

Floribunda

Large print booklet

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Introduction

Floribunda sets out to explore the special relationship between humans and flowers. Incorporating painting, ceramics, photography, bark painting, sculpture, installation art, jewellery, textiles, printmaking, drawing and fashion, the exhibition highlights flowers as a persistent subject in a range of art practices, histories and movements. It is hard to imagine human existence without a fascination with flowers. A hybrid of 'abundance' and 'flower', the exhibition title *Floribunda* suggests beauty and plenitude. Accordingly, the exhibition comprises over 150 works drawn from the National Gallery of Victoria's (NGV) rich and diverse collections.

The flowers in *Floribunda* are a potent reminder that flowers have always been there. Flowers are embedded in births, deaths, romances, marriages, dinner parties, religious rituals, coronations and other rites of passage. Fashioned in lace lingerie, printed on underwear or sprayed in a perfumed mist on the body, flowers have a place in the most delicate and intimate of human rituals and experiences.

Given that flowers have always been there, one of the questions that arises is why now? What does it mean to examine the relationship between flowers and art in 2025? Perhaps artists are drawn to flowers because they locate us in the present. The relatively short life span of most flowers means that their 'peak' is momentary. Oblivious to environmental, social or political complexities and injustices, this small window occurs regardless of what else is happening in the world. In this sense the act of being with a flower, that is, experiencing it, noticing its visual subtleties and being aware of its aura, is a call to be present – to ground oneself and surrender to the now.

Floribunda is an exhibition organised by Bunjil Place in partnership with the National Gallery of Victoria. Curated by David Sequeira.

Proudly presented by



Exhibition partner



Exhibition sponsor



Program supporter



The Netherlands

Flowerpiece (late 17th century) oil on canvas

National Gallery of Victoria, Melbourne
Gift of Mr Norton E. Grimwade in memory of his
wife Mrs Norton E. Grimwade, 1945

Paolo Sebastian, Adelaide (fashion house) Australia est. 2007

Paul Vasileff (designer) Australian 1990 –

Dress 2016 {The Snow Maiden collection, autumn-winter 2016} silk, polyimide (tulle), metal (zip)

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2019

Amsterdam in the Golden Age saw the rise of an industry of exceptionally skilled specialist flower painters, many of whom were women, such as Rachel Ruysch (1664–1750), to whom this flowerpiece was once attributed. The demand for such pictures was fuelled by the contemporary passion for botany and the exotic flower bulbs arriving from Levant; tulips, anemones, hyacinths and crocuses. The king of these flowers was Semper Augustus, the red and white ‘flamed’ tulip, which features prominently here. In 1636, at the height of Dutch tulip mania, a single bulb cost several years’ of an artisan’s wage. Indeed, the price of the flowers depicted in canvases such as these far exceeded the pictures themselves. *Dress*, 2016 {The Snow Maiden collection, autumn-winter 2016} by Adelaide fashion house Paolo Sebastian, designer Paul Vasilieff, incorporates an elegantly simple silhouette through which opulent and complex floral patterning is used to sumptuous effect. Inspired by winter and Slavic folk tales *Dress* is lavishly embellished with floral motif arranged in formal symmetry that is in perfect alignment with the symmetry of the model. Created about 400 years apart, across two continents, *Dress* and *Flowerpiece* articulate the persistence of flowers as a powerful and important subject matter in art. These works embody a central concern of all the works in *Floribunda*: the use of the ephemerality of flowers to capture the highly subjective and momentary nature of truth.

Still life salon-hang

This major salon-hang of floral still life paintings include works from the eighteenth century to the twentieth century. Works by well-known figures of Australian art, Margaret Preston, Arthur Streeton, Grace Cossington Smith and John Brack are shown alongside lesser-known artists such as Gelda Pyke and Esther Paterson.

A mash-up of Western art 'isms', this section of *Floribunda* highlights the consistent presence of flowers throughout major European and European-influenced art movements – from Impressionism to Cubism. At first glance this wall is glorious and celebratory.

Close inspection reveals a multi-faceted layering of emotions that can be related to the conditions of the world at large. The freedom of early twentieth century modernity, the Great Depression of the 1920s, World War II and the flowering of post war optimism are suggested within this selection of works. Joyous, introspective, surreal and melancholic, this mix of paintings highlights the complexity and fecundity of the subject matter. Clearly, a painting of flowers is not just a painting of flowers - it is a window to a world of feelings and associations.

