

## ***Andy Warhol and Photography* public programs announced**

**Adelaide, Australia:** Andy Warhol's close friend and collaborator, Christopher Makos, will travel from New York City to join *Andy Warhol and Photography: A Social Media* curator Julie Robinson in conversation as part of the exhibition's opening weekend program. Speaking about his decade-long friendship with Warhol and his own career as a photographer, Makos will reminisce about his time as part of Warhol's inner circle, socialising with celebrities at Studio 54 and Warhol's studio, always with a camera by his side.

Other public program highlights include an ever-changing program of live music, talks and tours as part of the Gallery's First Fridays program. On the first Friday of every month during the exhibition, visitors will enjoy a themed program inspired by Warhol's life and art, including artist led workshops and demonstrations in screen-printing and analogue photography, and a wide range of performances celebrating contemporary independent music, theatre and fashion.

AGSA Director, Rhana Devenport ONZM says, 'We look forward to welcoming guest speakers, including Christopher Makos, American photographer and Warhol's close friend, and Henry Gillespie, one of Warhol's collaborators and portrait sitters to AGSA as part of a dynamic line-up of programs and events for *Andy Warhol and Photography: A Social Media*.'

Headlining the 2023 Adelaide Festival's visual arts program, *Andy Warhol and Photography* brings together a wealth of works from national and international public and private collections to offer a fresh perspective on the influential artist. Decades before social media, Warhol's photography was candid, collaborative and social, revealing behind-the-scenes glimpses into his own life and the lives of friends and celebrities, including Muhammad Ali, Bob Dylan, Debbie Harry, Mick Jagger, John Lennon, Liza Minnelli, Lou Reed and Elizabeth Taylor.



# AGSA

## MEDIA RELEASE

7 February 2023

*Andy Warhol and Photography: A Social Media* opens at AGSA as part of the 2023 Adelaide Festival on 3 March 2023 and runs until 14 May 2023. For full public program details and bookings, visit [agsa.sa.gov.au](http://agsa.sa.gov.au).

### **CHRISTOPHER MAKOS BIOGRAPHY**

Christopher Makos was born in Lowell, Massachusetts, grew up in California, and moved to New York after high school. He studied architecture in Paris and briefly worked as an apprentice to Man Ray. Andy Warhol, Makos' good friend and frequent portrait subject, called Makos 'the most modern photographer in America'. His photographs have been exhibited in galleries and museums such as the Guggenheim Museum in Bilbao, the Tate Modern in London, the Whitney Museum of American Art in New York, the IVAM in Valencia and the Reina Sofia Museum in Madrid. His pictures have appeared in magazines and newspapers, including *Paris Match* and *Wall Street Journal*. He is the author of several important books, *Warhol/Makos In Context* (2007), *Andy Warhol China 1982* (2007) and *Christopher Makos Polaroids* (2009). His latest volume, *Andy Modeling Portfolio Makos* (2022) offers the public the first and only photographic archive of Warhol's modelling career.

### **PUBLIC PROGRAMS**

#### **Exhibition Tours**

Daily 11am & 2pm, exhibition ticket required

Take a tour of *Andy Warhol and Photography: A Social Media* with a Gallery Guide.

#### **The Studio: Silver Cloud**

Open weekends and school holidays, free

The Silver Factory was Andy Warhol's studio in New York City from 1964 to 1968. It was given this name as the entire studio was wrapped in silver foil that covered the walls and ceilings. Warhol proclaimed that 'silver was the future' and The Factory became a launching pad for future art. It was also described as a silver spaceship that could explore new artistic galaxies. Warhol's superstars were New York personalities who appeared in his photographs and films. Sometimes they were everyday people and Warhol is described as having 'waved his artistic wand' to declare them superstars. Who are your everyday superstars? Create a silver print portrait of your superstar in the Silver Cloud Studio. Share your portrait by adding it to our silver walls or share online #agsa.

#### **First Fridays: 15 Minutes of Fame**

Fri 3 March, 5–9pm, free

*In the future, everyone will be famous for 15 minutes.* Andy Warhol

Walk the red carpet and experience your 15 minutes of fame. Dress as your favourite 1970s New York celebrity this First Friday and have a polaroid photo taken by photographer Tony Kearney. Prizes will be awarded for the best dressed! Enjoy the democracy of the dance floor with music by *Local Revolution*, hear from American photographer Christopher Makos, Warhol's friend and photographic collaborator – in conversation with exhibition curator Julie Robinson (ticketed event) or take a tour of *Andy Warhol and Photography: A Social Media*.

#### **An Evening with Christopher Makos, Andy Warhol's friend and collaborator**

Fri 3 March, 6pm, ticketed, bookings essential

Join us for an in-depth conversation with New York-based photographer Christopher Makos, Warhol's friend and collaborator. Makos will be in conversation with Julie Robinson, curator of *Andy Warhol and Photography: A Social Media*. Complimentary glass of bubbles on arrival.



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### **Start at the Gallery: All Tomorrow's Parties**

Sun 5 March, 11am–3pm, free

Start 'Superstars', find your kind and clique in an artistic epicentre at the gallery. With creative collaborators experience a production line of artistic invention and creation in nonstop activities inspired by Andy Warhol's 'Silver Factory'. For children aged 3–12 years and accompanying adults. \*Start Art Club Members receive complimentary exhibition entry to *Andy Warhol and Photography: A Social Media*.

### **Andy Warhol and Photography: A Social Media - Educator Briefing**

Wed 8 March, 5–7pm, ticketed, bookings essential

Join Julie Robinson, Senior Curator of Prints, Drawings and Photographs to hear about *Andy Warhol and Photography: A Social Media*.

### **Neo Teen Takeover: Supersaturate**

Sat 1 April, 6–8.30pm, free, bookings essential

Teens, it's time to Takeover! Get ready for a mashup between SA Youth Week and *Andy Warhol and Photography: A Social Media* in this after-hours event just for teens. Dress to the theme 'SUPERSATURATE', join a multimedia production-line inspired by Warhol's studio, The Factory, with South Australian artist Rosina Possingham, snap a photo strip to take home and explore the latest projects from the state's top youth and arts led organisations in this whole gallery event for teens aged 13–17.

### **Start at the Gallery: In Focus**

Sun 2 April, 11am–3pm, free

Focus on photography used in portraits and capture the inside view of your social world in staged snapshots on a silver screen this Start. For children aged 3–12 years and accompanying adults. \*Start Art Club Members receive complimentary exhibition entry to *Andy Warhol and Photography: A Social Media*.

### **First Fridays: Saints & Sinners**

Fri 7 April, 5–9pm, free

*Warhol both flaunted and obscured his religion and his sexuality.* Carmen Hermo

Join us this First Friday to learn more about Andy Warhol. A maker of icons, Warhol also made images of death and darkness. His art making touches on his deep and complex relationship with his faith, a lesser-known aspect of his life. Take a tour of the exhibition *Andy Warhol and Photography: A Social Media*, enjoy the musical storytelling of *the St Morris Sinners* and witness black and white photographs emerge from a mobile darkroom with artist Andrew Dearman.

### **First Fridays: Into the Alt-Limelight**

Fri 5 May, 5–9pm, free

*A dictatorship at the door and a democracy on the dance floor.* Andy Warhol

Take a journey into the nightlife of New York City inspired by Warhol and his contemporaries. Celebrate diversity, outrageousness, experimentation and DIY fashion with a runway featuring *The Finest Filth Variety Hour*, influenced by the Club Kid movement of the 1980s and 1990s. Explore the collection through a queer lens on a Vanguard tour or discover works by Warhol's contemporaries with a Gallery Guide. Inspired by Warhol's series *Ladies and Gentlemen*, create your own screen-print with artist and educator Simone Tippet. Hear from Henry Gillespie, Warhol's friend and one of only two Australians to be invited to sit for a Warhol portrait. Gillespie will be in conversation with AGSA curators (ticketed).

### **An Evening with Henry Gillespie, Warhol's friend and portrait subject**

Fri 5 May, 6pm, ticketed, bookings essential

Meet Warhol's famous Australian sitter – Henry Gillespie. Be regaled with tales from New York City and

# AGSA

## MEDIA RELEASE

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hear about Warhol's magazine *Interview* and Gillespie's role as Australian editor. Gillespie will be in conversation with Julie Robinson, curator of *Andy Warhol and Photography: A Social Media*. Complimentary glass of bubbles on arrival.

### Andy Warhol and the queer gaze

Fri 5 May, 7.30pm, free

Join Maria Zagala, Associate Curator of Prints, Drawings and Photographs in conversation with writers Patrick Flanery and Andrew van der Vlies on Warhol's queer aesthetics. This talk will be held in the exhibition and requires an exhibition ticket to attend. No bookings required.

**-ends-**

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#### MEDIA CONTACTS

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#### KEY DATES

Media Preview | Thursday 2 March 2023, 11am  
Exhibition Season | 3 March – 14 May 2023

#### IMAGES

[agsa.sa.gov.au/media/andywarhol](https://agsa.sa.gov.au/media/andywarhol)

#### SOCIAL MEDIA

@agsa.adelaide @adelaidefestival

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Image caption: Steve Schapiro, born Brooklyn, New York, United States 1934, died Chicago, Illinois, United States 2022, *Edie Sedgwick, Andy Warhol, and others at a party*, 1965, New York, gelatin-silver photograph, 31.5 x 47.1 cm (image), 40.0 x 49.9 cm (sheet); Courtesy of Fahey/Klein Gallery, © estate of Steve Schapiro.



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Vincent Ciccarello, AGSA's Head of Philanthropy and Enterprise, in Gallery 15, Art Gallery of South Australia, **VISUAL ARTS** photo: Saul Steed.

# Arts philanthropy with Vincent Ciccarello

AGSA's new Head of Philanthropy and Enterprise talks about corporate support, individual giving, community membership and great expectations.

8 Feb 2023

Dr Diana Carroll



Four months ago, Vincent Ciccarello stepped into the newly-created position of Head of Philanthropy and Enterprise at the Art Gallery of South Australia (AGSA). He was fresh from a successful nine-year tenure as managing director of the Adelaide Symphony Orchestra. He is also Deputy Chair of the Adelaide UNESCO City of Music Board and Treasurer of the Arts Industry Council of SA, and has enjoyed a long career in the arts.

*ArtsHub* asks Ciccarello about the aims and ambitions of this new role, which is tasked with driving the strategic vision for AGSA's philanthropic, development and membership programs.

## An expanded footprint

'The Holy Grail has to be an expanded footprint for AGSA. How that is to be manifested is yet to be seen, but certainly to have such a wonderful collection, some 47,000 items, of which less than 3% is on display is obviously not the desired aim,' he says.

