

2014 Exhibition Schedule



Please note that the details contained in this copy of the National Gallery of Victoria's 2014 exhibition schedule may change over the course of time.

Please contact the Media and Public Affairs team at the NGV for updates and further information.

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NGV International

180 St Kilda Rd, Melbourne
10am–5pm. Closed Tuesdays

The Ian Potter Centre: NGV Australia

Federation Square, Melbourne
10am–5pm. Closed Mondays



(cover)
Antonio Correggio
Italian (c.1489)–1534
Noli mi tangere (c.1525) (detail)
oil on canvas on wood panel
130.0 x 103.0 cm
Museo del Prado, Madrid (P00111)
Image courtesy Museo del Prado, Madrid

(opposite)
Young visitors viewing Polly Borland's
Untitled (Nick Cave in a blue wig) 2010
© Polly Borland, courtesy Murray White Room, Melbourne





Grant Featherston
 (Australian 1922–1995)
Television BS211H Contour settee (1953)
 hardwood, plywood, cotton
 78.7 x 119.4 x 82.0 cm
 National Gallery of Victoria, Melbourne
 Gift of Grant and Mary Featherston, 1973
 © Grant Featherston

Director's foreword

I am delighted to share with you our exhibitions program for 2014. The selection reflects our desire to bring a dynamic program of innovative and engaging exhibitions.

We invite you to experience the great pleasure that art and design can bring to our lives through the presentation of special exhibitions and collection displays that interpret art in fresh and energetic ways.

One of our major events in early 2014 will be *Melbourne Now*, an ambitious survey of the extraordinary riches in contemporary art, design and architecture that can be found right here amongst our own local creative practitioners. A major legacy of this project will be the new focus it will bring to contemporary design at the NGV which we will continue to explore through the reinvigoration of our modern and contemporary design displays across both sites and through exhibitions such as our major forthcoming exhibition of Australian art, *Mid-Century Modern: Australian Furniture Design*, which will include an important component that examines innovation in Australian furniture design.

We are also looking forward to hosting major projects of international contemporary art in the coming year.

An exhibition of work by acclaimed first generation Chinese video artist Wang Gongxin will be a rare opportunity to directly engage with one of China's leading, and most dynamic, multi-media practitioners.

We are also delighted to announce that next summer the NGV will be presenting a major exhibition of the work of Scottish contemporary artist David Shrigley who will be bringing his deadpan wit and unique vision to this exclusive Melbourne showing.

We will, of course, be continuing our much loved Melbourne Winter Masterpieces series. We are

very excited that in 2014 we will be welcoming an extraordinary exhibition of Italian masterpieces from the Museo Nacional del Prado which will include superb works by some of the greatest names in the history of art such as Titian, Tintoretto, Raphael, Correggio and Tiepolo. This will be the first time that the Prado's Italian holdings have been lent as an exhibition outside of Spain, most of these works have not been seen outside of Europe. This is truly a rare chance to view some outstanding paintings and works on paper from the Prado's magnificent collections and this will also be exclusive to Melbourne.

We want the Gallery to be a place that is relevant and accessible to all our audiences, young or old, whether you are looking for a quiet, contemplative experience or an immersive, participatory one. Accompanying all our exhibitions will be a full range of public programs that will offer opportunities for engagement on a wide variety of platforms. Many of these are free and all are open to everyone to enjoy.

The NGV needs to be a place where you and your families can feel a sense of joy, wonder and discovery. To this end we have developed a new purpose-built children's gallery where leading national and international artists will create commissioned works and site-specific displays that will introduce art in playful and surprising ways to our younger audiences. An important element in these projects will be interactive components that will encourage children's creativity and innovation.

We look forward to welcoming you all to the NGV in 2014, one that considers and reflects the creative and social forces that define and shape the world in which we live.

Tony Ellwood
 Director

Melbourne Now

22 November 2013 – 23 March 2014

NGV International and The Ian Potter Centre: NGV Australia

Free entry

Melbourne Now celebrates the latest art, architecture, design, performance and cultural practice to reflect the rich and complex cultural landscape of creative Melbourne. This ambitious and far-reaching exhibition across NGV Australia and NGV International will show how visual artists and creative practitioners have profoundly contributed to creating a place with a unique and dynamic cultural identity.

The exhibition will represent Melbourne as a dynamic centre for the production of, debate about, and participation in contemporary art, architecture, design and performance - innovative creative practice in all its forms. *Melbourne Now* will encompass an ambitious program with well over 300 artists and projects and commissions including a community hall which will host a rotating program of over 600 events.

Melbourne Now continues to unfold during 2014. A series of talks from Melbourne artists and creative practitioners will be presented in *Community Hall* for the duration of Melbourne Now with a special lecture series entitled *Creative Shifts in Cultural Cities* held in March. In January, the popular *Drop by Drawing* in January where visitors will be led by *Melbourne Now* artists; *Friday Nights at Melbourne Now* which will see both NGV sites open late over four nights in February and March where visitors can enjoy live performances by Melbourne's best artists and musicians; and *NGV Summer Sessions* where the Grollo Equiset Garden will be transformed during Sundays in February into a vibrant backyard to celebrate the best of Summer with art and design, music, interactive art activities and food and drink.

(opposite)
Ash Keating
West Park Proposition 2012
(production still)
three channel video installation
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2012
© Ash Keating courtesy the artist and Fehily Contemporary
Photo: Greta Costello



Opening in February 2014

Art of the Table

28 February 2014 – 31 December 2014

NGV International

Free entry



Porcelain plates, silver cutlery, sparkling glassware – a well-laid dining table is a work of art. But more than this, the changing forms and appearances of all these familiar objects over the last 500 years tell a history of the food we eat and how we eat it. Exploration of the globe brought new foods and drinks to the tables of Europe, requiring new equipment to facilitate their consumption. Shifting social patterns changed when we ate and with whom we ate.

A significant proportion of the NGV's decorative arts collection consists of objects related to dining and drinking. *Art of the Table* examines these histories through examples of dining wares drawn from the NGV's rich collections. The opening is timed to coincide with the Melbourne Food and Wine Festival on 28 February 2014 and a number of events are being planned in conjunction with the Festival.

