



AHA Gazette 2022



At our AGM in February 2022 I resigned from chairing this chapter and to my delight Michael Moignard accepted our nominations to become our new

Chairperson/President. Due

to his situation (not least the fact that he had very recently completed his PhD) Michael's stipulation was that he would be unable to take on the full load until mid-year. We worked together at first and thankfully he did indeed take over the helm earlier than expected and has proved to be a capable and sympathetic chair – as we all knew he would. Michael resigned as Treasurer and Mary Fontana, also capably, took over this position and Robyn Walton has continued as our ever-efficient Secretary. It was a great privilege to me to work with you all over the last few years and I know Michael will be a thoughtful and solid leader. This year has not been easy as he has presided over the transition from lockdown to a more open situation – our AGM and first talks by Frank Heckes and Adelina Modesti were conducted via Zoom, but we were able to hold a Rae Alexander Lecture in person for the first time in three years. The organisation of this was a trial by fire for Michael as we attempted to negotiate with an NGV who had lost many of their previous staff and had not conducted such events for some time. But he, with the able support of our Alumni Relations Coordinator, Anna Joske, did a sterling job in organising a highly successful event. A happy summer to you all,

Esther Theiler

Message from Michael Moignard

I took over as Chair of the La Trobe Art History Alumni Chapter this year, following on from Esther's wonderful service. I would like to thank her for all the work she did as Chair through a very difficult period, with no face to face meetings, and all lectures, including the Rae Alexander Lecture, having to be organised on Zoom. It was a wonderful achievement to keep the Chapter going.

This year we have been able to have face to face meetings, but at the same time using the zoom technology to enhance the choices for our members, if they can't physically attend a meeting. We

have added to our technology space by now having all our lectures on You Tube. We were able to return to the National Gallery of Victoria for our 25th Rae Alexander Lecture. Our speaker, Dr Geoff Raby AO provided an excellent background to his contemporary Chinese Art Collection, now on show at the Bendigo Art Gallery. We also had a diverse range of lectures and tours for the year, finishing with a tour of the outstanding Barbara Hepworth exhibition at Heide.

I would like to thank all the members of our committee for their hard work and support for the Chapter. I would like to especially thank Anna Joske, our Alumni Office liaison officer, for the extraordinary support she provided the Chapter. She will be sorely missed in 2023. I wish all our members a very happy and safe Christmas and New Year, and I look forward to seeing you all in 2023!

Committee

Chair	Michael Moignard
Treasurer	Mary Fontana
Secretary	Robyn Walton
Members	Frank Heckes
	Adelina Modesti
	Felicity Renowden
	Esther Theiler
	Elizabeth Trenergy

And – our fabulous Alumni Relations Coordinator, Anna Joske

Dr Frank Heckes will be known to many alumni as a lecturer for 27 years at La Trobe University. Frank is a specialist in Spanish art (1500-2000) and Dutch and Flemish painting (1500-1700). In 1990 he was a Visiting Assistant Professor at the University of California, Davis, and in the second half of 2005 he was guest lecturer in Baroque Art in the Art History and Theory Department at the University of Sydney. He has held numerous scholarships and grants, such as the Fulbright-Hays Grant and Grant for Research in Spain for Foreign Hispanists. His PhD thesis for the University of Michigan was entitled *Supernatural Themes in the Art of Francisco Goya* (University Microfilms International, Ann Arbor, Michigan, 1985). His other publications include the book *Reason and Folly: The Prints of Francisco Goya* (National Gallery of Victoria, Melbourne, 1998), and many articles, such as 'Goya's Tauromaquia: A Criticism of Bullfighting?' (*Print Quarterly* 18, no. 1, March 2001, pp. 41-63). Frank is currently an Honorary Research Associate in History at La Trobe University.

Mary Fontana completed her Bachelor of Arts Degree at La Trobe University, majoring in Art History with Honours supervised by Joan Barclay-Lloyd. Her Honours thesis was 'Monasticism and it's 11th and 12th Century Romanesque Legacy'. Her particular areas of interest are the Medieval period and Red Figure vases from Southern Italy and Sicily.

Dr Adelina Modesti received her PhD from Monash University in 2006, with a dissertation on the Bolognese Baroque artist Elisabetta Sirani. She is currently an Adjunct at the University of Melbourne. At La Trobe

University she was an Australian Research Council Post Doctoral Fellow from 2008 to 2011 for her project Mapping Matrons. Her publications include essays and articles on Elisabetta Sirani and Artemisia Gentileschi, and on the art and diplomatic patronage of Vittoria della Rovere and Margherita de' Medici. The latter appeared as a book chapter in *Medici Women. The Making of a Dynasty in Grand Ducal Tuscany*, edited by Giovanna Benadusi and Judith C. Brown. She has also written a monograph on Elisabetta Sirani (2004); another on the same artist (2014); *Women's Patronage and Gendered Cultural Networks in Early Modern Europe. Vittoria della Rovere, Grand Duchess of Tuscany* (2020) and 'Una persona dependente alla Serenissima Gran Duchessa': Female embroiderers and lacemakers between the courts of Florence and France in *Women Artists in the Early Modern Courts of Europe, c. 1450-1700*, 2021. Adelina is an AWA Advocate in Florence for the Advancing Women Artists Foundation, and an affiliated researcher of the Australasian Centre for Italian Studies History and Social Science Research Group project, *Textiles, Trade, and Meaning in the Courts of Northern Italy during the time of Isabella d'Este*.

