

EVERY BRILLIANT EYE

AUSTRALIAN ART OF THE 1990s

ARTWORK LABELS

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Every Brilliant Eye: Australian Art of the 1990s

The 1990s were a period of major social, economic and political upheaval. The decade was characterised by epoch-defining events, including the Gulf War, the AIDS crisis, the establishment of the World Wide Web, a major economic recession in Australia and the landmark Mabo High Court native title ruling. These conditions formed the backdrop to a range of critical debates related to postcolonialism, cultural identity, race and gender politics, environmentalism, globalism and Australian provincialism that underscored much artistic production.

As some artists turned a critical eye towards official accounts of representation, identity and history, others focused on formalist and material concerns. Debates pitted the new 'grunge' take on appropriation against the revival of modernist concerns, and artists adopted new media and technologies, including the widespread use of video in installation art. An emphasis on the relationship between artists and their audiences was another key development of the period, seen in the rise of relational, participatory and performance practices.

Every Brilliant Eye: Australian Art of the 1990s takes its title from a 1990 album by Australian band Died Pretty. It surveys many of the prevalent creative trends of the period using works drawn predominantly from the NGV Collection.

Exhibition essay available at ngv.melbourne/essay

Kathy Temin

Australia born 1968

Duck-rabbit problem

1991

synthetic fur on composition board, cotton, dacron,
polystyrene, wire and enamel paint

Purchased through The Art Foundation of Victoria with the assistance
of the Rudy Komon Fund, Governor, 1998

1998.282.a-c

'Marrying fake fur to formalism, Kathy Temin is [American art critic] Clement Greenberg's worst nightmare.' So wrote the artist and critic Jeff Gibson in *Art & Text* in 1993. For Gibson, Temin's work exemplified a trend he observed in Australian art in the early 1990s concerned with 'the representation of paradox', through its use of 'supremely kitsch materials (synthetic fibre, vinyl, plastic, etc.) in the execution of figurative and nonfigurative works that clearly parody the taste-bound conventions of high modernist painting and sculpture', as championed by Greenberg.

For kids

Is it a duck or a rabbit? What do you see? This fluffy sculpture by the artist Kathy Temin represents a 100-year-old puzzle which demonstrates that not everyone sees things in the same way.

Howard Arkley

Australia 1951–99

Actual fractual

from the *Pointillist suburb* series 1994

1994

synthetic polymer paint on canvas

Purchased with the assistance of the Fox Family Foundation, Robert Gould, Carol Sisson, Peter and Anne Greenham, the Peggy and Leslie Cranbourne Foundation, Richard and Rosemary Raw and donors to the Arkley Appeal, 2015

2015.381

Popularly regarded as the foremost painter of Australian suburbia, Howard Arkley rose to prominence in the 1980s and by the 1990s was critically acclaimed for his airbrush and stencilled images of houses, factories and freeways. Drawing upon popular and suburban references to vernacular architecture and interior decoration, his distinctive paintings reveal complex pictorial arrangements that recall the optical play and structural geometries of art movements such as Pointillism, de Stijl and Op Art, and the influence of commercial graphic design. In 1999 Arkley represented Australia at the 48th Venice Biennale and held a solo exhibition in Los Angeles. He died soon after his return to Melbourne the same year.

Constanze Zikos

Greece born 1962, arrived Australia 1966

Fake flag

1994

thermo-setting laminate, enamel paint, crayon, metallic and plastic self-adhesive tape on composition board

Purchased, 1999

1999.29.a-h

Constanze Zikos's works combine influences ranging from ancient history to modernist painting and popular culture. In *Fake flag* he transformed the Australian flag using everyday materials, such as enamel house paint and laminex adhesives in lurid colours and patterns, and by inserting stars symbolic of other cultures into his representation of the Southern Cross. This work reveals not only the artist's fascination with surfaces and decoration but also his interest in geometric abstraction. Moreover, it reflects the interest of many artists during this time in cultural identity and concepts of authenticity.

For kids

Do you recognise this flag? What does it remind you of?
If you made your own flag, what would it look like? What colours, symbols or patterns would you use and why?
Why do you think the artist called this a 'fake' flag?

Adam Cullen

Australia 1965–2012

Everything is low impact

1999

enamel paint and fibre-tipped pen on canvas

Purchased through The Art Foundation of Victoria with the assistance
of the Joan Clemenger Endowment, Governor, 1999

DC1-1999

Hany Armanious

Egypt born 1962, arrived Australia 1969

Untitled work

1996

polyvinyl chloride

Purchased, 1997

1997.396.a-s

Hany Armanious was one of a number of artists, including Dale Frank, Adam Cullen and Mikala Dwyer, associated with the so-called grunge movement in Sydney in the early 1990s. Like several of his contemporaries at the time, Armanious used readymade materials, reconfiguring them into new arrangements, often transforming the detritus of consumer culture into installations that were poetic and iconoclastic in equal measure. In 1993 Armanious curated the exhibition *Shirthead*, at Mori Annexe in Sydney, in response to the influential *Rad Scunge* exhibition curated by Dale Frank in Melbourne earlier that year.

Dale Frank

Australia born 1959, worked in the Netherlands 1980s

The artist's fairy floss sold on the merry-go-round of life (sucker dealer): sucker dealer and the righteous anus

1991

synthetic polymer paint on canvas

Purchased from Admission Funds, 1993

A12-1993

Dale Frank was a key member of the Sydney grunge movement in the early 1990s. In 1993 he curated *Rad Scunge* at Melbourne's Karen Lovegrove Gallery, a controversial exhibition that included works by Hany Armanious, Mikala Dwyer, Adam Cullen, Justene Williams, Tony Schwensen, Nike Savaas and Troy Skewes. In response to the exhibition, an *Art & Text* critic observed: 'Dropping out, acting up and buying in all at once, Grunge, in the context of art, is as much a celebration of disobedience as it is a registration in the archives of high culture.'

Matthys Gerber

the Netherlands born 1956, lived in Denmark 1964–71,
arrived Australia 1972

Still life #2 (Jugged hare)

1990

oil on canvas

Margaret Stewart Endowment, 1992

DC3-1992

A Constructed World

Jaqueline Riva and Geoff Lowe

Australian lived New York 2000–03, Torino 2003–06,
Melbourne 2006–07, Paris 2008–17

Player guitar

1999, 2017

electric guitar, amplifiers, sensor, chair, video camera,
colour video, sound, duration variable

Collection of the artists, Paris

Player guitar is an important work by A Constructed World that was first staged in the Melbourne artist-run space TCB in 1999. In this participatory work, anyone visiting the gallery was invited to sit and play a guitar, regardless of whether or not they knew how to play. *Player guitar* forms part of the artists' ongoing investigation into the idea of 'not knowing', which is central to their practice. As they once stated, 'We're trying to find contexts or platforms to reveal the potential that people have for doing things, whether they know what they are doing or not'.