(above)

Samuel Taylor (manufacturer)

English active (1744–73)

Tea caddy set (1749–50)

silver, silver-gilt, sharkskin, velvet, silver brocade

(a) 21.8 x 28.4 x 14.7 cm (closed, handle raised) (case), (b-c)

14.3 x 8.6 x 5.9 cm (overall) (tea caddy), (d-e) 14.2 x 8.6 x

6.0 cm (overall) (tea caddy), (f-g) 13.7 x 10.6 cm diameter

(overall) (mixing bowl)

National Gallery of Victoria, Melbourne

Felton Bequest, 1932

Chelsea Porcelain Factory, London (manufacturer)

England (c.1744) –1769

Tea bowl and saucer (c. 1755)

porcelain (soft-paste)

(a-b) 5.2 x 12.1 cm diameter (overall)

National Gallery of Victoria, Melbourne

Felton Bequest, 1940

Bennett Bradshaw & Robert Tyrrell (manufacturer)

English 1737–42

Kettle, stand and lamp (1737–38)

silver, wood, cane

(a-c) 34.1 x 24.4 x 17.7 cm (overall)

National Gallery of Victoria, Melbourne

Felton Bequest, 1932

(opposite)

Italy, Venice

Covered bowl and stand late 18th century

glass (applied decoration)

(a-c) 14.0 x 15.2 cm diameter (overall)

National Gallery of Victoria, Melbourne

Purchased, 1871



Opening in April 2014

William Blake

4 April 2014 – 31 August 2014

NGV International

Free entry



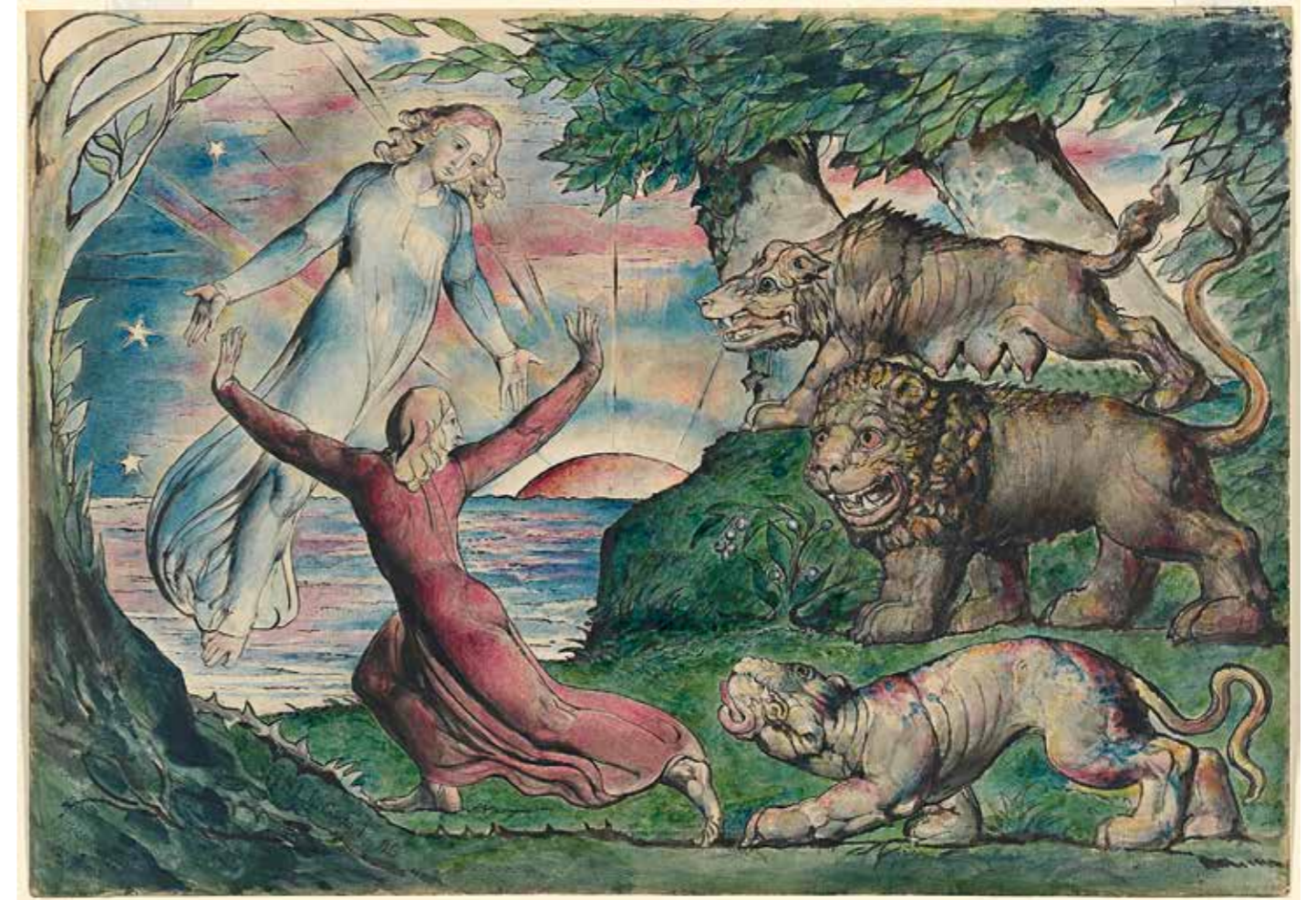
This exhibition will showcase the NGV's acclaimed collection of works by William Blake, considered to be one of the world's finest in terms of quality and quantity. Because of light sensitivity this collection is rarely displayed; this exhibition therefore represents an unusual and extraordinary opportunity to see some of Blake's early printed works, illuminated and illustrated books and spectacular watercolours from the last years of Blake's life.

An artist and poet of outstanding originality, Blake used drawing and print media to express his own visionary universe, as well as that of authors such as Dante and Milton. His radiant watercolours and printed illustrations remain some of the most inspirational and innovative images of the Romantic era.

The NGV owns thirty-six of the 102 watercolours Blake executed in the 1820s to illustrate Dante's *Divine Comedy*, which are regarded as among the artist's finest and most impressive creations. The artist's early career is also represented in the exhibition by a selection of his reproductive engravings, produced to make a living, as well as a beautiful copy of one of his earliest illuminated books of his own poetry, *The Songs of Innocence* of 1789.

This book, together with three single-pages from his prophetic books of the 1790s and early 1800s, exemplify the uniquely beautiful and original system for printing Blake devised for his illustrated books of poems in colour.

William Blake will also include two print series executed by the artist in his late years, both of which are startlingly original in the handling of their respective media. Blake's wood-engravings illustrating Thornton's publication of Virgil's poetry (1820-21) brilliantly capture the variously pastoral or melancholy moods of the text in images bursting with intensity and a freedom previously unknown in this medium. *The Book of Job* cycle of engravings (1823-26) presents Blake's personal and multi-layered interpretation of the Biblical narrative in images of great beauty and unconventionality.