Michael Moignard has graduated with a PhD in the department of archaeology and history. His topic was 'Australian Art Collectors Between the Wars'.

Felicity Renowden - Not sure how I came to be a committee member! Felicity has a BA (Hons) at Melb Uni-French, German, Dutch, English; Dip Ed (Melb Uni); B.Ed (Latrobe Uni). Various other studies at Armidale, NSW, Edinburgh Uni. Scotland. BUT as yet, sadly, no Art History studies. Just a love of the visual arts which has accompanied me everywhere. Visiting galleries has always been a priority theme in travels here and overseas. Am now happily involved with the Kew Historical Society researching and writing articles.

Esther Theiler completed a PhD on portrait painting in Rome in the early 17th century at La Trobe in 2017 and is an Adjunct Research Fellow at La Trobe University. Her publications include 'Valentin de Boulogne's Portraits of Raffaello Menicucci - the Buffoon Count of Monte San Savino', *Studiolo*, 13, 2016, 131-145.

Elizabeth Trenerry has been associated with art history at La Trobe for many years and was appointed a Research Associate in 1998. She has been guest curator at the Ian Potter Museum of Art and at the City of Whittlesea. Her publications include *Portrait of Sansovino?* and *John Borraack: a retrospective 1956-1996* (ed.). She has contributed to many local history projects and publications. She taught art history at RMIT University. She now divides her time between Australia and Italy.

Robyn Walton is a writer and educator whose work has included fiction, literary reviews and criticism. She is Vice-President of Sisters in Crime Australia and has a PhD in Literature from the English Department at La Trobe.

Talks and Events

Dr Frank Heckes: 'Reason and Folly: The Drawings and Prints of Francisco de Goya', 10th February



Francisco de Goya's drawings and prints are among his greatest creations. In this talk we were privileged to hear Frank discussing the evolution of Goya's private drawing albums from the Sanlúcar Album c.1794-96 to the Bordeaux Albums G and H c.1825-28 and his major print series from *Los Caprichos* (published 1799) to *Los Disparates* (c.1819-24). In these drawings and etchings, Goya's emphasis is always on men and women, and he endows them with a believable reality. Surprisingly, his monsters and supernatural beings also appear profoundly human and were created to represent the all-too-real human monsters that are produced when men and women allow their society to be dominated by irrationality and folly. Frank also provided the social and political context in which these images were produced and the ways in which the events intertwined with Goya's life.

This talk can be viewed here:

<https://youtu.be/OHF1bAZigjY>

Adelina Modesti, "Un Paradiso delle donne". Women's Professional Artistic Practice in Early Modern Bologna: Lavinia Fontana and Elisabetta Sirani.

Zoom talk on 26th May

Adelina's talk introduced us to the particular conditions in Bologna, a culturally rich city housing the oldest university in Europe and many academies for the arts. It was also a city in which female education was promoted and Bolognese noblewomen were active in civic and cultural spheres. Lavinia Fontana (1552 -1614) and Elisabetta Sirani (1638-1665), (like their contemporary, Artemisia Gentileschi) were born into artist's families and trained in family workshops and went on to become professional artists. This also coincided with a burgeoning middle class who became to commission and own art and a rising demand for artworks from the Counter-Reformation Church charged with promulgating the faith through the visual arts. As Adelina pointed out,



Lavinia Fontana's flourishing art practice was inspirational to Elisabetta Sirani, but Sirani took this practice many steps further by creating a cultural salon open to women and training women in her studio, many of whom went on to become professional artists.

(Adelina is currently in Italy delivering talks on this subject at Palazzo Malvezzi, the University of Urbino and elsewhere.)



Adelina's talk is available here: <https://youtu.be/0HF1bAZigjY>

An essay based on Adelina's talk is coming out in the next issue of the NGV journal. In the meantime, earlier this year the NGV acquired Lavinia Fontana's *Mystic marriage of Saint Catherine* (illustrated at left) through the Felton Bequest. The gallery notes that this "work is now the oldest by a European female artist in the NGV Collection". An essay by Adelina is on the NGV website in connection with this image. She says, "Amongst the works a private citizen was sure to have in their home were small devotional pieces, whether paintings or prints, of the Madonna or Holy Family, and Saints, as we can see with Lavinia Fontana's Mystic Marriage of St Catherine (c. 1575) at the NGV." This image is an example of "these small to medium-size domestic sacred

paintings intended for personal devotion, known as quadretti da letto, pictures that hung over or near the bed to facilitate daily prayer" also produced, as Adelina notes, by Elisabetta Sirani.