DAMP est. 1995
members circa 1999:
Helen Anderson, Ben Armstrong,
Martin Burns, Bruce Craig,
Narelle Desmond, Simone Ewenson,
Sharon Goodwin, George Huon,
James Lynch, Daniel Noonan,
Blair Trethowan and Kylie Wilkinson

Punchline

1999, 2017

SD video of performance with sound, enamel on ceramic, glass, newsprint, timber and acrylic on cardboard

14 min duration

video edit by Spiros Kalantzis and James Lynch 2005
reconfigured installation by Narelle Desmond, Sharon Goodwin, Deb Kunda and James Lynch 2017

Courtesy of the artists

Punchline is a notorious work by the Melbourne artist collective DAMP that was staged at 200 Gertrude Street (now Gertude Contemporary) in 1999. Based on the idea of an artist's 'worst nightmare' on opening night, the work comprised a series of incidents, including the disturbance of speeches, a lovers quarrel and 'accidental' damage to works of art that eventually escalated into a full-scale brawl. As video footage reveals, the mood of the opening crowd shifts from discomfort and bewilderment to nervous relief as they realise the constructed nature of the drama. This version has been recreated by current members of the collective.

A Constructed World

Jaqueline Riva and Geoff Lowe

Australian lived New York 2000–03, Torino 2003–06,
Melbourne 2006–07, Paris 2008–17

Artfan

1993–

art magazine

Collection of the artists, Paris

Artfan was the first project that Jacqueline Riva and Geoff Lowe made together as A Constructed World. An art magazine that ran for ten issues, from 1993 until 2002, it contained exhibition reviews by people from outside the art world, unfamiliar with contemporary art. Like many of A Constructed World's projects, which have taken wideranging forms, *Artfan*'s central aims were to be inclusive, collaborative and to break down boundaries between art and everyday life. In the Australian art world of the 1990s the magazine sparked debate about who was able to interpret contemporary art, according to what criteria.

Rubik, est 1998

Julia Gorman, James Lynch, Andrew McQualter,
Ricky Swallow

Rubik

1998–2004
artist books

Collection of the artists

Rubik was established by a group of Melbourne artists in 1998, all of whom were involved in artist-run spaces but felt a need to do something outside that model. As artist Julia Gorman has reflected, '*Rubik* was about looking at the small and lightly made things which artists see in their visits to one another's studios, but are not often seen in an exhibition framework'. Artists included were chosen by collective decision-making. Composed of photocopied pages and with spray-painted covers made by the artist Ricky Swallow, each new edition was launched at a related exhibition or event and cost \$5.00.

Blair Trethowan

Australia 1974–2006

Untitled

from *The finishing touch* series

1999

type C photograph on transparent synthetic polymer resin

Gift of Ricky Swallow 2016

Julia Gorman

Australia born 1968

The future in every direction

1999

synthetic polymer paint on transparent synthetic
polymer resin

Purchased through the NGV Foundation with the assistance of
the Joan Clemenger Endowment, Governor, 2000

DC4-2000

Julia Gorman refers to this work as a wall drawing, even though on first inspection it may seem to have more affinities with painting. While *The future in every direction* almost has the dimensionality of an object, the wall-based installation is created by attaching adhesive vinyl directly to the walls of the exhibition space and by combining the readymade colour of the vinyl with paint. The work's range of shapes, configurations and colours brings to mind advertising and the graphic design of sportswear, while the feedback loop of the composition references electrical circuitry and information technology.

Ricky Swallow

Australia born 1974, lived in England 2003–06,
United States 2006–

Model for a sunken monument

1999

synthetic polymer paint on composition board

Purchased through The Art Foundation of Victoria with the assistance of the Joan Clemenger
Endowment, Governor, 1999

DC3.a-l-1999

Ricky Swallow

Australia born 1974, lived in England 2003–06,
United States 2006–

We've even included a stop button for whimps

(Untitled) Rock-like dwelling on Sanyo record player

1999

from the series *Even the odd orbi*

painted polystyrene and wood, modelling clay, vinyl,
plastic, metal; painted polyurethane, plastic, cardboard,
wood

Gift of the artist, 2017

These two works were part of a series of twenty-one sculptures that Ricky Swallow exhibited in *Signs of Life: Melbourne International Biennial 1999*, a contemporary art survey unique in Melbourne art history. Swallow once stated that his art is about his generation. Combining references to science fiction, popular culture and obsolete technology from the 1970s and 1980s, these meticulously hand-modelled miniature dioramas embody a sense of nostalgia, decay and the passing of time.

Lyndal Walker

Australia 1973

**Living room, Tennyson Street,
Richmond, September 1997**

**Jam Room, Kerr Street, Fitzroy, July
1997**

**Table, Tennyson Street, Richmond,
August 1997**

**Pinboard, Gore Street, Fitzroy, May
1997**

from the *House style* series 1997–98

1997

type C photographs

Purchased, Victorian Foundation for Living Artists, 2017

This group of photographs document the interiors of typical share houses in Melbourne's inner-city suburbs in the late 1990s. As the Melbourne art historian Anne Marsh noted, Lyndal Walker's photographs reflect 'her longstanding interest in popular culture, fashion, advertising and desire. [She] documents the impact of group living and the transience of housemates on the throwaway, eclectic and ever-changing style of these houses. The notion of lifestyle as commodity is evident in the popular reinvention of share house living as an aesthetic marketed as grunge or retro'.

Shelley Lasica

Australian born 1961

Behaviour 3

1993

documentation of performance staged at Store 5

Melbourne 1993

VHS transferred to digital file

1 hour 3 min 31 sec

Collection of the artist, Melbourne

Behaviour 3 was a solo performance by Shelley Lasica that took place in November 1993 at Store 5 gallery in the inner-city Melbourne suburb of Prahan. Lasica described this iteration of the performance as one where ‘people could be very close to me and wonder what I was doing at little distance and short focal length, where I could blur the lines between performing and not performing and alter the physical and emotional space we inhabited briefly together’. Established by artists Gary Wilson and Kerrie Poliness, Store 5 was an influential artist-run space that presented 150 exhibitions and projects between 1989 and 1993, many only lasting one day.

Kerrie Poliness

Australia born 1962

Untitled

1992

from *The caboose* portfolio 1992

screenprint, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.1-1992

Rose Nolan

Australia born 1959

Untitled

1992

from *The caboose* portfolio 1992

linocut, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.2-1992

Melinda Harper

Australia born 1965

Untitled

1992

from *The caboose* portfolio 1992

screenprint, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.3-1992

Diena Georgetti

Australia born 1966

A very common model

1992

from *The caboose* portfolio 1992

offset lithograph

screenprint, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.4-1992

Bronwyn Clark-Coolee

Australia born 1966

Untitled

1992

from *The caboose* portfolio 1992

screenprint, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.5-1992

Eugene Carchesio

Australia born 1960

Untitled

1992

from *The caboose* portfolio 1992

linocut, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.6-1992

Stephen Bram

Australia born 1961

Untitled

1992

from *The caboose* portfolio 1992

screenprint, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.7-1992

Gary Wilson

Australia born 1962

Untitled

1992

from *The caboose* portfolio 1992

screenprint, ed. 10/30

Margaret Stewart Endowment, 1992

DC44.8-1992

Marco Fusinato

Australia born 1964

Paintings

1996

enamel paint on steel and composition board

Margaret Stewart Endowment, 1996

DC5.a-e-1996

Marco Fusinato used a single colour (Signal Red) and standard-size industrial materials lying around in his studio for this group of 'speed paintings'. 'I always used one colour to eliminate imagination, decoration, narrative and any decisions about composition', he once stated. 'The intention was always to get from point A to point B in the most direct manner, using the most elementary means, as quickly as possible.' Fusinato is also a musician known for experimental improvisations with electric guitar and associated electronics. Much like his guitar playing, these paintings can be understood as exercises in 'non-technique'.