(above)

William Blake

Dante running from the three beasts (1824-1827)

illustration to *The Divine Comedy* by Dante Alighieri

(*Inferno* I, 1-90) (1824-1827)

pen and ink and watercolour over pencil

Butlin 1981, 812.1; Butlin & Gott, 3

37.0 x 52.8 cm (sheet)

National Gallery of Victoria, Melbourne

Felton Bequest, 1920

(opposite)

William Blake

Los, Enitharmon and Orc c.1795

plate 21 from *The First Book of Urizen*, 1794

relief etching, colour-printed (monotype) with opaque pig-

ments; later watercolour, and pen and ink finish

Bindman 317

16.6 x 10.2 cm (image and plate) 31.3 x 25.0 cm (sheet)

National Gallery of Victoria, Melbourne

Felton Bequest, 1920

Opening in April 2014

Wang Gongxin: Video Artist

11 April 2014 – 28 September 2014

NGV International

Free Entry



This exhibition launches the NGV strongly into international new media, featuring three large scale immersive video works from Wang Gongxin, who is a major force in Chinese video art.

Born in Beijing in 1960, Wang Gongxin trained as an oil painter in a socialist-realist style. He taught at the Beijing Normal University for five years and, in 1988, he was a visiting scholar at State University in New York. It was whilst there with his wife and fellow artist, Lin Tianmiao, that he first encountered video art. He began to produce video art in 1993 and, two years later, returned to Beijing where he was one of the driving forces in the avant-garde movement along with his friend and colleague Zhang Peili. Wang Gongxin turned his home and, later, a corner of a relative's restaurant, into a gallery where fellow artists could meet and exhibit. He is credited as one of the first artists to have created a site-specific video installation in China in the mid-1990s.

As a first generation Chinese video artist, Wang Gongxin has commented that his concerns are 'social' and concerned with political and social issues, as well as history and tradition. Such interests are evident in his nine-screen video, *Relating – It's about Ya*, an immersive experience that deals with Beijing's relentlessly fast pace of life.

Basic colour 2010, is a five channel video installation projected onto a continuous wall. The five projections are orientated vertically and, within each vignette, a tightly framed section of the body is set against a neutral space. The curves and creases of the body suggest a landscape that is abstracted further by an accumulation of coloured pigment on each image.

Wang Gongxin often displays a subtle humour in his work subverting viewer's expectations by turning seemingly ordinary situations upside down. This is literally the case in *Dinner Table* (2006), where a Chinese banquet – projected onto a steeply tilted white table - slides slowly upwards.

As the critic Pi Li has noted, Wang Gongxin's work 'doesn't escape reality, but many of his pieces make reality just a little lighter'.

(above)
Wang Gongxin
 Born Beijing 1960
The dinner table 2006 (still)
 single channel video installation, wooden table, 5 min, colour, stereo
 Collection of the artist
 © Wang Gongxin

(opposite top)
Wang Gongxin
 Born Beijing 1960
Basic colour 2010 (still)
 fire-channel video installation, sound, 15.00 min
 Collection of the artist
 © Wang Gongxin

(opposite bottom)
Wang Gongxin
 Born Beijing 1960
Relating- it's about YA 2010 (still)
 nine channel video installation, sound, 60 min
 Collection of the artist
 © Wang Gongxin



Opening in April 2014

Top Arts 2014

11 April 2014 – 20 July 2014

The Ian Potter Centre: NGV Australia

Free entry



In 2014 the highly popular *Top Arts 2014* celebrates its twentieth year at the NGV. The exhibition presents outstanding work by students who have completed Art or Studio Arts studies in the Victorian Certificate of Education (VCE) and provides insight into young people's ideas, thinking and creative practices. *Top Arts 2014* will be displayed in NGV Studio, the Gallery's popular and dynamic contemporary art space at NGV Australia at Federation Square and features folios, workbooks and preparatory work as part of the installation. *Top Arts 2014* presents the work of our freshest and most inspiring young artists and builds on a well-earned reputation for being one of the liveliest and most visited exhibitions on the NGV calendar.

A range of informative and interactive programs will run throughout *Top Arts 2014*, including introductory talks by exhibiting artists and student and teacher professional learning programs. See ngv.vic.gov.au or NGV Facebook for more details.



(above and opposite)
Installation view of *Top Arts 2013*

Opening in April 2014

Sue Ford

17 April 2014 – 24 August 2014

The Ian Potter Centre: NGV Australia

Free entry



Sue Ford was a pioneer of Australian photography, and one of the most important practitioners to emerge in the wave of 1970s feminist photographers. This exhibition celebrates her artistic life and career and is the first major retrospective of her work. It brings together key photographs, digital prints and films created over an almost fifty-year period, as well as important archival materials.

Ford's use of the camera and photographic images was unique in Australia during the period: for her, the process of taking, looking at and using photographs was implicitly connected to a sense of time. This was not a static reading of time as a necessarily linear progression from the past to the present but one in flux, which is cyclical and can also be compressed. Time was seen as a continuous sequence that allowed for an understanding that images could be experienced in the present, but simultaneously represent and comment on issues of both the past and the future.

Ford's engaging, accessible and at times confronting work was both personal and political, and shows a fascination with shared, private and forgotten histories. Several concurrent strands become apparent in Sue Ford's body of work, such as the influence of personal biography and a questioning of identity; an interest in gender issues and an advocacy and promotion of women in art and feminism more broadly; a serious connection to social discourse and contemporary politics; and a passionate interest in reconsidering and discussing the histories of Australia and its Indigenous people. The longevity and consistency of her output also allows for a survey of the development of her unique experimentation with photographic, film, printing and multimedia techniques since the 1960s – processes which were connected, from the very beginning, by an interest in the politics of representation.

(above)
Sue Ford
 Australia 1943-2009
 Shadow Portraits (detail) (1994)
 colour photocopies
 (a-bbbb) 166.5 x 594.0cm
 National Gallery of Victoria, Melbourne
 Purchased, 1995 (1995.614.a-bbbb)
 © Sue Ford

(opposite)
Sue Ford
 Australia 1943-2009
 Somewhere in France, 1917 (detail) (1999)
 digital plan prints on paper
 (1-54) 219.6 x 901.8 cm (overall)
 (installation)
 National Gallery of Victoria, Melbourne
 Purchased, 1999 (199.96.1-54)
 © Sue Ford



Opening in May 2014

Inge King: Sculptor

1 May 2014 – 31 August 2014

The Ian Potter Centre: NGV Australia

Free entry



Now in her 98th year, Inge King is one of our most senior artists. This exhibition will present the most complete survey of Inge's remarkable career to date.

Since arriving in Australia in 1951, Inge King has been a major contributor to the development of abstract sculpture in this country. She has exhibited her work consistently in solo exhibitions and has participated in many group exhibitions. Her work is held in all major national collections and through her numerous public commissions she has become one of Australia's best known and most prominent sculptors.

