamia, Greece and Etruria. The extended narrow form and worked surface recall the work of the great 20th-century sculptors Alberto Giacometti and David Smith.

The artist combines found objects, here pieces of wood and metal rods, into new meta-objects. His sculptural process involves painting the united form white, and then casting in bronze in a small edition. Twombly commented, 'Bronze unifies the thing. It abstracts the forms from the material. People want to know about what the material constituents are; it helps them to identify the work with something. But I want each sculpture to be seen as a whole, as a sculpture.'

Inscribed on the upper surface of Untitled is the word Victory. The body of the sculpture above its base is similar in height to the Winged Victory of Samothrace c. 200 BC, now in the Louvre. Nike, the Greek goddess of victory, announces success in a sea battle from the prow of her ship. Untitled, by its combination of elements, is transformed into a ship: a sail with mast and rigging on a pedestal-hull. Both the headless marble figure of Nike and Twombly’s bronze ship-like forms stand on heavy rectangular bases, anchoring them. The breath of wind which animates Nike’s draperies is echoed in Twombly’s rendition of a sail, the arc repeated in its curved rigging.

The first wooden version for the bronze, without a base, was made by Twombly in 1987, and titled Victory. The connotations of a ship evoke Nelson’s flagship Victory, on which he died at the battle of Trafalgar. So Britain’s defeat of Napoleon entailed great loss. In 1995 Twombly placed the wooden sculpture on a base and dedicated it: In memory of Dominique Bozo. Twombly’s friend Bozo was the President of the Centre Pompidou when he died at the age of 58 in 1993. He had been the Director of the Musée National d’Art Moderne in Paris and the founding Director of the Musée Picasso.

The artist, as always in his oeuvre, sets up a tension between permanence and evanescence, hardness and softness, endurance and decay. Like his paintings and drawings, Twombly’s sculptures are essentially tragic, concerned with time, the briefness of human life and the passing of civilisations.

The purchase of the sculpture was made possible through the generosity of Roslyn Packer and members of the National Gallery of Australia Foundation John Kaldor, Naomi Milgrom, Julie Kantor and Andrew and Judy Rogers.

Christine Dixon
Senior Curator, International Painting and Sculpture

notes
In 1873 Ludovic Halévy, a popular librettist and writer about contemporary Paris, had a selection of 12 short stories published. This included the essays *Madame Cardinal* and *Monsieur Cardinal*, which recount the tales of a rather bumbling foolish couple who aspire to be upwardly mobile, but who meet with little success because of their ineptitude and crass behaviour. Further essays devoted to the Cardinal’s daughters, Pauline and Virginie, followed. The two daughters joined the group of ballet dancers, or ‘petits rats’ as they were known in French parlance of the time, who frequented the Paris Opera House. These stories of the Cardinal family inspired 33 monotypes Degas made from the second half of the 1870s.

The Opera House, which was designed by the noted French architect Charles Garnier, was opened with great fanfare in 1874 and became the setting for many of Degas’ compositions. The public spaces included a large foyer and vestibule, housing a Staircase of Honour made of white marble, antique red marble balustrades, onyx hand railing and marble columns – where many a grand entrance was made. The Opera auditorium held four tiers of boxes: it was as important for the visitors in their loges to view each other as it was to view the performance.

There was another side to the Opera House: a place where many an assignation could take place. Each *loge* or box was deep in its proportions and offered certain privacy for its occupants not seated at the rails. Behind the scenes, in the corridors, stairs, behind the stage scenery and in the practice rooms were also places noted for meeting the opposite sex. It was in these more discreet spaces that upper-class men from the Jockey Club (‘The Lions’ as they came to be known) haunted the backstage in search of assignations with the young dancers. One such predatory figure was Halévy’s Marquis Cavalcanti, who pursued Virginie Cardinal with enthusiasm but not with the best of intentions. This caused grave concerns for Monsieur and Madame Cardinal. Matters came to a head at a dinner with the Marquis and the Cardinals at the Café Anglais, near the Opera House on the Boulevard des Italiens. This restaurant was noted for its ‘Three Emperors dinner’ with its creamed chicken soufflés, fillets of sole, escallops of turbot, chicken à la Portugaise, lobster à la parisienne, ducklings à la rouennaise, ortolans and selection of eight wines to match the food.