Kerrie Poliness

Australia born 1962

Red matter wall drawing #3

1994

red fibre-tipped pen on existing wall artist's book: colour photocopy, decal lettering, 114 pages, plastic cover, spiral binding, ed. 5/10

Margaret Stewart Endowment, 1996

DC27.1-2-1996

Kerrie Poliness works within the parameters of geometric abstraction while embracing permutation and decorative possibility. Her practice is influenced by the works of the late Sol Lewitt, a pioneering conceptual artist who introduced the notion of how ideas and instructions function as art. This work usually exists only as a set of instructions. *Red matter wall drawing #3* is actually an instruction manual on how to make the drawing; the resulting work is made by gallery installation staff and thus subtly changes every time the work is realised.

Marco Fusinato

Australia born 1964

Kerrie Poliness

Australia born 1962

Circular

1993–99

artist publication

Collection of the artist

SCALA

Marco Fusinato

Australia born 1964

John Nixon

Australia born 1949

Scala 1

Scala 2

Circle Records, Sydney and Auckland

1997

7-inch records

Collection of Marco Fusinato, Melbourne

SOLVER

Marco Fusinato

Australia born 1964

John Nixon

Australia born 1949

Solver 1–3

Circle Records, Sydney and Auckland
1997

7-inch records

Collection of Marco Fusinato, Melbourne

SOLVER

Marco Fusinato

Australia born 1964

John Nixon

Australia born 1949

XYZ

Freewaysound, Melbourne

1999

compact disc

Collection of the artist

Marco Fusinato

Australia born 1964

Feedback 1–4

Circle Records, Sydney and Auckland
1998

7-inch records

Collection of the artist

Marco Fusinato

Australia born 1964

Extended EP in E

Circle Records, Sydney and Auckland
1997

7-inch record

Collection of the artist

Marco Fusinato

Australia born 1964

Edit

Circle Records, Sydney and Auckland
1999

7-inch record

Collection of the artist

Marco Fusinato

Australia born 1964

Mono

Circle Records, Sydney and Auckland
1998

7-inch record

Collection of the artist

Marco Fusinato

Australia born 1964

MF amp piece for MÇ

Circle Records, Sydney and Auckland
1999

7-inch record

Collection of the artist

Marco Fusinato

Australia born 1964

Electricity Distortion Distortion

Circle Records, Sydney and Auckland

1999

7-inch record

Collection of the artist

Marco Fusinato

Australia born 1964

John Nixon

Australia born 1949

AXE

1999

artist publication, black-and-white photocopy

Collection of John Nixon

John Nixon

Australia born 1949

MATERIAL

1998

artist publication, colour photocopy

Collection of the artist

Rose Nolan

Australia born 1959

My way to God #1–30

1990

enamel and synthetic polymer paint on cardboard, paper covered polystyrene board, metal, plastic, glass, paper, foil, grinding wheel, nylon wire and cotton thread

Margaret Stewart Endowment, 1992

DC5.a-dd-1992

Eugene Carchesio

Australia born 1960

Surrealism

1990

synthetic polymer paint on canvasboard

Margaret Stewart Endowment, 1992

DC25-1992

Eugene Carchesio

Australia born 1960

Silence

Intuition

1991

synthetic polymer paint on canvasboard

Margaret Stewart Endowment, 1992

DC26-1992; DC27-1992

Sarah Robson

Australia born 1963

Cadence

1999

synthetic polymer paint and wax on composition board

Purchased through the NGV Foundation with the assistance
of the Joan Clemenger Endowment, Governor, 2001

DC8.a-g-2001

Mikala Dwyer

Australia born 1959

I. O. U.

1997–98

transparent and opaque synthetic polymer resin,
synthetic fur, mirror, television

Presented through the NGV Foundation by Peter Fay, Fellow, 2002

2002.190.a-j

Anne-Marie May

Australia born 1965

Untitled (Construction of coloured rays)

1993

coloured felt

Margaret Stewart Endowment, 1994

DC8-1994

Anne-Marie May first exhibited her coloured felt ray 'paintings' in the early 1990s at Store 5 in Melbourne, where she exhibited regularly with artists who shared common interests in geometric abstraction and conceptual art. Reflecting on her work from this period, May has stated: 'By making assemblages from everyday materials, such as felt or denim, I was attempting to link the visual or pictorial experience to objects. I chose to work with the physical nature of materials specifically for their structural qualities – malleability, fusion, tension and mass – leading me to invent or appropriate processes from other disciplines, such as craft and design'.

Diena Georgetti

Australia born 1966

Gonfiare zenzero prenone

1992

chalk on blackboard

Gift of Irene Sutton through the Australian Government's
Cultural Gifts Program, 2009

2009.203

Diena Georgetti exhibited a large number of her blackboard paintings in the 1992 Biennale of Sydney. They are among her earliest works and are rough, raw and apparently spontaneous – evident in the messily scrawled text in chalk on blackboard. Containing foreign-sounding words that are not quite grammatically correct, the compositions are deliberately unintelligible but visually striking. The format not only suggests a teaching environment or class room but also recalls the esoteric blackboard drawings of Joseph Beuys and Rudolph Steiner, which proposed alternative ways of making sense of language and non-language.

A. D. S. Donaldson

Australia born 1961

Cottons

1993

cotton, bamboo

Purchased from Trustees Funds, 1994

S6.a-h-1994

A. D. S. Donaldson made important contributions to the development of the grunge movement in Sydney in the early 1990s. In 1993 the artist curated *Monsterfield* at the Ivan Dougherty Gallery in Sydney, an influential exhibition that articulated this trend in contemporary art. This installation, made in the same year, reflects Donaldson's interests in extending the artist Duchamp's idea of the 'assisted' or 'altered' readymade, evident in his transformation of found materials that suggest domesticity and everyday utility – in this case, fabric painters' dropsheets.

Melinda Harper

Australia born 1965

Untitled

1999

oil on canvas

Purchased, 1999

1999.335

For kids

Melinda Harper is an artist who uses bright colours and geometric shapes in her paintings. The way she arranges different colours and shapes can make you feel dizzy. This painting seems to be alive with movement. How many colours can you see in it? How does the painting make you feel?

