One of the most gratifying aspects of my position as Director of the National Portrait Gallery is to have watched the development of long-term commitments to the idea of the Gallery.

In this issue of PORTRAIT there are two conspicuous examples of such a long term commitment from two benefactors who were instrumental in putting the National Portrait Gallery ‘on the map’. In 2000 Robert Oatley and John Schaeffer each gave $1.25 million to secure the iconic John Webber portrait of Captain James Cook for the nation. At the time both benefactors made it clear that this was not an end to their commitment, rather that they would be happy to continue to assist in the development of the Gallery’s collection and exhibition program. In 2003 John Schaeffer as gave us another iconic portrait – George Lambert’s Self portrait with gladioli 1922 which is the subject of an article in this edition and which was the first painting that greeted visitors in the National Gallery of Australia’s recent major Lambert retrospective. And this year Robert Oatley donated funds that allowed us to buy a collection of important material that adds detail to the great 18th-century story of Cook and his voyages. Some of these works are illustrated in this edition and they will form a ‘setting for the jewel’ when the Cook portrait goes on display in the new National Portrait Gallery building.

Many people who in the early days of the Gallery’s collecting, donated funds to allow us to commission or buy portraits continue to support new proposals and new acquisitions. In this way the collection is slowly developing in quality and depth that will surprise and I am sure delight us all when the expanded display opens in the splendid new building.

This year we continue the tradition of bringing the finest art historians, writers and gallery directors to present our Annual Lecture. This year’s lecture entitled ‘Matisse’s women’, will be given by celebrated British author Hilary Spurling at the Gallery at 6.00pm on Wednesday 26 September. Hilary Spurling is well known in particular for her biographies of writers Ivy Compton-Burnett and Paul Scott and also for her two volumes on Matisse’s life which won the Whitbread Book of the Year Award in 2005. To coincide with Hilary’s lecture we are exhibiting a selection of wonderful Matisse portrait drawings and prints from the collection of our sister institution the National Gallery of Australia.
Recently, Kym Bonython, cattle breeder, musician, jazz promoter, entrepreneur, racing car driver, art consultant, gallery owner, broadcaster and author, generously donated Portrait of Kym Bonython and Portrait of Mr Bonython’s speedway cap painted by John Brack to the National Portrait Gallery. John Brack was an observer, he analysed what he saw and attempted to present it in an objective manner. Brack once commented that:

To present it in an objective manner.

In his autobiography Ladies’ lugs and Lions: Kym records his initial response to the painting:

When at last I saw the finished work I was a trifle disappointed, because I thought there was too much emphasis upon a rather ill-fitting sports coat and my gold wrist watch and identity bracelet. However, I realised that Brack had sought to bring out the more extravert side of my character, and so I wrote to him and asked whether he would be willing to add at least a portion of my celebrated sheep cap in what I unwisely referred to as ‘that blank area in the top right-hand corner of the picture’.

Of course I could not have chosen a less tactful phrasing because an artist regards every part of a painting, including the ‘blank spaces’, as part of the composition. Brack replied, ‘There is no blank area in the top right-hand corner of the painting!’ Brack’s compromise was to paint a special small painting of his speedway cap that could be hung alongside his portrait.

Hugh Roskyn (Kym) Bonython was born in Adelaide in 1920. After leaving school he volunteered for the Royal Australian Air Force and was a flight lieutenant during World War II; he served as a reconnaissance, torpedo bomber, and Mosquito pilot for five years, and was awarded the Distinguished Flying Cross and the Air Force Cross.

After the war Bonython continued to be involved in sports. In speedboat racing he became an Australian Champion in both sports in 1954 and 1956. Later in life Bonython played a key role in the planning and development of the Adelaide Grand Prix. From a young age Bonython had a keen interest in music. Bonython was still a schoolboy when he presented his first radio jazz programme in 1937 and he continued broadcasting with the Royal Australian Air Force and the ABC for nearly forty years, establishing himself as a major promoter of jazz music in Australia and even had his own record shop in the mid-1960s.

Bonython organised his first jazz concert in 1954. Since then he has brought out to Australia jazz legends such as Dave Brubeck and Thelonius Monk. Kym Bonython began to seriously collect art in 1945 and has written six books on modern Australian painting. He earned a reputation for an infallible instinct for recognising new, among innovative artists. As an owner of two art galleries, one in Adelaide which he opened in 1967, the other in Sydney, which he owned from 1966 to 1976, he promoted and encouraged Australian artists.

After making his mark as an art dealer in Sydney, Bonython returned to Adelaide in 1972. From his family, he bought Eurilla, the family mansion since 1917, where Kym had lived most of his life. In 1983, Eurilla burnt to the ground during the Ash Wednesday bushfires. When the fires swept down Mount Lofty all of Bonython’s possessions, among them an art collection that included works by artists such as by Lloyd Rees, John Olsen, Arthur Boyd, Sidney Nolan and Brian Westwood along with his treasured collection of over 1,000 jazz records, were consumed by flames.

Bonython rushed from Adelaide in an attempt to save his home only to find that there was nothing that he could do. He fled his house as it was bursting into flames and was able to salvage little; however, he did rescue the portrait John Brack had painted of him along with the accompanying painting of the speedway cap. Such is the extraordinary history of this fascinating diptych.
In September 1937 Maurice Lambert wrote a very direct letter to the publisher Sydney Ure Smith regarding Amy Lambert’s memoir *Thirty Years of an Artist’s Life*, then in preparation:

In no circumstances whatever will my mother countenance the use of the self portrait with dressing gown as a frontispiece. A more insane idea than that I never heard. This book is about a man, do you understand? The brilliant piece of technique with which he disguised from the mediocre but revealed to the sensitive just what a few years in Australia had done to him is not what this book is about.

In Maurice’s remonstrance there are echoes of the line that infuses his mother’s book – that Australia not only broke up a family but killed the artist. But there is a sense, too, in his words that Australia unmanned the artist – that it brought out an effete quality, warmed the idea that he was an exotic rarity – or as he put himself, ‘a Chippendale chair in a country where timber is cheap’. Maurice’s reading – and it was doubtless Amy’s reading of the painting, too draws our attention to the self portrait’s ambiguity, its strangeness and its inherent sense of strain.