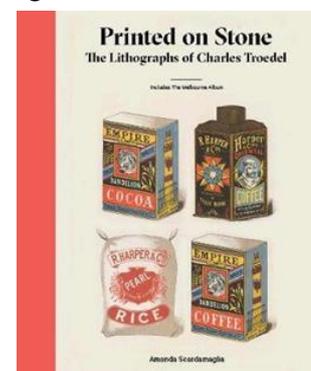
<https://www.ngv.vic.gov.au/essay/a-studio-of-their-own-lavinia-fontana-and-elisabetta-sirani/>

Lavinia Fontana, *Mystic marriage of Saint Catherine* (1574-1577), oil on copper, 48.5 x 33.6 cm, National Gallery of Victoria, Melbourne, Felton Bequest, 2021, 2021.558.

Printed on Stone: The Lithographs of Charles Troedel

A presentation by Amanda Scardamaglia in the Nancy Millis Room Thursday 11 August 2022. Thanks to Felicity for organising.

On Thursday August 11 2022 we were treated to a presentation by Amanda Scardamaglia (Acting Dean and Department Chair at Swinburne Law School) on Charles Troedel, about whom she wrote in her recent publication *Printed in Stone: The Lithographs of Charles Troedel*. (Melbourne Books 2020)



Born in Hamburg 1835 Johann Theodor Carl Troedel was a lithographer and master printmaker who arrived in Melbourne in 1860. His works provide a visual history of early Melbourne against a backdrop of social history. Amanda's presentation revealed early commercial advertising posters and colourful artistic labels for products such as Jamaica Rum, Lewis Washing Powder, Empire Dandelion Coffee, Harper Coffee, medicines and skin products. Troedel also captured views of Melbourne in a series of lithographs 1863-1864.



Amanda shared with us her journey in writing this book and mentioned the remarkable Troedel Archives at SLV from which she selected images for the book. This was indeed a fascinating and most interesting talk.

The Speaker: Amanda Scardamaglia is Acting Dean and Department Chair at Swinburne Law School. Her area of research is intellectual property law with a special focus on empirical and historical

studies in trade mark law, branding, advertising and the consumer. She is author of the book *Colonial Australian Trade Mark Law* (Australian Scholarly Publishing, 2015). Her second book, *Printed on Stone: The Lithographs of Charles Troedel* (Melbourne Books, 2020) was awarded the Victorian Premier's History Award in 2020.

Photograph by Anna Joske

The Picasso Century NGV 20 September



Pablo Picasso
Portrait of a woman (Portrait de femme) 1938
oil on canvas
98.0 × 77.5 cm
Centre Pompidou, Paris,
Musée national d'art moderne-Centre de
création industrielle
Gift of the artist, 1947 (AM 2729 P)
© Succession Picasso/Copyright Agency, 2022.
Photo: © Centre Pompidou, MNAM-
CCI/Georges Meguerditchian/Dist. RMN-GP

The La Trobe University Art History Alumni Chapter organised a visit in September 2022 to the NGV's major exhibition of the year, *The Picasso Century*. Sixteen members came on the visit, which included a short introduction to the exhibition by a NGV guide, and then an individual tour of the exhibition.

Melbourne was very fortunate to have this exhibition at this time, since next year, 2023, marks the 50th anniversary of Picasso's passing, and there will be over 40 exhibitions worldwide commemorating his art. Many of the works in this exhibition, mainly from the Musée national-Picasso in Paris, would not be available in 2023.

It was an extraordinary introduction to Picasso's oeuvre, beginning with his early Blue period from Paris, through his cubist works in collaboration with George Braque, to his neo-classical paintings



from the 1920s, his surrealist phase in the 1930s, and then his late work from the 1950s to late 60s. It provided a lens to view his differing styles over 70 years of his art. These were all integrated with the works of contemporary artists, so that the context of Picasso's work was clear. While his style changed markedly – often setting up new challenges for his artistic cohorts – he remained faithful to a figurative style and to certain themes – love, desire, mythology and finally death. Very few works related directly to politics or world events – *Guernica* and the Spanish Civil War notwithstanding. It was very interesting to see works from Picasso's last period, which included his ceramics, and his return to Spanish themes (such as *Le Matador* (1970)) and his

studio paintings of the 1950s which were his homage to Henri Matisse, who died in 1954.

This was the best Picasso exhibition to come to Australia in recent years, covering his entire oeuvre and contextualising his part in modern European painting over the course of the twentieth century. Our art history group came away inspired and exhilarated by this wonderful exhibition. Thanks to Mary Fontana for organising this tour.

Michael Moignard

(Image: Pablo Picasso, *Woman with Orange*. Bronze. 1934-43. Musée national Picasso-Paris. From *The Picasso Century*, NGV, 2022).

