

NGV
ANNUAL
REPORT

2013/14



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REPORT
2013/14

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NGV INTERNATIONAL

180 St Kilda Road

THE IAN POTTER CENTRE: NGV AUSTRALIA

Federation Square

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ORIGINS

Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest public art gallery.

GOVERNANCE

The *National Gallery of Victoria Act 1966* established the NGV as a statutory authority which currently sits within the Department of Premier and Cabinet. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for the Arts.

COUNCIL OF TRUSTEES FUNCTIONS

Section 13 (1) of the *National Gallery of Victoria Act* provides that the functions of the Council shall be to:

- control, manage, operate, promote, develop and maintain the National Gallery land
- maintain, conserve, develop and promote the State Collection of works of art
- make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines, with a view to the most advantageous use of the State Collection
- conduct public programs and exhibitions of material within the State Collection
- carry out and make available such other services, including computers and other technologies, and the printing, publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit
- assist in the promotion, organisation and supervision of art galleries and any body or association established for the promotion of art within Victoria
- advise the Minister and these organisations on matters of general policy relating to art galleries
- provide leadership in the provision of art gallery services in Victoria
- carry out other functions as the Minister from time to time approves
- carry out any other functions conferred on the Council under this Act.

STATE COLLECTION

The State Collection comprises approximately 70,000 works, including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles, new media and installation works.

PRINCIPAL LOCATIONS

The NGV's St Kilda Road Gallery, designed by Sir Roy Grounds, opened in 1968. Since December 2003 the NGV has operated across two sites – NGV International on St Kilda Road, redesigned by Mario Bellini; and The Ian Potter Centre: NGV Australia at Federation Square, designed by LAB Architecture Studio.

ADMISSION

Admission to the State Collection is free. Entry fees are charged for some exhibitions.

OPENING HOURS

NGV INTERNATIONAL

180 St Kilda Road
Open 10am–5pm
Closed Tuesdays

THE IAN POTTER CENTRE: NGV AUSTRALIA

Federation Square
Open 10am–5pm
Closed Mondays

The 2013/14 year has been one of significant accomplishment and success for the National Gallery of Victoria. It was the first year operating under the new *Strategic Direction 2013–16*, and the diversity and calibre of acquisitions, exhibitions, programs and events presented this year is a testament to the tireless pursuit of the ambitious goals set by Director Tony Ellwood and his executive management team.

Amongst a number of measures of the year's accomplishments has been the recording of just over two million visitors for the year, approximately 30% up on the average attendances of recent years and ranking the NGV as the most visited art museum in Australia and the twenty-fourth most visited in the world.

The key catalysts for this strong visitor growth have been a renewed emphasis on collaboration with artists, supporters and community groups, and the extraordinary creativity and high energy of the NGV's leadership and staff. A diverse calendar of exhibitions and programs has provided audiences with a range of exhilarating and immersive experiences.

Melbourne Now, held from November 2013 to March 2014, was the first in a new series of annual summer blockbuster contemporary art exhibitions. Showcasing the vibrant artistic community of this great city, the exhibition featured more than 400 artists and designers, and included an unprecedented array of programs and events. The success of *Melbourne Now* would not have been possible without the major support of the Victorian Government and the many sponsors, donors and champions who shared our vision. Thanks are also due to the myriad of exhibiting artists, designers and performers, NGV staff at every level and, of course, the participating community who all contributed enormously to this landmark exhibition.

The Melbourne Winter Masterpieces program continued successfully this year. The tenth exhibition in the series, *Monet's Garden: The Musée Marmottan Monet, Paris*, concluded in September 2013 with very high attendance figures and positive feedback from visitors. This year's MWM exhibition, *Italian Masterpieces from Spain's Royal Court, Museo del Prado*, opened in May 2014 and presented a unique opportunity for visitors to see extraordinary Italian works of art produced during the sixteenth to eighteenth centuries.

As well as three blockbuster exhibitions, a total of thirty-six other exhibitions and commissions were presented over the past twelve months. Many were predominantly drawn from the NGV's own holdings, highlighting the diversity and richness of the State Collection. The exhibition program appealed to a broad audience through the dynamic presentation of a range of themes, from historic to contemporary, and encompassed art, design, fashion, sculpture, photography and new media.

Another key focus continues to be the development and innovative display of our magnificent permanent collection. In 2013/14, guided by a comprehensive collection strategy, some 1004 new acquisitions have entered the Collection. I thank the many artists, donors and supporter groups who have gifted works of art or donated funds enabling the continuing enrichment of our collections. I also acknowledge the Federal Government's Cultural Gifts Program which has supported the donation of 274 works this year.

The exhibition program appealed to a broad audience through the dynamic presentation of a range of themes, from historic to contemporary, and encompassed art, design, fashion, sculpture, photography and new media.

The past year has also seen a number of contemporary artists commissioned to create site-specific works that encourage visitors to engage in creative and meaningful ways with the works on display. In Federation Court from May 2014, *You started it ... I finish it*, a major suite of new sculptural works by Italian artist Paola Pivi, welcomed visitors to NGV International with a playful installation of fluorescent, feathered polar bears. Likewise, *Pastello – Draw Act*, an NGVforKids commission designed by Mathery Studio, provided children with a tactile and immersive art-making experience.

The NGV could not have achieved the breadth of its undertakings this year without the support of our many friends, volunteers, donors and sponsors, and on behalf of the Trustees I recognise all those who helped the NGV realise its potential. The NGV has benefited from over 29,000 volunteer hours this year, the significance of which cannot be overstated. I offer my deep gratitude to the many voluntary groups who work tirelessly to connect with our community — the NGV Women's Association, chaired by Esther Frenkiel OAM; the Voluntary Guides, chaired by Sarah Watts in 2013 and Ramona Chua in 2014; the NGV Business Council, chaired by Steve Clifford and Robin Bishop (from July 2014); and the Friends of the Gallery Library, chaired by Ian Brown.

In particular, I thank my fellow Trustees for their diligence, commitment and generosity during the year. I acknowledge Jason Yeap OAM who retired from the Council this year after nine years of distinguished service, including a term as Chairman of the NGV Foundation. I welcome Professor Su Baker, Leigh Clifford AO, the Hon. Linda Dessau AM and Vicki Pearce who joined the Council

DIRECTOR'S REVIEW

of Trustees within the last twelve months. I also thank the external members of our Council Committees who volunteer their expertise and dedicate a great deal of time and stewardship to the NGV.

It is with great sadness that we acknowledge the loss of Loti Smorgon AO, a great and generous friend and benefactor of the NGV. Loti's legacy continues to be felt through the many acquisitions and projects the Smorgon family have supported over the years, and through the stunning collection of works that were gifted by her family this year in memory of Victor and Loti Smorgon. We also honour Harold Campbell-Pretty whose love of art, a passion shared by his wife Krystyna, motivated a desire to enhance gallery access for young people from all backgrounds.

On behalf of my fellow Trustees, I would like to thank the Victorian Premier, the Hon. Dr Denis Napthine MP; the Minister for the Arts, the Hon. Heidi Victoria MP; the Director of Arts Victoria, Andrew Abbott; and the Secretary of the Department of Premier and Cabinet, Andrew Tongue, for their support and advocacy during the year.

Finally I congratulate Director Tony Ellwood, Deputy Director Andrew Clark, Assistant Director Isobel Crombie and all of the staff of the NGV on a remarkable year of achievement and innovation. Everyone involved with the National Gallery of Victoria is looking forward to another successful year in 2014/15 as we strive to deliver our vision to create an inspiring future through enriching our understanding of art and life.

Bruce Parncutt
President, Council of Trustees
July 2014

In July 2013 the Gallery began operating under our new *Strategic Direction 2013–2016*, and as we prepared the 2013/14 Annual Report, it was extremely satisfying to reflect on how much progress has been made towards realising our ambitious strategic goals. We have presented our magnificent Collection, groundbreaking exhibitions and a great number of programs, events, education and interactive experiences to the people of Victoria and all those who visit and engage with the NGV.

Our Collection has continued to grow through careful and considered curatorship, guided by a comprehensive collection strategy. A total of 1004 works have been acquired over the past twelve months, and I acknowledge the generosity of so many artists, donors and supporters of the Gallery who have gifted works of art or donated funds that have enabled the acquisition of great art. Through their generosity, we continue to build a collection that is relevant to our community.

The Australian Government's Cultural Gifts Program enabled the acquisition of 274 outstanding works of art this year, including a remarkable gift from the Smorgon family in memory of Loti Smorgon AO and Victor Smorgon AC of five exceptionally significant works of art, comprising paintings by Andy Warhol, Pierre-Auguste Renoir and Jeffrey Smart, and a sculpture and drawing by Henry Moore. The addition of major Dutch seventeenth-century Delft works, a key strategic collection priority, comprising two De Metaale Pot Pottery *Lidded baluster vases*, c.1700, and a De Grieksche A Pottery *Pyramidal flower vase*, c.1700, was kindly funded by the NGV Women's Association. Our collection of contemporary art was augmented by the acquisition of a suite of works by emerging and established artists exhibiting in the *Melbourne Now* exhibition.

An outstanding achievement this year was the great success of our inaugural NGV Summer contemporary art exhibition, *Melbourne Now*. Running from November 2013 to March 2014, *Melbourne Now* signified a giant leap forward in our strategic plan to tell more relevant and diverse stories through our programming of contemporary art. Welcoming over 753,000 visitors and spanning 8000 m² across both NGV sites, *Melbourne Now* was the most ambitious exhibition ever undertaken by the Gallery.

The exhibition was a truly collaborative enterprise involving more than 400 artists and designers, thirty curators, staff across every Gallery department and over seventy donors and organisations who all helped bring this project to life.

The significance of our historic Collection and exhibition program is, of course, still absolutely central to the NGV's output, and was celebrated this year by some exquisite exhibitions and important acquisitions.

The significance of our historic Collection and exhibition program is, of course, still absolutely central to the NGV's output, and was celebrated this year by some exquisite exhibitions and important acquisitions.

Our tenth Melbourne Winter Masterpieces exhibition *Monet's Garden: The Musée Marmottan Monet, Paris*, closed in October 2013 with an overall attendance of 342,788. The exhibition featured more than sixty works by the master of French Impressionism, and particularly pleasing was the number of positive reviews from critics and the visiting audience alike.

Italian Masterpieces from Spain's Royal Court, Museo del Prado, our eleventh Melbourne Winter Masterpieces exhibition, opened in May 2014. A remarkable exhibition from Madrid's Prado Museum, it was the finest collection of Italian art to ever come to Australia. It featured major works from more than seventy Italian masters, including Raphael, Correggio, Titian, Tintoretto and Tiepolo, many of which have never before left Spain.

The strength of the NGV's permanent collection was also evident in the *William Blake* exhibition which opened in April 2014. The exhibition showcased more than 100 works by Blake, including spectacular watercolours, single prints and illustrated books from our acclaimed holdings.

Key pieces from the NGV's Fashion and Textiles collection also featured in the exhibition *Edward Steichen & Art Deco Fashion* which was on display at NGV International from October 2013 to March 2014. It included 200 of Steichen's original fashion and portrait photographs from the 1920s and 1930s, alongside more than forty exquisite Art Deco dresses and garments, the majority of which came from the NGV's Fashion and Textiles collection.

The annual exhibition of VCE Arts and Studio Arts student work, *StArt Up: Top Arts 2014*, celebrated a milestone this year, with the twentieth exhibition in the series opening in April 2014. We are proud of the role *Top Arts* has played in supporting the field of arts education over the past twenty years.

Another major focus this year has been showcasing modern and contemporary design. Opening in May 2014, *Mid-Century Modern: Australian Furniture Design*, the first major exhibition dedicated to Australian furniture from the 1940s to the 1970s, included 197 pieces, and highlighted the relationship between contemporary architecture and furniture design.

The Gallery continued its focus on reinvigorating the communal and foyer spaces across both NGV venues with immersive displays and commissions. At The Ian Potter Centre: NGV Australia the exhibition *Inge King: Constellation*, a major survey of this important sculptor, was installed in foyer spaces over three levels. At NGV International the introduction of the *Federation Court Commission* series, commenced in 2013, provided the opportunity to produce new site-specific works at the NGV in collaboration with leading international artists, including Céleste Boursier-Mougenot, Pedro Reyes and Paola Pivi. These commissions have been generously supported by the Loti & Victor Smorgon Fund.

Presenting projects in collaboration with artists, designers, academics and other public figures has been a strategy that has helped the NGV connect our audiences with art and ideas.

Providing engaging experiences for children and families is now wholly integrated into exhibition and program planning. The inaugural Children's Festival was held in January to coincide with *Melbourne Now*. The festival, consisting of nine days of events, projects and entertainment designed to connect young audiences and their families with the Gallery, will become an annual feature of our summer program.

Creating a dedicated gallery space for artists' projects and commissions for kids was another important consolidation of our commitment to engaging young audiences. The refurbishment, made possible through State Government funding, was first utilised for the *Melbourne Now* kids' project *Trugo-GoGo*, creating an indoor playing field for kids to try Melbourne's own game of Trugo. In May an NGV design commission, as part of NGVforKIDS, engaged Italian design duo Mathery Studio to create the interactive space, *Pastello – Draw Act* in which kids were invited to draw with their heads, feet and hands using spheres, cutlery, shoes and helmets made of crayon. I thank Connie and Craig Kimberley and the Truby and Florence Williams Charitable Trust for their generous support of *Pastello – Draw Act*.

This year has also seen the Gallery deliver a broad schedule of diverse public and education programs which have provided a rich experience for people of all ages and backgrounds. During *Melbourne Now* alone the Gallery presented more than 700 programs encompassing talks, lectures, workshops and interactive experiences.

Presenting projects in collaboration with artists, designers, academics and other public figures has been a strategy that has helped the NGV connect our audiences with art and ideas. We were delighted this year to work with philosophers Alain de Botton and John Armstrong from the School of Life to create the *Art as Therapy* self-guided tour of key works in the permanent collection. The tour consists of specially written labels for more than sixty works which challenge visitors to examine assumptions about themselves, society and how art is viewed in galleries.

Another important collaboration was the Learning Partnership program with La Trobe University, launched with a summer school for *Melbourne Now*, jointly presented by curatorial staff and university academics. The series of lectures, workshops and tutorials around key themes of the exhibition was highly successful. A Learning Partnership with the University of Melbourne for the 2014 Melbourne Winter Masterpieces exhibition *Italian Masterpieces from Spain's Royal Court, Museo del Prado* has also helped facilitate a series of insightful programs and masterclasses.

The NGV has embraced the opportunity to incorporate new technology into many aspects of our programming, enabling content to be accessed in new and interactive ways not only by visitors to our collections and exhibitions, but also to audiences in regional Victoria, throughout Australia and worldwide.

The remarkable achievements of the past year would not have been possible without the support of our many benefactors, partners and friends. First and foremost I acknowledge the enormous contribution made by our Trustees, led by Bruce Parncutt.

Our many volunteers, supporter groups, donors and sponsors have shared our vision with great enthusiasm and I gratefully acknowledge their support. I also thank the NGV staff whose professionalism and dedication to the Gallery guaranteed the calibre of our achievements.

I acknowledge our greatest partner, the Victorian Government, and particularly thank the Hon. Dr Denis Naphthine MP, Premier of Victoria; the Hon. Heidi Victoria MP, Minister for the Arts; Andrew Tongue, Secretary to the Department of Premier and Cabinet; and Andrew Abbott, Director of Arts Victoria, for their strong support.

Our thanks to the Federal Government and Federal Minister for the Arts, Senator George Brandis QC, for their support of the sector and for the Federal Government's ongoing support of acquisitions through the Cultural Gifts Program as well as the Australian Government International Exhibitions Insurance Program.

The scope of exhibitions, programs, initiatives and partnerships established during 2013/14 has been outstanding and has ensured the NGV is well placed to achieve even more of our strategic objectives. We look forward to working with our partners, supporters, artists, designers and the community as we embark on the year ahead.

Tony Ellwood
Director
July 2014

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STRATEGIC FRAMEWORK

OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the state's artworks and bring art to the people of Victoria. Building on this 153-year history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

OUR VISION

Creating an inspiring future: enriching our understanding of art and life.

GOALS AND STRATEGIES

Bringing artworks to life

- Tell more relevant and diverse stories by broadening our holdings of contemporary art while continuing to acquire key works of historical art.
- Provide a deeper understanding of artworks through research and inquiry.
- Present artworks at their best through dynamic, innovative displays.
- Harness digital technologies to take more artworks to broader audiences.
- Apply the highest level of conservation to artworks in our care for future generations.
- Protect current and future investment in our key assets by ensuring appropriate collection management and storage.

Connecting audiences

- Connect audiences with knowledge and ideas.
- Facilitate content-rich and socially rewarding experiences.
- Create inspiring opportunities for children and families to explore and engage with art and artists.
- Respect the vital role of artists.
- Reflect and engage Victoria's diverse community.
- Recognise regional Victorians as valued audiences by providing greater outreach opportunities.
- Use innovative technology in everything we do.