In general, critics’ response to Lambert in the 1920s mixed deprecation of his mannerisms equally with appreciation of his dexterity. The stagy portrait is the very embodiment of the idea floated by a journalist in 1922 that Lambert ‘dearly loves a pose’. The pose’s lack of logic was picked up by perceptive commentators – including Hans Heysen – who didn’t think the parts of the portrait fitted together. In general, commentary on the portrait implies that Lambert’s gesture served purposely to demonstrate the artist’s technical and analytical skill. Julian Ashton summed up the widespread feeling in 1924 when he wrote that he would not quarrel with Lambert’s affectations ‘as long as they are painted as well as that’.

The first striking aspect of *Self portrait with gladioli* is a certain peculiarity about the composition. The space in the painting is seemingly very shallow and the blooms are crowded into the foreground corner, seeming to fall against the front of the dressing-gown. Perhaps they were an afterthought. Had they not been included, the lower half of the composition would fall away for there is certainly no curvaceous stomach to fill out that part of the picture. Lambert’s determination to avoid what he considered a basic compositional fault – to have a diagonal running out of the corner of a painting – accounts for the broken angle of the stems and their rather throwaway disposition in the crystal vase.

The hands in the *Self portrait with gladioli* are very conspicuous. Hands were the focus of Lambert’s most famous exercise in virtuosity – the drawing *Left and Right of 1925*, which includes another self portrait. It is no accident that this self portrait shares

Money and swat

Andrew Sayers discusses the real cost of George Lambert’s *Self portrait with gladioli 1922*
Foot in the grave young man’. Perhaps that had something to do with the artist’s sole and son insisting that you couldn’t use this picture — which they described as ‘the self portrait with dressing gown’ — to stand at the front of a book ‘about a man’.

In the 18th century, in particular, there is a range of portraits of male sitters in elegant loungewear from which Lambert may have taken inspiration. Whatever else we might see in Lambert’s dressing gowm, however, there is nothing about it that connects the artist’s life as a worker. This is interesting because in January 1922 he often railed in his letters to Amy against interruptions to his work — ‘If only I could be an artist, reckless and irresponsible. The sort of creature that everyone, when he meets me, thinks I am!’ At the same time he was telling the world to forget the notion of artistic genius and concentrate instead on treating artists as tradesmen. This foppish role is not work — a day, nor are these hands, like collapsing fans, the tools of an honest labour.

I believe Lambert had already enjoyed the artist-as-worker self portrait before he undertook the Self portrait in 1922 — ‘the self portrait with dressing gown’. Lambert dressed himself almost-dressed for dinner — about to go out, in French cuffs and cufflinks — or has he come in from another of the dinners that he regularly complained about as a distraction from work? How are we to explain what looks like a second role, in Thea Proctor’s favoured scheme of violet and white stripes, under the velvet gown? The 1922 reviewer in the Australian described Lambert’s getup as a ‘costume’ made of ‘greenery-yellow chiffon velvet. His readers would have recognised that as an allusion to the effete aesthetics of Gilbert and Sullivan’s Patience — the ‘greenery’ — gallery, Groome Gallery.

The story of Lambert’s life in the 1920s is one of work, work, work. His letters of the 1920s complain of his relentlessness of effort, and his frustration at distractions. Some of the physical exhaustion resulting from his efforts at commissioned public sculpture, along with other demanding projects, is evident in a small self portrait sketch, again discovered in his studio at the time of his death and probably dating from 1924.
Here the thin, singleted artist is seated, dwarfed by the virile upright figure of the sculpted nude and the reversed monumental canvas in the background. A later self portrait drawing, The Broken Hand, shows Lambert in the sculptor’s studio, surrounded by his assistants, crowded around a fragment of sculpture. The artist is the only one seated, his shoulders hunched over the shattered hand. This drawing, I think, can be read as a metaphor of breakdown.

Maurice Lambert’s analysis of Self portrait with gladioli proposes a double meaning to the portrait – one for easy consumption, the other more complex and revealing of whatever it was that Australia had done to the artist.

Certainly, if we compare the portrait with the well-known self portrait of 1909 we can see that Lambert has worn away in the thirteen intervening years. The silky hair has been replaced with a prominent and balding dome. Yet Lambert seems to have enjoyed the possibilities of his skull. He exaggerated its interesting outline even more dramatically in his self portrait drawing of 1927 – a real portrait of middle age in which he peers over the top of his glasses, questioning, wry and sceptical.

Apart from the general ‘paring away to the essentials’ of the head, Self portrait with gladioli betrays a striking leanness of body. Although this was the result of Lambert’s malaria, he nonetheless regarded it with some pride. He described the result of one of his periodic ‘overhauls’ in hospital in late 1922 as ‘most awfully fine muscular and brainy condition with figure so graceful that even the Sydney belles are jealous of my proportions’. Four months later he commented: ‘I am as thin as a sapling and hard as nails.’ This time, however, he further admitted to being ‘a bit of a ghost, restless and very short tempered’.

The Self portrait with gladioli encapsulates the ambivalence about his return to Australia that had surfaced in the latter part of 1921 and is a constant theme in Lambert’s letters the following year. He expressed it forcefully in a poem he addressed to his wife’s sister in 1922:

‘But you may write a letter to my wife
My butterfly existence in this town
Which now unrolls the carpet red
And gives a tribute grudgingly to me
Who after all these years of exile comes,
Like dog to vomit, and mark you, alone,
To his own town, to smell the smells
Of youth,
To sit and snarl a challenge to the pack,
Or, wagging, grin a welcome to the few,
To those who like yourself, appreciate’.

Self portrait with gladioli is the ultimate ‘snarl and challenge to the pack’ – an expression of attitude that became especially meaningful after Lambert’s election as an Associate of the Royal Academy in November 1922. He succeeded in sending the work to London in 1924 for display there, writing: ‘Australia will of course expect great things and excitement when my self portrait is exhibited in the RA but I am too old a campaigner to expect either excitement or even a just appreciation. I just say it was my big effort and it cost me dearly in money and sweat.

It is not surprising that after his death the family associated the Self portrait with gladioli with Lambert’s demise. It was clear that what Lambert had intended as an ‘Australian visit’ in 1921 had become a permanent return. Australia had him and would keep him – alternately fêting him and working him, inflating and knocking him down, until he died.

As much as he loved to attitudinise, even he succumbed to the truth that every artist and sitter knows: one can’t keep up a pose for ever.