Dale Frank

Australia born 1959, worked in the Netherlands 1980s

Untitled

from the *Courts and jesters* portfolio 1992
1992

vinyl wallpaper on cardboard, ed. 6/20

Margaret Stewart Endowment, 1992

DC43.2-7-1992

Title	detail A Person Looks At A Work Of Art/ someone looks at something ... LOGOS/HA HA (Portrait of the artist with ghost of White Cube)
Medium	A Person Looks At A Work Of Art/ someone looks at something ... CULTURAL CONSUMPTION PRODUCTION
Date	-1994-
Artist	Peter Tyndall

Patrick Pound

New Zealand born 1962, arrived Australia 1989

Writing in a library

1996

photocopies, oil stick, card

Purchased, 1997

1997.419

Janet Burchill

Australia born 1955, lived in Germany 1991–97

Following the blind leading the blind

1997

synthetic polymer and enamel paint on wood

Purchased, 1999

1999.384

Janet Burchill references the sculpture *The blind leading the blind*, 1941–48, by American artist Louise Bourgeois, in this work. In Bourgeois's sculpture, a double row of slender legs evokes traumatic childhood memories of events she witnessed from beneath the family dining table. In Burchill's version, Bourgeois's tapered legs are replaced with upturned picket-fence palings – a suburban 'readymade' material. Made upon Burchill's return to Australia after spending six years living in Berlin, this work can be understood as a critical comment about cultural complacency and the lack of originality the artist felt characterised the Australian art world at the time.

Gordon Bennett

Australia 1955–2014

Interior (Abstract Eye)

1991

synthetic polymer paint on canvas

Presented through The Art Foundation of Victoria
by the Moët & Chandon Australian Art Foundation Fellows Collection, 2000

2000.79

Gordon Bennett rose to prominence in the Australian art world in the late early 1990s, gaining widespread exposure after winning the Moët & Chandon Australian Art Fellowship in 1991. During this time, many of his paintings, including *Interior (Abstract Eye)*, were concerned with postcolonial questions of identity and history, and adopted strategies of appropriation as a means of interrogating representation from both Aboriginal and non-Aboriginal perspectives. Drawing was a fundamental aspect of Bennett's practice, and the accompanying works on paper seen here from the mid 1990s reveal his political and philosophical investigations with a raw and powerful energy.

Juan Davila

Chile born 1946, arrived Australia 1974

Portrait of Bungaree

1991

screenprint (hand coloured)

Purchased from Admission Funds, 1992

P36-1992

Using varied visual references and strategies of pastiche, Juan Davila's work makes a complex commentary on social politics. Davila references both Australian and South American history, art and popular culture to explore the fluidity of identity in the wake of colonisation. This work makes reference to Bungaree, an Australian Aboriginal man who lived among white settlers in his Indigenous community; texts by the French anthropologist Claude Levi-Strauss; and eighteenth-century Spanish depictions of the archangel as colonising conquistador. Davila manipulates various styles and genres to question the role of art in representation.

Janet Burchill

Australia born 1955, lived in Germany 1991–97

Following the blind leading the blind

1997

synthetic polymer and enamel paint on wood

Purchased, 1999

1999.384

Janet Burchill references the sculpture *The blind leading the blind*, 1941–48, by American artist Louise Bourgeois, in this work. In Bourgeois's sculpture, a double row of slender legs evokes traumatic childhood memories of events she witnessed from beneath the family dining table. In Burchill's version, Bourgeois's tapered legs are replaced with upturned picket-fence palings – a suburban 'readymade' material. Made upon Burchill's return to Australia after spending six years living in Berlin, this work can be understood as a critical comment about cultural complacency and the lack of originality the artist felt characterised the Australian art world at the time.

Jan Nelson

Australia born 1955

Between a cabbage and a basketball

1994

plaster, wood

Presented through the NGV Foundation by the artist, Member, 2002

2002.287.a-d

Narelle Jubelin

Australia born 1960

Trade delivers people #2

1989–93

cotton petit point, porcelain buttons, string, cotton lace, copper sheet, copper hanging devices, satin mount, wood frames, four pre-dynastic Egyptian earthenware pots from the collection of the National Gallery of Victoria

Purchased, 1993

A10.a-d-1993

This installation by Narelle Jubelin includes found objects, hand-stitched petit point embroideries and four Egyptian earthenware pots from the NGV's antiquities collection. Together, this seemingly disparate group suggests a complex web of possible narratives related to global and national histories. Jubelin's materials are deliberately dislocated from their points of origin in a way that encourages alternative views of the histories of modernism, colonisation, trade and tourism. The work prompts a consideration of the often unexpected journeys that images and objects make throughout time and space.

...continued overleaf

Left to right

1. Silhouette double self-portrait

cotton petit point produced Sydney 1992, tramp art frame
purchased Sydney 1992

2. EGYPT, Diospolis Parva, cemetery B, grave 388

Jar

Predynastic Period, Naqada II, 3500–3200 BCE

Nile silt clay

**3. Rendition of Sidney Nolan's *Boy and the moon* c.
1939–40, Collection of the National Gallery of Australia**

cotton petit point produced Sydney 1992, tramp art frame
purchased New York 1990

**4. Rendition of Tiwi cloth, Bathurst Island Mission,
hemmed linen 1974**

cotton petit point produced Sydney 1992, tramp art frame
purchased Sydney 1991

5. EGYPT, Diospolis Parva

Jar

Predynastic period, Naqada I-II, 4000–3200 BCE

Nile silt clay

**6. Rendition of frontispiece of *The Art Bulletin*
published by the National Gallery of Victoria 1967–68**

cotton petit point produced Sydney 1992, tramp art frame
purchased New York 1990

...continued overleaf

7. Rendition of tortoiseshell waterline half-model of USN Olympia c. 1895, included in Christie's *maritime sale of September 1988*

cotton petit point produced Sydney 1990, copper mat produced by Raymond Jubelin Sydney 1990, tramp art frame purchased Melbourne 1988

8. EGYPT, Diospolis Parva

Jar

Predynastic period, Naqada III, 3200–3000 BCE

Marl clay

9. Rendition of the bark Venus of Hobart Town, incised South American turtle shell, c. 1830–35, Purchased by the Australian National Gallery 1988

cotton petit point produced Sydney 1989, tramp art frame purchased Mildura 1988

Gordon Bennett

Australia 1955–2014

Beliefs

Hanging man, Sleeping man

Kierkegaard

1995

synthetic polymer paint, chalk, gauze, watercolour,
plaster, glue
charcoal, ballpoint pen

Purchased through The Art Foundation of Victoria with the assistance
of the Moët & Chandon Art Acquisition Fund, Governor, 1997 1997.102, 1997.101, 1997.104

Jan Nelson

Australia born 1955

Between a cabbage and a basketball

1994

plaster, wood

Presented through the NGV Foundation by the artist,
Member, 2002

2002.287.a-d

Leah King-Smith

born Gympie, Queensland 1956

Untitled

from the *Patterns of Connection* series 1991

cibachrome photograph

Purchased, 1993

PH212-1993

Leah King-Smith

born Gympie, Queensland 1956

Untitled

from the *Patterns of Connection* series 1991

cibachrome photograph

Purchased, 1993

PH213-1993

Leah King-Smith

born Gympie, Queensland 1956

Untitled

from the *Patterns of Connection* series 1991

cibachrome photograph

Purchased, 1993

PH216-1993

In the early 1990s Leah King-Smith became well known for her photographic investigations into the representation of Indigenous Australians. As she wrote of her *Patterns of Connection* series at the time it was created, 'This photo-composition series is essentially about renewing people's perceptions of Aboriginal people ... By re-placing the Koories in my work, I am showing my concerns about how the original photographs, and those generally of Indigenous peoples in the nineteenth century, are evidence of the cultural bias of the civilisation which produced them, and ... generate an inaccurate version of the presence of Aboriginal people from this point of view'.