However, in the monotype *Le fameux dîner du vendredi* [The famous Good Friday dinner] Degas shows no interest in the sumptuous food that the café was renowned for. In fact the table appears bare. Instead Monsieur Cardinal (seen from behind) engages in a heated argument with the caddish Marquis, while Madame Cardinal looks on. Other figures are rushing here and there, adding to the commotion at the Café Anglais. This radical interpretation of the subject made Degas the extraordinary artist he was compared with many of his contemporaries.

Degas conveys the fury of the occasion with the sweeping lines of the composition. The work is a monotype, where the artist draws (and paints) directly onto a plate from which an impression is made on paper. The linear flourishes and sweeping forms make this work a *tour de force* of this art form – where one small mistake by Degas could have ruined the composition forever. The light illuminating the table appears almost to be swinging from one side of the table to the other. The anger of the father is evoked by his massive body seated precariously on a chair pulled out from the table in a gesture of wrath.

The structure of the composition, with flattened space, cropped figures and views from behind, all contribute to making *Le fameux dîner du vendredi* [The famous Good Friday dinner] an innovative and accomplished work by a major figure in French art.

Jane Kinsman
Senior Curator, International Prints, Drawings and Illustrated Books
This 1855 lithograph depicts the elegant Town Hall proposed by the leading Melbourne architect Joseph Reed for the prospering town of Geelong, reaping the benefits of its position en route to the newly discovered goldfields. Reed’s design included an imposing neoclassical edifice which symbolised the Victorian values of respectability, culture and materialism.

In June 1853, the London-born lithographer Cyrus Mason migrated to Melbourne where he was engaged by the printers Thomas Ham & Co. Later that year Mason took over the business, continuing to produce commercial lithographs and engravings from drawings by colonial artists in addition to his own works. In this architectural rendering, Mason’s skill as a draughtsman is clearly demonstrated as he visualised the finished building and surrounds from the architectural plans. Joseph Reed, the Cornish-born architect, had disembarked in Melbourne one month after Mason and had quickly established himself as the eminent architect of the colony. In 1854, only six months after his arrival in Melbourne, Reed won the competition to draw up plans for the Melbourne Public Library. He was subsequently awarded the contest to design a Town Hall for Geelong.

In this view, Mason utilised precise perspectival drawing to meticulously detail architectural features including the grand portico supported by fluted Ionic columns. Its central position placed it amidst the hustle and bustle of the burgeoning township and Mason included the naturalising elements of landscape and figures to give a sense of scale and context, affording the gentlemen on horseback and strolling citizens the same attention as the stone facade. Reed’s grandiose vision was estimated to cost £34,533 and in 1855 a decision was made to build only the southern wing. The building was not completed until 1917.

Reed would later design a succession of lavish public and private buildings in Melbourne and surrounds, including Wilson Hall (1878–82) and the Melbourne Exhibition Building (1879–80). Mason was perhaps most influential through his establishment of the Buonarotti Club in the early 1880s, a drawing and musical group which prefigured the plein-air painting of the Heidelberg School.

Sarina Noordhuis-Fairfax
Gordon Darling Intern
Australian Prints and Drawings
The unique forms of Australian flora have captivated artists, both professional and amateur, since European contact. Among these artists in the second half of the 19th century were women whose education included the polite arts of drawing, music and literature. Several, including Fanny Charsley (Victoria), Fanny de Mole (South Australia) and Annie Walker (New South Wales), combined the respectable pastime of flower painting with the science of botany and published books documenting their local state flora.

Fanny Anne Charsley was born in Beaconsfield, England, in 1828 and sailed to Melbourne in 1857. An accomplished watercolourist, Charsley produced a series of drawings illustrating local wildflowers she found in the Royal Botanic Gardens in Melbourne. These formed the basis of a book containing a pictorial titlepage and 13 plates, *The wild flowers around Melbourne*, which she self-published shortly after her return to England in 1867, with the lithographs printed by Messrs Day & Son, London. Unusually for a female artist of the era, Charsley was quite active in the process of publication, transferring her watercolour drawings onto the lithographic stones, hand-colouring each image after printing, and promoting the sale of her work to friends in Victoria and England.

