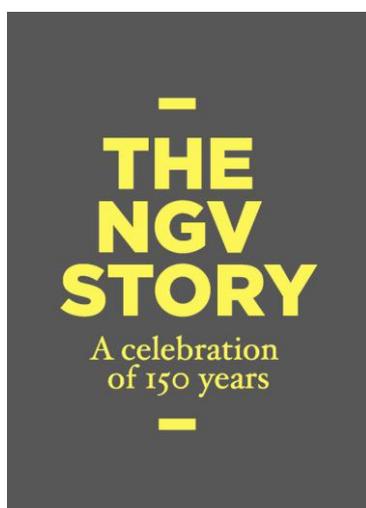


The National Gallery of Victoria – recent publications

In 2011 the National Gallery of Victoria (NGV) in Melbourne, Australia is celebrating its 150th anniversary.

This is a major milestone in the history of Australia's first public art gallery, which was founded on 24 May 1861 – Queen Victoria's birthday. Established only fourteen years after the City of Melbourne itself, the NGV has grown to be a major gallery with some 70,000 works in an encyclopaedic collection ranging from antiquities to global contemporary art, and covering many regions and cultures.

The history of publishing at the NGV is a strong one, with catalogues and books of outstanding quality having been produced for over a century. In this anniversary year, some special publications are appearing, which celebrate the NGV's rich history and showcase its collections and curatorial skills and achievements.



The NGV Story

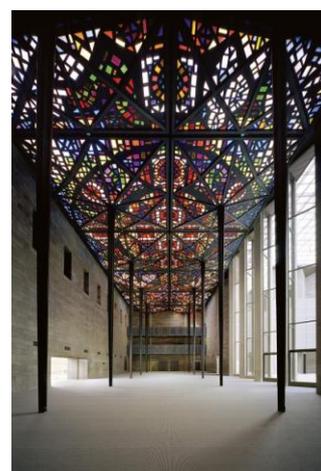
Phip Murray

Published by the National Gallery of Victoria, 2011.

The NGV Story brings together the key stories and events from the National Gallery of Victoria's 150-year history. It is conceived as an informal, short history, aiming to be a readable and entertaining book which celebrates major moments from the NGV's past, be they momentous, subversive or amusing. Author Phip Murray's chronological narrative charts the life of the NGV from 1861 to 2011, highlighting the people who were critical in shaping it, from directors, trustees, artists, donors and staff, among others. A wealth

of historic visual material is included throughout.

The NGV was first established in the State Library building in May 1861, growing decade by decade until it could grow no more, finally transferring to Roy Grounds' new custom-designed building in 1968. From first to last the anecdotes are fascinating: the Trustees, concerned to cultivate an interest in classical civilisation, but on a low budget, initially procured plaster casts of statues from London; the first exhibition was a great success, attracting 62,000 people – about a quarter of the Colony's population. Visitors could peruse casts of the Elgin Marbles and other famous antique statues; sixty three busts; medals, coins and seals and other objects. The new gallery was launched, and within a few years Sir Charles Eastlake, Director of the London National Gallery, was advising the NGV on contemporary British art.



Over the next 150 years the NGV grew and changed, with many turns to the story. The National Gallery School was established in 1870, and for over a century was the training ground for many of Australia's finest artists.



The story of philanthropy began, with generous donations from the earliest days, but none more important than the extraordinary 1904 bequest of Alfred Felton, a self made "millionaire" who left his fortune to charities and the NGV. Suddenly the NGV was able to join the front ranks of international buying institutions, and in the years since the Felton Bequest has contributed over 15,000 works to the NGV Collection. These have included masterpieces by Tiepolo, Rembrandt, Poussin, Manet, Monet, Turner and many, many others. In this 150th year, the Felton Bequest has gifted to the NGV a superb collection of indigenous contemporary paintings and 19th and early 20th century traditional shields, a fitting celebration of the oldest continuous visual culture in the world.