Brent Harris

New Zealand born 1956, arrived Australia 1981

Swamp (no. 2)

1999

oil on canvas

Allan R. Henderson Bequest, 1999

1999.357

Bill Henson

Australia born 1955

Untitled 1995/96

1995–96

type C photographs, adhesive tape, pins, glassine

Gift of the artist, 2007

2007.75

Untitled 1995/96 is an example of the type of work Bill Henson refers to as a 'cut-screen': a collage-like construction combining pinned and taped fragments of photographs as well as the reverse side of photographic paper on large plywood screens. Like many of his works from this period, this image imparts an elegiac and dreamlike quality that results in part from the interplay of darkness and light. The work's disrupted pictorial space allows a partial glimpse of a naked figure, seen within a nocturnal landscape. In 1995 Henson exhibited a selection of cut-screen works, including this one, when he represented Australia at the Venice Biennale.

Susan Norrie

Australia born 1953

Inquisition

1996–99

oil on canvas, glass beads, wood, lacquer, synthetic fabric, type C photograph, glass, DVD

Burnett-Smith Bequest, 1999

1999.358.a-g

Susan Norrie's installation combines art-historical references to painting, minimalism and the monochrome with a preoccupation with materiality and the evocation of feminine experience. Conceptual art, the physical act of viewing, and perception are primary concerns in *Inquisition*. The work's particularly gothic sensibility – through references to the funereal, mourning attire and, more obliquely, feminine containment in the Victorian era – shifts the viewer's focus from the formal, abstract exercises in texture and form to the more menacing and uncanny character of the objects.

Stieg Persson

Australia born 1959

Painting 1990 – The physician desires to have others joined with them

1990

oil on canvas

W. H. Short Bequest, 1991

A7-1991

Louise Weaver

Australia born 1966

Sparkling dew-covered branch

1998

polyamide thread, plane tree branch, light globe, glass

Purchased through The Art Foundation of Victoria with the assistance of the Joan Clemenger Endowment, Governor, 1999

DC4-1999

Louise Weaver's works invite us to consider distinctions between the natural and the artificial, the beautiful and the uncanny. During the mid 1990s Weaver became well known for her meticulously crafted sculptures comprising methodically encased objects within hand-crocheted carapaces. Transforming animals, botanical specimens and domestic objects into seductive imaginary forms, these works draw on a vast range of personal, art-historical, scientific, popular and material sources. Collectively they suggest a fantastical world of evolving hybrid forms.

Andrew Browne

Australia born 1960

Sfumato nocturne with white wholes

1991

oil on canvas

Margaret Stewart Endowment, 1991

DC15.a-c-1991

Andrew Browne names the scale and aesthetics of cinema, including B-grade 'shlock' and science fiction films, as well as images drawn from television coverage of the first Gulf War as touchpoints for this nocturnal landscape painting. Abstracted light effects seen in two oval forms at the centre of the composition reference the after-burners of an accelerating aircraft, while other flares are suggestive of explosions or disorientating focal points. An interest in the experimental techniques and dreamlike imagery of Symbolist and Romantic painters, such as Gustave Moreau and John Martin, are equally important influences.

Damiano Bertoli

Australia born 1969

Untitled

1999

fluorescent ink on cardboard, plastic sleeve

Gift of Ricky Swallow, 2016

Rosslynd Piggott

Australia born 1958

Conversation

1995

cotton nightdresses, wire coathangers, cotton thread

Purchased through The Art Foundation of Victoria with the assistance
of the Moët and Chandon Art Acquisition Fund, Governor, 1996

1996.179.a-c

Stephen Honneger

South Africa born 1974

Margin Walker

1999

computer generated animation, colour, sound,
11 min 16 sec

Courtesy the artist and Kym Maxwell

Ricky Swallow

Australia born 1974, lived in England 2003–06,
United States 2006–

Multistylus program

1999

colour video, sound, 1 min 30 sec, 6 min loop

Courtesy the artist and Kym Maxwell

James Lynch

Australia born 1974

Real Life is Everywhere

1998

colour video, sound, 5 min

Courtesy the artist and Kym Maxwell

Lane Cormick

Australia born 1975

Calypso Frelimo Fiato

1999

colour video, sound, 32 min

Courtesy the artist and Kym Maxwell

David Noonan

Australia born 1969

Lapsed

1997

black and white video, sound, 24 sec, 5 min loop

Courtesy the artist and Kym Maxwell

Jill Orr

Australia born 1952, lived in the Netherlands 1980–84

Myer windows

1998

colour video, sound, 9 min 50 sec

Collection of the artist

Jill Orr

Australia born 1952, lived in the Netherlands 1980–84

Marriage of the Bride of Art

1994

colour video, sound, 9 min

Collection of the artist

Jill Scott

Australia born 1952

Paradise Tossed

1992

video, 4 min

Collection of the artist

Scott Redford

Australia born 1962

Dead Board

1996

video transferred to DVD

Purchased with funds from the Victorian Foundation
for Living Australian Artists, 2004

2004.626

Tracey Moffatt

Australian born 1960

Heaven

1997

video, 28 min

Purchased, 1999

1999.27

Pat Larter

England 1936–Australia 1996, arrived Australia 1962

Marty

1995

coloured inks, synthetic polymer paint, plastic, glitter
and self adhesive plastic collage on canvas

Purchased, 1997

1997.341

Pat Larter

England 1936 – Australia 1996, arrived Australia 1962

Tania

1995

coloured inks, synthetic polymer paint, plastic and glitter on canvas

Purchased, 1997

1997.342

Pat Larter's collage works, which she called 'super scans', recall a kitsch decorative aesthetic often associated with women's craft. Larter used this aesthetic to critique associations of femininity with certain kinds of art, as well as sexualised imagery to challenge ideas of 'good taste'. Throughout her career Larter tested the protocols of art-making, being one of the few Australian women artists to contribute significantly to 'mail art' in the 1970s, which she called 'femail art' to indicate the significance of her gender in her work. This movement sought to use ephemeral art-making methods to undermine the commodification of art objects.

Vera Möller

Germany born 1955, arrived Australia 1986

Joconde II

1996

nylon stocking, oil on composition board

Margaret Stewart Endowment, 1996

DC19-1996

La Joconde is the French title for Leonardo da Vinci's painting *Mona Lisa*, c. 1503–06 (The Louvre, Paris). The word is a play on the surname of the subject, Lisa del Giocondo, which is similar to the Italian word *gioconda*, meaning jocund or joyous, and refers to her enigmatic smile. The reckless irreverence of Vera Möller's work is achieved by stretching women's stockings over board, suggesting a refusal to adhere to women's traditional reserved and polite demeanour. By invoking the wry smile of the *Mona Lisa*, Möller suggests that women have always used humour and subtle subversion to resist oppression.

