

# 100 FACES

04.03.23-28.05.23

## Extended texts

Please note: This exhibition contains nudity. Aboriginal and Torres Strait Islander viewers are respectfully advised that this exhibition contains images of people (and mentions in writing those) who have passed away.

# 100 FACES

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Through the lenses of over 50 artists, *100 faces* brings together 100 works drawn from three photographic collections to explore the portrait in its many forms, as well as what it means to collect portraiture both publicly and privately.

This exhibition draws from two private Melbourne collections, belonging to the Harris and Rosenthal families. Works from these collections have been placed in conversation with our significant public collection to reveal a rich diversity of faces. From celebrities and cultural figures to anonymous individuals caught unawares on the street, this exhibition features works by major Australian and international artists.

Covering a vast timespan, from the 1860s to today, *100 faces* encompasses a range of styles and approaches. While many of the artists in this exhibition use portraiture to capture specific people and faces, others adopt the genre to explore broader themes, such as intimacy, mortality, personal and cultural identity, as well as the history of representation.

## CURATORS:

Angela Connor, MGA Senior Curator

Stella Loftus-Hills, MGA Curator

*We love to look at photographic portraits of people and to think about what their faces reveal about their lives - their joys, their sad times, their culture, their sense of self. It's like being a detective - or a psychologist.*

- David and Doreen Rosenthal

*Penny and my passion for photography and especially the human image is stimulated by the infinite mood, intrigue, imagery and creativity that both humanity exhibits, and the myriad of extraordinary images produced by the photographic artists.*

- Milton and Penny Harris

Documentary photography often illuminates the power triangle between the photographer, subject and viewer. The relationship between empathy and exploitation of a subject are questions that are common within the photographic realm, in addition to themes such as the right to privacy. Street photography emerged as camera technology became more portable and photographers could engage with their subjects more readily. Lisette Model and Paul Strand pioneered a documentary approach to photography and were highly influential in the shaping of America's cultural identity. They both explored the human condition in an urban context.

Jacques-Henri Lartigue's informal image of a woman walking her dog captured the street life and fashion of *Avenue du Bois de Bologne* in Paris. Drawn to movements, Lartigue disregarded formal composition for a snapshot aesthetic, and created a new visual language for the 20th century. Bill Henson's crowd images are tightly cropped black-and-white photographs of people near Flinders Street Station. These kinds of candid photographs, often showing people caught unawares on the street, spark questions around the idea of the gaze, who is being watched, and whether they are compliant in the exchange.

## PAUL STRAND

Portrait, New York 1916

Yawning woman, New York 1916

Paul Strand is considered one of the most influential photographers of the 20th century and his approach to documentary photography is still being practiced today. His 'straight' style of photographing people when they are not posing or conscious of being photographed has been referenced by generations of photographers and he is was one of the first to use the candid camera approach. He considered his method of photographing as capturing 'honest' portraits of urban life, which were rare at that period. Influenced by Socialism, he used photography as a means of social justice, and for making direct statements about everyday life.

## BILL HENSON

Untitled 1980-82

Untitled 1980-82

Untitled 1980-82

Bill Henson studied photography at Prahran Technical College, and at the age of 19 held his first solo show at the National Gallery of Victoria in 1975. This series, widely known as Henson's crowd series, shows individuals in crowds around Flinders Street Station. The black-and-white images were taken without the consent of the subjects and are evocative of surveillance photographs. The people in the images are caught in their own worlds, alone but enclosed in a crowd. Henson is interested in the sublime and enigmatic dimensions of life and the emotional intensity of the individual.

# LISETTE MODEL

**Coney Island bather, New York 1939-41**

Lisette Model was one of the most influential street and documentary photographers of the 1940s, helping to shape the portrayal of post-war photography. Model moved to Paris in 1924, and then to New York in 1938, producing her first series of photographs in the 1940s. She taught photography for 30 years, influencing the next generation of photographers. One of her most well-known students was Diane Arbus, known for photographing people on the fringes of society. Model became known for her direct honest approach to everyday people in everyday situations. 'Coney Island bather, New York' is one of Model's most well-known images and captures a female bather. Model was often credited with finding beauty in the everyday.

# JACQUES-HENRI LARTIGUE

Afternoon walk, Avenue du Bois de Bologne 1911

Jacques-Henri Lartigue began taking photographs when he was seven years old. However, it was not until he was 69 years old that he had his first solo exhibition, which was held at the Museum of Modern Art in New York. Born into a wealthy family, Lartigue photographed his environment, including cars, holidays, aviation and Parisian fashion models. He is often credited with the creation of a new visual language for the 20th century, capturing movement of his subjects in his photographs and utilising the snapshot aesthetic. During his lifetime, he was friends with a number of artists including Jean Cocteau and Pablo Picasso, who influenced his approach to photography.

## RICKY MAYNARD

Wik Elder, Arthur 2000

Wik Elder, Gladys 2000

Ricky Maynard's work asserted his belief in the value of documentary photography as a tool to effect social change. A descendant of the Big River and Ben Lomond people, he photographed the history of Indigenous communities, particularly those located in and around his home in Tasmania. Throughout his career, he documented and traced songlines, important historical events, sacred sites and practices. For Maynard an important aspect of his work was to leave proof about Indigenous people where it had previously been absent or distorted. His intense, full-frame portraits of Wik Elders were inspired by these people's battle for custodianship of their traditional land in the western part of Cape York Peninsula. The images capture their struggle while providing cultural insights in subtle yet powerful ways.

Some of the earliest photographs in the exhibition are the cartes de visite from the late 19th century. Exchanged socially, these 'calling cards' were popular in the colonial era and made photographic portraits accessible to the masses. These small albumen prints reveal early cultural and personal histories, as well as dress and fashion of the period.

Contemporary portraiture often references these early representations. Drawing on archival material and early representations of Indigenous people, Brook Andrew's 'Sexy and dangerous II' challenges the construction of identity and its associated myths. The work references the 'calling cards' that were produced to document the 'exotic' inhabitants for the tourist trade.

