

Frances (Budden) Phoenix

Gadigal Nura/Sydney 1950 – Tarntanya/Adelaide 2017

Get your abortion laws off our bodies 1980

Tarntanya/Adelaide

doily, glass beads

Purchased 2019 2019.814

A pioneering feminist and gay rights activist, Frances (Budden) Phoenix established the Women's Domestic Needlework Group in 1976 with artists Joan Grounds, Bernadette Krone, Kathy Letray, Patricia McDonald, Marie McMahon, Noela Taylor and Loretta Vieceli. Together they sought to retrieve, teach and elevate the domestic crafts of lace and doily making.

Phoenix challenged the idea of craft as a purely decorative form, embedding political and human rights messages in her work. In *Everyday revolutions: Remaking gender, sexuality and culture in 1970s Australia*, feminist scholar Elizabeth Emery wrote that Phoenix's works were objects of activism as much as of art.

The Lip Collective

Naarm/Melbourne 1976–1984

Lip, no 1 1976

magazine and insert

Naarm/Melbourne

National Gallery of Australia Research Library Collection

Frances (Budden) Phoenix's insert for the first issue of the feminist magazine *Lip* is, as art historian Louise Mayhew notes, 'a delightful play on the pornographic centrefold'. Phoenix's work was too suggestive for some, with the Victorian premier Rupert Hamer prohibiting state funding for the magazine after its initial release in 1976.

Jean Bellette

nipaluna/Hobart 1908 – Majorca, Spain 1991

Europe and Australia from 1957

Chorus without Iphigenia c 1950

Gadigal Nura/Sydney

oil on composition board

Purchased 1976 76.155

Jean Bellette drew on archaic and classical sources ‘to reduce the desperate adventure of a lifetime to something equable, calm and capable of enduring’. The title of this work refers to the mythological figure of Iphigenia, who gave her life in exchange for favourable winds to help the Greek army sail to the Trojan War. Bellette was interested in creating ‘some atmosphere I recognised, possibly a place I had seen’. Her paintings often contain a sense of timelessness and mystery.

Vivienne Binns

born Wyong, New South Wales 1940

with **Members of the Blacktown Community**

Mothers' memories, others' memories: postcard rack

1979–1981

Gadigal Nura/Sydney

screenprints on vitreous enamel on steel, nylon line, anodised steel
postcard rack

Gift of the Philip Morris Arts Grant 1982 81.2269

Mothers' memories, others' memories involved a diverse group of women who gave visual expression to their matrilineal heritage at a time when women's personal histories were not widely valued or recorded. The project was initiated by Binns at the University of New South Wales and continued in the Western Sydney suburb of Blacktown.

Using images drawn from family photograph albums, workshop participants inscribed each 'postcard' with corresponding memories of the women pictured. The tension between an ephemeral postcard that records a moment in time, and the permanence and strength of vitreous enamel, embodies the transition of a personal memory into a robust collective history.



Dorrit Black

Tarntanya/Adelaide 1891–1951

Nude c 1928

Paris, France

oil on canvas

Purchased 2014 2014.2417

Nude was painted when Dorrit Black travelled to Paris to attend André Lhote's painting academy, where she hoped to acquire 'a definite understanding of the aims and methods of the modern movement and, in particular—of the Cubists'.

Nude is a beautifully balanced composition in which the dynamic principles of Cubism are softened by a palette of pinks and greens. The careful daub of red on the model's lips, and the delicate black outline of her limbs, are naturalistic elements integrated into the broader cubist structure of the work.

G.W. Bot

born Quetta, Pakistan 1954

arrived Naarm/Melbourne 1955

Entrance I 2000

Kamberri/Canberra

colour linocut

Gift of the Silk Cut Foundation 2004 2004.49.2

For G.W. Bot the significance of a garden is as layered as its canopies of leaves and petals. Bot's gardens are places where the cycles of life move in silence, sites of promise and beauty that also symbolise maternal loss and longing.

Hermia Boyd

Gadigal Nura/Sydney 1931–2000

Sappho of Lesbos 1978

printed by Satish Sharma with the assistance of Cassandra Boyd,
Gadigal Nura/Sydney
artist's book with colour etchings

Purchased 1978 78.841.1–20

This book draws together selected songs by the ancient Greek poet Sappho that evoke desire, passion and love towards women. Hermia Boyd pairs these with delicate etchings following the poetic traditions of ancient Greece, in which floral and natural imagery conveyed feminine beauty and youth.

Cressida Campbell

born Gadigal Nura/Sydney 1960

Bedroom nocturne 2022

Gadigal Nura/Sydney

watercolour on incised plywood

Purchased with the assistance of the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery of Australia's 40th anniversary 2022 2022.45

This exquisitely detailed woodblock conveys the intimate mood of a private space. Behind the bedhead is a salon hang of paintings, prints and drawings by some of Campbell's favourite artists. The large scale and round format of the work is a marked departure from the artist's earlier domestic vignettes—a culmination of her experiments in placing forms within a hard circular edge to create dynamic compositional energy.