Vera Möller

Germany born 1955, arrived Australia 1986

Joconde III

1996

nylon stocking, oil on composition board

Margaret Stewart Endowment, 1996

DC20-1996

Annette Bezor

Australia born 1950

No

1991

oil and synthetic polymer paint on galvanised iron

Margaret Stewart Endowment, 1991

DC24.a-b-1991

Annette Bezor attended art school in Adelaide during the mid 1970s, in the era of the women's liberation movement. Bezor uses symbols of femininity, such as the flower, to subvert ideas of gender. In this work, she uses the word 'No' – a strong word of defiance and, in the context of women's issues, a word with associations to a woman's right to sexual agency over her body. Bezor camouflages this word of protest in a traditionally feminine aesthetic, associated with nature, fragility and beauty, by adorning the letters with a flower pattern in soft colours.

VNS Matrix (Virginia Barratt, Francesca da Rimini, Julianne Pierce, Josephine Starrs)

A cyberfeminist manifesto for the 21st century

1992

photographic print mounted on ply

Griffith University Art Collection

VNS Matrix was the collaborative project of Virginia Barratt, Francesca da Rimini, Julianne Pierce and Josephine Starrs, who were committed to redefining the role and image of women in art and technology, and to dissolving sexuality and gender divisions. VNS Matrix used technology to question control over women's agency and to challenge the masculine gender bias in technology communities. This billboard was hung outside Tin Sheds Gallery in Sydney, and the manifesto marked the first time the word 'cyber-feminism' was used; a term which became important in the international movement of women seeking to create a digital space free from patriarchy.

Anne Ferran

Australia born 1949

Untitled

from the *I am the rehearsal master* series 1990

1990

gelatin silver photograph

Purchased, 1991

PH82-1991

In the series *I am the rehearsal master*, Anne Ferran re-creates the photographic catalogue produced by French neurologist Jean-Martin Charcot, who performed extensive research into hysteria – a term no longer used by medical professionals. Charcot used hypnosis to treat patients in Paris's Pitié-Salpêtrière hospital and produced photographs of women writhing, in the throes of hysteria. Ferran suggests in the title of this series that, rather than an accurate portrayal, the actions of the women in Charcot's photographs were rehearsed and directed by him to prove his theories which perpetuated stereotypes about women having less psychological resilience than men.

Anne Ferran

Australia born 1949

Untitled

from the *I am the rehearsal master* series 1990

1990

type C photograph

Purchased, 1991

PH83-1991

Kate Beynon

Hong Kong born 1970, arrived Australia 1974

What man

from the *What people* series 1997

1997

chenille, wire, pins

Purchased, 1997

1997.416.a-m

Kate Beynon is an Australian, born in Hong Kong, with Welsh, English, Malaysian and Norwegian ancestry. She is interested in experiences of transcultural identity and draws inspiration from many sources, including comics, graffiti and Chinese calligraphy. At the time Beynon made this work, when John Howard was elected Prime Minister, multiculturalism was a pressing public issue in Australia, as the nation witnessed a dramatic increase in immigration. This work, picturing a man emblazoned with and surrounded by symbols of cultural heritage, addresses questions of belonging, heritage and identity.

Kristin Headlam

Australia born 1953

O rose

1996

colour drypoint, spit-bite aquatint printed in crimson ink
and plate-tone

ed. 3/15

Purchased through The Art Foundation of Victoria with the assistance
of Amcor Limited, Fellow, 1997

1997.371.1-10

O rose quotes 'The Sick Rose', a poem by William Blake from his collection *Songs of Experience* (1794): 'O Rose thou art sick / The invisible worm, / That flies in the night / In the howling storm: / Has found out thy bed / Of crimson joy: / And his dark secret love / Does thy life destroy'.

Kristin Headlam endows her prints with the deathly atmosphere of Blake's poem by using dark red shades and coarse lines. The splattered form of the red acquaint suggests a violence that contrasts with the rose, often considered a symbol of femininity.

Sally Smart

Australia born 1960

Treehouse (The unhomely body)

1997–98

synthetic polymer paint and oil on felt and canvas

Purchased, 1999

1999.52.a-l

Rosalie Gascoigne

New Zealand 1917 – Australia 1999, arrived Australia 1943

Clouds III

1992

weathered painted composition board on plywood

Purchased, 1993

A8.a-d-1993

This work made from humble found materials evokes passing clouds and the transience of natural phenomena. Rosalie Gascoigne often used objects she collected from the countryside, or everyday materials that had been discarded, in her work. The metaphysical quality she is able to imbue in these objects enables her to, as she articulated it, 'capture the "nothingness" of the countryside, those wide open spaces ... the great Unsaid ... the silence that often only visual beauty transcends'.

For kids

Do these sculptures remind you of drainpipes or sea creatures? Some things don't fit into a category.

Can you think of a time you realised that something or someone is different to how they first appeared?

Julie Rrap

Australia born 1950, lived in Europe 1986–94

Vital statistics

1997

fibreglass, rubber, synthetic polymer paint, chromed metal, cibachrome photographs

Purchased with funds from the Victorian Foundation for Living Australian Artists, 2004

2004.785.a-e

French psychoanalyst Jacques Lacan's theory of *manque* (lack) – the opposite of presence – although not 'feminist', allowed a new engagement with Sigmund Freud and provided the language for a feminist retort to castration theory. Lacan articulated the difference between 'being' and 'having' the phallus: men are positioned as men because they have the phallus, and women, who are lacking, are theorised to be the phallus. By casting the negative space between her legs for her installation *Vital statistics*, Julie Rrap renders Lacanian lack into presence – the negative space inciting desire rather than horror.

Emily Kam Kngwarray

Anmatyerr c. 1910–96

After rain

1990

synthetic polymer paint on canvas

Felton Bequest, 1990

O.122-1990

Emily Kam Kngwarray celebrates the lush abundance of her Country after rain, when fresh grass shoots and the small bright green leaves of (pencil yam) appear in the earth. This sense of Country being made green and lush is symbolised by the vibrant palette of light greens and ochre colours. The intersecting lines indicate the artist's *anwerlarr* Dreaming: its tuberous roots beneath the ground, the cracks which form in the soil as it ripens, the place where women dig for it, and the striped *awely* body designs worn by women in ceremony.

Yvonne Koolmatrie

Ngarrindjeri born 1944

Coorong Dreaming

1995

sedge (*Carex sp.*)

Purchased, 1999

1999.186

Yvonne Koolmatrie, along with the other artists who made the works hanging on this wall – Emily Kam Kngwarray and Judy Watson – represented Australia at Venice Biennale in 1997. The Biennale is generally considered the peak of an artist's career. These three artists were chosen in 1997 in honour of the thirtieth anniversary of the landmark 1967 referendum on the place of Aboriginal people in Australia's Constitution.

Judy Watson

Waanyi born 1959

water veil

1994

pigment on muslin

Purchased with the assistance of the Commonwealth Government, through the Australia Council, its arts funding and advisory body, 1995

1995.332

Rover Thomas

Kukatja c. 1926–98

Lake Gregory

1991

earth pigments and natural binder on canvas

Purchased through The Art Foundation of Victoria with the assistance of Alcoa of Australia Limited, Governor, 1991

O.37-1991

The artist depicts Lake Gregory, located near Mulan community in the Great Sandy Desert. The lake is indicated by the central transverse line, which lies between two rectangular expanses of desert country. The circle to the left represents a nearby spring. The work shows Rover Thomas's ability to conceptualise topographical features as abstract elements within an expansive pictorial space. The use of layers of natural ochres bound with bush gums to create a stained surface, matt and tonal rather than thick in texture, is characteristic of Thomas's use of pigment.