Offering agency to his subjects, Michael Riley's series *A common place: portraits of Moree Murries* presents two Aboriginal missions on Moree. Setting up a backdrop underneath a tree, he asked the community how they wanted to be presented. Shot in a straightforward manner, the portraits show friends, family relatives and community personalities documenting a particular period in time.

Shea Kirk also draws on traditional modes of studio portraiture, inviting friends, friends of friends and strangers to be photographed in his home studio. The sessions are slow and methodical and shot through dual large-format cameras. Similar to Riley, Kirk's photographs are an opportunity for the subjects to present themselves how they would like to be photographed.

## JOHN WILLIAM LINDT

No title (portrait of a woman) c. 1880-90

John William Lindt was born in Germany and ran away to join a Dutch sailing ship at the age of 17. He deserted at Brisbane, and by 1863 was working in Grafton as a piano-tuner, then in a photographic studio, which he later bought. Using the wet-plate process he photographed the Clarence River district and its Aboriginal communities, producing albums in 1875 and 1876. He then moved to Melbourne where he opened a studio on Collins Street. Through the 1880s and early 1890s, Lindt went on significant trips and had a substantial client base. He lost his clientele in the financial crisis and closed his studio in 1894. In 1895 he moved to the Hermitage, a new home that he had built in the Yarra Ranges, Victoria. He wrote articles and continued his photography and world-wide correspondence.

# THOMAS SKELTON GLAISTER

No title (portrait of gentleman) c. 1860

Thomas Skelton Glaister was a nineteenth-century studio photographer who came to Melbourne in 1854 to set up a photographic studio on Collins Street for the Meade Brothers company. In 1855 he opened a studio under his own name in Sydney, and was based there until 1870. Glaister was a master of nineteenth-century photographic processes and was highly regarded for the quality of his ambrotypes.

The ambrotype on display here is a studio portrait of an unknown man, likely produced at Glaister's Sydney studio. It is housed in the type of clamshell case that was used to protect early photographs before the mid-1960s when the more durable albumen print came to dominate the photographic trade. The intricate floral detail and gold mat of this case are typical of the style preferred in the 1850s, and provides a beautiful example of this type of photographic object.

## EZRA GOULTER

- No title (Alfred Goulter family portrait) c. 1875  
No title (portrait of Winifred Goulter) c. 1887  
No title (portrait of Bessie Goulter) 1880  
No title (portrait of Elsie Goulter) 1872  
No title (mother and daughter) 1876  
No title (portrait of Mary Goulter at six years of age) 1872  
No title (portrait of Lucy Goulter at 18) 1879  
No title (portrait of Mary Elizabeth Mercy Goulter as a child) [RECTO + VERSO] c. 1868  
No title (portrait of Lucy Goulter) 1877  
No title (portrait of Charles Comely Goulter) 1875  
No title (portrait of Ezra and Sarah) 1878  
No title (studio portrait of a standing woman with chair) c. 1863-71  
No title (unknown bride) c. 1870-80s

Ezra Goulter was born in England and arrived in Australia with his new wife Sarah in 1860. He had previously visited Australia in 1849. Goulter was a professional photographer who worked in various studios around Melbourne. From 1863-71 he worked in Emerald Hill (now South Melbourne), then he had a brief period at 57 Collins Street East from 1866-67, and from 1876-93 he was based on Chapel Street in Prahran. He focused on portraiture and produced cartes-de-visite in both black-and-white and hand-coloured formats. He exhibited his portraits at the 1866 Melbourne Intercolonial Exhibition where he received an honourable mention.

# MAY MOORE

Nellie Melba 1928

May Moore was a successful studio portrait photographer, and throughout her career photographed a number of prominent figures, including artists, writers and performers of the time. She and her sister Minnie Moore had a reputation for their stylish portraits, often close-up head and shoulder compositions with dramatic, theatre style side lighting reminiscent of portraits by Rembrandt. This lighting technique would illuminate half of the sitter's face, allowing it to stand out against a dark background. Her portrait of the famous operatic soprano, Dame Nellie Melba exemplifies Moore's iconic style and was taken towards the end of her career.

## HAROLD CAZNEAUX

Captain Firth of SS Canberra c. 1939

Harold Cazneaux was a key figure of the pictorialist movement in Australia. His career began in photographic studios, first in Adelaide, then Sydney. In Sydney, Cazneaux exhibited in local photographic competitions and held his first solo exhibition in 1909. His photographs, which were mostly portraits, city views and landscapes, show his interest in natural light and reflect his belief that photography should be used as a form of artistic expression. He was a founding member of the Sydney Camera Circle and through his photography, writing and teaching made a significant contribution to Australian photography in the early twentieth century.

# JACK CATO

**The digger** 1930

Jack Cato was born in Tasmania and was introduced to photography by his cousin, renowned photographer John Watt Beattie. Cato trained and worked as a photographer in Launceston from 1901 to 1906 before establishing his own business in Hobart. He travelled to Europe in 1909 and worked in London as a theatre and society photographer from 1909 to 1913. He then spent time photographing in South Africa where he later enlisted for war service. Cato received a fellowship at the Royal Photographic Society in 1917. He returned to Tasmania in 1920 and re-opened his portrait studio in Hobart. He moved his studio to Melbourne in 1927. Cato is particularly recognised for his pictorial portraits, as well as for producing the first written history of Australian photography: *The story of the camera in Australia* (1955).

Cato's iconic image of a soldier, titled 'The digger' is a staged portrait, which shows the artist and entertainer Pat Hanna posing as a soldier in Cato's studio. Asked to imagine he was back fighting in the war during the photoshoot, the model expresses a combination of both apprehension and determination in this image, which has since been used to symbolise the ANZAC spirit.

