

NG

V



2021 SEASON ANNOUNCEMENT

MEDIA KIT

Please note that the details contained in the National Gallery of Victoria's exhibition schedule may be subject to change.

Please contact the NGV Media and Public Affairs team for further information, including public program and event details.

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2021 SEASON ANNOUNCEMENT

MEDIA KIT

NGV.MELBOURNE

NGV International

180 St Kilda Rd, Melbourne

Open daily, 10am–5pm

The Ian Potter Centre: NGV Australia

Fed Square, Melbourne

Open daily, 10am–5pm

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DIRECTOR'S FOREWORD

Throughout history, artists and designers have pushed the boundaries of convention in order to discover new and exciting modes of expression. From the radical work of the Impressionists, to the transformative impact of design on daily life, the Gallery's exhibitions, programs, festivals and events in 2021 are a celebration of the revolutionary spirit that powers human creativity.

Featuring more than 100 masterpieces from the collection of the Museum of Fine Arts Boston, *French Impressionism* is an internationally exclusive exhibition designed for the National Gallery of Victoria. The MFA Boston's collection of French Impressionist paintings is one of the richest in the world.

The exhibition celebrates the radical artists at the movement's centre, including Monet, Renoir, Pissarro, Cézanne, Degas, Cassatt and Sisley, who boldly rejected artistic convention. Audiences will have the opportunity to study the works of these artists up close and experience the unique brushwork, colours and perspectives that characterise Impressionism.

We are indebted to the generosity of the MFA Boston for entrusting us with an unprecedented number of iconic works – including many that have never been seen in Australia. A French Impressionism exhibition of this scale, sophistication and international significance will not be seen in Australia for many years to come.

Coinciding with *French Impressionism*, *She-Oak and Sunlight: Australian Impressionism* is a major exhibition at The Ian Potter Centre: NGV Australia of more than 250 works drawn from public and private collections around Australia, including the NGV Collection. The expansive exhibition will showcase the multiple facets of this much-loved movement: from the ground-breaking *9 by 5 Impression Exhibition* and the Heidelberg group of painters, to Australian artists working in Europe around the turn of the century who were influenced by Claude Monet and James Abbott McNeill Whistler. *She-oak and Sunlight: Australian Impressionism* will provide audiences with new insights into the influential professional and personal relationships of key artists in the movement, including Tom Roberts, Arthur Streeton, Jane Sutherland, Charles Conder, Frederick McCubbin, Clara Southern and more.

Spanish artist Francisco Goya (1746–1828) is considered to be one of the first truly modern artists. Though a prolific painter, he also made hundreds of drawings that record his private observations, thoughts and dreams. In the first exhibition of Goya's work at the NGV in more than 20 years, *Goya: Drawings from the Prado Museum*, a world exclusive exhibition curated especially by the Prado Museum, Madrid for the NGV, includes 44 significant drawings on loan from the museum, the largest group ever to be seen in Australia. Complemented by 120 etchings from Goya's famous print series, the exhibition explores the artist's extraordinary vision of the world. His critical and humorous subjects reveal timeless aspects of human nature and reveal why his art is so influential and continues to resonate with contemporary audiences.

The synergies between the artistic practices of Rosalie Gascoigne (1917–1999) and Lorraine Connelly-Northey are the subject of a major dual presentation at NGV Australia. *Rosalie Gascoigne | Lorraine Connelly-Northey* explores their shared use of found objects to create a transformative tension within their works, as well as their unique ability to find beauty in overlooked objects that have been discarded or left to the elements. New Zealand-born Gascoigne arrived in the Canberra/Monaro region in 1943, a move that was to greatly inspire her artistic practice, which is known for incorporating corrugated iron, feathers, wood and wire into poetic assemblages. Connelly-Northey is a Waradgerie woman, from north-western Victoria, who uses materials often associated with European settlement and industrialisation and repurposes them into sculptural works that use art making techniques associated with Indigenous culture.

Also on display is *Big Weather*, a timely exhibition that showcases the sophisticated understanding of weather systems that exist within Aboriginal and Torres Strait Islander cultural knowledge. Drawn from the NGV Collection, *Big Weather* shares stories that illustrate how landscapes were formed and sacred waterways are refreshed and refilled. The exhibition will also feature recent works that depict the impact of big weather on Country, including a newly acquired work by Karla Dickens created in response to the devastating recent bushfires, and a series of photographs showing the flooding of Barkindji Country by Nici Cumpston.

(cover)

Pierre-Auguste Renoir

Dance at Bougival 1883 (detail)

oil on canvas

181.9 x 98.1 cm

The Museum of Fine Arts, Boston

Picture Fund

Photography © The Museum of Fine

Arts, Boston. All Rights Reserved

(opposite)

Claude Monet

Poppy field in a hollow

near Giverny 1885 (detail)

oil on canvas

65.1 x 81.3 cm

The Museum of Fine Arts, Boston

Juliana Cheney Edwards Collection

Photography © The Museum of Fine

Arts, Boston. All Rights Reserved

Maree Clarke: Ancestral Memories is a retrospective of Melbourne-based artist and designer Maree Clarke, a Yorta Yorta / Wamba Wamba / Mutti Mutti / Boon Wurrung woman. With a practice spanning three decades and traversing photography, possum-skin cloaks, sculpture, video and glass, Clarke is passionate about reclaiming, reviving and sharing south-eastern Aboriginal art and object making practices. This is the first solo exhibition at NGV by a living artist with ancestral ties to the Country on which the Gallery stands, making this exhibition a momentous milestone in the NGV's history.

The work of French-born contemporary artist Camille Henrot explores the nature of our world, its history and our place within it. With a practice navigating sculpture, drawing, video and installation, Henrot draws upon diverse sources, including anthropology, mythology, cinema, literature, museology, religion and biology. The exhibition features key works from the past decade, including the first Australian presentation of the immersive room-scale installation *The Pale Fox*, 2014, a companion piece to the widely exhibited *Grosse Fatigue*, 2013, for which Henrot was awarded the Silver Lion at the 55th Venice Biennale for most promising young artist.

India is home to many indigenous and regional communities renowned for having developed unique artistic traditions. *Transforming Worlds* explores how artists are using these traditions and styles to respond to India's rapidly changing world through more than sixty recent NGV acquisitions that have never been on display. The exhibition features work by established and emerging artists working in significant communities, including the Gond and Warli painters of central India; the Suthar, Jogi, Santal and Madhubani artists of northern India; and the Kalighat and Chitrakar painters of eastern India.

Designers and architects are increasingly bridging the worlds of design, technology, and science. By experimenting with materials and processes, they are finding unique and exciting ways to re-examine our lives, values, rituals and belief systems. Emphasising the importance of design experimentation in reimagining the future, the new exhibition *Sampling the Future* presents a selection of new projects by some of Australia's leading experimental and speculative designers, traversing large-scale installations, thought-provoking objects, associated sound and film.

Awarded every three years, and supported by the Cicely and Colin Rigg Bequest, the Rigg Design Prize is the highest accolade for contemporary design in Australia. Ever expanding its field of scope, in 2021 the Prize will highlight the creative design work of Australian advertising and creative communications agencies. Harnessing the power of emotion and storytelling, as well as audio-visual strategies, advertising draws on a multitude of creative disciplines to influence and affect human behaviour. In today's world, where advertising permeates many facets of our lives, there is no better time than now to understand and appreciate the rigour that underpins this impactful form of design.

Since its inception in 2016, the annual NGV Architecture Commission has enlivened the Grollo Equiset Garden, creating a place for community, programs and events, as well as respite from the summer sun. Ranging from an electric-pink car wash to a thought-provoking meditation on the architectural legacy of Aboriginal people, the Architecture Commission returns for its sixth iteration in 2021, with the winner of the selection competition announced during Melbourne Design Week in March. Both of these programs are delivered by the NGV's Contemporary Design and Architecture department, which is generously supported by The Hugh D. T. Williamson Foundation.

Golden shells and the gentle mastery of Japanese lacquer presents a large pair of exquisitely crafted lacquer octagonal shell boxes and 720 gilded-shells decorated with paintings of Japanese and Australian flowers. This ground-breaking project was produced by the Japanese master lacquer artist Kitamura Tatsuo, who coordinated a team of over forty specialist artisans from Kyoto, Wajima and other Japanese regions. This new edition of the game, commissioned by Pauline Gandel AC, is the only known complete example of the Japanese shell box game, *kai-awase*, and will provide audiences with the rare opportunity to experience the impressive scale and craftsmanship of this unique past-time. The project has been significant in its support of traditional Japanese art practices and the exhibition will feature a comprehensive display outlining the intricate process and refined techniques used by the specialist artists and artisans involved. The exhibition will also feature over twenty pieces of rare historical and contemporary

lacquer ware from the Pauline Gandel Collection of Japanese Lacquer that include traditional Japanese games and use of shells as a decorative motif.

For more than twenty years, the NGV has been building a rich collection of important works on bark by women artists from Buku Larrngay Mulka Centre, in Northeast Arnhem Land. Bringing these works together for the first time, *Bark Ladies* is an important exhibition that celebrates the consummate skill of artists from Buku and shares their important stories with Melbourne audiences. Expressing the artists' unique world view, the works on display show the ways in which Yolngu artists channel their sacred law, songs and designs into daring and innovative compositions painted on bark canvases.

Opening in December, the Australian-first exhibition, *Queer*, celebrates the powerful, moving and sometimes untold queer stories imbedded in the NGV Collection. Featuring more than 300 artworks from the ancient world to today, *Queer* will be the most historically expansive exhibition of artworks relating to queer stories ever staged by an Australian art institution.

A much-loved presentation on the NGV exhibition calendar, *Top Arts* is an annual showcase of the exceptional work of students who have completed Art or Studio Arts as part of their Victorian Certificate of Education in 2020. Comprising work selected from applicants across Victoria, the exhibition encompasses a range of media and, in what has been an extraordinary year, illuminates the artistic vision, concerns and reflections by some of our state's talented young adults.

Tackling global issues from climate to social activism, the voices of today's children and young people can be heard among those of the thought-leaders of our time, urging the world to think about the impact of our actions on the future. Inspired by these voices and explored through the work of contemporary artists and designers, *We Change the World* is a unique, all-ages exhibition, that celebrates the transformative influence of art and design on shaping the worldview of this generation and beyond, while looking closely at the concept, manifestations and potential of change, be it on a global, community or personal level.

For our popular NGV Kids exhibition series, contemporary artist Olaf Breuning evokes our universal love for adventure and theme parks in an interactive exhibition that also incorporates the artist's insightful reflections on life and culture. Drawing from popular culture, video games and movies from his youth, such as *Jurassic Park*, the exhibition will be an exciting adventure that will enliven curious young minds and encourage them to make their plans for the planet.

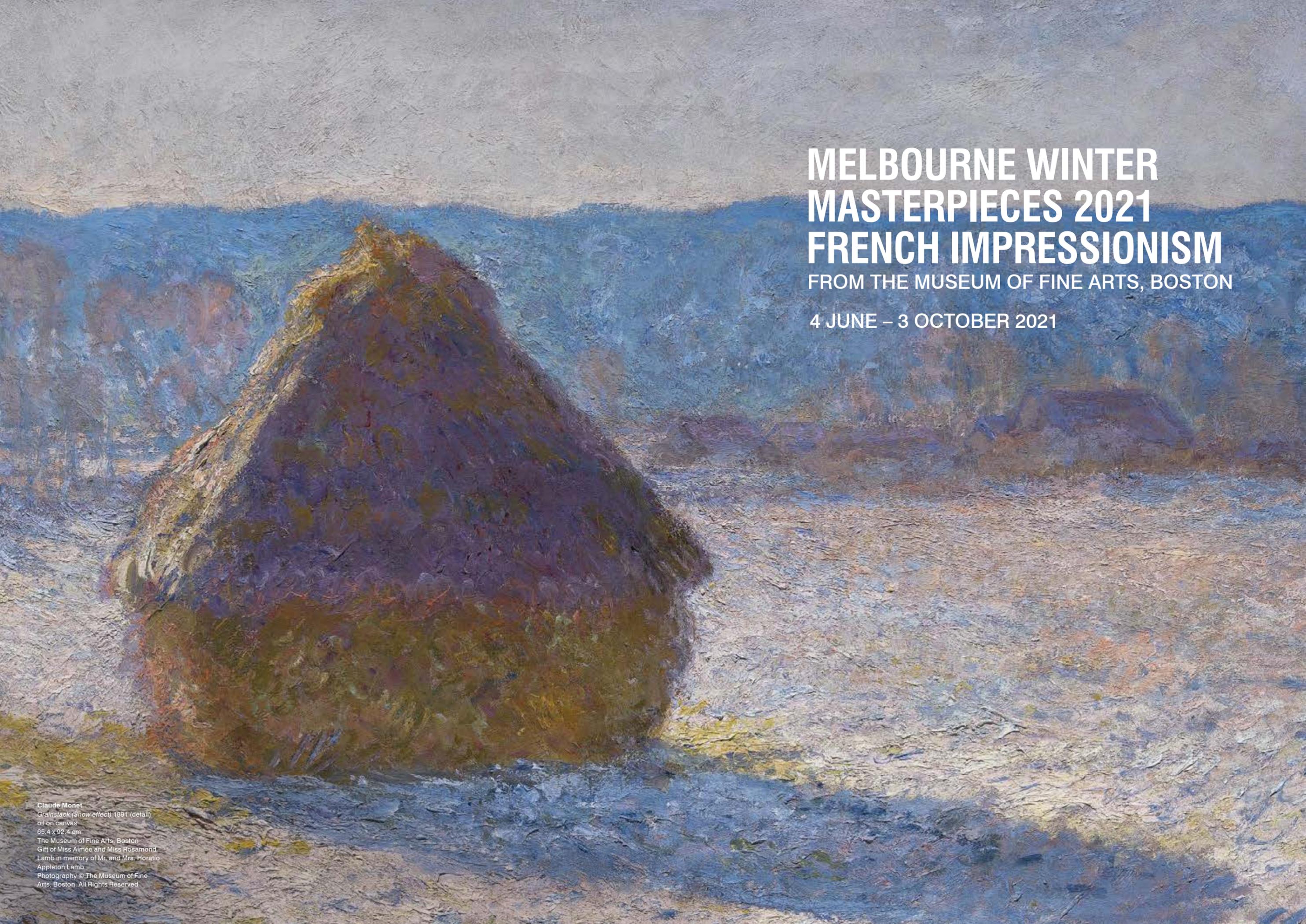
Complementing our calendar of exhibitions is a dynamic, year-round offering of programs, events, courses and festivals. Melbourne Design Week, the country's largest annual international design event, returns in 2021 and explores the central provocation: Design the world you want. More than 300 exhibitions, tours, talks, films and workshops will be held around Melbourne – and for the first time Gippsland in Eastern Victoria. The festival, which runs in parallel with Geelong Design Week, highlights the ways in which contemporary designers and architects respond to current issues and improve our quality of life.

In 2021, the Melbourne Art Book Fair expands its horizons, reaching communities throughout Melbourne and into regional Victoria as part of Melbourne Design Week. Now in its seventh year, the annual event brings together art publishers, artists and designers from all around the globe to celebrate art and design publishing. Taking on a distributed format the Melbourne Art Book Fair hosts a broad range of events not only at the NGV, but also at offsite venues such as bookstores, galleries, art spaces and rooftops. The Fair's online platform features over 100 local and international publishers.

Also on offer will be the popular late-night event, NGV Friday Nights, offering audiences the chance to visit the NGV after hours. And our educational offering, which encompasses courses and experiences for students and adults alike, provides an enriching way for visitors to deepen their understanding of the theoretical frameworks and philosophies that underpin art and design.

We hope you enjoy our upcoming season in 2021.