Inge and her late husband, Australian painter and printmaker Grahame King, built their home and studio in the outer Melbourne suburb of Warrandyte in 1952. Designed by Robin Boyd, the building served as a creative haven where Inge and Grahame could work and support each other's art practices. Their careers were inextricably interwoven from when they met in 1948 at the Abbey Arts Centre in Hertfordshire, UK, continuing until Grahame's death in 2008.

This major survey of Inge King's work will be installed in the foyer spaces over three levels at NGV Australia and will include work produced over an extraordinary period of almost 70 years. In addition to sculptures from the NGV and other public and private collections, the exhibition will include many works drawn from Inge's personal collection. It will present her recent sculptures alongside many of her early works, some of which have never been on public display.

The exhibition will celebrate Inge King's outstanding contribution to Australian art. With the inclusion of some of Grahame's work it will also recognise the unique and significant artistic collaboration that existed between the two of them.

(above)
Inge King
 born Germany 1915
 arrived Australia 1951
Monitor 1966
 steel
 Collection of the artist
 © Inge King

(opposite)
 Inge King in her studio, 2013
 Photograph: David Hurlston



Opening in May 2014

David McDiarmid: When This You See Remember Me

9 May 2014 – 31 August 2014

Free entry

The Ian Potter Centre: NGV Australia

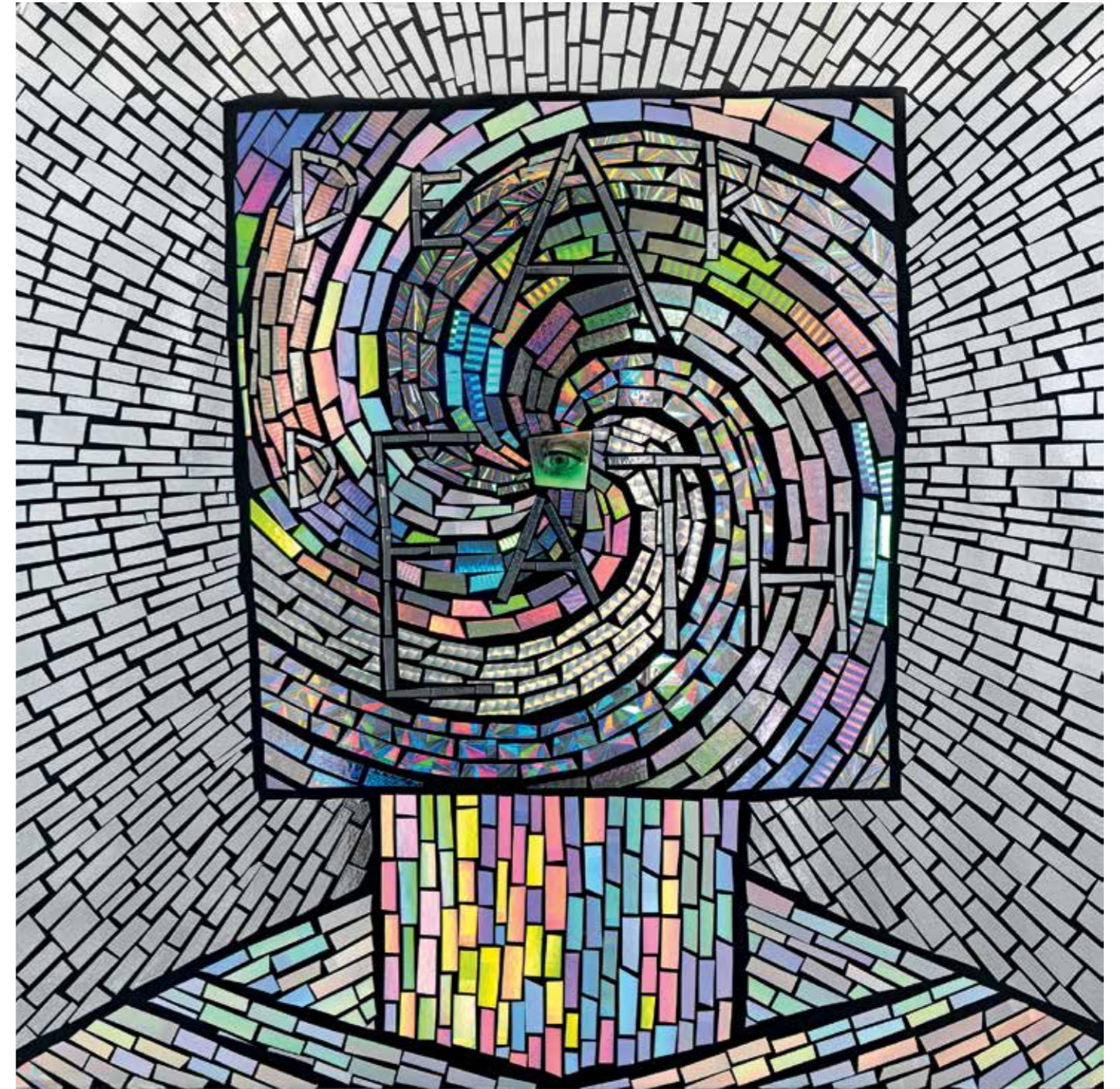
I never saw art as being a safe thing. I know that exists but that's not something that involves me - David McDiarmid, 1993

Defying classification, the work of David McDiarmid encompasses the complex and interconnected histories of art, craft, fashion, music, sex, gay liberation and identity politics; happily residing in the spaces between high and low art, popular culture and community engagement. At once kaleidoscopic, celebratory and darkly humorous in tone, the artist's idiosyncratic, highly personal and, at times, confessional work highlights the redefinition and deconstruction of identities – 'from camp to gay to queer' – drawing on the experiences of a life intensely lived in Melbourne, Sydney and New York. Charting the shifts in politics and individual and community expression that unfold across the decades of the 1970s, 80s and 90s, this exhibition also reveals McDiarmid's artistic and grassroots political response to the impact of HIV/AIDS during the 1980s and beyond, for which he is best known internationally.