Mary Card designer

Castlemaine, Dja Dja Wurrung Country, Victoria 1861 –
Naarm/Melbourne 1940

Unknown artist

active early twentieth century

Doily 1915

Australia

crocheted cotton

Gift of Toni and Peter Bessant 1980 80.2262

Mary Card's ANZAC soldier design with a wattle-blossom border was first published in 1916 and reproduced in *Mary Card's crochet book number 4*, 1926, which focused on filet crochet lace. This doily is a variation on this design created by an unknown maker. In her instructions, Card suggested using khaki thread and the crocheted lace as a cover for a book of newspaper cuttings comprising press announcements, poems and stories about the war that would 'serve as a fine memorial book of the times'.

Grace Cossington Smith

Gadigal Nura/Sydney 1892–1984

Interior in yellow 1962–64

Gadigal Nura/Sydney

oil on composition board

Purchased 1965 65.160

Cossington Smith said of this painting of her bedroom: ‘the chief thing to me was the yellow walls ... it was a very exciting thing to do ... express an interior with light ... the sunlight did not come in in a definite way but the whole room seemed to be full of light’.

Some of her earlier interiors from the 1950s were painted in muted tones, as though the private space of a bedroom was to be approached quietly, without fanfare. But by the time she painted *Interior in yellow*, begun when she was seventy years of age, she had thrown caution to the wind.

Brenda L. Croft

Gurindji/Malngin/Mudburra peoples of the Victoria River region, Northern Territory; Anglo-Australian/Chinese/German/Irish heritage
born Boorloo/Perth 1964

Matilda (Ngambri) 2020

from the series **Naabami (thou shall/will see): Barangaroo (army of me)**

technical assistance by Prue Hazelgrove, printed by Richard Crampton, Kamberri/Canberra
pigment inkjet print from wet plate collodion tintype

Purchased 2020 2020.44

One of a series of photographs depicting First Nations women from south-east Australia, *Matilda* depicts Ngambri Elder Dr Matilda House. The work was first made with wet collodion, a process used by photographers in the nineteenth century to document Aboriginal and Torres Strait Islander people, who were then considered by some as a 'dying race'. Croft, however, brings her portraits into the present by reprinting them digitally and at a large scale. *Matilda* assumes a monumental presence, holding the audience in her gaze.

Janet Cumberae Stewart

Naarm/Melbourne 1883–1960

Canada, England, Europe 1922–1939

Early morning 1924

Naarm/Melbourne

drawing in colour pastel

Purchased 1975 75.54

As art historian Juliette Peers has observed, Cumberae Stewart's svelte, bobbed hair models of the 1920s reflected new ideals of beauty in the early twentieth century. The bright light filtering through the curtain in *Early morning* suggests an optimistic mood, while the act of looking outwards implies a 'reaching out beyond the confines of the domestic'.

While early critics downplayed Cumberae Stewart's favouring of nude studies, she actively challenged ideas of women as passive and non-sexual.

Lee J. Darroch

Yorta Yorta/Mutti Mutti/Boon Wurrung peoples
born Naarm/Melbourne 1957

Gunaikurnai waribruk (child's possum cloak) 2012

Gragin/Raymond Island, Victoria

natural earth pigments, thread, Australian common brushtail
possum skin pelts

Purchased 2013 2013.685

A leader in the revival of traditional artforms, Lee J. Darroch has made possum-skin cloaks for over two decades. Her work was inspired by viewing the Lake Condah cloak, dated around 1872, one of only five surviving possum-skin cloaks made in south-eastern Australia before 1900. She described seeing the cloak for the first time in 1999:

They pulled the Lake Condah cloak out of its box. Instead of it being under perspex or glass we were right next to it. And then the whole room just burst out crying ... It was a really strong emotion from the cloak itself that the Old Ones were right there, and everyone felt it.

Rosemary Dobson

Gadigal Nura/Sydney 1920 – Kamberri/Canberra 2012

Greek coins: a sequence of poems with line drawings by the author 1977

printed by Alec Bolton, bound by E.C. Chapman and
published by Brindabella Press, Kamberri/Canberra
artist's book with letterpress text, transfer lithographs

Gift of Meredith Hinchliffe 2016. Donated through the Australian
Government's Cultural Gifts Program. 2016.211

Greek coins was inspired by Rosemary Dobson's travels and
the second-century text *Pausanias' guide to Greece*. In one
poem Dobson describes a visitation from the god Asklēpiós
while at a ruin: 'an old man in a hat and frock-coat under / a
black umbrella in that radiant light.'

For Dobson, ruins and relics were a means to commune with
the past. To give her audience the same experience, she
paired her poems with illustrations adapted from antiquities.