Tony Ellwood AM
Director, National Gallery of Victoria

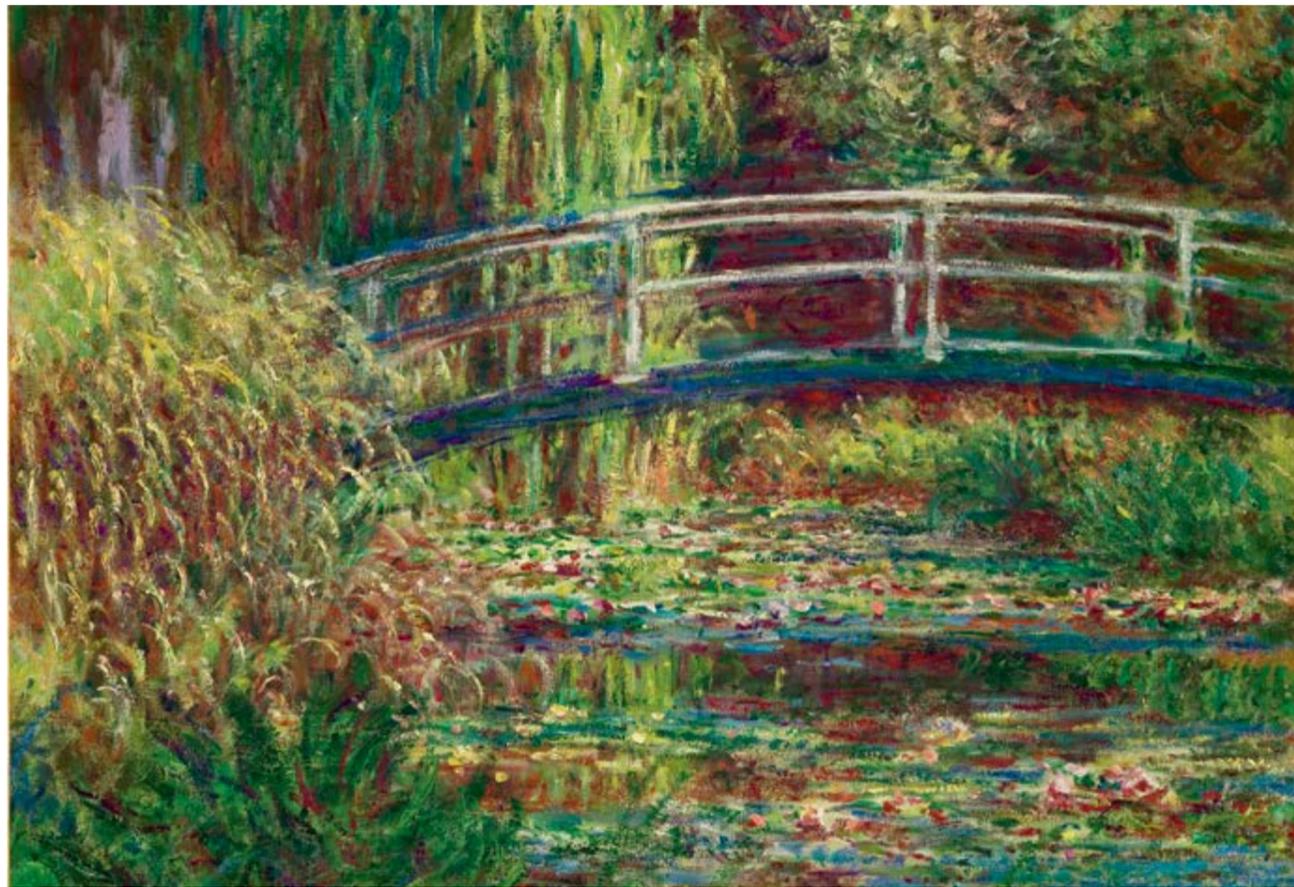


**MELBOURNE WINTER
MASTERPIECES 2021
FRENCH IMPRESSIONISM**

FROM THE MUSEUM OF FINE ARTS, BOSTON

4 JUNE – 3 OCTOBER 2021

Claude Monet
Grainstack (Snow effect), 1891 (detail)
oil on canvas
65.4 x 92.4 cm
The Museum of Fine Arts, Boston
Gift of Miss Aimée and Miss Rosamond
Lamb in memory of Mr. and Mrs. Horatio
Appleton Lamb
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved



4 JUNE – 3 OCTOBER 2021
NGV INTERNATIONAL

MELBOURNE WINTER MASTERPIECES 2021 FRENCH IMPRESSIONISM: FROM THE MUSEUM OF FINE ARTS, BOSTON

TICKETED

(above)
Claude Monet
The water lily pond 1900 (detail)
oil on canvas
90.2 x 92.7 cm
The Museum of Fine Arts, Boston
Given in memory of Governor Alvan T.
Fuller by the Fuller Foundation
Photography © The Museum of Fine Arts,
Boston. All Rights Reserved

(opposite)
Claude Monet
Meadow with poplars c. 1875 (detail)
oil on canvas
54.6 x 65.4 cm
The Museum of Fine Arts, Boston
Bequest of David P. Kimball in memory
of his wife Clara Bertram Kimball
Photography © The Museum of Fine Arts,
Boston. All Rights Reserved

In an international exclusive, the National Gallery of Victoria (NGV) will present a major exhibition of more than 100 masterworks of French Impressionism in partnership with the Museum of Fine Arts, Boston (MFA), an institution renowned world-wide for its rich holdings of Impressionist paintings. Opening in June 2021 as part of the Melbourne Winter Masterpieces exhibition series, French Impressionism will feature works by Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro, Mary Cassatt and more – including 79 that have never-before-been exhibited in Australia.

These important loans from the MFA's iconic collection provide the rare opportunity to see a significant grouping of Impressionist masterworks in Australia. *French Impressionism* will chart the trajectory of the late-nineteenth century artistic movement, highlighting the key milestones and figures at the centre of this period of experimentation and revolution in modern art. Through an arresting display of paintings and works on paper that showcases the breadth of the movement, the exhibition will evoke the artistic energy and intellectual dynamism of the period by placing emphasis on the thoughts and observations of the artists themselves, revealing the social connections, artistic influences and personal relationships that united the group of radical practitioners at the centre of this new art movement.

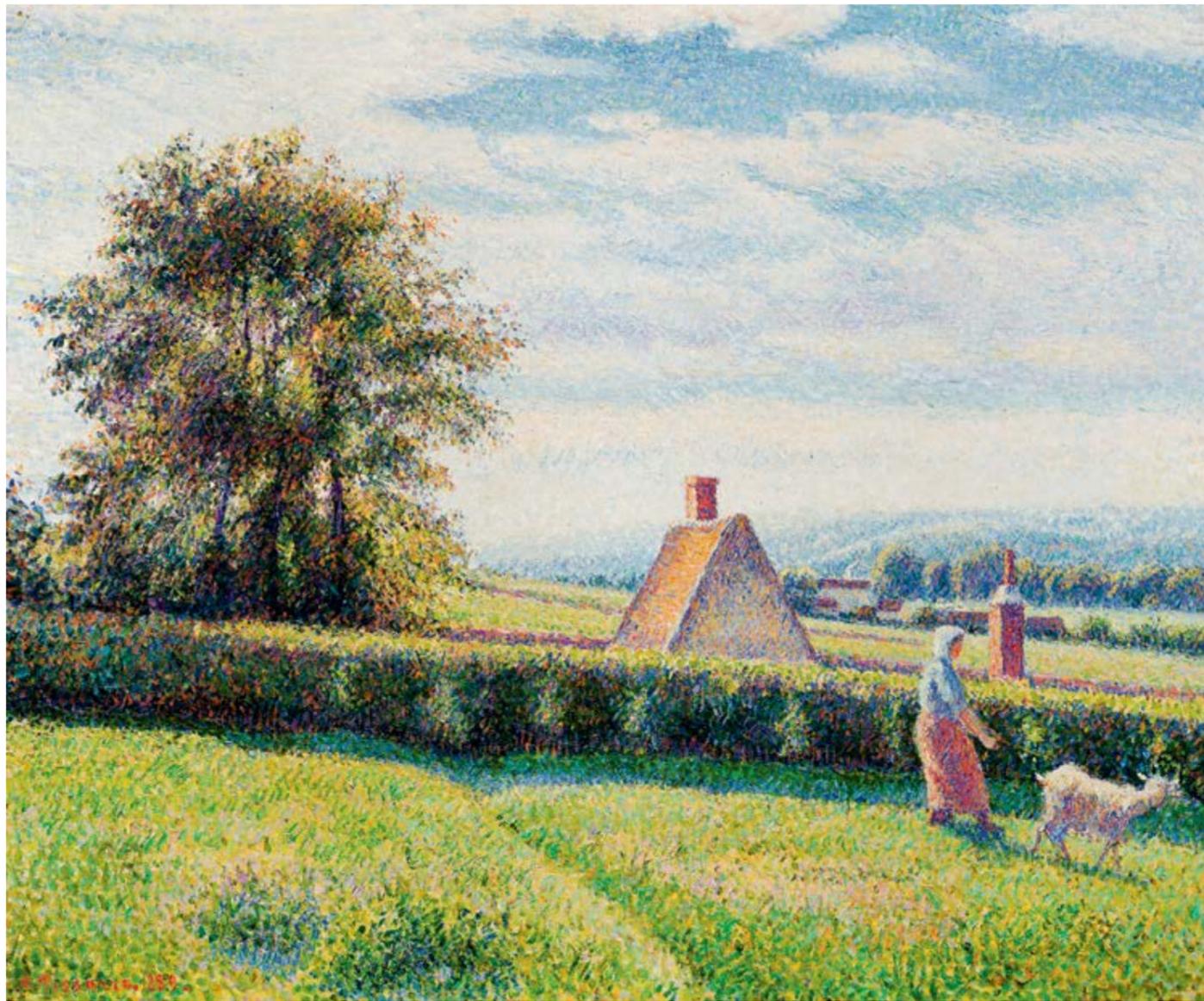
Presented thematically across ten sections, the exhibition will open with early works by Monet and his forebears, Eugène Boudin and painters of the Barbizon School, illustrating their profound influence on Monet's use of the then radical method of painting outdoors *en plein air* ('in the open air') to capture changing conditions in nature.

An exhibition highlight will be a breathtaking display of sixteen canvases by Claude Monet, arranged in an immersive display reminiscent of the distinctive, oval gallery Monet helped design for his famous *Water Lilies* at the Musée de l'Orangerie, Paris, between 1922 and his death in 1926. Painted over a thirty-year period, these paintings depict many of Monet's most beloved scenes of nature in Argenteuil, the Normandy coast, the Mediterranean coast and his extraordinary garden in Giverny. Together, these paintings demonstrate the full scope of the artist's immeasurable contribution to the Impressionist movement.





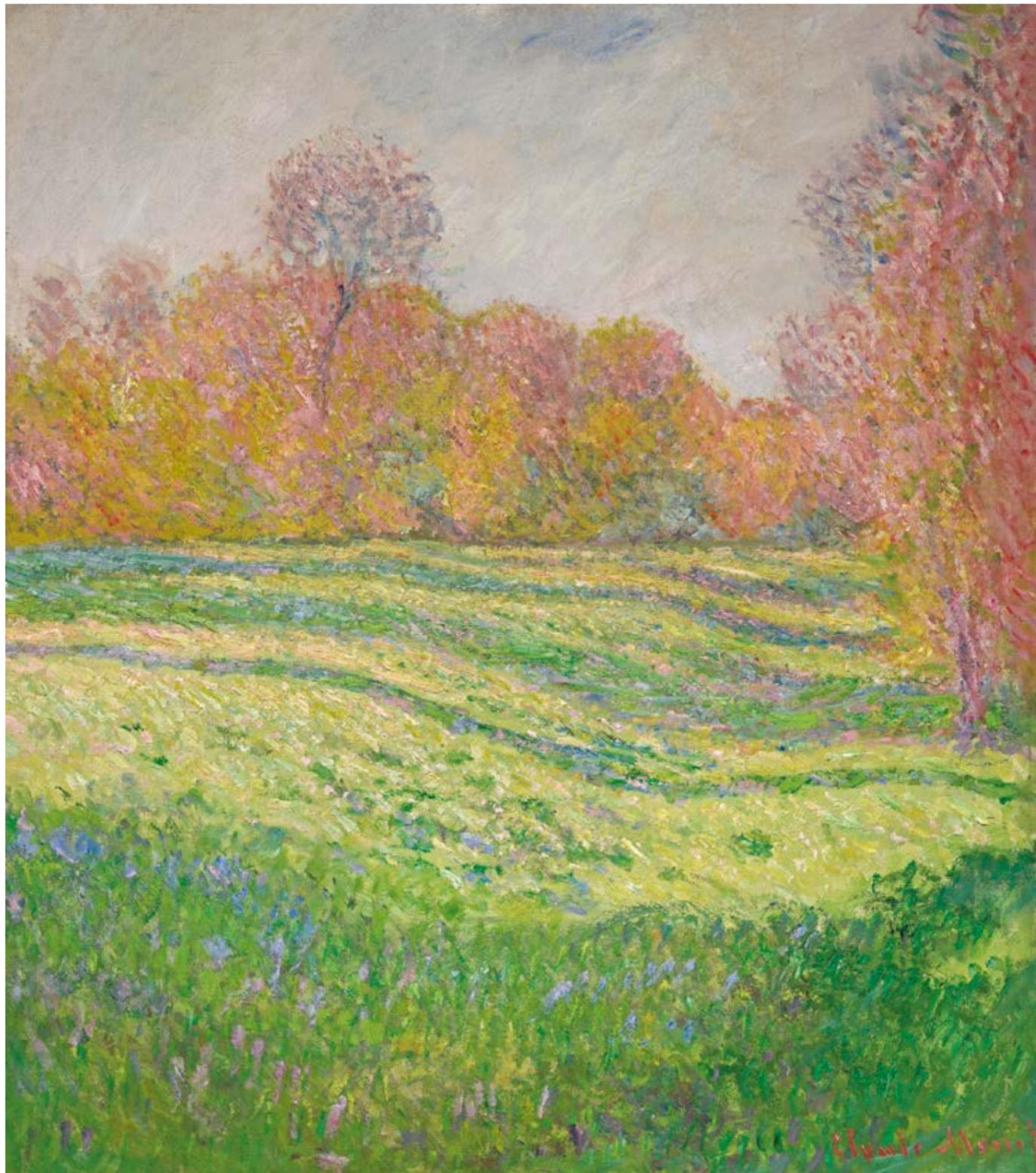
Pierre-Auguste Renoir
*Woman with a parasol and
small child on a sunlit hillside*
c. 1874–76
oil on canvas
47.0 x 56.2 cm
The Museum of Fine Arts, Boston
Bequest of John T. Spaulding
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved



Camille Pissarro
Spring pasture 1889
oil on canvas
60.0 x 73.7 cm
The Museum of Fine Arts, Boston
Deposited by the Trustees of the White
Fund, Lawrence, Massachusetts
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved



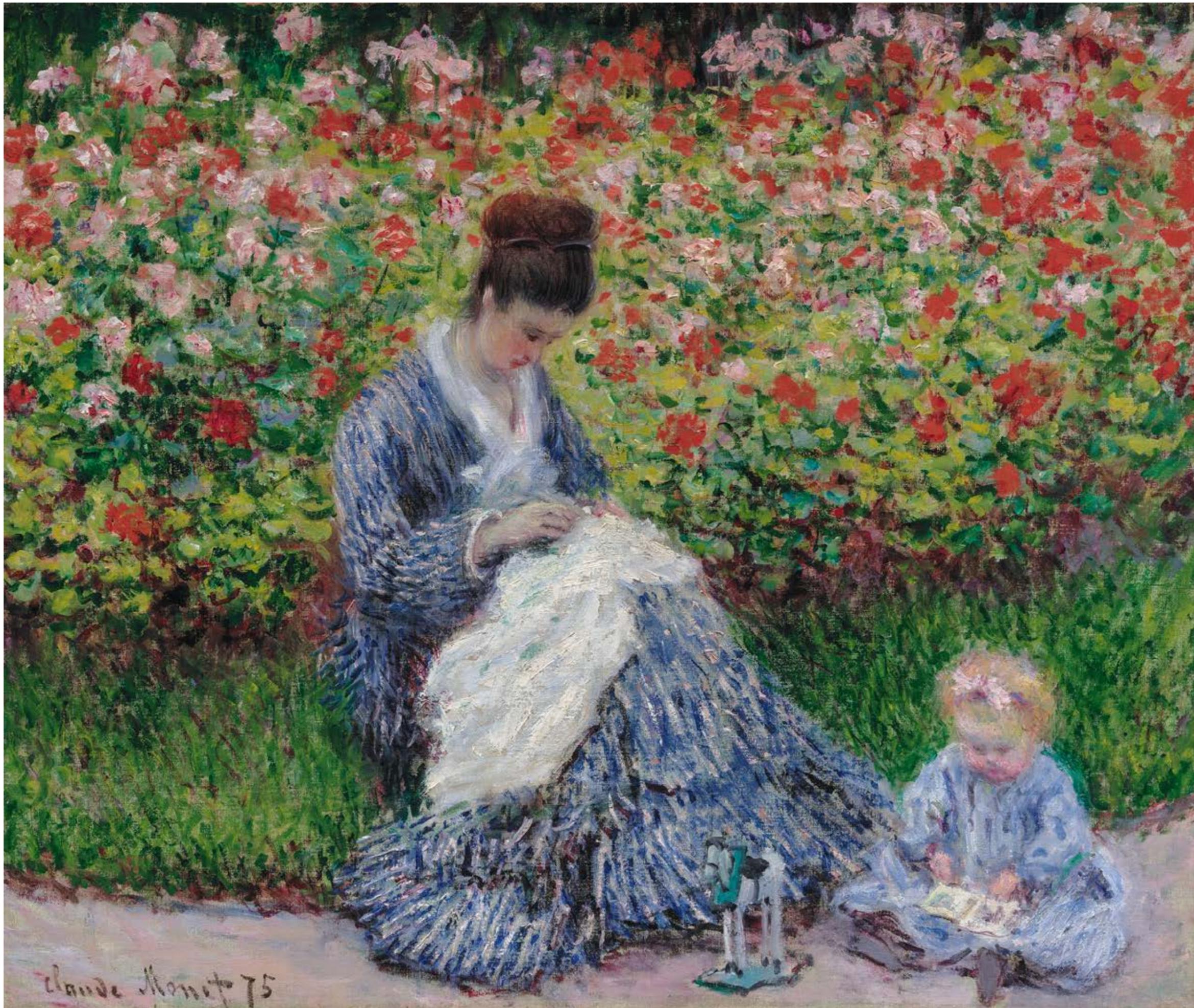
Paul Cézanne
Fruit and a jug on a table
about 1890–94 (detail)
oil on canvas
32.4 x 40.6 cm
The Museum of Fine Arts, Boston
Bequest of John T. Spaulding
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved/
Courtesy Museum of Fine Arts, Boston



(above)
Claude Monet
Meadow at Giverny 1886
oil on canvas
92.1 x 81.6 cm
The Museum of Fine Arts, Boston
Juliana Cheney Edwards Collection
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved

(opposite)
Pierre-Auguste Renoir
Children on the seashore, Guernsey c. 1883
oil on canvas
91.4 x 66.4 cm
The Museum of Fine Arts, Boston
Bequest of John T. Spaulding
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved



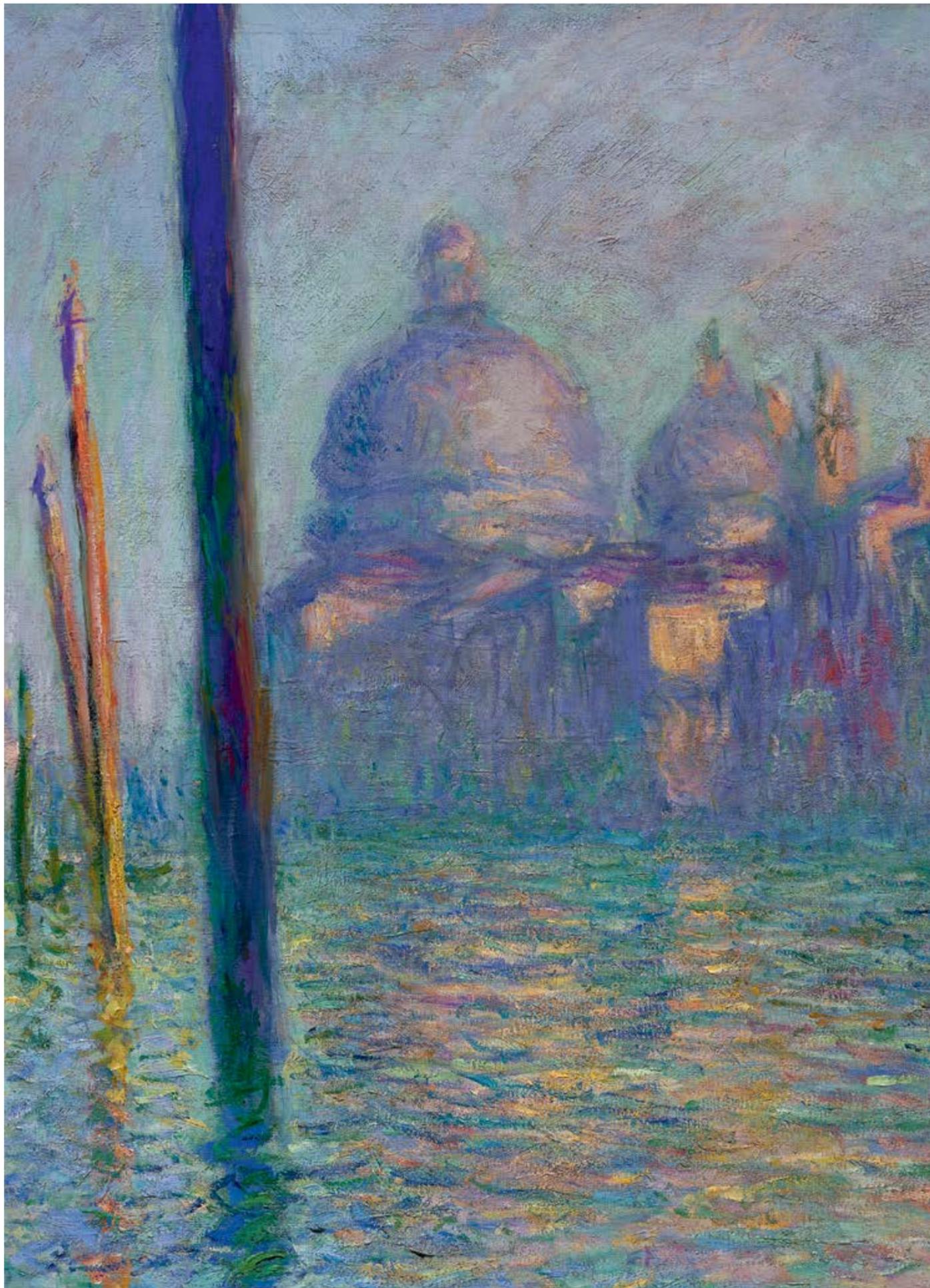


Claude Monet
Camille Monet and a child in the artist's garden in Argenteuil 1875
oil on canvas
55.3 x 64.7 cm
The Museum of Fine Arts, Boston
Anonymous gift in memory of
Mr. and Mrs. Edwin S. Webster
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved



(opposite)
Vincent van Gogh
Houses at Auvers 1890
oil on canvas
75.6 x 61.9 cm
The Museum of Fine Arts, Boston
Bequest of John T. Spaulding
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved

(above)
Edouard Manet
Street singer c. 1862
oil on canvas
171.1 x 105.8 cm
The Museum of Fine Arts, Boston
Bequest of Sarah Choate Sears in memory
of her husband, Joshua Montgomery Sears
Photography © The Museum of Fine
Arts, Boston. All Rights Reserved



PRESENTING PARTNER



ORGANISING INSTITUTION



Exhibition organised by the Museum of Fine Arts, Boston, in partnership with the National Gallery of Victoria

PREMIUM PARTNER



MAJOR PARTNERS



LEARNING PARTNER



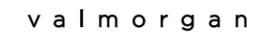
PARTNER



SUPPORTERS

EVENT PARTNER

MEDIA PARTNERS



LEARNING PATRON

KRYSZYNA CAMPBELL-PRETTY AM & FAMILY

TOURISM PARTNER



WITH THE ASSISTANCE OF



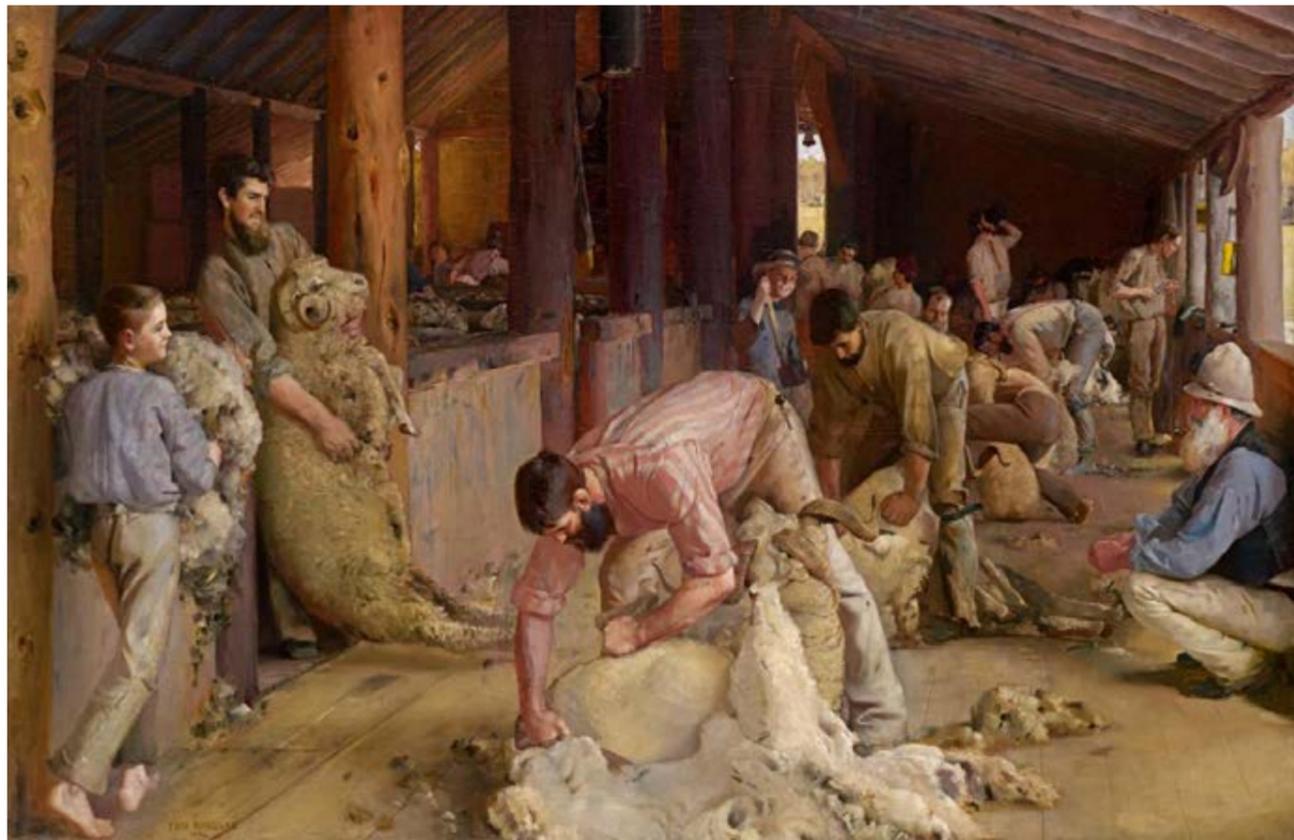
Claude Monet
Grand Canal, Venice 1908 (detail)
 oil on canvas
 73.7 x 92.4 cm
 The Museum of Fine Arts, Boston
 Bequest of Alexander Cochrane
 Photography © The Museum of Fine Arts, Boston. All Rights Reserved



SHE-OAK AND SUNLIGHT: AUSTRALIAN IMPRESSIONISM

2 APRIL – 22 AUGUST 2021

Tom Roberts
She-oak and sunlight 1889 (detail)
oil on wood panel
30.4 x 30.1 cm
National Gallery of Victoria, Melbourne
Jean Margaret Williams Bequest, K. M.
Christensen and A. E. Bond Bequest,
Eleanor M. Borrow Bequest, The Thomas
Rubie Purcell and Olive Esma Purcell
Trust and Warren Clark Bequest, 2019



2 APRIL – 22 AUGUST 2021
THE IAN POTTER CENTRE: NGV AUSTRALIA

SHE-OAK AND SUNLIGHT: AUSTRALIAN IMPRESSIONISM

TICKETED

(above)
Tom Roberts
Shearing the rams 1890 (detail)
oil on canvas on composition board
122.4 x 183.3 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1932

(opposite)
Arthur Streeton
'The purple noon's transparent might'
c. 1896 (detail)
oil on canvas
123.0 x 123.0 cm
National Gallery of Victoria, Melbourne
Purchased, 1896

She-Oak and Sunlight: Australian Impressionism is a large-scale exhibition of 270 works of art drawn from major public and private collections around Australia, including the NGV Collection. Featuring some of the most widely recognisable and celebrated works by Tom Roberts, Frederick McCubbin, Jane Sutherland, Arthur Streeton, Charles Conder, Clara Southern, John Russell and E. Phillips Fox, as well as bringing to light works by Iso Rae, May Vale, Jane Price and Ina Gregory, the exhibition will present these works in new and surprising contexts by exploring the impact of personal relationships, international influences and the importance of place on the trajectory of the movement.

Highlights from the exhibition include Tom Roberts's iconic *Shearing the Rams*, 1890, which depicts sheep shearers plying their trade in a timber shearing shed, and Clara Southern's *An old bee farm, Warrandyte* c.1900, a nostalgic vision of the landscape, painted in a soft palette of twilight tones. Following a complex conservation treatment, visitors will also be able to appreciate the newly vivid colours of the Hawkesbury River as depicted in Arthur Streeton's *'The purple noon's transparent might'*, 1896, which will also be on display.

She-Oak and Sunlight will chart the creative exchanges between leading figures of the movements in Australia by presenting artworks in thought-provoking groups and pairings. In particular, the exhibition will reveal the broader global context, personal relationships and artistic synergies between Australian Impressionists and those working internationally by juxtaposing Australian artworks alongside those by Claude Monet, Alfred Sisley, James Abbott McNeill Whistler and others drawn from the NGV Collection.

She-Oak and Sunlight: Australian Impressionism is guest curated by Dr Anne Gray AM with the NGV Australian Art Department.

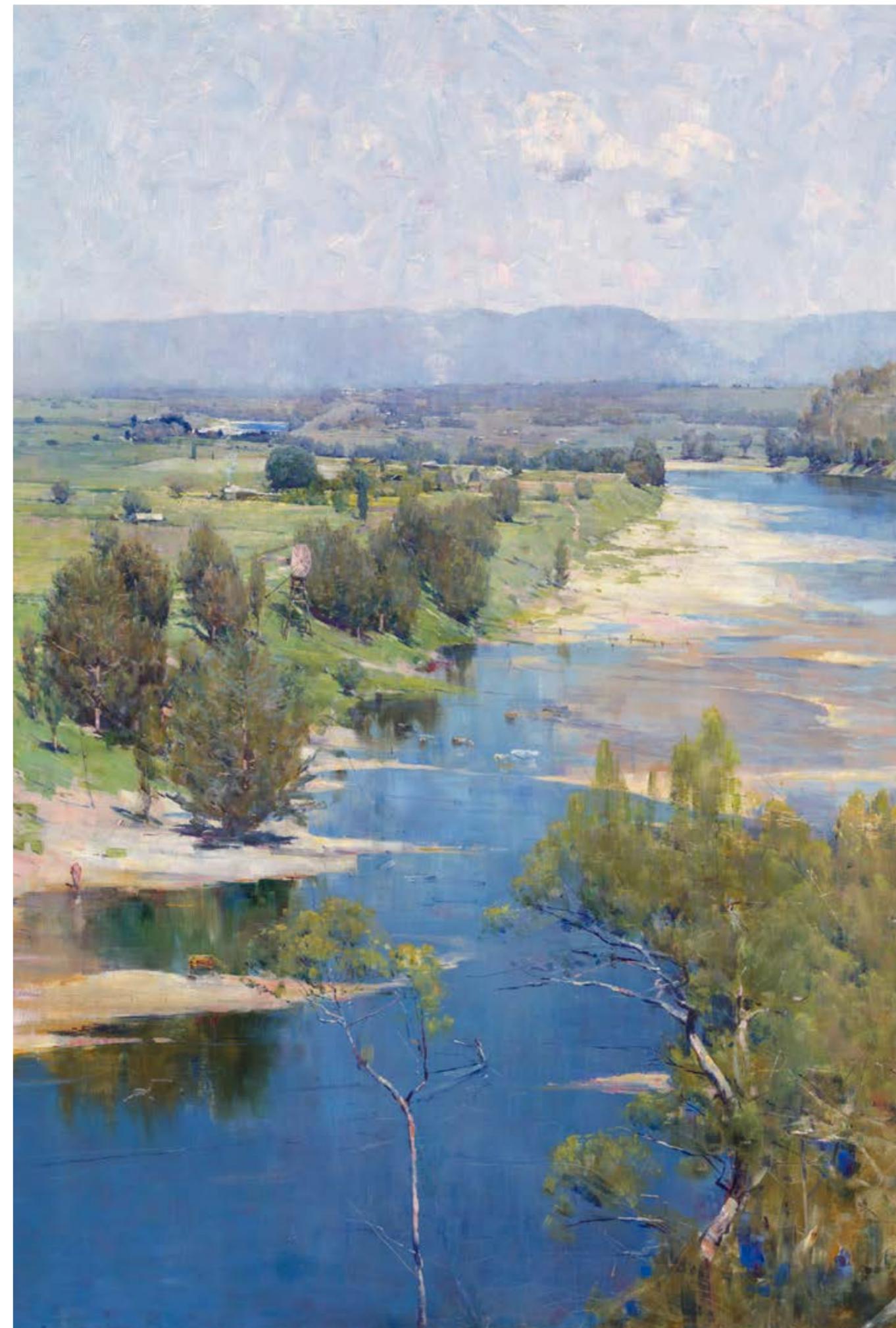
PRINCIPAL PARTNER

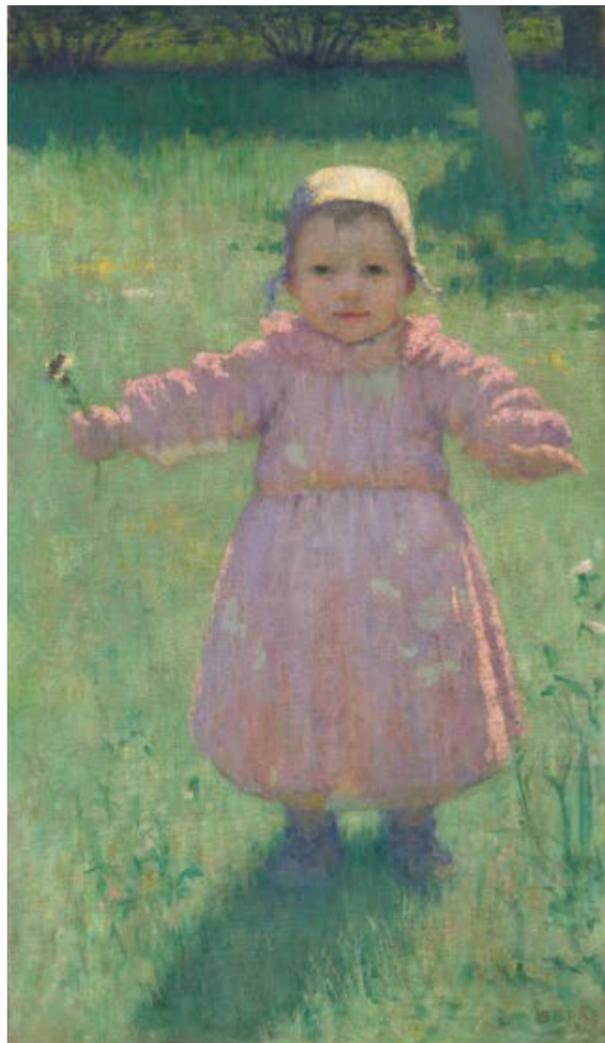


MAJOR PARTNER



SUPPORTERS





(clockwise from top left)