Realising our potential

- Maintain a focus on serving the community.
- Acknowledge and develop talent.
- Foster a culture of innovation, excellence and collaboration.
- Recognise everyone's role in achieving best-practice operating efficiency and sustainability.
- Recognise our responsibility to adapt to the changing needs of the community.
- Value, acknowledge and support our volunteers to be ambassadors.

Building for the future

- Advocate and plan for a destination building to house, display and ensure the community's access to the best of Australian and international contemporary art.

Sharing our vision

- Celebrate a strong history of philanthropy and actively seek future giving.
- Partner with government to exceed community expectations.
- Build rewarding partnerships with the corporate sector.
- Motivate membership to actively participate and advocate on behalf of the NGV.

REPORT AGAINST OUTPUT TARGETS

PORTFOLIO AGENCIES OUTPUT – 2013/14 STATE BUDGET PAPER NO.3 TARGETS

		2012/13	2013/14	2013/14
		Actual	Target	Actual
Quantity				
Access – visitors / users	number	1,740,128	1,500,000	2,031,577
Access – online visitors to website (user sessions) – using browser-based web analytics tool	number	1,932,494	1,200,000	2,327,052
Members and friends	number	24,807	24,000	23,499
Volunteer hours	number	29,494	25,500	29,587
Students participating in education programs	number	95,950	86,000	100,272
Quality				
Agency collections storage meeting industry standard	per cent	74	77	74
Visitors satisfied with visit overall	per cent	96	95	97



ACQUISITION HIGHLIGHTS

In 2013/14 the NGV's magnificent heritage and contemporary collections continued to grow, with 1004 works of art acquired within the financial year. The acquisition program is guided by the *Collections Strategy 2013–16*, as well as the *Collections and Loans Policy*. The full 2013/14 list of acquisitions can be found on page 28.

As part of the Gallery's ongoing commitment to support practising contemporary artists, opportunities for exhibition-related acquisitions and commissions have been one focus this year. More than 100 works from the *Melbourne Now* exhibition were commissioned or acquired, representing the Gallery's commitment to supporting the practice of artists from Melbourne and Victoria.

Significant works to enter the contemporary collection of Australian art are Marco Fusinato's *Aetheric plexus (Broken X)*, 2013, purchased with funds donated by Peter Clemenger AM and Joan Clemenger; Lucy Irvine's innovative, site-specific woven sculpture *Before the after*, 2013, purchased with funds donated by Graham and Vivien Knowles; and Brook Andrew's archival installation, *Vox: beyond Tasmania*, 2013, purchased with funds from the Yvonne Pettengell Bequest. All were works included in *Melbourne Now*.

The acquisition of contemporary international art is a major strategic priority in the current *Collections Strategy*, and Simon Starling's *Black drop*, 2012, and *Venus mirrors (05/06/2012, Hawaii & Tahiti inverted)*, 2012, both purchased with funds from the Yvonne Pettengell Bequest, and Alex Prager's *Crowd* series photographs, 2013, purchased with funds from the Bowness Family Fund for Contemporary Photography, are also significant additions to the international contemporary collection.

The Gallery's eighteenth-century paintings collection now includes a royal portrait by Anton Raphael Mengs, *Don Luis Jaime Antonio de Borbon y Farnesio, Infante of Spain*, c.1774–78, purchased at auction with the generous assistance of Harold and Krystyna Campbell-Pretty. The painting is the first work by Mengs to be acquired by the Gallery and addresses a gap in the Collection of courtly neoclassical portraiture.

In June the NGV was thrilled to announce the gift of five remarkable works of art from the Smorgon family, gifted through the Australian Government's Cultural Gifts Program in memory of Loti Smorgon AO and Victor Smorgon AC. These five works comprise a double portrait of Loti Smorgon by Andy Warhol, titled *Portrait of Loti*, 1981; Jeffrey Smart's *Winter carnival, Viareggio*, 1988; a painting by leading French Impressionist Pierre-Auguste Renoir entitled *Jeune femme assise décolleté*, 1891; and sculptor Henry Moore's *Reclining figure distorted*, 1979–80, accompanied by a preparatory drawing for it entitled *Reclining figure distorted – sectional line*, 1979.

The purchase of two rare *Exquisite corpse* drawings by various Surrealist artists, one from 1928, the other from 1938, made possible by the Margaret Stones Fund for International Prints and Drawings, and the André Masson sculpture *Ecstasy (Extase)*, 1938 (cast 1987), purchased through the NGV Foundation, has transformed the Gallery's capacity to illuminate this significant moment in art history. Similarly, the representation of

As part of the Gallery's ongoing commitment to support contemporary practising artists, opportunities for exhibition-related acquisitions and commissions have been one focus this year.

Japanese woodblock prints from the 1920s to the 1940s has been greatly enhanced by the inclusion of Ishikawa Toraji's 1934 series *Ten nudes*, purchased through the NGV Asian Art Acquisition Fund.

A painted fan entitled *Landscape*, 1931, by Chinese artist Wu Hufan was generously gifted to the Gallery by Jason Yeap OAM through the Australian Government's Cultural Gifts Program, and Mirdidingkingathi Juwarnda Sally Gabori's *All the fish*, 2005, gifted by Jim Cousins AO and Libby Cousins also through the Australian Government's Cultural Gifts Program, is a welcome addition to the Indigenous art collection.

The NGV's renowned collection of nineteenth-century Australian art was strengthened by the acquisition of John Longstaff's masterpiece *The young mother*, 1891, made possible by the generosity of the NGV Women's Association, Alan and Mavourneen Cowen, Paula Fox, Ken and Jill Harrison and many other donors after a public campaign to raise the funds for its purchase. Building on strong holdings of eighteenth-century porcelain, in a *Tray from the Münchhausen service*, c.1745, the NGV has acquired an outstanding example from the Meissen Porcelain Factory, purchased with funds donated by Elizabeth and Philip Williams in memory of Margaret E. Howie.

EXHIBITION HIGHLIGHTS

The NGV held thirty-nine exhibitions across two venues, NGV International and the Ian Potter Centre: NGV Australia, during the financial year. The exhibition program for 2013/14 addressed the strategic aim to tell relevant and varied stories through a broad and dynamic range of exhibitions and associated programs, reflecting the diverse community that the NGV serves.

A selection of exhibition highlights includes:

Monet's Garden: The Musée Marmottan Monet, Paris

The tenth Melbourne Winter Masterpieces exhibition, *Monet's Garden: The Musée Marmottan Monet, Paris*, showcased more than fifty masterpieces by the French Impressionist Claude Monet. The exhibition exceeded attendance targets, attracting 342,788 visitors.

Ian Strange: SUBURBAN

Premiering a new body of work by New York-based Australian artist Ian Strange, this exhibition included photography, film and installation works. The exhibition presented a powerful commentary on contemporary human habitation.

Edward Steichen & Art Deco Fashion

This exhibition comprised more than 200 photographs by the renowned twentieth-century American photographer, complemented by more than thirty garments of Art Deco fashion from the NGV Collection, and captured the elegance of high-end fashion from this golden age of couture and photography.

Melbourne Now

Melbourne Now included more than 175 individual and group presentations, involving more than 400 artists and contributors, as well as a vast range of special projects which extended from the visual arts to architecture and design, fashion, dance and choreography, performance art and sound installations. A suite of public programs and events accompanied the exhibition, offering interactive experiences to Melbourne's diverse communities. More than 753,000 visitors attended the exhibition, representing a 32% increase in attendance figures compared with the same time period the previous year.

Three Perfections: Poetry, Calligraphy and Painting in Chinese Art

This exhibition showcased paintings and calligraphy from the NGV's permanent collection of Asian art, including works dating from the fourteenth century to the present day. It explored the interconnections between poetry, calligraphy and painting, and the contrasts and continuities between traditional and contemporary Chinese art.

William Blake

This exhibition of Blake's watercolours, prints and illustrated books gave visitors a rare opportunity to see the NGV's internationally acclaimed holdings of Blake's work, spanning his full career.

Wang Gongxin: Video Artist

A selection of new media works by Chinese video artist Wang Gongxin was on display in this exhibition, the first dedicated exhibition of international video art held at the NGV.

David McDiarmid: When This You See Remember Me

The work of David McDiarmid encompasses the complex and interconnected histories of art, craft, fashion, music, sex, gay liberation and identity politics. This important retrospective exhibition revealed McDiarmid's artistic and grassroots political response to the impact of HIV/AIDS during the 1980s and beyond.

Italian Masterpieces from Spain's Royal Court, Museo del Prado

The eleventh exhibition in the Melbourne Winter Masterpieces series, *Italian Masterpieces from Spain's Royal Court, Museo del Prado*, presented a rich selection of paintings and drawings spanning 300 years of Italian art, from the early sixteenth to the eighteenth centuries.

Mid-Century Modern: Australian Furniture Design

This exhibition presented a rare opportunity to celebrate the art of mid-century Australian furniture design, and was part of the Gallery's renewed focus on showcasing modern and contemporary design.

The focus on programming for children and families has continued this year, with two exhibitions where children and very young audiences were positioned at the centre of the planning process.

NGVFORKIDS EXHIBITIONS

The focus on programming for children and families has continued this year, with two exhibitions where children and very young audiences were positioned at the centre of the planning process.

Pastello – Draw Act, an immersive kids' space created by Italian design duo Erika Zorzi and Matteo Sangalli of Mathery Studio, invited children to draw with their heads, feet and hands using spheres, helmets, shoes and even cutlery made of crayons.

Come into the Parlour invited children to follow clues to unravel mysteries surrounding unique pieces from the NGV's Fashion and Textiles collection. This interactive space, set within the exhibition *Fashion Detective*, introduced children to the world of fashion, fiction and forensics through playing traditional Victorian parlour games.

Young audiences were also integral to the planning of *Melbourne Now*, and nine artist projects and many programs in the exhibition were designed specifically for children. *You, me and the flock*, 2013, was a special commission for kids created by artist Juan Ford which invited viewers to add bird stickers to a growing flock set against a panoramic sky-scape; and jeweller Meredith Turnbull's project *Co-Workers, Hanging Sculpture*, 2013, included a workshop where kids could create their own necklace or small sculpture.

CONSERVATION AND COLLECTION RESEARCH

The NGV Conservation department provides expertise in the preparation of collection displays and exhibitions and the examination and treatment of works of art; it also undertakes and presents extensive collection research, ensuring the State Collection is maintained to the highest possible standard.

During the 2013/14 financial year, the Conservation department hosted more than fifty national and international delegates for an inaugural Australian conference dedicated to the specialisation of exhibition conservation.

The frames and furniture section assembled and installed an eighteenth-century Breche and Carrara *Marble mantelpiece* and undertook structural repair of a Norfolk *Mirror*, c.1690, for inclusion in the newly refurbished eighteenth-century galleries at NGV International.

The fashion and textiles studio provided conservation and display preparedness for key collection items in the *Edward Steichen & Art Deco Fashion* exhibition. The in-depth research and treatment of works for the exhibition *Fashion Detective* also produced technical insights that were incorporated into the display.

Similarly, research undertaken in the paper and photographs section provided new insights into the Gallery's holdings of William Blake, and a summation of this study was included in the exhibition of that artist's work.

Key treatment projects from the painting conservation studio included *The skittle players*, mid 1640s, by David Teniers II, and *Sir John Rous, 1st Baronet of Henham Hall*, 1660, by Peter Lely, while the continued support of the Hugh D. T. Williamson Foundation enabled two fellowships in painting conservation to contribute major treatments on Egbert van Heemskerck's *Family group in a landscape*, 1666, and Waller Hugh Paton's *Entrance to Glen Etive, from near King's House*, 1879. Work began in November on an in-depth research and treatment program for Frederick McCubbin's *The north wind*, 1897, made possible by the generous sponsorship of the Bank of America – Merrill Lynch.

Curators have actively worked to interpret the permanent collection in new and engaging ways. This has included the integrated display of paintings, fashion, prints and drawings, and decorative arts, juxtaposing works from different periods and of diverse media.

The objects conservation section has this year managed the challenges of new contemporary sculptural acquisitions such as Paola Pivi's *You started it ... I finish it*, 2014, and Angela Bulloch's *Short, big, yellow drawing machine*, 2012, which required liaison with artists to resolve museum display methods and maintenance programs. The section also undertook complex repairs of Jack Meyer's electronic sound sculpture *Industrial Revolution*, 1971, which was included in the exhibition *Mid-Century Modern: Australian Furniture Design*.

As a result of the NGV's ongoing provenance research project and information provided by the heirs of Richard Semmel, in May 2014 the NGV acknowledged that the painting *Head of a man*, 1880s, was part of a forced sale in 1933 resulting from anti-Semitic policies, prior to its purchase by the NGV in 1940. Having been the custodian of the painting for more than seventy years, it was appropriate for the NGV to play an active role in the next phase of the work's history by restituting it to its rightful owners.

The holdings of the Shaw Research Library were greatly enhanced by the generous donation of a 1568 edition of Giorgio Vasari's seminal *Lives of the Most Eminent Painters, Sculptors, and Architects*, which was kindly donated to the Library by Dr Frank Jones. The book was included on display in *Italian Masterpieces from Spain's Royal Court, Museo del Prado*, and will form an invaluable reference text for future research.

COLLECTION DISPLAY

Throughout the 2013/14 period, a schedule of permanent collection changeovers involved the careful installation and de-installation of approximately 4545 works of art in order to accommodate scheduled exhibitions, and light-sensitive changeovers.

Curators have actively worked to interpret the permanent collection in new and engaging ways. This has included the integrated display of paintings, fashion, prints and drawings, and decorative arts, juxtaposing works from different periods and of diverse media.

The NGV undertook complete rehangs of over twenty gallery spaces, focusing on the integration of decorative arts, works on paper, fashion and textiles, moving image, photography, painting and sculpture. These rehangs included major refurbishments of the nineteenth-century and early-to-mid twentieth-century Australian Collection galleries, the Qantas Airways Indigenous galleries and the 17th & 18th Century Art and Design galleries. A dedicated gallery space for the display of art of ancient civilisations was opened this year, and the entire third floor of NGV International is being dedicated to late modern and contemporary art and design.

The NGV Collection Focus series continued this year, with four small exhibitions showcasing the breadth and depth of the Collection. The Gallery's rich decorative arts collection was also celebrated in a display entitled *Art of the Table*. Timed to coincide with the Melbourne Food and Wine Festival, the exhibition examined histories of eating and drinking through examples of dining ware.

LOAN HIGHLIGHTS

Works in the NGV Collection were shared with audiences both within Australia and overseas through the lending of works to art galleries throughout the world. In 2013/14 a total of 387 works were loaned to regional, national and international galleries for exhibitions. Some significant loans during the period included:

- seventeen works of twentieth-century Australian modern art to the Art Gallery of New South Wales for the *Sydney Moderns* exhibition
- Amédée Ozenfant's *Still life*, 1920, to the National Museum of Western Art, Tokyo, for the *Le Corbusier and 20th Century Art* exhibition
- eleven paintings, one work on paper and a decorative emu egg *Inkwell* to the Royal Academy of Arts, London, for the *Australia* exhibition
- Balthus's *Nude with cat*, 1949, to the Metropolitan Museum of Art, New York, for the *Balthus: Cats and Girls* exhibition.

NGV ONLINE AND DIGITAL TECHNOLOGY

Ensuring the NGV Collection and exhibition content are accessible to the widest possible audience has been a central concern of the NGV's digital strategy during 2013/14. Basic cataloguing records for 82% of the Collection are now available to view on the Gallery's website. Through an initiative supported by the Gordon Darling Foundation, the Vizard Foundation, Daryl and Anne Whinney and Culture Victoria, the Gallery is continuing to enrich the Collection Online database with images of works of art and further cataloguing details.

Developing a range of rich digital content is now a central part of sharing the permanent collection and exhibitions with audiences. During the *William Blake* exhibition, thirty-six watercolours from the *Divine Comedy* series in the Gallery's Collection that were on display were accompanied by interactive touchscreens presenting the full 102 works from the series in their narrative sequence, including digital images of the sixty-six works owned by other international institutions. These interactive elements gave visitors the opportunity to view Blake's last great series of works in its entirety.

Considerable interactive content was also developed for the exhibition *Monet's Garden: The Musée Marmottan Monet, Paris*, including a touchscreen timeline, a specially commissioned immersive film installation of Monet's garden in Giverny and a dedicated microsite with in-depth content exploring the key themes of the exhibition.

The NGV implemented a digital exhibition app and complementary mobile-responsive website for *Melbourne Now*, featuring more than 340 participating artists and some 250 projects and programs. The app was designed to enhance visitors' experience of the exhibition, allowing audiences to access a huge range of curatorial research and information about public programs and events. Importantly, it was also a resource for remote investigation of the exhibition.