## ANDRE EVINSON

No title (portrait of Rachel Holzer) 1939

Little is known of Andre Evinson. Records indicate that he ran a commercial photographic studio at 250 Collins Street, Melbourne from 1944 to 1945. Examples of his studio portraiture are held in the collections of the National Library of Australia and the Australian War Memorial. This portrait is of the Polish-Australian stage performer Rachel Holzer and follows the conventions of soft focus pictorial portraiture.

# SHEA KIRK

Mike Nguyen (left and right view) 2021

Shea Kirk is a Melbourne-based artist working with traditional photographic methods and techniques. This full-bodied black-and-white double portrait is typical of his practice and comes from his ongoing series of stereoscopic portraits titled *Vantages*. Through this series, Kirk works with dual large-format cameras to simultaneously capture two images from different perspectives. Kirk invites subjects to be photographed in his home studio in front of simple backdrops. Each portrait is exposed onto separate sheets of black-and-white film, simultaneously capturing two images of the sitter from slightly different perspectives. If these works were to be viewed through a stereoscope, they would appear as a single three-dimensional portrait.

Kirk's process is slow and methodical, allowing for an intimate exchange between photographer and sitter. Through this series, Kirk references historical studio portraiture and old-fashioned modes of production in a contemporary context, drawing on traditional photographic techniques in a way that avoids reducing his subjects to a single vantage point.

# MICHAEL RILEY

Nanny Wright and dog 1990

Kenny Copeland 1990

Aunty Ruthie 1990

Michael Riley completed a one-year course in photography at the Tin Sheds in Sydney (1983), and then refined his skills working as a technician in the Photography Department at Sydney College of the Arts. Along with several other prominent Indigenous artists, he helped establish the Boomalli Aboriginal Artist Co-op in Sydney in 1987. Riley's photographic practice traversed various genres, including portraiture, social documentary, photo-collage and conceptual photography. Across all these genres, Riley demonstrated a particular interest in the identity of Indigenous Australians in a post-colonial context.

*A common place: portraits of Moree Murries* is a series of portraits showing people from two Aboriginal missions at Moree in northern New South Wales. Apparently inspired by the work of American photographer Irving Penn, Riley used a canvas backdrop to set up an outdoor studio and invited members of the community to have their portraits taken. The title of the series alludes to the outdoor studio being a 'common place' for the two communities to come together.

BROOK ANDREW

*I split your gaze* 1997

*Sexy and dangerous II* 1997

Brook Andrew is known both nationally and internationally for his multidisciplinary practice, which reflects his Wiradjuri heritage and explores the construction of colonial history and Indigenous identity. His works comment on local and global issues relating to race, the media, consumerism and history.

Andrew's works '*Sexy and dangerous II*' and '*I split your gaze*' examine identity and the myths that surround. These works are based on historical images from the late nineteenth century, which the artist has altered to investigate early colonial representations of Indigenous people. '*Sexy and dangerous II*' shows an Aboriginal man who is naked from the waist up with text written in Mandarin across his chest. The title of the work is an attempt by the artist to tackle early racist terms towards Indigenous people. '*I split your gaze*' shows two half faces, never revealing the entire face or a whole representation. Stemming from ethnographic portraits by Kerry & Co, these works investigate cultural constructions of race, subverting anthropological representations of Aboriginal people and re-contextualising them in a contemporary context.

## ROD McNICOL

The late blossoming of Jack Charles 2014

One hundred and twelve days of solitude 2020

Claudia 2004

Marlene: a working girl 2010

Rod McNicol is a Melbourne-based photographer who studied at Prahran College in the early 1970s. For over four decades Rod McNicol's photographic practice has concentrated on portraiture. His approach to the genre is doggedly consistent, with his subjects almost always photographed staring back at the camera against neutral backgrounds. McNicol asks his subjects to pause and stare into the camera as if it is a mirror, with the intention of capturing portraits that function as witnesses to the inescapable passing of time. For his self-portrait, the artist turned the camera on himself, the only subject available to him through periods of isolation during COVID-19 lockdowns in 2020.

The idea of the artist's studio conjures up romantic visions of creativity, and has long fascinated photographers and viewers. This section looks at the studio as a place of reflection and work, beginning with three portraits by Giselle Freund, a feminist scholar and trailblazer who photographed cultural figures of the 20th century. Beginning in the 1930s, in her lifetime she amassed an impressive portfolio of literary figures, including Henri Matisse and George Bernard Shaw. Elegantly composed, and rarely retouched, her works imbue the psychology and spirit of the artists she portrayed.

A salon hang showing the faces of well-known Australian artists, including Fiona Hall, Inge King, Robert Klippel, Norman Lindsay, Tracey Moffatt and Mirka Mora illustrates a variety of portrait approaches including studio, candid and staged. The faces of photographers Max Dupain, Athol Shmith and Henry Talbot also feature, alongside a self-portrait by David Moore.

Architects Robyn Boyd and Harry Seidler are shown seated at their desks; Patrick White is captured in an outdoor setting; Barry Humphries reclines amongst walls of artworks; and Judy Garland behaves awkwardly in Melbourne during her infamous 1964 performance.

# GISÈLE FREUND

Matisse c. 1948

James Joyce c. 1938

Vita Sackville West, Sissinghurst Castle 1947

Gisele Freund is well-known for her portraits of literary figures and artists, in particular Henri Matisse, Samuel Beckett, Virginia Wolfe and André Breton. Freund was a European intellectual, writer and a photography historian. As a socialist and a Jew, in 1933 she fled Berlin to Paris and earned her PhD on the social impact of photography.

In 1938 she began taking portraits in colour, becoming the first female photographer in France to use 35 mm colour film and colour slides. Her refusal to use staging and props or retouch the image made her unique during that period.

# ANDRÉ KERTÉSZ

**Satiric dancer, Paris 1926**

André Kertész is celebrated for his inventive photographic compositions, combining movement, gesture and abstraction. He began taking photographs in Budapest in 1912, before moving to Paris in 1925 and finally New York in 1936, where he stayed for 50 years. Kertész relied on intuition and the decisive moment to guide his photographs, and he is best known for his distorted nudes of the 1930s. Influenced by Surrealism and the teachings of Cubism, 'Satiric dancer, Paris' was created in Paris, in the studio of fellow Hungarian and artist Etienne Béothy. The model was dancer Magda Förstner who in this image mimics the pose of one of Béothy's sculptures.