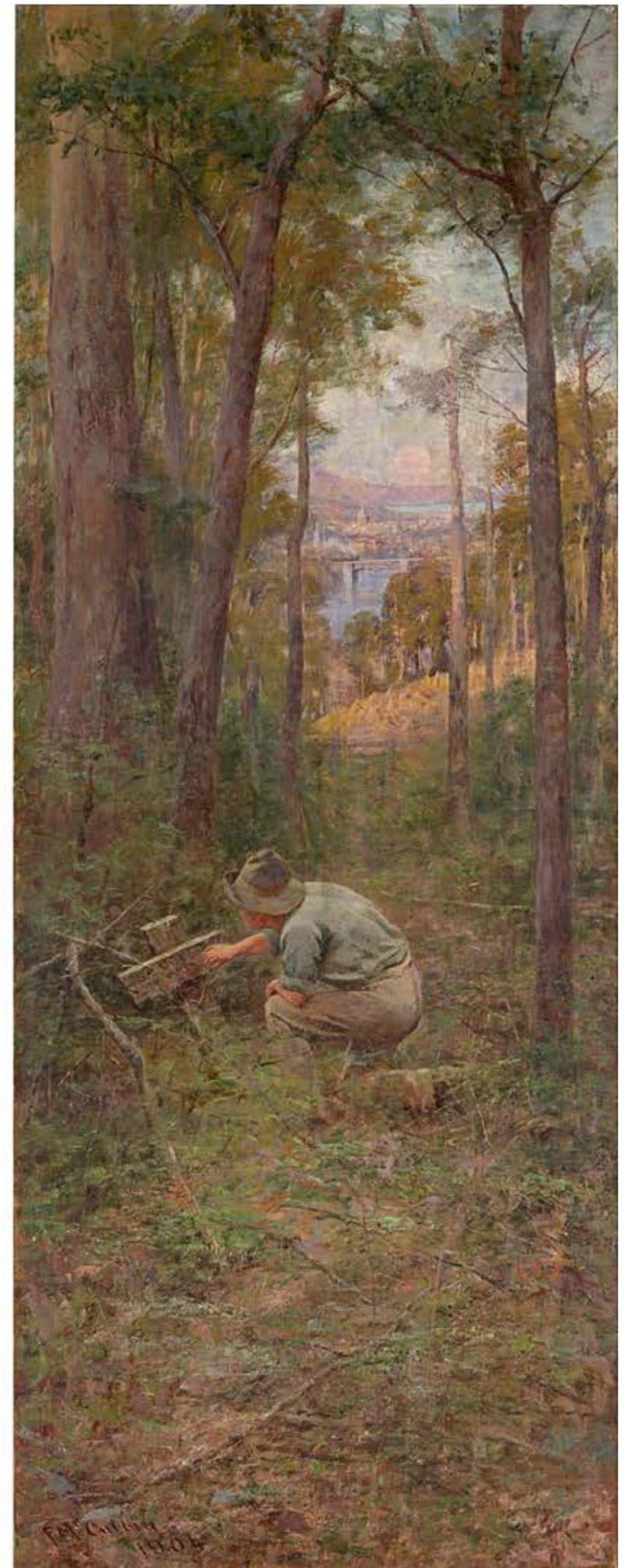
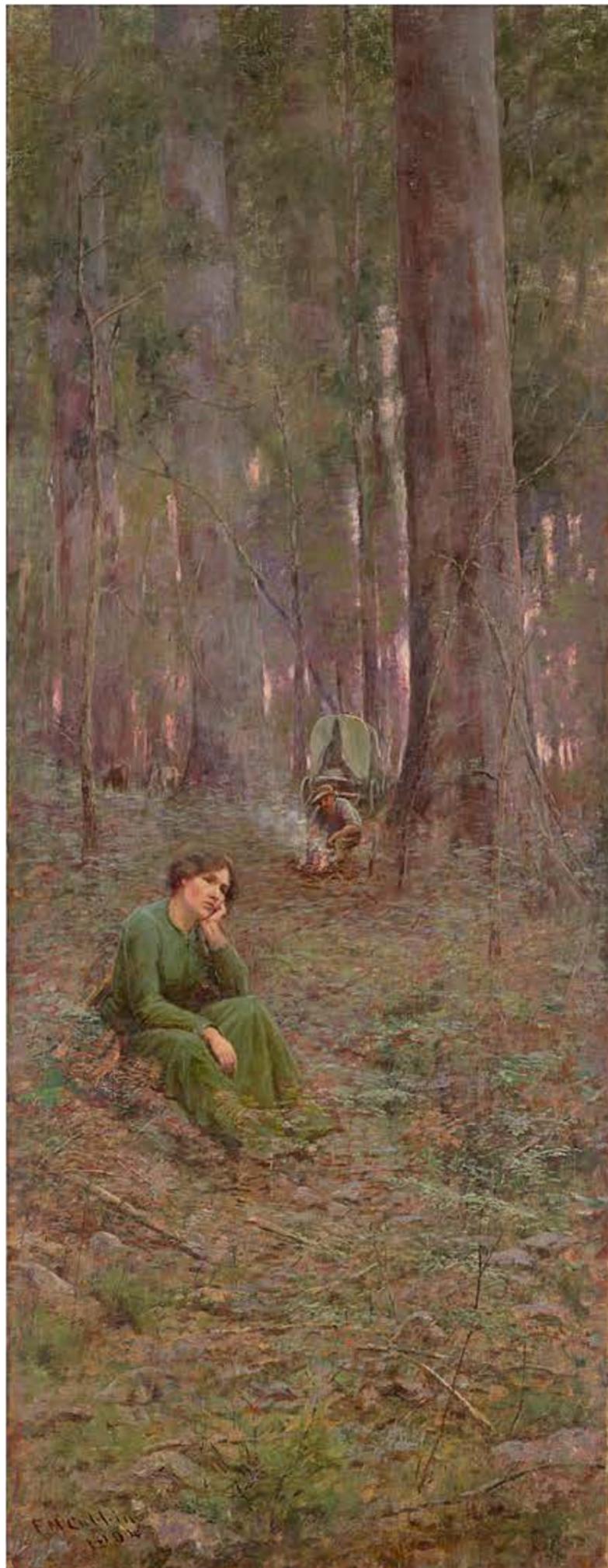
Tom Roberts
A break away! 1891
 oil on canvas
 137.3 x 167.8 cm
 Art Gallery of South Australia, Adelaide
 Elder Bequest Fund 1899
 Photo courtesy of the Art Gallery
 of South Australia

Clara Southern
An old bee farm c. 1900
 oil on canvas
 69.1 x 112.4 cm
 National Gallery of Victoria, Melbourne,
 Felton Bequest, 1942

Ethel Carrick
Flower market 1907
 oil on wood panel
 26.4 x 35.0 cm
 National Gallery of Victoria, Melbourne
 Presented through The Art Foundation of
 Victoria by the late Major B. R. F. MacNay,
 and Mrs D. MacNay, Fellow, 1994

Iso Rae
Young girl, Étapes c. 1892
 oil on canvas
 105.5 x 59.5 cm
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by
 Krystyna Campbell-Pretty AM, Christine
 Peirson and Professor Graham Peirson
 and Norma Atwell Bequest, 2020

(overleaf)
Frederick McCubbin
The pioneer 1904
 oil on canvas
 225.0 x 295.7 cm
 National Gallery of Victoria, Melbourne
 Felton Bequest, 1906





Girolamo Nerli
A wet evening 1888
oil on canvas
32.2 x 40.3 cm
New England Regional Art
Museum, Armidale
Gift of Howard Hinton 1935
Photo courtesy of New England
Regional Art Museum



Charles Conder
Hot wind 1889
oil on board
29.4 x 75.0 cm
National Gallery of Australia,
Canberra
Sarah and Baillieu Myer Family
Foundation 2006
Photo courtesy of the National
Gallery of Australia



Jane Sutherland
Field naturalists c. 1896 (detail)
oil on canvas
80.9 x 121.3 cm
National Gallery of Victoria, Melbourne
Gift of Mrs E. H. Shackell, 1962

J. Sutherland



12 MARCH 2021 – 6 FEBRUARY 2022
THE IAN POTTER CENTRE: NGV AUSTRALIA

BIG WEATHER

FREE

Big Weather is a NGV exclusive exhibition exploring the sophisticated appreciation of weather systems that exist within Aboriginal and Torres Strait Islander cultural knowledge. The exhibition highlights the role of Indigenous artists and designers in sharing stories and ceremonies connected to weather, ensuring they live on in future generations.

Big Weather will present works by over 50 important artists from the NGV Collection across media, encompassing painting, photography, weaving and sculpture.

The exhibition will showcase works by artists from diverse Indigenous communities with many presenting unique interpretations of Ancestral spirit beings who bring the rain, hail, and seasonal storms that feed into our rivers to revive the landscape and nourish our wildlife.

An exhibition highlight will be the recently acquired work by Wiradjuri artist Karla Dickens who responds to the destructive bushfire event in the summer of 2019/20 by drawing on humour to emphasise the devastation in a work titled *We are on fire (not in a sexy way)* and *Stolen Climate* by Clinton Naina which links the effects of Climate Change to the ongoing impacts of colonisation.

(above)
Karla Dickens
We are on fire (not in a sexy way) 2020
mixed media
25.0 x 16.0 x 160.0 cm
(opposite)
Emily Kam Ngwarray
After rain 1990
synthetic polymer paint on canvas
210.8 x 121.6 cm
National Gallery of Victoria,
Melbourne/Felton Bequest, 1990
© Emily Kam Ngwarray/Licensed
by Copyright Agency, Australia





11 JUNE – 3 OCTOBER 2021
THE IAN POTTER CENTRE: NGV AUSTRALIA

MAREE CLARKE ANCESTRAL MEMORIES

FREE

Maree Clarke: Ancestral Memories is the first major retrospective of Melbourne-based artist and designer, Maree Clarke, who is a Yorta Yorta / Wamba Wamba / Mutti Mutti / Boonwurrung woman. Clarke is a pivotal figure in the reclamation of south-east Australian Aboriginal art and cultural practices and has a passion for reviving and sharing elements of Aboriginal culture that were lost – or lying dormant – as a consequence of colonisation.

Covering more than three decades of artistic output, the exhibition traverses Clarke's multidisciplinary practice across photography, printmaking, sculpture, jewellery, video, glass, and more. Documenting Clarke's life as told through her art, the exhibition includes rarely-seen black-and-white photographs that bring to life key figures and events in Melbourne during the 1990s, through to her most accomplished and critically-acclaimed work of recent years, including major mixed media installations, contemporary jewellery incorporating kangaroo-teeth, river reed and echidna quills, through to lenticular prints and photographic holograms.

Reflecting Clarke's continuing desire to affirm and reconnect with her cultural heritage, the exhibition will display her contemporary artworks alongside key loans of historical material from Museum Victoria, highlighting her deep engagement with and reverence for the customary ceremonies, rituals, objects and language of her ancestors.

PRINCIPAL PARTNER



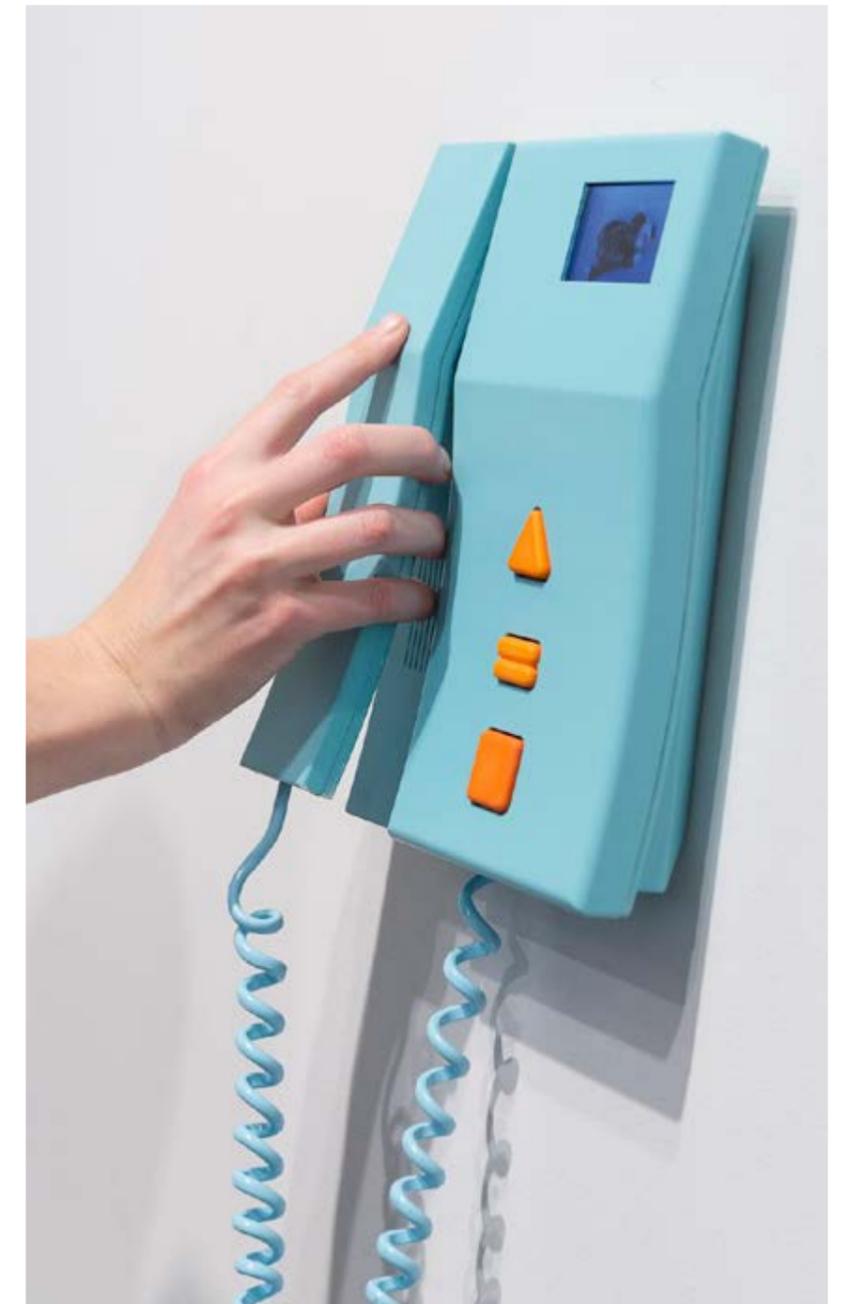
(opposite)
Maree Clarke
Jack Charles 2012 (detail)
printed 2018
inkjet print
58.0 x 58.0 cm (image)
70.0 x 70.0 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation
for Living Australian Artists, 2018
© Maree Clarke

(above, right)
Maree Clarke
Desiree Clarke 2012
printed 2018
inkjet print
58.0 x 58.0 cm (image)
70.0 x 70.0 cm (sheet)
© Maree Clarke

(middle, right)
Maree Clarke
Adrian Baxter 2012
printed 2018
inkjet print
58.0 x 58.0 cm (image)
70.0 x 70.0 cm (sheet)
© Maree Clarke

(below, right)
Maree Clarke
Paola Balla 2012
printed 2018
inkjet print
58.0 x 58.0 cm (image)
70.0 x 70.0 cm (sheet)
© Maree Clarke





18 JUNE – 24 OCTOBER 2021
NGV INTERNATIONAL

CAMILLE HENROT: IS TODAY TOMORROW

FREE

Camille Henrot is one of the most compelling contemporary artists working today. Born in Paris in 1978, the New York-based artist works across diverse media including sculpture, drawing, video and installation. Henrot references self-help, online second-hand marketplaces, cultural anthropology, literature, psychoanalysis, and social media to question what it means to be at once a private individual and a global subject.

The exhibition features key works from the past decade including a group of new works on paper never before exhibited. Also featured is the first Australian presentation of the immersive room-scale installation *The Pale Fox*, 2014, a companion piece to the widely exhibited *Grosse Fatigue*, 2013, for which Henrot was awarded the Silver Lion at the 55th Venice Biennale for most promising young artist. *The Pale Fox* attempts to explain the origins of the universe, drawing from research she undertook during a fellowship at the Smithsonian Institute in Washington DC in 2013.

Henrot often uses humour in her works, for example, in the *Interphone* series of sculptures that explore our relationship to authority and technology. In these interactive works, she invites visitors to pick up a customised telephone and respond to prompts which offer answers to questions like how to know if your partner is cheating or what to do with an aggressive dog.

In 2017, Henrot held a major career survey exhibition *Days are Dogs* at the Palais de Tokyo, Paris, as part of the Carte Blanche series. She has held solo exhibitions at Chisenhale Gallery, London; Fondazione Memmo, Rome; Schinkel Pavilion, Berlin; New Orleans Museum of Art; Musée du Jeu de Paume, Paris; the New Museum, New York, Tokyo Opera City Art Gallery, Japan, as well as Art Sonje Center, Seoul.

Henrot has participated in group exhibitions in Australia, most recently the NGV Triennial in 2017. This will be Camille Henrot's first major survey exhibition in Australia.

SUPPORTER

Dulux

The NGV gratefully acknowledges Supporter Dulux Australia for their generous support of Camille Henrot: *Is Today Tomorrow*

The NGV also thanks the Embassy of France in Australia for generously supporting Camille Henrot: *Is Today Tomorrow*

(above left)
Camille Henrot
The Pale Fox 2014 (installation view)
mixed media
dimensions variable
Collection of the artist, New York
© Camille Henrot
Courtesy of the artist and kamel mennour,
Paris/London; König Galerie, Berlin; Metro
Pictures, New York
Photographer: Anders Sune Berg

(above)
Camille Henrot
Guilt Tripping 2017 from the
Interphones series
plastic case, 3D printed buttons, receiver,
internal components, torx screws, phone
cord, steel, operating system
71.1 x 20.0 x 6.0 cm
Courtesy of the artist, kamel mennour,
Paris/London, Metro Pictures, NYC
and König Galerie, Berlin/London/Seoul
Photo: Zachary Tyler Newton



19 JUNE – 24 OCTOBER 2021
NGV INTERNATIONAL

HISTORY IN THE MAKING

FREE

History in the Making showcases contemporary design across diverse creative fields to explore how the physical properties and origins of materials, design histories and narratives are entwined with systems of production and, in-turn, shape human culture.

Through the classifications of animal, vegetable, mineral and artificial, the works on display create dialogues between the past, present, and future of materials in the production of designed goods and objects. They offer broad perspectives on social, ethical, environmental, economic, and technological issues driving present day innovation, debate, and change.

Drawn from the NGV Collection, *History in the Making* presents experimental, one-off, and limited-edition craft and design to mass-produced goods and fashion, highlighting the relationships between natural and synthetic materials, supply chains and markets, underpinned by approaches to design production, which are making history.