Andrew Sayers

This is an edited version of a paper given at the George Lambert Symposium at the Australian War Memorial on 29 June 2007.
The name of Florence Broadhurst, one of Australia’s most significant wallpaper and textile designers, is now firmly cemented in the canon of Australian art and design thanks to a recent posthumous revival of her designs, two books and a film about her life and mysterious death. This close attention, in turn, has reignited public interest in her fascinating life story. The National Portrait Gallery has recently acquired a 1968 portrait of Broadhurst by her mentor and painting teacher Joshua Smith – the first of his works to enter the collection. Undeservedly Smith is most often remembered as the subject for the 1943 Archibald Prize-winning work by William Dobell that was denounced as caricature, sparking Australia’s first large-scale art scandal, ensuing court case and public debate about objective versus subjective portraiture. Despite this uncalled-for notoriety Smith remains a significant figure in the history of Australian traditionalist portraiture.

Born in 1899 to a modest, yet later landowning family in rural Mount Perry, Queensland, Florence Broadhurst was always determined to make something of her life and knew that to do so she had to leave home and family behind – preferably as quickly as possible. At a very young age Florence and her sisters were offered piano lessons and it became clear that Florence had talent, good keyboard skills and a clear contralto voice. Soon she was travelling by train to Bundaberg, sixty-six miles away, for personal singing lessons. Performing for family and friends clearly did not satisfy her for long and her first public performance was at the Grand Patriotic Concert in Bundaberg in August 1918 – yet a solo singing career never eventuated. Plan B was swiftly enacted when Florence joined the musical comedy secter, the ‘Globe Trotters’ and began her travels through South East Asia and China under the stage name of ‘Miss Bobby Broadhurst’. Membership of other musical theatre troupes followed along with favourable reviews of her singing and Charleston dancing abilities. These experiences led to the establishment of the Broadhurst Academy in Shanghai, a business offering the booming expatriate population tuition in various arts ‘all the rage back home’ including violin, modern ballroom dancing, banjolele playing and journalism.

During a brief séjour back in Queensland in 1927, Florence was involved in a car accident – the resultant head injuries putting paid to her singing career. Undaunted, she travelled to England in October of the same year. In 1929 she married Percy Kahn, a stockbroker, with whom she directed Pellier Ltd, Robes and Modes, a high-end boutique in New Bond Street, London, under the assumed name of Madame Pellier. The marriage to Kahn seems to have broken down sometime in the mid-1930s and while working and designing at Pellier, Florence met Leonard Lewis a handsome diesel engineer, and by 1939 they were living in rural Surrey. In World War II Florence contributed to the war effort by offering hospitality to Australian soldiers abroad through volunteer organisations.

Returning to Australia in 1949 with Lewis and their son Robert, a relocation possibly prompted by an infidelity on Lewis’ part, Florence launched into her third career, that of landscape painter and society hostess. Travelling through central Australia, Queensland and New South Wales, she was a highly prolific painter, but perhaps a better self-promoter, with a reviewer commenting on her solo exhibition in 1954 at David Jones Gallery; ‘She does not understand the true character of the landscape she paints, that her eye, indeed, only devours surface beauties, skin deep at best’. Despite establishing Australian (Hand Printed) Wallpapers Pty Ltd in a small premises behind Lewis’ motor business in St Leonards, Broadhurst

Revival of a design doyenne

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continued to pursue her fine art career. She participated in group exhibitions, entered the Sulman Prize in 1956, the Archibald in 1962 and 1966 and the Wynne in 1964. It is likely that during this time, either through mutual acquaintances or through her socialite activities, that Florence met Joshua Smith, who first painted her portrait for the Archibald Prize in 1962 and this portrait in 1968.

The 1968 portrait depicts Florence with her characteristic auburn bouffant wearing a plain orange knit top – a stark contrast with photographs taken at the time which repeatedly show Florence with bigger hair, a great deal more make-up, wearing brighter, bolder patterns and hands festooned with antique jewellery. The message this image sends out is of quite a different order. The real reasons behind this rather Spartan presentation, like so many other things about Florence Broadhurst, will remain a mystery. The focal point of the portrait is the gold wedding band on her left hand held aloft – an interesting focus when her erstwhile husband Lewis had been living in Queensland since 1964.

The nexus between artist and subject might go some way towards explaining the gulf between the ebullient public persona of Florence Broadhurst and the modest woman depicted here. Yve Close, a painter who had a close twenty-year association with Joshua Smith has said that for Smith the aim of all his portraits was ‘the importance of a viewer sensing the intrinsic personality housed within the outer façade’. Dame Mary Gilmore, a friend, champion and portrait subject of Smith’s wrote: ‘Mr Joshua Smith does bring out the inner dynamics in portraits. For you remember the personality of the sitter, more than just the face. And it is the personality that is the subject, if a painter can paint a portrait as it should be painted’.

Between 1959 and October 1977 Broadhurst Designs produced a phenomenal 530 hand-drawn patterns for silk-screened wallpapers of great diversity and complexity. Her company was known for its innovation and ability to adapt distinctive wallpaper designs from the latest trends coming out of Europe and the United States and blending them in sometimes startling ways with traditional motifs. Yet was Broadhurst herself the originator of this vast array of designs? The answer is yes and no – although it is her name that adorns all the fabrics and papers that came out of the business, Broadhurst’s team of young, often previously inexperienced artists sees most likely the ones that executed the final designs from her original concept.

Business was booming and certainly no one denies she had a great eye for design, with Florence calling her revolutionary handprinted creations ‘vigorous designs for modern living’. All this came to an abrupt end when, on 16 October 1977, when Broadhurst was murdered in her Paddington wallpaper showroom. Helen O’Neill’s book, Florence Broadhurst: Her Secret and Extraordinary Lives and Gillian Armstrong’s docu-drama, Unfolding Florence (both 2006), present two different possible scenarios for Broadhurst’s murder – both equally compelling – yet the case remains unsolved.

In this portrait, in artist and subject, we see the convergence of two lives marred by controversy: Joshua Smith’s reluctant involvement in the ‘Dobell Case’ would have long-lasting effects on his confidence and precipitate his self-imposed withdrawal to the fringes of Australian art, despite numerous commissions following his own Archibald win in 1944. The multiple mysteries surrounding Florence still linger to this day, one of which is the true authorship of her prolific design output; another the tragic and brutal nature of her unsolved murder.

KATHERINE RUSSELL
It isn’t surprising to learn that Frank Fenner is ninety-three. After all, it is almost inconceivable that he could achieve as much as he has in less time. But meeting Fenner is a different matter. His good humour and gentle nature are immediately apparent. His mannerisms, his speech patterns and his innate curiosity are those he possessed as a young man and hardly altered by the years. Frank Fenner somehow manages to give the impression of being the same age of whomever he is speaking with. This is not to say he is not imposing: he is. Professor Frank Fenner is one of Australia’s most distinguished scientists. His eminence in the field of virology is particularly associated with the control of Australia’s rabbit plague and the eradication of smallpox, achievements of global significance.

