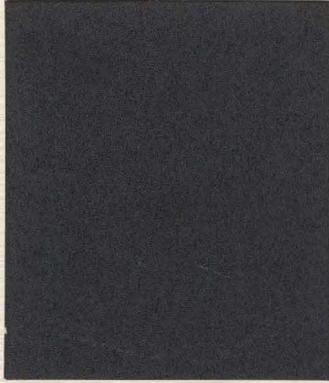




love,
loss &
intimacy



William
ORPEN

In 1906 Irish artist William Orpen (1878–1931) raised some criticism when he exhibited in Dublin *A Woman* – a reclining nude of Flossie Burnett, his model and possible lover.¹ Unlike Augustus John, a close friend at the time, and others in his circle, Orpen was considered to be polite and generous towards his models without the expectation of a sexual liaison. In *Night (No. 2)*, 1907, the artist and his young wife, Grace Knewstubb, are seen in a tender and sensual embrace, their faces merging

with the intensity of their desire.² One from a series of nocturnes set in their Chelsea home, *Night (No. 2)* was painted for Orpen's personal use. At this time, Orpen was spending only part of the year with Grace and their infant daughter Mary in London and the rest of the year teaching in his home town of Dublin. This offered him the freedom and discretion to embark on an affair with his cousin's wife, and the daughter of a New York Banker, Mrs Evelyn St George.

Cover image:
William Orpen
Night (No. 2) 1907 (detail)
Models: Grace and William Orpen



Love,
Loss &
intimacy

Allison Holland

ngv
National
Gallery of
Victoria

Introduction

More than any other technique, the immediacy of the drawn line evokes the bond that occurs between an artist and their subject. *Love, Loss & Intimacy* is a selection of drawings and prints from the National Gallery of Victoria's collection of seventeenth- and eighteenth-century European artists through to contemporary Australian artists. In addition, some artists are also represented by paintings, photography, sculpture and media works, including one loan.³ Mothers and lovers, sons and muses – this exhibition explores how the human emotions of desire, grief and affection tie the observer to the observed.

For many artists drawing is a compulsive act that demands continuous, if not daily, practice. Self, family and friends become the

most available models, with their features easily sketched from memory. Over time, careful observation reveals to the artist those nuances of the physical form that best express the essence of their subject. Perhaps it is the emptiness of their eyes while deep in thought or the smoothness of their brow as they sleep undisturbed. How does an artist capture that deep-seated ache that bonds a parent to their infant, or the devotion of a grown child toward their ageing father? In some instances it is the youthful figure, the embodiment of the ideal, which becomes for the artist an object of obsession and insatiable sexual desire. Despite the strength of these familial attachments it is inevitable that either circumstance or personal choice will sever them. Then love is replaced by loss.

REMBRANDT

The influence of Rembrandt Harmensz. van Rijn (1606–1669) as a portrait painter and printmaker is unsurpassed. In his etched *Self-portrait with Saskia* from 1636, the artist's directed gaze indicates his assuredness as a newly married man prospering in the metropolis of Amsterdam.

'Rembrandt was often unflattering in his attention to facial expression and the effects of ageing'

The ninth child born to Harmen Gerritsz. van Rijn and Neeltgen Willemsdr. van Zuytbrouck, Rembrandt came from a comfortable background. In his early years in Leiden the artist made use of the most accessible models, his family.

Over the centuries the identities of Rembrandt's parents and his brother Gerrit have been speculated upon, with several favourite models considered.⁴ Based on a drawing at Oxford's Ashmolean Museum, two sitters are currently proposed as the artist's father. One modelled for *Man wearing a close cap*, 1630, while the other sat for *Bust of an old man with flowing beard*, 1630. Harmen van Rijn died in April 1630, and *The artist's mother, seated at a table*, c.1631, is thought to portray Neeltgen in mourning, her sorrow



Rembrandt Harmensz. van Rijn
Self-portrait with Saskia 1636

evident in her sombre costume and withdrawn expression. Both in his loosely worked line and meticulous use of cross-hatching, Rembrandt was often unflattering in his attention to facial expression and the effects of ageing. During the artist's time it was not common for women of Neeltgen's class to wear black veils; it was a fashion reserved only for nobility. Therefore, it is more likely that the print is of the artist's mother metaphorically dressed as the 'winter' of old age.

Moving permanently to Amsterdam in late 1631, Rembrandt established his studio in the premises of the art dealer Hendrick van Uylenburgh and began to practise as a professional portraitist. It was here that he met Saskia, Hendrick's cousin, who became the pre-eminent model for Rembrandt's paintings and prints. They married in 1634 and although affluent, suffered several personal setbacks. Their son Rumbartus died two months after his birth in 1635 and

their daughter Cornelia died at just three weeks of age in 1638. In 1640 they had a second daughter, also named Cornelia, who died when just over a month old. In a sheet of spontaneous iron-gall sketches the swaddled infant nursed by a simply-clad woman may well have been one of Saskia's short-lived children.

Titus, their fourth child, was born in 1641 and even though he survived into adulthood his mother died within the year. In 1649, after a disastrous relationship with Geertje Dirx, Hendrickje Stoffels was employed as Titus's nurse and eventually became Rembrandt's lifelong companion. Thoughtfully rendered by the artist, *Woman sitting half-dressed beside a stove*, 1658, is in all likelihood Hendrickje. Her composure and facial expression bear similarities to Rembrandt's *Bathsheba*, 1654.⁵ Depicted as lover, nurturer and mother of Rembrandt's daughter Cornelia, Hendrickje is positioned at the heart of a domestic space.

Giovanni Battista PIAZZETTA

Although well known for his religious and pastoral canvases, the eighteenth-century Venetian painter Giovanni Battista Piazzetta (1682–1754) also produced life-size portraits and *teste di carattere*, or character heads, which were sought after by contemporary collectors. Drawing was a compulsive but time-consuming exercise for

the artist, and his wife Rosa Muziolo and his eldest son Giacomo Giusti were convenient models for his daily creative practice. Some of Piazzetta's *teste di carattere* were produced as studies for large-scale paintings, however, the sale of others provided a lucrative source of income for the artist and his family while he worked on long-term commissions.



James McNeill Whistler
Seymour standing under a tree (1859)
Model: Seymour Haden

James McNeill
WHISTLER

In the shadow of Rembrandt, James McNeill Whistler (1834–1903) has been acclaimed for his uncompromising and insightful rendering of his widowed mother, Anna. This keenness was also evident in his early experimentations with etching, in particular the portraits of his nephews Arthur and Seymour Haden. *Little Arthur*, 1857–58, was drawn from life while Whistler was convalescing at the home of his half-sister Deborah and her husband, the artist (Francis) Seymour Haden, in London.⁶ During another visit to London the family took an outing to Kensington Gardens. Haden chose to sketch the landscape, while Whistler affectionately captured Seymour in a candid moment.