'The very lively discussion at the moment is what is happening down at Lot Fourteen and the Art Gallery's involvement in that.'

Lot Fourteen is a major city renewal project at the eastern end of North Terrace, Adelaide's "cultural boulevard", that is home to AGSA, along with the SA Museum and State Library. The State Government has identified the creative industries as a core component of Lot Fourteen, along with defence, space and high-tech. It will be 'defined by innovation' and 'powered by collaboration', says the Government.

Ciccarello acknowledges that the original idea of building a new Adelaide Contemporary Gallery at Lot Fourteen 'is no longer part of the discussion'. Arts SA, under the previous state government, had received design proposals for the new gallery in 2018 and many in the arts industry locally have been lobbying for a new contemporary space for 20 years or more.

'The State Government has appointed a three-person review panel for Lot Fourteen and that is due to report to the Government in April. We've been participating in conversations with the panel about what AGSA's potential involvement may be.'



So, with no new contemporary gallery on the agenda, the challenge for AGSA is to do more with the existing gallery.

[Menu](#)

‘It’s a question of how we expand the footprint based here on the site that people have known and loved for more than a hundred years as the home of art in South Australia.’

Even though there are many thousands of items already tucked away in storage, AGSA is a collecting institution that needs to acquire new works.

## Acquisition of new works

‘What that means for the running of the place is enormous,’ says Ciccarello. ‘The level of expertise that we have is very impressive, from the curatorial aspect right through to the marketing of it, to the installation team and the registration team. The sheer management of artworks coming in and out of the gallery is a very complicated and delicate process.’

It’s a fact of life, however, that the gallery’s government funding is fully consumed by the ongoing operating expenses and not building the collection.

‘For at least 10 years now, our recurrent state government grant has not allowed for the acquisition of new work. Of course, there are a lot of pressures on the government budget and it’s always a challenge to ensure the gallery is supported to the maximum the government can allow. So we already rely on our very generous supporter base to help us in that way.’

## The power of philanthropy

Indeed, individual and corporate philanthropy is vital to the running of the gallery and the acquisition of new works.

‘We are the very fortunate recipients of wonderful philanthropy and the very generous support of people, both within South Australia and from beyond. The idea of continuing to build the gallery’s collection in its special interest areas is something that is a great and primary curatorial objective, which, of course, costs money.’



An important source of funding for the acquisition of new works comes from the James and Diana Ramsay Fund. This is AGSA's most visionary fund for the development of the collection. The Ramsays were passionate supporters of the gallery and their gifts have enriched AGSA's collection since 1972. The gallery also receives money from their eponymous foundation.

'We enjoy the support of at least three foundations, including the James and Diana Ramsay Foundation, the Balnaves Foundation and the Gordon Darling Foundation, which all have long-standing commitments to the gallery, and for which we are very grateful.'

Applying for funds from philanthropic foundations is literally a full-time job in itself.

'There are hundreds of foundations around the country and even abroad, and certainly it is my responsibility to ensure we maximise grants and other opportunities through those vehicles. We have a great team here and one of the team is dedicated to researching those foundations and preparing grant applications. And that can be a tricky thing because it is important to align the needs of the gallery with the interests and objectives of those foundations, and so finding that alignment requires work.'

The new role means Ciccarello is responsible for bringing together previously numerous disparate areas such as individual giving, corporate support, sponsorships, trusts and foundations, along with membership.





*The Art Gallery of South Australia. Photo: Saul Steed.*

## Gallery membership

‘Gallery membership is a really important part of what happens here,’ he says. ‘We currently have some 4600 members and we have a very ambitious target of growing that to 10,000. That presents a wonderful opportunity for the gallery because the members are one of our most important advocate bases. Membership brings people into very close contact with the gallery and the multiplier effect of having more members, who can introduce more members, is important.’

‘It also presents a wonderful pipeline of donors. One doesn’t ever want to reduce the relationships to the purely transactional, but it does relate directly to the importance of philanthropy and fundraising, and corporate support, which is going to be critical to the gallery going forward.’

And while Ciccarello acknowledges there is a smaller pool of potential supporters in Adelaide than in a larger city, he also sees that as a positive attribute.



‘The personal relationships are so important – we often have very deep relationships that go back a long way, and I think that may be a difference. One of the things that we definitely want is that very direct and personal approach of asking our supporters to advocate on our behalf and to tap on the shoulders of their friends and family and encourage them to become members.’

## Planned giving and bequests

Another key aspect of individual support is through planned giving and bequests.

‘It is so important to spread the word about that. It is often the case that bequests do arrive unannounced. There are people who have decided, very graciously and altruistically, to leave a portion of their estate – or sometimes their entire estate – to the gallery and we want to encourage people to do that.

‘We also want them to know that their money is going to be put to good use and that there is a solid governance structure here to guide and oversee how that money is used. It is really interesting that some of these do come as a complete surprise to us. But for those individuals who may be thinking of doing that, and their families and loved ones, we’d like to support them in their decision and to ensure that they know how to go about it, procedurally and legally. So we can certainly support people with that.’

Interestingly, private donors actually give more to the gallery than corporate supporters.

## Corporate support

‘That ratio between individual and corporate giving is probably unusually strong here at AGSA. Even though we have a number of very generous and committed corporate partners – including the very generous support of BHP, which has been the principal partner of **Tarnanthi** for many years – in reality the bulk of the funds have come from private citizens.’

So has the gallery suffered any pushback over its partnership with **BHP** in the way **Transfield’s relationship with the Sydney Biennale** was plagued back in 2014? Ciccarello does not shy away from the question.



‘Certainly, some people have expressed that concern to us directly and we’re very mindful and cognisant of that. And it’s a conversation we’ve had with BHP as a principal partner. Our partnership with BHP is open and such that we can discuss it. We are very interested, for example, in their decarbonisation activities and the way they are restructuring their business to improve their carbon emissions and the like.’

Ciccarello also acknowledges that the impact of BHP’s sponsorship goes far beyond the gallery walls.

‘Without BHP’s support Tarnanthi simply wouldn’t be what it is today. Something like \$6.6 million of art by Aboriginal and Torres Strait Islander artists has been sold through the Tarnanthi Art Fair, and all of that money – every cent of it – goes directly back to the artists; AGSA takes no commission at all. That is absolutely transformational for those artists and their communities.’

So is it getting harder to attract corporate support for the arts?

‘I think that is happening not only in Australia, but around the world. Certainly the expectations of company shareholders, and the responsibility of companies to those shareholders, means that the parameters for giving a sponsorship really need to meet very clear environmental, social and governance targets. Those targets are often being moved away from arts-based activities and more towards health and sports and well-being activities, as well as environmental ones too. So this has certainly been a very measurable trend for the arts sector globally over at least a decade.’

## Building the arts narrative

This means the arts sector needs to redefine its narrative to make a stronger case for corporate support.

‘We really need to do a better job collectively at making the case for the support of the arts and the benefits that flow from that, including those that relate to well-being. There is very clear evidence, and a lot of academic literature, that supports engagement with the arts as having a clear and measurable impact on positive health and well-being. And, more broadly, this is about what we want as a society for our citizens, the kind of place we want them to live in. So I think we need to continue to work on that as a sector.’



It's clearly important to Ciccarello that the gallery remains a place where people feel comfortable.

ARTS hub

Menu

# The art experience

'We want to enhance the gallery experience for people of all ages, from little kids right through to people at the other end of their life's journey. We want them to come in and engage with art, and engage with each other, and engage with the ideas that come from art.'

And there is a personal aspect to this too.

'I'm South Australian born and bred and I've been coming to the art gallery since I was a kid. I've had a life-long association with the gallery, and I thought I knew it and understood it. But now, almost four months in, I realise it is a much bigger, more sophisticated, more complex organisation than I'd imagined.'

Looking to the future, Ciccarello says societal expectations about the whole art experience are being reframed.

'There is a very clear trend of changing tastes in ways of engaging with art and consuming art, and I think that will be challenging for us into the future. Anticipating that, and meeting those demands, while remaining true to our charter and the obligations of a major cultural institution, will be challenging.'