John Frank Fenner ac cmg mbe, was born in Ballarat in 1914. Both his parents were teachers, his father being the principal of the Ballarat School of Mines. The family moved to Adelaide in 1916, when Frank’s father was appointed Superintendent of Technical Education in South Australia. His father’s interest in science sparked an early interest in geology but Fenner ended up completing degrees in medicine at the University of Adelaide in 1938; however, according to Fenner “this was before the mineral boom and the only jobs in geology were in universities”. His medical studies complete, Fenner served in the Australian Army Medical Corps in the Middle East and in Papua New Guinea. His decision to take a diploma of tropical medicine in the early days of the war was prescient and his work as a malariologist in the Army was to save many the lives of many Australian soldiers in the Pacific theatre. Fenner was awarded an mbe for his wartime studies of malaria.

Fenner’s interest had always been in research rather than in practicing medicine and after the war he was hand picked by Sir Macfarlane Burnet work at the Walter and Eliza Hall Institute of Medical Research in Melbourne, researching the mousepox virus as a model for human poxviruses such as smallpox. After a fellowship at the Rockefeller Institute in New York, he was, in 1949 at the age of just thirty-four, appointed Professor of Microbiology at the new John Curtin School of Medical Research at the Australian National University where he continued his research on the myxoma virus. The beautiful new buildings that house the School today bear little resemblance to the scratch built laboratories in temporary wooden huts that Fenner
had for his research in the early 1950s. Despite initial teething problems, the department prospered, attracting motivated staff and dozens of visiting workers from all over the world.

In Canberra, Fenner’s work on the myxoma virus was instrumental in controlling the devastating rabbit plagues that had savaged Australian agriculture for nearly a century. In a daring gesture, Fenner together with colleagues Max Delany Burnet and Ian Clunies Ross injected themselves with the myxoma virus to reassure the public that the virus was not dangerous to humans. While most workers from all over the world had for his research in the early 1950s. Despite initial teething problems, the department prospered, attracting motivated staff and dozens of visiting workers from all over the world.

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His current project is a history of medical research. Commissioning a portrait is somewhat like matchmaking. That is to say, it is something that requires to be an objective process, but is ultimately an intuitive practice. While the new breed of matchmakers and online dating services trust the authority of computer data bases to compare like fields to come up with the perfect match, ultimately the power of emotion inevitably triumphs over logic. Just knowing who is out there and bringing them together is the science. Jude Rae is an artist renowned for her subtlety, attention to detail, keen vision. Like Fenner, she lives in Canberra.

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And, what a journey it’s been! Although each year the Headspace exhibitions have grown exponentially in size as the word about this unique learning opportunity spread, the central tenet of the project has remained constant: for secondary students to engage with portraiture as a means of self-expression.

There are a number of features that set the Headspace project apart from other, often State-based, student art exhibitions such as Artexpress in New South Wales, Top Arts VCE in Victoria and Year 12 Perspectives in Western Australia.

Firstly, Headspace is open to students in Years 7–12, whereas the other exhibitions showcase only the best graduating Year 12 work for visual/studio arts. Secondly, each year since the project’s inception, students have taken up the challenge to create work in response to a theme; Headspace (2000), Hearts + Heads (2001), Bring Me (2002), Facing Memory (2003), Crystal Gazing (2004), Who Am I? (2005), Me and My Place (2006) and now The Journey (2007). The thematic nature of Headspace is another characteristic that differentiates the project from other student art exhibits, as works are selected on the basis of a symbiosis between the work itself and the accompanying student’s statement that links the work to the year’s theme. The third aspect that marks the uniqueness of the Headspace project is its ever-increasing scope. What began as an invitational exercise for students from within a 20km radius of the National Portrait Gallery in Canberra has now grown to encompass schools along the eastern seaboard as far north as Brisbane, throughout western New South Wales and Victoria, Gippsland and south to Melbourne. The Headspace project’s incremental growth beyond its original catchment has often occurred as teachers move to new schools and introduce Headspace to a new set of pupils – often for an initiative from a national cultural institution to be reaching out across the country. Headspace’s increasing geographic reach is matched by its impact on other levels; participating teachers credit Headspace with altering the way art practice is perceived within their schools in a positive way.

Headspace is not an art competition; rather it is driven by the spirit of participation and to this end, in recent years, certificates of participation are issued to exhibiting students so their involvement in the Canberra exhibition is acknowledged at the school level even if they don’t have the opportunity to visit the show. Yet Headspace doesn’t only affect participating students and teachers. Over the years it has become evident that these exhibitions have broad reach into the community, whether it be through a personal connection with an exhibitor as family member, friend, colleague or educator or links into the museum and educational communities.

We don’t receive wisdom; we must discover it for ourselves after a journey that no one can take for us or spare us.

MARCEL PROUST

When one considers the road travelled thus far, the theme of The Journey for the final Headspace student portrait exhibition at the National Portrait Gallery Commonwealth Place could not be more apt.

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MARCEL PROUST
The talented society portraitist of the late 19th century, John Singer Sargent, once described a portrait as ‘a likeness in which there is something wrong about the mouth.’ For Henri Matisse a portrait was an entirely different venture of expression and he considered drawing to be the most intimate means to this end. Whether Matisse drew with charcoal, pencil or lithographic tusche, it was his view that drawing was the ‘purist’ and ‘most direct’ means of translation. Throughout his career, Matisse produced in drawing and printmaking some remarkable portraits and figure studies including depictions of a favourite model of the time, such as Lyuba Doloronskaya and Amelie Nelk, or a family member including his grandson Paul Matisse.

Matisse described his method of capturing the essence of a sitter in his essay on portraits published in 1957 the year of his death:

I find myself before a person who interests me and, pencil or charcoal in my hand, I set down her appearance more or less freely. After half-an-hour or an hour I am surprised to see an image that is a more or less precise likeness of the person with whom I am in contact gradually appear on my paper.

Henri Matisse

The expression of the intimate exchange between the artist and his model.

Drawings that contain all the subtleties of observations made during the work arise from a fermentation within, like bubbles in a pond.