The book is dedicated to the ‘Great Creator’ which locates it within the Victorian sentimental gift book tradition, in which carefully composed floral arrangements celebrated the genteel beauty of nature and God. It is also dedicated to the acclaimed botanist, Ferdinand von Mueller, who had provided the classifications for each plant and recommended her work for publication. By publishing under her own name and including scientific nomenclature, Charsley shows an alignment with natural history publications, and in recognition of the value of her work, von Mueller named a Central Australian paper daisy after her (*Helipterum charsleyae*). She continued to paint wildflowers for family members until her death in Sussex in 1915.

Sarina Noordhuis-Fairfax  
Gordon Darling Intern  
Australian Prints and Drawings
The first newspaper to be illustrated with original photographs was The Far East, an Illustrated Fortnightly Newspaper. It was published between 1870 and 1873 by John Reddie Black (1827–1880) who migrated from Scotland to South Australia in 1854 and then moved to Japan in 1863 where he worked as an editor. Although it is not clear how many were printed of each issue, some 1000 prints were used over its eight-year run. From 1876 to 1878, Black also published The Far East, a Monthly Illustrated Journal. The journal was in English and covered stories from Japan, Korea, China and Taiwan.

The Gallery’s Research Library has recently acquired a pair of volumes from The Far East, a Monthly Illustrated Journal. The librarians at the Research Library work with curators to acquire titles to support the research needed for exhibitions and ongoing or new areas of collection research. Currently a major project is to build the Research Library catalogue of books relating to the history of photography in the Asia–Pacific region, which is a new area of collecting in line with the Director’s 2005 Vision Statement, and for a major exhibition for the National Photofestival in Canberra from July to October 2008 (www.nla.gov.au/photofestival).

The two journal volumes are the only known copies held in Australia and complement other important photographically illustrated books from Europe and America in both the Research Library and the permanent art collection.

Gael Newton
Senior Curator, Australian and International Photography
Furniture designer Khai Liew was born in Kuala Lumpur, Malaysia, in 1952, and arrived in Adelaide, South Australia, in 1971. A self-taught designer, Liew established his own business in Adelaide in 1997, designing bespoke furniture while also working as an interior designer and retailer of Australian colonial, Asian and Scandinavian furniture.

Liew designed this Jian cabinet in 2000 and considers it his most complex to date, bringing together design themes from both Chinese and South Australian German immigrant furniture traditions. Its clearly expressed construction consists of a frame made from square-section, silver-gilt blackwood batons, framing a lacquered, two-door box with laminated sterling silver handles, made to Liew’s specifications by Canberra silversmith Oliver Smith. The cabinet suspended within this lightweight frame references the Australian vernacular form of the meat safe, yet its finishes of silver-gilt blackwood, Chinese-style red lacquer and silver mounts deliver a message of luxurious ‘otherness’, elevating the cabinet’s contents to a realm of mysterious preciousness. The linear construction and geometric, graphic design of the cabinet’s framework also references the Japanese influences in the early 20th-century furniture and interior design work of the Dutch architect, Gerrit Rietveld. This cabinet, recently acquired for the Australian Decorative Arts and Design collection, shows how Liew brings a particular cultural reading to his practice, illustrating the diversity of style that characterises current design in Australia.

Robert Bell
Senior Curator, Decorative Arts and Design
I'm a great big tiger creeping through the jungle,
I have sharp claws and great big teeth,
I'm creeping through the jungle.¹

Creeping through the jungle gives visitors an opportunity to explore the tropical rainforests of Australia, the Pacific, Southeast Asia and South America. From an Australian artist's views of the Queensland rainforest to an ancient Mayan ceramic jaguar from Guatemala, the Children's Gallery comes alive with the flora and fauna of the jungle.

The journey begins in Australia's north, with modern and contemporary art, both Indigenous and non-Indigenous, taking visitors up through the lush coastal forests of Queensland, evoked by the prints of Australia's William Robinson. His lithographs To the sea: morning sun 1998 and Rainforest 1992 immediately set the scene and draw visitors into the humid jungle canopy.