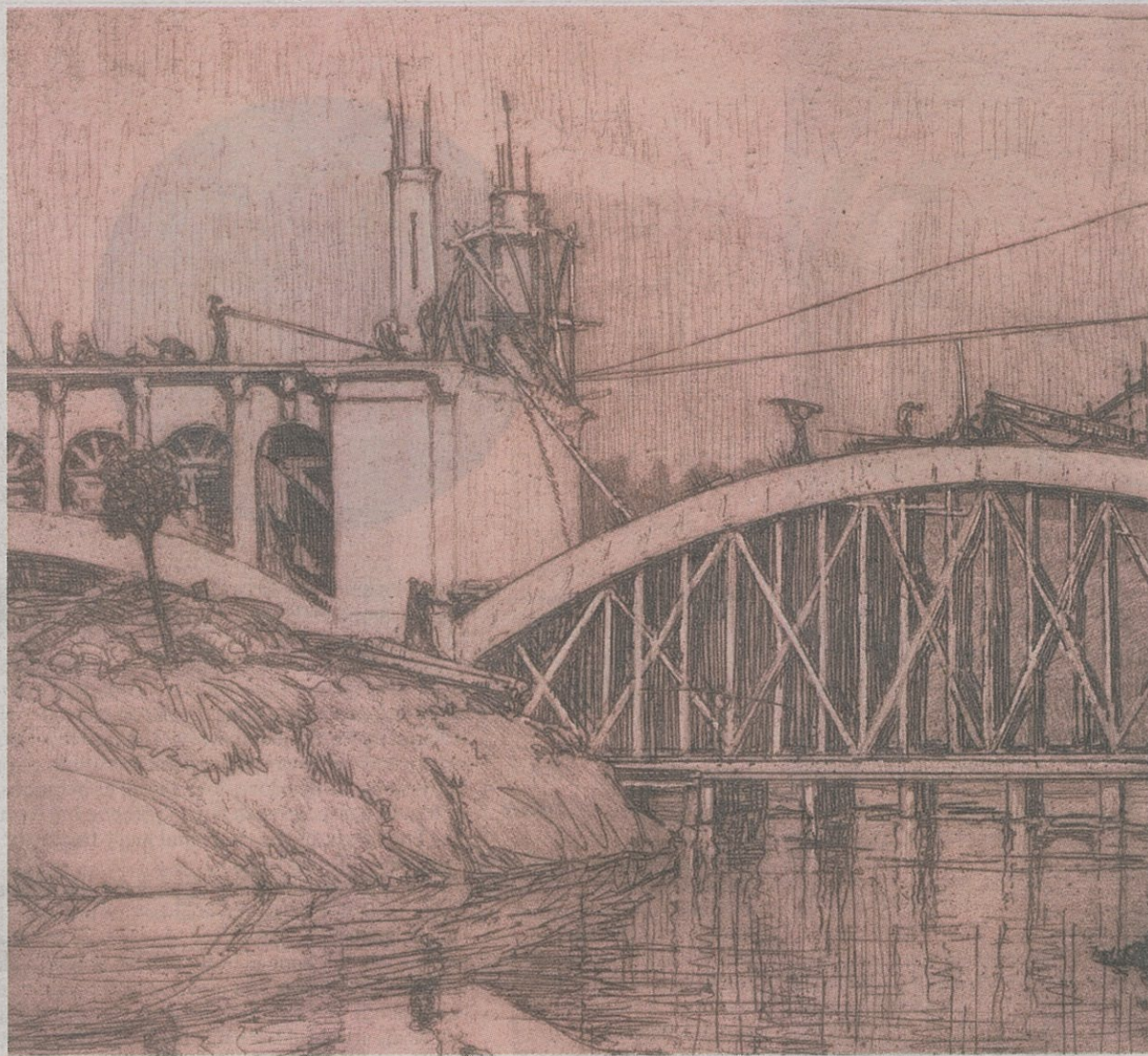


Dr Diana Carroll

Dr Diana Carroll is a writer, speaker, and reviewer based in Adelaide. Her work has been published in newspapers and magazines including the Sydney Morning Herald, The Australian, Woman's Day, and B&T. Writing about the arts is one of her great passions.

## Related News





# A tale of two exhibitions

Queensland Art Gallery's Still Life Now and Geelong Art Gallery's A Tale of Two Cities offer a chance to appreciate the finest touches

**T**he concept of genre, discussed here a couple of years ago, is crucial to understanding the meaning of any kind of art, including literature and perhaps most obviously of all today, cinema. From the opening shots of a film we generally know whether it will be a thriller, science fiction, psychological drama, romantic comedy, crime picture, and so on. Apart from the overt content of these shots, pace, colour, lighting and music all serve to establish the category to which it belongs; and this category in turn helps us interpret what is going on; we know almost at once whether the story will end happily or not, whether we can expect deeper exploration of moral and existential themes or whether they will diverge into comedy or violence.

Genre thus gives us an idea of what to expect, and what has been called the "horizon of expectation" governs meaning, since any disturbance in the pattern of anticipation that does not fundamentally confuse the rules of the genre can be meaningful. These rules are conventions, and they vary according to the different focus of each genre. The great originality of Greek theatre was to start with the distinction of tragedy and comedy; the former was concerned with great themes and issues, treated in a serious and elevated manner, while the latter dealt with everyday life in all its foolishness and undignified banality. There will never be an obscenity or a hint of indecency in tragedy, and yet this is not because of prudishness, for there is conversely almost no limit to obscenity and scatology in comedy. The rules of decorum are not absolute but appropriate to each genre.

Still life was traditionally regarded as one of the most modest of painterly genres, since it dealt neither with human subjects nor, like landscape, with the grandeur of living nature, but only with the "dead nature" or "nature morte" in French, composed of picked fruit and cut flowers – things separated from the source of life – as well as human artefacts. Although it existed in antiquity, still life in the modern period, like landscape itself, emerged from a secondary role in history painting and took on a life of its own, especially in the 17th century.

Still life had subgenres like flower and fruit painting, luncheon or "breakfast" tables, and books, musical in-

## CHRISTOPHER ALLEN



**Still Life Now**  
Queensland Art Gallery/GoMA, until February 19  
**A Tale of Two Cities**  
Geelong Gallery, until March 13

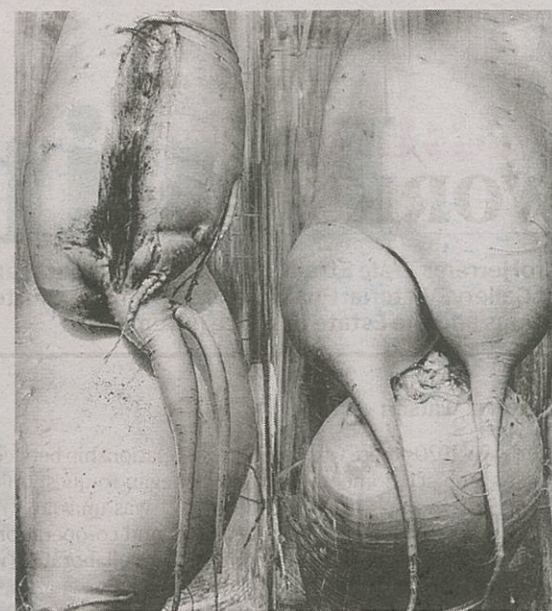
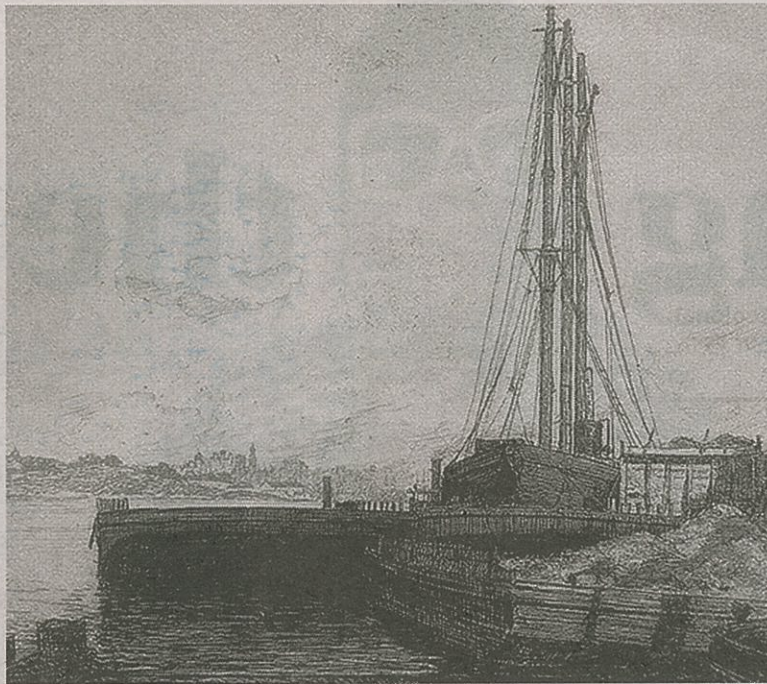
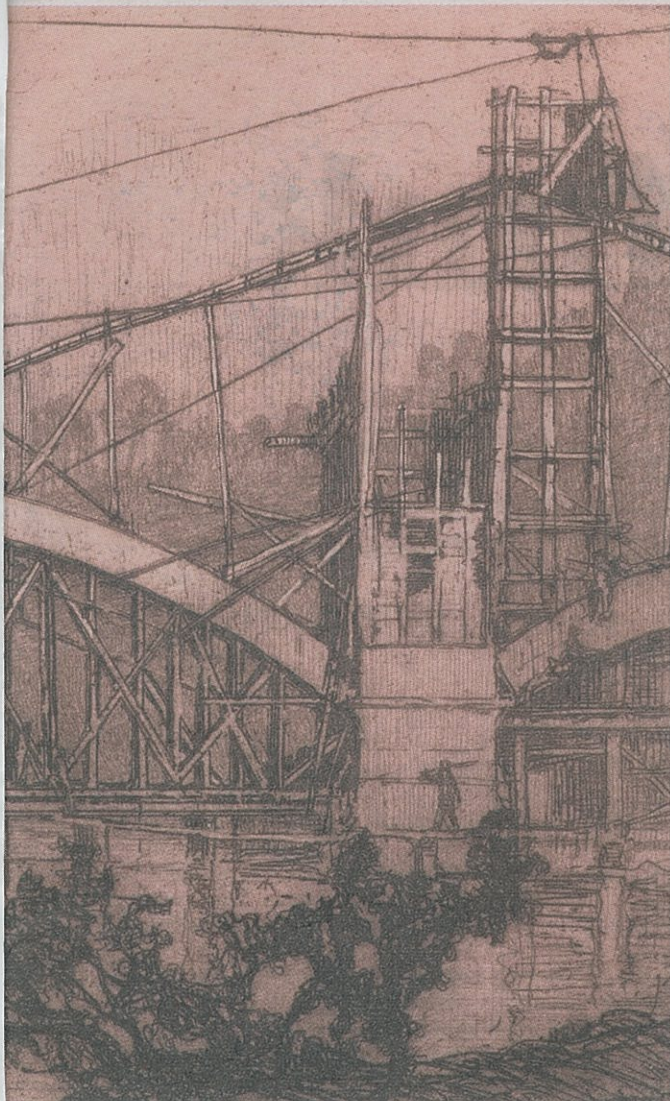
struments and other works of human craft, even if all or most of these motifs could also be found in combination. It also had themes as different as the memento mori, allegories of the senses and the celebration of pleasure, although again these could be found in sophisticated combinations. The expression of the genre varied considerably from the 17th to the 20th century, and still has much to offer a contemporary artist.

This is why the Queensland Art Gallery's Still Life Now sounded promising. In fact, although it presents a number of interesting and relevant works from the collection, its main shortcoming is including too many things that don't really fit within the genre – one has to know how far boundaries can stretch – and which distract from the attention we should be giving to the relevant items. Particularly unsuitable is Deborah Kelly's otherwise entertaining video work *Beastliness*, whose loud soundtrack invades and dominates the whole exhibition space.

The other problem is that few of the works accord their motifs the close and patient attention that gives the best still life its mysterious resonance, whether in the hands of Chardin in the 18th century or Morandi in the 20th. Still life is a genre in which we find our own experience mirrored in the objects of our feelings and even our appetites; here, all too often, motifs and the genre itself are merely used or instrumentalised to convey superficial and contrived messages.

Consequently the works that pastiche traditional still





Queensland Art Gallery | Gallery of Modern Art



Queensland Art Gallery | Gallery of Modern Art

Clockwise from left: Jessie Traill, Bridge building no.1, 1924; Sydney Ure Smith, Gore Bay, 1918; Kozo Miyoshi, Roots, D3, 1990; John Shirlow, Queen's Wharf, 1918; and Jude Rae, SL 447, 2021

life of past centuries are tiresome, especially when produced with photography and digital painting applications rather than painting, while those which look afresh at things in a less self-conscious way are more interesting. Among these pieces, apart from the Cressida Campbell print of her studio and Jude Rae's still life that echoes Morandi on a larger scale, employing gas bottles and other contemporary objects, perhaps the most memorable of all is an ostensibly humble set of black and white photographs of a turnip or radish-like root vegetable by a Japanese artist, Kozo Miyoshi.