(above)

Humberto Campana (designer)
Fernando Campana (designer)
Estudio Campana, São Paulo (manufacturer)

Hippopotamus sofa, prototype 2017
rattan, leather, iron, coconut fibre, plastic, (other materials)

92.0 x 341.0 x 138.0 cm

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2018

© Courtesy of Estudio Campana

(opposite)

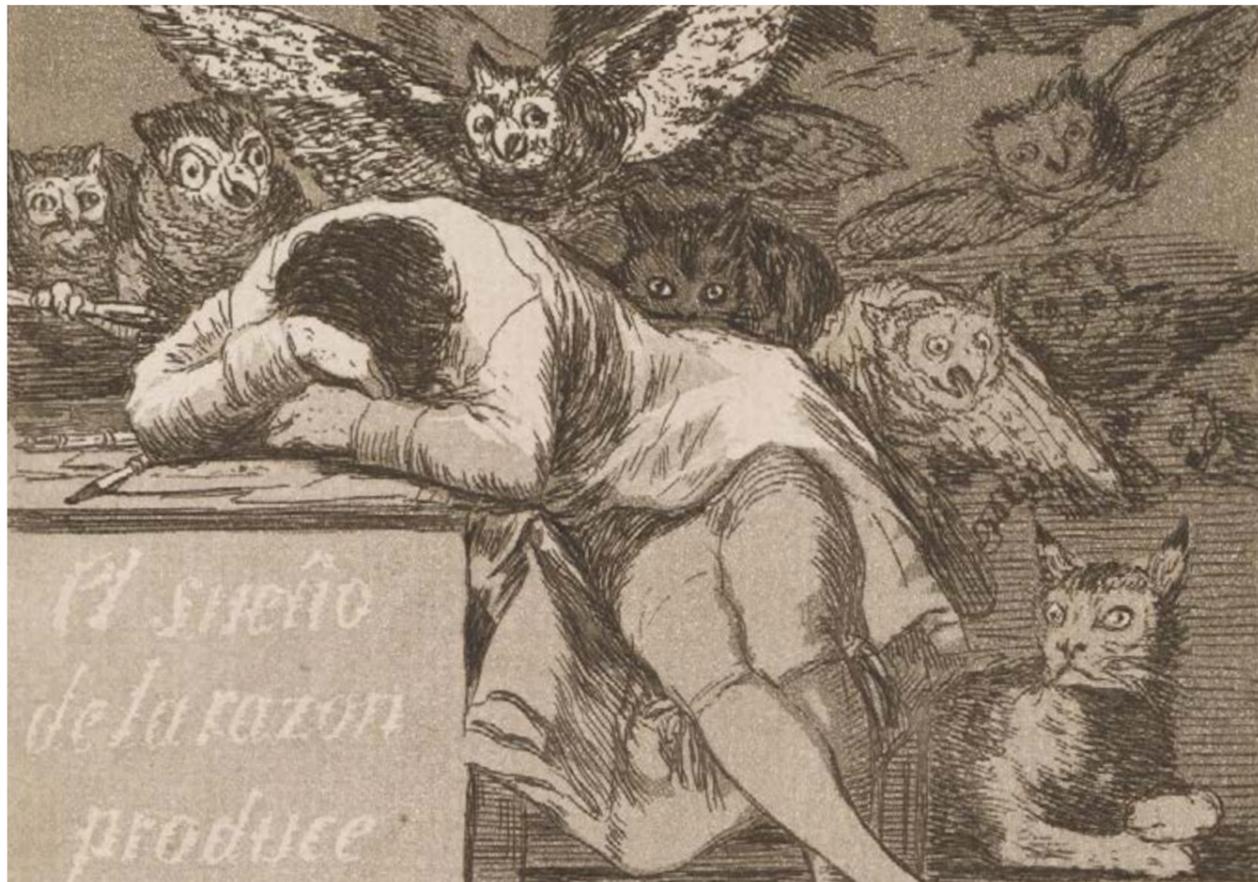
Damien Wright

5:45pm 18/02/2020 BENCH SEAT 2020

polypropylene, red gum

(*E.camaldulensis*)

Photo: Kristoffer Paulsen



25 JUNE – 3 OCTOBER 2021
NGV INTERNATIONAL

GOYA DRAWINGS FROM THE PRADO MUSEUM

TICKETED

(above)
Francisco Goya
The sleep of reason produces monsters
1797–98 (detail)
plate 43, *Los Caprichos*
published 1799
etching and aquatint printed in sepia ink
18.3 x 12.2 cm (image); 21.5 x 15.1 cm (plate);
24.2 x 16.7 cm (sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1976

(opposite)
Francisco Goya
Dream 27: Witches disguised as ordinary doctors 1797 (detail)
Preparatory drawing for *Caprichos* 40
pen and iron gall ink over traces of black chalk
24.6 x 18.4 cm (sheet)
Museo Nacional del Prado, Madrid
Photo: Archivo Fotográfico del Museo Nacional del Prado (Pepe Baztán and Alberto Otero)

The world-exclusive exhibition *Goya: Drawings from the Prado Museum* features more than 160 works on paper by Francisco Goya (1746–1828), celebrating the artist's extraordinary draughtsmanship and his unique insight into the complexities of human nature. Considered to be one of the first truly modern artists, Goya produced humorous and critical images of Spanish society that comment on gender relationships, childhood education, corruption and war.

Goya: Drawings from the Prado Museum is the first major presentation of Goya's work at the NGV in more than twenty years and features 44 drawings on loan from the Prado Museum, officially known as Museo Nacional del Prado, Madrid – the largest group of Goya's drawings ever seen in Australia. Ranging from bold ink drawings to delicate red chalk sketches, the drawings on display have been selected by the Prado especially for this NGV presentation. Highlights include examples from the artist's earliest albums of social satires, preparatory drawings for his iconic print series, through to pages from the late albums, which contain some of Goya's most complex and surreal images. This rich and diverse selection of drawings showcases the breadth of Goya's drawing practice, as well as offering a rare insight into the artist's image-making process.

The works drawn from the Prado collection will be complemented by more than 120 etchings, drawn predominantly from the NGV Collection, from Goya's renowned print series, including *Los Caprichos*, 1797–98, which satirised vices and follies in Spanish society; *The Disasters of War*, 1810–15, based on the atrocities of the war and famine that followed the Napoleonic invasion of Spain in 1808; *The Tauromaquia*, c. 1815–16, on the subject of bullfighting; and the enigmatic *Disparates*, c. 1815–24, made during the reign of Ferdinand VII, whose suppression of civil liberties affected the lives of many intellectuals and reformers, including Goya and his friends. The prints are drawn from the NGV Collection with fifteen works on loan from the Art Gallery of South Australia. Goya's most famous etching, *The sleep of reason produces monsters*, a striking composition of the sleeping artist haunted by monstrous apparitions, is also featured in the exhibition.

This exhibition is organised by the National Gallery of Victoria in collaboration with Museo Nacional del Prado.

MUSEO NACIONAL
DEL PRADO





27 AUGUST 2021 – 6 FEBRUARY 2022
THE IAN POTTER CENTRE: NGV AUSTRALIA

SAMPLING THE FUTURE

FREE

Designers in the twenty-first century are bridging the worlds of design, technology, and science, experimenting with materials and processes to examine how we can make things in new ways or reimagine the value systems, rituals and beliefs that might define tomorrow. At the vanguard of design practice, there are architects and designers who are literally 'sampling' this imagined future.

This exhibition presents a selection of new projects by some of Australia's leading experimental and speculative designers. Highly visual – with large-scale installations, thought-provoking objects, associated sound and film – this exhibition will draw from the NGV Collection and feature newly commissioned works which reveal how and why design experimentation can help us to imagine the future and question today.

Exhibiting designers will include Alice Springs-based Elliat Rich, Sydney-based duo Kyoko Hashimoto and Guy Keulemans, and Melbourne duo Georgia Nowak and Eugene Periplechikov, among others.

Newly commissioned works for the exhibition include *Unclear Cloud*, 2021, a work of speculative architecture by Roland Snooks, Associate Professor at RMIT University with fellow RMIT academic and sound artist Philip Samartzis. *Unclear Cloud* analyses and reveals the physical effects or implications of computation and the cloud. While we conceptualise the cloud as virtual, its physical implications are massive and growing exponentially. Cloud computing is projected to consume 1,963 billion kWh by 2020, creating CO2 emissions of 1,034 megatonnes. Using advance computation and robot fabrication, *Unclear Cloud* attempts to reify a structural representation of the cloud's nebulous and an embedded sound installation, composed from recordings by Samartzis of glacial melting recorded in the Swiss Alps, explores the environmental impact of this cloud computing and its massive energy requirements.

Alongside this, a newly commissioned structure by Melbourne designer Alex Goad will be presented. Best known for creating MARS (Modular Artificial Reef Structure), a ceramic structure designed to house transplanted corals, Goad will further this area of research by creating a body of work investigating how we can design recuperative structures for temperate marine ecosystems that are in decline. Combining parametric design with 3D printing and traditional manufacturing, Goad's 2021 project will use complex geometric outcomes at scale to develop 'ecological structures' – as replacements and aids for damaged maritime ecosystems.

Converging at the interface of architecture, fashion and textiles, RMIT Researchers Dr Leanne Zilka and Dr Jenny Underwood will produce a newly commissioned 3D knitting installation for the exhibition.

(above)
Living Seawall Project by Alex Goad
Image courtesy of Alex Goad

(opposite)
Cloud Affects 2019 by Roland Snooks
and Philip Samartzis
Image courtesy of Roland Snooks

DESIGN PARTNER



MAJOR PARTNER





10 SEPTEMBER 2021 – 30 JANUARY 2022
NGV INTERNATIONAL

GOLDEN SHELLS AND THE GENTLE MASTERY OF JAPANESE LACQUER

FREE

The beauty and artistry of the historical Japanese 'shell matching' game, *kai-awase*, will be celebrated in a new exhibition at the centre of which will be a contemporary 720-piece set commissioned by Melbourne philanthropist and NGV donor, Pauline Gandel AC. Comprising two Japanese lacquerware shell boxes and 720 gold-gilded clam-shaped shells, each decorated with hand-painted Japanese and Australian flowers, this new edition of the game is the only complete example known to be in existence and will provide audiences with a rare opportunity to admire the craftsmanship behind this centuries-old pastime.

Kai-awase is a game of memory and historically shell interiors were painted with matching scenes from classical Japanese literature, including the Tale of Genji and Tales of Ise. For the first time in the history of the game, in the newly commissioned edition the shells will feature designs of Japanese and Australian flowers, painted in the traditional Japanese *yamato-e* and *rinpa* style. The set is replete with two magnificent bespoke lacquered *kai-awase* octagonal boxes, which are used to store the shells.

The contemporary edition of the game was produced by the Japanese master lacquer artist Kitamura 'Unryuan' Tatsuo, who coordinated a team of more than forty artists and artisans from Wajima, Kyoto and other regions of Japan. Over several years, Tatsuo's dedicated team of artists, artisans, scholars and arts patrons have come together to honour, study, relearn and preserve traditional production techniques for future generations.

To contextualise the project's significance, especially in its revitalisation and support for traditional Japanese art practices, the exhibition will also feature a comprehensive display exploring the intricate processes and refined techniques used by specialist artists and artisans across lacquer ware, metalwork, gold leaf application, hand weaving of silk cords and painting.

Presenting the cultural importance of the *kai-awase* game, historical examples of painted shells and exquisite eighteenth-century *kai-awase* boxes will be on display. Further illustrating the aesthetic sophistication of Japan's ruling classes, additional historical games have been selected from the Gandel Collection of Japanese lacquer for the exhibition, including the olfactory incense game and exquisitely crafted lacquer artworks.

PATRON

PAULINE GANDEL AC

Unryūan Tatsuo Kitamura (studio)
Wajima, Japan
Shell matching game, Kai-awase 2015
(installation view)
pigment and gilt on shell, lacquer
on wood (*maki-e*), silver, silk
Shells, various sizes: 6.5 x 8.0 cm
to 8.0 x 9.5 cm
Shell boxes: 65 x 58.0 x 58.0 cm (each)
Collection of Pauline Gandel, Melbourne
© Video stills courtesy of Ivan Kovac



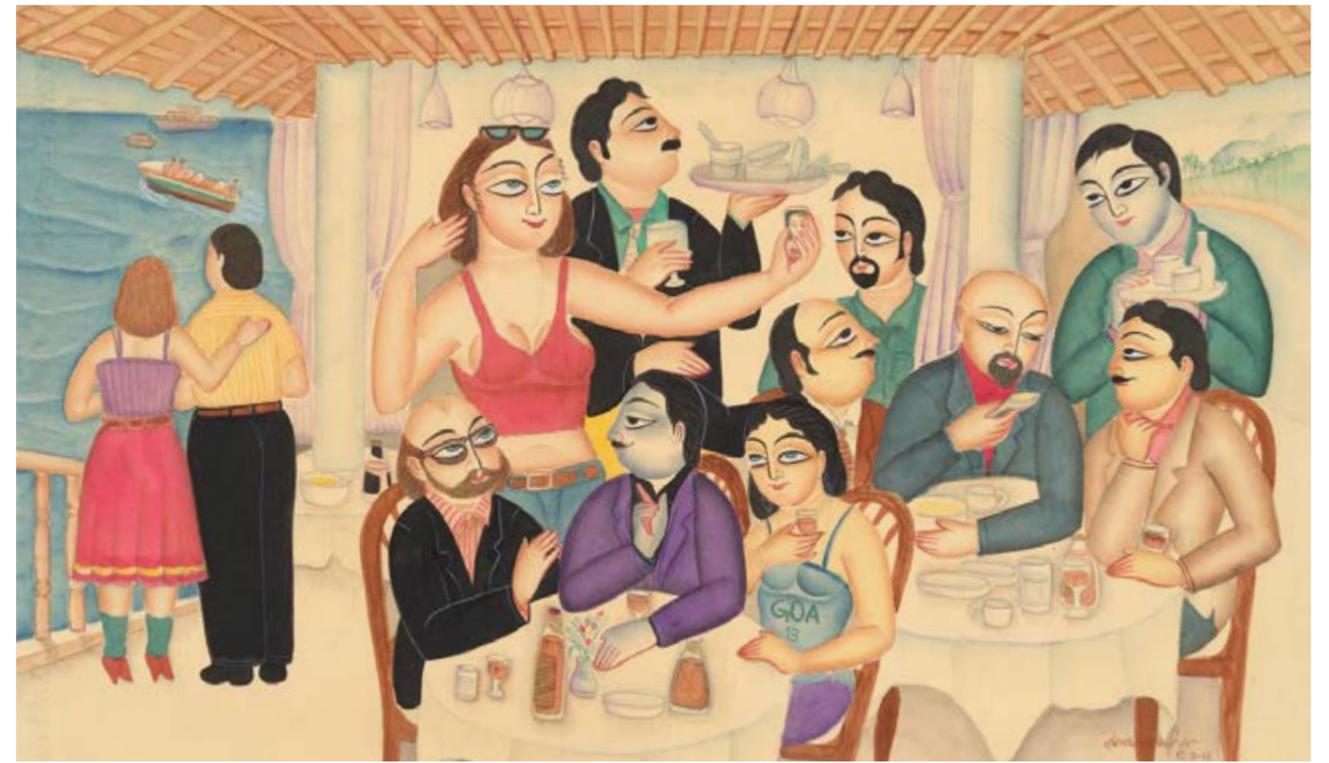
1 OCTOBER 2021 – 27 FEBRUARY 2022
NGV INTERNATIONAL

TRANSFORMING WORLDS CHANGE AND TRADITION IN CONTEMPORARY INDIA

FREE

Celebrating the unique artistic traditions developed by diverse indigenous and regional communities across India, *Transforming Worlds: Change and Tradition in Contemporary India* explores the ways in which artists and creatives are using these visual languages to respond to India's rapidly changing social environment, including changing gender dynamics and the recent COVID-19 pandemic.

Drawn entirely from the NGV Collection, the exhibition showcases an important new collecting focus resulting in more than sixty recent acquisitions that have never-before been displayed. The presentation features dynamic and thought-provoking works by established and emerging artists from distinct communities across India, including the Gond and Wtarii painters of central India; the Suthar, Jogi, Santal and Madhubani artists of northern India; and the Kalighat and Chitrakar painters of eastern India. Many featured artists share long intergenerational lineages with artist families and communities central to the development of Indian vernacular movements and styles that have gained international recognition in recent years.



Illuminating a range of current experiences from local perspectives – including urbanisation, environmental degradation, shifting gender dynamics and public health issues including the recent COVID-19 pandemic – the exhibition reveals the emergence of increasingly socially and politically engaged art practices within regional communities. The exhibition also highlights the ways in which artistic traditions have been strengthened and retained by engaging with contemporary themes.

Highlights include large-scale contemporary examples of patachitra (picture cloth), storytelling scrolls up to five metres in length that were traditionally used by travelling performers in Odisha and West Bengal who sang accompanying stories as they were unrolled. Customarily depicting narratives of mythological epics and local folklore, artists are increasingly using the vibrantly coloured scrolls to depict contemporary events. Emerging patachitra artist Sonia Chitrakar uses the scroll format to document the introduction and spread of COVID-19 throughout India in *COVID scroll 2020*. In another response to the pandemic, artist Apindra Swain's paintings *Wash hands 2020* and *Stay home 2020* use traditional iconography and visual messaging to create community education tools promoting COVID-safe practices.