Christian Waller Stained Glass: Towards the Light

On Thursday 20 October, in the Nancy Mills Room, we were privileged to have Dr Caroline Miley talk to us about her recent publication. Thanks to Adelina Modesti for organising this, Anna Joske for the photograph, and to Felicity Renowden for the following account:

Dr Caroline Miley gave an entertaining and colourful presentation to the LAHA group on 20 October



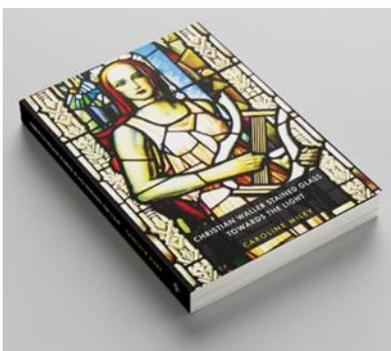
2022, her subject being the stained glass artist, printmaker and theosophist, Christian Waller (1894-1954) whose profile has increased in recent years, but who, despite 'the staggering, unique and iconic' nature of her glass art, in 118 windows produced in a 20 year period, remained little known, the only woman working in an architectural, masculine medium. Dr Miley's admiration of this artist

was

obvious. Christian Waller was more than the co-worker of her well known artist husband, Napier Waller. She was a 'powerful, full, spiritual woman'. She helped Napier but created alone, a large oeuvre of her own works which enhance churches all over Melbourne, in Geelong and in country Australia'. Dr Miley's recent publication, *Christian Waller Stained Glass Towards the Light* is a timely addition to the study of stained glass techniques, themes and Christian Waller's work and life.



And, from Robyn Walton, a review of Caroline Miley's book and lecture on stained-glass artist Christian Waller



"Christian Waller stands out as Australia's most creative and innovative stained-glass artist of any period."

Geoffrey Wallace, maker and restorer of stained-glass windows

"You can depend upon it that her work will be splendid and is worth waiting for."

Louis Williams, architect, 1934

In October 2022 the achievements of stained-glass artist Christian Waller were highlighted when our chapter welcomed art history scholar Dr Caroline Miley to talk about the subject of her most recent book, *Christian Waller Stained Glass: Towards the Light* (Australian Scholarly Publishing, North Melbourne, 2022). The invitation had grown out of several members' interest in the use of stained-glass in churches and chapels in Melbourne suburbs.

Christian Waller was one of just a few women in the world working as professional stained-glass makers in the first half of the twentieth century. She also made drawings, graphic designs, oil and watercolour paintings, linocuts, book illustrations and bookplates and collaborated with her husband, fellow artist and craftsman Napier Waller, on some of his mosaic commissions.

Miley argues that Christian Waller was under-recognised during her career by contrast with her husband and, after her death in 1954, her work was misunderstood. She was remembered as a graphic artist but not as a significant creative in stained glass. The range, quantity, quality, and originality of her works were largely forgotten until 1978, when an exhibition of nearly 200 works (most on paper) prompted belated recognition of her achievements.

Waller produced more than 100 individual stained-glass panels, Miley's research has established. Most were installed in churches and other buildings in Victoria and regional New South Wales. In cataloguing Waller's stained-glass works, Miley has made an important contribution to Australian art history. It must have been a huge task. The catalogue constitutes the main part of this book. Across approximately 250 pages, Miley supplies a clearly set out and fully illustrated catalogue of Waller's 1927-53 glass works.

The catalogue is preceded by Miley's 100-page introduction to Waller's career and influences plus a section on Waller's techniques supplied by Geoffrey Wallace, a current-day maker and restorer of stained-glass windows. It is followed by supplementary sections: details of designs and drawings that were not executed; a chronology of Waller's stained-glass works; a gazetteer setting out the locations of works that are extant; and a glossary of technical and church architecture terms.

In her illustrated lecture for our chapter, Miley mostly drew on the content of her introductory essay, guiding us in recognising and interpreting what Waller was expressing in her designs. A point Miley makes early in her essay is noteworthy: "the artist portrayed not only her subjects, but herself".

Miley observes four recurring themes in Waller's art. The most common is the powerful spiritual woman. The others are: the Christ child embracing the world; the ascent and descent of the Spirit of God; and a figure such as an angel gazing upward and irradiated by celestial light. In the windows Waller made for secular buildings she did not have to use religious female figures; for instance, in the Leckie window at the University off Melbourne she included the poet Sappho.

Christian Waller (née Yandell) was born in 1894 and grew up in regional Victoria in a conventional milieu of Presbyterianism, with early access to a sound visual arts education. This combination subsequently equipped her to work with the Biblical scenes, figures, iconography, and texts usually required by Protestant Christian church leaders in their window designs.

During her Melbourne art school studies (1910-14) and in Melbourne's cultural circles of the 1910s and 20s, she was introduced to Theosophy (a syncretic belief system founded in 1875 and drawing on Indian teachings) and other esoteric beliefs and alternative spiritualities. These served as major influences on her lifestyle and art.

Christian married Napier Waller in 1915 after they had both finished art school. In her early years as an artist, she concentrated on book illustration, mainly for children's books, fairy themes, and poetry. Her work showed her knowledge of Egyptian, Greek, and Roman mythology, the Arthurian legends, and Celtic myths.