Bonita Ely

born Mildura, Victoria 1946

Noelene Lucas

 photographer

born Naarm/Melbourne 1948

Murray River punch 1980

Naarm/Melbourne and Tarntanya/Adelaide

pigment inkjet prints from 35mm colour slides, printed 2020,
courtesy of Bonita Ely and Milani Gallery, Meanjin/Brisbane

Purchased 2021 2021.89.1–45

During a busy lunchtime in 1980 at the University of Melbourne, Bonita Ely staged one of Australia's earliest and most influential eco-feminist performance works, *Murray River punch*. Adopting the identity of a cooking demonstrator, Ely made a punch from human faeces, insecticides and dried European carp, which she later offered to the crowd with cheese and crackers. A wry comment on the ways humans degraded a natural resource, Ely's work is as relevant now as it was in the 1980s.

Patricia Englund

Gadigal Nura/Sydney 1922–2004

United States of America from 1983

Platter 1968

Gadigal Nura/Sydney

glazed wheel-thrown stoneware

Purchased 1973 73.629

Platter 1969

Gadigal Nura/Sydney

glazed wheel-thrown stoneware

Purchased 1973 1973.1218

Patricia Englund established a pottery with her then-husband and fellow ceramicist Ivan Englund in Mount Kembla in the 1950s. Together they developed experimental glazes using materials gathered from igneous rock flows on the South Coast of New South Wales. She later moved to Gadigal Nura/Sydney where she established her own gallery and continued to exhibit her work. As her practice evolved, Englund favoured large platters and bowls, as well as tall vases and bottles with swelling curves. Of her practice she said:

To express oneself in pottery is a hundred times harder than painting ... potting shows everything—it reveals the kinks. In potting one really bares the soul ... one has to learn the techniques and then let the clay speak under one's hands.

Sue Ford

Naarm/Melbourne 1943–2009

Faces 1976

Naarm/Melbourne

16 mm film remastered as digital, black and white, silent
8 minutes 37 seconds, aspect ratio 4:3

Purchased 1984 84.137

Sue Ford's *Faces* expands the genre of portraiture. The durational quality of the moving image allows her to linger on the faces of her friends, colleagues and family members, watching as they break into laughter, share wide smiles, or gaze into the camera. Fellow photographer Anne Ferran described Ford's technique as 'unfreezing the image, allowing it to move and breathe, to spread itself across time'.

Frances Burke Fabrics manufacturer
Naarm/Melbourne 1942–1970

Frances Burke designer
Naarm/Melbourne 1907–1994

Phoenix, length of fabric c 1945
Naarm/Melbourne
screenprint on cotton

Gift of Frances Burke 1986 86.1024

To fabric designer Frances Burke, colour was ‘a living joyous thing’. Her use of a bright, celebratory pink and the motif of the immortal phoenix impart a sense of optimism. Burke studied art at the Melbourne Technical College, and with the artist George Bell, and later chose to focus on commercial design work. Establishing her own firm with her life and business partner Fabie Chamberlain, she stated:

I felt that if I became an artist ... my work would be known to a few—the wealthy ... But through textiles ... my ideas would reach a greater number of people ... their appreciation of the beautiful increased, and their enjoyment of life enriched.

Mirdidingkingathi Juwarnda Sally Gabori

Kaiadilt people

Kaiadilt Country/Bentinck Island, Northern Territory c 1922

– Gununa/Mornington Island, Queensland 2015

My grandfather's Country 2009

Gununa/Mornington Island, Queensland

synthetic polymer paint on canvas

Acquired with the Founding Donors 2010 Fund 2010.657

Mirdidingkingathi Juwarnda Sally Gabori was born and raised on her Kaiadilt Country/Bentinck Island in the Gulf of Carpentaria. In 1948, when Gabori was twenty-four years old, the entire Kaiadilt Community was removed by Christian missionaries.

In 2005 the Mornington Island Arts and Crafts Centre ran painting workshops for the Kaiadilt Community. Already in her eighties, Gabori initially came to the centre as a weaver but quickly adopted painting as her primary means of artistic expression. An immediate love of painting triggered a creative outpouring that centred on her memories of Kaiadilt Country/Bentinck Island.

Garage Graphix

Mount Druitt, Dharug Country/Sydney 1981–1998

Women's housing conference 22–24 May 1987 1987
printed at Garage Graphix, Mount Druitt, Dharug Country/Sydney
colour offset lithograph

Gift of Marla Guppy 2019 2019.922

Garage Graphix was a community arts and printmaking workshop which operated in Mount Druitt between 1981 and 1998. It was particularly notable for its Aboriginal Arts Program, established in 1983 and led by Gamileroi and Wonnorua women Alice Hinton-Bateup and Maxine Conaty. The poster for the Women's Housing Conference provided event and contact information to women of diverse backgrounds, including those who spoke English as a second language. The conference was a great success and was attended by 1500 people. It provided a forum for speakers and participants to discuss a range of housing issues, especially those faced by women living in, or in need of, public housing.