(clockwise from top left)

Apindra Swain
Stay home 2020
Raghurajpur, Odisha
cotton, natural gum, lime, polished with glass bottles
30.5 x 33.0 cm
Proposed acquisition supported by NGV Supporters of Asian Art, 2021
© the artist
Image credit: Nishant Rodey

Kalam Patua
Restaurant 2017
Rampurhat, West Bengal
watercolour on paper
38.0 x 55.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019
© Kalam Patua, courtesy of Minhazz Majumdar

Satyanarayan Suthar
Kaavad 2017
Bassi, Rajasthan
painted wood
76.2 x 61.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019
© Satyanarayan Suthar, courtesy of Minhazz Majumdar



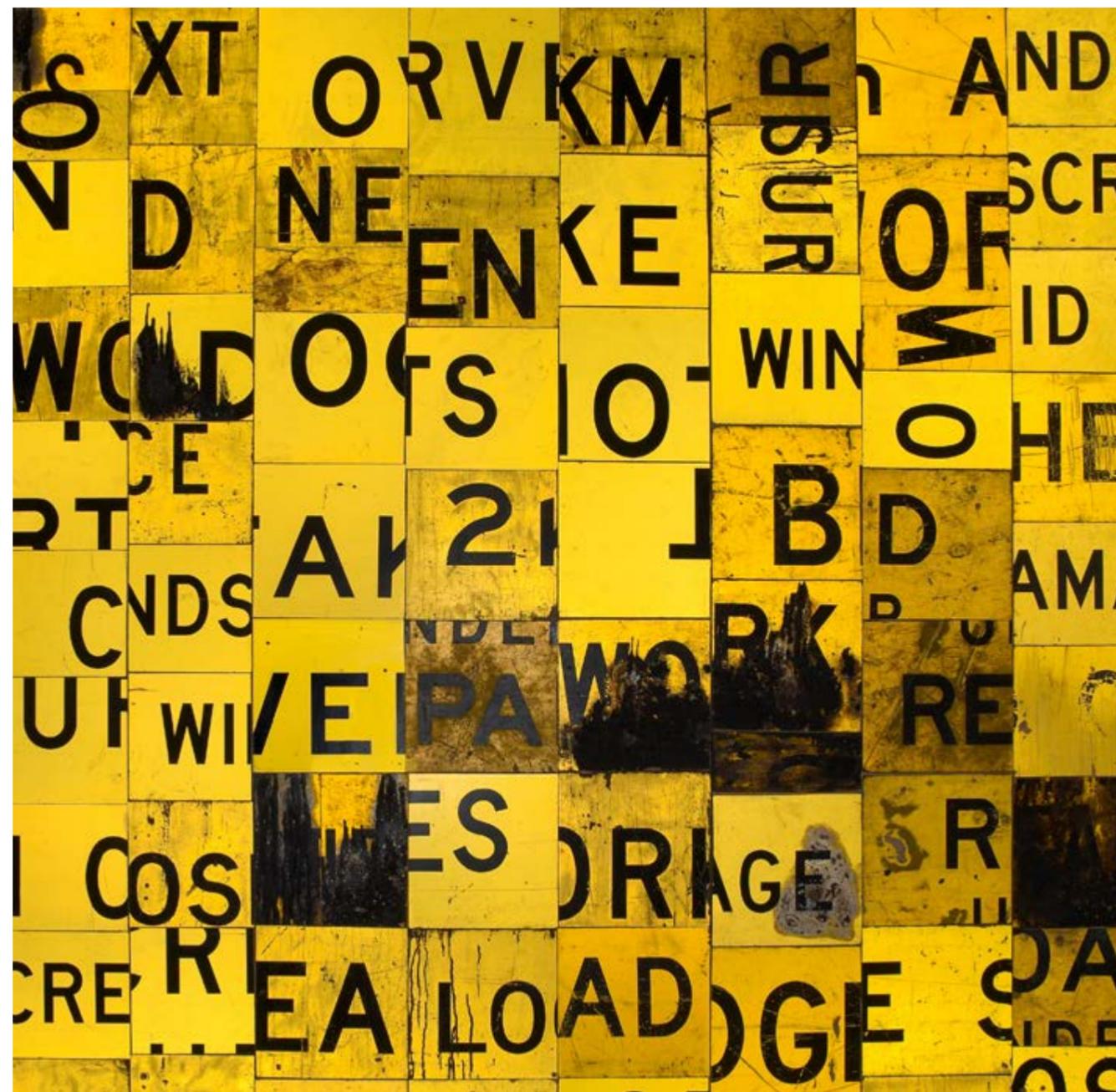
8 OCTOBER 2021 – 20 FEBRUARY 2022
THE IAN POTTER CENTRE: NGV AUSTRALIA

ROSALIE GASCOIGNE | LORRAINE CONNELLY- NORTHEY

Uniting two important Australian artists for the first time, *Rosalie Gascoigne* | *Lorraine Connelly-Northey* brings attention to the shared materiality at the heart of the practices of both Rosalie Gascoigne (1917–1999) and Lorraine Connelly-Northey (b. 1967) and their transformative use of found and discarded objects to create surprising and beautiful works of art.

Through a major display of more than 75 wall-based and sculptural works that traverses the entire ground-floor of The Ian Potter Centre: NGV Australia, the exhibition will highlight each artist's unique and significant place within Australian art, while also illuminating the sympathetic relationships between their works. Continuing the popular series of paired exhibitions hosted by NGV, this will be the first exhibition in this series focused on the work of two women.

New Zealand-born Gascoigne moved to Mount Stromlo in 1943 and the surrounding region greatly inspired her artistic practice thenceforth. Gascoigne is recognised for her textural works assembled from discarded items, including corrugated iron, feathers, wood and wire, as well as her distinctive wall-mounted pieces formed from reflective road signs and soft drink cases. Evoking the lyrical beauty of the region through her use of materials, Gascoigne's poetic works have had a radical impact on the ways in which the Australian landscape is represented and perceived. Her first exhibition was held in 1974 when she



was 57 years old, and in 1982, Gascoigne was selected as the inaugural female artist to represent Australia at the Venice Biennale.

Born in 1962 and raised at Swan Hill in western Victoria, on Wamba Wamba traditional lands, Connelly-Northey is influenced by an amalgam of her father's Irish ancestry and mother's Waradgerie (Wiradjuri) heritage. She utilises materials often associated with European settlement and industrialisation and repurposes them into sculptural works that reference little-known traditional weaving techniques and Indigenous cultural objects, such as kooliman and dilly bags. Through her work, Connelly-Northey explores the dynamic and resilient nature of both her Country and Aboriginal heritage.

The exhibition will include works by both artists held in the NGV Collection as well as works from major public institutions and private collections around Australia. Highlight works include Gascoigne's *Pink window* 1975, comprised of a found weathered window frame and corrugated iron. The work is the artist's first galvanised iron work and is constructed to look like a drawn curtain, reflecting her memories of loneliness when she first moved to Mount Stromlo. *Flash art* 1987, also on display, is one of Gascoigne's earliest assemblages, uniquely fabricated out of salvaged reflective road signs.

(above)
Rosalie Gascoigne
Flash art 1987 (detail)
tar on reflective synthetic
polymer film on wood
244.0 x 213.5 cm
Purchased with funds donated by the
Lotti & Victor Smorgon Fund, 2010
National Gallery of Victoria,
Melbourne
© Rosalie Gascoigne Estate/
Licensed by Copyright Agency,
Australia

(opposite)
Lorraine Connelly-Northey
Possum skin cloak 2005–06
rusted corrugated iron, wire
119.5 x 131.5 x 5.0 cm
National Gallery of Victoria,
Melbourne
Purchased, NGV Supporters and
Patrons of Indigenous Art, 2006
© Lorraine Connelly-Northey



12 NOVEMBER 2021 – 27 MARCH 2022
THE IAN POTTER CENTRE: NGV AUSTRALIA

RIGG DESIGN PRIZE 2021

FREE

Recognising excellence in Australian design, the Rigg Design Prize is the highest accolade for contemporary design in Australia. Supported by the Cicely and Colin Rigg Bequest the triennial prize is awarded to an Australian design practice displaying outstanding creative achievements in contemporary design. The ninth edition of the NGV's Rigg Design Prize will highlight the important creative design work of Australian advertising and creative communications agencies.

Advertising permeates every facet of our lives from the built environment to the digital devices we carry. Seeking to influence and change the behaviour of people and society, the creative discipline of advertising draws on the power of emotion and storytelling through to the strategic design of audio-visual campaigns. Australian advertising agencies attract some of the most creative minds from the disciplines of graphics, typography, communications design, digital media, film, psychology and creative writing.

Drawing attention to the work of this vibrant creative community, the Rigg Design Prize 2021 will present an exhibition created by ten of Australia's top agencies. The exhibition will challenge these ten teams to use their creative skills to change people's behaviour for the better.

The theme of the 2021 exhibition will be 'Creative Potential' asking each agency to develop a campaign and suite of creative assets that highlights, clarifies or celebrates the extent to which design and creativity shape who we are and the world we live in.

MAJOR SUPPORTER

CICELY & COLIN RIGG BEQUEST
MANAGED BY EQUITY TRUSTEES



19 NOVEMBER 2021 – 1 MAY 2022
THE IAN POTTER CENTRE: NGV AUSTRALIA

BARK LADIES

FREE

Bark Ladies is an exhibition that celebrates the NGV's extraordinary collection of work by Yolngu women artists from the Buku Larrnggay Mulka Centre (Buku), in Northeast Arnhem Land. Buku is the Indigenous community run art centre located in Yirrkala, a small Aboriginal community, approximately 700 km east of Darwin. Work by women from the Yirrkala region has been developing an appreciative audience, both nationally and internationally.

According to Buku, under Yolngu Law the 'Land' extends to include sea, and both land and sea are connected in a single cycle of life for which the Yolngu hold their songs, sacred designs and art. Yolngu women at Buku are known for channelling this unique world view into daring and innovative works of art that demonstrate their mastery over the unique medium of bark.

For more than two decades the NGV has been acquiring important works on bark by women artists from Buku, who before 2000 seldom painted on bark or made larrakitj (painted hollow poles). *Bark Ladies* is an important exhibition that brings together great singular master artists sharing their important stories with a Melbourne audience.

The exhibition highlights significant bodies of work by Nonggirnga Marawili, Nyapanyapa Yunupingu, Gulumbu Yunupingu, Barrupu Yunupingu, Dhambit Mununggurr, Marrnyula Mununggurr, Mulkun Wirrpanda, Naminapu Maymuru-White and more.

(left to right)
Nonggirnga Marawili
Baratjala 2020
earth pigments on Stringybark
(Eucalyptus sp.)
courtesy of Buku-Larrnggay Mulka
© Nonggirnga Marawili

Nyapanyapa Yunupingu
Lines, pink and black 4 2017
earth pigments on Stringybark
(Eucalyptus sp.)
National Gallery of Victoria,
Melbourne
Mary and Lou Senini Bequest, 2018
© the artist, courtesy of Buku
Larrnggay Mulka Centre, Yirrkala

Gulumbu Yunupingu
Ganyu 2009
earth pigments on Stringybark
(Eucalyptus sp.)
National Gallery of Victoria,
Melbourne
Gift of Elizabeth Foster and
Margaret Colquhoun in honour
of their mother Madge Minty through
the Australian Government's Cultural
Gifts Program, 2014
© The Estate of Gulumbu
Yunupingu, courtesy of Buku-
Larrnggay Mulka Centre, Yirrkala

Dhambit Mununggurr
B̄aru III 2020
synthetic polymer paint on
Stringybark (Eucalyptus sp.)
Commissioned by the National
Gallery of Victoria, Melbourne
Proposed acquisition with funds
supported by the Orloff Family
Charitable Trust
© Dhambit Mununggurr, courtesy
Salon Indigenous Art Projects,
Darwin

Nonggirnga Marawili
Djapu 2020
earth pigments on Stringybark
264.0 x 24.0 cm
courtesy of Buku-Larrnggay Mulka
Proposed acquisition
© the artist, courtesy of Buku-
Larrnggay Mulka
Photo: Dave Wickens



10 DECEMBER 2021 – JUNE 2022
NGV INTERNATIONAL

QUEER

FREE

(above)
Nan Goldin
Misty in Sheridan Square, NYC 1991
printed 2015
Cibachrome photograph
76.0 x 102.0 cm (sheet), ed. 20/25
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2015
© Nan Goldin, courtesy Matthew
Marks Gallery

(opposite)
Robert Nanteuil
Sébastien Bourdon (after)
Christine, Queen of Sweden (Christine, Reine de Suede) 1654
engraving
National Gallery of Victoria, Melbourne
25.9 x 19.6 cm (image and sheet)
Everard Studley Miller Bequest, 1959

Queer is a landmark, Australian-first exhibition that will explore the NGV Collection through a queer lens and celebrate the rich, diverse and sometimes untold stories that emerge. Spanning five gallery spaces and featuring more than 300 artworks across historical eras and cultures, the exhibition will be the most historically expansive thematic presentation of artworks relating to queer stories ever mounted in an Australian art institution.

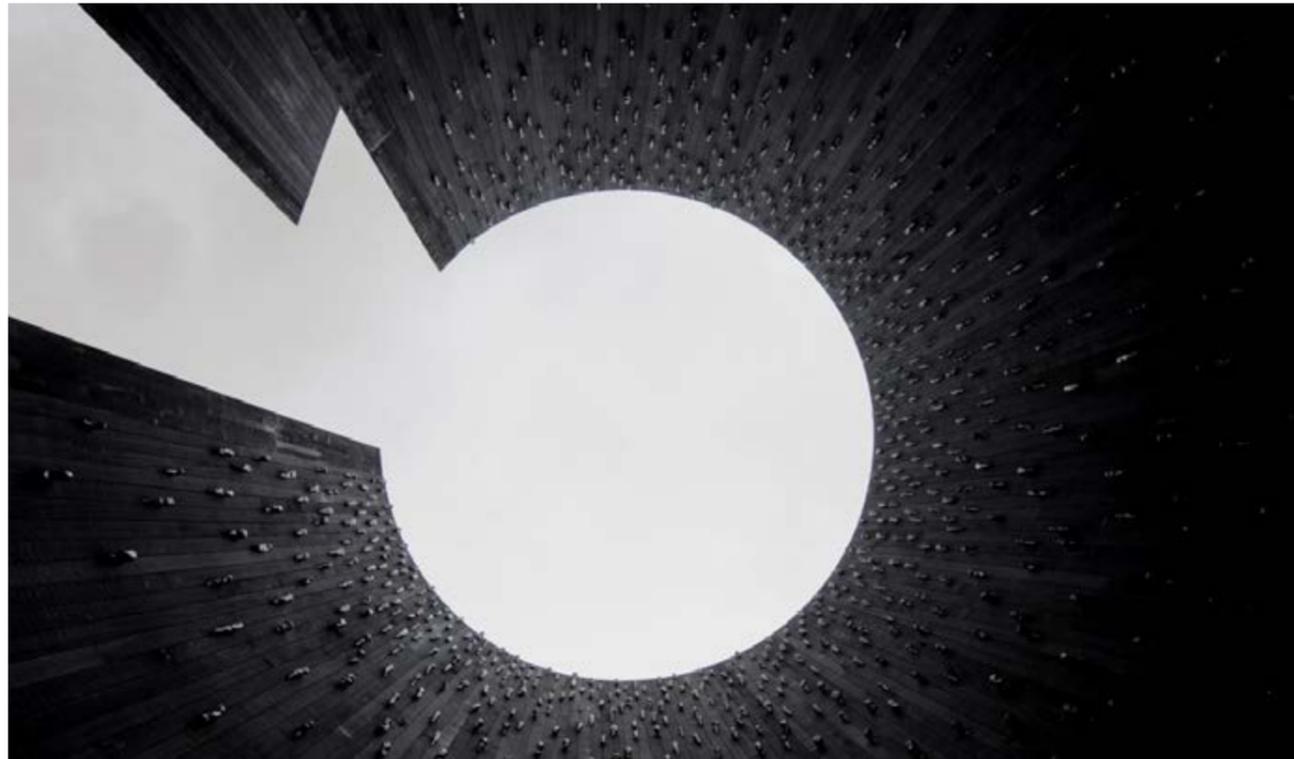
Bringing together a breadth of artworks from antiquity to the present day, the exhibition will illuminate the ways in which queer lives and stories have been expressed in art through history. Drawing on contemporary research, interpretation and analysis, the exhibition will also explore the narratives that might not have been visible in the past due to suppression, prejudice or discrimination.

The exhibition will be curated across more than ten thematic sections and include painting, drawing, photography, decorative arts, fashion, textiles, video, sculpture, design and architecture.

The artworks in the exhibition reflect the multifaceted meaning and usage of the word 'queer': as an expression of sexuality and gender, as a philosophy, as a political movement, as a sensibility, as an attitude that defies fixed definition, as well as the impossibility of a single term to capture the multitude of lived experiences. Many of the artworks included in the exhibition are by artists who identify as queer; some are by artists who lived in times when such identification was not possible; and some works are not by a queer artist but have a connection to queer histories.

The exhibition will also identify and negotiate absences in the NGV Collection, by excavating queer history where it has been omitted or eclipsed, through oversight or through intent. In this way, rather than attempting to present a comprehensive history of queer art, the exhibition will reflect on the gaps, strengths and idiosyncrasies of the NGV Collection, as well as broader concerns around collecting and exhibiting art works relating to queer ideas and identities in museum contexts.





21 NOVEMBER 2021 – APRIL 2022
NGV INTERNATIONAL

2021 NGV ARCHITECTURE COMMISSION

FREE

Since 2016, the NGV's annual Architecture Commission series has become a mainstay of the summer calendar at the NGV, offering a unique opportunity for Australian architects and designers to propose a compelling design idea for presentation within one of Australia's great civic and cultural spaces – the Grollo Equiset Garden.

Awarded via competitive submission, the commission series was inaugurated in 2015 with John Wardle Architects' *I Dips Me Lid*, a playful steel, timber and textile structure which provided a theatrical centrepiece offering shade, retreat and a place for performance and workshops.

In 2017 M@ Studio's hyperreal suburban carwash *Haven't you always wanted...?* won the Melbourne Prize in the Victorian Architecture Awards. In 2018 Retallack Thompson and Other Architects' *Garden Wall*, a maze-like series of open-air passageways, corridors and rooms was awarded a commendation in the Victorian Architecture Awards Small Projects category. In 2019 Muir + Openwork's *Doubleground* was awarded the Australian Institute of Architects national award for small project architecture and the Victorian chapter's Kevin Borland award for small project architecture.

Most recently, in 2020, Yhonnie Scarce and Edition Office's *In Absence* won the Victorian chapter's Kevin Borland award for small project architecture and been shortlisted for the small building of the year at the 2020 Dezeen Awards. The work sought to highlight the rich legacy of architecture, agriculture and industry of Aboriginal and Torres Strait Islander people.