These photographs do not conform to the traditional compositional format of still life, but they compensate for that by bringing a closer and sharper attention to their motifs than anything else in the exhibition. And just as Morandi's groupings of simple bottles and jars can seem to echo the format and feeling of a history composition, these vegetables, sagging in incipient decay, begin to look like human flesh, with taut thin skin enclosing a swelling internal mass.

The other notable photographs are by Justine Cooper, part of a series entitled with some irony *Saved by Science*, for her subjects are essentially zoological, ornithological or entomological specimens that have indeed been preserved through processes of taxidermy and taxonomy, but which are of course dead and perhaps endangered by the progress of human techno-

logies. Of these images the two most striking hang side-by-side: a pair of amphibian skeletons suspended in bottles of formaldehyde, and a storage cupboard opened to reveal the gigantic skull of a flesh-eating dinosaur.

Far from Brisbane, another small exhibition of interest is Geelong Art Gallery's *A Tale of Two Cities*, whose Dickensian title here refers to Sydney and Melbourne rather than London and Paris. This is a selection of etchings from the bequest of Colin Holden (1951-2016), a remarkable man who was a scholar of ancient Syriac, an ordained Anglican priest, and an exceptional connoisseur of prints, from the works of Giambattista Piranesi, which he catalogued for the State Library of Victoria and the University of Melbourne to those of modern Australian artists. His obituary by Shane Carmody can easily be found online.

The appreciation of any kind of art is enhanced by some understanding of the process, and as I have observed before, this is particularly true with printmaking, which remains obscure to many people. Essentially a print is a multiple impressed onto paper from an inked block or plate. One of the most basic distinctions is between relief prints, like woodcuts and linocuts, where the image corresponds to what remains of the original surface of the block when the rest is cut away, and intaglio, where lines correspond to grooves incised into a plate.

Of intaglio forms, the earliest variety is engraving, in

which the design is directly cut into the plate with a burin; in the later method of etching, the plate is covered with an acid-proof varnish, then the design is scratched into this surface and the plate submerged in acid, which bites into the metal wherever its protective layer has been removed. After this the plate is cleaned, inked, wiped and printed onto damp paper in an etching press.

The greatest master of etching was Rembrandt, but there was an important revival of interest in the later 19th and the first half of the 20th century, and the medium appealed to Picasso, Matisse and other modernists. In Australia, there was a particular surge of creativity in etching between the wars, extending, to the important post-war figures of Fred Williams and George Baldessin. Other forms of printmaking were popular at the same time, like the linocuts practised by Ethel Spowers and Eveline Syme, also shown at Geelong last year.

This exhibition concentrates on a handful of the most significant etchers active in Sydney and Melbourne a hundred years ago, starting with Bridge building No. 1 (1924) by Jessie Traill (1881-1967). Traill, notable in many ways and the most important woman etcher in Australia, would later produce an outstanding series of prints of the building of the Sydney Harbour Bridge (1927-31). This structure, however, is less ambitious: Church Street Bridge which crosses the Yarra connecting Richmond with South Yarra.

Most of the other Melbourne prints are by John Shirlow (1869-1936), a self-taught etcher who built his own press and worked on the plates en plein air, rather than in the studio from sketches; this is what gives images such as *Queen's Wharf* (1918) and *Melbourne From The West* (1919) a fresh and spontaneous quality, with a combination of naturalism and a love of evanescent effects inspired by Whistler. In other pieces, Shirlow makes use of different intaglio techniques to achieve stronger tonal effects for evening subjects: thus *Twilight, River Yarra* (1919) is executed in mezzotint and *Evening, Collins Street* (1923) in etching and aquatint.

The third Melbourne artist is AH Fullwood, the subject of Gary Werskey's *Picturing a Nation* (2021) and an important contributor to the *Picturesque Atlas of Australasia*, the subject of an exhibition at the National Library of Australia (reviewed 10 April 2021). His images of Melbourne are lively and convey the confident spirit of the time, but they retain a quality of reportage compared to Shirlow's greater range of poetic feeling.

The Sydney half of the show is dominated by Sydney Ure Smith (1887-1949), one of the most important figures in Australian art between the wars. He published the magazine *Art in Australia* (1916-42); his son Sam Ure Smith later started a new series under the title *Art and Australia* from 1963) as well as the leading women's magazine of the time, *The Home* (1920-42), which covered aspects of modernist art, and numerous art books; he also ran an important advertising firm which employed many artists and was a trustee of the Art Gallery of NSW.

At the same time, Ure Smith was one of the most talented etchers in the history of Australian art, with an acute eye for detail but also, as we can see in images such as *Darling Harbour from Balmain* (1915) or *Gore Bay* (1918), the ability to subordinate the incidental to an overall sense of composition and a Whistler-like feeling for the poetry to be found in industrial sites and subjects.

This little exhibition gives a sense of the range of expression contemporary printmakers found in their urban subject-matter: at once celebration and pathos, hope and nostalgia; John Shirlow is quoted on a panel as declaring "I've tried to show the beauty of unloveliness". Melbourne, of course, was still a young city, perhaps three generations old; Sydney, at twice its age, had its roots in the 18th century, and there was already a consciousness of the "old Sydney" slipping away. But above all these works reflect a growing sense of historical depth, that Australian cities were no longer the first things ever built on the land, but developing into organic urban systems in which modern lives were woven into the fabric of those who had come before us.



# SPECTRUM

## NAKED TRUTH

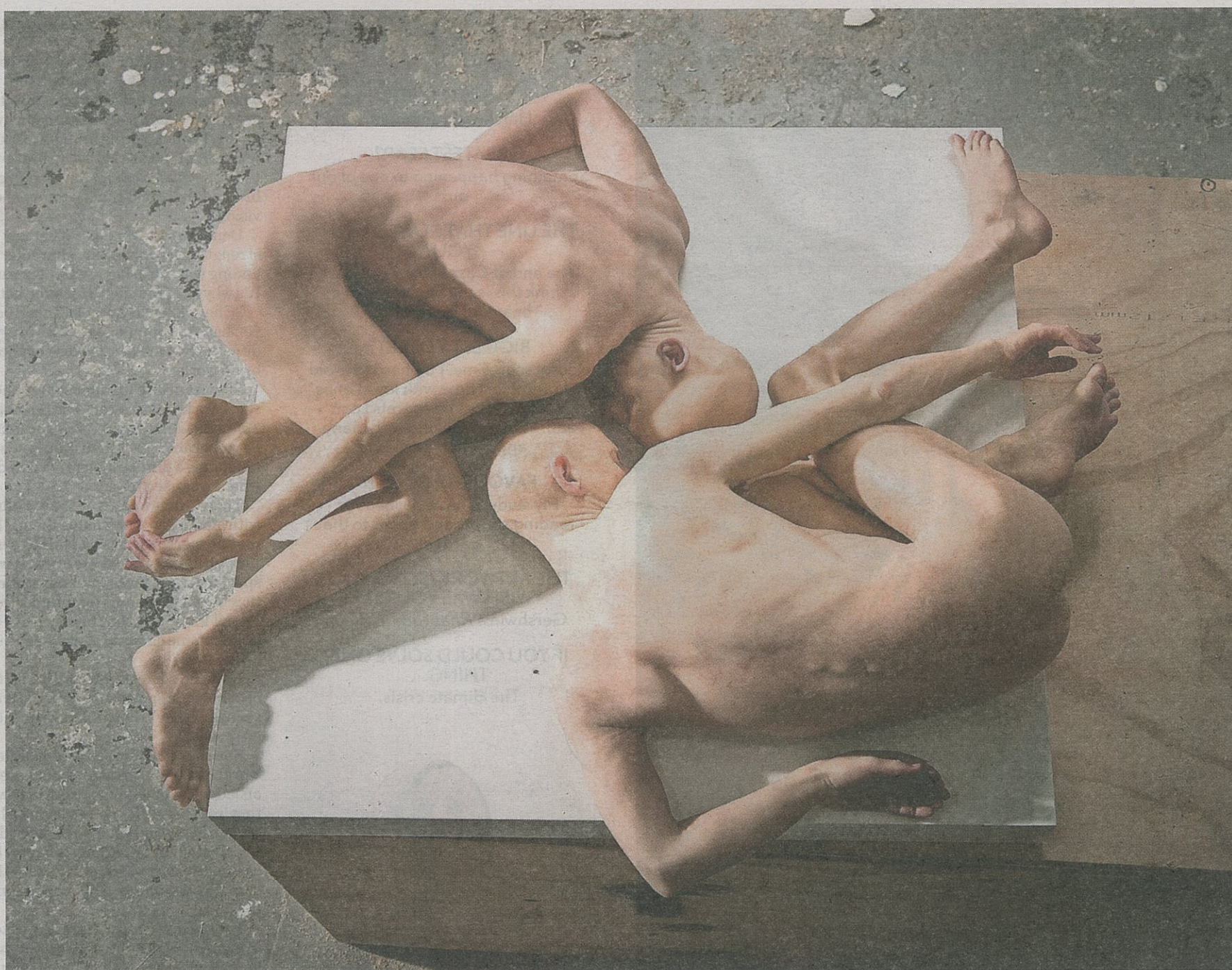
Sam Jinks previews his most personal show yet  
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## Cover story

LINDY PERCIVAL



# The human touch

Sam Jinks waited 24 years to reveal his most personal work. But is he ready?

Sam Jinks thinks he must have been very young – possibly still in primary school – when he started taking himself off to life-drawing classes. There he was, surrounded by older artists, peering at a naked model, and sketching the bodily bits before him. It's an image that feels vaguely shocking today, but as the Melbourne-based sculptor acknowledges, "it was a long time ago".

Jinks, the father of two teenagers, says he would have felt "quite strange" about sending his own kids to life-drawing classes at such a young age. We laugh, imagining the social media storm that might have followed, or, if nothing else, a visit from family services. "I was definitely young to be doing that," he says. "But things were different then."

Young Sam had something of a "free-range" childhood in Bendigo. There was the usual boyhood stuff – movies, monsters and comics – but there was also the constant drawing, and those early morning painting expeditions with his mother. The life-drawing classes, taught by a family friend, were, he says, a great learning experience. They also laid the foundations for one of the most remarkable careers in Australian art.