By 1927 the Wallers were working in the commercial studio established by stained-glass artist William Montgomery, a devotee of the Arts and Crafts movement. Christian imbibed the Arts and Crafts philosophy, including the emphasis on handcrafting and the artist/artisan doing all stages of the work themselves.

Miley notes “a substantial generic similarity between Christian’s work and that of the late Arts and Crafts [movement] and the Aesthetic movement” i.e. works of the 1890s- 1910s. The Pre-Raphaelites were another influence, as were the Symbolists and the Hermetic belief system which inspired them. Traces of Jugendstil, Vienna Secession and Werkstätten influences are also detectable.

Travelling in England, Ireland, and western Europe in 1929-30 to sites of stained glass and mosaic making, the Wallers encountered female leadership in arts enterprises. In London they spent time at the studio established by Christopher Whall, a leader in Arts and Crafts glass, and run by his artist daughter, Veronica Whall, as well as time at the studios established by Mary Lowndes and Alfred Drury.

In York Minster, Christian Waller was impressed by the Five Sisters five-panel window, which dates from the 1200s and had been restored in 1923-25 and dedicated to all women of the British Empire who had lost their lives during the Great War. In Ireland, she admired the “colours, line and feeling” of traditional Irish stained glass and learned more about the Celtic Revival.

Architect Louis Williams, who specialised in building new churches and repairing and altering existing ones, admired Waller’s designs and steered senior clergy toward commissioning windows from her. Typically, Williams’s buildings had plain lancet (pointed) or square-headed windows. These shapes, less elaborate than those in many old ecclesiastical buildings, suited Christian Waller’s relatively spare, angular designs.

Christian Waller’s mysticism, faith in the tenets of Theosophy, and acceptance of women as seers and leaders became increasingly important to her and visible in her work, at least from the time of the linocuts and illustrations she made in 1932-33.

From Theosophy she took several motifs, one of them the six-pointed star she used in window designs in the mid-30s. More importantly, Theosophy encouraged her to believe in the transformative power of things, the agency of the object. For Waller a window was not merely an ornamental or story-telling object; it was a vehicle or channel for spiritual force to be disseminated to viewers and thence to the wider world.

In 1939-40 a stay in America, where she associated with people in the International Peace Mission Movement, part of the New Thought movement, reinforced Waller’s focus on higher consciousness and distancing of herself from the mundane world.

Miley concludes that Christian Waller was a leading Australian artist in a period (1920s-40s) when the landscape tradition was giving way to modernism but there were few artists in whose work abstraction, spirituality, and symbolism found a ready home.

Geoffrey Wallace’s contribution on Waller’s techniques usefully complements Miley’s analyses. In Wallace’s judgement, Waller went beyond what her British and European contemporaries were doing. She became “experimental and bold in design, construction and process”. Inspired by the Medieval tradition, she used many small pieces of glass,

whereas businesses wanting to save time and money favoured larger pieces of glass and followed the Victorian-era practice of making stained-glass windows resemble paintings by minimising or hiding the number of lead lines.

Wallace notes that Waller used a variety of types of glass, choosing each for its inherent beauty and suitability for aesthetic purpose. She also employed acid etching, staining, laminating, and multi layering (plating). Having conserved and restored windows made by most of the traditional studios represented in Victoria, Wallace thinks “none has approached the technical and aesthetic level of Christian Waller”.

With Waller stained-glass works to be found in more than twenty churches, Miley’s book would be an invaluable guide for anyone planning to seek out specific Waller works or include inspection of Waller artworks in their travels.

Robyn Walton

Barbara Hepworth In Equilibrium

Our final event for the year was a tour of the Barbara Hepworth exhibition at Heide given by Kendrah Morgan, the Director of Heide, on Thursday 8 December.



We were fortunate indeed to be introduced to this extraordinary exhibition of the modernist sculptor, Barbara Hepworth’s work. The exhibition covers many decades of her work, from early figurative work to her more abstract pieces, and from small hand-sized pieces to those directly carved from huge sections of tree trunk and massive pieces of stone, as well as her cast bronze and string pieces.

It was a great privilege to hear from Kendrah, who along with Lesley Harding, travelled to St Ives, London and have pulled off an impressive coup in assembling these important works from around the world.

At right: Barbara Hepworth, *Sculpture with colour and strings*, 1939, cast 1961, bronze and strings, edition 1/9, The Ingrams Collection of Modern British Art, London.



25th Annual Rae Alexander Lecture: The Accidental Collection – the Geoff Raby Collection of Chinese Contemporary Art

On a rain-soaked night when the Merri Creek was flooding and trains were cancelled and tram tracks flooded, we gathered for the Rae Alexander Lecture, our numbers a little diminished due to the weather, but enjoying the comfort of the Clemenger



Auditorium and a fabulous spread of food

and wine provided by Restaurants Associates. Much credit is due to Michael Moignard and Anna Joske for their organisational and negotiating skills in putting together the night and protecting our budget! And many thanks for her technical help with the visual and audio

components. Here is Michael's account:

Dr Geoff Raby AO presented the Rae Alexander Lecture for 2022 at the National Gallery of Victoria on 13 October. The title of the lecture was *The Accidental Collector*. Geoff discussed his contemporary Chinese art collection, which he has donated to La Trobe University, and has been exhibited at the Bendigo Art Gallery from August 2022 to February 2023. Deputy Vice Chancellor Dr Susan Dodds introduced the lecture.