The NGV ebook publishing program was further enhanced with the production of the *Melbourne Now* and *Fashion Detective* ebooks, both being available for download from iTunes and the NGV website. During the course of *Melbourne Now* there were 5609 visits or downloads of the corresponding ebook, which exceeded the projected target and equated to the highest pick-up rate of any NGV ebook to date.

Publishing curatorial research in the form of short essays on the website was extended this year with a further eight essays, which included images or unique videos about NGV works of art or exhibitions.

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million from the State Government of Victoria, matched by an equal contribution from the National Gallery of Victoria's Council of Trustees.

The VFLAA has the following objectives:

- to increase support for living Australian artists by purchasing and exhibiting Australian art, with an emphasis on contemporary Australian visual art
- to enable public galleries throughout Victoria to exhibit high-quality examples of contemporary Australian visual art
- to expand the NGV's purchasing capacity for contemporary Australian visual art and enhance the State Collection's holdings of such
- to grow the VFLAA Fund in real terms over time.

The VFLAA Committee convened three times this financial year: in August and December 2013, and in May 2014. The NGV acquired a total of thirty-nine works through the VFLAA across a range of disciplines, including photography, painting, prints, fashion and textiles, sculpture, jewellery, installation and new media, during this period.

We thank the outgoing regional representatives Anthony Camm, Director, Ararat Regional Art Gallery and Jane Alexander, Director, Mornington Peninsula Regional Gallery, for their contribution to the VFLAA Committee, and welcome on board John Cunningham, Director, Warrnambool Art Gallery and Ian Tully, Director, Swan Hill Regional Art Gallery.

The table opposite provides an overview of the performance of the VFLAA in 2013/14.

VFLAA STATISTICS**FINANCIAL PERFORMANCE**

Indicator	2013/14
Annual growth in capital of the VFLAA Endowed Fund	17.1%
Annual value of acquisitions	\$166,955.29
Market value of fund at year end	\$12,211,840

ARTISTIC PERFORMANCE

Indicator	2012/13	2013/14	
		Target	Result
Number of VFLAA works acquired	27	-	39
Number of artists whose art was acquired	6	-	15
Number of Victorian artists whose art was acquired	3	-	12
Victorian artists as a percentage of total artists acquired	50%	50%	80%
Number of Indigenous artists whose art was acquired	1	2	3
% income spent in primary market	100%	80%	100%

VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	2012/13	2013/14	
		Target	Result
VFLAA works displayed at the NGV	155	45	35
VFLAA works displayed on NGV website	98%	80%	95%
VFLAA works displayed on NGV website	415	-	446
Regional/outer metropolitan galleries which received VFLAA loans	2 VIC 2 NSW Total 4	4	1 VIC 4 Interstate Total 5
VFLAA works loaned to regional/outer metropolitan galleries	3 VIC 2 NSW Total 5	9	1 VIC 1 Interstate Total 2
Total number of VFLAA works loaned	5 to galleries	-	2 to galleries

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2012/13	2013/14
Number of regional galleries having VFLAA membership	2	4
Number of VFLAA acquisition meetings	2	3
Publication of VFLAA report (activities, financial and artistic) in NGV Annual Report	1	1

CONNECTING AUDIENCES

The strategic direction to connect audiences with knowledge and ideas has seen the NGV undertake a major reinvigoration of community engagement by offering an extensive selection of programs, with an emphasis on those that combine art, learning and social experience.

PUBLIC PROGRAMS HIGHLIGHTS

The NGV Public Programs department continued to develop and deliver a diverse range of programs and events, offering audiences many opportunities to engage with exhibitions and the NGV Collection. The unprecedented array of programs and events on offer during *Melbourne Now* connected audiences with artists, curators, designers and practitioners through talks, lectures, artist-commissioned projects for children, specially developed interactive experiences, late-night programming and more.

Community Hall, part of *Melbourne Now*, was a space designed by architects McBride Charles Ryan which created a new model for community engagement. It hosted daily activities presented by a huge range of community groups from Melbourne and further afield. Throughout *Melbourne Now*, 44,500 people attended 205 programs in Community Hall, consisting of more than 600 hours of programming. This diverse cultural exchange included Indigenous programming which addressed traditional cultural dance, food, stories and song. Artist-run initiatives, art collectives and small-press publishers also featured, as well as a great number of unique participatory projects.

As well as the programs held in Community Hall, a further ninety-five talks and lectures were held during *Melbourne Now*, delivered by artists, designers, architects, NGV staff and guest curators. The highly successful six-part lecture series 'Creative Shifts in Cultural Cities' explored the factors that contribute to making a city an artistic mecca. Three presentations were broadcast on ABC Radio National.

Within the Grollo Equiset Garden at NGV International, an Edge caravan designed by Bolwell housed the *Melbourne Now* design residency, with leading local design practitioners creating interactive projects that invited visitors to engage and contribute. Melbourne design studio Urban Commons created a kitchen garden and a wayward forest, and children were invited to plant, tend and harvest produce during the exhibition.

During February the Summer Sundays program in the Garden saw DJs, food trucks and a bar transform the space into a popular weekend destination. This season included the program Archiving the Garden, in which four leading Melbourne artists responded to the Garden in poetry, sound, performance and fashion design.

Over four nights in February and March, visitors enjoyed after-hours access to *Melbourne Now* featuring live music from Melbourne bands and musicians, pop-up talks by exhibiting artists and curators, performance interventions and a popular talk series on design.

A significant grant from the Truby and Florence Williams Charitable Trust has enabled the Gallery to develop dynamic new programming especially for children and families. Ambitious and transformative, NGVforKIDS has significantly expanded the Gallery's capacity to engage with children and families.

Melbourne Now enabled the NGV to engage with the dance community with twenty-four dance programs, including children's workshops, solo and group performances, and talks. Many of the performances were participatory, enabling visitors to achieve a deeper understanding of the ideas expressed through the programs.

The popular Drop-by Drawing series continued to introduce participants to drawing and sketching works of art in our permanent collection in the gallery spaces, under the guidance of leading Australian artists.

An opening day symposium for *Italian Masterpieces from Spain's Royal Court, Museo del Prado* attracted a capacity audience to hear Museo del Prado curators Miguel Falomir Faus and Andrés Úbeda de los Cobos, local professor David Marshall and NGV curator Laurie Benson discuss the history and significance of Italian paintings held in the Museo del Prado. This program was followed by a weekend of talks, tours and performances.

To coincide with the exhibition *Australian Impressionists in France*, a forum entitled 'Contemporary Australian artists abroad – then and now' explored the notion of the 'global artist'.

A conversation between celebrated Australian artist Inge King and NGV Director Tony Ellwood was followed by a booked-out panel discussion to mark the opening of the *Inge King: Constellation* exhibition.

CHILDREN AND FAMILIES

A significant grant from the Truby and Florence Williams Charitable Trust, combined with philanthropic support from individuals such as the Dewhurst Family and Connie and Craig Kimberley, has enabled the Gallery to develop dynamic new programming especially for children and families. Ambitious and transformative, NGVforKIDS has significantly expanded the Gallery's capacity to engage with children and families.

Audio tours and labels written especially for children and families have featured in selected exhibitions and permanent collection galleries throughout the NGV, and a dedicated space for artist commissions and projects for children was created.

During *Melbourne Now*, nine specially commissioned interactive works of art aimed at young audiences included *Trugo-GoGo*, in which PHOOEY architects and artist/designer Tim Fleming created an indoor playing field for kids to try out Melbourne's own game of Trugo; a music-making space in John Nixon's *The Donkey's Tail Jnr*; and the Hotham Street Ladies' installation in the foyer of The Ian Potter Centre: NGV Australia of a share-house interior made entirely of royal icing.

Over nine days in January the inaugural NGV Children's Festival, held in conjunction with *Melbourne Now*, included workshops led by Melbourne artists and designers from the worlds of fashion, jewellery and shoemaking.

The NGV produced two children's publications aimed at readers aged five years and above to accompany major exhibitions. *Hotham Street Ladies: A Book for Kids* and *Master the Arts! A Kids' Activity Book about Italian Masterpieces* extended the NGV's growing and popular children's book publishing program.

The program Wild Wigs, developed with Australian Ballet milliners, ran during the school holidays in the seventeenth- and eighteenth-century galleries with participants creating paper wigs inspired by the portraits surrounding them.

Young NGV Members continued to enjoy workshops focused on exhibitions and the permanent collection as part of the NGV Kids Club.

EDUCATION HIGHLIGHTS

The NGV Education department develops and manages learning programs and projects that inspire and connect learners of all ages with the NGV Collection and exhibitions. These programs engage participants with knowledge and ideas and reflect Victoria's diverse communities. During 2013/14, 100,272 primary and secondary school students participated in education programs, with an unprecedented attendance of 26,661 students and teachers for *Melbourne Now* school programs.

Programs and projects were designed to address the diverse learning needs and interests of different groups in the community, including early years, primary and secondary schools, higher education and general adult education. There were also programs designed to suit 'English as an additional language' and 'all abilities' groups.

Onsite, online and outreach program delivery designed to extend the capacity of audiences to access the NGV, in particular to regional and remote areas, included regular web seminars for teachers, video-conferencing for student programs, teacher notes and student activities available through the website, and collaboration with Regional Arts Victoria in the delivery of touring art programs. Gallery Visits You, presented by NGV Guides for people in aged-care facilities, provided introductory talks on exhibitions and the Collection to members of the community who are unable to visit the NGV.

The annual exhibition of outstanding work by students of Victorian Certificate of Education Art and Studio Arts, *StArt Up: Top Arts, 2014* featured a range of education and public programs. More than 150,000 people visited the exhibition and over 16,000 participated in associated education and public programs. *Top Arts* celebrated its twentieth anniversary in 2014.

Also during 2013/14, the NGV hosted several key education and learning events, including Education Week; Children's Week; the Early Childhood Awards; primary schools' annual philosophy event, Philosothon; Seniors Week; NAIDOC Week; Reconciliation Week; and Cultural Diversity Week.

TERTIARY SECTOR HIGHLIGHTS

Throughout 2013/14 the Gallery developed strategies to extend and deepen engagement with the higher education sector, and during the period 8617 students participated with tertiary and higher education programs.

The initiation of Learning Partnerships with tertiary sector institutions was a major initiative undertaken this year. It was launched with an accredited elective subject and summer school for *Melbourne Now*, developed in collaboration with La Trobe University, and thereafter a short course for alumni of the University of Melbourne and NGV Members for the exhibition *Italian Masterpieces from Spain's Royal Court, Museo del Prado*.

An accredited art history and gender studies subject was developed in conjunction with the University of Melbourne and was offered onsite in 2013 and 2014. It will be developed further as a free, open online course presented in conjunction with the Museum of Modern Art, New York, and the free online learning platform Coursera.

A collaborative project between the NGV, Museum Victoria, La Trobe University and Charles Sturt University saw continued research and development towards creating an accredited subject named Connected Learning, which will incorporate learning in cultural organisations in the training of pre-service teachers.

LECTURES AND CONFERENCES

The Gallery continued to connect the public with knowledge and ideas through lectures and conferences. The lecture series 'The Age of Impressionism: France & Australia' held in conjunction with two concurrent exhibitions, *Australian Impressionists in France* and *Monet's Garden: The Musée Marmottan Monet, Paris* was well received by audiences. A successful six-week lecture series presented by local art historians was also held in conjunction with *Italian Masterpieces from Spain's Royal Court, Museo del Prado*.

The NGV co-hosted the Art Association of Australia and New Zealand conference along with the Victorian College of the Arts, the Ian Potter Museum of Art and the University of Melbourne.

SPECIAL EVENTS AND FESTIVALS

The NGV actively sought to engage new audiences through partnerships with key Melbourne arts and cultural festivals. During October 2013, in conjunction with Melbourne Festival, the Gallery presented a series of musical performances played on Mexican artist Pedro Reyes's installation *Disarm*; instruments created from thousands of confiscated weapons. Approximately 1700 visitors attended the performances.

NAIDOC Week 2013 was acknowledged through twelve programs that commemorated the history and culture of Aboriginal and Torres Strait Islander peoples. Almost 1000 visitors were engaged in a variety of programs, including performances, artist floor talks, lectures, films, artistic demonstrations and tours of the Indigenous Art collection.

To mark Sorry Day and Reconciliation Week 2014, conversations, films and performances invited artists, curators, musicians and patrons of all backgrounds to engage with different perspectives on contemporary Indigenous experiences.

In February 2014 more than 54,000 visitors attended the range of events programmed throughout the night during Melbourne's second White Night.

During the Melbourne Food and Wine Festival, four renowned Melbourne chefs took inspiration from the exhibition *Melbourne Now* to prepare dishes matched to selected works of art.

As part of the 2014 Melbourne International Comedy festival, the NGV Collection became the focus of a series of humorous art history lectures by comedian Hannah Gadsby.

OUTREACH HIGHLIGHTS

Incorporating some of the artists' commissions developed for *Melbourne Now*, a selection of works of art featured in a Kids on Tour program that travelled to twelve galleries across regional Victoria. This well-received program allowed children and families throughout the state the opportunity to experience contemporary Australian art and design in their hometown.

Similarly, *Access Melbourne Now*, funded by Harold and Krystyna Campbell-Pretty, provided opportunity for 759 students in remote, regional and outer-metropolitan schools to travel to the NGV to see the exhibition and participate in related education programs; *Connect Melbourne Now*, supported by the Ian Potter Foundation, extended the exhibition and education programs to fifteen schools in regional and outer-metropolitan locations with videoconferencing facilities through which students could engage with artists, designers and educators. The Satellite Excursion project extended *Melbourne Now* programs beyond the walls of the NGV, continuing conversations about the exhibition across the city. Tours with artists and designers saw audiences explore Melbourne on foot and bicycle, masterclasses enabled *Melbourne Now* artists to mentor members of the public, and leading architects led tours of their most recent Melbourne projects.

Together with the Public Galleries Association of Victoria, the NGV participated for the first time in the Regional Victorian Living Expo, supported by Arts Victoria through Regional Development Victoria.

The NGV touring exhibition *Fred Williams – The Pilbara Series* opened at Benalla Art Gallery in November 2013.

PUBLICATION HIGHLIGHTS

Eighteen major publications were commissioned, developed and published in 2013/14. A full listing of NGV publications can be found on page 52.

A significant accomplishment during the period was the online publication of the entire back catalogue of the Gallery's scholarly journal, *Art Journal of the National Gallery of Victoria*, which was first published in 1945. Launched in digital format and featuring more than 100 individual editions, this searchable, online archive ensures that important scholarship about the NGV's Collection can now be accessed by a global audience. This project was made possible due to the generous support of The Vizard Foundation.

For *Melbourne Now*, the NGV embarked on an unprecedented publishing program, producing a unique suite of four books: a limited-edition volume, an exhibition guide, a kids book and the *Melbourne Now* ebook. It was the most ambitious list of books the NGV has produced in connection with one exhibition.

NGV children's publishing was further expanded with *Hotham Street Ladies: A Book for Kids* and *Master the Arts! A Kids' Activity Book about Italian Masterpieces*, a drawing activity book based on eight selected masterpieces on display in the *Italian Masterpieces from Spain's Royal Court, Museo del Prado* exhibition.

A significant accomplishment during the period was the online publication of the entire back catalogue of the Gallery's scholarly journal, *Art Journal of the National Gallery of Victoria*, which was first published in 1945.

REALISING OUR POTENTIAL

An ongoing aim for the Gallery is to foster a culture of innovation, excellence and collaboration, and to create exhibitions, displays and programs that adapt to the changing needs of the community. The interdepartmental collaborative team approach to undertaking projects was evident in the exceptional delivery of *Melbourne Now*, which involved every department of the Gallery.

COMMUNITY ENGAGEMENT

The 2013/14 financial year saw an expansion in the breadth of programs at the NGV, including a greater emphasis on children's programs, the unprecedented public programming schedule for *Melbourne Now*, late-night programs Friday Nights at *Monet's Garden* and Friday Nights at *Melbourne Now* and White Night Melbourne, which attracted many first-time visitors to the NGV.

A renewed emphasis on visitor engagement this year from the Gallery's front of house staff saw a focus on a more active approach in welcoming and assisting visitors. During *Melbourne Now*, front of house staff provided visitors with information on the work of the 400 artists and creative practitioners included in the exhibition, as well as on 700 onsite and satellite programs.

RECOGNITION

At the 2013 Arts Portfolio Leadership Awards, the NGV received an award in the Leadership in Collaboration category for its collaborative approach to mounting the *Melbourne Now* exhibition. An award in the Leadership in Disability Access category was also received for the access evening undertaken as part of *Monet's Garden: The Musée Marmottan Monet, Paris* at which Auslan, audio description, all-abilities and Art and Memory tours were offered to individuals, carers and their families. Visitors who preferred a self-guided tour could download an OpenMi tour to their smartphone or device, and select from Auslan, captions or audio described options.