Since Jinks started showing his exquisitely sculpted works around the

world, people have reacted in a variety of ways: some recoil, many weep, and others feel compelled to reach out and touch. His poignant depictions of humanity at its most unguarded liberate us to stare in a way that ought to feel rude. These people might be tiny, they might be sleeping, or they might simply have perfected the art of sitting very, very still. But they look for all the world like one of us.

Not all of them, mind you. Those naked, dog-headed creatures are clearly of another realm, and the golden wings of that kneeling woman carry otherworldly heft. But inside a studio filled with figures that might stir at any moment, there is a palpable sense of simple, vulnerable humanity. Three years into the pandemic, we know exactly what they're going through.

In the lead-up to Jinks' first solo exhibition in Melbourne since 2009, he stands surrounded by sculptures in varying stages of completion. Alongside assorted artist's tools, brushes and paint tubes, there are tiny sculpted body parts – a pair of ears here, a sliver of hand there. Against one wall, two oversized heads are locked in a kiss; they are bald for now, but those clumps of hair hint at the work to come.

At the heart of Jinks' upcoming exhibition

will be a "wheel of fortune" in which a central Christ-like figure (pictured on cover) holds firm in the midst of madness.

"The main idea," he says, "was that with all the turmoil and the challenges of life, it's always good to try to stay in the centre, whatever that centre is, whether it's trying to be in the moment, or whether it's god, or whatever, even though that's hard, especially during the pandemic."

Jinks had a particularly rough time during those dark days in Melbourne. His aunt died in distressing circumstances. A friend passed away suddenly. And in the throes of completing a work whose unyielding deadline meant he had to keep going, Jinks broke his shoulder in a bicycle accident. "It was pretty crazy," he recalls. "I had to just keep working. But it did give me time to reflect. I started questioning the age I'm at now and at what point do you make things that you were too nervous to make? At what point are you mature enough to actually do it?"

Like a lot of Melburnians who were suddenly freed from the demands of pre-pandemic life, Jinks admits that "I didn't manage my time as well as I should have. I kind of went in my own head a little bit too much. I got to a point where I was concerned

that I was skirting around the idea of what I should be making. I'd sculpted lots of things but I wasn't being entirely honest."

Jinks says the pandemic made him "worry about the world a little more. There's an unfairness to the world that surprised me, and I think during the pandemic I saw more of that than I would have liked to have seen."

Though not a believer, he has always had what he calls "a religious bent", and decided to channel a sense of divine inspiration as he navigated life's new realities.

"I thought I'll try and make work as if I believe in God," he says. "If you look at any classical work [you see] how powerful it is to make work for the love of god in some form and I think there is something in that, there is an energy ... it sort of relieves me of the burden of being entirely responsible, so I can make work with a little more freedom."

The crucified figure at the heart of Jinks' show will eventually hover above a dark pool of water, a device he has used once before; the reflection creates what he calls "this other world". Seeing the figure in its unfinished state, with head and pelvis still wrapped in black plastic, it evokes those chilling images from inside Guantanamo Bay or the Don Dale Youth Detention





From main: Two figures, work in progress; Sam Jinks with Woman and baby, work in progress; *The Beast of The Isle of Bags*; Kissing faces, work in progress. PHOTOS: JUSTIN MCMANUS

Centre. "It could be Christ," he says, "or it could be anybody that has suffered, I guess." Suffering is something Jinks is familiar with. After a health crisis in his mid 20s, and the bereavements of the past few years, he is only too aware of the nagging reality that "tomorrow is not promised". In another new work, a figure lies awkwardly curled, in a position that is anything but restful. The work is full of meaning for Jinks. He began an earlier version back in 1999, as he struggled with a debilitating illness that saw him in and out of hospital. For a long time, the work felt too confronting to exhibit.

"I didn't feel comfortable putting myself out there to such a degree and I think I still don't in some ways. [But] I'm trying to be honest to myself, and make something that means something to me. There's some sort of energy in this that feels right."

Nearby, a sculpture of an old woman draped in cloth faces upwards, a newborn child clasped to her chest. Her hands are lined and yellowing against the baby's healthy pink glow. Is she in the final stages of life, or has she already died? The child is safe within her grasp, but it's a composition that is as potentially disturbing as it is poignant.

"It's not a crowd-pleaser," Jinks admits. "I think I was wrestling with the idea that there is this rhythm to life, where it's this constant process of birth and death. It was distressing when my aunt died because it didn't feel entirely OK and at a similar time, my sister-in-law had a baby, and it was OK. And it was sort of like, it should all be OK... I saw putting the two together as some sort of celebratory thing. Death itself shouldn't be feared."

"Contemporary society seems quite cynical in many ways and the great mystery of things is kind of poo-pooed. There's so much strangeness in the world but we get stuck in this particular perspective, with social media and the news cycle. Sometimes strange things happen, and there are a lot of mysteries surrounding death."

When I ask Jinks about the sense of connection he feels with his sculptures, he admits that the months he spends alone with them can be draining.

"You kind of wind up immersing yourself in that world for a little bit... that makes it difficult, especially if you're doing someone who is not well or is extremely fragile... it does take a toll."

While the process is necessarily solitary, he sometimes feels that he is sculpting "another me". "Because you're becoming that figure, you wind up projecting yourself



*I didn't feel comfortable putting myself out there to such a degree and I still don't in some ways. [But] I'm trying to be honest to myself.*

into that. It's a weird thing that I can't really explain. There are a lot of sculptors who don't experience these things. For some people, the act of sculpting is a very mechanical process but when you're trying to do something perhaps more subtle, you have to get in your own head a little bit. Sometimes it's good, sometimes it's not good."

Even when his subject is not human, there is still this sense of connection. Included in the show is a work inspired by an odd encounter while Jinks was walking through bushland one night between lockdowns. "I saw these two snails on this rabbit's skull," he recalls. "There was something about it that was a nice balance – the rabbit had died and these two snails were interacting on top of it. There's this rhythm of things falling into decay and then being reintegrated into the mix."

"Aesthetically it was interesting too – it looked like a creature of its own, because the shells had this coiled, horn-like aspect, and it turned into this tiny creature created out of this meeting."

The resulting work, *The Beast of The Isle of Bags*, features an oversized rabbit's skull topped with two perfectly formed renditions of what Jinks calls these "quite beautiful" gastropods. There is evidence of his fondness for snails everywhere in the studio – from a collection of real, long-abandoned shells propped on an artist's palette, to



oversized recreations that sit on shelves or the floor.

"There's something quite perfect about snails," Jinks tells me. "They are actually quite difficult to sculpt. With a person you'll have bones and then muscles and then skin and the age dictates how attached the skin is to those muscles and the fatty tissue, so you can figure out the physics of it and replicate that. With snails, they are a little bit alien, but they still have an order and it's very specific. Sculpting a snail shell is no joke."

To watch video footage of Jinks painstakingly inserting individual hairs into limbs, or making subtle changes to a tiny clay figure, is to marvel at his patience and artistry. He talks about striving for a process that is "clean and efficient", words not often associated with the creative process. But as "robust" as his process has become over years in the studio, there is still the risk of getting it wrong. One of his greatest worries is that he will stray into the dreaded terrain of the kitsch.

"Everything kind of teeters on the razor's edge of cheesiness, so when you're making something that is potentially emotional, it's easy to push it over the edge and make it a bit kitsch," he says. "That's the battle, and if I can't get that aspect out of it, that's often when I walk away."

A few weeks out from his February 16 opening, Jinks is weary. The work, he says, is going well, but the timing is challenging. Some sculptures are still days away from being finished and the final selection remains unclear. But he takes comfort from other artists who tell him of similar last-minute struggles.

Earlier, when I asked him about his greatest hope as an artist, he barely hesitated. "Probably that at least, even to a small degree, you've given someone an experience where it's moved them or made sense of something in some way that has made their life a little bit better. We all have similar experiences in life; we're all trying to love our families, hopefully, and want the world to be OK."

"I had a dark thought during the pandemic, that if something happened to me, would I be OK with what I'd done thus far? And I thought, yes. I've done a little bit more than I expected. I'm still making art, and I'm still enjoying it most of the time. I think I'm OK."

Sam Jinks' new works show at Sullivan + Strumpf, 107-109 Rupert Street, Collingwood, February 16 to March 11.





MARK MOHELL

Bree Pickering, previously director of Murray Art Museum Albury in NSW, has been appointed director of the National Portrait Gallery in Canberra

## 'Let art lead conversation of who we are'

MATTHEW WESTWOOD  
ARTS CORRESPONDENT

As she prepares to move from a regional gallery in NSW to run one of the national collections on the shores of Lake Burley Griffin in Canberra, Bree Pickering says she wants to be part of a national conversation about Australia's people and history.

Ms Pickering, 40, has been director of Murray Art Museum Albury for the past six years and in April becomes director of the National Portrait Gallery, the insti-

tution charged with telling the story of Australia through portraits of people who have shaped the nation.

"Art offers a way into the conversation," Ms Pickering said.

"I think what's really important in a national institution is that it's listening, reflecting and responding, and staying in the moment.

"The national institutions, and the portrait gallery in particular, have a role to play in absorbing that and processing it, and bringing it into public view."

Ms Pickering was formerly di-

rector of Vox Populi, a contemporary art space in Philadelphia, and was the cultural program manager at the Australian embassy in Washington during Kim Beazley's tenure as ambassador.

There, her exhibitions included a show of portraits by Australian Defence Force photographers of Australian personnel in service in Afghanistan. Other exhibitions featured work by Australian artists including Angelica Mesiti, Daniel Boyd and Tim Silver.

"It was a really important space for cultural diplomacy, a

way to engage with our colleagues across the world," she said of the Australian embassy. "I worked with the Australian War Memorial, and we also showed contemporary art, both First Nations and non-First Nations.

"It was a dynamic program and very well regarded in the local art scene in DC."

Since returning to Australia Ms Pickering has been director of MAMA, one of the leading regional galleries in NSW, whose new building opened in 2015.

NPG chair Penny Fowler said Ms Pickering was an ambitious

and transformative leader. "Bree's appointment marks an exciting new chapter for the NPG as it enters its 25th year, and we know she will bring energy, ideas, an appetite for innovation and a passion for growth and expansion into this important role," Ms Fowler said.

The NPG has a collection valued at \$42.9m and receives \$12.5m a year in government funding.

Ms Pickering succeeds as director Karen Quinlan, who departed the NPG last year to become chief executive of Arts Centre Melbourne.



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National Portrait Gallery director Bree Pickering: "I'm so excited. It is genuinely an honour to be appointed." PHOTO: MARK MOHELL

## New portrait gallery boss vows to hit up Rich Listers for support

Tom McIlroy

The new director of the National Portrait Gallery has pledged to rally philanthropists and Rich Listers for renewed support of the Canberra institution, promising to be a champion of Australian art on the world stage.