Marea Gazzard

Gadigal Nura/Sydney 1928–2013

Delos II 1972

Gadigal Nura/Sydney
glazed earthenware

Crafts Board Collection donated by the Australia Council 1982 82.1400

Marea Gazzard was instrumental in challenging the distinctions between art and craft. Inspired by the style of ancient Greek pottery, this work is named after the island of Delos, one of the most significant archaeological and mythological sites in Greece, and the birthplace of Apollo, god of sun and light.

Agnes Goodsir

Portland, Gunditjmara Country, Victoria 1864 – Paris, France 1939
France from 1918

The Parisienne c 1924

Paris, France
oil on canvas

Purchased 1993 93.5

Agnes Goodsir lived and worked in Paris from 1921, where she became a fixture of the city's creative and lesbian communities. This painting depicts her partner Rachel Dunn, who was sometimes nicknamed 'Cherry'.

The Parisienne is one of several major portraits of the 'modern woman' painted by Goodsir in the mid-1920s. Dressed in masculine attire with cigarette in hand, Dunn personifies a type of modern woman who frequented the cafés of the Montparnasse district. Here Goodsir and Dunn were able to live outside of the traditional roles and established identities assigned to women in the early twentieth century.

Dulcie Greeno

Pakana people

truwana/Cape Barren Island, lutruwita/Tasmania 1923–2021

Untitled (shell necklace) 2010

palanwina lurini kanamaluka/Launceston, lutruwita/Tasmania
maireener and black crow shell, polyester cotton thread

Purchased 2010 2010.276

Lola Greeno

Pakana people

born truwana/Cape Barren Island, lutruwita/Tasmania 1946

Untitled (shell necklace) 1995

palanwina lurini kanamaluka/Launceston, lutruwita/Tasmania
cockles, maireener, cat's teeth and button shells, cotton string

Purchased 1998 98.138

Along with making exquisite strings of single-coloured maireener shells, Lola Greeno creates unique designs, such as the delicate composition of this necklace. Striking patterns and textures are achieved by alternating green maireener shells, white cockle bi-valves, sharp black striped cat's teeth and two-toned button shells.

Greeno belongs to a long line of Tasmanian Aboriginal women who have made necklaces from local seashells. Over 50 years she has passed on the skills learned from her mother and grandmother to her children and grandchildren, ensuring a continuing line of shell-necklace makers.



Marion Mahony Griffin

Chicago, Illinois, United States of America 1871–1961

Australia periodically 1914–1935

Marion Mahony Griffin and Walter Burley Griffin Associate Architects

active 1914–1937

Café Australia chair 1916

manufactured by H Goldman Naarm/Melbourne

blackwood (*Acacia melanoxylon*), plywood, leather

Purchased 2015 2015.1208

This dining chair was made for Café Australia in Collins Street, Naarm/Melbourne, a space designed by Marion and Walter Burley Griffin in 1915–16 with Marion as lead designer and architect. ‘Bringing the outside in’ was her maxim and the scheme of the cafe was described as ‘an untamed forest’. The frame of the chair, made of native blackwood, contrasts with the deep red leather. The teardrop void was possibly inspired by the form of a lanceolate leaf.

Ponch Hawkes

born Naarm/Melbourne 1946

Ethel and Margot

Rosa and Ruth

Lorna and Mavis

Sheila and Janie

Margaret and Micky

Mrs Mimi Torsh and her daughter Dany

from the series **Our mums and us** 1976–78

Naarm/Melbourne

gelatin silver photographs, printed 2023, courtesy of
Ponch Hawkes

Gift of the Philip Morris Arts Grant 1982 1983.2361–66

These photographs capture Ponch Hawkes's friends at home with their mothers. Her personal connection to her subjects shines through in these warm and reverent portraits. Hawkes reflected that 'feminism helped me to understand that my mother was actually a woman too, and not just a mother, and *Our mums and us* came out of that realisation'.

Fiona Hall

born Gadigal Nura/Sydney 1953

Garden of Eden

Creation of Adam

Temptation of Eve

Exit from Eden

from the **Genesis series** 1984

Tarntanya/Adelaide

gelatin silver photographs, hand-coloured

Purchased 1991 91.707–10

Alice Hinton-Bateup

Kamilaroi/Wonnarua peoples
born Gadigal Nura/Sydney 1950

Ruth's story 1988

printed at Garage Graphix, Mount Druitt, Gadigal Nura/Sydney
screenprint

Gift of Marla Guppy 2019 2019.925

Community work and activism are at the heart of Hinton-Bateup's artistic practice. In 1988 she met Ruth Whitbourne, a survivor of the Stolen Generations, and together they created a print to record Whitbourne's experience of being taken from her family. Ruth's story runs through her long curling hair:

I was taken from my parents at 11 months of age, and institutionalised at Bomaderry, then Cootamundra, until I was 15. I went into service for white people where I learnt how to cook and clean, and look after young children. This, however, didn't make me a loving mother to my own children, as I hadn't known love myself from the start. I realise, upon reflection, I kept my own children at arm's length, afraid that they would be taken and I would be hurt as my parents must have been. No-one knew how I felt. The fear of rejection and the guilt of being a bad mother led me to drinking. My eldest daughter had to assume a mothering role as the younger children grew up. For 20 years, days and nights ran into each other, it was all a haze. Tears come to my eyes when I think of that lost time. I wish I had been able to love my children; then I couldn't, but I can and do now.