Geoff's lecture focused on the works in his collection, many of which were purchased directly from the artists in the 1980s, when they were relatively unknown. Many have now gone on to be internationally famous. We were provided with fascinating anecdotes of his connections with these artists and their works. Several artists have a

connection to Australia, having moved here in the 1990s and 2000s, such as Guan Wei, whose work is well represented in Australian galleries. La Trobe University is privileged to have Geoff's collection, and to hear how these works were acquired imbues them with a contextual reference. While Geoff may call himself an accidental collector, it is clear from this

lecture that there is a collecting strategy and a personal connoisseurship behind his excellent collection.

Michael Moignard



From left to right, Dr Esther Theiler, Former Chair, provided the thank you address, Dr Michael Moignard Chair, La Trobe University Art History Alumni Chapter provided the welcome, Dr Geoff Raby AO, Anna Joske (Alumni Relations Officer), Damian Smith (editor of The Geoff Raby Collection of Contemporary Chinese Art) and Professor Susan Dodds (Senior Deputy Vice-Chancellor (Research and Industry Engagement), La Trobe University provided the introduction.

Many thanks to Anna Joske who organised the photographer for the evening, Sharon Walker from On Location Photography. The photos can be viewed here:

<https://cumulus.latrobe.edu.au/portals/#/downloadcollection/%7Bae6678b6-ba78-477f-8521-d64956b5bbaf%7D>

The video of the event can be viewed here:

<https://www.youtube.com/watch?v=cE6zu1TPihE>

Prizes

On Wednesday 13 July, Humanities and Social Sciences at La Trobe held a ceremony to present awards for students from 2021. Michael Moignard and Esther Theiler attended to witness the announcement of the two recipients of the NGV La Trobe University Summer School Award, Ruth MacLaren and Natalie James, and the recipient of the La Trobe University Art History Alumni Chapter & La Trobe Art Institute Prize, Anneliese Henderson. The event was zoomed live to the Bendigo campus and we were fortunate to have Ruth McLaren (in the photograph with Michael) at the ceremony in person to receive her award. This Summer School award was the result of donations raised at our 2020 Rae Alexander Lecture by Vince Alessi, who nominated Natalie James, as obtaining the highest overall mark, and Ruth Maclaren, who obtained the highest overall mark for the essay at the 2021 NGV La Trobe University Summer School, to share the proceeds of these donations.



The La Trobe University Art History Alumni Chapter & La Trobe Art Institute Prize 2022 25 November

At the La Trobe University Visual Arts Graduate Exhibition ceremony



at the Phyllis Palmer Gallery, Bendigo, this year's \$1,000 Art History Alumni Visual Arts Prize combined with a La Trobe Art Institute Mentorship for one year, was awarded to Jack Johns, a student completing his Bachelor of Creative Arts (Visual Arts), La Trobe University, Bendigo Campus. Kylie Banyard, Senior Lecturer and Visual Arts Co-Ordinator, invited Michael Moignard, Chair of the Art History Alumni, to present the prize to a very appreciative Jack. In attendance were representatives from the Art History Alumni Committee, Karen



Annett-Thomas from LAI, Visual Arts Lecturer Caroline Lawrence, other staff members, and families and friends of the students.

Jack Johns' work was shown in two parts, *Golem 2022*, Projection on clay and canvas and *Golem Clay* sculpture with aluminium in glass. Referencing Golem memes, Johns uses lino cuts, clay, canvas and videography to create powerful moving black and white images that evoke German Expressionist black and white prints and films. Also, in evidence, are design elements and figures that conjure the graphic art of Jean-Michel Basquiat, Keith Haring and Julian Opie. Using popular cult video games as a starting point, Johns creates new meaning in the spirit of Golem mythology. *Golem* is a technically assured, aesthetically pleasing work that is at once enigmatic, thought provoking and mesmerising. Each year, judging is guided by the advice of lecturers on the work practices of students and from the LAI on mentorship eligibility.

It was a rewarding experience for everyone to be at the exhibition knowing the disruptions the students had experienced during lockdown and the pandemic's continuing effects.

Congratulations to both staff and students in making the 2022 Visual Arts Graduate Exhibition such a great success.

Elizabeth Trenerry



La Trobe Art Institute

On the same day as we attended the opening of the student exhibition, we received a guided tour by Karen Annett-Thomas of *Citational choices* showing at the La Trobe Art Institute from 25 Oct 2022 to 5 Feb 2023. This exhibition took, as a starting point, the Etta Hirsh Ceramics Collection which comprises ceramics produced by Australian artists between the early 1960s and late 1990s, donated in collector Etta Hirsh's name to La Trobe University between 2009 and 2011. The guest curator, Isabelle Sully, interrogated the notion of collecting and archiving, and posited that these activities are often undertaken by women. She placed side by side with these ceramic objects works by contemporary artists Anna Daučíková, Luke Fowler, Gail Hastings, Rita Keegan, in collaboration with exhibition designer Maud Vervenne to create often startling juxtapositions that provide and provoke layers of interdisciplinary and intertextual resonances and dissonances.