Crossing via Bathurst Island to Papua New Guinea, visitors will see spectacular works of art from the Sepik River region, nearby Madang and elsewhere. Highlights include a life-sized cassowary made of plant fibres and feathers, and a huge wooden sow from the Haus Tambaran, or Spirit House, at Kuminibus. One of the most colourful objects in the exhibition is a carved headdress surmounted by two kokomos. This splendid, brightly painted work is sculpted from wood and features two hornbill birds, called kokomo by the local people, perching back-to-back above a fierce face.
Moving further back in time, the journey continues across the ocean to the Indonesian island of Bali. The dense forests of Bali are home to many creatures that are represented in the traditional arts and crafts of the island. Sadly, hunting and other pressures on the jungle have upset the delicate ecosystem, and put many plant and animal species at risk. The Balinese tiger that features so prominently in temple carvings and textiles such as the early 20th-century saput is now extinct. The cloth, however, teems with life: tigers leap about the richly decorated surface, jostling with elephants, men on horseback and other figures in a glorious testament to the skilled weavers of Southeast Asia.

Finally, there’s a treasure hunt through the jungles of Central and South America, where the magnificent jaguar stalks the forest. Its powerful presence influenced the ancient cultures of the region. Several jaguars feature in the Gallery’s collection, including the jaguar sitting upright on the lid of a Mayan burial urn, one of the most striking objects in the exhibition. These big cats guard the treasure at the end of the journey – a small collection of exquisitely modelled golden birds made by the Tairona and Sinu peoples of Colombia.

Tropical rainforests contain between 50 and 90 per cent of the world’s plant and animal species, yet many of these are under grave threat of extinction as a direct result of human activity. The jaguar and many of the other creatures represented in the exhibition are at risk of disappearing altogether along with the forests they inhabit. *Creeping through the jungle* encourages children to learn about the animal, bird, insect and plant life of the rainforests and to think about their own place in the world and the environment. The works of art in this exhibition highlight the remarkable influence of the natural environment over artists through the centuries, and draw children into an appreciation of art through their fascination with the creatures of the forest. 

Bronwyn Campbell
International Painting and Sculpture

Further information at nga.gov.au/Jungle

notes

Burial urn: Mayan culture, Guatemala c. 900–1500 earthenware, pigments National Gallery of Australia, Canberra Purchased 1978

Nobleman’s ceremonial skirt cloth [saput]: Balinese people, Bali, Indonesia early 20th century silk, natural dyes National Gallery of Australia, Canberra Gift of Michael and Mary Abbott 1988
Seven million visitors to National Gallery of Australia Travelling Exhibitions

It is a tribute to the National Gallery of Australia that it is celebrating the seven millionth visitor to its Travelling Exhibitions Program, and a demonstration of the Australian Government’s commitment to bringing the highest quality art to all Australians. By taking the national collection to people in their own communities, this program makes the Gallery a truly national institution.

(Senator the Hon. Rod Kemp, Minister for the Arts and Sport, October 2006)

Jayne Earle, a Year 12 Visual and Performing Arts student from Swan Hill Secondary College, became the seven millionth visitor to a National Gallery of Australia travelling exhibition when she entered the Swan Hill Regional Art Gallery to see the newly installed exhibition, *Stage fright: the art of theatre*.

The seven millionth visitor milestone has been reached as the Gallery prepares to celebrate its 25th birthday in 2007. While the Gallery has been developing travelling exhibitions from its establishment in 1982, its dedicated Travelling Exhibition Program was officially launched in 1988. Since then, travelling exhibitions have been, and continue to be, a vital part of the Gallery’s strategy of providing access to works of art to a wide audience in regional, remote and metropolitan areas throughout Australia, as well as internationally. The program has seen seven million people visit 98 travelling exhibitions (representing 6000 works of art) at over 900 venues in all states and territories and, occasionally, overseas.

Travelling exhibitions reach a wide audience and help to fulfil the Gallery’s mandate to be truly national. The exhibitions are sourced primarily from the Gallery’s collecting areas of Australian and international art and are representative of a variety of media and curatorial priorities, providing exhibitions that celebrate artists’ lives and their work, art movements and particular themes or artistic techniques.

Taking the national collection to people in their own communities and initiating and participating in projects associated with the Gallery’s travelling exhibitions creates new opportunities to inspire people through works of art. The Gallery is proud to have one of the most extensive and comprehensive travelling exhibitions programs in Australia, contributing significantly to the nation’s cultural wellbeing by promoting the visual arts.