Atipalku Intjalki

Pitjantjatjara people

born near Pukatja/Ernabella, Anangu Pitjantjatjara
Yankunytjatjara Lands (APY), Western Desert,
South Australia 1955

Untitled 1984

Pukatja/Ernabella, Anangu Pitjantjatjara Yankunytjatjara
Lands (APY), Western Desert, South Australia
cotton batik

Founding Donors' Fund 1984 84.833

Atipalku Intjalki has made batik since the 1980s. Adapting the Ernabella walka (meaningful marks) to her own ends, her batiks are characterised by charged designs that embody the beauty and dynamism of her Country. In her distinctive adaptations of the walka, Intjalki's batiks become akin to a type of self-portrait.

Jeanette James

Palawa people

born nipaluna/Hobart 1952

Palawa echidna quill necklace 2010

Furneaux Islands, Bass Strait, lutruwita/Tasmania

echidna quills and echidna claw toggle, woven flax string

Purchased 2010 2010.605

Carol Jerrems

Naarm/Melbourne 1949–1980

Syvanna Doolan, National Black Theatre

Gadigal Nura/Sydney

from **A book about Australian women**

published by Outback Press, Naarm/Melbourne, 1974

gelatin silver photographs

Gift of Mrs Joy Jerrems 1981 81.3682–3685

Described as a ‘collective portrait’, *A book about Australian women* documented the lives of a diverse group of women, including Syvanna Doolan, a prominent member of the National Black Theatre, founded in Redfern in 1972. The intimacy of Carol Jerrems’s photographs is echoed in the accompanying interviews by Virginia Fraser, in which the photographed women reflect on issues including work, marriage, mothering, abortion and feminism. At a time when women’s experiences were not typically the subject of art, *A book about Australian women* was a significant achievement.

Narelle Jubelin

born Gadigal Nura/Sydney 1960

Spain from 1996

A fallen monarch 1987

Gadigal Nura/Sydney

petit-point needlework, found frame

Gift of the Philip Morris Arts Grant 1988 88.279

In the 1980s Narelle Jubelin began using petit point—a medium historically regarded as a feminine pastime or ‘craft’—as a potent vehicle to deliver a political viewpoint. Jubelin limits the scale of her work as a tactic, stating that ‘the whole reason I use petit point is to slow people down’. Adaptations of colonial-era photographs, these works comment on the legacies of environmental destruction and colonisation in Australia.

Emily Kam Kngwarray

Anmatyerr people

Alhalker (Soakage Bore), Northern Territory c 1910 –
Mparntwe/Alice Springs, Northern Territory 1996

No title 1991

Urapuntja/Utopia, Central Desert, Northern Territory
synthetic polymer paint on canvas

Purchased 1991 91.1308

This painting depicts Emily Kam Kngwarray's Country, Alhalker, with plants like anwerlarr (pencil yam) in bloom. Anwerlarr is an important Dreaming for Alhalker. Kngwarray's practice is tied to awely (women's ceremonies) where the Anmatyerr women sing, dance and paint their bodies to connect to Country and community. In the artist's words:

Alhalker Country is ours, so is the anwerlarr yam. I paint my plant, the one I am named after, those seeds I am named after. Kam is its name. Kam ... I am Kam now. The pencil yam grows in our Country—it belongs to us—the anwerlarr yam. They are found growing in the creek banks. That's what I painted. I keep on painting the place that belongs to me.

Yvonne Koolmatrie

Ngarrindjeri people

born Wudinna, South Australia 1944

Burial basket 2017

Bery Bery/Berri, South Australia

bilbili (spiny flatsedge, *Cyperus gymnocaulos*)

Purchased 2018 2018.438

As artist and curator Freja Carmichael writes, Yvonne Koolmatrie's woven forms 'hold stories of connection, continuity and community'. Created by the hands and from the heart, this curvaceous, elongated sculpture is woven in the Ngarrindjeri style and honours burial rites that are no longer active.

Traditionally, the body of the deceased would be wrapped inside a mat, allowing time for the spirit to return to the land before the mat was placed in the trees. Koolmatrie's engagement with this object acknowledges the integral role of weaving to Ancestral life and ceremony.

Vida Lahey

Pimpama/Peempeema, Queensland 1882 – Meanjin/
Brisbane 1968

Coolangatta, Kirra Beach, from Tweed Heads c 1952

Tweed Heads, Bundjalung Country, New South Wales
oil on composition board

Purchased 2010 2010.320

Vida Lahey spent several years in Europe between 1915 and 1927, where she studied in Paris at the Académie Colarossi, and with the post-impressionist artist Ethel Carrick. During this time, the naturalistic style of her earlier paintings gave way to a more modern approach.