From the LAI website:

“Like the precious ceramic vessels that Hirsh used in her home and everyday life, *Citational choices* marries the functional and the formal. The exhibition combines ceramics with archival material, moving image, sculpture, exhibition design and publishing. Together, these elements unravel the biographical stories present within the collection itself – those of Etta Hirsh, of a local art scene, of La Trobe Art Institute and now, in the case of this exhibition, everyone newly involved. Through contemporary works which engage with personal and material archives, the exhibition pays particular attention to the biographical stories – the anecdotal and the informal ones – that don’t often make it onto the record.”

Image: Milton Moon, *Conical form*, 1997; stoneware, glaze, brushwork decoration, 10 x 12.5 x 40 cm. La Trobe University, Etta Hirsh Ceramics Collection. Donated through the Australian Government’s Cultural Gifts Program by Anouk and Vaughan Hulme in memory of Etta Hirsh. Courtesy the estate of Milton Moon. Photo: Christopher Sanders



<https://www.latrobe.edu.au/art-institute/exhibitions/citational-choices>

Following lunch at Borchelli’s we crossed the road to the Bendigo Art Gallery where we were given a tour of the Raby Collection exhibition by Lauren Ellis and also wandered through Treasures of Dai Gum San featuring a gorgeous selection from the Golden Dragon Museum. (Photographs below courtesy of Roby Walton, at left from the Raby Collection, and at right from the Golden Dragon Museum)



New Writing on Indigenous Art

As the RAL was delivered online due to the uncertainty of the COVID19 situation in 2021, there was no charge, but we asked those who registered to consider a donation to The Art History Chapter Fund. We raised \$625 and the proceeds were to go, at Bala Starr’s suggestion, and appropriately given the lecture was given by Judith Ryan on the

iconography of Yolŋu art, towards commissioning writing by Indigenous art historians and curators that develops original thinking on artworks by indigenous artists in the La Trobe University Art Collection.

Amelia Wallin, curator at the La Trobe Art Institute, said,

I am pleased to confirm we have engaged Maya Hodge to produce new writing on works in our collection by Lorraine Connelly-Northey and Shirley Purdie.

Maya Hodge is a proud Lardil & Yangkaal emerging curator, creative, violinist and writer based on the lands of the Kulin Nation. Focusing on how artistic processes act as a way of healing, her creative practice explores the power of disrupting colonial narratives through curatorial and project-based work dedicated to uplifting First Nations storytelling and artistic autonomy. She is a president artist of this mob collective's studio space based at Collingwood Yards and a founding member of Ensemble Dutala, Australia's first Aboriginal and Torres Strait Islander chamber ensemble.

Digitisation of the La Trobe Art Collection

As we mentioned in last year's gazette, we have donated \$5,000 towards the digitisation of the university's art collection. This will be an extremely valuable project for the general public, La Trobe students and staff and researchers, both national and international. As the image below demonstrates, this involves taking high resolution photographs of items in the collection, connecting these with accurate records, and then creating an online catalogue. The La Trobe Art Institute posted the following message and photograph on their Facebook page on December 7:



This week we're busy in our stores undertaking the digitisation of the La Trobe University Art Collection. This important work has been funded by the La Trobe University Art History Alumni Chapter 🙏 We can't wait to share our collections digitally with you soon!

Anyone wishing to contribute or obtain more information can contact Laura Moorfield, Advancement Manager, L.Moorfield@latrobe.edu.au +61 354 444 7176 +61 39 479 2380

More recent news about the Collection from the La Trobe Art Institute Facebook page:



We were delighted to lend Vivienne Binns' 'Kite-like', 2011, to the acclaimed survey exhibition of Binns' work organised by [Monash University Museum of Art](#) and [Museum of Contemporary Art Australia](#).

'Kite-like' was acquired by La Trobe University Museum of Art ahead of the exhibition 'Vivienne Binns: the art of life'. Penny Peckham curated the exhibition for the museum (then at our Melbourne Campus) in 2012.

<https://www.facebook.com/photo/?fbid=797150271647281&set=pcb.797150311647277>

New publications 2022

Joan Barclay-Lloyd, *Dominicans and Franciscans in Medieval Rome: History, Architecture, and Art*, Brepols.



From Joan's niece, Emily Visser's Facebook page:

My aunt Joan's new book has just been published by Brepols: "Dominicans and Franciscans in Medieval Rome: History, Architecture, and Art", and I couldn't be more proud of her. We held a book launch party last night at Trinità dei Monti at the top of the Spanish Steps.