Angela Earle, Senator the Hon. Rod Kemp, Jayne Earle, Ron Radford and Ian Tully, Director, Swan Hill Regional Art Gallery
Michael Riley: sights unseen
Supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia
Michael Riley (1960–2004) was one of the most important contemporary Indigenous visual artists of the past two decades. His contribution to the contemporary Indigenous and broader Australian visual arts industry was substantial and his film and video work challenged non-Indigenous perceptions of Indigenous experience, particularly among the most disenfranchised communities in the eastern region of Australia. nga.gov.au/Riley


Moist: Australian watercolours
Moist is a rare glimpse into the National Gallery of Australia’s extraordinary collection of Australian watercolours. While the title refers to the liquid nature of watercolour, the word ‘moist’ elicits images of an atmospheric, physical or emotional state of being. The watercolours in Moist demonstrate how Australian artists have created visual representations of such states, from the highly figurative to the purely abstract and intensely emotional. While each has its own story there are also common threads that draw them together. nga.gov.au/Moist

Riddoch Gallery, Mount Gambier SA 1 December 2006 – 18 February 2007

Stage fright: the art of theatre
(Focus Exhibition)
In partnership with Australian Theatre for Young People
Supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia

Stage fright: the art of theatre raises the curtain on the world of theatre and dance through works of art, interactive activities and a program of workshops conducted by educators from the National Gallery and Australian Theatre for Young People. Worlds from mythology, fairytales and fantasy character intended for the ballet, opera and stage are shown in exquisitely rendered finished drawings alongside others that have been executed capturing the essence of an idea, posture, movement or character nga.gov.au/StageFright

The Academy Gallery, University of Tasmania, Launceston Tas., 9 February – 1 April 2007

The Elaine & Jim Wolfensohn Gift Travelling Exhibitions
Three suitcases of works of art: Red case: myths and rituals includes works that reflect the spiritual beliefs of different cultures; Yellow case: form, space, design reflects a range of art making processes; and Blue case: technology. These suitcases thematically present a selection of art and design objects that may be borrowed free-of-charge for the enjoyment of children and adults in regional, remote and metropolitan centres. nga.gov.au/Wolfensohn

For further details and bookings telephone 02 6240 6432 or email: travex@nga.gov.au

Red case: myths and rituals and Yellow case: form, space, and design
Burnie Regional Gallery, Tas 9 October – 17 December 2006
Bathurst Regional Art Gallery, NSW 3 February – 24 March 2007

Blue case: technology
Mosman Art Gallery and Cultural Centre, NSW, 7 November – 3 December 2006
Bathurst Regional Art Gallery, NSW 3 February – 24 March 2007

The 1888 Melbourne Cup

Exhibition venues and dates are subject to change. Please contact the Gallery or venue before your visit. For more information please phone +61 2 6240 6556 or email travex@nga.gov.au
EGYPTIAN
ANTIQUEITIES FROM
THE LOUVRE
JOURNEY TO THE AFTERLIFE
NATIONAL GALLERY OF AUSTRALIA, CANBERRA
17 NOVEMBER 2006 - 25 FEBRUARY 2007
ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE
21 MARCH 2007 - 1 JULY 2007
ART GALLERY OF WESTERN AUSTRALIA, PERTH
21 JULY 2007 - 28 OCTOBER 2007
The National Gallery of Australia Summer Scholarship is an annual project that brings together 16 students interested in visual arts, two from each state and territory, to Canberra for a week of intensive arts related activity.

In 2007 the Summer Scholarship will be in its tenth year. The program grew from the Gallery’s desire to establish a national youth program to foster long-term engagement with the visual arts. The program is designed for Year 11 students and is particularly relevant because students at this stage are contemplating various career choices.

The Sony Foundation has supported this program since 2001. Consistent financial support by the Sony Foundation has ensured the program has been able to develop and expand as a stand-alone event within the Education calendar. The program is dynamic and each year new initiatives are trialled and evaluated.

The Gallery is delighted that the Sony Foundation has approved funding for the 2007 Summer Scholarship.