(above)
David McDiarmid
 Q (1994)
 from the *Rainbow aphorism* series 1994
 computer generated colour laser print
 37.6 x 28.4 cm (image) 36.6 x 29.4 cm (sheet)
 National Gallery of Victoria, Melbourne
 Purchased, 1994 (P139.12-1994)
 © David McDiarmid/Administered by VISCOPY, Sydney

(opposite)
David McDiarmid
 Dear Death 1990
 self adhesive plastic tape on thermo-setting laminate
 00.6 x 62.1 cm
 National Gallery of Victoria, Melbourne
 Gift from the Estate of David McDiarmid, 1998 (2002.365)
 © David McDiarmid/Administered by VISCOPY, Sydney



Opening in May 2014

Melbourne Winter Masterpieces
Italian Masterpieces from Spain's Royal Court,
Museo del Prado

16 May 2014 – 31 August 2014

NGV International

Admission fees apply

The holdings of Italian art in the Museo del Prado, Madrid, are unique and unrivalled in museums outside Italy. Drawn from its magnificent collection, this exhibition of over 70 paintings and 30 drawings presents a rich selection of works spanning 300 years of Italian art, from the early sixteenth to the eighteenth centuries. More than 70 artists are represented including Raphael, Correggio, Titian, Tintoretto, the Carracci, Poussin and Tiepolo. The exhibition reflects the taste of the Spanish Royal Court whose Kings and courtiers avidly collected Italian art. Successive rulers also commissioned works directly from the artists in Italy or enticed them to Spain to work in the Royal Household. Many of these works are at the heart of the Prado's collection and have never before left Spain.



(Left)
Giambattista Tiepolo
 Italian 1696-1770, worked in Spain 1762-70
The Immaculate Conception (L'Immacolata Concezione)
 1767-69
 oil on canvas
 281.0 x 155.0 cm
 Museo del Prado, Madrid (P00363)
 Image courtesy Museo del Prado, Madrid

(Opposite)
Annibale Carracci
 Italian 1560-1609
The Assumption of the Virgin (L'Assunzione della Vergine) (c. 1587) (detail)
 oil on canvas
 130.0 x 97.0 cm
 Museo del Prado, Madrid (P00075)
 Image courtesy Museo del Prado, Madrid

(Following page)
Andrea di Lione
 Italian 1610-85
Elephants in a circus (Gli Elefanti in un circo) (c. 1640)
 oil on canvas
 229.0 x 231.0 cm
 Museo del Prado, Madrid (P00091)
 Image courtesy Museo del Prado, Madrid





Opening in May 2014

Fashion Detective

24 May 2014 – 21 September 2014

The Ian Potter Centre: NGV Australia

Free entry



Fashion Detective takes a selection of miscellaneous garments and accessories as the starting point for a series of investigations. Using material clues, hearsay, forensics and commissioned fictions as alternate interpretative strategies, the exhibition is an encounter with the art of detection.

Any fashion archive (or museum collection) contains a large number of works which remain unattributed – makers unknown. Anonymous and sometimes inscrutable, these objects have the capacity to incite our curiosity at a time when the world is ordered by brands and logos. Within fashion especially, the contrast between today's superstar couturiers and global luxury labels and the nameless dressmakers and tailors of earlier centuries, could not be greater.

From fakes and forgeries to poisonous dyes, concealed clues and mysterious marks to missing persons, *Fashion Detective* offers a number of cases for close examination. Each suggests a specific path of analysis that encourages us to think differently about what we see and what we know, and also, what we can know.

Scrutinising fragments of information, *Fashion Detective* also puts some of Australia's best crime writers on the case. Speculating on the evidence at hand, a series of new short fictions based around the works on display will introduce plots, characters and narrative to the exhibition in order to reveal fashion's countless contexts.

Featuring approximately 60 garments and accessories *Fashion Detective* juxtaposes the testimony of curators, conservators and writers, and acknowledges the interdependence of story and object as well as the public fascination with the social life of clothes.



England
Carriage dress c.1839
 silk, cotton, metal
 The Schofield Collection
 National Gallery of Victoria, Melbourne
 Purchased with the assistance of a special grant from the
 Government of Victoria, 1974

Opening in May 2014

Mid-Century Modern: Australian Furniture Design

30 May 2014 – 19 October 2014

The Ian Potter Centre: NGV Australia

Free entry



This dynamic exhibition presents a rare chance to enjoy the art of mid-century Australian furniture design and is part of our renewed focus on modern and contemporary design at the NGV.

Innovative furniture design took hold in Australia following World War Two, prompted in part by the availability of new materials (and sometimes the shortages of others), the development of new production techniques and the influx of European immigrants who were skilled in the traditions of fine furniture making. Taking their cue from international trends in furniture, local designers adopted the pared-back language of modernism to create stylish sculptural furniture that was functional and flexible and which found the ideal setting in the modernist architecture of the period.

From Grant Featherston's iconic moulded plywood Contour range and Clement Meadmore's welded steel corded chairs, so distinctive of the 1950s, to Gordon Andrews' elegant 1960s designs for home and office, mid-century modern furniture design turned its back on the overstuffed and ornate examples of previous decades and in doing so, revolutionised the contemporary interior.

The exhibition will focus on the work of key figures including Grant Featherston, Clement Meadmore, Douglas Snelling, Gordon Andrews, Fred Lowen and Schulim Krimper. It will also encompass designs by visual artists such as Robert Klippel and Janet Dawson who occasionally adapted their creative skills to the production of furniture; tables, hand-painted with illustrations of Indigenous dreamings produced by Bill Onus' Aboriginal Enterprises, and examples of do-it-yourself Patterncraft furniture designed by Fred Ward.

The important relationship between contemporary architecture and furniture design will be highlighted through the 'recreation' of modern interior vignettes and the 1971 Marion Hall Best interior designed for Joan and Richard Crebbin's Castlecrag home comprising Gordon Andrews' Rondo chairs, a Mona Hessing shag-pile rug and Jack Meyers' sound/wall sculpture (NGV).

Contextual material including working drawings, textiles of the period and photographs of contemporary architecture will also be included, building a rich picture of this relatively little known aspect of Australia's design history.

(above)
Douglas Snelling (English 1916-1985, worked in Australia 1942-77, United States 1977-85), FUNCTIONAL PRODUCTS PTY LTD, Sydney (Australian 1947-1986)
Snelling Line chair (1946)
 Australian hardwood, cotton
 77.0 x 48.3 x 75.5 cm
 Gift of Mrs Gillian Rush, 1987
 © Douglas Snelling

(opposite)
Roger McLay (Australian, 1922-2000)
Kone chair 1948
 plywood, steel, rubber, brass
 71.7 x 74.4 x 63.6 cm
 National Gallery of Victoria, Melbourne
 Purchased, 1988
 © Roger McLay



Opening in July 2014

Bushido: Way of the Samurai

4 July 2014 – 30 November 2014

NGV International

Free entry



Bushido explores the fascinating world of the samurai who were the warriors, rulers and aristocratic elite of Japanese society for more than 800 years.

From the 12th century through to the end of the Edo period in 1868 the Shogun, regional lords and their warrior retainers (all samurai in their own right) ruled the country and lived to a strict code of ethics. This military aristocracy aspired to a life of spiritual harmony that not only perfected the art of war but also embodied an appreciation of the fine arts that established their life as an art form itself. Throughout these tumultuous times of war and peace samurai virtues of honesty, courage, benevolence, respect, self-sacrifice, self-control, duty, and loyalty combined with their passion for a cultural lifestyle not only established social stability, but also cultivated a legacy of art and culture in Japanese society that continues to this day.