<https://www.facebook.com/photo/?fbid=10158929728067267&set=pcb.10158929728127267>

<https://www.brepols.net/products/IS-9782503578835-1>

European Vision and the South Pacific Third Edition

Bernard Smith, Sheridan Palmer (editor)

<https://www.mup.com.au/authors/sheridan-palmer>



La Trobe Alumni & Advancement

Many thanks to Anna Joske who has arranged a La Trobe University Art History Alumni Chapter playlist on YouTube! All videos have been pushed to public.



<https://www.youtube.com/playlist?list=PLiyKW2t9WyX4fYnuO0UqH6rcXfZOYpzmN>

Or

<https://www.youtube.com/playlist?list=PLiyKW2t9WyX5bVr2yHvEmvlz7dng2vVnE>

And don't forget, our earlier talks can be viewed here:

Rae Alexander Lecture, 2020

'The threads have been chosen carefully and according to certain rules': Vincent Van Gogh's *The Potato Eaters* by Dr Vincent Alessi

<https://youtu.be/3WHEXJtEJGM>

Rae Alexander Lecture, 2021

Tracking Yolgnu Art by Judith Ryan AM, Curatorial Advisor, Art Museums, University of Melbourne

<https://youtu.be/NI9ZB122iHA>

New Narratives for Museums 2021 by Bala Starr, Director of La Trobe Art Institute.

<https://youtu.be/sqH8Ce5tERs>

Medium and meaning: the sensuous and affective qualities of small devotional paintings in Roman collections in the seventeenth-century (2020) by Lisa Beaven.

<https://youtu.be/xHTqLEDAuZM>

Reason and Folly: The Drawings and Prints of Francisco de Goya: A talk by Frank Heckes

https://youtu.be/3U_ltByn130

“Un Paradiso delle donne”. Women’s Professional Artistic Practice in Early Modern Bologna: Lavinia Fontana and Elisabetta Sirani, by Dr Adelina Modesti

<https://youtu.be/0HF1bAZigjY>

Also please see this edition of the Alumni news, which has an article on the Rae Alexander Lecture series. Many thanks to Anna for putting this together.

<https://www.latrobe.edu.au/news/announcements/2022/celebrating-25-years-of-the-rae-alexander-lecture>

La Trobe University Alumni are eligible for a discounted membership of the **NGV**. Information here:

<https://connect.ngv.vic.gov.au/donate/i/34>

And don’t forget, anyone can join our **Art History Chapter** – you don’t need to be a La Trobe Alumnus. Information is available here:

<https://www.latrobe.edu.au/alumni/get-involved/chapters/art-history/join>

Facebook Page

Thanks to Catherine Thomson, Lynette Alexander and especially, Keira Alexander, former moderators of the Chapter’s Facebook site – we are now able to update and refresh the facebook page for our members who wish to keep in touch this way. We will be redeveloping this site in the new year.

[La Trobe University Alumni, Art History Chapter](#)

David Marshall Festschrift Symposium

Quite a few connected to the Art History Chapter attended the Festschrift Symposium in Honour of David R. Marshall on November 19 organised by Lisa Beaven, Alison Inglis and Angela Ndalians and featuring two days of papers on new research across the areas of landscape and gardens in Early Modern Italy, the architecture and urbanism of Rome, antiquarianism, visual culture and performance, baroque to neo-baroque, and, Italian painting to honour his distinguished legacy with an on-line international symposium and publication. It was fabulous to see familiar faces, for instance, Joan Barclay-Lloyd, Robert Gaston, Sue Russell, and to hear La Trobe alumnus Mark McDonald speaking on Goya.

An extract from their website: “The year 2023 will mark 40 years since David R. Marshall was appointed a lecturer in Art History at the University of Melbourne in the Department of Fine Arts. David R. Marshall was the first PhD awarded in art history at La Trobe University in 1983 where he was taught by Robert Gaston and Peter Tomory. He was then appointed

at the University of Melbourne in 1983 where he went on to teach a wide range of courses on European art and architecture. These included 'The Age of Michelangelo', 'Baroque Art', 'Roma Barocca', 'Expertise and Connoisseurship', 'The Representation of Architecture', 'Architecture and the Visual Imagination', 'Visions of Paradise: The Art of the Garden', 'Art of the Rococo', 'Watteau and Eighteenth-Century Art'."

And finally, I found this charming oral history blog on an early experience of La Trobe University and the Leonard French windows, while browsing on the web:

Constant, presented by Tim Ross in partnership with the National Gallery of Australia, is an experimental digital exhibition highlighting the formative power of art, exploring its role as a silent influencer and sometimes unacknowledged yet constant presence in our lives.

Leonard French's stained-glass sculpture *The Four Seasons* provides the backdrop to Tim's trip down memory lane to his days at La Trobe University in the 1990s. The work of art – commissioned by the university in 1977 – has, over time, taken on greater significance in his memories.

Follow the link:

<https://nga.gov.au/on-demand/excuse-my-leonard-french/>



We hope you have a wonderful summer break and look forward to seeing you at our Annual General Meeting on February 9, 2023