The NGV was the winner of the 2014 International Book Awards Children's Picture Book – Non Fiction category for *Monet's Garden: A Book for Kids*; winner in the Exhibition Catalogue category of the Museums Australia Publication Design Awards for *Robin Rhode: The Call of Walls*; awarded Best Small Exhibition Catalogue in the AAANZ Awards for *The Four Horsemen: Apocalypse, Death and Disaster*; and was highly commended in the Museum Australia Awards for the *Melbourne Now* exhibition guide.

SENIOR APPOINTMENTS

The following senior staff members were welcomed to their new roles: Romina Calabro, Head of Corporate Partnerships; Robyn Dold, Public Programs Manager; Amanda Dunsmore, Senior Curator of International Decorative Arts and Antiquities; Antonia Geddes, Events Manager; Lucy Hastewell, Head of Assets, Facilities and Information Services; Donna McColm, Head of Audience Engagement; Mark Patullo, Senior Designer, Collections; Ingrid Rhule, Senior Designer, Exhibitions; Katie Somerville, Senior Curator, Fashion and Textiles; Sarah Stratton, Office Manager, Directorate; and Michael Varcoe-Cocks, Head of Conservation.

VOLUNTEER CONTRIBUTION

The NGV has 102 Voluntary Guides who have contributed almost 20,000 hours this financial year to facilitating public engagement with the NGV's Collection and exhibitions. The Voluntary Guides offer a daily timetable of rostered Collection and focus tours at both The Ian Potter Centre: NGV Australia and NGV International, and throughout the year also shared their expertise at many corporate functions, tours by international delegates, booked group tours, special events, exhibition guiding, NGV Members events and tours in languages other than English.

All NGV Voluntary Guides undertake two mandatory professional development activities per year; in 2013 the focus was on audio describing skills for visitors with vision impairment, and in 2014 the focus was on access guiding for Art and Memory tours and Gallery Visits You. There was an increase in visitor participation in guided tours by 18% during 2013/14.

Positive results were recorded in areas concerning future guiding practices, including the following:

- the introduction of a wireless audio sound system for guided tours operating successfully in key major exhibitions
- the extension of guiding services to public holidays over the Christmas and New Year period, to ensure guiding services operate on all days of opening in response to changing community needs
- a growing demand for access tours and in particular Art and Memory tours for people living with dementia, audio describing, and Auslan interpreted tours
- corporate events and functions consistently requiring guides' services, reflecting the valued expertise and support of NGV Voluntary Guides.

Volunteers assisting the NGV Members department continued to significantly contribute their time and energy to the membership program. Since July 2013, Member volunteers contributed more than 6000 hours supporting various aspects of the NGV Members program and events.

Library volunteers are close to completing a project to catalogue the Shaw Research Library's auction catalogue holdings, with just over 28,000 listings from major auction houses now complete. The project began in July 2011 and has taken more than 2130 hours of volunteer time to date; it will provide an excellent source for provenance research for NGV staff and external researchers alike.

All of the twelve Trustees who serve on the board contribute a significant amount of time and expertise to the Gallery on an entirely voluntary basis. Four sub-committees of the Council of Trustees benefit from the stewardship and guidance of a total of thirteen external members, who also offer their time on a voluntary basis.

BUILDING FOR THE FUTURE

NGV CONTEMPORARY

Work on the strategic planning for a third site – NGV Contemporary – progressed significantly during 2013/14 with the preparation of a preliminary business case. The preliminary business case confirms the demand for a new contemporary art gallery in Melbourne and identifies the diverse benefits that it could deliver, including enhancing Melbourne's reputation as a cultural leader and major cultural tourism destination.

A key component of the planning work has been the development of a functional design brief which outlines structural requirements and space allocations for the proposed third site. This work has been informed by research into innovations and best practices of recently opened or expanded contemporary art galleries and museums worldwide.

Responding to community demand and expectations, the NGV has been actively engaging with a range of stakeholders to seek funding for this once-in-a-lifetime opportunity.

NGV TRIENNIAL

In March 2014 the NGV announced a major new initiative, the NGV Triennial. Beginning in the summer of 2017/18 and to be held every three years, the exhibition series will showcase the best of contemporary international art and design. It will highlight the most dynamic and adventurous new shifts and cultural contexts in contemporary art and design practice today, by major figures in contemporary art, architecture and design, film and performance.

The NGV Triennial series will be curated internally in collaboration with a diversity of external partners.

CAMPAIGN FOR CONTEMPORARY ART

Augmenting the launch of the NGV Triennial, and the Gallery's advocacy for a third site to display contemporary art, a new fundraising initiative – the Campaign for Contemporary Art – was launched in March. This five-year campaign aims to grow the NGV's collection of national and international contemporary art, culminating in the inaugural NGV Triennial exhibition in the summer 2017/18. These initiatives will position the NGV firmly on the world stage as a leading hub for contemporary art and design production, presentation and participation.

In March 2014 the NGV announced a major new initiative, the NGV Triennial. Beginning in the summer of 2017/18 and to be held every three years, the exhibition series will showcase the best of contemporary international art and design.

SHARING OUR VISION

The scope of programs the Gallery has delivered in 2013/14 has been greatly assisted by an active strategy of partnerships and collaborations with the academic, community and corporate sectors. The support of government has also been crucial in allowing the Gallery to fulfil its strategic aims.

SUPPORTED INITIATIVES AND PARTNERSHIPS

Through effective collaboration with a range of government agencies, the NGV has extended its capacity to provide access to the NGV Collection, exhibitions, programs and resources. Victorian government funding was crucial to the success of *Melbourne Now*. The funding will continue to support major NGV Summer contemporary exhibitions, as well as large-scale, innovative programming for children and families.

A major project of Gallery refreshment and renewal was undertaken this year, also thanks to government funding, which enabled the extension of the Wi-Fi network across both Gallery sites as well as the Grollo Equiset Garden. The funding also provided for refurbishments undertaken in several gallery spaces and foyers across both buildings, and the food and beverage outlets at NGV International.

The initiation of Learning Partnerships with the tertiary sector linked to major exhibitions has been a significant achievement, and the NGV continues to further develop relationships with other Victorian universities on a range of programs and initiatives for the future.

During the period, the Department of Education and Early Childhood Development provided funding through its Strategic Partnership Program for student programs and resources, as well as teacher professional learning programs. In addition, the Catholic Education Office provides two full-time employees as placed teachers at the NGV.

The City of Melbourne and Tourism Victoria continue to support and promote the NGV. Significantly, this year the program of after-hours Friday Night live music at the NGV was made possible through the support of the City of Melbourne.

CORPORATE PARTNERSHIPS

The 2013/14 financial year saw the development of a number of partnerships which generated increased support from the corporate community and signified new directions in corporate engagement with the NGV.

The Corporate Partnerships department ended the 2014 financial year having generated \$1.8 million in cash sponsorship for exhibitions and other initiatives. This represented growth in excess of 80% for cash sponsorship compared to the 2012/13 financial year. Furthermore, the Corporate Partnerships department generated more than \$2.3 million in in-kind support from a range of partners, including official suppliers, media and tourism partners. This represented a growth of 70% for in-kind sponsorship compared to the previous financial year.

All corporate partnerships were underpinned by rigorous engagement strategies to ensure partnerships aligned with the strategic direction of the NGV and strengthened the business objectives of our partners. These new standards of engagement with the corporate community resulted in expanded opportunities for acknowledgment as partners creatively engaged with the NGV through collaborative marketing campaigns, events, participation in public programs and other unique initiatives. Joint NGV-partner initiatives ensured that exhibitions were shared with the broad networks of our corporate partners, thus encouraging a cross-section of the community to visit the NGV.

Corporate Partners were recognised across numerous platforms, including in NGV publications, during exhibition opening events, on prominent signage in gallery spaces and across exhibition marketing and communications collateral.

NGV Membership was actively promoted to all corporate partners, providing opportunities for the staff, customers and clients of our corporate partners to access and engage with the NGV's exhibitions and programs.

Eighteen new sponsors were secured during the 2013/14 financial year. Forty-nine repeat sponsorships occurred during the period, demonstrating the strength and loyalty of the Corporate Partnerships program.

MEMBERS

As at 30 June 2014, NGV membership reached 23,499, and across the year membership renewal rates remained strong. The Gallery continued to engage its membership through a range of special benefits, including exclusive previews, talks, lectures, events and before- and after-hours access. The NGV Member lounges at NGV International and The Ian Potter Centre: NGV Australia attracted an average of more than 200 visitors per day at each site.

New initiatives such as the NGV Members Book Club and Collection viewings continue to connect Members with the Gallery. The bi-monthly magazine *Gallery* was re-launched in November 2013 with a new editor and design.

To thank Members for their continued advocacy, two complimentary viewings of *Monet's Garden: The Musée Marmottan Monet, Paris* were held.

FUNDRAISING AND PHILANTHROPY

Melbourne Now

One of the major focus areas for the period was *Melbourne Now*, which provided an opportunity to strengthen the Gallery's existing base of supporters of contemporary art as well as foster relationships with new donors. The NGV wishes to acknowledge the support of *Melbourne Now* Champions the Dewhurst Family, and Robin Campbell and Bruce Parncutt, as well as major donors Spotlight Foundation, The Truby and Florence Williams Charitable Trust and The Hugh D. T. Williamson Foundation, who made significant contributions to the exhibition, along with sixty other individuals, foundations and corporate partners. This level of support enabled the NGV to deliver a large number of commissions and projects across the exhibition, from children's programs to utilising new technologies, as well as assisted the Gallery to acquire more than 100 works of art from the exhibition.

During *Melbourne Now* the NGV developed a framework for new standards of donor engagement. In the lead up to and throughout the exhibition, donors were invited to behind-the-scenes viewings of supported commissions and projects as they took shape. This gave donors the opportunity to meet the artists and find out about their contribution to *Melbourne Now* firsthand. This was complemented by a program of regular events and updates for *Melbourne Now* supporters, including a monthly e-newsletter.

Recognition of the significant support secured for *Melbourne Now* was integrated across numerous platforms, including donor credit lines on caption labels and in exhibition publications, and personal acknowledgements on the *Melbourne Now* app and microsite, on prominent signage in gallery spaces and across major marketing initiatives.

Major campaigns

A number of multi-year fundraising campaigns were launched during the period. In July 2013 the NGV launched an ambitious project to ensure the NGV Collection is truly accessible for audiences worldwide. Over three years, the Gallery aims to raise more than \$1.5 million to ensure every work of art within the NGV Collection can be viewed online. The NGV gratefully acknowledges current supporters of this project including the Gordon Darling Foundation, the Vizard Foundation, Daryl and Anne Whinney and Culture Victoria.

The Campaign for Contemporary Art was launched in March 2014, to coincide with the final days of *Melbourne Now*. Donors will have the opportunity to participate in a variety of ways, including helping to acquire works of art by leading artists, supporting innovative commissions and gifting works of art.

Another important campaign throughout the year was the NGV's bid to secure a rare seventeenth-century portrait by William Larkin. The painting, *Mary, Lady Vere*, c.1612–15, became the focus of the NGV Foundation Annual Dinner held in May 2014 as well as the 2014 Annual Appeal, following leadership gifts from Sue and Leigh Clifford AO and Alan and Mavourneen Cowen. For this, and other acquisition campaigns throughout the period, a print and online marketing strategy was developed to integrate social media activities and promote to NGV e-news subscribers, and featured on the NGV website to encourage online donations.

Collection support

Collection support fundraising campaigns were underpinned by a year-round program of events for supporter group members. Following a review of supporter group activities in 2012/13, a rich calendar of events incorporating private viewings, artist talks and offsite visits to artists' studios or private collections has been developed. In March 2014 a new group, the Supporters of Fashion and Textiles, was launched due to increased interest from donors and an invigorated focus on fashion and textiles at the NGV.

The support generated through these groups goes directly towards acquiring works of art to grow the relevant collection areas, and a significant number of important acquisitions were made possible through this support.

In March 2014 the acquisition focus for the Supporters of Indigenous Art was announced as Lorraine Connelly-Northey's *Possum-skin cloak: Blackfella road*, 2011–13, for which fundraising is ongoing.

EXHIBITIONS

THE IAN POTTER CENTRE: NGV AUSTRALIA

open at any point within the 2013–2014 financial year

2012 Cicely & Colin Rigg Contemporary Design Award

23 November 2012 – 21 July 2013

Gallery 12, Level 2, The Ian Potter Centre: NGV Australia
The exhibition was generously supported by the Cecily and Colin Rigg Bequest.

Thrown: Studio Ceramics from the Kenneth Hood Bequest

23 November 2012 – 21 July 2013

Gallery 11, Level 2, The Ian Potter Centre: NGV Australia

Indigenous Collection

16 March – 15 September 2013

Qantas Airways Indigenous Art Galleries 1–4, Ground Level,
The Ian Potter Centre: NGV Australia

Indigenous Art Partner: Qantas Airways

Top Arts 2013

21 March – 7 July 2013

NGV Studio, The Ian Potter Centre: NGV Australia

Education supporters:

Top Arts 2013 was part of the VCE Season of Excellence 2013.
Department of Education and Early Childhood Development
Victorian Curriculum and Assessment Authority
Catholic Education Office
Independent Schools Victoria

Support Sponsor: Avant Card

Event Sponsors:

Phoenix Organics
Charlie's Honest Drinks

Mix Tape 1980s: Appropriation, Subculture, Critical Style

11 April – 1 September 2013

Galleries 13–16, Level 3, The Ian Potter Centre, NGV Australia

Mannequins proudly supplied by mei + picchi

Event Sponsor: Rosemount

Australian Impressionists in France

15 June – 6 October 2013

Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia

Major Exhibition Partner: Macquarie Group

Media & Tourism Sponsors:

Adshel
V/Line

Support Sponsor: Maddocks

Event Sponsor: T'Gallant

Ian Strange: SUBURBAN

27 July – 15 September 2013

NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia

NGV Collection Focus**Textiles of Michael O'Connell**

14 September 2013 – 18 May 2014

Gallery 7, Level 2, The Ian Potter Centre: NGV Australia

Wired for Melbourne Sound

28 September – 27 October 2013

NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia

Melbourne Now

22 November 2013 – 23 March 2014

NGV Studio, Qantas Airways Indigenous Art Galleries 1–4, Ground Level;
Galleries 11–12, Level 2; Galleries 13–20, Level 3, The Ian Potter Centre:
NGV Australia

Also on display at NGV International

Presented by: State Government of Victoria

Principal Partner: Mercedes-Benz

Major Partners:

Ernst & Young
Bank of Melbourne
City of Melbourne
Higgins Coatings

Partner: Australia Council for the Arts

Learning Partner: La Trobe University

Media and Tourism Sponsors:

Herald Sun
774 ABC Melbourne
Seven Network
Nova 100

Val Morgan

APN Outdoor

Adshel

V/Line

Melbourne Airport

Sofitel Melbourne On Collins

Clemenger BBDO

Government & Foundation Supporters:

The Vizard Foundation
VicHealth

Support Sponsors:

Egon Zehnder International
Dulux Australia
MECCA Cosmetics

Event Sponsor: Seppelt

Venue Partner – Artist Celebration: Federation Square

Supply Partner – Community Hall: Arup

Melbourne Now Champions:

The Dewhurst Family
Robin Campbell & Bruce Parncutt

Melbourne Now Major Donor:

Spotlight Foundation

Melbourne Now Donors:

Truby & Florence Williams Charitable Trust
 The Hugh D. T. Williamson Foundation
 Bowness Family Foundation
 Michael & Andrew Buxton Foundation
 Michael & Janet Buxton
 Harold & Krystyna Campbell-Pretty
 Joan & Peter Clemenger AM
 Peter & Monica Edwards
 Esther & David Frenkiel
 Kerry Gardner & Andrew Myer
 Alistair Hay
 Julie, Michael & Silvia Kantor
 Vivien & Graham Knowles
 Corbett & Yueji Lyon
 The John McCaughey Memorial Prize Trust
 Fiona & Sidney Myer AM
 Myer Foundation
 NGV Foundation 2013 Annual Dinner Donors
 NGV Supporters of Contemporary Art
 The Orloff Family Charitable Trust
 Loris Orthwein
 The Ian Potter Foundation
 Sandra Powell & Andrew King
 Agnes Robertson Fund, a sub-fund of the Australian
 Communities Foundation
 Robert Salzer Foundation
 Loti & Victor Smorgon Fund
 The Sunraysia Foundation
 Wai Tang and Kee Wong
 Worrowing Fund, a sub-fund of the Australian Communities
 Foundation
 Tam Vu, Vitae Partners
 Yulgilbar Foundation

StArt Up: Top Arts 2014

11 April – 20 July 2014
 NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia
StArt Up: Top Arts 2014 was part of the VCE Season of
 Excellence 2014.