Paintings listed in columns, top to bottom, right to left:

Margaret Preston

Australian 1875–1963, worked in
Germany 1904–07, throughout Europe
1912–19

Flannel flowers 1938

oil on canvas

National Gallery of Victoria, Melbourne
The Joseph Brown Collection. Presented through the NGV Foundation
by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

William Nicholson

English 1872–1949

The black pansy 1910

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1926

Nora Heysen

Australian 1911–2003

A bunch of flowers 1930

oil on canvas

National Gallery of Victoria, Melbourne
Bequest of Nora Heysen AM, 2005

William Nicholson

English 1872–1949

Red tulips in a china jug 1925

oil on wood panel

National Gallery of Victoria, Melbourne
Felton Bequest, 1926

Adrian Feint

Australian 1894–1971

Morning offering 1942

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1942

Paul Jones

Australian 1921–

Flowers and fruit 1949

oil on cardboard

National Gallery of Victoria, Melbourne
Purchased, 1949

John Farmer

Australian 1897–1989,
worked throughout Europe 1924–35

Against the light (c. 1944) oil on canvas on (cardboard)

National Gallery of Victoria, Melbourne
Purchased, 1946

Grace Cossington Smith

Australian 1892–1984

Still life with ranunculi (1926) oil on cardboard

National Gallery of Victoria, Melbourne
Gift from the Estate of Brian Myddleton Davis AM,
2022

Nora Heysen

Australian 1911–2003

Frangipani 1955 oil on board

National Gallery of Victoria, Melbourne
Gift of Andrée Harkness through the Australian
Government's Cultural Gifts Program, 2020

Vida Lahey

Australian 1882–1968

Fruit and flowers (c. 1924)

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1930

Arnold Shore

Australian 1897–1963

Camellias 1937

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1938

Sybil Craig

English 1901–1989,
emigrated to Australia 1902

Flowerpiece medley (1960)

oil on cardboard

National Gallery of Victoria, Melbourne
Purchased, 1978

Aileen Dent

Australian 1890–1979

The blue bowl (c. 1932)

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1934

Hans Heysen

German 1877–1968,
emigrated to Australia 1884

A cottage bunch 1930

oil on canvas

National Gallery of Victoria, Melbourne
Gift from The L. W. Thompson Collection, 2004

Max Meldrum

Scottish 1875–1955, emigrated to
Australia 1889, worked in France
1904–11, 1926–31

Flowerpiece (1925)

oil on canvas on plywood

National Gallery of Victoria, Melbourne
A. M. Rowe Bequest, 1954

Henri Fantin-Latour
French 1836–1904

Dahlias 1866
oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1906

Dora Serle
Australian 1875–1968

Still life
oil on composition board

National Gallery of Victoria, Melbourne
Purchased, 1956

Roy de Maistre
Australian 1894–1968, worked in
England and France 1923–25,
England 1930–68

Still life Zinnias (1925–1930)
oil on plywood

National Gallery of Victoria, Melbourne
Purchased, 1961

Henri Fantin-Latour

French 1836–1904

Marigolds (Oeillets d'inde) 1891

oil on canvas on composition board

National Gallery of Victoria, Melbourne
Purchased, 1892

A. M. E. Bale

Australian 1875–1955

Tiger lilies (1930s)

oil on canvas

National Gallery of Victoria, Melbourne
Gift of Andrée Harkness through the Australian Government's Cultural
Gifts Program, 2019

Arthur Streeton

Australian 1867–1943,
worked in England 1897–1919

Roses (c. 1929)

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1930

Gelda Pyke

Australian 1905–1994

Flowers and fruit (1954)

oil on composition board

National Gallery of Victoria, Melbourne
Allan R. Henderson Donation Fund, 1954

Ernest Buckmaster

Australian 1897–1968

Cream and silver (c. 1926)

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1926

Violet McInnes

Australian 1892–1971

Zinnias 1934

oil on canvas on cardboard

National Gallery of Victoria, Melbourne
Gift of Andrée Harkness through the Australian Government's Cultural
Gifts Program, 2019

Alma Figuerola

Australian (1895–1902) –1970

Still life - flowers and pink bowl (c. 1940) oil on composition board

National Gallery of Victoria, Melbourne
Gift of Andrée Harkness through the Australian Government's Cultural Gifts Program, 2020

Trevor Nickolls

Ngarrindjeri people, Australia
1949–2012

Still life Venetian vase 1990 synthetic polymer paint on canvas

National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Indigenous Art, 2018

Dora Serle

Australian 1875–1968

Single roses (c. 1947) oil on canvas on composition board

National Gallery of Victoria, Melbourne
Purchased, 1949

John Brack

Australian 1920–1999

Solandra 1955

oil on composition board

National Gallery of Victoria, Melbourne

Presented through the NGV Foundation from the Bequest of Mrs Elizabeth Summons MBE, Founder Benefactor, 2003

Sali Herman

Swiss 1898–1993,
emigrated to Australia 1937

Flowerpiece 1947

oil on canvas

National Gallery of Victoria, Melbourne

Purchased, 1948

André Derain

French 1880–1954

Roses in blue jug

(Roses au picket bleu) (1920s)

oil on canvas

National Gallery of Victoria, Melbourne

Purchased through public subscription, 1940

Bessie Davidson

Australian 1879–1965,
worked in France 1904–06, 1910–

Bouquet (c. 1945)

oil on composition board

National Gallery of Victoria, Melbourne
Gift of Andrée Fay Harkness through the Australian Government's
Cultural Gifts Program, 2020