Listening to form
Then, after a certain interval, where Matisse underwent a kind of 'unconscious mental fermentation', the artist would have the sitter return to the studio to continue the process:

And thanks to this fermentation, in conformity with the impressions I received from my subject during the first sitting, I mentally reorganise my drawing with more certainty than there was in the result of the first contact. The person's attributes now has been absorbed and distilled within the artist, the drawing of the image then flowed from the brain to the hand, developing what was now in Matisse’s view:

The expression of the intimate exchange between the artist and his model. Drawings that contain all the subtleties of observations made during the work arise from a fermentation within, like bubbles in a pond. 

This method of working Matisse applied in the six-year period from 1936 to 1942 when he made a series of pen and charcoal studies of female figures dressed in a richly embroidered Romanian blouse, which was owned by his model, secretary and later companion, Lydka Delectorskaya. The charcoal drawing of 1938 has Mrs Delectorskaya modeling her own blouse. We can identify her as the model from the characteristic full lips, almond eyes with finely arched eye-ridges, softened by curling light coloured locks of hair. The richly decorative costume drawn in charcoal, smudged and then drawn again, enhances the sitter’s physiognomy.

During the years 1941 to 1942 Matisse embarked on other concentrated programs of drawing completing 158 compositions which he arranged in thematic groups, known as Themes and variations. As the artist outlined in his account of his working methods on portraits, he usually began with a carefully charcoal study, followed by a sequence in fine lines, such as pencil. Matisse produced these drawings in an almost trance-like state, circling the model – aiming for the essence of the character and a refinement of presentation. In a letter to his daughter Marguerite Duthuit, he wrote: ‘for a year I have made a very considerable effort, one of the most important in my life. I have perfected my drawing and made surprising progress’, adding that the qualities he was searching for were ‘ease and sensibility, liberally expressed with a great variety of sensations and a minimum of means. It is like a flowering.’

Keen to continue Matisse was to produce a later sequence of Themes and variations executed in 1946 were of a favourite model of the time Dutch-born Anneke Nolck. Matisse reveals the power of a series of refined drawing of this chic young woman in the France of the 1940s.

Family portraits have also figured large in Matisse’s oeuvre. After the dark years of the war, the artist was particularly fond of portraying his grandchildren. It was a very personal means of getting to know the younger generation of his family. As a child of thirteen years, Paul Matisse travelled from his home in America to France to see his grandfather in 1946. As the grandson later recalled in 1971, ‘I remember my surprise at his asking me to tell him about a movie, now forgotten, which I had recently seen. It struck me as a great waste of the time between us, but under the circumstances … I complied.’

It was, however, a ruse on Matisse’s part, a means of observing and absorbing the essentials of his little grandson, bringing him physically and emotionally closer to Paul, a family loved one whom he had not seen for sometime. It became an intense and intimate experience both for the artist and the sitter, resulting in a series of psychologically charged but understated drawings in charcoal and pencil. As Paul Matisse commented years after the experience:

In a short while he started to draw, and as I continued...
with my description, no doubt in very rusty French, I slowly began to realise what was going on between us. He was listening to form rather than content, a distinction I had never explicitly experienced before. He was looking with an intensity that would have robbed even the most brilliant discourse of meaning, and then, suddenly, I was free. I remember clearly the inner joy of discovering that we were coexisting on a level that was quite new to me. He was drawing away, complete unto himself, leaving out to me with his intense regards; he was a man living to the fullest immediate extent of his capacity, and I, with my silly movie story, was discovering meaning where I had never found it before. I too was momentarily swept up into an existence in which quality rather than quantity held the master place. Matisse also used the face for other artistic purposes. In 1943 after several years of persuasion Matisse agreed to develop an artist’s book, Panphai: Chante de Minos – by Henry de Montherlant, whose work the artist described as possessing ‘very rare literary quality.’ Montherlant’s Panphai was a composite poem and drama loosely drawn from the ancient myth, where Panphai, the wife of King Minos of Crete, fell in love with a white bull. In the classical tale, Panphai disguised herself by changing from woman to animal so that the beast desired her. In Montherlant’s Panphai, the emphasis is placed more on the passion, romance and light, rather than on revenge, brutality and darkness of the ancient Greek and Latin tales.

For Panphai, Matisse chose the relatively simple technique of linocut. This he did with startling success, for his forms were outlined in shimmering white from the gouged line set on a black inked surface, reiterating Montherlant’s theme of light in darkness, like the embracing figures who were ‘carried up to the stars.’ As well as episodes relating directly to poetry included, Matisse prepared for the deluxe edition a sequence depicting the metamorphosis of the hapless Panphai, transformed by her passion from beauty to beast. For the tragic tale of the queen of Crete, Matisse created beautiful linear compositions in white on a black surface, where we observe the transformation from woman to animal. On the death of his friend, the poet John-Antoine Nau, Matisse decided to pay homage to him by celebrating their mutual love of Martinique – ‘a waiting paradise’ in the words of the poet. For artist and poet alike, this country, set in the seas of the Caribbean, was a paradise populated with particularly beautiful women. For a proposed publication of Nau’s poetry, Matisse prepared a series of portraits of these women, wonderfully simple and sensuous in their appearance. As the project progressed, Matisse chose one youthful Caribbean model after another for inspiration for his art and to suit the poetic themes. Having completed drawings for his venture with Nau in the years 1950 to 1953, Matisse died after only a few of his compositions had been transferred onto the stone. The book with its sequence of women’s faces was published posthumously by the lithographer Fernand Mourlot. The series has the understatement and refinement born of years of experience and reveal Matisse as a master draughtsman who was successful in his once stated desire to ‘reconceive in simplicity.’

Jane Kinsman Senior Curator of International Prints, Drawings and Illustrated Books, National Gallery of Australia. Matisse biographer Hilary Spurling will deliver the 2007 National Portrait Gallery Annual Lecture: Matisse’s Women on Wednesday 26 September. An exhibition of drawings and prints by Henri Matisse from the National Gallery of Australia will be on display to coincide with the Annual Lecture.
In 2000 the National Portrait Gallery acquired a ‘foundation picture’ for the new collection, the remarkable Portrait of Captain James Cook in 1782 by John Webber. The work was purchased with funds provided by the Commonwealth Government and the generous assistance of Mr John Schaeffer AO and Mr Robert Oatley.

At the time of purchase Mr Oatley mentioned that should any associated material on Cook become available for acquisition he would again be pleased to assist. Seven years later and true to his word, Mr Oatley kindly agreed to help the National Portrait Gallery buy several new items that celebrate the life and achievements of one of the greatest of all maritime explorers.