In 1884 Whistler was commissioned to paint Beatrix Godwin, the wife of E. W. Godwin

and daughter of the sculptor John Birnie Philip. Twenty-one years younger than the artist, Beatrix was at one time his pupil and later confessed to having loved Whistler since 1876.⁷ Now intimately reacquainted, Beatrix left her husband, who died soon after, and the two were married in 1886. In *The duet*, 1894, Whistler captures a contented Beatrix with one of her sisters, Ethel Birnie Philip, amusing themselves at the piano. Over the next two years Beatrix's health declined and Whistler, after refusing to accept an initial diagnosis of cancer, attentively nursed his wife. In 1896 Beatrix was buried in Chiswick Cemetery near the tomb of Hogarth, a favourite artist of Whistler. It was a place they had chosen together while out for a drive, both captivated by the view over the river.⁸

Paul-César
HELLEU

The portraits by Paul-César Helleu (1857–1927) characteristically featured graceful and elegant women of the European and North American *beau monde*. However, it was the languid poses of Alice Guérin that predominantly occupied the domestic interiors of Helleu's drypoints. In 1884 red-haired Alice was just fourteen when her mother

brought her to his Parisian studio to be painted and within two years they were married. Helleu consistently presented Alice as tender and affectionate. Seen through familial eyes, Helleu has used the muted tones of chalk to visualise the maternal connection between Alice and her nursing infant, possibly their youngest child, Paulette. The artist's deep love of family was heightened after the accidental



Paul-César Helleu

Jean and his mother (Jean et sa mère) (1898–1905)

Models: Alice and Jean Helleu

death of his second daughter Alice in 1897, at the age of eighteen months. Seen as a young girl in Helleu's sheet of studies, the artist's eldest daughter Ellen was also a favourite model throughout her life. Every summer

holidays Helleu took the family sailing to the English port of Cowes. In *Jean and his mother* (*Jean et sa mère*), 1898–1905, Jean, depicted in a cap and fondly looking at his mother, appears to share his father's passion for yachting.

Dante Gabriel ROSSETTI

Dante Gabriel Rossetti (1828–1882), Edward Burne-Jones (1833–1898) and his life-long friend William Morris, shared a common passion for art, literature and the same beautiful women. Rossetti's great loves included Elizabeth Siddal, Fanny Cornforth and Jane Burden, William Morris's wife. In turn, Morris had a deep and long-standing affection for Georgiana Macdonald, while for a period her husband Burne-Jones was enraptured with the Greek sculptress Maria Cassavetti Zambaco. As with their art, narratives of insatiable desire, clandestine love and inevitable anguish coloured their lives.

The model for Rossetti's *St Catherine of Alexandria* was Elizabeth Siddal. In 1850, Siddal's grey eyes and dark auburn hair captured the attention of Walter Howell Deverell as she worked in a bonnet store in Cranbourne Alley, London.⁹ By 1852 she had become Rossetti's pupil and model, and with the financial support of John Ruskin, was writing poetry and exhibiting her own paintings. Although more often depicted as

fragile and withdrawn, Elizabeth's artistic independence is portrayed in *Study for St Catherine*, c.1856, by her upright stance and Rossetti's use of assertive line. The paintbrush that Elizabeth holds in the sketch was transformed in the finished work into a palm branch, a symbol of the saint's martyrdom.

Contributed to by Rossetti's possessiveness, Siddal suffered from a degenerative illness, initially thought to be consumption but later diagnosed as depression, which left her with no appetite.¹⁰ Despite Rossetti's dissipated affection, the couple finally married in 1860. In March the following year Siddal gave birth to their stillborn daughter and never fully recovered from the loss. Increasingly reliant on laudanum, and realising Rossetti's affection for Fanny Cornforth, Siddal died after taking an overdose in 1862. Rossetti's lament at the loss of his muse reached mythological status when he wrapped a manuscript of his poems to Siddal in her hair. Seven years later the coffin was exhumed, the volume retrieved and published.

Edward BURNE-JONES

In 1866 a patron of Edward Burne-Jones (1833–1898) and his circle, Euphrosyne Cassavetti (known as the Greek 'duchess'), approached Burne-Jones to paint her daughter, the artist Maria Zambaco. He chose the narrative of Cupid and Psyche, from Lucius Apuleius's *The Golden Ass* (second century AD), to show off the sitter's phosphorescent white skin and dark red hair. In his study for Psyche the artist's use of shading contrasts with the definite contour of Maria's classical nose, angled jaw and slender neck. Burne-Jones completed many watercolours and sketches of Psyche, which were intended to illustrate William Morris's epic poem, *Earthly Paradise* (1868–70). Here Zambaco's slumbering body represents unimagined beauty, vulnerable to Cupid's destructive yet adoring gaze and Venus's envy.

The artist's longing for his classical muse, Maria's renowned beauty and the emotional strain that his wife Georgiana suffered throughout the affair bear some comparison with the myth. Georgiana's discovery of the affair, along with Burne-Jones's overwhelming guilt, precipitated its end. Zambaco appears to have been a highly emotional person: she first attempted suicide with an overdose of laudanum, and this was followed by an unsuccessful drowning in the Regent's Canal, an act that was thwarted by Burne-Jones and the police.¹¹

Burne-Jones was torn; his love for Maria could only flourish if he left the country, but he could not take this irreversible step away from Georgiana and his family, especially from his beloved daughter Margaret.¹² By 1875 the relationship was over and Zambaco had taken another lover and moved to Paris.

*'Zambaco's slumbering body
represents unimagined
beauty, vulnerable to Cupid's
destructive yet adoring
gaze and Venus's envy'*

Within the quiet seclusion of his studio Burne-Jones began his studies for *The golden stairs*, 1876–80, using his trusted model, the Italian beauty Antonia Cavia. The composition featured his daughter Margaret, along with her young friends May Morris and Frances Graham, descending a curved staircase. Social propriety would not have allowed the young women to pose naked before the artist. Instead, he re-created in a series of line sketches on a prepared ground the stylised movements for each figure using Antonia's generic form.



Edward Burne-Jones
Study for Cupid finding Psyche 1870
Model: Maria Zambaco

William Holman HUNT

Like many women of her time, Fanny Waugh, adored wife of William Holman Hunt (1827–1910), died just six weeks after the birth of their son Cyril in Florence. In memory of his dead mother and perhaps as a portent of his difficult infancy, Cyril was given the middle name of Benoni, Hebrew for ‘child of sorrow’. Hunt employed a wet nurse to care for the child, but he failed to thrive. On returning to England before his first birthday in 1867 it was realised that Cyril was near death from malnutrition. Hunt eventually married Marion ‘Edith’ Waugh, Fanny’s much younger sister, who enforced a strict regime on her nephew. In Hunt’s drawing of Cyril aged eleven, his delicate

‘In the boy’s large eyes and fine nose Hunt would have recognised his own features.’

features and well-groomed appearance express his earnest nature. In the boy’s large eyes and fine nose Hunt would have recognised his own features. Hunt’s use of contoured lines and ink washes in a drawing of his sister Emily are less formal, her soft features and gentle gaze expressive of sibling admiration. In the summer of 1857 Emily was living with Hunt at Tor Villa, Kensington, and studying art under his tutelage while overseeing his household.

Augustus JOHN

It may not be apparent from his self-portrait, modelled after Rembrandt, that Augustus John (1878–1961) was an unconventional man. John and his sister Gwen first met the artist Ida Nettleship in 1895 while studying at the Slade School of Art, London. In a naturalistic pencil portrait, John has accentuated Ida’s sensuous full lips and gentle eyes with a halo of stray curls. After marrying Ida in 1900 John fell in love with Dorothy McNeill, an office girl who shared his passion for a bohemian lifestyle.