# JACQUES-HENRI LARTIGUE

**Renee, Paris 1931**

Jacques-Henri Lartigue began taking photographs when he was seven years old. However, it was not until he was 69 years old that he had his first solo exhibition, which was held at the Museum of Modern Art in New York. Born into a wealthy family, Lartigue photographed his environment, including cars, holidays, aviation and Parisian fashion models. He is often credited with the creation of a new visual language for the 20th century, capturing movement of his subjects in his photographs and utilising the snapshot aesthetic. During his lifetime, he was friends with a number of artists including Jean Cocteau and Pablo Picasso, who influenced his approach to photography.

# YOUSUF KARSH

George Bernard Shaw 1943

Yousuf Karsch was born in Turkey and is known for his portraits of notable cultural and political figures of the 20th century, including Winston Churchill, Margaret Thatcher, Elizabeth Taylor, Andy Warhol and Alfred Hitchcock. In 1924, he migrated as a refugee to Canada, and throughout his career travelled extensively. His black-and-white portraits are direct and closely framed, humble, respectful and full of dignity. During his lifetime, he produced more than 370 000 negatives and his portraits appeared on over 20 *Life* magazine covers. He is regarded as one of the great portrait photographers of the 20th century.

# HELMUT NEWTON

June Newton 1948

Helmut Newton was born in Berlin where he worked as an apprentice to fashion and theatre photographer Yva (Else Simon) from 1936 to 1938. He fled Germany in 1938 to escape Nazi persecution, moving to Singapore where he worked briefly as a news photographer for the *Singapore Straits Times*. In 1940 he moved to Australia where he became a citizen and served in the army for five years. Once he returned to the private sector he opened a small photography studio in Melbourne, determined to make a living as a photographer. In Australia he met the actress June Browne who posed as a model for him and is the subject of the portrait on display here. She also became his wife in the year this photograph was taken. Newton became widely known for his fashion photography during the 1950s, and after a period in London late in that decade, he left Australia for good, settling in Paris in 1961 where his fashion photographs regularly featured in *Harper's Bazaar* and *French Vogue*.

# OLIVE COTTON

**Max Dupain** 1938

Olive Cotton is recognised as one of the pioneers of modernist photography in Australia. She worked at Max Dupain's Bond Street studio from 1934 to 1940. During this time she produced some of her best-known photographs. Her subjects ranged from nature to the built environment, as well as still-life and portraiture. She photographed Dupain often, and made this portrait at their home in Longueville, Sydney. It is a warm photograph of Dupain who is shown in a casual, relaxed pose with his Rolleiflex TLR camera around his neck. He looks affectionately at the camera, highlighting the close relationship between photographer and sitter who were childhood friends, professional colleagues and married briefly between 1939 and 1941.

# MARK STRIZIC

Robin Boyd in his office, Aug 1970

Mark Strizic had no formal training in photography, but began taking photographs of Melbourne in the 1950s. He abandoned his studies in physics to become a full-time photographer in 1957. Among Strizic's most widely recognised images are those he created of the city of Melbourne between 1955 and 1970. He is, however, also known for his architectural, industrial, interior design and portrait photography. The portrait on display here depicts the architect Robin Boyd, whom Strizic first met in 1958. Boyd was a firm supporter of Strizic's work and frequently commissioned him to photograph his architectural designs for publications or posterity. Highlighting Strizic's striking, formalist approach to portraiture, this photograph was likely taken for the publication of Boyd's book *Living in Australia* (first published in 1970) for which Strizic was responsible for imagery and design.

# ATHOL SHMITH

Judy Garland 1964

Athol Shmith was given his first camera at the age of 14 and was completely self-taught as a photographer. Today he is recognised as a pioneer of modern Australian fashion photography and one of its greatest exponents. As a leading portrait, fashion and advertising photographer, Shmith's successful Melbourne-based career spanned over 60 years. He made an extremely significant contribution to Australian photography and has been highly influential. Towards the end of his career, Shmith became the head of the photography department at Prahran College and worked there until 1980. He continued to teach privately until shortly before his death.

Shmith was known for his portraits of celebrities, and from the 1930s was asked to photograph visiting stars. This black-and-white portrait shows Judy Garland during her infamous 1964 performance in Melbourne for which she arrived 70 minutes late in a drunken state and was eventually booed off the stage by an irate audience.

PAUL COX

Portrait of Athol Shmith 2 1983

Paul Cox moved to Melbourne from the Netherlands in 1965. Upon arrival he quickly established himself as a widely exhibited, award winning photographer. He taught photography and cinematography from 1974 to 1984 at Prahran Technical College and influenced the work of young photographers at the time, including Carol Jerrems. He travelled widely during the 1960s and 1970s, particularly through Asia and the Pacific, and exhibited his work in Australia and overseas. While initially focussing on still photography, Cox's interest in filmmaking grew stronger and he became a significant Australian film director.

## DAVID MOORE

Self portrait, Corio, Victoria 1942

Harry Seidler, Killara, Sydney 1984

Robert Klippel, sculptor, Birchgrove, Sydney 1979

David Moore began his professional life in the late 1940s, working at photography studios in Sydney. During the 1950s Moore was based in London and established a profile as a photojournalist, working on assignment for international picture magazines such as *Time* and *Life*. In a career that spanned 60 years, Moore mainly worked as a photojournalist, but he also pursued a range of personal projects that highlight his individual interests and distinctive aesthetic. Moore spent the last 30 years of his life based in Sydney, often documenting distinctively Australian subjects and promoting photography as a legitimate art form.