Returning to Australia in 1927, Lahey became an important advocate for the arts in Meanjin/Brisbane. This painting has a daring compositional design, with the pink curtains in the foreground framing the view of a beach town depicted as a distant pattern of faceted shapes.

Rosemary Laing

born Meanjin/Brisbane 1959

bulletproofglass #3 2002

Gadigal Nura/Sydney, New South Wales
chromogenic photograph, printed 2022

Purchased 2021 with assistance from Medich Foundation 2021.94

Rosemary Laing has explored themes of flight and speed throughout her career. *flight research* 1998–2000 and *bulletproofglass* 2002 are among her most recognised works. In *flight research*, Laing suspended a buoyant bride in the sky. *bulletproofglass* utilises this same figure, although here she is shot by an unseen assailant. The optimism of the earlier series is replaced by violence and ominous weather, reflecting Laing's disenchantment with the failures of political and social reform at the time.

Leonie Lane designer
born Australia 1955

Nganampa Health Council client
established 1983

Eat good food 1987
printed by Peter Curtis at Redback Graphix, Cooroowal/
Wollongong, New South Wales
screenprint

Gordon Darling Australia Pacific Print Fund 1989 89.617

Helge Larsen

Copenhagen, Denmark 1929 – Gadigal Nura/Sydney 2021
Australia from 1961

Darani Lewers

born Gadigal Nura/Sydney 1936

Armring 1976

Cammeraigal Country, Seaforth, New South Wales
sterling silver

Crafts Board Collection donated by the Australia Council 1982 82.1573

For decades, Darani Lewers and Helge Larsen were at the forefront of contemporary jewellery and hollow-ware design in Australia. Initially working within the modern Scandinavian aesthetic they had developed in Denmark, the two expanded their practice from the mid-1960s to explore texture, form and light as inspired by the Australian natural environment.

Armring is a significant work representative of this period in their practice. When worn, it ripples and fragments. The irregular geometric components tilt to catch and reflect light from different angles, an effect achieved by connecting the component forms together with hidden links.

Jo Lloyd

born Naarm/Melbourne 1975

Deanne Butterworth performer

Rebecca Jensen performer

Michaela Coventry producer

Duane Morrison composer

Peter Rosetzky cinematographer

Andrew Treloar costume designer

Archive the archive 2020

Naarm/Melbourne

single channel digital video, colour, sound

12 minutes 5 seconds, aspect ratio 16:9

Purchased in celebration of the National Gallery of Australia's 40th anniversary 2022 2022.2

Performance commission generously supported by Phillip Keir and Sarah Benjamin and the SUBSTATION.

Archive the archive is inspired by the life and work of Philippa Cullen, a performance artist, dancer and choreographer who sought to generate sound through the movement of the body using early electronica, including the theremin, an instrument controlled without physical contact. Despite the originality of her art, Cullen is now little known.

Lloyd conceived the performance as a collaborative work in which she extended Cullen's work through her own:

Here I am transmitting the actions of Philippa and what I know of her life, into a dance, 45 years after her death. I work with the thoughts that stimulate the dance; when we watch someone dance, we are watching the thinking. What was Philippa thinking? What dance did she not get to do?

Bea Maddock

nipaluna/Hobart 1934 – palanwina lurini kanamaluka/
Launceston, lutruwita/Tasmania 2016

Terra spiritus ... with a darker shade of pale (detail) 1993–98

palanwina lurini kanamaluka/Launceston, and Oatlands,
lutruwita/Tasmania

stencil, printed in hand ground ochre, blind printed
letterpress, handwritten script

Gordon Darling Australia Pacific Print Fund 1998 98.149.1–52

Terra spiritus ... with a darker shade of pale was produced over six years. The work involved mapping and drawing the entire Tasmanian coastline in a range of hand-ground ochres, before inscribing and printing placenames in Aboriginal languages and English.

Compared to the tradition of male-dominated landscape painting, Maddock's work is anti-heroic. She does not attempt to master or tame her subject but rather confronts lutruwita/Tasmania's dark history of attempted genocide and lost language, privileging Aboriginal placenames as an act of restitution.

Helen Maudsley

born Naarm/Melbourne 1927

Selves, surviving others 1985–86

Naarm/Melbourne

oil on canvas

Purchased 2022 2022.87

Selves, surviving others is the first major painting by Helen Maudsley to enter the National Gallery collection. At almost two metres in height, it diverges from her more characteristically scaled works, some only the size of a palm. In most other ways, however, it is completely evocative of her seven-decades long practice: the mauve palette rendered in an almost impossible variation of tones; the profusion of recognisable forms made strange; a unique handling of space in which she somehow manages to compress depth and expand it, at certain points opening architectural passages that suggest alternate planes and other worlds.