The NGV Architecture Commission will be returning in 2021 to mark the sixth iteration of the competition. The winning design will be announced as part of Melbourne Design Week in March 2021.

PRINCIPAL PARTNER



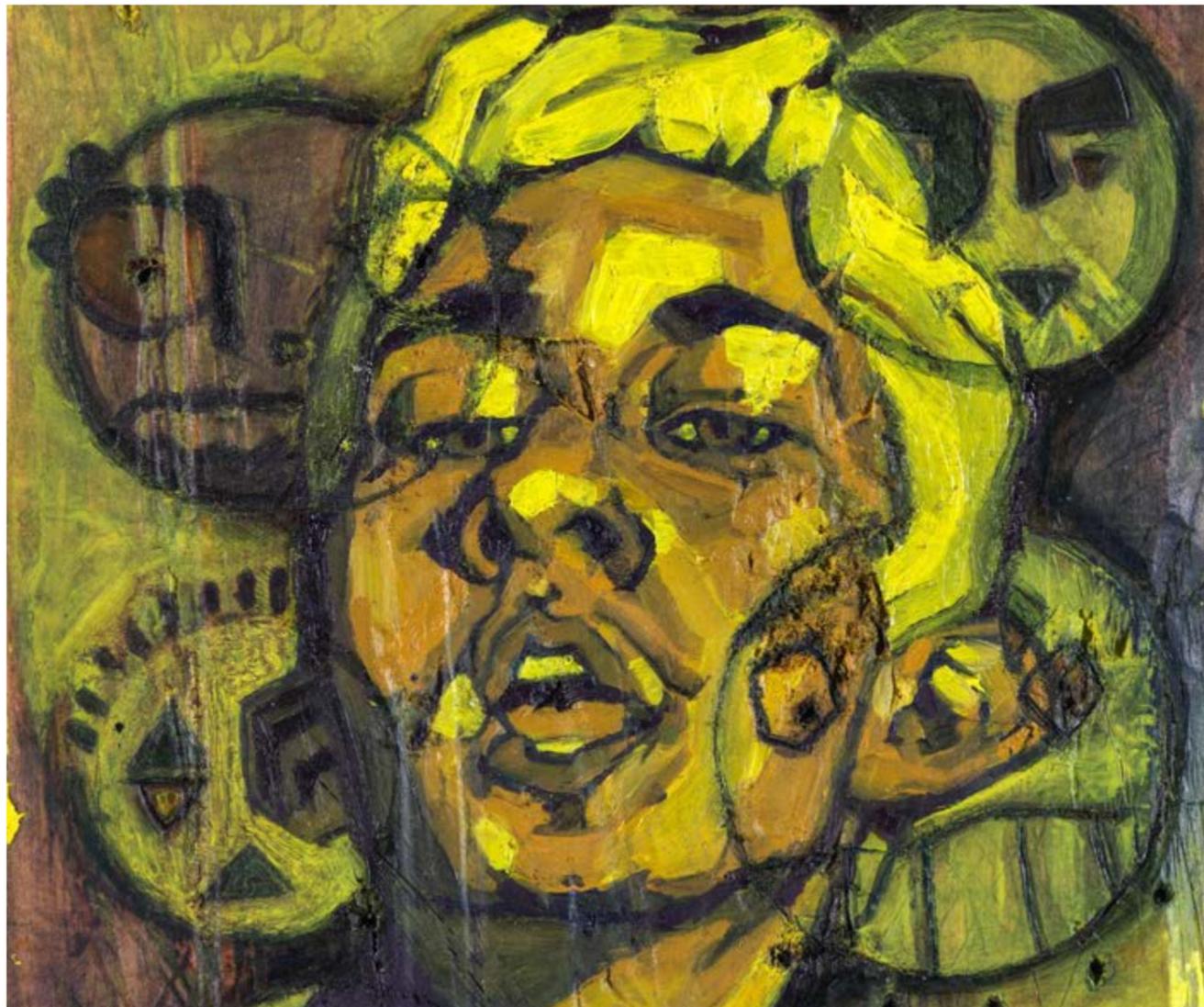
DESIGN PARTNER



(above and opposite)
Installation view of *In Absence*,
2019 designed by Yhonnie
Scarce and Edition Office for the
2019 Architecture Commission
at NGV International, Melbourne
from 23 November 2019 – April 2020
Photo: Ben Hosking

The NGV Architecture Commission is supported by Macquarie Group, RMIT University, The Hugh D. T. Williamson Foundation, and the competition process is managed by Citylab.





26 MARCH – 11 JULY 2021
THE IAN POTTER CENTRE: NGV AUSTRALIA

TOP ARTS 2021

FREE

An annual favourite on the NGV exhibition calendar, *Top Arts* showcases the exceptional work of students who have completed Art or Studio Arts as part of their Victorian Certificate of Education in an extraordinary year. Comprising work selected from applicants across Victoria, the exhibition encompasses a range of media, including drawing, painting, printmaking, sculpture, digital and mixed media.

Top Arts 2021 celebrates the outstanding abilities and the diverse concerns of our newest emerging talents and is certain to provide inspiration to visitors of all ages. The exhibition includes the online opportunities to view selected developmental folios and to hear from current exhibitors about their inspiration, ideas and practices.

PRINCIPAL PARTNER



MACQUARIE

MAJOR PARTNER



EDUCATION SUPPORTERS



VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY

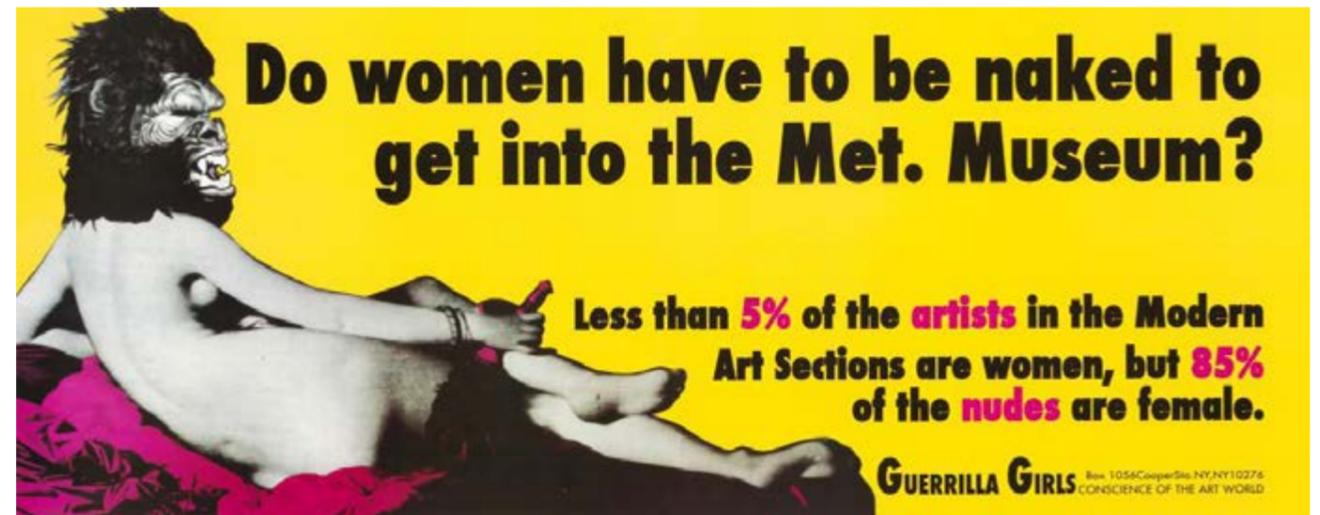


CATHOLIC
EDUCATION
MELBOURNE



Independent
Schools Victoria

Tomas Ording-Jespersen
Finding Balance 2020 (detail)
oil paint on wood
Sandringham College, Sandringham
VCE Studio Arts
© Tomas Ording-Jespersen



7 MAY – 19 SEPTEMBER 2021
THE IAN POTTER CENTRE: NGV AUSTRALIA

WE CHANGE THE WORLD

FREE

In an everchanging world presented with many challenges, how can art and design influence change and contribute to a positive future? *We Change the World* is an exhibition for all ages that shares the many different ways that artists and designers can provoke change through their work, positioning the idea of change as a creative gesture, large or small, that prompts us to question our current world and contribute to an optimistic future.

We Change the World shares the work of prominent contemporary Australian and international artists and designers drawn from the NGV Collection, including works new to the Collection and on display for the first time. It considers issues such as the climate emergency, entrenched inequalities and humanitarian injustices, while also foregrounding the importance of identity, culture and expression to the wellbeing of communities and individuals.

Featuring interactive activities and digital resources that invite audiences to directly engage with the themes of the exhibition, *We Change the World* challenges us all to consider our own potential for change, empowering not only young people but those of all ages to be creative, to celebrate uniqueness, and to speak up or think differently. With themes spanning environment and place, activism and protest, celebrating the everyday, and shaping the future, the exhibition will also include online learning resources for schools addressing multiple learning areas, capabilities and cross-curriculum priorities, as well as adult learning, events and digital content.

Guerrilla Girls

Do women have to be naked to get into the Met. Museum? 1989
from the *Guerrilla Girls Portfolio Compleat 1985–2012 + Upgrade 2012–2016 1985–2016*
poster: colour offset lithograph
27.9 x 71.1 cm (image and sheet)
National Gallery of Victoria,
Melbourne
Purchased with funds donated by
Susan Jones and James McGrath,
2018
© Guerrilla Girls



26 MARCH – 5 APRIL 2021
VARIOUS LOCATIONS

MELBOURNE DESIGN WEEK 2021 DESIGN THE WORLD YOU WANT

FREE

Melbourne Design Week is the country's largest annual international design event.

In 2021, Melbourne Design Week is curated around the central provocation: *Design the world you want*. Over 300 exhibitions, tours, talks, films and workshops will be held around Melbourne, and for the first time Gippsland in Eastern Victoria, that consider the critical role of design in imagining and creating alternative worlds with inventions, products, services, environments, materials and processes that respond to current issues and improve the quality of life for everyone.

Melbourne Design Week offers a unique opportunity to see and collect new work from established and emerging designers, hear from industry leaders and take part in tours and workshops that reveal and celebrate the impact of design in shaping our world.

PRESENTED BY



MAJOR PARTNERS



DESIGN PARTNER



MEDIA PARTNER



(above)
The Western Treatment Plant
Presented by Open House Melbourne and Melbourne Water
Image courtesy of Melbourne Water
Photographer: Anders Sune Berg

(opposite)
Melbourne Design Week 2020
9 HOUR FACTORY
Presented by New Model by Dowel Jones
Photography by Cricket Studio
Hair and makeup by Georgia Ramman

Melbourne Design Week and the Victorian Design Program are initiatives of the Victorian Government. The NGV Department of Contemporary Design and Architecture is generously supported by The Hugh D. T. Williamson Foundation.





PUPR072500

26 MARCH – 28 MARCH 2021
NGV INTERNATIONAL

MELBOURNE ART BOOK FAIR

FREE

(above)
Ben Landau performing *Text Block Stack* as part of the 2020 Melbourne Art Book Fair at the National Gallery of Victoria, March 2020
Photo: courtesy of Tobias Titz Photography

(opposite, above)
(cover) David Wadellon *Overshadowing* 2020
(detail)

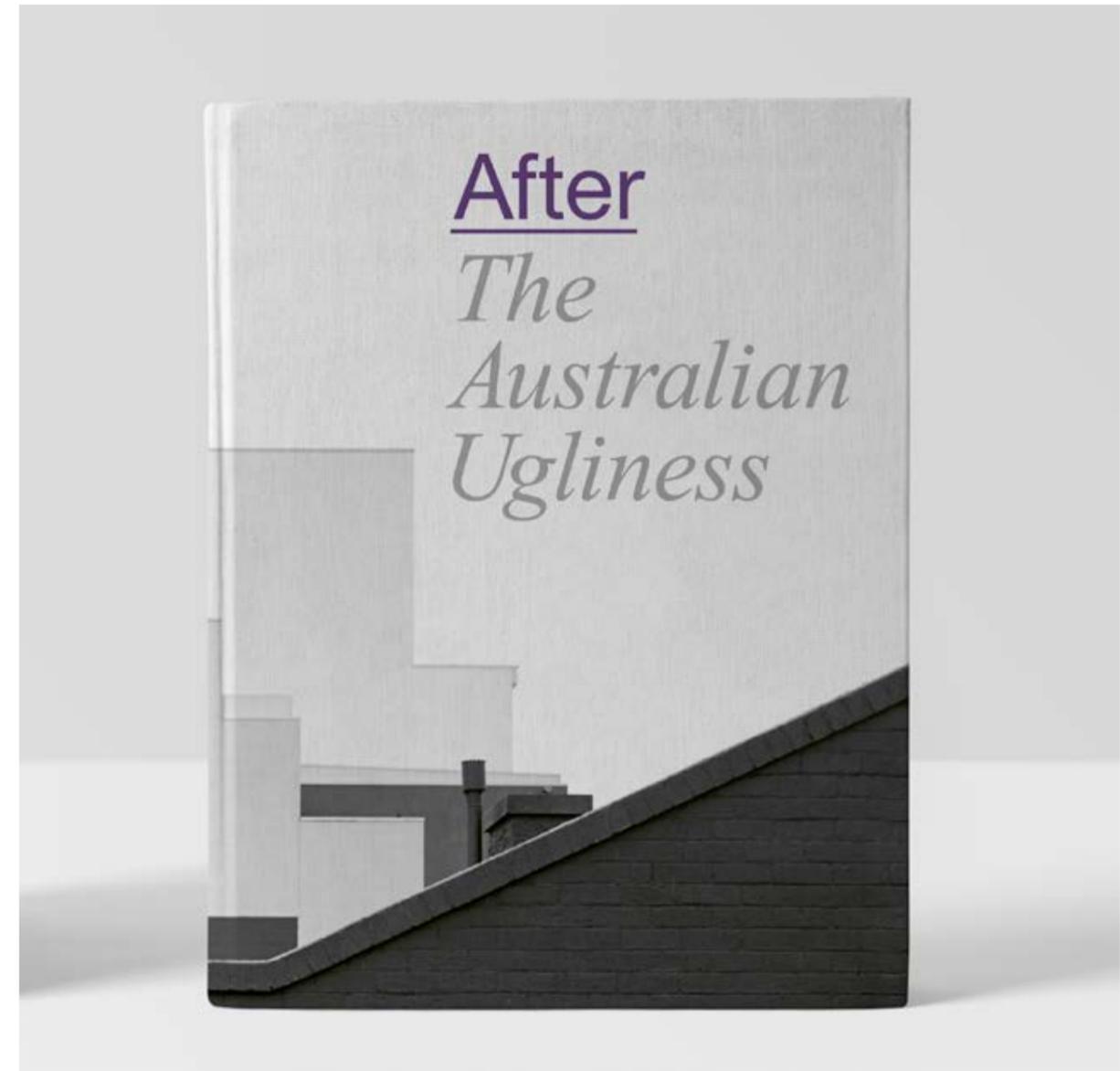
(opposite, below)
Assembling your own design education
Image from *Making Sense* (Melbourne Design Week 2019), photography by Dennis Grauel

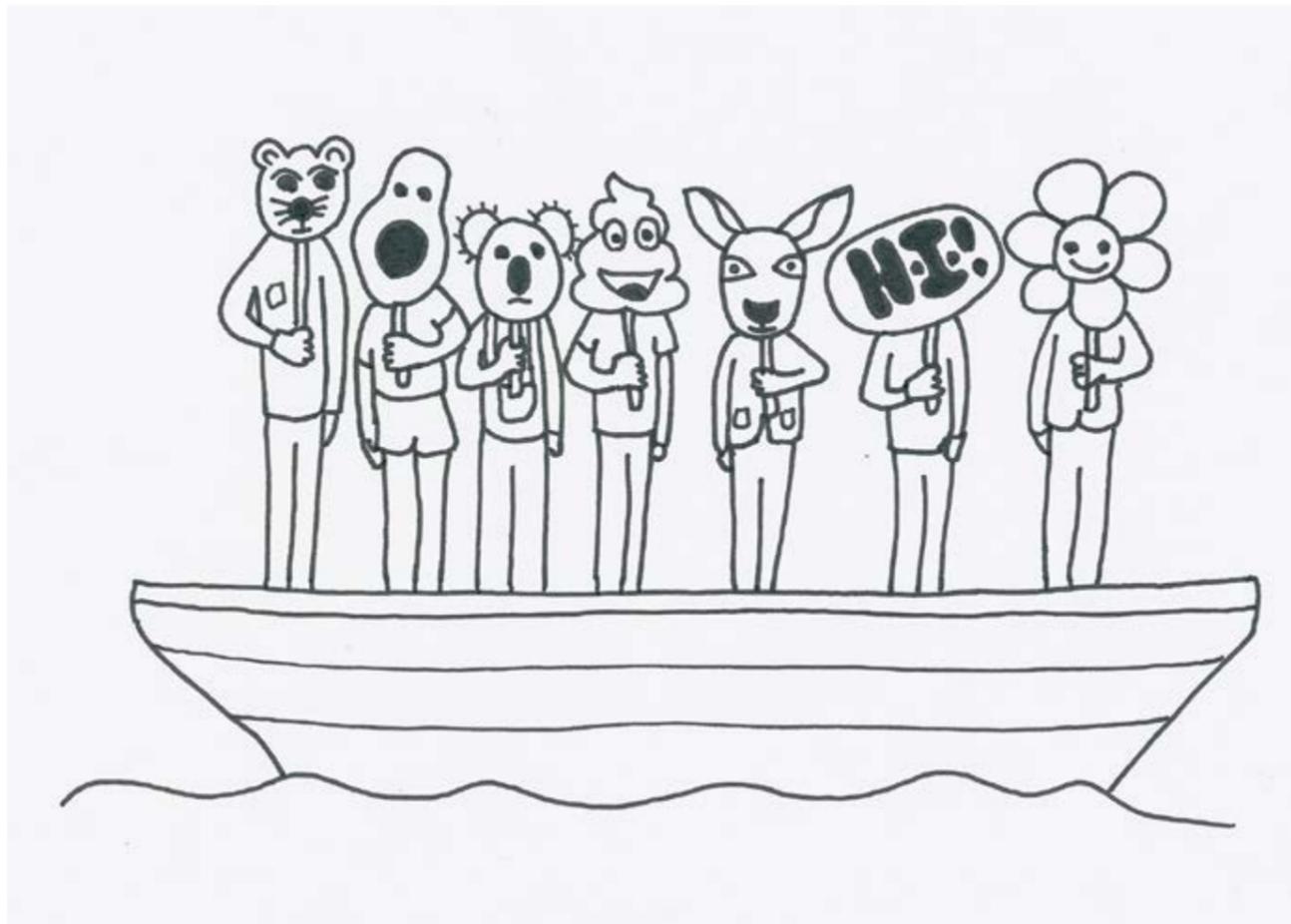
The Melbourne Art Book Fair is an annual event offering a unique platform that bringing together a diverse range of art publishers, artists and designers worldwide.