The National Gallery of Australia Foundation is a registered charity and raises funds to support the Gallery and its programs, including maintaining, improving and developing the national collection. The Foundation is chaired by Mr Charles Curran AC and the board consists of 21 directors: Mr Philip Bacon AM, Ms Sandy Benjamin, Mr Anthony Berg AM, Mr Anthony Breuer, Mrs Robyn Burke, Mr David Coe, Mrs Ashley Dawson-Damer, Mrs Penelope Evatt-Seidler, Dr Peter Farrell AM, Ms Linda Gregoriou, Mr Andrew Gwinnett, Mr John Hindmarsh, Mr Peter Jopling QC, Mr Rupert Myer AM, Mr Cameron O’Reilly, Mrs Jennifer Prescott, Mrs Catherine Rossi-Harris, Mr Ron Radford AM, Mr John Schaeffer AO, Dr Gene Sherman and Mr Kerry Stokes AO.

The Foundation has development funds that aim to further strengthen specific areas of the collection. These include the Decorative Arts and Design Collection Development Fund, the Aboriginal and Torres Strait Islander Collection Development Fund, the Photography Fund and the Asian Art Fund. Donors to these specific funds are kept informed of the progress of these areas of the collection and have the opportunity to engage with other enthusiasts and collectors as well as curatorial staff.

If you would like further information on how to join the Foundation or would like to assist in supporting one of the development funds, please contact the Development Office on 02 6240 6454.

Thank you for your contributions this year. Best wishes for Christmas and 2007 from the Foundation and Development Office!
faces in view

1. Andrew and Hiroko Gwinnett at the launch of the Japanese screens
2. Margaret Olley and Joan Bowers at the opening of the Indian Gallery
3. Divya Sharma, Margaret Beadman, Janda Gooding and Adrian Burton at the opening of the Indian Gallery
5. Julie Ewington, Imants Tillers, Jane Campion and Dr Deborah Hart at the Michael Riley and Imants Tillers Symposium
6 & 7. Visitors exploring Revolutionary Russians
8. Children participating in the Abracadabra children’s workshop
9. Japanese Ambassador to Australia His Excellency Hideaki Veda, NGA Director Ron Radford, Foundation Chairman Charles Curran and The Hon. Alexander Downer MP at the launch of the Japanese screens
10. Lady Penny Street, Rupert Myer and Sir Laurence Street at the opening of Revolutionary Russians
11. Performers from the Bollywood Dimensions Dance School at the opening of the Indian Gallery
12. Dr Hounsai Genshitsu and Elizabeth Bryan at the Japanese tea ceremony
13 & 16. Performers from the Bollywood Dimensions Dance School at the opening of the Indian Gallery
14 & 15. Children participating in the Abracadabra children’s workshop
17. Barbara Blackman and Professor Jeremy Nadler at the Barbara Blackman Temenos Foundation lecture
Margaret Michaelis: love, loss and photography  
by Helen Ennis

Winner of the Nettie Palmer Prize for Non-Fiction in the 2006 Victorian Premier’s Literary Awards

This illustrated biography is an incredible story of love, politics, photography and survival. It follows the life of Margaret Michaelis, an Austrian-born photographer of Jewish descent, who produced a remarkable but little known body of work in Vienna, Berlin and Barcelona in the 1930s and Sydney in the 1940s.

NEW RELEASE
Egyptian antiquities from the Louvre: journey to the Afterlife

FORTHCOMING
Grace Crowley: being modern

To purchase National Gallery of Australia publications, please contact the Gallery Shop on 02 6240 6420.

NGA SHOp

the art of shopping

Indigenous arts and craft • books and catalogues • calendars and diaries • prints and posters • gifts • jewellery • fine art cards • accessories • desirable objects • toys

Gallery Shop open 7 days 10am–5pm  
Phone 02 6240 6420  
ngashop.com.au

Australian made bags by Nicola Cerini
sculpturegarden restaurant
at the national gallery of australia

From the days of Cleopatra and the Roman Empire, see over 200 magnificent works from the Musée du Louvre’s collection on show in Australia for the first time at the National Gallery of Australia.

Forrest Inn and Apartments celebrate “Egyptian Antiquities from the Louvre” with a superb gallery encounter package including:

- Overnight accommodation in a standard motel room
- Full hot buffet breakfast for 2 adults
- 2 adult tickets to “Egyptian Antiquities from the Louvre”
- Complimentary bottle of wine (with any 2 main meals served in the restaurant) Monday to Thursday evenings
- Walking distance to Manuka Shopping Village and nightlife
- Close to the National Gallery and Canberra’s major attractions
- Bike hire available

$180* per room per night twin share

Book Now! 02 6295 3433
reservations@forrestinn.com.au
www.forrestinn.com.au

*valid 17 November 2006 to 25 February 2007

open seven days
lunch
12.00–2.30 pm
weekend brunch
9.30–11.30 am
friday night drinks
5.30–8.00 pm
available for private events
t: 02 6240 6660

30 National Circuit, Forrest ACT 2603 • ph: 1800 676 372

Photographer: David James Alcorn 2006
The National Gallery of Australia is an Australian Government agency
The art of relaxation at SAVILLE.