Bree Pickering, named as successor to former director Karen Quinlan yesterday, has been director of the Murray Art Museum Albury, NSW, since 2016.

Ms Pickering, who is set to take up the role next month, is a former executive director of Vox Populi, a not-for-profit contemporary art space in Philadelphia, and previously worked as a cultural program manager for the Australian embassy in Washington.

The Canberra gallery has previously attracted major support from the biggest names of arts philanthropy in Australia, including Timothy Fairfax, Gordon and Marilyn Darling, the Ian Potter Foundation and the Myer family.

"I'm so excited. It is genuinely an honour to be appointed," Ms Pickering told *The Australian Financial Review*.

"It is an enormous privilege to come into an institution that is in such good

shape. I've led institutions through periods of change and rupture, so I'm really excited to be coming into something that I can work with, and shape and build and amplify the great work that is already being done."

The gallery is charged with depicting representations of people who have contributed to shaping Australia.

Working in collaboration with Australian arts institutions and portrait galleries in cities including London, Copenhagen, Edinburgh and Wellington, the gallery commissions two new major works each year.

"A good portrait is actually what comes together in between the three elements of the artwork: the artist who makes it; the medium that they use and their skill as an artist; and the sitter," Ms Pickering said.

"Why you would use art as a medium for portraiture is because you can tell stories about people and about culture in a very different way than you can in a more direct, didactic form."

Jodie Haydon, the partner of Prime Minister Anthony Albanese, is the institution's chief patron.

Ms Pickering said she was excited to relocate to Canberra, along with her

partner, artist Marley Dawson, and their young son.

She said Australian art was firmly established on the international stage.

"The output of artists in this country is extraordinary. I feel, having lived outside of the country for a while, that I can say that with some credibility," she said.

"I've always been a champion of Australian art. We've had a rocky few years, and what we need from our cultural institutions has shifted."

Ms Pickering welcomed the federal government's new national cultural policy and the promise of additional funding for major cultural institutions in the May budget.

Gallery chairman Penny Fowler said she was thrilled with the appointment.

"Bree has a proven track record as an ambitious and transformative arts leader, who steered the refurbishment and relaunched Murray Art Museum Albury into a dynamic operational stage," she said.

"Her vision and ideas had positive impacts across all aspects of the business."

The portrait gallery celebrates its 25th anniversary in April.



## PUBLIC WORKS

Carol Jerrems, *Vale Street* 1975. Collection Horsham Regional Art Gallery, Victoria. Purchased 1976. Image courtesy of Ken Jerrems and the Estate of Lance Jerrems.

Bronwyn Watson

In the early 1970s there was a shift in the relationship between photographer and subject. Some photographers began to question the ethics of taking a photograph in which the subject was unaware. As a result, a strategy was developed based on consent and co-operation. This made the photographer more akin to a filmmaker collaborating with an actor to get the desired effect.

One of the photographers who successfully developed a collaborative approach was Melbourne-based Carol Jerrems. "I don't want to exploit people," she once said. "I care about them. I'd like to help them if I could, through my photographs." In 1975 Jerrems created her most famous photograph, *Vale Street*, considered a key image of the 1970s.

Jerrems produced only nine silver gelatin prints of *Vale Street* and one of these rare prints was acquired in 1976 by the Horsham Regional Art Gallery in Victoria. At the gallery, curator Alison Eggleton says that when this photograph was taken Jerrems was in her mid-20s, living with other artists in inner city Melbourne. "She took her camera with her everywhere, capturing images of housemates, friends, acquaintances,



and peers," Eggleton says. "She was interested in the social relationships around her. She did not want to just document through photography but to create intimate portraits of these social relationships. It is Jerrems's ease with the camera and the relationships she has built with her subjects that comes across so clearly in *Vale Street*."

Jerrems orchestrated the photo in the backyard of 52 Vale Street, St Kilda, Melbourne. The central figure is Jerrems's friend Catriona Brown, while behind her are Mark Lean and Jon Bourke, teenage students from Jerrems's photography class at Heidelberg Technical School. "Jerrems captures the perfect moment between the subjects in which they are at ease with the camera," Eggleton says. "All three command our attention. In the context of 1970s Australian countercultural and feminist politics, this image has come to exemplify the optimism and ambitions of the time."

*Vale Street* is Eggleton's favourite photograph in the Horsham collection. "The silver gelatin print measuring only 20.2 x 30.2cm elicits an instant intimacy with the viewer," she says. "I'm always drawn into the relationship of the subjects. Jerrems was able to capture the subtlety of their relationship and intensity of the moment, which is so rare and difficult to achieve in portraiture. It shows how, as the photographer, Jerrems carefully and thoughtfully managed the mood of her subject group. Unfortunately, Jerrems's career would continue only another few years until her untimely death (of a rare liver disease) in 1980. In the years that followed, *Vale Street* continued to stand out among other photographic series produced by Jerrems and among the work of her peers. To this day it remains a highly significant image in Australian art history."

Materials: silver gelatin print  
Dimensions: 20.2 x 30.2cm

## SALEROOM

Nora Heysen (1911-2003), the daughter of landscape artist Hans Heysen, started art lessons early in life with her siblings at their family home in Hahndorf, South Australia. She was particularly fond of painting flowers and garden scenes. One of Heysen's flower paintings was the equal top sale along with three other works at an auction of women artists held by Leonard Joel in Melbourne. Heysen's *Spring Flowers*, from 1950, which was painted at her home in College Street, Sydney, features daffodils, camellias and roses. It sold for \$32,500 (including buyer's premium). A still life painting by Margaret Olley (1923-2011) was also a top sale. Olley, renowned for her still lifes, once said that "the subject matter is not important, it is the shape, the placement and pictorial relationship which concerns me". Olley's *Pomegranates*, from 1965, similarly sold for \$32,500. Another equal top sale was a painting, *Grey Day*, by Clarice Beckett (1887-1935) depicting an atmospheric landscape on an overcast day. The fourth equal top sale was a watercolour and ink, *Mischief*, by Ida Rentoul Outhwaite (1888-1960), an Australian illustrator who mostly depicted magical creatures such as fairies and elves.

Bronwyn Watson



THE AUSTRALIAN ARTS | CULTURE

# LIFE & TIMES

The Australian, Wednesday, February 8, 2023 page 12



Artist Lindy Lee and Carla Zampatti creative director Karlie Ungar, top and left, previewing the fabrics; designs from the Carla Zampatti-Lindy Lee autumn-winter 2023 collection, above and below  
DARREN McDONALD

# STYLE SUCCESSION

The first Carla Zampatti show since the fashion icon's death marks a new era for the brand





Her diminutive frame wouldn't suggest a generous shoe size, but for newly appointed creative director Karlie Ungar, Carla Zampatti has left very substantial footwear to fill.

"They're huge shoes," Ungar affirms. "Huge, huge shoes."

Tonight, the former head designer will step on to the Carla Zampatti A/W'23 runway during its finale, marking a new era for the almost 60-year-old Australian heritage brand.

If last year's focus was honouring its founder and celebrating the indelible legacy she left before her passing, this year Ungar, chief executive Alex Schuman and their team are pouring their energy into realising a new vision for the Carla Zampatti label.

"The Powerhouse (exhibition) was an initiative that was undertaken by the business when I came into it, so we saw that come into fruition at the end of last year which was an amazing process for me to go through and understand the breadth and depth of Carla's legacy," Ungar says.

Having headed up the design teams for top local brands such as Saba and Cue, Ungar's promotion to creative director should come as no surprise.

"My background has probably prepared me more than I think, to be honest," she admits. Despite pivoting to interior design prior to her appointment as Carla Zampatti head designer in 2021, Ungar says the pattern room has always been her ultimate happy place.

"It's just next level, particularly if you love tailoring and the craftsmanship of clothes ... using your hands and those time-honoured techniques of tailoring and craftsmanship; for me, just even on a personal geek level, I love a pattern room," she says.

Almost 200 guests will descend on the basement of the Carla Zampatti Kent St headquarters on Wednesday night to witness not just the first official Carla Zampatti collection show since Zampatti's death in April 2021, but a new chapter for the brand.

Ungar anticipates the crowd will be surprised by what plays out on the runway.

"It's probably not the Zampatti show that everyone knows," she muses.

For Zampatti's son and company chief executive Alex Schuman, the highlight will be the unveiling of a limited-edition collection designed in collaboration with Brisbane-born artist Lindy Lee.

The creative partnership was borne from the installation of Lee's work, One Bright Pearl, at Double Bay's Blackburn Gardens, of which The Carla Zampatti Foundation was the principal donor.

"That was really Lindy Lee celebrating Carla in her love language, and it dawned on us to celebrate Lindy Lee in our love language, which is the clothes," he explained.

"When Mum passed away she was the best ambassador we'd ever had, and my sisters, Bianca and Allegra, and I have really thought a lot about it and we've re-established the brand around its shared values; the empowerment of women, support for the arts and championing multiculturalism.

"It's hard to imagine anyone who better represents our three core values than Lindy Lee."

Lee – whose work explores and interprets her cultural heritage and personal history as the daughter of Chinese immigrants – never met Zampatti. Despite this, Lee says Zampatti's efforts in paving the way for younger generations of working female creatives impacted her own career.

"She made a huge difference to working women in Australia," Lee says. "She was a trailblazer, and for me a sort of icon when I was growing up."

"I never owned a Zampatti dress because it was beyond me (financially), but she was absolutely there at a time when I was growing up when there were very few female role models who were creative."

The result of the collaboration is an 11-piece collection featuring original prints and metal hardware inspired by Lee's work in silk, paper and metal. Lee describes the project as "a wonderful meeting of openness and receptivity".

"I'd love to say it was really dramatic and exciting and there were ups and

downs, but there weren't," she admits. Instead, there was a feeling of resonance and fluidity to the project. "Karlie had already seen some of my water and fire drawings and there was something about their capacity to be translated into silk," she adds.

Lee recalls the moment she received "metres and metres" of silk from Ungar, which she and her team began to painstakingly singe to create one of the key prints in the range.

"My wonderful team just roll their eyes at me, as they do, but they helped me to do it ... (and) I can say they really loved the experiment with silk, and that's a wonderful thing as an artist because that experience gets folded into the repertoire I can work with," she says.

With some prints reaching six metres in length, Ungar said there was a uniqueness to almost every piece in the collection.

"Each is going to be very unique, and it does really reflect this special quality about both women's work," she says. "I know it's going to be a very personal purchase as the spray and the repeat and the cut of each garment – although they're the same garment – the way the colouration of the print ombres will be unique to each."