A century of gifts has put the Felton Bequest in the front ranks of 20th century visual arts philanthropy.

In the late 1990s the gallery again needed to expand, and a new building was opened at Federation Square specifically designed to display Australian art, the first major gallery to do so in Australia.



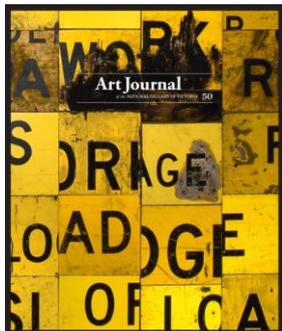
Starting with a strong European focus, the collections have grown and diversified over the years, ranging from Asian holdings to decorative arts, photography, fashion and textiles, and contemporary art from around the world.



So as the NGV arrives at its 150th year, what of the future? The NGV has grown steadily, with greatly increased visitor numbers, and now needs to expand again. The steadily growing modern and contemporary collection, including works by Louise Bourgeois, Ron Mueck, Bill Viola, Andy Warhol, Jeff Wall, Anthony Gormley, and Yinka Shonibare, to name just a few, could be seen by more people more regularly in expanded premises, and the book concludes

with reflections on this new project idea. The gallery's great indigenous collections, as well as Asian art, could also find new audiences with expanded space.

The NGV Story provides a fascinating and entertaining insight into the history and characters of the National Gallery of Victoria, and from time to time is not afraid to document mistakes, the occasional disaster, and opportunities missed.



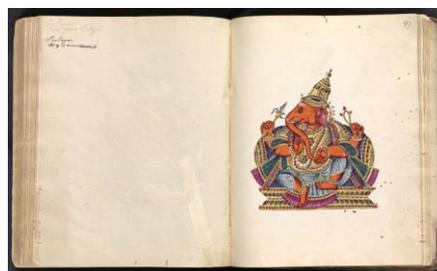
Art Journal of the National Gallery of Victoria Edition 50

Edited by Isobel Crombie and Judith Ryan.

Various contributing authors.

Published by the National Gallery of Victoria, 2011.

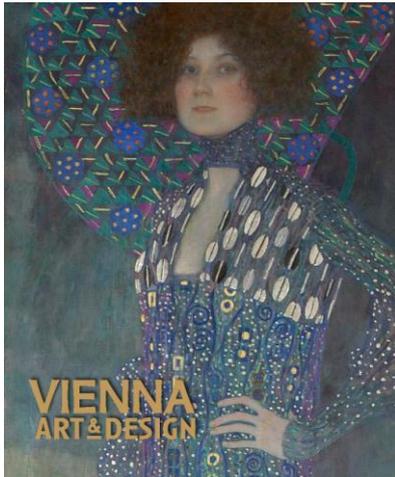
The NGV has published a special commemorative edition of its scholarly journal, *Art Journal of the NGV*, edition 50, to mark the occasion of the gallery's 150th anniversary. The *Art Journal* is a well-respected publication which continues an honoured tradition of fine research, based on works in the NGV Collection. It includes significant research and essays by established art curators, conservators and academics and a wide range of full colour images are featured. An index to all past issues is included, and in the next year or two most of this material will become available on line.



Among many rich and varied articles and commentaries, subjects of this edition include the study of an Indian deity album, the links between nineteenth century English artist Robert Buss and Charles Dickens; Viennese furniture by Loos; Sydney modernism; Two decades of American painting at the NGV; art of the Pintupi lineage; Chinese provisions for the afterlife, and a recently acquired self-portrait by Joseph Wright of Derby. Articles on fashion, Japanese art, and the art of the Pacific are included. Also featured is a newly-acquired work by Christo and Jeanne- Claude, *Wool Works*, documenting a 1969 installation at the NGV, and a new landscape by Impressionist artist Gustave Caillebotte.