Bushido: Way of the Samurai will focus on samurai as both warriors and men of refined culture. It will showcase the attire of the samurai in the form of armour, helmets, swords and equestrian equipment. It will display the cultural pursuits of samurai in the form of Noh costumes, calligraphic scrolls, lacquer objects and tea utensils and re-live the legacy of bushido through representations of samurai in large screen paintings, dramatic woodblock prints and noble studio photographs.



(above)

Japanese

Armour

Edo Period 1600-1868 Japan

metal, wood, pigment, lacquer, gold paint, silk, cotton, leather, metal thread

(a-k) 136.0 x 56.0 x 45.0 cm (overall) (installation)

National Gallery of Victoria, Melbourne (2066.a-k-D1A)

Gift of Mrs Henry Darlot, 1888

(opposite)

Utagawa Yoshitsuya (Japanese 1822-1866)

Kusunoki Masatsura falls in battle

Edo period c. 1860

colour woodblock (triptych)

36.4 x 74.0 cm (overall)

National Gallery of Victoria, Melbourne

Purchased, 1993

Opening in August 2014

Wade Marynowsky: Autonomous improvisation

22 August 2014 – 19 October 2014

The Ian Potter Centre: NGV Australia

Free entry



In August 2014 NGV Studio will host an extraordinary exhibition where visitors will be greeted by a group of bizarre interactive human-like robots that will be let loose in the foyer of NGV Australia.

Dr Wade Marynowsky is an anti-disciplinary artist who works across robotics, immersive and interactive installation, performance, music and video. His practice typically draws on technology and programmed structures to create works that straddle humour, high-camp and a host of unnerving thematic orientations to absorbing effect.

Autonomous improvisation will give an insight into Marynowsky's remarkable artistic practice. It will include interactive robotics, sound sculpture, audio-visual installations and performances. It will also reveal a surprising and dramatic new work that Marynowsky will be developing at NGV Studio during the course of the exhibition.



(above)
Wade Marynowsky
 Born 1974, Sydney
The balance of your bank account is reflected in your face,
 2012
 Collection of the artist
 © Wade Marynowsky

(opposite)
Wade Marynowsky
 born 1974, Sydney
The Hosts, A Masquerade of Improvising Automatons, 2009
 Collection of the artist
 © Wade Marynowsky

Opening in October 2014

Romance Was Born: Kids Project

3 October 2014 – 28 June 2015

NGV International

Free entry

Commissioned for the new dedicated children's gallery *Romance Was Born: Kids Project* is an interactive exhibition for children specifically designed for the NGV by Sydney-based fashion house Romance Was Born. This contemporary project for kids provides the ideal platform for designers Luke Sales and Anna Plunkett to share their whimsical and compelling vision with visitors of all ages. The captivating results provide a fantastical, larger than life environment for participation, play and creativity that blends fashion, art, music and design. The exhibition will feature works from collections past and present and will focus on the trademark collaborations and creative themes that underpin their practice. The project will also draw on the NGV Collection as one of its sources of inspiration.



(above)
Anna Plunkett and Luke Sales, Romance was Born, 2013
Photo: Daniel Boud

(opposite)
Romance was Born
Magic Mushroom Collection, Summer 2014
© Romance was Born

Opening in October 2014

Robert Jacks: Variation & Order

3 October 2014 – 15 February 2015

The Ian Potter Centre: NGV Australia

Free entry



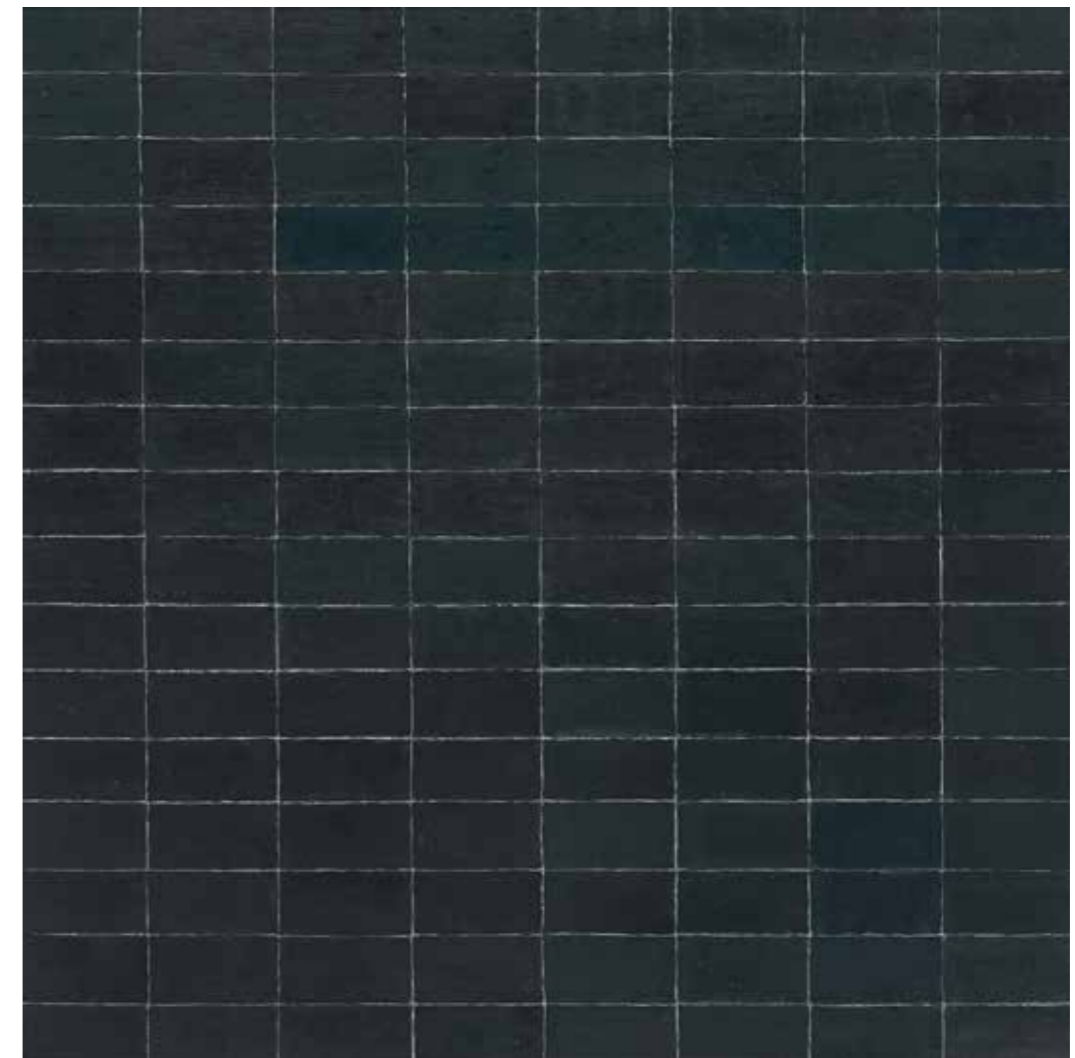
This exhibition will represent the first large-scale retrospective of Robert Jacks who is one of Australia's most significant and accomplished abstract artists. From his first sell-out solo exhibition at Gallery A in Melbourne in 1966, through to his ongoing exploration of abstraction in painting, sculpture, drawing and printmaking, his work has charted a distinctive and influential path through late twentieth and early twenty-first century Australian art.