Trevor Nickolls

Ngarrindjeri 1949–2012

Love Dreams #1 1990
synthetic polymer paint on canvas

Gemini Face 1990
synthetic polymer paint on canvas

Thinking Blues 1990
synthetic polymer paint on canvas

Floating head 1990
synthetic polymer paint on canvas

Gift of Violet Sheno
through the Australian Government's Cultural Gifts Program, 2017
016.1089,
2016.1085, 2016.1086, 2016.1087

Trevor Nickolls and Rover Thomas represented Australia at the Venice Biennale in 1990. It was the first time Australia had presented Aboriginal artists at the Biennale and reflected the developing appreciation of Aboriginal art in Australia, as well as the international fervour for Indigenous Australian art at that time. Nickolls's style is distinctive for its combination of traditional painting technique, comic book aesthetics and appropriation of historical masterpieces. This layered iconography reflects the breadth of cultural influences at play in Nickolls's work, and is cut through with his wicked humour.

Sue Ford

Australia 1943–2009

Yellowcake

from the *Van Diemens Land to Video Land* series 1991
1991

colour photocopies

Purchased, 1992

PH215.a-w-1992

Sue Ford visited Bathurst Island, in the Northern Territory, in 1988 where she had the opportunity to learn about the Aboriginal perspective on social and political issues relating to the Australian landscape. This work employs aerial shots of a disused uranium mine in Rum Jungle to address environmental degradation. At the time Ford made this work, the Australian Government was in the process of recognising and tackling high levels of radiation that resulted from the mine. Ford distorts and fractures the source imagery as a means of creating apocalyptic visions of a landscape that has been forever altered.

Luke Roberts

Australia born 1952

Exorcism X: Daubed painting / theatre of the self / happy birthday dear Osiris

1990–91

synthetic polymer paint on canvas, fabric and polystyrene, polyvinyl acetate, beads, glass, mirror, metal, glitter, sequins, shells, gold leaf, cotton and metallic thread, fabric, plastic, pigment and glitter on canvasboard, nylon string, plant fibre, found objects, wood, plywood and (other materials)

Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2002

DC2.a-d-2002

Douglas McManus

Australia born 1959

Individual non conforming

1999–2000

digital print on rayon

Kaiser Bequest, 2000

2000.104

Douglas McManus

born 1959

Fashionable conforming

1999–2000

digital print on rayon

Kaiser Bequest, 2000

2000.105

Douglas McManus

born 1959

Conservative inconspicuous

1999–2000

digital print on rayon

Kaiser Bequest, 2000

2000.106

Patricia Piccinini

Sierra Leone born 1965, lived in Italy 1968–72, arrived Australia 1972

Psychotourism

from the *Psycho* series 1996, in *The mutant genome project* 1994–

1996, 1998 printed

type C photograph

ed. 1/6

Purchased through The Art Foundation of Victoria with the assistance of Optus Communications Pty Limited, Member, 1998

1998.253

Patricia Piccinini

Sierra Leone born 1965, lived in Italy 1968–72, arrived Australia 1972

Psychogeography

from the *Psycho* series 1996, in *The mutant genome project* 1994–

1996, 1998 printed

type C photograph, ed. 1/6

Purchased through The Art Foundation of Victoria with the assistance of Optus Communications Pty Limited, Member, 1998

1998.252

Patricia Piccinini is well-known for investigating relationships between nature, science and technology. In this work she explores the genetic engineering debate raging during the 1990s as a result of advances made in that field. Her earlier *Love Me Love My Lump* series, 1995, reflected the new prospect of perfect offspring, or 'designer babies'. This work develops on that theme, exploring the relationship between reality and fantasy, by featuring Australian actress Sophie Lee cradling a LUMP™ (Lifeform with Unevolved Mutant Properties). Rather than condemn technological advances, Piccinini evokes feelings of ambiguity, adoration and curiosity about a future in which human bodies are malleable.

Maria Kozic and Philip Brophy

Australia born 1957, Australian born 1959

Viral Pulse

1992

video for the CD *Viral Pulse* by Maria Kozic & the MK
Sound

video, 4 min 8 sec

Collection of the artists

Abyss Studio, Melbourne fashion house
Australia 1985–1992

Galaxy Emporium, Melbourne retailer
Australia 1986–1992

Sara Thorn designer
Australia born 1961

Bruce Storch designer
Australia born 1961

Outfit

1990

cotton, screenprint, perspex, leather thonging

Presented by the National Gallery Women's Association, 1995

1995.775.a-e

Abyss Studio, Melbourne fashion house

Australia 1985–1992

Sara Thorn designer

Australia born 1961

Bruce Storch designer

Australia born 1961

**Cyber punk print fabric and three art
work transparencies**

c. 1990

screenprinted cotton, polyester film, ink

Purchased, 1997

1997.26.1-4

Peter Tully

Australia 1947 – France 1992

Early flight attendant's vest

1990

retrospectra graphic plastic, lamé, metallic thread, cotton

Purchased from Admission Funds, 1991

CT1-1991

Leigh Bowery

Australia 1961–94, lived in England 1981–94

Pregnant tutu head

1992

cotton, rayon, polyester, nylon, foam, leather

Gift of Nicola Bateman Bowery, 1999

1999.228.a-g

Leigh Bowery was attracted to the London club scene in the 1980s which embodied extravagance and experimentation. The freedom with which he expressed himself saw Bowery celebrated in the underground music, club and fashion communities where he was active in creating costumes, performances and music videos. Gender was treated fluidly in this context, and many of Bowery's costumes challenged conventions of representation. *Pregnant tutu head* celebrates the body's ability to transform – during pregnancy – and refuses stasis or predictability. In the 1990s Bowery became increasingly interested in the surreal, and this work uses exaggerated scale to disturb any sense of aesthetic harmony.

Jeff Gibson

Australia born 1958

Screwballs

1992

colour screenprint on 4 sheets

Purchased, 1994

P119.1-4-1994

David McDiarmid

Australia 1952–95, lived in United States 1979–87

Body language

from the *Kiss of light* series 1990

1990

self adhesive plastic collage and enamel paint on plywood

Purchased, 1997

1997.92

David McDiarmid's art moves between the categories of high and low, craft, fashion, pop culture and activism. Inscribed on the figure's body in this work are the names of McDiarmid's friends and lovers who had died of AIDS-related illnesses. The swastika on the head, incorporating each letter of the acronym AIDS, refers to extreme political and social conservatism in the wake of the AIDS crisis, particularly in regard to governments' refusal to supply funding for health and education programs.

Mathew Jones

Australia born 1961

Diary 13–16 November 2000

from the *Diary* series 1998–2001

2000

oil on plasterboard

Purchased through the NGV Foundation with the assistance
of the Joan Clemenger Endowment, Governor, 2001

DC18.a-b-2001

Mathew Jones's drawings record the lines on the palms of his hands. Made between 1998 and 2001, Jones's *Diary* series represents a meditative exploration of personal identity, tracking the course of his life and emotions. 'Sometimes they take a week to finish, sometimes only three days, but during that time I don't get time to do much else ... In palmistry if you are right-handed then the left hand is your hand of inheritance, and the right is what you are making of it ... I'm never quite sure whether I'm recording my fate or rewriting it'.