Principal Partner: Macquarie Group

Education Supporters:

Department of Education and Early Childhood Development
 Victorian Curriculum and Assessment Authority
 Catholic Education Office
 Independent Schools Victoria

Indigenous Collection

19 April 2014 – 1 February 2015
 Qantas Airways Indigenous Art Galleries 1–4, Ground Level,
 The Ian Potter Centre: NGV Australia

Indigenous Art Partner: Qantas Airways

Sue Ford

17 April – 24 August 2014
 Galleries 11 & 12, Level 2, The Ian Potter Centre: NGV Australia

Inge King: Constellation

1 May – 31 August 2014
 Foyer spaces, multiple levels, The Ian Potter Centre: NGV Australia
Support Sponsor: J. K. Fasham

Fashion Detective

9 May – 31 August 2014
 Galleries 13 & 14, Level 3, The Ian Potter Centre: NGV Australia
Supported by: The Truby & Florence Williams Charitable Trust

David McDiarmid: When This You See Remember Me

9 May – 31 August 2014
 Galleries 15 & 16, Level 3, The Ian Potter Centre: NGV Australia
Support Sponsor: City of Melbourne

Radio Partner: Joy 94.9

Event Sponsor: Seppelt

Mid-Century Modern: Australian Furniture Design

30 May – 19 October 2014
 Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group

Support Sponsors:

Sofitel Melbourne On Collins
 Dulux Australia
 Clayton Utz

Event Sponsor: Penfolds

EXHIBITIONS

NGV INTERNATIONAL

open at any point within the 2013–2014 financial year

Kings Over the Water

22 December 2012 – 5 January 2014
 Decorative Arts Passage, Level 2, NGV International

Bea Maddock

14 February – 21 July 2013
 Robert Raynor Gallery Prints & Drawings, Level 3, NGV International

NGV Collection Focus**Dior and Yamamoto: The New Look**

16 March – 28 July 2013
 Photography Gallery, Level 3, NGV International

Kohei Nawa

18 April – 8 September 2013
 Federation Court, Ground Level, NGV International

Supported by: The Loti & Victor Smorgon Fund

Céleste Boursier-Mougenot: clinamen

3 May – 8 September 2013
 Federation Court, Ground Level, NGV International

Supported by: The Loti & Victor Smorgon Fund

Melbourne Winter Masterpieces 2013**Monet's Garden: The Musée Marmottan Monet, Paris**

10 May – 8 September 2013
 Temporary Exhibitions 1, 2 & 3, Ground Level, NGV International
 The exhibition was organised by the Musée Marmottan Monet, Paris
 in association with the National Gallery of Victoria and
 Art Exhibitions Australia.

Principal Sponsor: Mazda

Principal Donor: Singapore Airlines

Presented by: State Government of Victoria

Major Sponsor: Ernst & Young

Tourism & Media Partners:

The Australian
 Herald Sun
 Leader
 Sofitel Melbourne on Collins
 Accor
 Triple M
 Seven Network
 Tourism Victoria
 City of Melbourne
 Melbourne Airport
 Yarra Trams
 V/Line
 APN Outdoor
 Adshel

Wine Sponsor: Wolf Blass

Supported by:

Australian Government International Exhibitions Insurance Program
 Australian International Cultural Foundation
Monet's Garden: A Book for Kids generously supported
 by Bruce Parncutt and Robin Campbell

Robin Rhode: The Call of Walls

17 May – 15 September 2013
 E5 & E6, Ground Level, NGV International
Supported by: Joan & Peter Clemenger AM

NGV Collection Focus**Visual Music: Masters of Light and Colour**

10 August – 22 October 2013
 E30, Level 3, NGV International

NGV Collection Focus**Print Works: The Douglas Kagi Donation**

10 August – 27 October 2013
 E28, Level 3, NGV International

The Ancient World

5 October 2013 – 31 December 2015
 E25, Level 2, NGV International

Pedro Reyes: Disarm (Melbourne Festival 2013)

11–27 October 2013
 Federation Court, Ground Level, NGV International

Edward Steichen & Art Deco Fashion

18 October 2013 – 2 March 2014
 E5 & E6, Ground Level, NGV International
 The exhibition was organised by the Foundation for the Exhibition of
 Photography (FEP) Minneapolis, Lausanne, Paris, in collaboration
 with the National Gallery of Victoria.

Principal Partner: Smile Solutions

Media & Tourism Sponsors:

Vogue Australia
 Sofitel Melbourne On Collins

Support Sponsors:

Lavazza
 Dulux Australia
 mei + picchi

Event Sponsor: Wolf Blass

Melbourne Now

22 November 2013 – 23 March 2014
 Waterwall, Federation Court, Temporary Galleries 1, 2, 3 & 8, Garden,
 Ground Level; Mezzanine, Level 1; Galleries 26–30, Level 3, NGV
 International

Also on display at The Ian Potter Centre: NGV Australia

See page 23 for acknowledgments

Three Perfections: Poetry, Calligraphy and Painting in Chinese Art

6 December 2013 – 9 June 2014
 Asian Art Temporary Exhibitions, E11, Level 1, NGV International

Art of the Table

28 February – 31 December 2014
Decorative Arts Passage, Level 2, NGV International

NGV Collection Focus

Negoro Lacquer

20 March – 28 September 2014
The Art of Japan, Level 1, NGV International

William Blake

4 April – 31 August 2014
E5, Ground Level, NGV International

Wang Gongxin: Video Artist

11 April – 28 September 2014
E6, Ground Level, NGV International

Support Sponsor: Sony

Late Modern and Contemporary Art

19 April 2014 – 1 February 2015
Level 3, NGV International

Pastello – Draw Act

10 May – 31 August 2014
E8, Ground Level, NGV International

Supported by:

Connie and Craig Kimberley
The Truby & Florence Williams Charitable Trust

Melbourne Winter Masterpieces 2014

**Italian Masterpieces from Spain's Royal Court,
Museo del Prado**

16 May – 31 August 2014
Temporary Exhibitions 1, 2 & 3, Ground Level, NGV International
The exhibition was organised by Museo Nacional del Prado,
Madrid in association with the National Gallery of Victoria and
Art Exhibitions Australia.

Presented by: State Government of Victoria

Supported by: Australian Government International Exhibitions
Insurance Program

Principal Sponsor: Mazda

Principal Donor: Singapore Airlines

Learning Partner: The University of Melbourne

Tourism & Media Partners:

The Australian

Herald Sun

Sofitel Melbourne On Collins

Accor

Triple M

Seven Network

Tourism Victoria

City of Melbourne

APN Outdoor

Adshel

V/Line

Melbourne Airport

Palace Cinemas

Official Suppliers:

Dulux Australia

Penfolds

Master the Arts! A Kids Activity Book about Italian Masterpieces is
supported by the Truby and Florence Williams Charitable Trust.

Paola Pivi: You started it ... I finish it

28 May – 31 August 2014
Federation Court, Ground Level, NGV International

Supported by:

The Loti & Victor Smorgon Fund

Michael & Janet Buxton

Fred Williams – The Pilbara Series

Benalla Art Gallery
2 November 2013 – 28 January 2014

Supported by: Rio Tinto

ACQUISITIONS

AUSTRALIAN ART

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Gifts

Judy Bayungala (Wurlaki 1941–2011), *Circular mat* 2004, gunga (pandanus), natural dyes. Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2014

Nyuju Stumpy Brown (Wangkajunga c. 1924 –2011), *Ngupawarlu* 2005, synthetic polymer paint on canvas. Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2014

Nym Bunduck (Murrinh-Patha c. 1904–81), *Untitled* (Fishermen) (c. 1972), earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014

Gloreen Campion (Rembarrnga born c. 1978), *Crocodile* 2011, earth pigments on Stringybark (*Eucalyptus sp.*), fibre string, pandanus, wood. Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2014

Lorna Napurrurla Fencer (Warlpiri c. 1925 –2006), *Necklace* (c. 1977–99), synthetic polymer paint on wood, seeds, gumnuts; *Necklace* (c. 1977–99), earth pigments and synthetic polymer paint on wood, synthetic polymer paint on gumnuts and seedpods, seeds, wool, cotton; *Necklace* (c. 1977–99), synthetic polymer paint on wood, synthetic polymer paint on gumnuts and seedpods, seeds, wool, cotton. Gift of Anthony and Beverly Knight, 2013; *Yarla* 1988, synthetic polymer paint on canvas. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2013; *Coolamon*; *Untitled (Yam root)* 1997; *Yam* 1998, synthetic polymer paint on wood; *Headdress* 1999, synthetic polymer paint on wood, wool. Gift of Anthony and Beverly Knight, 2013

Mirdidingkingathi Juwarnda Sally Gabori (Kaiadilt born c. 1924), *All the fish* 2005, synthetic polymer paint on canvas. Gift of Jim Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2013

Jonathan Jones (Kamilaroi/Wiradjuri born 1978), *Untitled (White poles) 1*; *Untitled (White poles) 2*; *Untitled (White poles) 3* 2004, embossing on paper, ed. 20/20. Gift of the artist, 2014

Robin Kankapankatja (Yankunytjatjara/Pitjantjatjara c. 1930–2012), *Nganamara Walalkaranya (Mallee Fowl at Walalkara)*; *Walalkara Homeland*; *Walalkara Homeland* 2004, synthetic polymer paint on canvas. Gift of Vicki and Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2014

Mick Magani (Mildingi c. 1920–84), *Kunapipi dancers* 1963, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014

Bayngul Marika (Rirratjingu born 1939), *Untitled* 1962, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Louise Rath in memory of Rene Davidson through the Australian Government's Cultural Gifts Program, 2013

Queenie McKenzie (Gija c. 1915–98), *The founding of New Texas* 1996, earth pigments on canvas. Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014

Jimmy Midjawmidjaw (Kunwinjku 1897–1985), *Three female Mimih spirits* (1950s), earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014; *Untitled* (c. 1975), earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Louise Rath in memory of Rene Davidson through the Australian Government's Cultural Gifts Program, 2013

George Milpururru (Ganalbingu 1934–98), *Untitled (Dupun ceremony)* 1980, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Mary Nugent, 2014

Lindsay Bird Mpetyan (Anmatyerr born 1935), *Rainbow Snake Dreaming* 1990, synthetic polymer paint on canvas. Gift of Noel Tovey, 2014

Ginger Riley Munduwalawala (Mara c. 1937–2002), *Garimala* 2000, synthetic polymer paint on paper. Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014

Paddy Compass Namadbara (Iwaidja c. 1890 –1973), *Male and female Mimih*; *Mimih* (c. 1960), earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014

Eubena Nampitjin (Wangkajunga/Kukatja c. 1921 –2013), *Kinyu rockhole near the Canning Stock Route* 1998, synthetic polymer paint on canvas. Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014; *Untitled* 1999, synthetic polymer paint on canvas. Gift of Judith Rutherford, 2013

Tjunkiya Napaltjarri (Pintupi c. 1930– 2009), *Untitled* 1999, synthetic polymer paint on canvas. Gift of Judith Rutherford, 2013

Makinti Napanangka (Pintupi c. 1920–2011), *Women's Ceremony* 2000, synthetic polymer paint on canvas. Gift of Judith Rutherford, 2013

Paddy Jupurrurla Nelson (Warlpiri c. 1920–99), *Karrku Jukurpa (Mt Stanley Dreaming)* 1998, synthetic polymer paint on canvas. Gift of Judith Rutherford, 2013

Tiger Palpatja (Pitjantjatjara c. 1915–2012), *Wanampi Tjukurpa* 2010, synthetic polymer paint on canvas. Gift of Kean Ooi through the Australian Government's Cultural Gifts Program, 2014

Nancy Kunoth Petyarr (Anmatyerr c. 1930–2011), *Body paint* 1997, synthetic polymer paint on canvas. Gift of Judith Rutherford, 2013

Nina Puruntatameri (Tiwi born 1971), *Kulama ceremony* 2004, earth pigments on canvas. Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2014

Carol Panangka Rontji (Western Arrernte born 1968), *Untitled* 2001, earthenware. Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014

Phyllis Thomas (Gija born c. 1940), *Boil Dreaming* 2004, synthetic polymer paint on canvas. Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2014

Lennard Walker (Pitjantjatjara born 1949), *Wira (Coolamon)* 2010, aluminium; *Wira (Coolamon)*; *Wira (Coolamon)* 2010, painted aluminium. Gift of Judith and Leon Gorr, 2014

Taracarijimo Freda Warlapinni (Tiwi c. 1928–2003), *Untitled* 1997, earth pigments on paper. Gift of Kean Ooi through the Australian Government's Cultural Gifts Program, 2014

HJ Wedge (Wiradjuri c. 1957 –2012), *Foster parents* 1992, synthetic polymer paint on canvasboard; *I'll teach you a lesson* 1999, synthetic polymer paint on paper. Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014

Nora Wompi (Manyjilyjarra born c. 1935), *Kunawarrtiji* 2011, synthetic polymer paint on canvas. Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2014

Pedro Wonaeamirri (Tiwi born 1974), *Untitled* 1997, earth pigments on canvas. Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014; *Pukumani tutini* 2003, earth pigments on Ironwood (*Casuarina sp.*). Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2014

Wati Wongka (Yankunytjatjara 1935–2012), *Ngintaka Tjukurpa – Perentie Lizard Story* 2007; *Ngintaka Tjukurpa (Perentie lizard Story)* 2010, synthetic polymer paint on canvas. Gift of Vicki and Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2014

Owen Yalandja (Kuninjku born 1962), *Yawkyawk*; *Yawkyawk* 2002, earth pigments on Kurradjong (*Brachychiton diversifolius*). Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2014

Gulumbu Yunupingu (Gumatj 1945–2012), *Garak, the Universe* 2008; *Gan'yu (Stars)* 2009, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Margaret Bullen through the Australian Government's Cultural Gifts Program, 2014; *Gan'yu (Stars)* 2009, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Elizabeth Foster and Margaret Colquhoun in honour of their mother Madge Minty through the Australian Government's Cultural Gifts Program, 2014

Purchases

Pepai Carroll (Pitjantjatjara born 1950), *Walungurru* 2013, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2013

Bindi Cole (Wathaurong born 1975), *Wolf in sheep's clothing* 2013, pigment prints. Yvonne Pettengell Bequest, 2014

Michael Cook (Bidjara born 1968), *Civilised #1*; *Civilised #3*; *Civilised #4*; *Civilised #6*; *Civilised #10*; *Civilised #11* 2012, inkjet print, ed. 3/8. Purchased NGV Foundation, 2013; *Majority Rule 2 – Tunnel*; *Majority Rule 5 – Senate*; *Majority Rule 7 – Court* 2014, inkjet print, ed. 8/8. Yvonne Pettengell Bequest, 2014

Destiny Deacon (K'ua k'ua/Erub/Mer born 1957) **Virginia Fraser** (born Australia 1947), *Melbourne Noir* 2013, digital prints, digital prints on plywood, wood, gelatin silver photographs, high-definition video, sound. Yvonne Pettengell Bequest, 2014

Freda Gilbert (Kurtijar born 1964), *Frill-necked lizard* 2013, earthenware. Purchased, NGV Supporters of Indigenous Art, 2014

Treahna Hamm (Yorta Yorta born 1965), *Wollithica Woka (Tribal homelands around Echuca/Moama)* 2013, black and gold ink and sand on zinc, sedge (*Carex sp.*), steel wire, brass wire, emu feathers. Purchased, Victorian Foundation for Living Australian Artists, 2014

Ricardo Idagi (Meriam Mir born 1957), *False evidence appearing real* 2012, earthenware, wood, steel, plastic, glass. Purchased, Victorian Foundation for Living Australian Artists, 2013

Shenane Jago (Kurtijar born 1962), *Horse*; *Longnecked turtle* 2013, earthenware. Purchased, NGV Supporters of Indigenous Art, 2014

Nonggirnga Marawili (Madarrpa born 1939), *Yathikpa* 2013, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2014

Nyangungu Marawili (Madarrpa born 1936), *Dangultiji, the Brolga*; *Dhamula, the Sea Eagle* 2013, soft-ground etching on paper, ed. 2/20. Purchased NGV Foundation, 2013

Djerrkngu Marika (Gumatj born 1945), *Waterhole* 2013, soft-ground etching on paper, ed. 2/20. Purchased NGV Foundation, 2013

ACQUISITIONS (CONT'D)

Dhunhdhunga #2 Mununggurr (Madarrpa 1936–2013), *Dapal (Caterpillar)* 2013, soft-ground etching on paper, ed. 2/20. Purchased NGV Foundation, 2013

Marrnyula Mununggurr (Djapu born 1964), *Rupo (Possum)* 2013, soft-ground etching on paper, ed. 2/20; *Rupo yalu (Possum nest)* 2013, soft-ground etching on paper. Purchased NGV Foundation, 2013

Steaphan Paton (Gunai/Monaro-Ngarigo born 1985), *Cloaked combat* 2013, bark, carbon fibre, plastic, synthetic polymer paint. Yvonne Pettengell Bequest, 2013

Reko Rennie (Kamilaroi born 1974), *Initiation* 2013, synthetic polymer paint on plywood. Purchased with funds donated by Esther and David Frenkiel, 2014