Four etchings, a Wedgewood relief and a medallion contextualise Cook’s three prodigious voyages to the Pacific that were undertaken in a space of just eleven years. The works are a testament to the appeal and success of Cook, who at the forefront of the expansion of the British Empire, sated the public desire for progress and adventure. These acquisitions are exquisitely executed with supreme skill by artists, engravers and sculptors in formats that are intimate, easily transported, celebratory and collectable.

The Royal Society executed a medal in commemoration of Cook’s life. Cast in silver and depicting Cook in profile, this portrait format is scantily represented in the Gallery collection, but is a vital reference to the history of the genre. A lovely portrait alternative is the Wedgwood bas-relief front view bust portrait of Cook. The image is based on a painting by William Hodges, the official artist on the second voyage, Resolution (1772–1775). In the same oval format is a matching pair of engravings of Cook and Captain James King, a rare depiction of the surviving commander of the third, and ill-fated, Pacific journey. They were completed by Francesco Bartolozzi and are based on the painting by voyage artist on the third journey, John Webber.

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Webber did not witness the death of Captain Cook at Kealakekua Bay, but his famous depiction of the event was replicated in an etching by Bartolozzi and William Byrne. The Gallery has now secured a rare first issue of the separately issued engraving of this event. The popular European curiosity for the exotic is apparent in this work, as too in the etching of Omai, a Native of Ulaietea, a Tahitian man tagged as the “embodiment of Rousseau’s Noble Savage”. These works create an additional layer of storytelling in the Cook experience and are a wonderful compliment to the Gallery’s 2000 purchase.

It is fitting that Mr Oatley, himself an avid sailor, has generously provided funds to purchase additional art works on the life of Captain Cook. This ongoing benefaction from Robert Oatley ensures the National Portrait Gallery’s collection continues to grow and remain at the forefront of exploring and preserving the lives of eminent subjects who have shaped this country.
Dr Harold ‘Hal’ Hattam easily recalled a defining moment in 1956 while at his Melbourne home on Mont Albert Road, Canterbury. As an untrained artist, he remembers: “I was trying to do a bit of painting in my house, the person from down the road came in, his name was John Perceval and he said ‘would you like to come out painting?’ I said, knowing who he was, I was very flattered. He said ‘I’ll teach you’. I said ‘okay, you can be my patient’.”

The meeting was not entirely fortuitous – the pair had briefly met before. However, such an invitation certainly set in motion a future for Hattam of balancing a highly successful career as a leading obstetrician and gynaecologist, with his own painting ambitions. The professional careers of Hal and wife Katherine ‘Kate’ Hattam were inextricably linked to their roles as art patrons and in personal relationships with artist friends. Hal often delivered babies for all his artist friends and a suitable thank you gift for his services was a painting. Hal would initially decline the gifts and was keen to assert in an interview with Barbara Blackman, ‘I would like to recall at the time of transaction, my fee was far in excess of what they could command at the marketplace for their paintings’.

Meanwhile, Kate was the Advertising Manager for the upmarket department store, Georges. She employed such artists as Arthur Boyd, John Perceval and Leonard French to design wrapping paper and cards for the store. In the process she also earned an enviable reputation as the highest paid woman in Australia.

The couple assembled a fine collection of modern Australian art. Interestingly their art collecting tastes did not reflect a bias in the finicky modernist debates of figuration versus abstraction that dominated the Melbourne art scene from the mid 1960s through to the 1970s. The Hattams acquired examples from the Antipodean group – figurative painters who stood in defence of the image, including works by John Brack and Clifton Pugh through to the work of geometric abstractions and colour field painters, such as Dale Hickey and Robert Jacks. The couple are also credited as the first private collectors to embrace the art of Fred Williams wholeheartedly, building up a substantial group of paintings from 1958 onwards.

Hal and Kate Hattam’s association with the modern art scene was a distinctly Melbourne experience. Yet they championed many artists, several of whom have made a significant contribution to the broader history of Australian art. It is fitting then they are represented in the National Portrait Gallery by two such artists – Kate, painted by Clifton Pugh in 1956 and a 1960 portrait of Hal by Fred Williams.

The portrait of Kate is characteristically Pugh. Elongated fingers, dropped shoulders in his favoured ‘egg’ form and angular facial features are a starkly colourful interpretation of likeness and character. The work was painted pre-Archibald Prize success and before Pugh had established himself as a leading portraitist. It demonstrates all the ambition and confidence of an artist breaking away from the tonal training he received under Sir William Dargie, instead formulating his own distinctive style of portraiture.

The abstract background of the painting of Kate is similarly employed in Pugh’s 1957 portrait of ceramicist Tom Sanders. Pugh reflected on the Sanders painting, ‘in those days I was under the influence of Kandinsky’ and he also
wanted to ‘paint the chaos around him’. Both of these portraits are reproduced in Involvement, a publication that depicts a subject as interpreted through the paintings of Pugh and the photographs of Mark Strizic. Intriguingly, Strizic included both Sanders and Kate surrounded by their children. Pugh did not. Kate, a mother of four children is not depicted in the painting in her maternal role, but instead appears as a shrewd business woman. Her piercing blue eyes, styled hair and medallion jewellery suggest a determined and fashionable woman. Pugh generally found women between twenty-five and forty-five ‘so aware of the image that they are producing that they are difficult to get inside. This is a rare one done in that period, but them of course, I knew Kate so well. It was a picture I wanted to do’.

Kate and Hal regularly saw the Pughs at the beach at Shoreham, where each family had a house. The coastal location featured in Hal’s later beachscape paintings. Despite the personalised and intimate experience of a shared holiday location, Pugh has ensured Kate appears as a businesswoman and arts patron.

Fred Williams has also depicted Hal in his profession as a medical practitioner and arts patron, not the artist he desired to be. The drab motled suit and tie, crisp white shirt, emotionless facial expression and neat comb-over hairstyle are formal and impersonal. Williams has employed his usual painting approach of flattening the form against the picture plane, itself an uninspiring black background. Williams painted Hal on more than one occasion, a gesture indicative of a close relationship between artist and patron, painter and painter. Yet, the portrait gives no indication of Hal’s own longing as an artist, rather a blunt separation of professional and personal life.

It is this quality that is captured in a 1965 portrait by another artist friend, John Brack. Hal is a solid, suited and stern figure in utter contrast to the boldly coloured wooden floor and richly textured rug. His face and upper body are masked by a dark shadow. An art historian Sasha Grishin has observed this veil ‘serves both to make a broader comment on the depression and anxiety faced by Dr Hattam as well as to make a broader comment on the universal state of anxiety, a feature of the human condition’.