John’s dark-haired muse, whom he affectionately called Dorelia, was drawn into a complex, yet mutually affectionate, relationship with Ida and Gwen. *Out on the moor*, 1906, depicts Ida with her two eldest boys, David and Casper, on a visit to their father in Dartmoor in 1905. At the time John was living in a traditional Romany caravan with Dorelia and their newborn son Pyramus.

The year 1906 was significant for John, with three of his many children being born,



Augustus John
Dorelia (c.1903–30)

including Ida's son Henry, Romilly to Dorelia and another child to Clara, the John's housekeeper and Augustus's lover.¹³ The following year Ida died from a post-natal infection and Dorelia took up the care of several of Ida's five boys. The beach scene in *Bathers*, 1921, shows the extended family on holiday at Ste-Honorine, France, in 1906. It is one of several idealised family paintings and prints that John completed after the sudden deaths of Ida and Pyramus. Ida is half-hidden beneath her shawl, while fair-haired Pyramus holds Dorelia's hand. The third female figure,

forthright in her nudity, is possibly Euphemia Lamb, a past lover of John.¹⁴

Ida's third son, Robin, was a very handsome and energetic child but fearful of his father, and so was noticeably silent and self-contained. Like his father, Robin grew up with a love for art, travel and culture, but preferred to follow social convention rather than his father's ideals.¹⁵ In contrast to the public figures John painted on commission, the leisurely activity of sketching and painting his lovers and children offered the artist time to experiment and develop proficiencies in his techniques.

Max KLINGER

The loss of a child, not through death but through circumstance, underlies Max Klinger's (1857–1920) sketches of his one-day-old daughter Desirée. The father's meditation on the soft lips, up-turned nose and half-closed eyes of his only child suggests that the act of drawing was also a mechanism for the artist's need to make a psychological imprint. In 1898 Klinger had begun a relationship with the Austrian writer Elsa Asenijeff, who published on women in society.¹⁶ Her opinion was a mixture of conservative support for gender-based roles in marriage and an acknowledgement of women's inner strength and ability to achieve a higher

state of existence. Asenijeff's emancipatory views were considered radical for the time and Klinger's family disapproved of their relationship. Desirée was born in 1900 and soon after the child was placed in the care of a French foster mother.¹⁷ Perhaps this act reflects both Asenijeff's need at the age of thirty-three to be liberated from the confines of motherhood on her path to self-realisation, as well as the contemporary social pressures placed on an unwed mother. Although the couple were estranged, the year following Klinger's death Asenijeff was institutionalised for an undisclosed mental illness and remained there for the last twenty years of her life.



Max Klinger

The infant Desirée, 8 Sept 1900 1900 (detail)



Edvard Munch
The kiss IV (Kys IV) 1902

Edvard MUNCH

The paintings, and later the prints, of *The frieze of life (Livsfrisen)*, by the Norwegian Edvard Munch (1863–1944) were born as much out of the artist's personal experience of love, angst and death, as they were of the social and intellectual *Zeitgeist* of Europe in the late nineteenth century. In 1884 Munch met with the influential Hans Jaeger, a central figure in the Kristiania-Bohème, who promoted sexual liberation, profound self-examination and the writing of one's life. Rather than depicting the physiognomy of his models, Munch's *The kiss IV (Kys IV)*, 1902, and *Woman (Kvinnen)*, 1899, can be considered as visualisations of his life – a melange of event, perception and memory.

The merged forms in *The kiss IV* are evolutionary; their origins traced back to a specific moment when, in the summer of 1885, Munch embarked on a six-year affair with Emily 'Millie' Ihlen Thaulow, a distant relation married to Captain Carl Thaulow. In the fictionalised account of his life Munch describes his first embrace with 'Mrs Heiberg', Millie's literary persona. Returning home after a dinner Munch's character walks with Mrs Heiberg through a wood of white-stemmed birches near Borre, while in the distance the sea gleams in a continuous line through the trees.¹⁸ Munch describes how as the couple embraced he felt something wonderful possess him and everything around him vanish. Like William Orpen's *Night (No. 2)*, the artist visualises the loss of the individual and the difference between self and subject in a moment of overwhelming passion.

In the privacy of his studio Millie would, in an act of distraction, let down her golden hair and position her tall, slim body between the artist and his canvas.¹⁹ Conditioned by Christian moral code, the impressionable twenty-two-year-old suffered from an overwhelming sense of guilt and jealousy. However, this duplicity was also the wellspring of Munch's creativity and had long-lasting effects on his representations of women.

*'The mystery lies in the
collective development.
Woman in all her diversity,
is a mystery to man – a woman
who is simultaneously a saint,
a whore and unhappily
devoted to man'*²⁰

With these words Munch codifies the three iconic figures in *Woman*. Between the figures of the virtuous and the self-restrained there is another vision of womanhood, undressed with her arms raised behind her head. Like Millie Thaulow before his easel, this is the New Woman of the turn of the century – politically active, intellectually aware and sexually empowered. It is speculated that this figure was inspired by Dagny Juell, a writer, musician and peripheral member of the Kristiania-Bohème, whom Munch was attracted to and considered a respected friend.²¹



Pablo Picasso
Woman with a fan (Femme à l'éventail) 1904–1905
Model: Madeleine

Pablo PICASSO

The Russian ballet dancer Olga Khokhlova, the athletic Marie-Thérèse Walter and photographer Dora Maar were among the many women in the life of Pablo Picasso (1881–1973) who fuelled his creative responses. On his return to Paris in 1904 Picasso took up a studio in Bateau-Lavoir near Montmartre. Over the following year Madeleine, the model for *Woman with a fan (Femme à l'éventail)*, 1904–1905, posed for Picasso – her frail, slender torso epitomising the fine pen work of his Blue period.²² Madeleine's pregnancy, and subsequent termination, coincided with Picasso's strengthening relationship with the artist and model Fernande Olivier.

*'her frail, slender torso
epitomising the fine
pen work of his Blue period'*

In 1925 the blonde-haired Marie-Thérèse Walter was only fifteen years old when Picasso approached her outside a Parisian department store to be his model. For some years the two maintained a clandestine relationship while Picasso continued to live with his first wife Olga Khokhlova and their son Paolo. Marie-Thérèse was the main inspiration for *The Vollard suite* 1930–1937, a series of prints featuring the artist as a classical deity and his muse within the studio interior. In many of the prints the artist is depicted obsessively engaged with his model,

either sculpting her ideal form, as in the myth of Pygmalion, or engaged in licentious observation. The erotic nature of these works reflects Marie-Thérèse's claims that Picasso first made love to his models and then he made art.²³ Their relationship was not exclusive and ended soon after their daughter Maya was born in 1935, although Picasso maintained regular contact.

Anecdotally, Picasso's depiction of his son Claude with Françoise Gilot was inspired by a postcard sent to him from Daniel-Henry Kahnweiler of Cranach the Elder's *Venus and Cupid*, held in the Staatliche Museen, Berlin.²⁴ In Picasso's *Venus and Love, after Cranach (Venus et l'Amour d'après Cranach)*, 1949, a thin drape of cloth alludes to the bond between the infant boy and his mother.