Having worked on collections with the likes of Polaroid sunglasses, Ford, Romance Was Born, Glomesh and Spec-savers, Zampatti herself was no stranger to collaboration. The coming together of minds to create something unique is something Lee also appreciates.

"I love collaboration; if you do it in the right spirit it opens so much up," she says. "Forget your ego ... I feel as if I function better when it's about this whole activity that's going on and we're all helping to make it. The heat's not on me, which can sometimes be painful, but the heat's on everybody and the joy is for everybody."

Ungar said it was hopefully the first of many creative partnerships for the brand. "Cross-collaboration really interests and excites me, so I think having

Lindy there and her already having an existing relationship with the business, we did want to move forward and take on exciting collaborations and new chapters, and she really was someone who was in the frame," Ungar explains. "But at the time I didn't know her personally, and I must say I came out the other side of the collaboration and it's been a joy; she's just phenomenal."

Aside from a one-off collaboration with now defunct brand Shoes of Prey, Carla Zampatti has left footwear largely alone, but Ungar hints this could change tonight, with both shoes and accessories among the new categories the brand is exploring.

"There are quite a few facets to the presentation," she explains.

"It's really exciting, being able to move forward in the business across different categories and having a real position in terms of collection and (deciding) what actually is a mainstay and how do we roll that out each season."

While there will always be excitement around what's new, Ungar is certain loyal Zampatti devotees will feel the collection still reflects the classic, timeless style its founder cemented within the brand over her six decades in business.

"This moment really is all about a continuum of the brand, and very much a celebration of its 60-year existence," she says. "It's a combination of the strong archive from a trusted brand, but also trying to reframe it."

"It's still very archival and celebrational around those real Zampatti hero pieces, but there are more facets to it. We just hope that everyone loves it."

**'(Carla Zampatti) was a trailblazer, and for me a sort of icon when I was growing up'**

LINDY LEE  
ARTIST AND ZAMPATTI  
LABEL COLLABORATOR

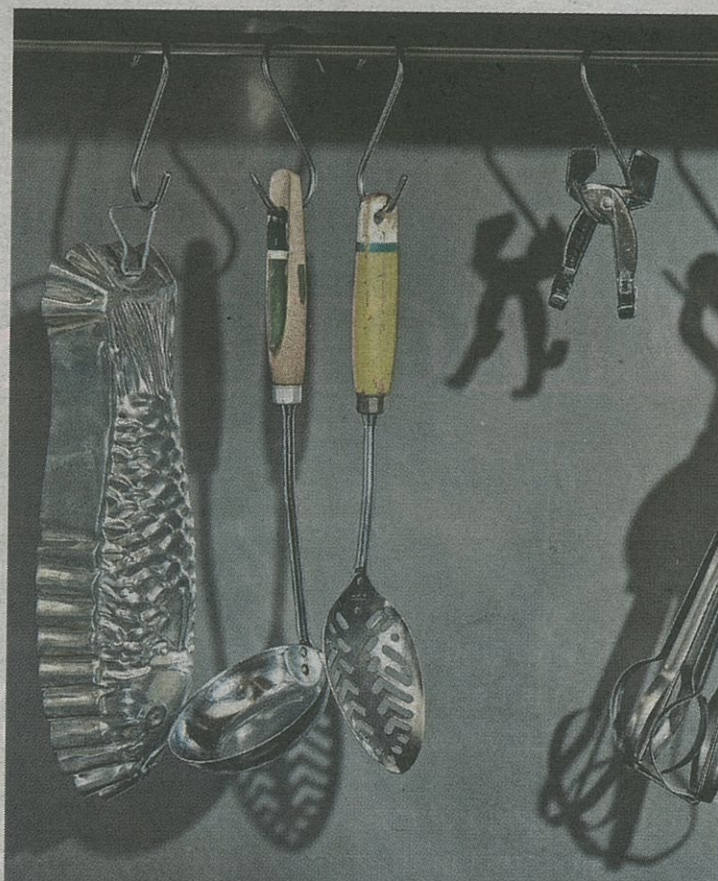
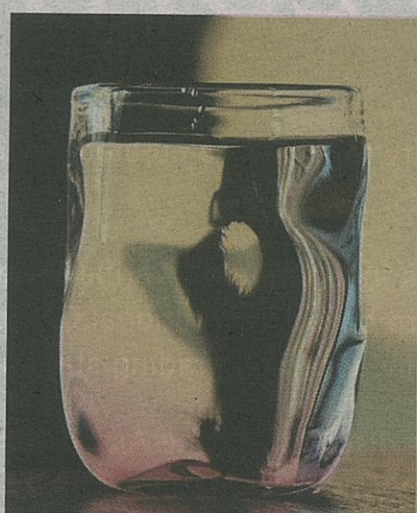




## ART PHOTOGRAPHY

## Shots in the dark

Everyday objects take on a brooding beauty through the lens of Annika Kafcaloudis, writes **Stephen Todd**.



From left: three works by Annika Kafcaloudis; the artist with greyhound Bruce. PHOTOS: ANNIKA KAFCALOUDIS, ANDY KELLY (PORTRAIT)

Annika Kafcaloudis was born on the Sunshine Coast, but any tropical aspect to her outlook stops there. As a photographer of deliciously viscous still life and portraiture, she is leading the charge—from her Melbourne base (where she blends in nicely, wearing all black)—towards a moody, broody style of image-making that taps into and channels the design zeitgeist.

Her first monograph, simply titled *Book 01*, will be launched next week at an exhibition Kafcaloudis has curated of 19 local and international photographers, gathered under the title *The Chills*.

The exhibition, the 29-year-old says, “is not about seeing things clearly but feeling something deeply. It’s about the feeling of things hiding in plain sight, barely tangible.”

Of course, she could also be referring to her own imagery, a selection of which fills the 310-page tome designed by hip New York art director Jake Truax and printed at renowned Belgian art book publisher Die Keure in Bruges.

A quick flick turns up: classical statuary peering through darkness; kitchen utensils casting ominous shadows; a glass filled with liquid that appears as thick as amber, bending the light so that the vessel itself seems to melt. (It is, in fact, simply water.) Brightly coloured birds are obscured by the grids of their wire cages, as if sketchily rendered on a drawing pad.

“Photographing is a way for me to remember things,” says Kafcaloudis. “By creating an image, I imprint objects onto my brain, and hopefully communicate some of

the beauty I see to others.” The daughter of a librarian mother and a Greek émigré father who works at a supermarket, Kafcaloudis recalls having a camera in her hand from the age of seven.

“Mum and Dad both encouraged my interest in photography, taking me to see exhibitions whenever they could. I recall being blown away by a show of photographs by French master Henri Cartier-Bresson, thinking, geez that’s nice.” (So nice, that a 1932 Cartier-Bresson photograph, *Derrière La Gare Saint Lazare*, sold at Christie’s in 2011 for a record \$US596,567.)

### It’s about the feeling of things hiding in plain sight.

Anna Kafcaloudis

Consciously or not, Cartier-Bresson’s notion of “the decisive moment” would inform Kafcaloudis’ future practice.

At 14 she saved enough money to buy her first digital camera, and at 21 she enrolled to study photography at RMIT University. Steering away from commercial gigs, she worked her way through college as one of the front-of-house staff at the legendary East Brunswick café Pope Joan.

There, chef and owner Matt Wilkinson recognised her talent and commissioned Kafcaloudis to shoot a series of images of

food producers in his network. “Because Matt is such a champion of producers and so interested in where our food comes from, he would send me out to photograph beef farmers, carrot growers, lettuce producers.

“He wasn’t interested in the typical, upbeat food photography you see in most magazines. He wanted images that were suggestive of the grit and toil of these people’s work,” she says.

So began her interest in documenting the process of creation—an interest which has taken her from Victorian farms and cattle stations to design galleries. Today she is affiliated with Oigall Projects, where her photography contextualises the creative process of some of Australia’s most notable young furniture and object designers.

What most of the loose collective has in common is an evident celebration of making, a deference to materials, sometimes privileging process over final forms (which, paradoxically, leads to some of the most radical shape-making).

According to Felix Burrichter, founder and creative director of the influential New York-based design magazine *Pin-Up*, “a new design sensibility is emerging [around the world], one that feels more raw, characterised by a fetishisation of materials. It celebrates touchability and imperfection, an attitude that is in direct opposition to the interchangeably sleek neo-modernist interiors and design visuals that have dominated Instagram and magazines over the past decade.” Kafcaloudis’ images slot right into this moment, delivering a



A haunting image by Bavarian photographer Elena Helfrecht, included in Kafcaloudis’ exhibition. PHOTO: ELENA HELFRECHT



#### Need to know

**Book 01** by Annika Kafcaloudis will be launched on February 16 at the opening of *The Chills* at Oigall Projects, 122 Gertrude Street, Fitzroy. Until March 5.

heightened sensibility while giving little away. There’s not much *chiaro* to her *scuro*, but each image packs a weighty emotive punch.

Technically, her process involves a macro lens so she can capture details without being (literally) in the subject’s face, effective but micro lighting and intuition about when that decisive moment is about to happen.

“In one of my studio portrait shots a few years ago, the flash failed to go off and the resulting image was almost completely dark, the subjects just discernible. It’s an effect, or maybe a feeling, I aim to reproduce in much of my work today.”

It is also the feeling elicited by most of the 19 photographers assembled for *The Chills* exhibition. There’s *Blair Witch*-like pagan imagery by Bavarian photographer Elena Helfrecht (born 1992), who dresses relatives up like forest-dwelling witches and snaps them in what feels like torchlight.

There’s a video work by Bangladeshi photographer Sarker Protick (b 1986), whose images of the Jharia coalfield in Jharkhand, featured in *Time* magazine’s cover story of January 30, “How India Became the Most Important Country in the Climate Fight”.

There are vast landscape photographs by Australian Pearce Leal, in which diminutive humans roam, unaware of the immensity of their environment.

Most of the photographers Kafcaloudis has long admired, and whom she reached out to with a cold call. Except Pearce Leal (b 1993), with whom she was in primary school—“we were in camera club together when we were 10”. All responded positively to her curatorial vision which heightens the darkness, sheds light on emotion, drives the idea of interior and design imagery forward.