The relationship between Brack and Hattam was also a perceptive and informing two-way interaction of shared ideas and experiences. Hal remembers the occasion he was driving Brack to the pub for a drink when the artist ‘pressed the button for the glove box accidentally and out spilled a whole lot of scissors, surgical instruments onto his lap and that started him painting surgical instruments and looking into windows for orthopaedic devices’.

Both Williams and Brack offer convincing portraits of Hal that seem to reinforce the notion of art patron and medical practitioner drifting between a current career and a potential future as an artist. Poet and critic Chris Wallace-Crabbe’s interpretation of Hattam’s beachscapes suggests they ‘bespeak the struggle to escape from a medical life, striving towards Bachelard’s world of reveries; gradually making himself an inhabitant of that margin, the sea’s fringe’.

In 1966 the Hattam family moved to 38 Cromwell Road, South Yarra, a relocation that coincided with Hal’s sell-out solo show at the Joseph Brown Gallery. As Patrick McCaughey revealed in his aptly titled essay ‘Hal Hattam and the landscape of longing’, in the new home ‘as the walls filled with paintings, so the rooms filled with artists and writers, critics and curators, fellow collectors and polo players’. It generated an atmosphere where ‘people flitted in and out, unannounced and self-invited. Red wine was generously dispensed and arguments about painters and paintings, the foibles and foolishness of the art world, were ceaseless’.

The portrait Kate Hattam by Clifton Pugh and Hal Hattam by Fred Williams are recent acquisitions to the National Portrait Gallery and a wonderful summation of a couple of characters who excelled in their profession of medicine and advertising, but also played an important role as patrons of modern art in Australia.
Design diary VI

The past three months has seen the design team’s focus shift from the production of documentation to detailed coordination and fine tuning as John Holland draws together the input, ideas and skills of the various subcontractors, suppliers and tradespeople from the building industry that have been selected through the tendering process. Although the detailed design was ‘locked in’ months ago, on large, complex projects like the National Portrait Gallery where there are tight tolerances, finite budgets, ambitious programmes and high expectations of quality, design never stops. In fact, in many respects the design process accelerates as construction continues and layouts, plans, specifications and schedules are transformed into real structural elements, property items and custom made equipment.

All the principal trade packages have now been issued for tender, and the design team are working closely with John Holland to review tender submissions.

Design development update

Alongside our day to day design activities, over the past few months we have been working to integrate additional environmental initiatives into the project.

Environmentally sustainable design is a key priority for any responsible client and design team and to be truly successful, the concept of sustainability should be integral to a project’s conception not just a series of options or devices that can be added or subtracted. However, the design of an art gallery brings particular challenges: finding a balance between conflicting needs for display, comfortable and safe environments for visitors and staff, and conditions appropriate for the preservation, conservation and storage of collections that suit Canberra’s climatic extremes.

We have endeavoured to develop a design solution that is an efficient synthesis of architecture, structure and services that is complementary to the values and objectives of the National Portrait Gallery and one that is environmentally sustainable and responsible.

The original competition winning design included a broad range of passive and active environmental systems. Additional funds allocated to the National Portrait Gallery in the 2007–08 Federal Budget for sustainable initiatives will further enhance the project’s environmental credentials.

The additional initiatives include a range of active systems that will reduce the long term energy usage of the building without compromising the strict environmental requirements for the gallery spaces and the long term protection of the collections.

Construction update

Over the past three months construction has been progressing well despite several lengthy interruptions for rain. Whilst I’m sure most PORTRAIT readers will have welcomed the rain, it has complicated the construction process as John Holland have had to adjust their construction programme in response to changing site conditions. As it is not possible to leave form work for high-quality concrete elements unprotected over periods of rain, some delays have occurred. However, we are working with John Holland to review how some time can be made up within the master programme. Options currently under review include increasing the amount of off-site prefabrication to simplify the critical path programme and amending some construction details that do not have aesthetic or functional implications, and that would allow more trades to work side by side.

Despite rain delays, by the end of July 2007 all the basement concrete elements, including the special slab area for the art storage areas, will be in place, and form work for the ground floor slabs will be well advanced.

The primary prototype is still under construction and has already proved to be a valuable tool in refining the construction process. Despite the apparent simplicity, building with concrete is a complex process and the final outcome is the result of a multitude of factors including the final make up of the concrete mix, the correct mix design for the particular finishes, the correct mix of the concrete, and the manner in which the concrete is placed into the form work, and how the concrete is vibrated within the form to distribute the aggregate evenly. The form work is set up, the manner in which the concrete is placed into the form work, and how the concrete is vibrated within the form to distribute the aggregate evenly. Even the ambient air temperature at the time of the pour can have an impact on the final quality, consistency and surface finish of the concrete.

We are now using the concrete wall sections of the prototype to test different methods of applying a texture to the concrete surface for the principal walls of the entrance hall and the northern and southern elevations. This finish distinguishes these elements from the smooth off-form concrete walls of the gallery spaces. A range of finishing methods including bush hammering, shot blasting and water blasting are being tested to determine the most appropriate method that can consistently produce an even texture over a large area. Many of these specialist techniques were relatively common thirty or forty years ago. However, they are far less common in the contemporary building industry, and we are finding that a re-training and re-testing process is sometimes necessary to re-capture these skills from tradespeople who are no longer active in the industry but who are still able to pass on the skills and knowledge they acquired over their working lives to current generations. This knowledge transfer is important for the National Portrait Gallery project and the building industry.

Off site work is also progressing at the rate of the foyer roof structure is well advanced with a variety of construction and materials options being tested and refined. Detailed conversations with the precast concrete suppliers have commenced and within the next few weeks we will be visiting their factories to discuss stone aggregate mixes, panel finishes and textures and installation details for the concrete portals that form the eastern and western ends of each key of the building.

The next few months are a critical phase for the project when the primary concrete slabs at ground level that define the public spaces of the building will be constructed. All the team’s efforts to date in prototyping, refining construction processes through the construction of the basement, and establishing quality procedures and systems will be brought together in the construction of these elements which will be forever visible.

Despite the daily challenges the project raises, we remain encouraged by John Holland’s enthusiasm, professionalism and commitment to delivering a project of excellence. It is a credit to the collective efforts of all involved, both on and off site, that the project remains on track for completion in late 2008 and that the integrity of the original vision remains largely intact.