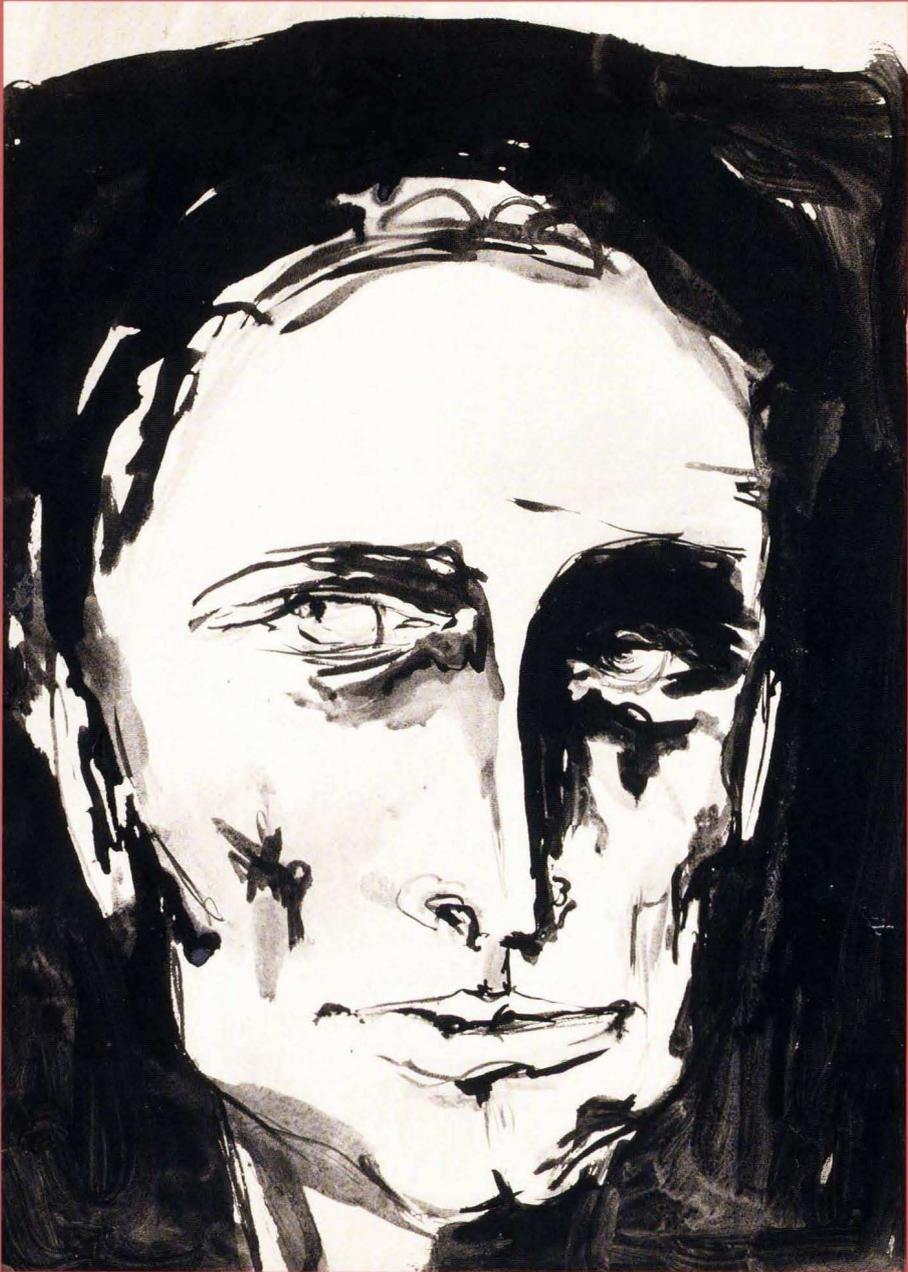
In the earlier states of this lithograph Venus's face is recognisably Françoise. Picasso's reworking of the composition obliterated her features to create an abstract mask. Françoise first met Picasso in May 1943 while he was dining in a restaurant with several friends, including Dora Maar, his lover at that time. After the birth of Claude's younger sister, Paloma, in 1949, Picasso distanced himself from Françoise but remained affable. Then around 1952 Picasso met his second wife and final companion, Jacqueline Roque. With confidence the artist used the spontaneity of lithography to eternalise Jacqueline's classical profile. Like many of Picasso's portraits of her, this one was most likely done from memory.

Joy
HESTER

Joy Hester (1920–1960) was one of several Melbourne artists, writers, musicians and intellectuals who congregated around Heide, the home of John and Sunday Reed. The artist met Albert Tucker (1914–1999) by chance on the street near the Gallery School in 1937.²⁵ She became his model, and after testing his persistent affection, ran away from home to live with him. The two were married in 1941, and wanting to be closer to Heide's vibrant milieu, they moved into a tin shed adjacent to the farmhouse. In 1943, after Tucker was drafted into the army, Hester had a son, Sweeney, allegedly to jazz drummer Billy Hyde.

'The Love series, 1949, arose out of the intensity of the artist's feelings for Smith, and the stresses of dealing with his epilepsy and her own illness'

In 1947 Tucker was travelling in Japan when the owners of the Kismet Bookshop introduced Hester to the painter Gray Smith.²⁶ Hester was already ill with Hodgkin's disease and had been given two years to live. With her mortality ever-present, combined with the immediacy and intensity of the couple's attraction to each other, Hester and Smith fled to Sydney. Smith left behind his wife Yvonne and young daughter, while Hester entrusted young Sweeney into the care of John and Sunday Reed. The *Love* series, 1949, arose out of the intensity of the artist's feelings for Smith, and the stresses of dealing with his epilepsy and her own illness. Gray's mercurial personality is suggested in Hester's use of metallic ink and chiaroscuro wash in her lover's portrait. The anonymity of *Merging heads*, 1949, like Munch's affecting *The kiss IV*, expresses Hester's desire to be in the moment – where the entire world disappears within the lovers' embrace. In March 1959, terminally ill and with a little more than twelve months to live, Hester divorced Tucker to marry Smith.

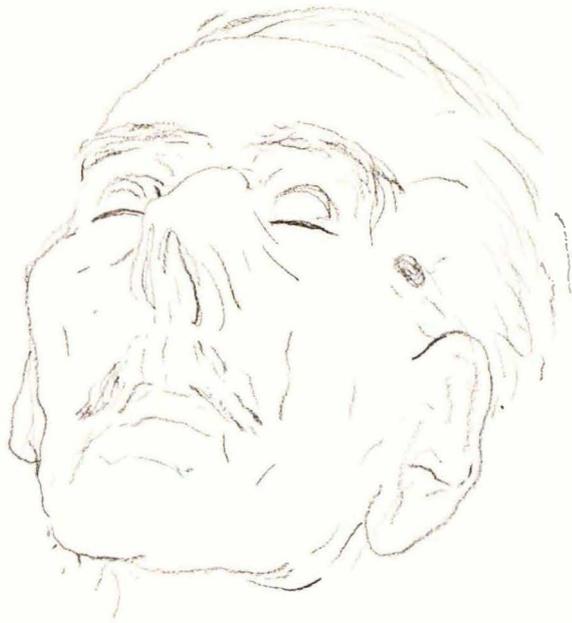


Joy Hester
(Gray Smith) c.1955 (detail)

Jon
CATTAPAN

On 13 December 1994 Jon Cattapan (b. 1956) was holding vigil at his dying father's side when he spontaneously picked up a scrap of paper and a stick of chalk. In a series of sketches unlike any of his previous works Cattapan documented the last days of life for his father Ferruccio, and in doing so travelled the many years since his birth in 1911. Cattapan's intent observations of his father's frailty resonate with Ferruccio's stories of his childhood in the Italian Veneto. At the age of twelve he was already independent, having left his family home and the countryside to look for work in Torino.²⁷ He faced life-threatening situations

as a young man conscripted into Mussolini's wartime forces. Then in 1948, after moving to Australia with his young family, Ferruccio worked in the building industry. For the young Cattapan, the family's holidays and routine life seemed to revolve around his father and driving in his grey Austin ute. But beneath the parental bravado Cattapan sensed the hopes and fears of a man experiencing the world and the anxiety and isolation common to migrant families. Literally drawing his father's last breaths, the artist has imbued each stroke with admiration, respect and unconditional love.