NGV Director Gerard Vaughan provides a fascinating insight into royal portraiture in colonial Victoria, particularly painted and sculpted portraits of Queen Victoria; and former NGV Director Patrick McCaughey's article on collecting Australian art of the 1940s highlights some intriguing aspects of collecting and taste at the NGV.

This special edition offers new scholarship in a diverse range of art disciplines.



Vienna: Art and Design Klimt, Schiele, Hoffmann and Loos

Various authors

Published by the National Gallery of Victoria, 2011.

This beautiful publication is designed to accompany the NGV's major 2011 exhibition of the same name, showcasing the radical art of Vienna in the early years of the twentieth century.

The publication includes nine fascinating articles by curators and scholars in the field. Guest exhibition curator Christian Witt-Döring sets the scene in the first chapter, *Story of the Exhibition*, while following contributors explore the genius of Viennese art and culture of the time, including developments in painting, sculpture, jewellery, design and architecture. While the Belvedere and Vienna Museums are major collaborators, public and private collections from around the world have lent significant items.

The Gallia family's superb Viennese apartment, with its unique furniture and decorative arts by Josef Hoffmann, is explored by descendant of this remarkable family, Tim Bonyhady. Many of the Gallia apartment treasures are now part of the NGV Collection, and the story of the family's life in Vienna, their arrival in Australia and the Gallias' hope of keeping the collection together makes fascinating reading.

The Vienna Secession Movement, founded in 1897 by a group of painters, architects and sculptors in reaction to the conservative artistic milieu of the time, is explored by Marian Bisanz Prakker. Secession artists focussed on exploring art outside its academic tradition, aiming to create a new style largely free from historical influence.

Many other themes follow, including Otto Wagner's Vienna, the phases of individuals Wiener Werkstatte, development of modernism, and late painting and sculpture. Fascinating profiles focussing on are presented, including Klimt's beautiful and enigmatic muse, Emily Floge; and groundbreaking artists Egon Schiele and Koloman Moser.

The catalogue is a work of serious scholarship, placing in context the exceptional content of this major exhibition, the highlight of the 150th exhibition program.



Eugene Von Guérard:

Nature Revealed

Ruth Pullin and various authors

Published by the National Gallery of Victoria, 2011.

To coincide with its 150th anniversary, the NGV is holding a retrospective exhibition of the works of Eugene Von Guérard, one of Australia's most renowned and eminent landscape artists. This is the first major exhibition of the artist's work for over 30 years, and an important and comprehensive catalogue has been prepared to accompany the show.



Inspired by German naturalist and explorer Alexander von Humboldt, the well-trained artist von Guérard travelled to the goldfields of the colony of Victoria, but soon gave up prospecting to paint its landscapes, geology and vegetation. Today his powerful representations of the unique geology and landscapes of an unfamiliar continent have become critically relevant to understanding our fragile environment. The publication draws on previously unpublished works, and new research by exhibition curator Dr Ruth Pullin to follow the artist's early life and training through the great centres of Rome, Naples and Düsseldorf, and examines the ways in which nineteenth century German art and science informed his vision of the Australian landscape.

Dr Pullin throws new light on how von Guérard's detailed landscapes offer special insights into the scientific expeditions of which he was part, and discusses the microscopic detail, accuracy and scientifically-informed perspective that characterise von Guérard's great Australian landscapes.

This important book includes contributions from leading art writers, curators and earth scientists, and offers a compelling new reading of works by this master.

Von Guérard was the first master of the NGV's Art School in 1870, and thus holds an important place in the NGV's history. This exhibition and catalogue pay tribute to his seminal role in colonial Australian art.





Ron Mueck

David Hurlston with contributing authors.