Esther Paterson

Australian 1892–1971

Camellias

oil on canvas board

National Gallery of Victoria, Melbourne
Purchased, 1951

Sybil Craig

English 1901–1989,
emigrated to Australia 1902

Flowers in a vase (1930s)

oil on canvas on board

National Gallery of Victoria, Melbourne
Gift of Andrée Harkness through the Australian Government's Cultural
Gifts Program, 2019

John Brack

Australian 1920–1999

Flowers (Shasta daisies) 1959

oil on composition board

National Gallery of Victoria, Melbourne
Gift of Frank and Yvonne Nicholls, 2008

Eric Smith

Australian 1919–

Flowers in the moonlight 1955

oil on composition board

National Gallery of Victoria, Melbourne
Purchased, 1955

Gabriella Fabbri

Italian 1878–1943

Zinnias (Haremlich) 1930

oil on canvas

National Gallery of Victoria, Melbourne
Felton Bequest, 1931

Jacques-Emile Blanche

French 1861–1942

**Ivory peonies (Les Pivoines
ivoires) 1919**

oil on cardboard

National Gallery of Victoria, Melbourne
Felton Bequest, 1927

Fashion

There are two distinct approaches taken by fashion designers in the selection of garments in Floribunda. Linda Jackson's *Flame waratah* 1984, has a sculptural quality that references the rich colouring and intricate structure of a waratah. The garment is designed to envelope the model in the intensity of these unique qualities. Other garments incorporate flowers that are either printed, woven, embroidered or applied in 3D form as an embellishment. This approach is demonstrated in Carla Zampatti's monochromatic blue *Dress* 2014. Flowers, fashioned from fabric cover the entirety of the fitted bodice providing a textural contrast to the flowing silk organza of the skirt of the dress. A luxurious floral pattern is woven into the silk fabric of Yves Saint Laurent's *Evening dress* 1995 {autumnwinter 1995–96}. The sheen, inherent in finely woven silk, and the contrasting red and black accentuate the drama of the large ruffle at the left shoulder. Marrithiyel artist and designer Paul McCann's *Sovereignty gumnut, ball gown and tiara set* 2021, represents a composite of the sculptural approach and the use of flowers as embellishment. The gown's billowing green hand painted organza and gumnuts are clearly inspired by the flowering eucalypt, while its silhouette calls to mind 1950s opulence, elegance and glamour.

Fashion listed from left to right:

Isabela Capeto,
Rio de Janiero (fashion house)
Brazil est. 2003
Isabela Capeto (designer)
Brazilian born 1975

Alegra, dress 2009
{Mexico collection, spring-
summer 2009}
cotton, glass (beads), metal (sequins)

National Gallery of Victoria, Melbourne
Yvonne Pettengell Bequest, 2014

Bush Couture,
Sydney (fashion house)
Australia 1982–1994
Linda Jackson (designer)
Australian born 1950

Flame waratah 1984
silk (taffeta), screenprinted silk
(organza)

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2010

Paul McCann

Marrithiyel born 1984

Gumnut, ball gown 2021

polyester (organza), satin, tulle,
cotton, synthetic polymer paint,
gum nuts, polyester, cord

Sovereignty gumnut, tiara set 2021

gumnuts, synthetic polymer paint

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Fashion and Textiles, 2021

Jean Patou, Paris (fashion house)

France 1919–1987

Jean Patou (designer)

French 1887–1936

Afternoon dress (c. 1930–1935)

synthetic fabric

National Gallery of Victoria, Melbourne

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

Miss Sargeant,
Melbourne (dressmaker)
Australia est. (1940s)

Evening dress and bolero 1941
silk (crepe de chine), silk (velvet),
metal

National Gallery of Victoria, Melbourne
Gift of Jill McLaughlin and Pat Diggerson in memory of their mother
Jessie Owens, 2012

Rochas, Paris (couture house)
France est. 1925
Marcel Rochas (designer)
French 1902–1955

Dress (c. 1950)
silk (chiffon), metal

National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

Elvie Hill (fashion house)

Australia 1956–1991

Elvie Pelman (née HILL)

(designer)

Australian born 1918

Day dress (c. 1958)

silk, cotton, nylon, polyester, metal

National Gallery of Victoria, Melbourne

Gift of Mrs Grace M. Tilley, 2003

Yves Saint Laurent,

Paris (couture house)

France 1961–2002

Yves Saint Laurent (designer)

Algerian 1936–2008, worked in France

1954–2008

Evening dress 1995

{autumn-winter 1995–96}

silk, cotton, metal (fastenings)

National Gallery of Victoria, Melbourne

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

Carla Zampatti,
Sydney (fashion house)
Australia est. 1965
Carla Zampatti (designer)
Italian 1942–2021, emigrated to
Australia 1950

Dress 2014
silk (organza), nylon, polyester

National Gallery of Victoria, Melbourne
Gift of the artist, 2017

Akira, Sydney (fashion house)
Australian est. 1993
Akira Isogawa (designer)
Japanese born 1964, arrived in
Australia 1986

Outfit 2000
{spring-summer, 2000–01
Metamorphosis collection}
silk organza, glass beads