13-12-94 10.10

Jon Cattapan

Ferruccio 10.10 am, 13 December 1994 1994



Judith Wright

Still from *Conversations with the mother* (2004)

Model: Luke Wright

Judith WRIGHT

Previously a dancer with The Australian Ballet, the natural rhythms of the body are integral to the performative practice of Judith Wright (b. 1945). After 1989 Wright extended her creativity to include drawing, three-dimensional work and the moving image. In *Conversations with the mother*, 2004, Wright contrasts the blanched, emotionless features of a lifelike mannequin

with the face of her sleeping son, Luke. The close camera crop of the young man's peaceful countenance enhances the sense of intimacy, while the regular, mechanised breath of the medical dummy is uncanny and disconcerting. In this way deep sleep and mortality are juxtaposed to suggest the apprehension of a mother checking on her child in the midnight hours.

David HOCKNEY

David Hockney (b.1937) began to explore the full potential of pen and ink during his five-year relationship with his partner Peter Schlesinger in the 1960s. During the summer of 1966 Schlesinger took an art course at the University of California, Santa Cruz, where Hockney was his drawing teacher. Physically attractive and intellectually curious, Schlesinger was an American fantasy for the Yorkshire-born Hockney. *Peter doing a watercolour in Italy*, 1967, suggests the nature of their relationship as they spent the next summer together in France and Italy. Attentively viewed from behind, Schlesinger

is preoccupied with his own creativity, seemingly unaware of the effect he is having on his lover and mentor. Long after their separation in 1971 Hockney retained a deep-seated affection for his fair-haired muse. Hockney moved to Hollywood from England in 1974 and, through the Los Angeles art dealer Nick Wilder, met Gregory Evans.²⁸ In his early twenties, relaxed and casting a gentle gaze, Evans is presented in *Reclining figure*, 1975, as a trusted lover. The two men have remained close friends and working partners to the present day.

Gabriella & Silvana
MANGANO

Melbourne-based artists Gabriella and Silvana Mangano (b. 1972) are innovative in their use of drawing, performance and portraiture. While one artist initiates an idea, the other extends on it in a collaborative effort. In *Drawing I*, 2001, Gabriella and Silvana stare directly at each other and, with opposing hands, create broad gestural lines to mark out the features of their sister's face. The synchronicity of their movements is bemusing for the observer

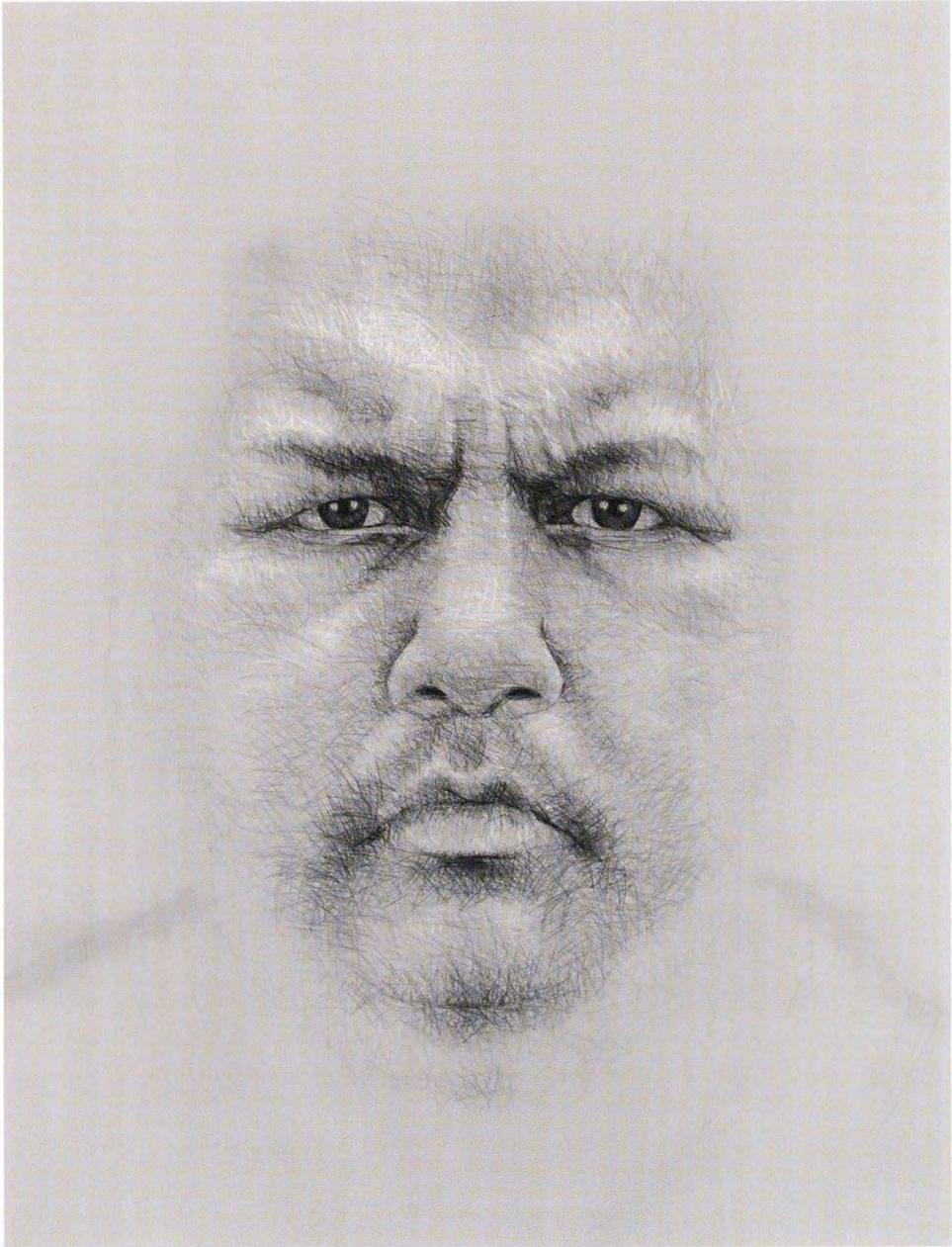
but second nature to the twin sisters, who have, through circumstance, had such interdependent existences. Perhaps this is a demonstration of the physical and intellectual familiarity that siblings or partnered couples may experience over an extended period of time. The performance is made more acute in that, unlike the artists, the viewer has difficulty in discerning the individual nature of each artist-subject. The result is a perceived mirror effect.

Vernon
AH KEE

Out of a tangle of assertive, charcoal lines emerges the identity of Vernon Ah Kee (b. 1967) as a contemporary Aboriginal man in his *Self-portrait*, 2007. His directed gaze emanates from a mindset of 'no pride and no courage'. In this way the artist's face is both inimitable and a culmination of his heritage. It holds the traces of his ancestors who were confined to Palm Island, their loss of country and their continued existence on the periphery of Australian cultural history. Despite his claim of possessing only 'some of the attributes of an artist', Ah Kee has recently claimed a place within a global artistic legacy of creative excellence.