With Saville Park Suites Canberra’s convenient location in the heart of the city, the National Gallery, shopping and many of Canberra’s attractions are all just a short stroll away.

View one of the many exhibitions on display at the National Gallery and enjoy apartment facilities or relax and be pampered by traditional hotel services at Saville.

The Egyptian Antiquities Package starts from $203* per night

Includes overnight accommodation, breakfast for two and two tickets to the Egyptian Antiquities from the Louvre exhibition. Special car parking rate of $5.00 per day and 25% discount off food when dining in Zapp Restaurant in conjunction with this package.

*Subject to availability and conditions apply. Valid 16th November 2006 to 25th February 2007.

For more information or to make a booking call 1800 630 588 or visit savillehotelgroup.com

Art and Culture Tours
France and Italy

Travels Through Time specialises in small group, content-rich art and history tours of Europe. Join Sylvia Sagona, specialist on France and Italy, on one of our tours.

2007 Programme

Paris of the 19th Century Painters and Poets
13–25 June 2007

Art and Society in Mediaeval France
10–20 September 2007

Venice and Rome of the Grand Tour
15–27 October 2007

Travels Through Time
Cultural Studies and Tours
Tel : (02) 8205 7764
web : www.travelsthroughtime.com.au
email : enquiries@travelsthroughtime.com.au
focus photography & war
1945 ~ 2006

One hundred and ten powerful images by 15 photographers take you into the emotional and physical heart of recent Australian involvement in both war and peacekeeping.

On display 8 December 2006 to 19 March 2007
Open daily 10.00 am – 5.00 pm
FREE ADMISSION

www.awm.gov.au

BUNDANON

2007 PROGRAM AND EVENTS

Bundanon Open Day
Every Sunday 10.30am – 4pm
• Experience Arthur Boyd's Homestead, Studio & Art
• River & bushwalks available
Entry fees apply – bring a picnic lunch
Exclusive group tours available mid-week

Education Program
• Attend our Residential Workshops for schools & adults
• Hold your conferences and planning sessions here
• Enjoy the magnificent Boyd Education Centre

Concerts & Events
Come to our classical music, jazz, theatre, world music & other events

Illaroo Road, West Cambewarra (via Nowra), NSW
Tel: 02 4422 2100 • www.bundanon.com.au

Supported by the Australian Government
SEE A MASTERPIECE COME TO LIFE.

A magnificent expression of modern architecture, The Waterfront has already experienced unprecedented demand.

Construction of The Waterfront is well underway and due for completion in June 2007. This is the ideal time to secure your place at Canberra’s most prestigious address, located on the banks of Lake Burley Griffin.

To learn more about this residential work of art, visit The Waterfront marketing suite today.

Visit The Waterfront marketing suite and display apartment, open daily 12–4pm. On the lake - corner Wentworth Avenue & Telopea East, Kingston Foreshore.
REVOLUTIONARY RUSSIANS

National Gallery of Australia, Canberra

Grace Crowley
BEING MODERN

23 December 2006 – 6 May 2007
National Gallery of Australia, Canberra

Grace Crowley
Painting 1951 oil on composition board National Gallery of Australia, Canberra Purchased 1969

Kручёных. Алягров

Заумная ГНИГА

цветными гравюрами о. Розановой

1916 г.

National Gallery of Australia, Canberra

Kazimir Malevich
Poster: Nu i tresk-zhe, nu i grom-zhe!

What a boom, what a blast!

1915 (detail) colour lithograph National Gallery of Australia, Canberra

Grace Crowley
EGYPTIAN ANTIQUITIES FROM THE LOUVRE
Journey to the Afterlife
NATIONAL GALLERY OF AUSTRALIA, CANBERRA
17 NOVEMBER 2006 – 25 FEBRUARY 2007

Egyptian Antiquities • Collection Galleries • Grace Crowley