Born in 1943 Jacks studied sculpture at Prahran Technical College from 1958–1960 and painting at RMIT in 1961–62. His first solo exhibition was held to great acclaim in 1966 and in 1968 his work was included in the landmark exhibition, *The Field*, at the National Gallery of Victoria. Beginning in 1968, Jacks spent ten years living and working in Canada and the United States. It was during this period, much of which was spent in New York, in which Jacks met such artistic luminaries as Sol LeWitt and Donald Judd, and that his unique visual language matured, incorporating influences from the major exponents of contemporary abstraction, minimalism and conceptual practice. It is also this experience which makes Jacks a unique figure within the history and development of twentieth century Australian art.

(above)
Robert Jacks
Transitions 1975
 oil and wax on canvas
 175.0 x 256.8 cm
 National Gallery of Victoria, Melbourne
 Purchased through the C. H. and C. E. Waddell Trust, 1975
 © Robert Jacks

(opposition top)
Robert Jacks
Timbrel and harp soothe 1965
 oil on canvas
 175.0 x 256.4 cm
 National Gallery of Victoria, Melbourne
 Purchased, 1966
 © Robert Jacks

(opposite bottom)
Robert Jacks
Untitled (The black window) (1972)
 oil on canvas
 91.3 x 91.3 cm
 National Gallery of Victoria, Melbourne
 Presented through The Art Foundation of Victoria from the
 Bequest of Violet Dulieu, Founder Benefactor, 1997
 © Robert Jacks



Opening in October 2014

Open Country: The artist potters of Murrumbreena

17 October 2014 – 1 March 2015

The Ian Potter Centre: NGV Australia

Free entry



Open Country provides a new assessment of the legacy of the great Murrumbreena artist potters. It focuses on the Boyd family which is one of Australia's true artistic dynasties.

Beginning in the late 19th century, with Arthur Boyd senior and Emma Minnie Boyd, and continuing through to the present day, the Boyd families influence on Australian art is unparalleled. While their impact in the fields of painting, sculpture, architecture and writing is well known, a lesser known aspect of their legacy is their contribution to the development of a unique but important studio pottery tradition.

While Merric Boyd has received attention for his work as a potter and was the subject of a retrospective exhibition at the NGV in 1990, and there have been exhibitions of Arthur Boyd's ceramic sculptures, much of the work of the Murrumbreena circle of artist potters has not been properly considered. This survey exhibition draws from the NGV's extensive holdings of work by these artists and examines the singular place this movement occupies in the history of Australian decorative arts.

Merric Boyd
Australia 1888-1959
Jug 1923
earthenware
National Gallery of Victoria, Melbourne
Gift of Don McCrae, 1991
© Merric Boyd

Opening in October 2014

Between the sun and the moon: Drawings by the Heide and Murrumbreena artists

17 October 2014 – 1 March 2015

The Ian Potter Centre: NGV Australia

Free entry



This exhibition is selected from the NGV's outstanding holdings of expressive drawings and watercolours created by Joy Hester, Sidney Nolan and Albert Tucker during the 1940s and 50's

Hester, Nolan and Tucker were closely involved with John and Sunday Reed at their property Heide at Bulleen, and with the progressive literary and artistic movement known as the Angry Penguins. Their contemporaries Arthur Boyd and John Perceval were based in Murrumbreena, where they established a pottery Open Country upon returning from military service. Each artist in their own way challenged the accepted mores of Melbourne's art scene.

Albert Tucker
(Australian 1914-1999, worked throughout Europe and United States 1947-60)
(Images of modern evil) 1945
coloured pastel on brown paper
23.9 x 20.2 cm (image and sheet)
National Gallery of Victoria, Melbourne
Purchased, 1978
© Courtesy of Barbara Tucker

Opening in November 2014

David Shrigley

14 November 2014 – 1 March 2015

The Ian Potter Centre: NGV Australia

Free entry

In the summer of 2014– 15, NGV presents *David Shrigley*, a comprehensive exhibition – his first in Australia – of new and recent work by the internationally renowned Glasgow-based artist. Shrigley is perhaps best known for his stripped back, darkly humorous and deliberately crude drawings that explore existential dramas, human dysfunction and anxiety.

The exhibition *David Shrigley* will encompass drawings, paintings, sculpture, animated videos, artist books, and a major new commission for NGV International's Federation Court. The artist's omnipresent sense of humour lies at the heart of these works, which are manifest in one liners and tragicomic narratives that reflect on the banality and absurdity of everyday life and objects.