National Gallery of Victoria, Melbourne
Gerstl Bequest, 2001

Carven, Paris (couture house)

France est.1945

Marie-Louise Carven (designer)

French 1909–2015

Dress 1956

cotton (lace, lining), nylon (tulle),
metal (fastenings)

National Gallery of Victoria, Melbourne

Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family through
the Australian Government's Cultural Gifts Program, 2017

Annette Bezor

Australian 1950–2020

No 1991

oil and synthetic polymer
paint on galvanized iron

National Gallery of Victoria, Melbourne
Margaret Stewart Endowment, 1991

Annette Bezor attended art school in Adelaide during the mid-1970s, in the era of the women's liberation movement. Bezor uses symbols of femininity, such as the flower, to subvert ideas of gender. In this work, she uses the word 'No' – a strong word of defiance and, in the context of women's issues, a word with associations to a woman's right to sexual agency over her body. Bezor camouflages this word of protest in a traditionally feminine aesthetic, associated with nature, fragility and beauty, by adorning the letters with a flower pattern in soft colours.

Jim Dine

American 1935–

Top row, from left to right:

Bird of paradise 1984

Iris 1984

Chinese Limodrum 1984

Tulip 1984

Pontic Rhododendron 1984

Snowdrop 1984

Lady's slipper 1984

Persian Cyclamen 1984

Superb lily 1984

plates I–IX

Middle row, from left to right:

Yellow Pitcher plant 1984

Carrion flower 1984

Auricula 1984

Blue Egyptian waterlily 1984

Narrow-leaved Kalmia 1984

Carnation 1984

Dragon Arum 1984

Shooting star 1984

Madonna lily 1984

plates X–XVIII

Bottom row, from left to right:

Day lily 1984

Hyacinth 1984

Rose 1984

Winged Passionflower 1984

Blue Passionflower 1984

Quadrangular Passionflower 1984

Powder puff tree 1984

Shell Ginger 1984

Sacred Lotus of the East 1984

plates XIX–XXVII

from *The Temple of Flora* series (1984)

drypoint, engraving and power-tool

abrasion

National Gallery of Victoria, Melbourne

Gift of the artist, 2016

In a recent interview, Jim Dine recalls that he has always been a gardener and has drawn plants all his life. 'There is a pleasure and a romance in drawings plants but it's also a very rigorous exercise in observation. And that is important to me in everything I do.' Jim Dine video interview for Gray Viewing Rooms, recorded April 23, 2020

In *Floribunda*, Dine's folio of prints, *The Temple of Flora*, 1984, has been hung in a chequerboard style with text inserted in the negative spaces. The central row of these twenty-seven black and white prints, is interspersed with

a poem by Sufi poet Jalāl al-Dīn Rūmī, Maulana, 1207–1273. A fusion of East and West, this merging of the mystical and spiritual dimension of Islam with Dine's sensitive observations of flowers suggests that flowers are an earthly delight that provide an access to experiencing and understanding divinity. References to popular song lyrics in between the prints in the top and bottom rows suggest that flowers have contemporary significance.

Display Cases – Ceramics

**Doulton & Co., Burslem,
Staffordshire**(manufacturer)

England est. 1882

David Dewsberry (decorator)

English (c. 1852)–1929

Orchid vase (c. 1910)

porcelain

National Gallery of Victoria, Melbourne

Gift from The L. W. Thompson Collection, 2003

**The Netherlands,
(Delft)** (manufacturer)

Vase (late 19th century)

earthenware

National Gallery of Victoria, Melbourne

Felton Bequest, 1913

Doulton & Co.,
Burslem, Staffordshire
(manufacturer)
England est. 1882
Edward Raby (decorator)
English 1863–(1919)

Vase (c. 1910)
porcelain

National Gallery of Victoria, Melbourne
Bequest of William Pulteney Mein, 1962

Thomas Webb & Sons,
Stourbridge (manufacturer)
England 1837–1990

Vase (c. 1880)
blown satin glass, polychrome
enamel decoration

National Gallery of Victoria, Melbourne
The Dr Robert Wilson Collection. Presented through The Art Foundation
of Victoria by Dr Robert Wilson, Governor, 1998

Chinese

Vase (late 19th century)
porcelain, enamel

National Gallery of Victoria, Melbourne
Presented by Mrs Biddlecomb, 1947

**Minton, Stoke-on-Trent,
Staffordshire** (manufacturer)

Vase 1880
earthenware

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by Sir Thomas and
Lady Travers, Governors, 1982

**Thomas Webb & Sons,
Stourbridge** (manufacturer)
England 1837–1990

Vase (c. 1880)
blown satin glass, polychrome
enamel decoration

National Gallery of Victoria, Melbourne
The Dr Robert Wilson Collection. Presented through The Art Foundation
of Victoria by Dr Robert Wilson, Governor, 1998

Thomas Webb & Sons,
Stourbridge (attributed to)
(manufacturer)
England 1837–1990

Vase (c. 1885)
glass (blue-green satin glass)