*'In this way the artist's face
is both inimitable and a
culmination of his heritage'*

Like all the artists in this exhibition, the act of making each mark visualises a process of remembering and a response to an acute observation of the material surface which shrouds a metaphysical being. These familiar faces communicate unique circumstances, shared beliefs and deep-felt emotions that have determined the paths one has taken and the people one has loved.



Vernon Ah Kee

Self-portrait (Possesses some of the attributes of an artist) 2007

Notes

- 1 Bruce Arnold, *Orpen: Mirror to an Age*, Jonathan Cape, London, 1981, pp. 179–86.
- 2 *ibid.*, p. 214.
- 3 *Drawing 1*, 2001, by Gabriella Mangano & Silvana Mangano is on loan courtesy of the artists and Anna Schwartz Gallery, Melbourne and Sydney.
- 4 Christiaan Vogelaar & Gerbrand Korevaar, *Rembrandt's Mother: Myth and Reality*, Stedelijk Museum de Lakenhal, Leiden, 2005. Discussion of Gerrit van Rijn on p. 168.
- 5 Jan Leja, 'Rembrandt's "Woman bathing in a stream"', *Simiolus*, vol. 24, no. 4, 1996, pp. 321–7.
- 6 Ronald Anderson & Anne Koval, *James McNeill Whistler: Beyond the Myth*, John Murray, London, 1994, p. 61.
- 7 *ibid.*, p. 294.
- 8 Albert Ludovici, *An Artist's Life in London and Paris 1870–1955*, T. Fisher Unwin, London, 1926, p. 100.
- 9 Jan Marsh, 'Imagining Elizabeth Siddal', *History Workshop*, no. 25, Spring 1988, pp. 64–82. Description on pp. 68–9.
- 10 Elaine Shefer, Devereil Rossetti, Siddal, and "The Bird in the Cage", *Art Bulletin*, vol. 67, September 1985, pp. 437–48.
- 11 Penelope Fitzgerald, *Edward Burne-Jones: A Biography*, Michael Joseph, London, 1975, p. 121.
- 12 *ibid.*
- 13 Michael Holroyd, *Augustus John: The New Biography*, Chatto & Windus, London, 1996, p. 221.
- 14 David Fraser Jenkins & Chris Stephens (eds), *Gwen John and Augustus John*, Tate Publishing, London, 2005, pp. 128–9.
- 15 Holroyd 1996, pp. 538–9.
- 16 Agatha Schwartz, 'Austrian Fin-de-Siècle gender heteroglossia: The dialogism of misogyny, feminism, and viriphobia', *German Studies Review*, vol. 28, no. 2, May 2005, pp. 347–66. Described on p. 357. Asenijeff wrote *Women's Riot and the Third Sex* (1898) and *Pages from the Diary of an Emancipated Woman* (1902).
- 17 Memory Jockisch Holloway & Irena Zdanowicz, *Max Klinger: Love, Death and the Beyond*, National Gallery of Victoria, Melbourne, 1981, p. 6.
- 18 Sue Prideaux, *Edward Munch: Behind the Scream*, Yale University Press, New Haven, Connecticut, 2005, p. 29.
- 19 *ibid.*, p. 32.
- 20 Poul Erik Tøjner, *Munch in his Own Words*, Prestel, Munich, 2001, N30, p. 67.
- 21 Patricia G. Berman & Jane Van Nimmen, *Munch and Women: Image and Myth*, Art Services International, Alexandria, Virginia, 1997, p. 31.
- 22 William Rubin, *Picasso and Portraiture: Representation and Transformation*, Museum of Modern Art, New York, 1996, p. 244.
- 23 Anita Coles Costello, *Picasso's 'Vollard suite'*, Garland Publishing, New York, 1979, p. 71.
- 24 Brigitte Baer, *Picasso the Printmaker: Graphics from the Marina Picasso Collection*, Dallas Museum of Art, Dallas, 1983, p. 121.
- 25 Janine Burke, *Australian Gothic: A Life of Albert Tucker*, Knopf, Milsons Point, New South Wales, 2002, p. 83.
- 26 Janine Burke (ed.), *Dear Sun: The Letters of Joy Hester and Sunday Reed*, William Heinemann Australia, Port Melbourne, 1995, p. 23.
- 27 Jon Cattapan, 'Tales my papa told', *The Age*, September 6, 2008.
- 28 Marco Livingstone & Kay Heymer, *Hockney's Portraits and People*, Thames and Hudson, London, 2003, p. 133.

Catalogue of works

NOTE TO THE READER

The catalogue of works conforms to international and National Gallery of Victoria cataloguing standards and formats.

Works are arranged in alphabetical order by artist and chronologically within each artist's listing.

All measurements are in centimetres to the first decimal point, height x width.

Measurements for watercolours and drawings are represented by sheet size.

Measurements in parentheses are slight measurements taken from the front of framed or mounted works.

Firm dates for works have been established from the artist's inscriptions.

Dates supported by documentary evidence are in parentheses.

The use of *c.* for *circa* implies a two-year window either side of the central date

Numbers in brackets at the conclusion of the caption are accession numbers of the National Gallery of Victoria.

All works are in the collection of National Gallery of Victoria unless otherwise stated.

David Belzycki

Manager, Cataloguing

Vernon Ah Kee

Kuku Yalanji/Yidinyi/Waanyi
born 1967

Self-portrait (Possesses some of the attributes of an artist) 2007
charcoal and synthetic polymer paint on canvas
240.1 x 179.3 cm
Purchased, Victorian Foundation for Living Australian Artists, 2008 (2008.9)

Edward BURNE-JONES

English 1833–98

Study for Cupid finding Psyche 1870
model: Maria Zambaco
pencil
19.3 x 16.0 cm irreg. (comp),
21.2 x 18.5 cm irreg.
Gift of Mrs Monty Grover,
1959 (121-5)

Study for The golden stairs 1875
model: Antonia Cavia
pencil and gouache on
grey ground
28.0 x 11.0 cm
Felton Bequest, 1906 (286-2)

Study for The golden stairs 1875
model: Antonia Cavia
pencil and gouache on
grey ground
29.6 x 13.3 cm
Felton Bequest, 1906 (287-2)

Study for The golden stairs 1875
model: Antonia Cavia
pencil and gouache on
grey ground
28.2 x 11.0 cm
Felton Bequest, 1906 (288-2)

Jon CATTAPAN

Australian 1956–

Ferruccio 9.45 am.
13 December 1994 1994
from the *Ferruccio* drawings
1994
pencil, 29.0 x 19.4 cm
Gift of the artist through
the Australian Government's
Cultural Gifts Program, 2009
(2009.404.2)

Ferruccio 10.10 am.
13 December 1994 1994
from the *Ferruccio* drawings
1994
brown pastel
29.0 x 19.5 cm
Gift of the artist through
the Australian Government's
Cultural Gifts Program, 2009
(2009.404.4)

Ferruccio 10.25 am.
13 December 1994 1994
from the *Ferruccio* drawings
1994
brown pastel
28.9 x 19.5 cm
Gift of the artist through
the Australian Government's
Cultural Gifts Program, 2009
(2009.404.5)