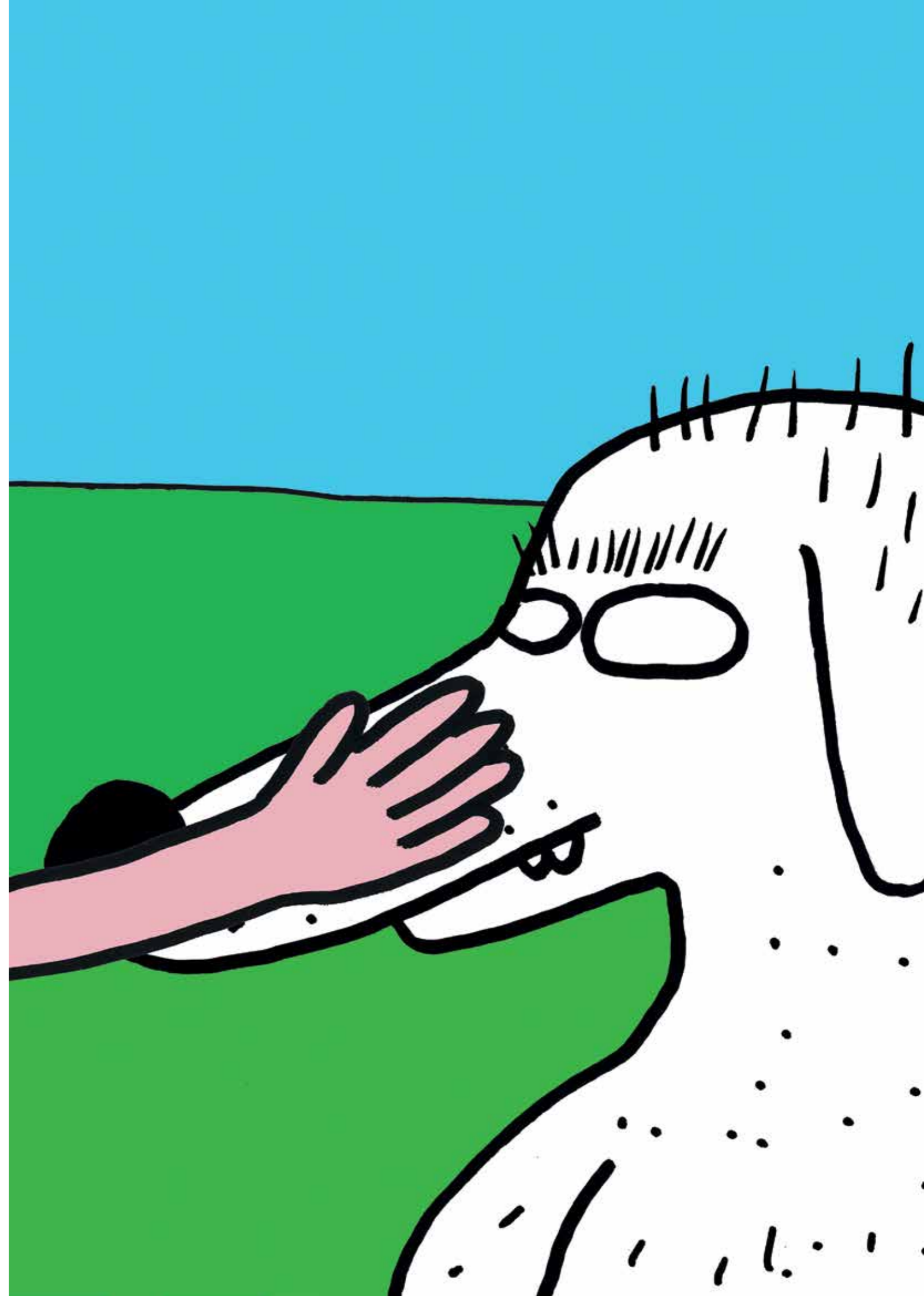
The writer Will Self has recently referred to the 'bewilderingly complex naiveté' of Shrigley's work, which is marked by simplicity and restraint, as a means for the artist 'to communicate as simply and directly as possible'. Generated intuitively in the artist's studio, Shrigley completes tens or even hundreds of drawings in one sitting, three quarters of which he ends up destroying in a deliberate process of consideration that belies the seeming spontaneity of the work.

HAIR GROWING ON YOUR EYES



(above)
David Shrigley
Untitled 2009
 ink on paper
 29.70 x 21.0 cm
 Courtesy Stephen Friedman Gallery
 © David Shrigley

(opposite)
David Shrigley
Hello There 2012
 animated, sound, 3 min 20 sec
 courtesy Stephen Friedman Gallery
 © David Shrigley



Opening in November 2014

Emily Floyd: The Dawn
21 November 2014 – 15 March 2015
 NGV International
 Free entry



Emily Floyd: The Dawn is a survey exhibition of the work of Melbourne based artist Emily Floyd. The exhibition will feature keynote works dating from 2001 to 2014 including major installations, lesser-known early works and a newly commissioned kid's project based on Feminist activism from the 1970s and 80s. Working in sculpture, installation, printmaking and public art, Floyd (born 1972) is renowned for her text-based sculptures and pedagogically-inspired works which combine formal concerns with an interest in the legacies of modernism. Her work engages a wide range of disciplines and endeavours including public art and social activism, design and typography, literature and cultural studies, community participation and public education, and various political ideologies. Drawing parallels between educational models and contemporary art, Floyd's bold and seductive colourful works generate spaces for social engagement and interaction whilst provoking discussions about contemporary social, cultural and political ideas.

Emily Floyd
A strategy to infiltrate the homes of the bourgeoisie 2005
 synthetic polymer paint on composition board
 (a-ss) 191.0 x 845.0 x 907.5 cm
 (variable) (installation)
 National Gallery of Victoria, Melbourne
 Purchased with funds from the Victorian Foundation for Living
 Australian Artists, 2006
 © Emily Floyd

Exhibition title	Opens	Closes	Venue
<i>Art of the Table</i>	28 February 2014	31 December 2014	NGV International
<i>William Blake</i>	4 April 2014	31 August 2014	NGV International
<i>Wang Gongxin: Video Artist</i>	11 April 2014	28 September 2014	NGV International
<i>Top Arts 2014</i>	12 April 2014	20 July 2014	The Ian Potter Centre: NGV Australia
<i>Sue Ford</i>	17 April 2014	24 August 2014	The Ian Potter Centre: NGV Australia
<i>Inge King: Sculptor</i>	1 May 2014	31 August 2014	The Ian Potter Centre: NGV Australia
<i>David McDiarmid: When This You See Remember Me</i>	9 May 2014	31 August 2014	The Ian Potter Centre: NGV Australia
<i>Melbourne Winter Masterpieces Italian Masterpieces from Spain's Royal Court Museo del Prado</i>	16 May 2014	31 August 2014	NGV International
<i>Fashion Detective</i>	24 May 2014	21 September 2014	The Ian Potter Centre: NGV Australia
<i>Mid-Century Modern: Australian Furniture Design</i>	30 May 2014	19 October 2014	The Ian Potter Centre: NGV Australia
<i>Bushido: Way of the Samurai</i>	4 July 2014	30 November 2014	NGV International
<i>Wade Marynowsky: Autonomous improvisation</i>	22 August 2014	19 October 2014	NGV Australia
<i>Romance Was Born: Kids Project</i>	3 October 2014	28 June 2015	NGV International
<i>Robert Jacks: Variation & Order</i>	3 October 2014	15 February 2015	The Ian Potter Centre: NGV Australia
<i>Open Country: The artist potters of Murrumbena</i>	17 October 2014	1 March 2015	The Ian Potter Centre: NGV Australia
<i>Between the sun and the moon: Drawings by the Heide and Murrumbena artists</i>	17 October 2014	1 March 2015	The Ian Potter Centre: NGV Australia
<i>David Shrigley</i>	14 November 2014	1 March 2015	NGV International
<i>Emily Floyd: The Dawn</i>	21 November 2014	15 March 2015	The Ian Potter Centre: NGV Australia