National Gallery of Victoria, Melbourne
The Dr Robert Wilson Collection. Presented Through The Art Foundation
of Victoria by Dr Robert Wilson, Founder Benefactor, 1999

England, Staffordshire
(manufacturer)

Jug (c. 1835)
porcelain

National Gallery of Victoria, Melbourne
Gift of Mrs Rhoda Strahan, 1958

Chinese

Vase Qing dynasty, Qianlong period 1736–1795
glass

National Gallery of Victoria, Melbourne
Bequest of Leonard B. Cox, 1976

Chinese

Dish Qing dynasty, Kangxi Period 1662–1722
porcelain

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria, in memory of George Ewing by Mrs M. E. Cutten, Founder Benefactor, 1979

**Wedgwood, Staffordshire,
Stoke-on-Trent** (manufacturer)
England est. 1759

Vase (c. 1815)
stoneware (rosso antico)

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by Mrs Norma Deutsher, Governor, 1992

Klytie Pate
Australian 1912–2010

Bottle-brush, vase (c. 1939)
earthenware

National Gallery of Victoria, Melbourne
Purchased with the assistance of the Crafts Board of the Australia Council, 1980

Plateelfabriek Gelria, Arnhem

(manufacturer)

The Netherlands 1926–1932

Vase (1926-1932)

earthenware

National Gallery of Victoria, Melbourne

Presented through The Art Foundation of Victoria by Mrs Lisette Stracke,
Fellow, 2000

Azuma Makoto

Japanese 1976–

Block flowers (2023)

from the *A Chaotic Garden* project 2023

flowers, resin

National Gallery of Victoria, Melbourne

Commissioned by the National Gallery of Victoria, Melbourne.

Purchased with funds donated by Bagôt Gjergja Foundation, Andrew

Penn AO and Kallie Blauhorn, Michael Buxton AM and Janet Buxton,

Paul and Samantha Cross, Anthony and Clare Cross, Cameron

Oxley and Bronwyn Ross, and Woods5 Foundation, 2024

Defying the biological lifecycle of flowers and plants, the 130 resin-cast flowers in Azuma Makoto's *A Chaotic Garden* reflect the existential urge to conserve beauty and resist decay. Held in an ambiguous state somewhere between life and death, Makoto's *Block flowers* suspend biological specimens in time. Pausing the lifecycle of the flowers at the peak of their visual splendour, this work allows us to appreciate the beauty of each species and contemplate the competing values of immortality and temporality.

Deanne Gilson and Banks' Florilegium

The pairing of Deanne Gilson's suite of ten paintings, *Before Joseph Banks, Our Baskets and Plants Held Sacred Knowledge* 2022, with twenty prints selected from the monumental folio of coloured engravings, *Banks' Florilegium*, drawn 1770–1784 and printed between 1980 and 1990, is perhaps the most poignant and revealing grouping of works in *Floribunda*. Hanging the paintings of Gilson, a Wadawurrung woman of Aboriginal and Australian/English descent at eye level, literally centres Indigenous knowledge whilst simultaneously pushing colonial understandings to the periphery. Clearly demonstrating the real possibilities of curatorship – generating contemporary readings of historical works and historical contexts for contemporary works – this grouping demonstrates how a museum collection can articulate multiple contested histories simultaneously. Knowledge of flowers handed down over millennia and rendered lovingly and powerfully within a context of lived experience, once rejected, now assumes its rightful position alongside the meticulous investigations of revered botanist Sir Joseph Banks.

Top row, from left to right:

Banksia serrata

1771–1784

**plate 285 from *Banks' Florilegium*,
part XIII: Australia**

Sydney Parkinson (draughtsman)

Haemodorum coccineum

drawn 1770; painted 1773; printed 1984

**plate 321 from *Banks' Florilegium*,
part XV: Australia**

Sydney Parkinson (draughtsman)

John Frederick Miller (final draughtsman)

Thomas Scratchley (engraver)

Ipomoea indica

drawn 1770; painted 1773; printed 1982

**plate 223 from *Banks' Florilegium*,
part X: Australia**

Sydney Parkinson (draughtsman)

John Frederick Miller (final draughtsman)

John Lee (engraver)

Clerodendrum paniculatum

drawn 1770–1771; painted 1782;
printed 1985

**plate 380 from *Banks' Florilegium*,
part XVIII: Java**

Sydney Parkinson (draughtsman)

Frederick Polydore Nodder

(final draughtsman)

Daniel MacKenzie (engraver)

Banksia ericifolia

drawn 1770; painted 1773; printed 1989

**plate 741 from *Banks' Florilegium*,
*Supplement***

Sydney Parkinson (draughtsman)

John Frederick Miller (final draughtsman)

Thomas Scratchley (engraver)

Daniel MacKenzie (engraver)

Ron Hughes (engraver)

Eparcris longiflora

drawn 1770; printed 1982

**plate 197 from *Banks' Florilegium*,
part IX: Australia**

Sydney Parkinson (draughtsman)

James Miller (final draughtsman)

Charles White (engraver)