Ferruccio 1.35 pm.
13 December 1994 1994
from the *Ferruccio* drawings
1994
brown pastel
29.4 x 19.3 cm
Gift of the artist through
the Australian Government's
Cultural Gifts Program, 2009
(2009.404.7)

Ferruccio 5.25 pm.
13 December 1994 1994
from the *Ferruccio* drawings
1994
pencil
28.9 x 19.3 cm
Gift of the artist through
the Australian Government's
Cultural Gifts Program, 2009
(2009.404.11)

Ferruccio 8.00 pm.
13 December 1994 1994
pencil
29.3 x 19.1 cm
Gift of the artist through
the Australian Government's
Cultural Gifts Program, 2009
(2009.404.14)

Jacob EPSTEIN

American/English 1880–1959.
worked throughout Europe
1902–05, England 1905–59

Sunita (1924–31)
watercolour and pencil
(41.0 x 56.0 cm)
Bequest of Sunday Reed, 1986
(P13–1986)

Nude study (1928)
pencil
46.0 x 56.0 cm irreg.
Presented by Miss R. Blyth,
1961 (916-5)

Isobel Nicholas (1932)
plaster and shellac
55.5 x 43.9 x 33.0 cm
Gift of Lady Epstein, 1971
(EA10-1071)

Paul-César HELLEU

French 1859–1927

Asleep (Dormeuse) (1886–1926)
model: Alice Hellen
drypoint
29.7 x 39.7 cm (plate).
45.1 x 63.4 cm irreg. (sheet)
Felton Bequest, 1927 (3572-3)

Mother and child (1887–1906)
coloured chalk
33.0 x 23.2 cm
Felton Bequest, 1906 (281-2)

Sheet of studies: Four women's heads and two children
(1888–1914)
drypoint
39.7 x 29.7 cm (plate).
53.4 x 36.5 cm (sheet)
Gift of John H. Connell, 1914
(670-2)

Jean and his mother
(*Jean et sa mère*) (1898–1905)
drypoint
39.7 x 29.7 cm (image),
41.0 x 30.8 cm (plate),
45.4 x 35.4 cm (sheet)
Felton Bequest, 1927 (3573-3)

Joy HESTER
Australian 1920–60

Merging heads (1949)
from the *Love* series (1949)
charcoal and brush and ink
75.8 x 55.7 cm
Presented through The Art
Foundation of Victoria in
honour of Irena Zdanowicz
by Mr Terence Lane, Member,
1994 (P56-1994)

Man and woman in bed
(c. 1952–55)
brush and chinese ink,
ink wash and pastel
55.6 x 76.2 cm
Purchased, 1976 (P123-1976)

(*Gray Smith*) (c. 1955)
brush and ink, ink wash
and metallic ink
49.1 x 34.2 cm irreg.
Gift of Mr Joseph Brown, 1982
(P68-1982)

David HOCKNEY
English 1937–, worked in
United States 1964–68, 1975–

Peter doing a watercolour in Italy
1967
model: Peter Schlesinger
pen and ink
35.2 x 43.0 cm
Felton Bequest, 1976
(P82-1976)

Reclining figure 1975
model: Gregory Evans
etching and lithography
etching, ed. 38/75
34.2 x 39.5 cm (plate),
45.6 x 49.6 cm (sheet)
printed by Dany Levy, London;
published by Petersberg Press,
London 1977
Gift of Margaret Toll, 2006
(2006.212)

William Holman HUNT
English 1827–1910

Emily Hunt 1857
pen and brown ink and wash
11.8 x 10.8 cm
Purchased, 1951 (2367-1)

Cyril Bonomi Hunt 1877–79
pencil
22.0 x 20.1 cm
Purchased, 1951 (2366-4)

Augustus JOHN
Welsh 1878–1961, worked
throughout Europe 1898–1961

*Portrait of the artist: Bust,
full face, in a hat* 1901
etching, ed. 17/25, 1st of
2 states
8.2 x 7.5 cm (plate),
28.8 x 25.5 cm (sheet)
printed by Jack Knewstubb;
published by Chenil Gallery,
London
Dodgson 1
Purchased, 1946 (1574-1)

Iida John (1901–06)
pencil
15.0 x 17.4 cm
Felton Bequest, 1906 (279-2)

Dorcia (c. 1903–30)
pencil
36.0 x 26.8 cm
Felton Bequest, 1946 (1566-4)

Out on the moor (1906)
etching, ed. 4/25,
3rd of 4 states
15.0 x 10.0 cm (plate),
28.0 x 20.0 cm (sheet)
printed by Jack Knewstubb,
published by Chenil Gallery,
London
Dodgson 94
Purchased, 1946 (1576-4)

The serving maid (c. 1906–10),
printed 1919
etching, ed. 22/25,
6th of 6 states
13.8 x 13.6 cm (plate),
26.0 x 21.4 (sheet)
printed by Jack Knewstubb;
published by Chenil Gallery,
London
Dodgson 41
Felton Bequest, 1938 (477-4)

Robin (c. 1918–19)
oil on wood panel
45.5 x 32.5 cm
Felton Bequest, 1920 (1071-3)

Bathos 1921
lithograph, edition of 50
29.6 x 37.5 cm irreg. (image),
35.8 x 47.5 cm (sheet)
published by Leicester
Galleries, London
Dodgson 13
Purchased, 1946 (1577-4)

Pia JOHNSON
Australian 1983–

Pia Siew Yee Johnson 2009
From *Who's the Chinese lady
that picks you up from school?*
series 2009
type C photograph
42.3 x 59.8 cm (image);
50.7 x 84.1 cm (sheet)
Purchased, NGV Supporters
of Asian Art, 2009

Carla Mei Yee Johnson 2009
From *Who's the Chinese lady
that picks you up from school?*
series 2009
type C photograph
42.3 x 59.8 cm (image);
50.7 x 84.1 cm (sheet)
Purchased, NGV Supporters
of Asian Art, 2009

Max KLINGER
German 1857–1920

The infant Desirée, 8 Sept 1900
1900
black chalk with white
gouache on blue-green paper,
now light brown
31.0 x 27.8 cm (comp.),
39.8 x 31.8 cm (sheet)
Bequest of Mrs. Ursula
Baumgartl 1987 (P17-1987)

Gabriella MANGANO
Australian 1972–
Silvana MANGANO
Australian 1972–

Drawing 1 2001
single channel colour video,
sound, 6 min 40 sec,
edition of 5

Collection of the artists
and Anna Schwartz Gallery,
Melbourne and Sydney

Edvard MUNCH
Norwegian 1863–1944,
worked in France 1889–92,
Germany 1892–95

Woman (Kvinnen) 1899
lithograph, 3rd of 3 states
45.7 x 59.0 cm (image),
49.2 x 64.8 cm (sheet)
printed by Peterson & Waitz,
Oslo (Kristiania), Norway
Schiefeler 122, Woll 147 iii/iii
Purchased, 1953 (3040-4)

The kiss IV (Kys IV) 1902
colour woodcut, 4th of 4 states
46.9 x 47.0 cm (block),
60.4 x 59.1 cm (sheet)
printed by Anton Peder Nielsen
Schiefeler 102 D, Woll 204 ix/ix
Felton Bequest, 1948 (1854-4)

William ORPEN
Irish 1878–1931, worked in
England 1899–1931

Night (No. 2) 1907
models: Grace and
William Orpen
oil on canvas
76.5 x 64.0 cm
Felton Bequest, 1929 (4237-3)