Steven Rhall (Taungurong born 1974), *Boundary (Border Country, Footscray)* 2012, from the *Kulin project* 2012–13, inkjet print, ed. 2/8; *Bunjil (Woiwurrung, Wurundjeri Way); Bunjil Park (Dja Dja Wurrung, Summerfield); First time visited, long time lived (Taungurong, Bonnie Doon); Hue (Boonwurrung, Philip Island); Presland's intersection 1b (Woiwurrung, Boonwurrung, Wathaurung); Remnants (Wathaurung, Moolap); Untitled (Border Country, Port Philip Bay)* 2012, from the *Kulin project* 2012–13, inkjet print, ed. 1/8; *X (Wathaurung, Belmont)* 2012, from the *Kulin project* 2012–13, inkjet print, ed. 2/8; *No junkie, no cops (Woiwurrung, Footscray)* 2013, from the *Kulin project* 2012–13, inkjet print, ed. 1/8. Yvonne Pettengell Bequest, 2014

Yhonnie Scarce (Kokatha/Nukunu born 1973), *Blood on the wattle (Elliston, South Australia 1849)* 2013, transparent synthetic polymer resin, glass, felt, velcro. Purchased with funds donated by Kerry Gardner, Andrew Myer and The Myer Foundation, 2013

Warwick Thornton (Kaytej born 1970), *Untitled 1–3* 2013, inkjet print, ed. 2/3. Purchased NGV Foundation, 2013

Cornelia Tipuamantumirri (Tiwi born 1930), *Jilamara design* 2013, earth pigments on canvas. Purchased, NGV Supporters of Indigenous Art, 2013

Lisa Waup (Gunditjmara/Torres Strait Islander born 1971), *Cultural nesting* 2013, emu feathers, cockatoo feathers, parrot feathers, possum fur, rabbit fur, metal and cotton thread, wool, labradorite, shells, raffia, natural dyes on sago fibre, seed, wood. Yvonne Pettengell Bequest, 2013

Mulkun Wirrpanda (Dhudi-Djapu/Dha-malamirr born 1947), *Minhala, the Long-necked tortoise* 2013, soft-ground etching on paper, ed. 2/20. Purchased NGV Foundation, 2013

Barrupu Yunupingu (Gumatj 1948–2012), *Gurtha* 2012, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased with funds donated by Judith and Leon Gorr, 2013

Gulumbu Yunupingu (Gumatj 1945–2012), *Gan'yu (Stars); Garak; Garak; Garak* 2010; *Gan'yu (Stars)* 2011, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased NGV Foundation, 2013

AUSTRALIAN CERAMICS

Purchases

Isabella Ainslie (Australia 1888–1979), *Butterfly honeypot; Tobacco jar* 1923; *The Ainslie tea service* 1924; *Blue tree jug* 1930; *The night nymph vase* 1931, earthenware. Kenneth Hood Bequest Fund, 2014

Stephen Benwell (born Australia 1953), *Statue* (2011), earthenware. Yvonne Pettengell Bequest, 2014

David Boyd (Australia 1924–2011, lived in Europe 1950–55, 1962–75) **Hermia Boyd** (Australia 1931–2000, lived in Europe 1950–55, 1962–75), *Coffee service* 1955, earthenware. Kenneth Hood Bequest Fund, 2014

Alan Constable (born Australia 1956), *Box Brownie* 2011; *Not titled (Blue large format camera)* 2013; *Not titled (Aquamarine SLR); Not titled (Black Mamiya large format camera); Not titled (Blue QKA SLR); Not titled (Green binoculars); Not titled (Green concertina camera); Not titled (Green large format camera); Not titled (Pink/yellow tone instamatic); Not titled (Purple and green SLR); Not titled (Straw coloured binoculars); Not titled (Teal SLR with flash); Not titled (Video camera)* (2013), earthenware. Yvonne Pettengell Bequest, 2014

AUSTRALIAN FASHION AND TEXTILES

Gifts

Bush Couture, Sydney fashion house (1982–94) **Linda Jackson** designer (born Australia 1950), *Bush couture* 1981–82, screenprinted silk (taffeta), metallic paint, elastic, opal; *Black opal outfit* 1982–83, screenprinted cotton; *Rainbow gingham* 1984, cotton, paint, metal (zip); *Purple wildflowers* 1985, handpainted silk; *Rainforest pleats* 1986, silk (taffeta), metal; *Rainbow waratah* 1986–88, silk, cotton, plastic, metal; *Waratah* 1992, screenprinted silk (satin). Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

Chai, Melbourne fashion house (est. 1974) **Clarence Chai** designer (born Singapore 1946, arrived Australia 1963), *Denim jacket* (c. 1976), cotton, rayon, shell, metal (thread), glass (beads); *Jumpsuit* 1978, cotton, shell. Gift of the artist, 2014

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950), *Black + white* 1974, cotton, plastic, synthetic fibre; *Love letters* 1975, cotton. Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950) **Peter Tully** (Australia 1947–92), *Rainbow patchwork outfit* 1975, cotton, plastic. Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

House of Merivale, Sydney fashion house (1960–92) **Merivale Hemmes** designer (born Australia 1931), *Dress* (c. 1979), nylon, lycra, metal. Gift of Sharon Paton, 2013

Linda Jackson designer (born Australia 1950), *Abstract patchwork* 1975, cotton, metal; *A-line patchwork* 1975, cotton. Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

Linda Jackson designer (born Australia 1950) **Deborah Lesser** decorator (born Australia 1957), *Uluru top* 1981, silk. Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

Linda Jackson designer (born Australia 1950) **Unknown**, *Bracelets (Group of 15)* (c. 1980), glass, metal; *Headpiece* (c. 1982), glass, cotton; *Armband; Armband* (c. 1983), glass, metal; *Headband (Ndebele)* (c. 1983); *Bracelet (Ndebele)* (c. 1984); *Bracelet (Ndebele); Bracelet (Ndebele)* (c. 1984); *Anklet (Zulu); Anklet (Zulu)* (c. 1985), glass, cotton; *Apron (Ndebele)* (c. 1985), glass, cotton, (wood); *Headpiece* (c. 1988), glass, metal, plastic; *Necklace (Maasai)* (c. 1988), glass, metal, leather (rawhide); *Necklace (Maasai)* (c. 1988), glass, metal; *Necklace (Masaai)*

(c. 1988), glass, metal, accessories to *Maasai Africa* (1982–88). Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

Maticevski, Melbourne fashion house (est. 1999) **Toni Maticevski** designer (born Australia 1976), *Dress* 2008, silk, acetate; *Evening dress* 2009, polyester cotton, silk, cotton; *Dress* 2010, silk (crepe), linen. Gift of Nadine McIntosh, 2013

David McDiarmid (Australia 1952–95, lived in United States 1979–87), *Sydney quilt* 1978, plastic laminate, lenticular and holographic postcards, plastic coated curtain rods, plastic coated stainless steel cable and plastic coated wire. Gift of Frank Watters through the Australian Government's Cultural Gifts Program, 2014

Roger David, Melbourne fashion house (est. 1945) **Kalman Rogers** tailor (born Poland 1905, arrived Australia 1925, died 1994), *Suit* (c. 1950), wool, cotton, plastic (buttons), metal (zip). Gift of Rosemary and Alan Clencie, 2013

Purchases

Above, Melbourne fashion house (est. 2009) **Nyssa Marrow** designer (born Australia 1984) **Kerry Findlow** designer (born Canada 1981, lived in New Zealand 1997–2005, arrived Australia 2005), *Outfit* 2012 autumn–winter, *A study in collaging structures* collection, cotton, tulle, cotton/bamboo, wool (tweed and gauze); *Evening dress* 2013 autumn–winter, *A study in perception* collection, wool/polyester, viscose. Yvonne Pettengell Bequest, 2014

Ann Shoebridge Milliner, Sydney millinery house (est. 2003) **Ann Shoebridge** milliner (born Australia 1973), *Geisha* 2013, sinamay, nylon, lycra, rayon, metal; *Rising Sun* 2013, parasisal straw, turkey feathers, ink; *Takeo* 2013, buckram, nylon, lycra, turkey feather, cotton (velvet); *Tokyu* 2013, straw, sinamay. Purchased, Victorian Foundation for Living Australian Artists, 2013

Brendan Dwyer, Melbourne shoemaker (est. c. 1993) **Brendan Dwyer** designer (born Australia 1962), *Topographic timber veneer boots* 2013, wood veneer, cowhide, rubber (heel base), cotton (laces). Yvonne Pettengell Bequest, 2014

Claire Best Handmade, Melbourne shoemaker (est. 2009) **Claire Best** designer (born Australia 1983), *Painted derby shoes* 2013, leather (cowhide), paint, plastic (heel base), cotton (laces), metal (aglets). Yvonne Pettengell Bequest, 2014

Dion Lee, Sydney fashion house (est. 2009) **Dion Lee** designer (born Australia 1985), *Vein sleeveless dress* 2012 autumn, silk, spandex, synthetic fibre, metal (zip); *Filter leather dress* 2013, leather, metal (zip); *Slashed Neo dress* 2013, Resort, neoprene, metal (zip). Purchased, Victorian Foundation for Living Australian Artists, 2013

From Britten P/L, Melbourne fashion house (est. 2010) **Tim Britten-Finschi** designer (born Australia 1988) **Alex Britten-Finschi** designer (born Australia 1986), *Overlay bomber and shorts* 2013 spring–summer 2013–14, nylon, polyester (satin), cotton/linen, metal; *Neimeyer overcoat*, shirt, t-shirt and trousers 2013 autumn–winter 2014, wool/cashmere, cotton, shell, wool. Yvonne Pettengell Bequest, 2014

Michelle Hamer (born Australia 1975), *Can't; We're all gonna die* (2013), wool, plastic. Purchased, Victorian Foundation for Living Australian Artists, 2013

Kinoak, Melbourne fashion house (est. 2011) **Amie Kohane** designer (born New Zealand 1976, arrived Australia 2002), *Outfit*, 2013 *Hinterland* collection autumn–winter 2013, wool, leather, silk, polyester, metal (zippers), plastic (buttons); *Kiwaa dress* 2013 *Free-time* collection, spring–summer 2013–14, silk, plastic (buttons). Yvonne Pettengell Bequest, 2014

Lui Hon, Melbourne fashion house (est. 2009) **Lui Hon** designer (born Malaysia 1974, arrived Australia 1999), *Outfit* 2012 *Liberty of love* collection autumn–winter 2013, wool, leather, sheepskin, plastic. Yvonne Pettengell Bequest, 2014

Lui Hon, Melbourne fashion house (est. 2009) **Lui Hon** designer (born Malaysia 1974, arrived Australia 1999) Richard Nylon milliner (born Australia 1966), *Outfit* 2012, *Liberty of Love* collection, autumn–winter 2013, wool, polyester, cotton, metal (zip), silk (skirt) wool (hat). Yvonne Pettengell Bequest, 2014

Toni Maticevski (born Australia 1976), *Triptych in white* 2013, silk, neoprene, acrylic, tissue paper. Purchased with funds donated by Wai Tang and Kee Wong, 2014

Douglas McManus (born Australia 1959), *Brain* 2013, laser cut, engraved and thermo moulded microfiber, synthetic thread, sound activated electroluminescent wire, 3D digital printed acrylonitrile butadiene styrene, enamel paint, nylon monofilament. Yvonne Pettengell Bequest, 2014

Elizabeth Newman (born Australia 1962), *Untitled* (2013), (cotton) thread on canvas. Yvonne Pettengell Bequest, 2014

Roberts & Hassett, Melbourne shoemaker (est. 2011) **Theo Hassett** designer (born New Zealand 1987, arrived Australia 2007), *Ladies' brogues* 2013, leather (emu, emu leg, kangaroo), metal (aglets). Yvonne Pettengell Bequest, 2014

Wootten, Prahran shoemaker (est. 2011), **Jess Cameron-Wootten** designer (born Australia 1983), *Venice boots* 2013, leather, rubber (heel base), cotton (laces), metal (eyelets). Yvonne Pettengell Bequest, 2014

AUSTRALIAN FURNITURE

Gifts

Grant Featherston designer (Australia 1922–95) **Uniroyal Pty Ltd, Dandenong, Melbourne** manufacturer (1970–81), *Obo chair* 1974, polyurethane foam, polystyrene beads, jersey, (other materials). Gift of Bernadette Foley through the Australian Government's Cultural Gifts Program, 2014

Purchases

Tate Anson designer and maker (born Australia 1982) **Tate Anson Design, Melbourne** manufacturer (est. 2011), *Tryst* (2011), European Beech (*Fagus sylvatica*). Yvonne Pettengell Bequest, 2014

Tim Fleming designer (born Australia 1972) **Flatland OK, Melbourne** manufacturer (est. 2003), *Giant hand mirror library* (2013), plywood, mirror. Yvonne Pettengell Bequest, 2014

ACQUISITIONS (CONT'D)

2013

AUSTRALIAN JEWELLERY

Purchases

Gifts

Roseanne Bartley (born New Zealand 1964, arrived Australia 1988), *Baseball; Putter; Soccer ball* (2013), from *The beginning of I AM* series 2013, plastic, glass, silk thread. Yvonne Pettengell Bequest, 2014

Nicholas Bastin (born Australia 1968), *Rhinoceros rodent; Roach #1* (2013), enamel paint, pigment and glitter on plastic and bioresin, sterling silver, stainless steel. Yvonne Pettengell Bequest, 2014

Purchases

Bin Dixon-Ward (born England 1960, arrived Australia 1960), *Framework, brooch; Framework, necklace* (2012), nylon, ink. Yvonne Pettengell Bequest, 2014

Gifts

Mark Edgoose (born Australia 1960), *Ring and box no. 11* (2010); *Ring and box no. 12* (2011); *Ring and box no. 18* (2013), from the *Ring and box* series 2010–13, niobium, titanium. Yvonne Pettengell Bequest, 2014

Purchases

Mari Funaki (born Japan 1950, arrived Australia 1979, died 2010), *Bracelet* 2008, heat coloured mild steel. Yvonne Pettengell Bequest, 2014

Gifts

Allona Goren (born Australia 1973), *Play S1, brooch* (2011), resin and plastic on enamel paint on wood, sterling silver, stainless steel, (nylon thread); *Play S3, brooch* (2011), resin and plastic on enamel paint on wood, stainless steel. Yvonne Pettengell Bequest, 2014

Purchases

Kirsten Haydon (born New Zealand 1973, arrived Australia 1996), *Ice depot, brooch* (2011), photo transfer, reflector beads and enamel on copper, silver, steel; *Ice movement, neckpiece* (2011), reflector beads and enamel on copper, silver. Yvonne Pettengell Bequest, 2014

Gifts

Inge King (born Germany 1915, arrived Australia 1951), *Necklace* (c. 1960), sterling silver. Purchased NGV Foundation, 2013

Purchases

Sally Marsland (born Australia 1969), *Untitled* (2013), polyurethane resin, nylon thread. Yvonne Pettengell Bequest, 2014

Gifts

David Neale (born Australia 1977), *Colour fold brooch #18; Colour fold brooch #22; Colour fold brooch #30* (2010–11), mild steel, enamel paint, stone dust. Purchased, Victorian Foundation for Living Australian Artists, 2013

Purchases

Emma Price (born Australia 1975), *For a good catch; For a good night; For a good swimmer; For good work; For your blessing* (2013), from the *Talisman* series 2013, corian, gold, thread. Yvonne Pettengell Bequest, 2014

Gifts

Blanche Tilden (born Australia 1968), *Dutert* (2012), borosilicate glass, sterling silver. Yvonne Pettengell Bequest, 2014

Purchases

Manon van Kouswijk (born the Netherlands 1967, arrived Australia 2010), *Trophées 1 – 4* 2011, porcelain. Yvonne Pettengell Bequest, 2014

Gifts

AUSTRALIAN METALWORK

Purchases

Gifts

Wolf Wennrich (born Germany 1922, arrived Australia 1953, died Australia 1991), *Object. Kinetic* (1974), sterling silver, steel, gold; *Object* (c. 1975), silver, titanium, gold, crystalline amethyst. Gift of Michael Wennrich, 2013

2014

Purchases

Gifts

Purchases

Gifts

Purchases

Gifts

Purchases

Gifts

David Chesworth (born England 1958, arrived Australia 1969) **Sonia Leber** (born Australia 1959), *We are printers too* 2013, single channel colour high-definition video, sound, 16 min (looped). Yvonne Pettengell Bequest, 2014

Purchases

Daniel Crooks (born New Zealand 1973, arrived Australia c. 1994), *An embroidery of voids* 2013, single-channel colour high-definition Blu-ray, stereo sound, 19 min 23 sec, ed. 1/3. Purchased with funds donated by Julie Kantor and Michael and Silvia Kantor, 2014