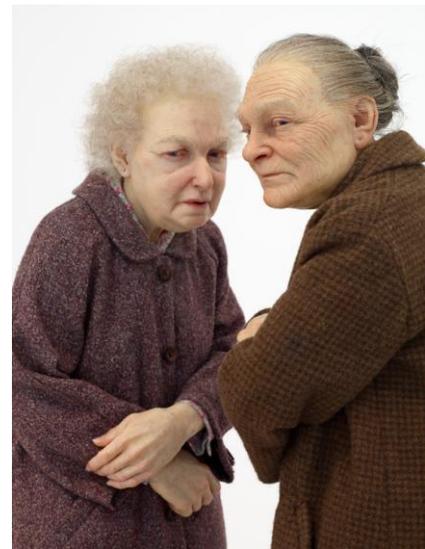
Published by the National Gallery of Victoria, 2010.

Ron Mueck's sculptures are some of the most widely acclaimed, prominent and identifiable works in the international contemporary art arena.

In 2010 the NGV held a full exhibition of Mueck's works, which was widely celebrated and attracted a major audience.

A high quality, lavishly illustrated catalogue was published to accompany the exhibition, which was curated by the NGV, and travelled subsequently in Australia and New Zealand.

Mueck, who in 1996 was 'discovered' by British advertising guru Charles Saatchi, has become one of the most significant figures in the contemporary art world. This exhibition and catalogue remind Australian audiences that Mueck grew up in Melbourne, the son of Czech immigrant parents. He has continued to intrigue audiences with his realistic, figurative sculptures and now occupies an important place in the field of international contemporary practice. His poignant sculptures illustrate timeless human conditions from birth to death. His sculptures range from puckish portrayals of childhood innocence to acute observations of the stages of life; from birth to adolescence, middle and old age, and even death. Many are solitary figures, psychological portraits of emotional intensity and of isolation. All these themes are explored in the publication.



The exhibition drew from Australian and international collections. Highlights included: *Mask II* (2002), *Man in a boat* (2002), *Old woman in bed* (2002), *Wild man* (2005), the NGV's own *Two women* (2005), and the iconic work *Dead Dad* (1996/97). The catalogue includes a number of new works created specifically for the exhibition, of which *Drift* (happily, a promised gift to the NGV from its American owner) made a particularly strong impression.

Produced in close collaboration with the artist, this authoritative new book celebrates Mueck's remarkable body of work and the range of his creative practice to date. With essays by leading arts writers from around the world, the book affirms Mueck's place as the creator of some of the most evocative sculptures of our time.

Image captions:

1. *Great Hall and Leonard French's Ceiling* NGV International © Photograph John Gollings, 2003
2. **Giambattista Tiepolo** Italian 1696–1770 *The Banquet of Cleopatra* 1743–44 oil on canvas 250.3 x 357.0 cm National Gallery of Victoria, Melbourne Felton Bequest, 1933
3. **Tom Roberts** born Great Britain 1856, arrived in Australia 1869, died 1931 *Shearing the rams* 1888-90 oil on canvas on composition board 122.4 x 183.3 cm National Gallery of Victoria, Melbourne Felton Bequest, 1932
4. *Colonial Galleries* The Ian Potter Centre: NGV Australia Photo: NGV Photographic Services
5. **Egon SCHIELE** Austria 1890–1918 *Self-portrait with hands on chest* 1910 charcoal, watercolour and gouache 44.8 x 31.2 cm Kunsthaus Zug, Stiftung Sammlung Kamm
6. **Eugene von Guérard** *View of the Grampians and Victoria Ranges from Mount Rouse, West Victoria* 1861 oil on canvas 71.0 x 137.0 cm Private collection, Victoria
7. **Ron Mueck** *Two women* 2005 polyester resin, fibreglass, silicone, polyurethane, aluminium wire, steel, wool, cotton, nylon, synthetic hair, plastic, metal 82.6 x 48.7 x 41.5 cm (variable)
National Gallery of Victoria, Melbourne Purchased, Victorian Foundation for Living Australian Artists, 2007 © Ron Mueck, courtesy Anthony d'Offay, London