# CHRISTOPHER KÖLLER

Janet Beckhouse, ceramic artist 2008

Christopher Köller studied photography under Athol Shmith and John Cato at Prahran Technical College. After graduating in 1980, Köller lived in Japan where he took photographs and became immersed in the world of Japanese gardens and bonsai between 1983 and 1984. After returning to Australia, he became Senior Lecturer and then Head of Photography at the Victorian College of the Arts between 1992 and 2010. Köller is particularly well-known for his work with cheap plastic cameras as seen in his popular *Gardens* series (1997-2007). His practice is viscerally textual and loaded with literary references. Influenced by Diane Arbus, Robert Frank, Shomei Tomatsu, Mashahisa Fukase and Daido Moriyama, Köller's style is deliberately varied, preferring ideas and research to a consistent style of image. Portraiture remains central to Köller's practice, and this photograph of ceramicist Janet Beckhouse forms part of his *Trust* series, which consists of ten images of the artist's friends.

# MAX DUPAIN

Norman Lindsay 1936

Max Dupain began his photographic career in 1930 as an apprentice in the studio of Cecil Bostock. In 1934 he established his own studio in Sydney and continued to produce a broad range of commercial work over the course of his life. Dupain is renowned for his architectural photography and his iconic images of Australian beach culture. His experiments with photomontage and photograms during the 1930s are of critical importance to the history of Australian photography. And Dupain's work during World War II (as a civilian photographer) is also of historical significance, marking a shift in his practice away from advertising and fashion toward social documentary.

Although Dupain is more widely recognised for his beach scenes and documentary photography, portraiture was also a significant aspect of his practice, particularly from the 1930s to the 1960s. Dupain took numerous photographs of his friends in the art world, including Russell Drysdale, Elaine Haxton and Norman Lindsay. On display in this exhibition is one of Dupain's earliest portraits. Taken in 1936, and likely commissioned, this photograph shows the well-known Australian artist and writer Norman Lindsay.

## RUTH MADDISON

**Tracey Moffatt prepares for something more** 1989

Ruth Maddison is a self-taught artist who began working as a professional photographer in 1976. An interest in personal biography and the celebration of everyday existence informs her artistic practice. Throughout her career, Maddison has photographed a number of key cultural figures, including many significant Australian artists. She created her portrait of Tracey Moffatt in 1989 while working as a lecturer at Charles Sturt University in Albury. This was the year Moffatt was commissioned by Murray Art Museum Albury (then Albury Regional Art Gallery) to come to Albury and make work. Maddison had rented a small cottage on a farm in Thurgoona, just outside Albury, and Moffatt stayed with her during the weeks she worked on her *Something more* project. Maddison took this photograph while Moffatt was preparing for a photoshoot one evening.

# FRANCIS REISS

## Portrait of Inge King 1996

Francis Reiss was born in Hamburg and was educated in Germany, England and the United States of America. His photographic career began in the 1940s, most notably in 1945 when he worked as a photojournalist for the magazine *Picture Post* in London. In 1947 he migrated to the United States and worked as a freelance photographer, particularly for *Life* magazine in New York. Reiss gave up professional photography in the 1950s and migrated to Australia in 1984 where he taught photography at a number of institutions.

After a long break from professional photography, Reiss began photographing again in 1991. This portrait of the artist Inge King was taken shortly after his return to the medium, during a period in which Reiss was concentrating on portraiture. He focussed particularly on people in the creative industries, such as significant artists, writers, architects, curators and gallery owners.

# LEWIS MORLEY

Barry Humphries 1962

Lewis Morley was born in Hong Kong and moved to England in 1945 where he studied at Twickenham Art School between 1949 and 1952. His photographs were first published in 1957, and Lewis Morley Studios was founded in 1961. Morley lived through the social and artistic changes that swept through London during the 1960s and became well known for his studio portraits of key people from that time. He also made significant contributions to fashion and documentary photography. Morley moved to Australia in 1971 where he photographed Australia's own rich and famous.

The photographers in this section intimately document their surroundings, often making use of a snapshot aesthetic to convey 'truth' and 'honesty'. The insider and outsider positions are important in establishing the relationship between the photographer and subject, providing a context for how a photograph has been obtained. Nan Goldin pioneered the use of an insider position, chronicling her personal history over the last 40 years. Often taking part in the diaristic images herself, she portrays sex, suffering and drug use amongst her circle of friends.

From an outsider perspective, Katy Grannan and Émilie Régnier use the internet and newspaper advertisements to find their photographic subjects. In her series *Sugar Camp Road*, Grannan employed amateur models who she had sourced and paid from local newspaper advertisements. She allowed the participants to choose how they would like to be photographed, giving them agency over their own representation. Régnier sourced participants from all over the world for her *Leopard series*, which examines the synergy between African styles, Western trends and the universality of the leopard print.

# REN HANG

Untitled c. 2015

Ren Hang's photographs are highly personal and carefully choreographed. They offer a glimpse into Chinese youth subculture that outsiders rarely see within the strict censorship laws of China. Hang became known in his short career for his analogue nude images of his friends using a snapshot aesthetic. His promotion of a gender inclusive world often resulted in images where multiple people were layered and juxtaposed. Markers of his work during his career became red nails and lipstick, juxtaposed with erotic poses and sexual organs. However, his playful images never cross into exploitation of his subjects, but instead make the connection between eroticism and nature.

## NAN GOLDIN

Jimmy Paulette after the parade, New York City 1991

Joey in my mirror, Berlin 1992

Joey in my vanity mirror, NYC 1999

Nan Goldin became famous in the 1980s for her candid and diaristic photographs that document herself and her friends around Boston, New York and Berlin. Her gritty and explicit work often portrays sex, suffering and ecstasy. Her most well-known and epic series, *The ballad of sexual dependency* (1986) was first exhibited in a slideshow with songs by the Velvet Underground, James Brown and Nina Simone as the soundtrack and explored LGBT subcultures, HIV/AIDS and frequent drug use. Goldin is considered one of the first to use a 'slide show' format in a high-art setting.