**Giovanni Battista
PIAZZETTA**
Italian 1682–1754

Head of a woman (c. 1742)
model: Rosa Muziolo
black and white chalk
40.1 x 29.5 cm
Felton Bequest, 1923
(1278.990-3)

Head of a boy (c. 1735–43)
model: Giacomo Giusti
black and white chalk
39.0 x 31.5 cm
Bequest of Howard Spensley,
1939 (567-4)

Pablo PICASSO

Spanish 1881–1973,
worked in France 1904–73

Woman with a fan
(*Femme à l'éventail*) (1904–05)
model: Madeleine
pen and ink on brown paper
on card
32.0 x 24.8 cm
Zervos XX11. 278;
Daix & Boudaille D.N.1.23
Felton Bequest, 1967 (1794-5)

Sculptor working on the model
with Marie-Thérèse posing
(*Sculpteur travaillant sur le motif*
avec Marie-Thérèse posant) 1933
model: Marie-Thérèse Walter
plate 59 from *The Vollard suite*
1930–37
etching, edition of 260,
2nd of 2 states
19.3 x 26.6 cm (plate),
19.3 x 26.7 cm (sheet)
printed by Roger Lacourrière,
Paris; published by Ambroise
Vollard, Paris
Geiser/Baer 321.H.B.d.
Bloch 168
Felton Bequest, 1969
(P16-1969)

Venus and Love, after Cranach
(*Vénus et l'Amour, d'après*
Cranach) 1949
model: Claude Picasso
and Françoise Gilot
lithograph, ed. 8/50,
2nd of 3 states
68.0 x 49.8 cm irreg. (image),
50.0 x 68.0 cm (sheet)
printed by Fernand
Mourlot, Paris
Bloch 613, Mourlot 183
Felton Bequest, 1969
(P17-1969)

Portrait of Jacqueline
(*Portrait de Jacqueline*) 1956
model: Jacqueline Roque
colour lithograph and offset
lithograph, edition of 100
51.1 x 58.5 cm irreg. (image),
38.5 x 52.0 cm (sheet)
printed by Fernand
Mourlot, Paris
Bloch 827, Mourlot 289
Felton Bequest, 1959 (321-5)

**REMBRANDT Harmensz.
van Rijn**

Dutch 1606–69

The artist's mother:
Head only, full face 1628
model: Cornelia 'Neelgen'
Willemsdr. van Zuytbrouck
etching, 2nd of 2 states
6.3 x 6.4 cm (plate),
6.5 x 6.6 cm (sheet)
Bartsch 352, Hind 2 ii/ii.
White & Boon 352 ii/ii
Felton Bequest, 1958 (3812-4)

Bust of an old man with flowing
beard: The head bowed forward:
Left shoulder unwashed 1630
etching, only state
9.1 x 7.6 cm (sheet,
trimmed to platemark)
Bartsch 325; Hind 27;
White & Boon 325
Felton Bequest, 1933 (4864-3)

Man weaving a close cap:
Bust 1630
etching, 5th of 5 states
7.6 x 6.1 cm (sheet,
trimmed to platemark)
Bartsch 304, Hind 21 v/v,
White & Boon 301 v/v,
reworked
Felton Bequest, 1933 (4862-3)

Bearded man in a furred oriental
cap and robe 1631
model: Gerrit van Rijn
etching and burin,
4th of 4 states
11.5 x 12.2 cm (plate),
14.6 x 12.5 cm (sheet, trimmed
to platemark lower edge)
Bartsch 263, Hind 53 iv/v,
White & Boon 263 iv/v
Felton Bequest, 1933 (4869-3)

The artist's mother, seated at a
table: Looking right: Three-quarter
length (c. 1631)
model: Cornelia 'Neelgen'
Willemsdr. van Zuytbrouck
etching, 2nd of 3 states
14.9 x 13.0 cm (sheet,
trimmed to platemark)
Bartsch 343, Hind 52 iii/iv,
White & Boon 343 ii/iii
Felton Bequest, 1933 (4868-3)

Sheet of studies (c. 1635)
Two seated women, another standing
with a child in her arms, recto
Young man in a turban and a
woman asleep, verso
pen and iron-gall ink
20.9 x 13.7 cm
Benesch 1973, H. 194
Felton Bequest, 1936 (356-4)

Self-portrait with Saskia 1636
etching, 3rd of 3 states
10.5 x 9.5 cm (plate)
10.9 x 9.9 cm (sheet)
Bartsch 19; Hind 144 iii/iii;
White & Boon 19 iii/iii
Felton Bequest, 1933 (14-4)

Woman sitting half-dressed
beside a stove 1658
model: Hendrickje Stoffels
etching, burin and drypoint,
7th of 7 states
22.8 x 18.7 cm (sheet,
trimmed to platemark)
Bartsch 197, Hind 296 vii/vii,
White & Boon 197 vii/vii
Felton Bequest, 1958 (3835-1)

Dante Gabriel ROSSETTI

English 1828–82

Study for St Catherine (c. 1856)
model: Elizabeth Siddal
pencil and blue wash
30.7 x 16.0 cm
Felton Bequest, 1920 (986-3)

Frederick SANDYS

English 1829–1904

Sorrow or The penitent
Magdalen 1873
model: Mary Emma Jones
coloured chalk
(56.0 x 51.0 cm)
Purchased, 1905 (217-2)

Proud Maisie 1880–90
model: Mary Emma Jones
red and black chalk on
paper on cardboard
39.2 x 28.8 cm (comp.)
48.7 x 36.4 cm (sheet)
Felton Bequest, 1934 (190-4)

Albert TUCKER

Australian 1914–99, worked
throughout Europe and
United States 1947–60

(*Self-portrait*) 1945
charcoal, brush and ink
and wash
20.2 x 29.2 cm
Purchased, 1980 (P3-1980)

James McNeill WHISTLER

American 1834–1903,
worked in France 1855–59,
England 1859–1903

Seymour standing under a tree
(1859)
model: Seymour Haden
etching in dark brown ink,
2nd of 3 states
13.5 x 9.8 cm (plate),
26.8 x 20.0 cm (sheet)
Kennedy 31; Mansfield 32
Felton Bequest, 1961 (1006-5)

Little Arthur (1857–58)
plate 7 from *Douze Eaux-fortes*
d'après nature (*Twelve etchings*
after nature or The French set)
series 1858
model: Arthur Haden
etching in dark brown ink,
edition of 70, 5th of 5 states
5.9 x 5.0 cm (plate),
9.4 x 7.8 cm (sheet)
printed by Auguste
Delâtre, Paris
Kennedy 9; Mansfield 7
Felton Bequest, 1939 (718-4)

The duet (1894),
printed 1894, 1904
lithograph, edition of 39 or
posthumous edition of 12
23.0 x 16.0 cm irreg. (image),
34.0 x 24.8 cm (sheet)
Way 64, Chicago (1998) 104
Purchased, 1971 (P32-1971)

Judith WRIGHT

Australian 1945–

Conversations with the mother
(2004) model: Luke Wright
colour video transferred to
DVD, sound, 5 min, edition of 6
Purchased, Victorian
Foundation for Living
Australian Artists, 2008
(2008, 110)

ISBN: 9780724103171



9 780724 103171



ngv
National
Gallery of
Victoria