Marie McMahon

born Naarm/Melbourne 1953

You are on Aboriginal land 1986

printed at Redback Graphix, Cooroowal/Wollongong, New South Wales

screenprint

Gift of Daphne Morgan 2005 2005.462

Curator Anna Zagala wrote about the genesis of this print:

[In 1981] Marie McMahon was on a camping trip with the mob on Tikilaru Country on Bathurst Island when ... [she encountered] two businessmen from Darwin who were on an expedition to investigate opening a tourist resort ... McMahon's travel companion and a custodian of the land, Winnie Munkara, leapt out of the car and angrily confronted the pair about their right and claim to the land ... This charged encounter became the basis for the ... *You are on Aboriginal land* poster, which became emblematic of the Aboriginal land rights movement.

McMahon has said that 'being on Aboriginal land [with] Tikilawula ... gave me a greater understanding of the significance of the Australian landscape.'

Tracey Moffatt

born Meanjin/Brisbane 1960

Something more 1 and 8

from the series **Something more** 1989

Bungambrawatha/Albury, New South Wales

dye destruction photographs

Purchased 1989 89.1705.1; 8

Made during Moffatt's time as an artist-in-residence at Albury Regional Art Gallery in New South Wales, *Something more* is the work through which she established her visual language—one that drew together film, kitsch, high-key colour and layered perspectives. These photographs are part of a series of eight which tell the story of a young woman who meets a terrible end while in pursuit of a better life.

Bronwyn Oliver

Inverell, Gamilaraay Country, New South Wales 1959 –
Gadigal Nura/Sydney 2006

Trace 2001

Gadigal Nura/Sydney
copper wire

Purchased 2002 2002.18

Writer Hannah Fink has observed that Oliver worked in families of form: eggs, spheres, spirals, meanders. *Trace*, made in 2001 at the height of her career, is an exemplary meander, delicate but strong, and ‘formal with life’, a quality the artist strived for. In a 1993 interview Oliver said: ‘I try to draw attention to the inside space in my work. I try to energise the emptiness.’

Gwyn Hanssen Pigott

Ballarat, Wadawurrung and Dja Dja Wurrung Country,
Victoria 1935 – London, England 2013

Pale still life with teapot 2002

Turrbal/Booval, Ipswich, Queensland
glazed porcelain

Gift of Raphy Star 2005.235.A–H

In 1997 Gwyn Hanssen Pigott remarked:

It is alarmingly contradictory: to make pots that are sweet to use and then to place them almost out of reach. To make beakers that are totally inviting and then to freeze them in an installation ... And yet it has come slowly, out of observation, out of what cannot be refuted. These forms, these assemblages and groupings and jostling and juxtapositions sometimes have a power to move me, and others.

Margaret Preston

Tarntanya/Adelaide 1875 – Gadigal Nura/Sydney 1963

Flapper 1925

Gadigal Nura/Sydney

oil on canvas

Purchased with the assistance of the Cooma-Monaro Snowy River Fund 1988
88.326

Flapper is one of few portraits made by Preston but it shares something in common with the paintings and prints of flowers for which is better known. Like these, the subject is placed in the foreground, with extraneous detail removed in favour of a simpler graphic treatment. When first exhibited in 1928 a critic for the *Sydney Morning Herald* called the painting ‘harsh and ugly’. It has since become one of Preston’s best loved works. The subject is Preston’s maid, Myra Worrall, who adopts the persona of flapper—a young woman of the 1920s—modern, confident and adventurous.

r e a

Gamilaraay/Wailwan/Biripi peoples

born Coonabarabran, New South Wales 1962

PolesApart 2 2009

Gadigal Nura/Sydney

chromogenic photographs

Purchased 2010 2010.144.A–C

In this work, r e a moves through a fire-ravaged landscape near Munal/Daylesford, Victoria, dressed in a nineteenth-century mourning costume. The work is a tribute to the artist's grandmother, Ruby, and great aunt, Sophie. Survivors of the Stolen Generations, they were forcibly removed from their families as children and taken to the Cootamundra Girls' Home where they trained as domestic servants. While Ruby never saw her family again, Sophie was later able to flee, returning to her Country, where she spent the rest of her life.

Alison Rehfisch

Gadigal Nura/Sydney 1900–1975

Lemon and grey 1933

Gadigal Nura/Sydney
oil on canvas board

Purchased 2023 2023.68

In 1930 Rehfisch moved to a studio apartment at 12 Bridge Street in Gadigal Nura/Sydney, where she lived and worked closely with artists at the forefront of Australian modernism, including Dorrit Black and Rah Fizelle. Although made prior to her study at the Grosvenor School of Modern Art in London, this painting is among Rehfisch's most accomplished. It was reviewed in the *Sydney Morning Herald* in 1933, with the critic observing:

Mrs Rehfisch's success depends on an unusual combination of qualities. There are many artists with a strong feeling for pattern; many with a keen sense of colour; and many equipped with a ready technique for expressing tone and texture. Mrs Rehfisch, however, excels in all three departments. This ... gives her canvases their singular effect of completeness and concentration.