Gifts

Marco Fusinato (born Australia 1964), *Aetheric plexus (Broken X)* (2013), alloy tubing, lights, double couplers, Lanbox LCM DMX controller, dimmer rack, DMX MP3 player, powered speaker, sensor, extension leads, shot bags. Purchased with funds donated by Peter Clemenger AM and Joan Clemenger, 2014

Purchases

Agatha Gothe-Snape (born Australia 1980), *Powerpoints* 2008, Microsoft PowerPoint files (looped), sound, unlimited edition. Yvonne Pettengell Bequest, 2014

Gifts

Lou Hubbard (born Australia 1957), *EYE OPS* 2013, five channel colour high-definition video, sound, 7 min 27 sec (looped), ed. 1/2. Yvonne Pettengell Bequest, 2014

Purchases

Arlo Mountford (born England 1978, arrived Australia 1983), *Walking the line* 2013, two channel, colour high-definition digital animation, sound, 10 min (looped). Purchased NGV Foundation, 2014

Gifts

Joshua Petherick (born Australia 1979), *Glass tables II; Truancy cycle* 2013, three channel colour high-definition video, sound, 12 min 10 sec. Purchased with funds donated by the Bowness Family, 2013

Purchases

Clare Rae (born Australia 1981), *Photography store* 2013, colour stop motion animation, silent, 9 min 25 sec. Yvonne Pettengell Bequest, 2014

Gifts

David Rosetzky (born Australia 1970), *Half brother* 2013, colour high-definition digital video, sound, 10 min 33 sec. Yvonne Pettengell Bequest, 2014

Purchases

Charlie Sofo (born Australia 1983), *33 objects that can fit through the hole in my pocket* 2013, colour digital video, stereo sound, 1 min 29 sec. Yvonne Pettengell Bequest, 2014

Gifts

AUSTRALIAN PAINTING

Purchases

Gifts

Noel Counihan (Australia 1913–86), *Self-portrait* 1973, oil on canvas. Gift of Irving and Colleen Saulwick, 2013

Purchases

Juan Davila (born Chile 1946, arrived Australia 1974), *Woman by the River Yarra* 2008, oil on canvas. Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

2015

Purchases

Gifts

Purchases

Gifts

Purchases

Gifts

Purchases

Roger Kemp (Australia 1908–87), *Music in nature* (c. 1935); *Landscape; Music movement 1* (c. 1935–40); *Music forms* (c. 1938–41), oil on cardboard; *Sequence 2* (c. 1970–73), synthetic polymer paint on canvas; *Untitled (London suite)* 1971, synthetic polymer paint on paper. Presented by the Kemp Trust through the Australian Government's Cultural Gifts Program, 2014

Purchases

Helen Maudsley (born Australia 1927), *Renewal, to find permission* 1989; *Buoyancy within selves* 1992; *The coat* 1998; *Will Be; Is; Was; Never Was. There, in Continuation. With or Without Permission/ Justification. The Flame of Survival. Our Self-Destruction* 2006, oil on canvas. Gift of the artist through the Australian Government's Cultural Gifts Program, 2014

Gifts

Jeffrey Smart (born Australia 1921, lived in Italy 1964–2013, died Italy 2013), *Winter carnival, Viareggio* 1988, oil on canvas. Gift of Ginny Green, Sandra Bardas OAM family, Vicki Vidor OAM and Bindy Koadlow in memory of their parents Loti Smorgon AO and Victor Smorgon AC through the Australian Government's Cultural Gifts Program, 2014

Purchases

Wilma Tabacco (born Italy 1953, arrived Australia 1957), *Cat's cradle* 2003, oil on canvas. Gift of William Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2014

Gifts

Bradd Westmoreland (born Australia 1975), *Landscape with grey rock* (2011), oil on canvas. Gift of William Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2013

Purchases

Ken Whisson (born Australia 1927, lived in Italy 1978–), *Semblance of a seascape* 1961, oil on composition board. Gift of Patrick Corrigan AM through the Australian Government's Cultural Gifts Program, 2013

Gifts

Purchases

Clifford Bayliss (born Australia 1912, lived in England 1935–89, died England 1989), *Untitled* (1940s), oil on composition board. Purchased NGV Foundation Patrons, 2014

Gifts

Janet Burchill (born Australia 1955, lived in Germany 1991–97) **Jennifer McCamley** (born Australia 1957, lived in Germany 1991–97), *Eat cake (Lavender)* (2013), from *The belief* series 2004–13, synthetic polymer paint on plywood. Yvonne Pettengell Bequest, 2014

Purchases

Jon Campbell (born Northern Ireland 1961, arrived Australia 1964), *DUNNO (T. Towels)* 2012, synthetic polymer paint on cotton. Yvonne Pettengell Bequest, 2014

Gifts

Juan Davila (born Chile 1946, arrived Australia 1974), *After image, Kreon* 2013, from the *After image* series 2010–, oil on canvas. Yvonne Pettengell Bequest, 2014

Purchases

Tony Garifalakis (born Australia 1964), *Black widow sunshine; Burning cross and two hearts; Halloween; Sgt Major Satan; Swastika bloom* (2010); *IMF* (2013), from the *Mutually assured destruction* series (2010–13), collage of denim. Yvonne Pettengell Bequest, 2014

2016

Purchases

Gifts

Purchases

Gifts

Purchases

Gifts

Purchases

Gifts

Purchases

Gifts

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Gifts

Purchases

Chris Bond (born Australia 1975) **Drew Pettifer** (born Australia 1980), *Untitled (Nic in his lounge room, cloaked)* 2013, digital type C print, oil paint. Purchased with funds donated by the Bowness Family, 2013

Jane Brown (born Kuwait 1967, arrived Australia 1973), *The Bellarine Railway, Queenscliff; Elizabeth Towers, Melbourne; Lake Burley Griffin, Canberra; Mooring* (2011–13); *Decommissioned art history library, University of Melbourne* (2012–13), from the *Not before time* series 2011–13, gelatin silver photograph. Purchased with funds donated by Alistair Hay, 2013

Zoë Croggon (born Australia 1989), *Challenger; Fonteyn* (2012), digital type C print. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2013

Christopher Day (born Australia 1978), *Untitled; Untitled; Untitled; Untitled; Untitled* (2013), from the *Permanent deferral* series 2013, inkjet print. Purchased with funds donated by the Bowness Family, 2013

Eliza Hutchison (born South Africa 1965, arrived Australia 1969), *No. 8* 2010 from the *Kewpie and the Corn Idol* series 2009–10, pigment print, ed. 2/5; *No. 9; No. 10* 2010, from the *Kewpie and the Corn Idol* series 2009–10, pigment print, ed. 1/5. Yvonne Pettengell Bequest, 2014

Anastasia Klose (born Australia 1978), *Self-portrait as Marina Abramovic with mugs* 2013, digital pigment print, ed. 2/8. Yvonne Pettengell Bequest, 2014

Paul Knight (born Australia 1976), *Untitled; Untitled* (2011); *Untitled* (2012), type C photograph. Purchased with funds donated by the Bowness Family, 2013

Georgia Metaxas (born Australia 1974), *Untitled #2; Untitled #25; Untitled #28* (2011), from *The mourners* series 2011, inkjet print, velveteen, painted wood. Yvonne Pettengell Bequest, 2014

Clare Rae (born Australia 1981), *Untitled (Cleaner's stairs); Untitled (Framed stores); Untitled (Gallery stool)* (2013), inkjet print. Yvonne Pettengell Bequest, 2014

Glenn Sloggett (born Australia 1964), *Diseased roses; House and car body; Not Quite Right; Plastic flowers; Reservoir dog; You are alone* (2011), from the *A white trash (lost) love story* series 2009–11, type C photograph. Purchased with funds donated by The Sunraysia Foundation, 2013

Hanna Tai (born Australia 1978), *Untitled* (2013), from the *When a fish's face becomes larger over time, you can infer it is swimming towards you* series 2013, inkjet print, synthetic polymer paint on wood, metal, motor. Purchased with funds donated by the Bowness Family, 2013

Lydia Wegner (born Australia 1988), *Full pink; Tab red; Yellow sparkle* (2013), from the *Folded colour* series 2013, inkjet print, painted wood. Purchased with funds donated by the Bowness Family, 2013

William Yang (born Australia 1943), *William, Father, Mother, Graceville, Brisbane* 1974, printed 2014, from the *Old new borrowed blue* series, inkjet print, ed. 2/30; *Self-portrait #5* 2008, printed 2014, from the *Old new borrowed blue* series, inkjet print, ed. 3/20; *William in scholar's costume* 2008, printed 2014, from the *Old new borrowed blue* series, inkjet print, ed. 5/20. Purchased, Victorian Foundation for Living Australian Artists, 2014

AUSTRALIAN PRINTS AND DRAWINGS

AUSTRALIAN BOOKS

Gifts

Theo Strasser (born the Netherlands 1956, arrived Australia 1960) **Peter Lyssiotis** (born Cyprus 1949, arrived Australia 1953), *Dog eat dog* 2011, artists' book: colour digital print, 36 pages, cardboard cover, stapled binding; *Fire* 2011, artists' book: colour digital print, 32 pages, cardboard cover, stapled binding. Gift of the artists, 2014

Unknown, Melbourne, Melbourne International Exhibition 1880, juror's notebook 1880, notebook: pen and ink, pencil, letterpress, leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

AUSTRALIAN COLLAGES

Purchases

Rob McLeish (born Australia 1976), *Untitled; Untitled; Untitled; Untitled* 2012, from the *Gravity stole my eyelid* series, collage of pencil and cut colour photo-lithograph. Purchased, Victorian Foundation for Living Australian Artists, 2013

AUSTRALIAN DRAWINGS

Gifts

Vincas Jomantas (born Lithuania 1922, arrived Australia 1948, died 2001), *Study for The Birth of Venus* (c. 1958), pencil. Gift of Laima Jomantas, 2014

Helen Maudsley (born Australia 1927), *The avant garde man* 1954, watercolour over pencil; *The licentious lady* 1955, pencil; *The licentious man* 1955, watercolour over pencil; *The serious lady* 1955, pencil; *Artistic lady; The lady in the belt* 1956, gouache over pencil; *The listening lady* 1956, gouache; *The listening man* 1956; *The arrogant man* (c. 1956), gouache over pencil; *The fallacy man* 1957, watercolour, gouache and pen and ink over pencil; *The wonderful chrysanthemum* 1957, gouache and watercolour over pencil; *The journey* 1963, watercolour on paper; *A portrait: Seeking to organise herself* 1982, pencil; *Nude hands* 1982, gouache and watercolour over pencil; *The lesson, the initiation* 1984, watercolour and gouache; *The city* 1986, gouache over pencil; *Each with its own shadow; (Nudes)* 1986, watercolour and gouache; *Seeing without permission; There, but not permitted* 1986, gouache and watercolour over pencil; *Interaction and not renewal* 1988, watercolour and gouache over pencil; *Worth is inspite* 1989, fibre-tipped pen over pencil; *Encounter between* 1992; *The pillars* 1999, pen and ink over pencil; *The magnificent building, an imprint of the human mind* 2011, pencil on paper. Gift of the artist, 2013

Allan Mitelman (born Poland 1946, arrived Australia 1953), *Untitled* 2006, pen and ink and watercolour over photo-offset lithograph; *Untitled* 2008, gouache, chalk and pencil; *Untitled* 2008, gouache, pastel and chalk; *Untitled* 2009, charcoal, pastel and pencil; *Untitled* 2010, watercolour with touches of white gouache; *Untitled* 2010, watercolour, pen and ink and gouache; *Untitled* 2010, watercolour; *Untitled* 2014, pencil and watercolour on cardboard. Gift of Julie Irving through the Australian Government's Cultural Gifts Program, 2014

Hugh Ramsay (born Scotland 1877, arrived Australia 1878, died 1906), *Bert Sutherland* (1903), charcoal and white gouache. Gift of Mary Costigan through the Australian Government's Cultural Gifts Program, 2014

Bernhard Sachs (born Australia 1954), *Untitled (R. Evaporates). From x-ray detail from painting "Judith and Holofernes / St Veronica?" by the anonymous master of the Veronica Shroud – lost 1945* 1990, reworked 1997, charcoal, masking tape, wax and synthetic polymer paint on 3 sheets, collage of photocopies and gelatin silver photographs, cellulose tape, correction fluid and pencil on 2 sheets of card, wood and glass frame. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2014

Wilma Tabacco (born Italy 1953, arrived Australia 1957), *Dayglow* 2004, gouache on paper. Gift of William Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2014

John Wolseley (born England 1938, arrived Australia 1976), *Fragments of an investigation into a honey increase centre near Ewaninga, Northern Territory* 1990, watercolour and pencil on multiple sheets of paper on synthetic polymer paint on canvas. Gift of the artist through the Australian Government's Cultural Gifts Program, 2013

Purchases

Clifford Bayliss (born Australia 1912, lived in England 1935–89, died England 1989), *Democratic Kings (Winged creature with bud-like head and skeletal legs with banner)* and *Pursuit (Eyeball balloon in net over landscape)* (1940s); pen and blue-black ink; *Untitled (Fence, decorated building, carousel and figure)* and *Untitled (Torso of man with twisted neck, prosthetic arms and banner in landscape)* (1940s); *Untitled (Figure wearing helmet with banner and table)* and *Untitled (Naked man with mask in landscape with female torsos)* (1940s); *Untitled (Figure with flowing hair lying within tent with banner)* and *Untitled (Screaming female form with flowing hair, aeroplane and car)* (1940s), pen and ink; *Untitled (Hand holding branch form)* and *Untitled (Seated figure with abstract face)* (1940s), pen and brown ink; *Untitled (Surreal figure before curtain, with man in coat and hat)* and *Untitled (Woman with flowing hair beside stairs with molten form)* (1940s), pen and brown-black ink. Yvonne Pettengell Bequest, 2014

Boris Cipusev (born Australia 1988), *Untitled* (2009–13), 60 drawings: pencil and coloured fibre-tipped pen. Yvonne Pettengell Bequest, 2014

Juan Davila (born Chile 1946, arrived Australia 1974), *Election 2013* 2013, gouache, ink and collage on 12 sheets of paper. Purchased, Victorian Foundation for Living Australian Artists, 2013

John Glover (born England 1767, arrived Australia 1831, died 1849), *Italian landscape with cattle (Near Sarzane, Italy)* (1818), brush and grey wash. Joe White Bequest, 2014

Jess Johnson (born New Zealand 1979, arrived Australia 2002), *Outer head of the order (Vestibule incarnate)* 2013, pen and ink, coloured fibre-tipped pens, metallic paint and collage on 10 sheets of paper, synthetic polymer paint on composition board, architectural moulding, wooden frames, light, earthenware, resin. The John McCaughey Memorial Prize Trust, 2013

Laith McGregor (born Australia 1977), *OK/KO* 2013, pencil and blue fibre-tipped pen on paper on 2 table-tennis tables. Purchased with funds donated by Loris Orthwein, 2013

Miso (born Ukraine 1988, arrived Australia 1997), *Walking to all my friends' houses in the world I; The web (Paris)* 2013, perforated paper. Yvonne Pettengell Bequest, 2013

Nusra Latif Qureshi (born Pakistan 1973, lived in Australia 2001–), *Accomplished Missions I* (2012), opaque watercolour on paper. Purchased, Victorian Foundation for Living Australian Artists, 2013

Sangeeta Sandrasegar (born Australia 1977), *You ask me about that country (4); You ask me about that country (5); You ask me about that country (6)* (2012–13), watercolour on cut paper. Purchased, Victorian Foundation for Living Australian Artists, 2014

Jan Senbergs (born Latvia 1939, arrived Australia 1950), *Extended Melbourne labyrinth* 2013, oil stick and synthetic polymer paint wash. Yvonne Pettengell Bequest, 2014

AUSTRALIAN PRINTS

Gifts

George Bell (Australia 1878–1966, lived in England 1907–20), *The cellist* (c. 1920), colour linocut. Gift of Antoinette Niven, 2014

Garry (Spook) James (born Australia 1953), *The Rake's progress* 2005, series of 9 prints: etching, soft ground etching, aquatint, open bite, burnishing and plate tone, ed. 4/9. Gift of Garth McLean, 2014

Jan Senbergs (born Latvia 1939, arrived Australia 1950), *At Mawson; David; Voyage six* 1987, from the *Antarctica* series, lithograph, artist's proof; *Point Liardet limner* 1992, series of 4 aquatints, ed. 5/25. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Fred Williams (Australia 1927–82, lived in England 1951–56), *The spree* 1953, etching, aquatint and flat biting, ed. 1/10, 2nd of 3 states; *Standing figure* 1958, etching, deep etching, flat biting, engraving and drypoint, proof, 1st of 2 states. Gift of Jason Yeap OAM and Min Lee Wong through the Australian Government's Cultural Gifts Program, 2014

Purchases

Emily Floyd (born Australia 1972), *Set of 4 posters* 2012, colour lithographs. Purchased, Victorian Foundation for Living Australian Artists, 2013