Passiflora aurantia

drawn 1770; painted 1780; printed 1981

plate 134 from *Banks' Florilegium*,

part VI: Australia

Sydney Parkinson (draughtsman)

Frederick Polydore Nodder

(final draughtsman)

Daniel MacKenzie (engraver)

Decaishnina brittenii 1771–1784

plate 291 from *Banks' Florilegium*,

part XIII: Australia

Sydney Parkinson (draughtsman)

Knightia excelsa

painted 1769–1770; printed 1987

plate 540 from *Banks' Florilegium*,

part XXVI: New Zealand

Sydney Parkinson (final draughtsman)

Gabriel Smith (engraver)

Blandfordia nobilis

drawn 1770; painted 1775; printed 1984

plate 325 from *Banks' Florilegium*,

part XV: Australia

Sydney Parkinson (draughtsman)

John Frederick Miller (final draughtsman)

Edward Walker (engraver)

colour engravings and etchings (à la poupée)

ed. 26/100

National Gallery of Victoria, Melbourne

Presented by Rio Tinto Limited through the Australian Government's
Cultural Gifts Program, 2013

Middle row, from left to right:

Deanne Gilson

Wadawurrung people, Australia 1967–

Before Joseph Banks, Our Baskets and Plants Held Sacred Knowledge, Murnong, (Yam Daisy) Dilly Bag 2022

charcoal, synthetic polymer paint, PVA glue, 23ct gold leaf and fool's gold (pyrite) on canvas

Before Joseph Banks, Our Baskets and Plants Held Sacred Knowledge, Wurrak; Three Fire Lighter Banksias in Dilly Bag 2022

charcoal, synthetic polymer paint, PVA glue, 23ct gold leaf and fool's gold (pyrite) on canvas

Before Joseph Banks, Our Baskets and Plants Held Sacred Knowledge, Red Waratah (NSW plant) Dilly Bag 2022

charcoal, synthetic polymer paint, PVA glue, 23ct gold leaf and fool's gold (pyrite) on canvas

**Before Joseph Banks, Our Baskets and
Plants Held Sacred Knowledge, Hakea
(Pin Cushion) Dilly Bag 2022**

charcoal, synthetic polymer paint, PVA glue,
23ct gold leaf and fool's gold (pyrite) on
canvas

**Before Joseph Banks, Our Baskets and
Plants Held Sacred Knowledge, Silver
(Yellow) Banksia Dilly Bag 2022**

charcoal, synthetic polymer paint, PVA glue,
23ct gold leaf and fool's gold (pyrite) on
canvas

**Before Joseph Banks, Our Baskets and
Plants Held Sacred Knowledge, Red
Bottle Brush Dilly Bag 2022**

charcoal, synthetic polymer paint, PVA glue,
23ct gold leaf and fool's gold (pyrite) on
canvas

**Before Joseph Banks, Our Baskets and
Plants Held Sacred Knowledge, Billy
Buttons and Silver Banksia Dilly Bag 2022**

charcoal, synthetic polymer paint, PVA glue,
23ct gold leaf and fool's gold (pyrite) on
canvas

**Before Joseph Banks, Our Baskets and
Plants Held Sacred Knowledge, Pink and
Orange Banksia Dilly Bag 2022**

charcoal, synthetic polymer paint, PVA glue,
23ct gold leaf and fool's gold (pyrite) on
canvas

**Before Joseph Banks, Our Baskets and
Plants Held Sacred Knowledge, Biyal,
Orange and Red Gum Blossom Dilly Bag
2022**

charcoal, synthetic polymer paint, PVA glue,
23ct gold leaf and fool's gold (pyrite) on
canvas

**Before Joseph Banks, Our Baskets
and Plants Held Sacred Knowledge,
Tjatjarrang (Elder Sister) Orange Banksia
Dilly Bag 2022**

charcoal, synthetic polymer paint, PVA glue,
23ct gold leaf and fool's gold (pyrite) on
canvas

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian
Artists, 2023

Bottom row, from left to right:

Metrosideros umbellata

drawn 1770; printed 1986

**plate 446 from *Banks' Florilegium*,
part XXI: New Zealand**

Sydney Parkinson (draughtsman)

Anonymous (final draughtsman)

Daniel MacKenzie (engraver)

Bougainvillea spectabilis

painted 1768; printed 1984

**plate 355 from *Banks' Florilegium*,
part XVI: Brazil**

Sydney Parkinson (final draughtsman)

Gabriel Smith (engraver)

Indigofera pratensis

drawn 1770; painted 1778; printed 1981

**plate 61 from *Banks' Florilegium*,
part III: Australia**

Sydney Parkinson (draughtsman)

Frederick Polydore Nodder

(final draughtsman)

Gerard Sibelius (engraver)

Metrosideros collina

painted 1769; printed 1987

plate from *Banks' Florilegium*,

part XXVIII: **Society Islands**

Sydney Parkinson (final draughtsman)

Gabriel Smith (engraver)