'Joey in my mirror, Berlin' is one of Goldin's iconic images. Mirrors and the subject in front of mirrors appear as key motifs throughout her oeuvre, documented in her celebrated publication *I'll be your mirror*.

LYNDAL WALKER

Pat, smells like teen spirit 2005

Lyndal Walker is an artist and writer who works between Melbourne and Berlin. She works primarily in photography and installation, addressing themes of identity, time and fashion while challenging gender stereotypes and exploring fluidity. 'Pat, smells like teen spirit' forms part of Walker's series of intimate portraits of young men in their underwear, *Stay young* (2004-10). Often depicted lying down or seated, these men are shown in domestic spaces that evoke the atmosphere of share-houses or student accommodation. The images seek to celebrate the transient beauty and virility of men in their early 20s, expressing innocence and vulnerability while dealing with issues of gender, voyeurism and the exploitation of youth and beauty.

# ÉMILIE RÉGNIER

Larry, Texas 2015

Émilie Régnier is a Canadian Haitian photographer who spent her years growing up in Central and West Africa, before moving to Paris. As a person with mixed heritage, her work centres around her relationship with both Africa and the West. Between 2014 and 2016, Régnier made a series of photographic portraits that looked at the leopard print and the unique personalities that embraced this distinct pattern and symbol of power, sexuality, wealth and eccentricity. 'Larry, Texas' shows a Texan tattoo artist Régnier found on the internet. His body was completely inked in leopard print.

# RENNIE ELLIS

Carol Jerrems, Mozart St 1970

Rennie Ellis was a photojournalist who chronicled Australian culture in the late twentieth century. He had a particular interest in the social life of Melbourne, and often documented celebrations, political protests and other public events. Ellis was also a driving force in the push to have photography recognised as a contemporary art form, and in 1972 he established Brummels Gallery of Photography, the first gallery dedicated to showing photography in Australia. During the course of his life Ellis rarely staged exhibitions, but his images were widely circulated in publications including a range of books authored by Ellis.

This intimate portrait shows Ellis's friend and fellow photographic artist Carol Jerrems in her bedroom in Mozart Street, St Kilda.

## CAROL JERREMS

**Mirror with a memory: motel room** 1977

Carol Jerrems was born in Melbourne and studied photography at Prahran Technical College under Paul Cox and Athol Shmith between 1967 and 1970. Although she practised as an artist for only a decade, Jerrems has acquired a celebrated place in the annals of Australian photography. Her reputation is based on her compassionate, formally striking pictures, her intimate connection with the people involved in social movements of the day, and her role in the promotion of 'art photography' in this country.

The intimate self-portrait on display here was taken in a motel room in Surfers Paradise in 1977 when Jerrems was working as a stills photographer for the film *In search of Anna*, which was directed by Esben Storm who was Jerrems's boyfriend at the time. Framed in the mirror, the image depicts the artist standing naked behind her camera while Storm sits at a desk, engaged in a phone call.

## KATY GRANNAN

Carla, Arnold Arboretum, Jamaica Plain, MA 2002

Jennifer, Easton, PA 2001

Joshi, Boston, MA 2002

Katy Grannan came to prominence in the early 2000s with her series of invited strangers she met through a newspaper advertisement. Her intimate series *Morning Call*, *Sugar Camp Road* and *Mystic Lake* were all based on either a location or a newspaper source, exploring themes of aspiration and representation. Her models often choose to be nude or semi-nude, reclining or in a suggestive pose, and oscillating between bravado and vulnerability. The black-and-white portraits for *Morning Call* were taken in Allentown, Pennsylvania, an area that Walker Evans documented in the 1930s and 1940s. The interiors are devoid of personal objects, something that Grannan is careful to choreograph, and shot with a documentary approach. *Sugar Camp Road* was shot around Massachusetts, New York and Pennsylvania and references the history of portraiture. Grannan became attracted to photography after discovering Robert Frank's hugely influential photobook *The Americans* (1958) which examined the strangeness of American culture. Grannan has made portraits in a range of locations, including homes, vacant parking lots and outdoor spaces. Her photographs explore the desire to be immortalised with a single image.

Adornments, such as paint, motifs and costumes, characterise the works within this section.

Through the use of highly distinctive patterns and marks, these artists examine personal and cultural identity, at times making potent political and social statements. A selection of portraits, such as the works by Leonce Raphael Agbodjelou and Atong Atem take place in a studio setting, using ornate backdrops and traditional fabrics to celebrate contemporary African identities while acknowledging the changing post-colonial cultural landscape.

Other artists, Zhang Huan and Shirin Neshat use their native language written over self-portraits to draw attention to the complexity of experiences between their birth countries and their new homes in the West. Tony Albert painted targets on the chests of young Aboriginal men for his series *Brothers* as a gesture of solidarity and defiance. This series was made in response to an event, which saw two teenage boys wounded by police in Sydney's Kings Cross in April 2012. Sophia Tekela-Smith places a traditional body ornament, the cowrie shell, in the mouth of her partner and artist John Pule. A gesture of intimacy, or a silencing device?

# SHIRIN NESAHT

I am its secret 1993

Shirin Neshat's work examines the complexity of the changing cultural landscape and experience of women in Iran. She left Iran to study in Los Angeles in 1974, just prior to the Islamic Revolution, and today, much of her work explores from the dual perspective of her country of origin and Western culture. Her series *Women of Allah* (1993-97) was created upon returning from a trip to Iran. In the image, Neshat is pictured staring at the lens, with her skin covered with Farsi script by the Iranian poet Forugh Farrokhzad. The image draws attention to the lack of women's rights in Iran in contemporary society and the way women in Islamic countries have no power. Neshat's work has never been shown in Iran.

# ZHANG HUAN

1/2 (text) 1998

Zhang Huan is a contemporary artist based between New York and Shanghai. His art practice has incorporated performance art, installation practice, painting and sculpture. In 1998, shortly before Zhang was to temporarily relocate to the United States of America, he invited his friends to write on his naked body and face with black ink. For many Western viewers, the text is unreadable. The resulting work titled '1/2 (text)', symbolises the transcultural journey upon which Zhang was about to embark.