GRAPHIC SIX Director, Johnathan Peter Allen
Animation dominates many aspects of our lives including the scientific, defence and entertainment spheres. Forensic scientists use animation techniques to recreate crime scenes, medical professionals use animation to visualise the effects of diseases on the human body and hardly a blockbuster film can be made without the aid of CGI. Video, computer games and digitally animated media—such as the Second Life phenomenon—are changing the way we learn and the way we interact with each other.

The American military now employ animators to create flight and battle simulators as well as designing realistic games aimed at engaging new recruits.

Animation in Australia is big business. Australian animators are constantly generating a lot of interest from international critics. The Australian visual effects company Animal Logic employed hundreds of local artists for more than a year to create last year’s Oscar winning animated film, *Happy Feet*. In 2003, Adam Elliott’s quirky and endearing character Harvey Krumpet was awarded an Oscar for Best Animated Short Film beating Disney, Pixar and Fox Studios to the chase. Barely out of film school, Sejong Park achieved a nomination for the same award in 2005 for his film *Birthday Boy* and last year Anthony Lucas received the same nomination for his work, *The Mysterious Geographic Explorations of Jasper Morello*.

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The availability of movement and sound provide opportunities for expression not possible in other forms of portraiture. The animated participants are not restricted to a single shot, a moment in time; a static display. Instead, they can explore and combine all the elements of consciousness to create a portrait that is not just a face but a life.

Computer animation techniques enable the artist to engage with the audience in the form of interactive animations. The “don’t touch the art” rule is playfully disregarded as viewers of these animations take control of the action. In this self portrait project, the animators become the animated.
**Hall of Mirrors: Anne Zahalka Portraits 1987-2007**

Commonwealth Place
23 November 2007 to 31 March 2008

Hall of Mirrors: Anne Zahalka Portraits 1987-2007 explores the thread of portraiture through the artist’s prolific career, now spanning more than 20 years. Tampering with truth in representation, blurring the boundary between reality and fiction, Zahalka uses a variety of photo-media techniques. Incorporating photomontage, double exposure and darkroom trickery in her early images, she embraced Photoshop soon after its inception in 1990. Her practice has consistently enquired into the nature of image making and its relationship to the world around us. Through an assemblage of cultural symbols and art-historical references, Zahalka questions what a portrait can actually tell us about someone, and highlights photography’s ability to command, distort or deny the truth. With acute observation and an ironic voice, Zahalka cleverly subverts stereotypes, capturing subcultures and a spirit of the times.

**Matisse and Portraits**

Old Parliament House
21 September – 21 October 2007

From the National Gallery of Australia’s extensive International Prints and Drawings Collection, this exhibition of Matisse’s work is presented in association with the 2007 National Portrait Gallery Annual Lecture: Matisse’s Ladies.

**The 2007 National Portrait Gallery Annual lecture: Matisse’s Ladies**

Celebrated British author Hilary Spurling will deliver the National Portrait Gallery’s 2007 Annual Lecture. Spurling’s biography of Matisse, surprisingly the first and only biography of the artist, is exceptional and considered a model biography in terms of its elegant style and rigorous research. Her two volumes on Matisse’s life won a number of awards, including the prestigious Whitbread Book of the Year Award in 2005. An exhibition of drawings and prints by Henri Matisse will be on display at the Gallery to coincide with the annual lecture.

**National Photographic Portrait Prize 2007**

The winning entry from the National Photographic Portrait Prize 2007 will be announced on 6 December 2007 and will be accompanied by an exhibition of the finalists’ photographs. The exhibition will run until 23 March 2008. Approximately sixty portraits will be displayed in the National Portrait Gallery.

**Animated**

portrait.gov.au
From 26 October 2007

The exhibition will display self-portraits by some of Australia’s most innovative animators. Approximately 20 animated portraits will be assembled in a virtual exhibition on the National Portrait Gallery website. The exhibition will showcase a variety of conceptual approaches and a host of different techniques, for example, stop frame animation, collage, claymation, traditional cel animation, and flash animation as well as 2D animation and other CGI techniques in two and three dimensions. The exhibition takes advantage of the capabilities and limitations of new, screen based technology.

**On show**

Marriage of Convenience
1987 Anna Zahalka

Themes and variations (Annelies) A7
1946 Henri Matisse
National Gallery of Australia
on show

Barefoot and at Home
Anthea Costin;
Happiness is Australia
Farzana Shafaq;
The Traveller
Alex Crowe-Riddell;
Blue Boy
Timothy Sands;
Journey into Me
Ashleigh Ryan
Black Mountain School

Headspace: The Journey
Commonwealth Place
15 September to 4 November 2007

This year’s theme calls upon students to consider the concept of ‘The Journey’. Through their work in a myriad of mediums, this year students have explored the exhibition theme broadly. Students analyzed their conceptions of journeying and travel creatively. They have produced works that show, for example, the passage of time, a personal quest; ways in which we navigate; a choice of direction; a journey remembered; a journey imagined; what are you going towards?; what would it mean to go back?; the point of departure; or arriving at their destination.

Animated portrait.gov.au
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**National Portrait Gallery, Old Parliament House, 6.00pm Wednesday 26 September**

Admission: $25  Circle of Friends: $15  Bookings essential: 02 6270 8236

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Commonwealth Place
15 September to 4 November 2007

This year’s theme calls upon students to consider the concept of ‘The Journey’. Through their work in a myriad of mediums, this year students have explored the exhibition theme broadly. Students analyzed their conceptions of journeying and travel creatively. They have produced works that show, for example, the passage of time, a personal quest; ways in which we navigate; a choice of direction; a journey remembered; a journey imagined; what are you going towards?; what would it mean to go back?; the point of departure; or arriving at their destination.

Animated portrait.gov.au
From 26 October 2007

The exhibition will display self-portraits by some of Australia’s most innovative animators. Approximately 20 animated portraits will be assembled in a virtual exhibition on the National Portrait Gallery website. The exhibition will showcase a variety of conceptual approaches and a host of different techniques, for example, stop frame animation, collage, claymation, traditional cel animation, and flash animation as well as 2D animation and other CGI techniques in two and three dimensions. The exhibition takes advantage of the capabilities and limitations of new, screen based technology.

**National Portrait Gallery, Old Parliament House, 6.00pm Wednesday 26 September**

Admission: $25  Circle of Friends: $15  Bookings essential: 02 6270 8236
In frame

Studio: Photographs by R. Ian Lloyd; touring exhibition Famous: Karin Catt; Inspiration + Realisation masterclasses; celebration of AD Hope