Ipomoea illustris

painted 1769; printed 1988

plate 631 from *Banks' Florilegium*,

part XXX: **Society Islands**

Sydney Parkinson (final draughtsman)

Charles White (engraver)

Metrosideros excelsa

drawn 1769–1770; printed 1986

plate 445 from *Banks' Florilegium*,

part XXI: **New Zealand**

Sydney Parkinson (draughtsman)

Anonymous (final draughtsman)

Gabriel Smith (engraver)

Metrosideros fulgens

drawn 1770; printed 1986

**plate 447 from *Banks' Florilegium*,
part XXII: New Zealand**

Sydney Parkinson (draughtsman)

Gerard Sibelius (engraver)

Clianthus puniceus

drawn 1769; printed 1986

**plate 432 from *Banks' Florilegium*,
part XXI: New Zealand**

Sydney Parkinson (draughtsman)

Anonymous (final draughtsman)

Daniel MacKenzie (engraver)

Cordyline fruticose

painted 1769; printed 1988

**plate 671 from *Banks' Florilegium*,
part XXXI: Society Islands**

Sydney Parkinson (final draughtsman)

Gerard Sibelius (engraver)

Fuchsia excorticata

drawn 1769; painted 1775; printed 1986

**plate 452 from *Banks' Florilegium*,
part XXII: New Zealand**

Sydney Parkinson (draughtsman)

James Miller (final draughtsman)

Gabriel Smith (engraver)

colour engravings and etchings (à la poupée)

ed. 26/100

National Gallery of Victoria, Melbourne

Presented by Rio Tinto Limited through the Australian Government's
Cultural Gifts Program, 2013

The suite of display cases in *Floribunda* contains heavily decorated international and Australian ceramic vessels, tiles and jewellery. Together with textiles from India and a Turkmen robe, these groupings highlight the importance of flowers as decorative motifs across a range of cultures. The presence of flowers imbues these ordinary objects with an extraordinary sense of beauty, love, growth and transformation. Jewellery, in the form of brooches, necklaces and leis seem to take their cue from the structure, form and colour of flowers. These objects, designed for multiple use are modelled on the ephemerality of flowers. Although the robe (Turkmen) and wall hangings (India) are exquisitely made, they have not been revered as precious textiles that are only used in special ceremonies. Close inspection reveals that these objects, decorated with flowers, have a deep connection with everyday life.

Indian

Cot cover (18th century)
block-printed cotton

National Gallery of Victoria, Melbourne
Purchased, 1958

Keika Imao

Japanese late 19th century

Chrysanthemum 1893

from the *One hundred*

Chrysanthemums by KEIKA series

colour woodblock

National Gallery of Victoria, Melbourne

Gift of Margaret Stones, 1992

Keika Hasegawa

Japanese (late 19th century)

Chrysanthemum 1893

from the *One hundred*

Chrysanthemums by KEIKA series

colour woodblock

National Gallery of Victoria, Melbourne

Gift of Margaret Stones, 1992

Keika Hasegawa

Japanese (late 19th century)

Chrysanthemum 1893

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National Gallery of Victoria, Melbourne

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Keika Imao

Japanese late 19th century

Chrysanthemum 1893

from the *One hundred*

Chrysanthemums by KEIKA series

colour woodblock

National Gallery of Victoria, Melbourne

Gift of Margaret Stones, 1992

Display Case (Left):

Katheryn Leopoldseder

Australian 1980–

**The almond branch that buds,
Blossoms and fruits, brooch**
(2022)

bronze, sterling silver, stainless
steel

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2022

Julie Blyfield

Australian 1957–

Acacia, brooch (2004)
sterling silver

National Gallery of Victoria, Melbourne

Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005

Marian Hosking

Australian 1948–

Crest, brooch (2013)
sterling silver, stainless steel

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2019

Jess Dare

Australian 1982–

Offerings: wilted, necklace

(2016)

powder-coated brass, sterling
silver, steel

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2019

Jess Dare

Australian 1982–

Offerings: waning marigold, necklace (2016)

powder-coated brass, sterling
silver, steel

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2019

Sally Marsland

Australian 1969–

Flat colour 2013

20 brooches: epoxy resin, powdered
pigment, silver

National Gallery of Victoria, Melbourne

Purchased NGV Foundation, 2013

Display Case (Right):

Pair of clogs (early 20th century)
pigments on wood

National Gallery of Victoria, Melbourne
Bequest of Mrs E. V. Dixon, 1976

Philomena Barry
Palm Islander (c.1925)

Shell flower 2002
synthetic polymer paint and glitter on
shells, cardboard, wire, plastic bead
and crepe paper

Shell flower 2002
synthetic polymer paint and glitter on
shells, cardboard, wire, plastic bead
and fabric

Shell flower 2002
synthetic polymer paint and glitter on
shells, cardboard, wire and crepe paper
National Gallery of Victoria, Melbourne