Freda Robertshaw

Gadigal Nura/Sydney 1916–97

Composition c 1950

Gadigal Nura/Sydney

oil on hardboard

Purchased with the assistance of James Agapitos OAM and Ray Wilson 2007

2007.1125

Julie Rrap

born Lismore, Bunjalung Country, New South Wales 1950

Puberty 1984

from the series **Persona and shadow**

Gadigal Nura/Sydney

pigment inkjet print, printed 2023, courtesy of Julie Rrap

KODAK (Australasia) PTY LTD Fund 1984 85.206

During the 1980s Julie Rrap began a major group of works based on nineteenth- and twentieth-century art history. In *Persona and shadow* she reworked paintings by the Norwegian artist Edvard Munch that portray physical and psychological states. Placing an image of herself within Munch's paintings, Rrap 'shadows' his subjects, such as the pubescent girl in this photograph. She has described her process:

The distortions of my body in *Persona and shadow* are created following a rule—the rule being that the original outlines of the Munch images stay intact but this rule creates another affect ... that of creating strange dislocations in my body. I think the performance element in much of my work has this outcome of chance: accidental, unpredictable, slapstick almost.



Thancoupie (Dr Thancoupie Gloria Fletcher AO)

Dhaynagwidh/Thaynakwith people

Weipa, Yupanguthi Country, Cape York, Queensland 1937–2011

Cammbel and Paour pot 1982

Gimuy/Cairns, Queensland

stoneware with incised decoration, white slip and earth oxides

Purchased 1999 99.76

Thancoupie's ceramic works are vehicles for storytelling that speak of her connection to Country. Her spherical vessels signify the 'tribes of Napperanum all together, the lands all connected. It is also love, fire and warmth, and the earth. It is also woman and mother.' She said:

I enjoy pottery ... because I feel there is a closeness and that when I am working with clay, I am at peace and harmony with clay (earth), firing the kiln (fire), water (the sea and the wetness of clay) and air (the fresh air of Trinity Beach). That is what I mean about closeness to life.

Aida Tomescu

born Bucharest, Romania 1955

arrived Gadigal Nura/Sydney 1980

Ithaca III 1999

Gadigal Nura/Sydney

oil on canvas

Purchased 2000 2000.17

In 1997 Aida Tomescu returned to Romania, her country of birth, visiting ancient churches and sixteenth- and seventeenth-century frescoes. Her *Ithaca* paintings evoke the places she encountered. She states:

There is a point when the surface I've been working with becomes very responsive, opening up, surprising me with unexpected possibilities. Then I ... start inhabiting the work. While my intention is clear, the resolution of the work is not yet guaranteed. It is at this point that painting begins.

Lyn Tune

born England 1949

Australia from 1967

Insigns c 1982

Boorloo/Perth

silver, 18 carat gold, titanium, ivory, coral, gilding metal,
Indian gemstone

Purchased 1983 83.3106

The elements of Lyn Tune's jewellery are inspired by signs and materials encountered in everyday life, including advertising logos, directional signs and instruction symbols. Using such imagery in witty juxtapositions and elevating the ordinary to jewel-like prominence, Tune satirises and subverts the traditional value systems of jewellery with their emphasis on precious stones and metals.

Women's Domestic Needlework Group

Gadigal Nura/Sydney 1976–1980

Marie McMahon

born Naarm/Melbourne 1953

Frances (Budden) Phoenix

Gadigal Nura/Sydney 1950 – Tarntanya/Adelaide 2017

For twenty years 1979

Tin Sheds workshop, University of Sydney, Gadigal Nura/Sydney
screenprint

Gift of Marie McMahon 1987 87.1654.5

Aboriginal land rights, not mining 1979

Tin Sheds workshop, University of Sydney, Gadigal Nura/Sydney
screenprint

Gift of Marie McMahon 1987 87.1654.6

Having amassed over 700 doilies, salvaged largely from thrift shops, the Women's Domestic Needlework Group mounted *The d'oyley show: an exhibition of women's domestic fancywork* at Watters Gallery in Gadigal Nura/Sydney in 1979. These are two of ten screenprints that served as both works of art and wall texts for the exhibition.

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Mrs N. Yunupingu

Gumatj people

Yirrkala, North East Arnhem Land, Northern Territory 1945–2021

Mangutji #5 2008

Yirrkala, North East Arnhem Land, Northern Territory
natural earth pigments and binder on eucalyptus bark

Purchased 2010 2010.1109

Mrs N. Yunupingu began painting in 2007. Unlike other artists in her family, she often removed figurative elements in favour of layered areas of crosshatching. This painting belongs to a body work work that records her Country as well as her first trip to Gadigal Nura/Sydney. The title, *Mangutji*, is a Yolngu word meaning waterhole, but also seed and eye.