Kafcaloudis has had interest from Hermès’ HQ in Paris, and Google France has acquired some of her imagery. There’s a palpable sense her work is about to break through to a broader audience. **LSL**



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National Gallery of Australia. Photo: ArtsHub.  
**VISUAL ARTS**

# Unpacking the National Gallery's funding woes

**Forty years of funding neglect of the National Gallery of Australia is jeopardising access and growth.**

8 Feb 2023

**Gina Fairley**



A week before the Christmas break, the visual arts sector awoke to the news headlines: **ARTS** hub National Gallery of Australia chair projects \$265 million shortfall over 10 years, jobs could go' – **ABC News** and 'National Gallery of Australia may have to charge entry fees and close two days a week to cut costs' – ***The Canberra Times***.

It felt both alarming and urgent. But the end-of-year timing allowed little space to digest what this may mean for our primary visual arts institution, or to filter how realistic or hysterical these claims may be.

This week, *ArtsHub* sat down with NGA Director Nick Mitzevich to ascertain the depth of the Gallery's ongoing funding woes, and how it will impact audiences moving forward.

'I certainly don't think it's a hysterical number,' Mitzevich says of the \$265 million shortfall. 'It's a very methodical, clean number.'

The figure has been ascertained from collected estimates from building professionals for the maintenance or replacement of structural elements, as identified in an independent report by Ventia (2021).

At the time, it listed 73 projects needing attention, 27 of which it deemed 'High Risk'. The estimated bill at the time was \$87 million. That figure came to light in June 2022 or, more decisively, the \$67 million shortfall to deliver its recommendations came to light.

What followed was a short sharp cut to staffing, and an annual 'top-up' of funds by the Federal Government to deal with the most critical repairs.

Mitzevich explains that the previous government acknowledged the Gallery had structural issues, making it unsustainable. 'A feasibility study had been commissioned by former Arts Minister Paul Fletcher, and it was just recently updated by the new minister. It's just that the top-ups now come to an end. So that's why we're facing this future shortfall.'

Mitzevich says he is 'optimistic' that operational shortfalls will be addressed in the forthcoming May budget, nevertheless there remains no guarantee until that money is delivered.



'The Arts Minister, and the Prime Minister, are very well aware of the situation,' he tells ArtsHub. The [Arts] Minister said that he was not going to deal with it as part of the National Cultural Policy... [but] was committed to working on this problem at the main budget.'



*Nick Mitzevich, Director, National Gallery of Australia, Kamberri/Canberra, 2022. Photo: Roger Deckker.*

## How real are staffing cuts and reduced hours?

The letter that surfaced on some news sites in December outlined measures the Gallery would have to put into place if the Government didn't continue the top-up funding provided over the last three successive financial years.

'Every year we lose 1% of our operating budget. So that's a contributing factor. It's not the only factor. The efficiency dividend is another one. Also, we're not funded for depreciation,



or funded appropriately to maintain our building. So there are a whole series of things that are contributing to our financial instability,' Mitzevich tells *ArtsHub*.

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'It's widely known that we've had the waterproofing and roof leaking problems for nearly two decades now. The building hasn't had the level of preventative maintenance, or the appropriate levels of maintenance and replacement, that it should have had.'

The need for funding is not about modernising or extending the Gallery, he says. 'It's just about maintaining the asset at the level that it should be. This is what happens when an asset isn't looked after.'

Mitzevich says for the past four years the Gallery has been working through a maintenance plan, in a game of catch-up. Last year it renewed the site's equipment plant, adding new air-conditioning and dehumidifiers across the building. This year will see lighting addressed.

'We've got a \$20 million program to replace the 40-year-old lights and electrical systems in all the Gallery spaces over the course of the next 12 months,' he says, listing the next chore on the housekeeping list.

There has also been much talk about the closed gallery café, and the lack of provision for gallery visitors. 'The former café in the building didn't have disabled access, it didn't have a lift and it didn't have any external entry. The money you would have to spend to fix it wouldn't actually fix the problems, because it's positioned very poorly in this building. So we're working on a new solution in a different part of the building,' says Mitzevich.

When the café was sent to tender a few years back, no commercial operator wanted to take it on because they couldn't make it work, he explains. The Gallery ran it for a few years to offer that service to visitors, 'which meant that we just took the loss'.

The new concept, to be revealed later this year, will deliver 'a long-term solution that's financially viable,' says Mitzevich.

## Commissioning million-dollar sculptures while the building leaks



Mitzevich says that there's a lot of misinformation and negative hype around the building's 'accounting' under his watch.

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'One thing that irks me is when people say that I'm wasting money on Lindy Lee, when I should be putting on better exhibitions, keeping staff or fixing the roof,' he says.

'Just to clarify things: simply, we have three buckets of money. One is to fix the building. One is to run the Gallery. And the third is to develop the National Collection. We can't tip one bucket into another. And each funding stream is through an Act of Parliament, and they designate what we can spend those funds on.'

In mid-September 2016, around 20 staff were told that their jobs would no longer exist, thanks to cuts made in response to the Federal Government's efficiency dividend. In 2020, a further 30 existing staff were made redundant, while that same year, **ArtsHub spoke with Mitzevich about a hiring frenzy**, thanks to privately-funded roles.

'We have 24 privately funded roles here,' Mitzevich explains. 'Some of them, in the next two years, will come up for renewal. I'm hoping that donors will continue to be generous with us. The agreements that we have with donors are for three- or five-year funding, and that does make our budget that much more precarious, that's true. But it's the only way I could get new things done.'

Elements of the education program and the National Digital Learning Program are also supported by private giving, as well as work in the First Nations space. It is a trend we are seeing emerging across many Australian cultural institutions today.

'One of the things I love about private giving is that it opens the door to ambition,' adds Mitzevich. 'It's the way that we've managed to introduce new things in a very difficult environment.'

As future funding remains tenuous, this past week the Gallery announced its 2023 program. *ArtsHub* queries whether that same vulnerability could be felt more broadly across the Gallery's offering in the year ahead, especially if the May budget doesn't deliver as hoped?

'To be frank, we fundraise for all our exhibitions,' says Mitzevich. **The Cressida Campbell exhibition** has 15 donors, and all the major exhibitions that will open this year will have



philanthropic bodies and foundations that will support them. We've had to do that to make our projects viable. So we *can* deliver the programs for 2023, regardless of what the outcome of the main budget is.'

## National Collection

The National Collection has just been revalued, as it is every three years. And while the tabling of that value is routine, it has also been quite strategic, timed with the recent change of government, updating of the sustainability report, release of the National Cultural Policy and forthcoming May Budget.

Mitzevich says: 'While it's just a paper value, what it does is underline, and to some degree demonstrate, its cultural significance. It asserts its significance in a manner that people can get their heads around.'

As part of the promises that came with **Revive – the National Cultural Policy** – was \$11 million to offer long-term loans of up to 10 years to regional galleries around the country, activating works that are regionally significant, rather than have them sit in storage. The program sits outside, and separate to, all other funding and touring programs. Again, it is not another 'bucket' ripe for the topping up of general coffers.

'The National Collection is this extraordinary resource. And it's an extraordinary repository for the nation. These funding shortfalls are technical things that we will overcome. And I don't want the technical things to take over from the significance, and the impact, that the National Collection makes on the cultural life of us as Australians,' says Mitzevich.

'That's the challenge for me, to stay focused on. You know, there's politics, that's one thing, but you know, day-to-day it's actually delivering incredible experiences to people who walk through the door. That's what keeps me going, what keeps me optimistic.'



**Gina Fairley**



Gina Fairley is ArtsHub's National Visual Arts Editor. For a decade she worked as a freelance writer and curator across Southeast Asia and was previously the Regional Contributing Editor for Hong Kong based magazines Asian Art News and World Sculpture News. Prior to writing she worked as an arts manager in America and Australia for 14 years, including the regional gallery, biennale and commercial sectors. She is based in Mittagong, regional NSW. Twitter: @ginafairley Instagram: fairleygina

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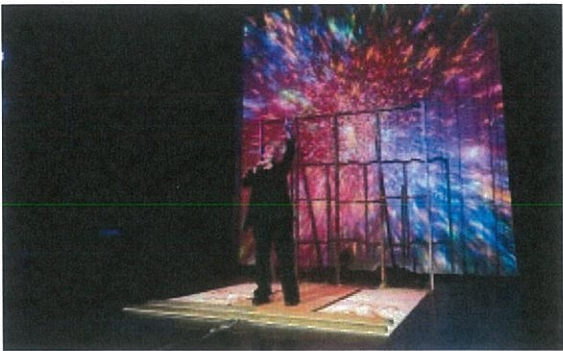
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## News

## News

# Yalingwa First Peoples Artist Fellowship Awarded

06 February 2023

Mutti Mutti, Wamba Wamba, Yorta Yorta and Boonwurrung woman Maree Clarke has been awarded the prestigious Yalingwa Fellowship, a \$60,000 award for a Senior First Peoples artist living and working in Victoria.



Announcing the 2023 Yalingwa Fellow, 6 February 2023. Left to right: Jessica Clark (2023 Yalingwa Curator, ACCA), Hannah Presley (Yalingwa Directions Circle Member and inaugural Yalingwa Curator), Maree Clarke (2023



create ground-breaking new work.

Based in Naarm/Melbourne, Ms Clarke grew up in Northwest Victoria. With a creative career spanning more than three decades, she is recognised as a pivotal figure in the reclamation of southeast Australian First Peoples art practices, notably for her work making traditional possum skin cloaks and kangaroo teeth and river reed necklaces.

In addition to being a teacher, curator and mentor, Ms Clarke has shown her work nationally and internationally including in a major solo exhibition at the NGV in 2021 and exhibitions at the Art Gallery of South Australia and the Museum of Contemporary Art, Sydney.

Yalingwa, a Woiwurrung word meaning both 'day' and 'light' is a program backed by the Victorian Government that's designed to celebrate and strengthen First Peoples visual arts in Victoria. It was developed in collaboration with Victoria's First Peoples arts sector and launched in 2017.

Delivered in partnership with the Australian Centre for Contemporary Art (ACCA) and TarraWarra Museum of Art, Yalingwa includes the Fellowship, the employment of First People's curators, and the development and presentation of a major exhibition of First Peoples art.

Maree Clarke is the third artist to receive the fellowship, with the inaugural and second awarded to trailblazing artists Destiny Deacon (2018) and Yhonnie Scarce (2020).

The next Yalingwa exhibition titled *Between Waves* opens at ACCA in July. Curated by Jessica Clark, who was appointed curator through a highly competitive process, the exhibition will include new work by Maree Clarke alongside new commissions by leading First Peoples artists: Dean Cross, Brad Darkson, Matthew Harris, James Howard, Hayley Millar Baker, Jazz Money, Cassie Sullivan and Mandy Quadrio.

For more information on Yalingwa, visit [acca.melbourne](https://acca.melbourne) [↗](#).



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