Mike Parr

Australia born 1945

100 breaths

1994

VHS videotape

Gift of the artist, 2002

2002.172

Throughout his career, Mike Parr has explored the body and its limits. After primarily making performance art in the 1970s, Parr began using print techniques in the 1980s to continue his interest in the psychological catharsis of self-analysis. The artist uses self-portraits drawn spontaneously, or photocopied until the image becomes distorted, to explore the unstable and shifting nature of identity. In the accompanying video *100 breaths*, Parr sucks the prints toward his face, performing his own self-portrait in an act of endurance. In his ongoing representation of the self, Parr investigates the space between the physical body and the mind.

Ross T. Smith

born 1961, arrived Australia 1987

L'Amour et la mort (sont la même chose)

Love and death (are the same thing)

1990–92

gelatin silver photographs on plywood, tacks

Gift of anonymous donors, 2016

2016.135

The title of this work is a play on words, since *l'amour* (love) and *la mort* (death) are pronounced similarly in French. Smith draws our attention to the relationship between sexual intimacy and death in the context of the AIDS crisis gripping Australia and the world at the time this work was made. The often sexually transmitted disease ignited a stigma around gay men, who were most at risk of contracting it. This work, however, conveys a sense of gentle intimacy through its tactility which encourages us to imagine the sensation of the skin portrayed.

David McDiarmid

Australia 1952–95, lived in United States 1979–87

Standard bold condensed

1994

screenprint on plastic on colour offset lithograph

Gift from the Estate of David McDiarmid, 1998

2002.368.a-l

David McDiarmid

Australia 1952–95, lived in
United States 1979–87

Toxic Queen

1994

Spiral bound book

Gift of Mr John McPhee, 1994

P28-1994

Miyuki Nakahara

Japan born 1959, arrived Australia 1982

Arnotts biscuit tin

1995

painted tin

Purchased with the assistance of the Commonwealth Government,
through the Australia Council, its arts funding and advisory body, 1995

1995.28.a-b

Frank Bauer

Germany born 1942, arrived Australia 1971, lived
in England 1979–84

Tea kettle

1994–95

sterling silver, gold plate, ebony

Purchased through The Art Foundation of Victoria with the assistance
of BP Australia Limited, Governor, 1994

D50.a-b-1994

Robert Foster designer

Australia 1962–2016

F!nk & Co. Queanbeyan,

Canberra manufacturer

Australia est. 1993

F!NK water jug – satin pink

1993 designed, 2013 manufacturer

anodised aluminium, powder-coated aluminium

Purchased, NGV Supporters of Decorative Arts, 2013

2013.88

Patsy Hely

Australia born 1946

Two jugs in a stand

1995

porcelain, bakelite, plastic, stainless steel and wood

Purchased, 1996

1996.580.a-d

Robert Baines

Australia born 1949

Entropy of red: crown

1995

silver-gilt, glass, plastic

Purchased through The Art Foundation of Victoria with the assistance
of BP Australia Limited, Governor, 1995

1995.563

Klaus Moje

Germany 1936 – Australia 2016, arrived Australia 1982

Plate 3. 1997

1997

mosaic glass

Purchased through The Art Foundation of Victoria with the assistance
of the ACI Glass Collection, Governor, 1997

1997.273

Susan Cohn

Australia born 1952

Cohndom box

1996

plastic

Presented through the NGV Foundation by John McPhee, Fellow, 2005

2005.285.a-b

Susan Cohn designed the *Cohndom box*, its title a pun on her own name, as an easy way to store and carry condoms. The object was made at a time when, following the AIDS crises of the 1980s and 1990s, safe sex was a significant public health issue. The *Cohndom box* was intended to protect condoms from wear and degradation while being carried in people's wallets or pockets, thereby ensuring the likelihood of effective protected sex.

Susan Cohn

Australia born 1952

Alessi, Italy manufacturer

Italy est. 1921

Cohncave, bowl

1991 designed, 1992 manufactured
dyed and stainless steel

Gift of Claudio Ventura, 1993

D40-1993

Blanche Tilden

Australia born 1968

Short conveyor

1997

pyrex glass, titanium, 925 silver

Purchased with the assistance of Lou and Mary Senini, 1997

1997.111

Peter Tully

Australia 1947 – France 1992

A rose is a rose..., brooch

1991

plastic, steel

Presented through the NGV Foundation by John McPhee, Fellow, 2005

2005.294

The title of this work refers to a line in the poem 'Sacred Emily' (1913) by the American lesbian writer Gertrude Stein. The phrase suggests that things are as they are, and must be accepted. But it also suggests that the name of something can evoke not only the object itself but also the associations and emotions we identify with it. The shape hanging from the rose resembles a teardrop and lends the piece a sombre mood that may reference deaths in the gay community due to AIDS. Artist Peter Tully would himself die of AIDS-related illness one year after making this work.

Susan Cohn

Australia born 1952

**Brooch incorporating an Egyptian
scarab**

1996

anodised and dyed aluminium, stone, gold, brass

Presented through the NGV Foundation by John McPhee, Fellow, 2005

2005.286

Rubik, est 1998

Julia Gorman, James Lynch, Andrew McQualter, Ricky Swallow

Rubik 1, 2, 4 and 8

1998–1999

artist books

edition of 100

Collection of the artists

Rubik was established by a group of Melbourne artists in 1998, all of whom were involved in artist-run spaces but felt a need to do something outside that model. As artist Julia Gorman has reflected, '*Rubik* was about looking at the small and lightly made things which artists see in their visits to one another's studios, but are not often seen in an exhibition framework'. Artists who contributed pages were chosen by collective decision-making. Composed of photocopied pages and with spray-painted covers made by the artist Ricky Swallow, each new edition was launched at a related exhibition or event and cost \$5.00.

...continued overleaf

Top row, left to right

Michelle Ussher

cassette tape from *Rubik 4*

Sharon Goodwin

artist page from *Rubik 1*

Claire Firth Smith

artist page from *Rubik 2*

John Spiteri

artist page from *Rubik 4*

Nadine Christensen

artist page from *Rubik 8*

Bottom row, left to right

Rubik chronology 1998–2004
from *Rubik 14*

Damiano Bertoli

artist page from *Rubik 1*

Lisa Young

artist page from *Rubik 2*

Kylie Wilkinson

artist page from *Rubik 4*

Matt Morrow

artist page from *Rubik 8*

Fiona Hall

Australia born 1953

Dead in the water

(1999)

polyvinyl chloride, glass beads, silver wire, glass, wood
and transparent synthetic polymer resin

Purchased, 1999

1999.356.a-e

Jill Orr

Australia born 1952, lived in the Netherlands 1980–84

Myer windows

1998

colour video, sound, 9 min 50 sec

Collection of the artist

Douglas McManus

born 1959

Hair couture 2000

1999–2000 digital print on rayon
leather, polyester, cotton, hair

Kaiser Bequest, 2000

2000.103