# TONY ALBERT

**Brother (I am)** 2013

**Brother (you are)** 2013

**Brother (we are)** 2013

Tony Albert has a multi-disciplinary practice that includes photography, painting and installation. Throughout his career, he has focused on making work that explores Indigenous identity and colonial history. His series *Brothers* was made in response to an incident that occurred in Sydney's Kings Cross, late on a Saturday night in 2012. A car full of young Aboriginal teenage boys lost control and drove onto the footpath, hitting a pedestrian. The police response was fast and brutal, shooting and wounding the driver and one of the passengers while arresting all of the boys on the spot. Many witnesses documented the event and the public response was loud and varied. At a rally held to express solidarity with the boys, a group of teenagers removed their shirts to reveal red targets painted on their chests. Albert was inspired by the defiance of the gesture and use of the symbol and went on to work with the motif.

For this series, Albert collaborated with Kirinari Hostel, a youth hostel in Sydney that provides accommodation for young Aboriginal men and boys. Collaboration with Indigenous youths is an important aspect of Albert's practice.

# SOFIA TEKELA-SMITH

Savage island with pure (red) 2003

Sofia Tekala-Smith is a New Zealand artist who explores her Rotuman heritage through making jewellery and body adornments. She presents her objects through photography as a means of display. In her large-scale portrait, 'Savage island man with pure (red)', a large cowrie shells fills a man's mouth attached to a red braided rope that curves up into his forehead. Shells have a significant cultural meaning as signs of fertility and femininity, and traditionally, the orientation of the shell would have particular associations for the marital status of women. The image is of Tekala-Smith's partner and fellow artist and poet, John Pule. Part of the title 'Savage island man' asks the viewer to consider stereotypes of Pacific identity, and 'pure' is a phonetic play on the name of the subject and her partner 'Pule'. Through her work, Tekala-Smith challenges and hopes to build dialogue around cultural perceptions.

# CHRISTIAN THOMPSON

Conjure by moon 2013

Christian Thompson is a contemporary artist who explores race and identity throughout his practice. He is a Bidjara man of the Kunja Nation from south-west Queensland; and is also of English, Irish and Sephardic Jewish heritage. His multidisciplinary practice examines the inconsistencies and misrepresentations of Aboriginality by the dominant culture. Often showing himself 'performing' for the camera, Thompson draws on the traditions of performance art and conceptual art. 'Conjure by the moon' is a monochromatic and highly decorative portrait. It features an elongated head shape, which references the shape of a hoodie and traditional headdress from Aboriginal ceremonies shown in photographs from the late 1880s. The photograph merges autobiographical details and fantastical forms.

# ATONG ATEM

Adut and Bigoa 2015

Atong Atem is a Melbourne-based South Sudanese artist and writer whose works explore the experiences of young immigrants, postcolonial practices in the African diaspora, the relationship between public and private spaces, as well as identity through portraiture. This work forms part of Atem's *Studio series*, which comprises portraits of young black African subjects, the photographer's friends, who share her experiences within the African diaspora in Australia. Atem sees the production of these portraits as collaborative acts. They draw strongly upon the practices of mid-twentieth-century West-African photographers such as Seydou Keita and Malick Sidibé, while also echoing the appearance of photographs the artist says are often possessed by African (in particular her own South Sudanese) families. Embedded in these images, however, are cultural and political narratives for the viewer to unpick. The batik fabrics, often interpreted as tropes of traditional African dress, are in fact traditional Indonesian patterns, present on the continent only as a result of Dutch colonial trade routes and markets. As such these works at once reclaim, redefine and celebrate contemporary African identity in a post-colonial cultural landscape.

# LEONCE RAPHAEL AGBODJELOU

Untitled 2010

Leonce Raphael Agbodjelou is one of the pre-eminent photographers of the Republic of Benin. He learnt how to use a camera from his father Joseph Moise Agbodjelou, one of Benin's most well-known photographers. With a mobile studio they travelled together through Benin's villages, taking portrait photographs, positioning their subjects in front of multi-coloured cloths, and accessorising them with a diverse range of props. Agbodjelou fuses modern and traditional influences, drawing on the traditions of colonial studio photography from the 1960s and 1970s, made famous by artists such as Seydou Keita. Agbodjelou is the Founder and Director of the first photographic school in Benin, which opened in 2013.

# MICHAEL COOK

Aboriginal bride 2011

Michael Cook is an Australian photomedia artist whose cultural heritage is with the Bdjara people of south-west Queensland. Based in Brisbane, Cook explores themes of Indigenous identity and colonial history. His series *The mission* comprises ten photographic portraits that together narrate the story of an Aboriginal woman as she is forced to journey from her homeland to life on a Christian mission. Through the series, the woman is shown with a variety of props that aid in the telling of her story. She is introduced to colonial clothing, as well as colonial products such as tobacco; she is also exposed to Christianity, marries, and has a baby. For the images in this series, Cook has merged his portraits with a range of archival imagery, including postcards and photographs, creating a historical, dreamlike aesthetic. While imagining a journey from the past, *The mission* also offers hope for the future by returning the woman to her country in the final image of the series.

Since photography's inception our intrigue with death and mortality has been well documented. The works in this section remind us of the finiteness of time, starting with Katthy Cavaliere's photograph of the now defunct hourglass that contains her mother's ashes. Weegee and Manual Alvarez Bravo depict dramatic moments of death. Their works are closely linked to capturing the human condition, and in particular scenes of trauma. Weegee became well-known in the 1930s and 1940s for recording urban scenes of trauma and injury. He estimated that he covered more than 5000 murders in New York, including in locations such as Skid Row and the Bowery between 1935 and 1945, documenting a violent era of history.