Presented through the NGV Foundation by
John McPhee, Member, 2003

William De Morgan & Co., (London manufacturer)
England 1872–1911

William De Morgan (designer)
English 1839–1917

Persian tulips and foliage, tile
(1882-1885)
earthenware

Persian flowering foliage, tile
(1872-1881)
earthenware

Small carnations and encircled foliage, tile (1872-1881)
earthenware

Aster, tile (1872-1881)
earthenware

The Curzon rose trellis, tile
(1872-1881)
earthenware

BBB, tile (1882-1885)
earthenware

National Gallery of Victoria, Melbourne
Purchased, 1885

Indian

**Bedding cover or hanging
(dharaniyo)**(mid-20th century
cotton, silk (thread), mirror

National Gallery of Victoria, Melbourne
Purchased NGV Foundation with the assistance of the Vivien Knowles
Fund for Asian Art, 2016

Turkmen people

Woman's robe (Chyrpy)
(late 20th century)
silk, cotton, acrylic, polyester, lurex

National Gallery of Victoria, Melbourne
Purchased with funds donated by Vivien Knowles, 2010

Display case – Leis

Leanne Joy Lupelele Clayton

New Zealander/Samoan 1963–

Ula lei pinaki (Pink) 2016

plastic (dressmaker's tape, imitation peanuts, cable ties), nylon

National Gallery of Victoria, Melbourne

Purchased with funds donated by Caroline Daniell and Joanna Weir, 2016

Emily Siddell

New Zealander 1971–

Frangipani lei 2015

porcelain, glass

National Gallery of Victoria, Melbourne

Purchased with funds donated by Marianne Hay, 2016

Patricia Margaret Gabey

(Nayama)

Torres Strait Islander 1960–

Multicultural lei 2017

nylon, satin, metallic fabric, plastic, plastic-coated wire, enamel paint

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2018

Waterlilies and lotus flowers

This grouping generates new kinds of inter-relational connectivity between the early 20th century photographs of lotus flowers and waterlilies by Lorraine Barber, the 1970s paintings on paper of waterlilies by Papua New Guinea artists Meyibor and Powukiitay, the 1965 bark painting of waterlily bulbs by Charles Boyun and an ancient Japanese Buddha standing on a stylised waterlily. Individually the works maintain their own specificity, collectively they speak of a global understanding of serenity, enlightenment, cyclic change and physical and spiritual nourishment that transcends standard concepts of time.

Meyibor

Kwoma people, Papua New Guinea

Ukuba, Waterlily flower 1973

gouache on paper

National Gallery of Victoria, Melbourne

Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Meyibor

Kwoma people, Papua New Guinea

Ukuba she (Waterlily flowers) 1973

gouache on black paper

National Gallery of Victoria, Melbourne

Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Charles Boyun

Dhambukawumirri people, Australia
(c.1930–c. 1980)

Waterlily bulbs 1965

earth pigments on Stringybark
(Eucalyptus sp.)

National Gallery of Victoria, Melbourne

Presented through The Art Foundation of Victoria by the Michael and Mary Buxton Endowment, Governors, 1995

Lorraine Barber

Australian 1882–1966,
worked in India 1908–48

No title (Waterlilies)

(c. 1919–1930)
gelatin silver photograph

National Gallery of Victoria, Melbourne

Gift of Miss Margaret Barber, 1987

Lorraine Barber

Australian 1882–1966
worked in India 1908–48

Indian water lilies

(c. 1919–1930)
gelatin silver photograph

National Gallery of Victoria, Melbourne

Gift of Miss Margaret Barber, 1987

Lorraine Barber

Australian 1882–1966,
worked in India 1908–48

No title (Lotus flowers)

(c. 1919–1930)

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Miss Margaret Barber, 1987

Lorraine Barber

Australian 1882–1966, worked in
India 1908–48

Lotus flower (c. 1919-1930)

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Miss Margaret Barber, 1987

Japan

Buddha

gilt-bronze, pigments

National Gallery of Victoria, Melbourne
Bequest of Dr G. E. Morrison, 1921

Lorraine Barber

Australian 1882–1966, worked in
India 1908–48

No title (Three water lilies)

(c. 1919–1930)

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Miss Margaret Barber, 1987

Lorraine Barber

Australian 1882–1966, worked in
India 1908–48

Lotus flower (c. 1919–1930)

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Miss Margaret Barber, 1987

Lorraine Barber

Australian 1882–1966, worked in
India 1908–48

No title (Waterlilies in vase)

(c. 1919–1930)

gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Miss Margaret Barber, 1987

Lorraine Barber

Australian 1882–1966, worked in
India 1908–48

Lotus (c. 1919–1930) gelatin silver photograph

National Gallery of Victoria, Melbourne
Gift of Miss Margaret Barber, 1987

Meyibor

Kwoma people, Papua New Guinea

Ukuba she (Waterlily flowers) 1973 gouache on paper

National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation with the Assistance of The
Thomas William Lasham Fund, Founder Benefactor, 2001

Powukiitay

Kwoma people, Papua New Guinea

Ukuba (Waterlily flowers) 1973 gouache on black paper

National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation with the Assistance of The
Thomas William Lasham Fund, Founder Benefactor, 2001