Providing vital links with international fairs in New York, London, Tokyo and Paris, the Melbourne Art Book Fair celebrates Melbourne's status as one of only eleven UNESCO Cities of Literature in the world.

In 2021, the Melbourne Art Book Fair takes on a distributed format, reaching across communities in Melbourne and into regional Victoria as part of Melbourne Design Week. A broad range of events will take place at not only the NGV, but also online and offsite Melbourne venues such as bookstores, galleries, art spaces and rooftops; livestreamed and in public. The Melbourne Art Book Fair 2021 will also see the introduction of an online platform for book sales and live streamed events.

The NGV Department of Contemporary Design and Architecture is generously supported by The Hugh D. T. Williamson Foundation.





18 JUNE – 3 OCTOBER 2021
NGV INTERNATIONAL

PLANS FOR THE PLANET: OLAF BREUNING FOR KIDS

FREE

Contemporary artist Olaf Breuning presents a large-scale participatory exhibition for children that plays to young people's universal love of adventure and theme parks while referencing Breuning's thoughts about life. Drawing from popular culture and inspired by the artist's enjoyment of video games and movies from his youth such as Jurassic Park, the exhibition will be both an adventure of self-discovery and opportunity for children to share their thoughts about the world they live in.

Features of the exhibition will be the artist's drawings for the exhibition design as well as displays of his drawings translated into animation. The interactive themes and creation of the multimedia interactives will all show the hand of the artist.

Born in Switzerland and currently based in the state of New York, USA, Breuning has held exhibitions at public institutions, including a retrospective at the NRW-Forum, Düsseldorf in 2016, and solo exhibitions at the Palais de Tokyo, Paris; Chisenhale Gallery, London; and Kunstverein Freiburg, Freiburg. Public exhibitions of his work include the Public Art Fund commission *Clouds*, Doris C. Freedman Plaza, Central Park, New York, as well as the Public Art Fund exhibition *Lightness of Being*, City Hall Park, New York. Breuning has participated in group exhibitions, including the 2008 Whitney Biennial in New York and exhibitions at the Museum of Modern Art, New York; Centre Pompidou, Paris; KW Institute for Contemporary Art, Berlin; and Whitechapel Gallery, London. This is Breuning's first exhibition for children in Australia.

The NGV Kids Program is generously supported by The Truby and Florence Williams Charitable Trust, managed by Equity Trustees.

The NGV sincerely thanks the Packer Family and Crown Resorts Foundations that support the exhibition through the Your NGV Arts Access Program for Students, Children and Families

The NGV is grateful to the Neilson Foundation for their generous support of *Plans for the Planet: Olaf Breuning For Kids*

(above)
Olaf Breuning
We are all in the same boat 2020
black ink on paper
21.0 x 29.0 cm
Collection of the artist
© Olaf Breuning

(opposite)
Renders of *Plans for the Planet: Olaf Breuning for Kids* at NGV International 18 June – 3 October 2021





4 JUNE – 1 OCTOBER 2021
NGV INTERNATIONAL

NGV FRIDAY NIGHTS

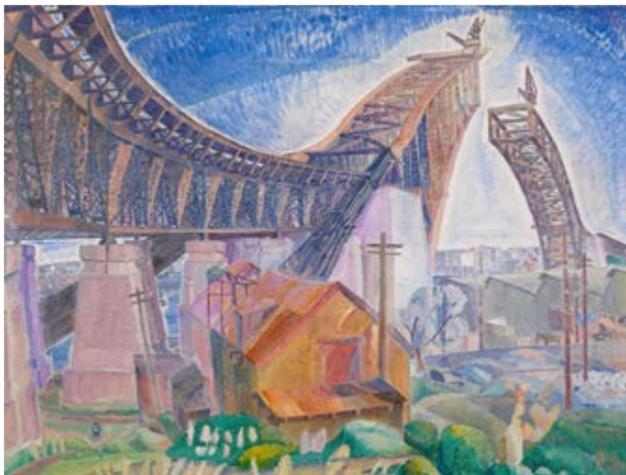
TICKETED

French Impressionism comes to life after dark as NGV Friday Nights returns in June 2021. Ushering in the cooler months with a line-up of Melbourne's best music acts, the series includes late-night access to *French Impressionism* and French-inspired food and drinks.

(above)
Thandi Phoenix performing at NGV
Photo: Tim Carrara

(opposite)
Photo: Ben Swinnerton





NGV COURSES

Taking inspiration from the NGV Collection and exhibitions, NGV Online Courses focus on art history, creative skill building and linking art with contemporary issues. Delivered online, these self-guided courses include introductory videos, essay readings, activities and quizzes developed by NGV curators, specialist academics and industry experts.

MARCH 2021

WOMEN IN ART & DESIGN

TICKETED

Women have always made art, but for centuries formal recognition of their work has been hampered by social, cultural and economic structures. Today, there is growing interest in the contribution of women artists, including redressing historical collections to include important and lesser known artists from key periods in art history as well as the critical role of contemporary artists and designers. Learn about the unique contributions of women to the art world through historical and contemporary art and design from Europe, North America, Asia and Australia in this self-guided, online course for adult learners.

MARCH 2021

COLOUR

TICKETED

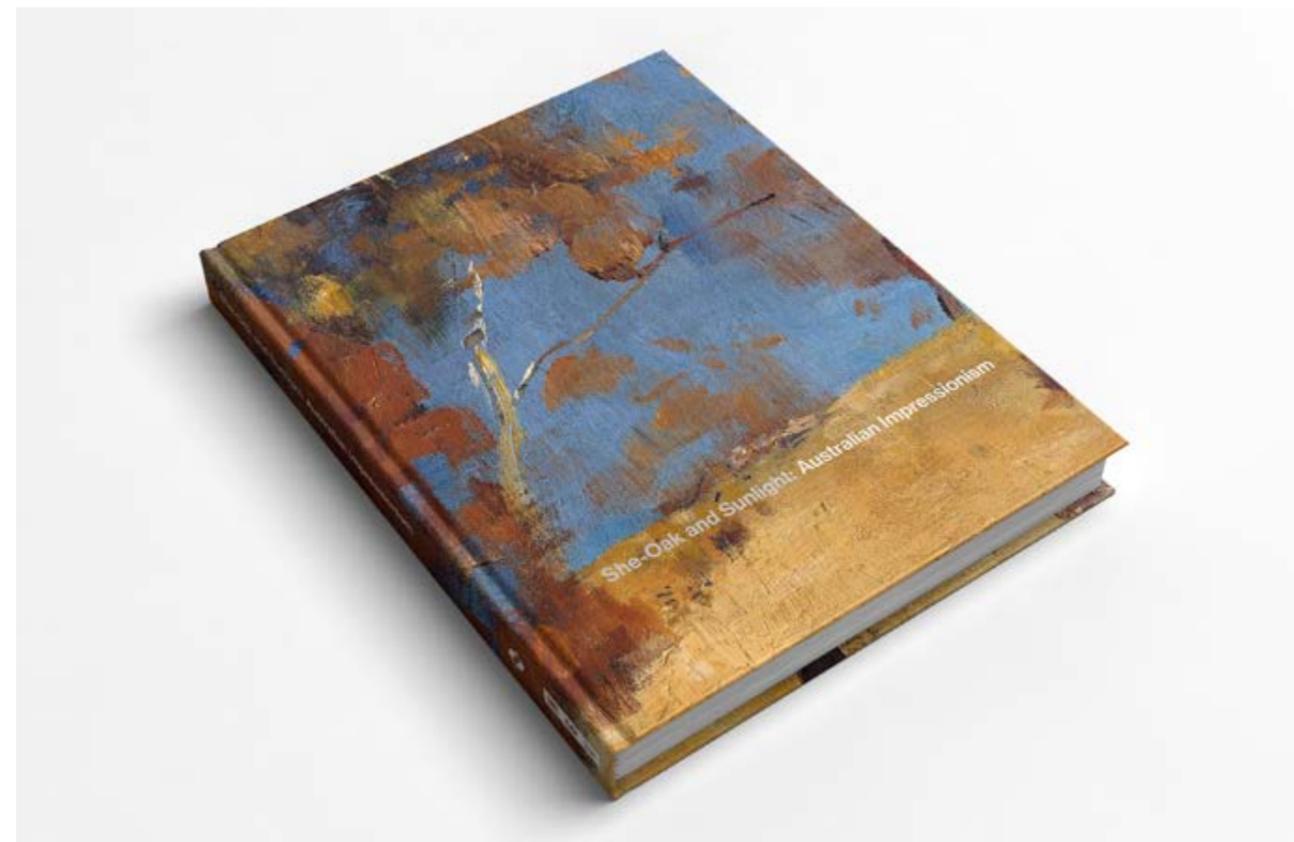
Colour pervades and enriches every aspect of our lives. Inspired by the *Spectrum: An Exploration of Colour* exhibition, NGV curators and guests guide participants through a study of the various facets of colour including colour theory, the history of pigments and the science of colour in this five-week online course.

MAY 2021

ART & AGENCY

TICKETED

How can art and design bring about change? How do artists create visibility and provide a platform for issues, communities and people? In this self-guided online course, participants learn about the ways that art has agency, and the power of art to bring about social change, considering historical and contemporary works from the NGV Collection.



NGV PUBLICATIONS

The NGV's award-winning publishing program will continue during 2021 with the release of richly illustrated and scholarly publications for exhibitions, including *Maree Clarke: Ancestral Memories*, *She-Oak and Sunlight: Australian Impressionism*, *Camille Henrot: Play Your Part* and *The Shell Box Project: Kai Awase*.

The NGV has also partnered with The Museum of Fine Arts, Boston, and the Prado Museum, Madrid, to publish *French Impressionism from the Museum of Fine Arts, Boston* and *Goya: Drawings from Prado Museum*. These publications offer new insights into the works held in the collections of these museums from leading scholars, academics, journalists and social commentators.

(above)
She-Oak and Sunlight: Australian Impressionism, published by the National Gallery of Victoria and Thames & Hudson Australia, April 2021

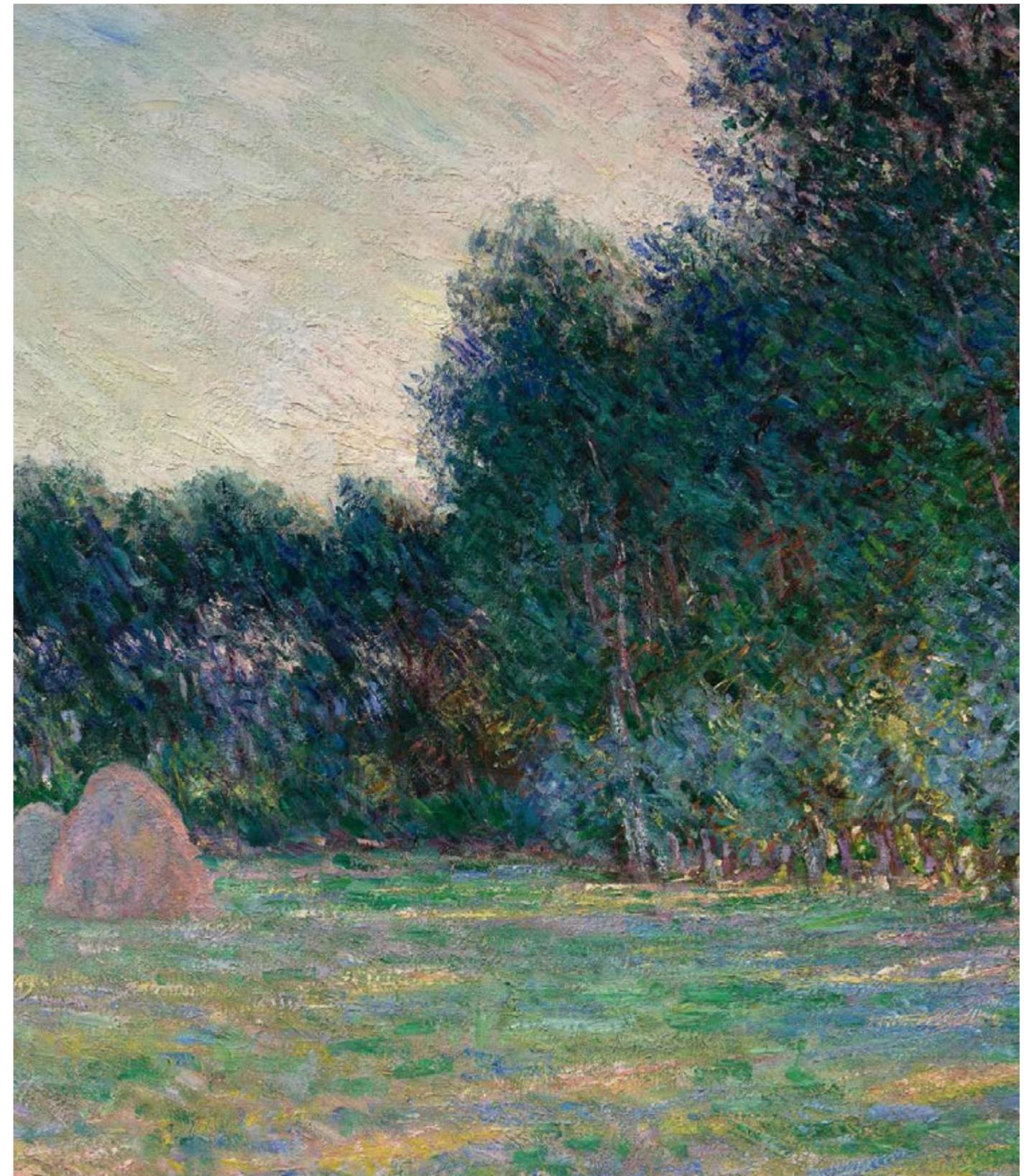
(opposite, top to base)
Grace Cossington Smith
The Bridge in-curve 1930
tempera on cardboard
83.6 x 111.8 cm
National Gallery of Victoria, Melbourne
Presented by the National Gallery Society of Victoria, 1967
© Estate of Grace Cossington Smith

Mark Rothko
Untitled (Red) 1956 (detail)
glue, oil, synthetic polymer paint
and resin on canvas
209.5 x 125.3 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of the Helen M. Schutt Trust, Governor, the Commonwealth Banking Corporation, Fellow and The Signet Group, Fellow, 1982
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York/Licensed by Copyright Agency, Australia

Alexandra Kehayoglou
Santa Cruz River 2017 (detail)
wool
300.0 x 478.0 x 714.0 cm (installed)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation with the assistance of Michael and Andrew Buxton from MAB Corporation Pty Ltd, and the Andrew and Geraldine Buxton Foundation, 2018
© Alexandra Kehayoglou

EXHIBITION LISTINGS

EXHIBITION TITLE	OPENS	CLOSES	VENUE
Big Weather	12 March 2021	6 February 2022	The Ian Potter Centre: NGV Australia
Melbourne Art Book Fair	26 March 2021	28 March 2021	NGV International
Melbourne Design Week	26 March 2021	5 April 2021	NGV International
Top Arts 2021	26 March 2021	11 July 2021	The Ian Potter Centre: NGV Australia
She-Oak And Sunlight: Australian Impressionism	2 April 2021	22 August 2021	The Ian Potter Centre: NGV Australia
We Change the World	7 May 2021	19 September 2021	The Ian Potter Centre: NGV Australia
MWM 2021 French Impressionism: From the Museum of Fine Arts, Boston	4 June 2021	3 October 2021	NGV International
Maree Clarke: Ancestral Memories	11 June 2021	3 October 2021	The Ian Potter Centre: NGV Australia
Plans For The Planet: Olaf Breuning for Kids	18 June 2021	3 October 2021	NGV International
Camille Henrot: Is Today Tomorrow	18 June 2021	24 October 2021	NGV International
History in the Making	19 June 2021	24 October 2021	NGV International
Goya: Drawings from Prado Museum	25 June 2021	3 October 2021	NGV International
Sampling the Future	27 August 2021	6 February 2022	The Ian Potter Centre: NGV Australia
Golden shells and the gentle mastery of Japanese lacquer	10 September 2021	30 January 2022	NGV International
Transforming Worlds: Change and Tradition in Contemporary India	1 October 2021	27 February 2022	NGV International
Rosalie Gascoigne Lorraine Connelly-Northey	8 October 2021	20 February 2022	NGV International
2021 Rigg Design Prize	12 November 2021	27 March 2022	The Ian Potter Centre: NGV Australia
Bark Ladies	19 November 2021	1 May 2022	The Ian Potter Centre: NGV Australia
Queer	10 December 2021	June 2022	NGV International
2021 NGV Architecture Commission	21 November 2021	April 2022	NGV International



Claude Monet
Meadow with Haystacks near Giverny 1885 (detail)
 oil on canvas
 74 x 93.5 cm
 Museum of Fine Arts, Boston
 Bequest of Dr. Arthur Tracy Cabot