Other photographers, like Georgia Metaxas and Nan Goldin approach their subjects from a compassionate framing. Goldin depicts a final and tender moment between two Parisian lovers, Gilles and Gotscho as they prepare for Gilles's death from AIDS. Documenting the ritual of wearing black as a signifier of perpetual mourning, Metaxas's photographs, created in collaboration with her subjects, offer a seriousness of intent.

# KATTHY CAVALIERE

**Afterlife** 2011

Katthy Cavaliere was known for her performance installations inspired by the everyday. She also worked with photography, using the medium to record and encapsulate her performances and installation-based works in compositions that endure beyond the initial ephemeral events. Like many of her later works, 'Afterlife' deals with the death of her mother and the intense grief she experienced in the years that followed. A poetic and personal portrait, this photograph shows a large hand-blown hourglass filled with Cavaliere's mother's ashes. Behind it is the artist's shadow. This work explores the bond between mother and daughter while also symbolising death, loss and the passing of time.

# GEORGIA METAXAS

Untitled #28 2010-11

Untitled #1 2010-11

Georgia Metaxas is a London-based Australian photographer whose documentary practice centres around portraiture. *The mourners* is a series of 13 portraits documenting the ritual of wearing black as a signifier of perpetual mourning. The subjects of these portraits have chosen to wear black every day for the rest of their lives in memory of those they have lost. Metaxas photographed her sitters in a portable studio, comprising a black velvet backdrop, a diffused studio light, and a small adjustable stool. This consistency in approach allowed for an evening out amongst the images, especially in terms of lighting and setting. It also served to eliminate any background information, which might provide insights into the individual lives of the subjects. Each of the sitters looks away from the camera, avoiding direct eye contact with the viewer as a way of highlighting Metaxas's overall interest in the ritual of mourning rather than the individual subjects themselves.

# NAN GOLDIN

**Gotscho kissing Gilles, Paris 1993**

Nan Goldin became famous in the 1980s for her candid and diaristic photographs that document herself and her friends around Boston, New York and Berlin. Her gritty and explicit work often portrays sex, suffering and ecstasy. Her most well-known and epic series, *The ballad of sexual dependency* (1986) was first exhibited in a slideshow with songs by the Velvet Underground, James Brown and Nina Simone as the soundtrack and explored LGBT subcultures, HIV/AIDS and frequent drug use. Goldin is considered one of the first to use a 'slide show' format in a high-art setting.

In 'Gotscho kissing Gilles, Paris', Goldin captures the impermanence of human life. This work portrays an intimate moment between two of her French friends, Gilles and Gotscho. In the photograph, Gotscho is leaning over and kissing his lover Gilles as they prepare themselves for Gilles's death from AIDS.

## SUE FORD

Helen, 1962; Helen, 1974 1974

Sue Ford was one of Australia's most important twentieth-century photographers, and *Time series* is her most iconic body of work, widely recognised as a key moment in the history of Australian photography. First exhibited at the National Gallery of Victoria and Brummels Gallery of Photography in 1974, the series highlights Ford's interest in the camera's ability to record the effects of time and history. To create this series, Ford made portraits of her friends and acquaintances during the early to mid-1960s then rephotographed the sitters around a decade later, showing the second portraits beside the first. Ford described the camera as a 'time machine' and the works in this series bracket periods in the lives of her subjects. With a tender pathos, they evoke the inevitability of time's passing along with the processes of human ageing and constant change.

## WEEGEE (ARTHUR FELLIG)

**I cried when I took this picture 1939**

Weegee (Usher Fellig) moved to the United States of America at age 11. Self-taught, he worked as a press photographer and photojournalist during the 1930s and 1940s, documenting scenes of urban life, including injury and death. In 1938 he was granted permission to install a police radio in his car, which meant he was often the first photographer on the scene and was able to take the most sensational images and sell them to newspapers, including *The Sun*, *PM Weekly*, *Herald-Tribune* and the *Daily News*. The photograph 'I cried when I took this picture' was taken at the scene of a New York fire. Two women, mother and daughter, are pictured in distress as another woman and her baby are burning to death in the top floor of the apartment building. Weegee made use of a strong and dramatic flash, which washed out his subjects' faces, creating an effect he referred to as 'Rembrandt lighting'.

# MANUEL ALVAREZ BRAVO

**Striking worker assassinated** 1934

Manuel Álvarez Bravo was a Mexican photographic artist who had a career that spanned eight decades. Born and raised in Mexico City, his career escalated after the post Mexican Revolution era (1910-20), where he started to focus on documenting the country's changing cultural, social and political atmosphere. He is celebrated for his poetic images of Mexican people and places, both urban and rural and he was influenced early on by Cubism, Surrealism and abstraction. As his career evolved, he became influenced by the Mexican Muralism movement, and was friends with Diego Riviera, Frida Kahlo and Tina Modotti. The photograph on display here shows a murdered union leader. The subject was shot after following what he thought were fireworks at a labour strike at a sugar mill. This iconic photograph is an example of the humanitarian elements reflected in Álvarez Bravo's work.

# MAREE CLARKE

Maree Clarke 2012

Jack Charles 2012

Carolyn Briggs 2012

Kent Morris 2012

Maree Clarke is a Melbourne-based multidisciplinary artist whose 30-year practice has reclaimed and celebrated Aboriginal customary rituals, languages and cultural practices. Her series *Ritual and memory* continues this pursuit and is an example of the artist's firmly held belief that arts and culture are inseparable from daily life, and that art has a role to play in keeping culture for future generations. This series comprises 84 portraits of Aboriginal people from Victoria. Clarke made this work to represent the mourning practices of Aboriginal people from Australia's south east and to talk about loss of land, language and cultural practices. She has identified each of her subjects by name, highlighting their individual identities and giving them a level of agency not available to Indigenous subjects shown in historical collections. They were also offered the opportunity to share their stories of loss, sorrow and mourning. Clarke has used white ochre on the faces and hair of each of her subjects, and designed seven different t-shirts specifically for the 46 men she photographed in order to represent the scars the men would have worn during different rituals and ceremonies.