Raafat Ishak (born Egypt 1967, arrived Australia 1982) **Tom Nicholson** (born Australia 1973), *Proposition for a banner March and black cube hot air balloon* 2003–12, 100 inkjet prints. Purchased, NGV Supporters of Prints and Drawings, 2013

John Lewin (born England 1770, arrived Australia 1800, died 1819), *Three-toe King-fisher* (c. 1804–06), plate 1 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822, etching hand-coloured with watercolour and tinted gum arabic; *Mountain Bee-eater* (c. 1804–06), plate 2 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822, etching hand-coloured with watercolour, gouache and tinted gum arabic; *Warty-face Honey-sucker* (c. 1804–06), plate 3 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *Blue-face Honey-sucker* (c. 1804–06), plate 4 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *King Honey-sucker* (c. 1804–06), plate 6 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *Orange-breast Thrush* (c. 1804–06), plate 8 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; etching hand-coloured with watercolour and tinted gum arabic *Crested Thrush* (c. 1804–06), plate 9 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822, etching hand-coloured with watercolour; *Orange-rump Fly-catcher* (c. 1804–06), plate 13 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822, etching hand-coloured with watercolour and tinted gum arabic; *Scarlet-back Warbler* (c. 1804–06), plate 14 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822, etching hand-

ACQUISITIONS (CONT'D)

coloured with watercolour and gouache; *Variiegated Warbler* (c. 1804–06), plate 15 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *Red-breast Warbler* (c. 1804–06), plate 17 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *Reed Warbler* (c. 1804–06), plate 18 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *White-eared Honey-sucker* (c. 1804–06), plate 20 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *Yellow-breasted Thrush* (c. 1804–06), plate 23 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *Black-crowned Honey-sucker* (c. 1804–06), plate 24 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822; *Crested Shrike* (c. 1804–06), plate 26 from *A Natural History of the Birds of New South Wales*, published by J. H. Bohte, London, 1822, etching hand-coloured with watercolour and tinted gum arabic. Purchased with funds donated by the Stuart Leslie Foundation, 2013

Tom Nicholson (born Australia 1973), *Comparative monument (Palestine)* (2012), suite of 18 inkjet prints. Yvonne Pettengell Bequest, 2014

Martin Sharp (Australia 1942–2013), *Mr Tambourine Man* 1967, colour screenprint on foil. Purchased, NGV Supporters of Prints and Drawings, 2014

Normana Wight (born Australia 1936), *Untitled* 1967, colour screenprint, ed. 7/10; *Untitled* 1967, colour screenprint, ed. 2/9; *Untitled* 1968, colour screenprint. Purchased, NGV Supporters of Prints and Drawings, 2014

Fred Williams (Australia 1927–82, lived in England 1951–56), *Swinging* 1954–55, etching, unique 1st of 3 states. Fred Williams Prints and Drawings Acquisition Fund, 2014

AUSTRALIAN SCULPTURE

Gifts

Georgina Cue (born Australia 1987), *The aleph* (2010), embroidery thread on tapestry canvas, wood. Gift of an anonymous donor through the Australian Government’s Cultural Gifts Program, 2013

Tomislav Nikolic (born Australia 1970), *safe not sound who made these rules crowd control for enlightened fools* 2009–11, painted plinth, travertine marble, acrylic and marble dust on radiata pine. Gift of Marielle Soni through the Australian Government’s Cultural Gifts Program, 2013

Purchases

Brook Andrew (born Australia 1970), *Vox: Beyond Tasmania* 2013, wood, cardboard, paper, books, colour slides, glass slides, 8mm film, glass, stone, plastic, bone, gelatine, silver photographs, metal, feather. Yvonne Pettengell Bequest, 2014

Christopher Boots designer (born Australia 1979) **Christopher Boots Pty Ltd, Melbourne** manufacturer (est. 2011), *ORP: Oblique rhombic prism* 2011 (designed), 2013 (manufactured), brass, synthetic polymer resin, LED. Yvonne Pettengell Bequest, 2014

Greatest Hits, Melbourne (est. 2008) **Gavin Bell** (born Australia 1985) **Jarrah de Kruije** (born Australia 1985) **Simon McGlinn** (born Australia 1985), *Untitled* (2012), taxidermied cat, electronic components. Yvonne Pettengell Bequest, 2014

Lucy Irvine (born Scotland 1980, arrived Australia 2003), *Before the after* 2013, plastic, steel, paint. Purchased with funds donated by Graham and Vivien Knowles, 2014

Peter Kennedy (born Australia 1945), *Light Rain – and everything we know about the universe (except gravity)* 2013, neon. Yvonne Pettengell Bequest and NGV Supporters of Contemporary Art, 2014

Anastasia Klose (born Australia 1978), *One stop knock-off shop* (2013), t-shirts, posters, mugs. Purchased NGV Foundation, 2014

Claire Lambe (born England 1962, arrived Australia 2002), *Candy bar* (2012), welded steel, mirror; *Shhhh Men at work I* (2013), polyurethane foam, transparent synthetic polymer resin, fabric, bronze; *Shhhh Men at work II* (2013), bronze, chain-mail, wood and gold chain. Yvonne Pettengell Bequest, 2014

Bridie Lunney (born Australia 1976), *brass rod with black tether: This endless becoming* (2013), brass, synthetic strapping. Yvonne Pettengell Bequest, 2014

Linda Marrinon (born Australia 1959), *Voltaire* (2010), synthetic polymer paint on plaster; *Patriot in uniform* (2013), synthetic polymer paint on plaster, tinted plaster on muslin and hessian; *Twins with skipping rope, Melbourne, 1973* (2013), synthetic polymer paint and metallic paint on plaster, fabric, rope, copper wire; *Woman with fake fur* (2013), synthetic polymer paint on plaster, tinted plaster on muslin and hessian; *Woman with turban* (2013), synthetic polymer paint on plaster, tinted plaster on muslin. Purchased with funds donated by Fiona Myer and Sidney Myer AM, The Yulgilbar Foundation and The Myer Foundation, 2014

Kristin McIver (born Australia 1974), *Sitting piece* (2012), neon, ed. 1/3. Purchased, Victorian Foundation for Living Australian Artists, 2013

Rose Nolan (born Australia 1959), *Big Words (Not Mine) – Read the words ‘public space’...* 2013, synthetic polymer paint on hessian, polyester cord. Yvonne Pettengell Bequest, 2013

Louise Paramor (born Australia 1964), *Noble ape* (2013), fibreglass, plastic, steel. Yvonne Pettengell Bequest and Spotlight Foundation, 2014

Nick Selenitsch (born Australia 1979), *More rebounds 3* (2013), synthetic polymer paint on plywood, paper. Yvonne Pettengell Bequest, 2014

Caleb Shea (born Australia 1977), *Lemon; Pink olive; Sky clamp; Yellow claw* (2013), from the *What are you looking at Balzac* series 2013, polyurethane paint on steel. Yvonne Pettengell Bequest, 2014

Ronnie Van Hout (born New Zealand 1962, arrived Australia 1999), *All said all done* (2012), polyurethane, fibreglass, clothing, wig, synthetic polymer paint, shoes, colour high-definition video, sound, 7 min 15 sec. Purchased with funds donated by Michael and Janet Buxton, 2014

INTERNATIONAL ART

ASIAN ART

Gifts

DAI Xi (Chinese 1801–60), *Landscape* 1844, ink and gold on paper. Gift of Jason Yeap OAM through the Australian Government’s Cultural Gifts Program, 2013

JAPANESE, *Pair of sake bottles* Muromachi period (16th century), lacquer on wood (*Negoro* lacquer). Presented by The Yulgilbar Foundation through the Australian Government’s Cultural Gifts Program, 2013

JAPANESE, *Tray* Edo period (18th century), lacquer on wood (*Negoro* lacquer). Presented by The Yulgilbar Foundation through the Australian Government’s Cultural Gifts Program, 2013

JAPANESE, *Shikitae of the House of Sano, from the series of oiran from New Yoshiwara, Edo, second district. Shin Yoshiwara Edocho nichome. Sanozuchiyanaí Shikitae* (1854–55), colour woodblock. Gift of Joanna King, 2013

JAPANESE, *Boy’s day (Tango-no-sekku, Kodomo asobi tango kisho)* (1860–90), colour woodblock. Gift of Joanna King, 2013

Torii KIYONAGA (Japanese 1752–1815), *Actors Ichikawa Monnosuke II as Osome and Ichikawa Komazô III as Hisamatsu, with chanters Tokiwazu Mojitayû and Tokiwazu Mikitayû, and accompanist Tobaya Richô* 1789, colour woodblock. Gift of Joanna King, 2013

Utagawa KUNIYOSHI (Japanese 1797–1861), *Hatsune, (Chapter 23, First Warbler), Ukiyo-e comparisons for the cloudy chapters of the Tale of Genji (Genji kumo ukiyoe awase)* 1845–46; *Kataoka Dengoemon Takafusa* 1847, no. 15 from the *Seichu gishi den Biographies of Loyal and Righteous Samurai* series; *Yata Goroemon Suketake* 1847, no. 36 from the *Seichu gishi den Biographies of Loyal and Righteous Samurai* series, colour woodblock. Gift of Joanna King, 2013

Shigeo SHIGA (Japanese 1928–2011, worked in Australia 1966–79), *Lidded box* 1979, stoneware. Gift of Joanna King, 2013

WU Hufan (Chinese 1894–1968), *Landscape* 1931, ink, watercolour and mica on paper. Gift of Jason Yeap OAM through the Australian Government’s Cultural Gifts Program, 2013

Purchases

AFGHAN, *Cap* (mid 20th century), cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

AFGHAN, *Cap* (mid 20th century), cotton. Purchased, NGV Asian Art Acquisition Fund, Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

AFGHAN, *Cap* (mid 20th century), cotton, crochet. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

AFGHAN, *Amulet holder* (20th century), silver, beads, fire-gilt filigree, turquoise, silk, metal thread. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

BALINESE, *Painted temple hanging depicting Arjunawiwaha (Ider-ider)* (early 20th century), pigment on European cotton cloth. Purchased, NGV Supporters of Asian Art, 2014

BALINESE, *Painted temple hanging depicting Ramayana (Ider-ider)* (mid 20th century), pigment on European cotton cloth. Purchased, NGV Supporters of Asian Art, 2014

BURMESE, *Buddhist cosmological manuscript (bhon-zin parabik)* (mid 20th century – late 20th century), ink, white size and brown wash on paper, glass and *thayo* cover. Purchased, NGV Asian Art Acquisition Fund, 2014

BURMESE, *Male courtier’s skirt cloth (Luntaya-aceik taung shay-pahso)* (20th century), silk, dye. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Comb* (late 19th century – early 20th century), ivory, silver, coral. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Belt* (early 20th century), silk velvet, fire-gilt silver, enamel. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Belt* (early 20th century), silk velvet, silver, stone, metal. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Belt* (20th century), silver. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Child’s cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Child’s shirt* (20th century), cotton, wool, silk brocade, button. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Panel* (20th century), cotton, wool, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Veil* (20th century), cotton, silk, metal thread. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

CENTRAL ASIAN, *Chatelaine earring* (after 1916), silver (1916 Russian 15 Kopek coins), silver, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

Toyoharu CHIKANOBU (Japanese 1836–1912), *Children having a snowball fight; Wigs* 1887, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2014

CHINESE, *Water pot with spoon* (16th century), stone, metal. Purchased, NGV Supporters of Asian Art, 2013

CHODOR TURKMAN, *Cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

ERSARI TURKMAN, *Heart-shaped dorsal ornament (Asyk)* (early 20th century), silver, carnelians, cotton, silk, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

ERSARI TURKMAN, *Pair of woman's dorsal braid ornaments (Sačlyk)* (early 20th century – mid 20th century), cotton, silver. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

ERSARI TURKMAN, *Heart-shaped dorsal ornament (Asyk)* (20th century), silver plate, wire. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

HAZARA, *Bag* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

HAZARA, *Bag* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

HAZARA, *Bag* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

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HAZARA, *Bag* (20th century), cotton, silk, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

HAZARA, *Bag* (20th century), silk, cotton, beads, button. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

HAZARA, *Bag* (20th century), cotton, silk, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

HAZARA, *Bag* (20th century), cotton, silk, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

HAZARA, *Bag* (20th century), cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

Katsushika HOKUSAI (Japanese 1760–1849), *The story of Buddha (Shaka goichiki daikizuke)* 1845. Purchased, NGV Asian Art Acquisition Fund, 2013

INDIAN, *Hanging or canopy* (20th century), cotton, dyes. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

INDIAN, *Shrine hanging (Kanduri)* (20th century), cotton, dyes. Purchased, NGV Supporters of Asian Art, 2013

ISHIKAWA Toraji (Japanese 1875–1964), *Ten nudes* 1934, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2014

ITŌ Shinsui (Japanese 1898–1972), *Island woman* 1922; *Shinbashi Station as it was seventy years ago* 1942, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Nobleman's meal table (Kakeban)* Momoyama period 1585, lacquer on wood (*Negoro* lacquer). Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2014

JAPANESE, *Armour undergarment* Edo period (1600–15)–1868, cotton. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Box of decorative fabric samples* Edo period (1600–15)–1868, silk, gilt thread. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Campaign jacket (Jinbaori)* Edo period (1600–15)–1868, wool, cotton, silk, gilt thread. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Fireman's coat (Hikeshi-kawaribori)* Edo period (19th century), deerskin leather. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Fireman's coat (Hikeshi-kawaribori)* Edo period (19th century), deerskin leather. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Kyogen theatre vest and pants with design of flowing water and drums (Kataginu and nagabakama)* Edo period (19th century), cotton, paper. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Kyogen theatre vest with design of birds and clouds (Kataginu)* Edo period (19th century), cotton, paper. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Kyogen theatre yellow check kimono* Edo period (19th century), silk. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Rag kimono (Boro kimono)* Meiji period 1868–1912, cotton. Purchased, NGV Asian Art Acquisition Fund, 2014

JAPANESE, *Summer kimono (Yukata)* Meiji period 1868–1912, cotton. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2013

KARAKALPAK, *Headdress (Kimishek)* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

Tasuaki KURODA (Japanese 1903–82), *Tea caddy* (c. 1960), lacquer on wood. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2013

(KYRGHYZ / UIGHUR), *Veil* (20th century), cotton, metal thread, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

(KYRGHYZ / UIGHUR), *Veil* (20th century), cotton, metal thread, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

(KYRGHYZ / UIGHUR), *Veil* (20th century), cotton, metal thread, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

(KYRGHYZ / UIGHUR), *Veil* (20th century), cotton, metal thread, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

(KYRGHYZ / UIGHUR), *Veil* (20th century), cotton, metal thread, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Ankle band* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), cotton, silk, metal thread, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Bag* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Hanging* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Hanging* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Hanging* (20th century), silk, cotton, metallic thread. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Hanging* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Hanging* (20th century), wool, silk cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Hanging* (20th century), wool, silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Ilgich* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Ilgich* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Ilgich* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

LAKAI UZBEK, *Ilgich* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

PASHTUN, *Bag* (20th century), cotton, silk, metal thread, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

PASHTUN, *Bag* (20th century), cotton, silk, beads, metal thread. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

PASHTUN, *Bag* (20th century), cotton, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

PASHTUN, *Bag* (20th century), silk, cotton, mirror, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

PASHTUN, *Bag* (20th century), cotton silk, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

PASHTUN, *Hand or wrist band* (20th century), silk, cotton, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

PASHTUN, *Pistol holder* (20th century), silk, cotton, metal thread, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

Utagawa SADAHIDE (Japanese 1807–1873), *Western traders in Yokohama transporting merchandise* 1860, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2014

Saya Maung Htun (Burmese active 1930s), *Ceremonial bowl (Kauk khauk te or Ko kaw tee)* 1935, lacquer and gold leaf on bamboo. Purchased with funds donated by Peter Chu, 2013

(TAJIK / CHODOR TURKMAN), *Cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Dorsal ornament (Asyk)* (1850–1900), fire-gilt silver, carnelians, turquoise, cotton, metal thread, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Rectangular amulet container* (late 19th century), fire-gilt silver, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Circular pectoral ornament (Bozbend)* (late 19th century – early 20th century), fire-gilt silver, silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Headpiece (Egme)* (late 19th century – early 20th century), fire-gilt silver, carnelians, cotton, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Dorsal braid ornament (Sačbagy)* (1900–50), silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Matched pair of bracelets (Bilezik)* (c. 1900), fire-gilt silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Headband (Mangyalik)* (early 20th century), fire-gilt silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Heart shaped dorsal ornament (Asyk)* (early 20th century), fire-gilt silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Pectoral ornament (Gönžuk)* (early 20th century), fire-gilt silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Boy's amulet (Ok-Jaj)* (early 20th century – mid 20th century), fire-gilt silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKKE TURKMAN, *Hand cove or necktie* 1959, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Bridal camel trapping* (20th century), wool, silk, cotton, feathers, buttons, coins, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Bridal camel trapping* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Child's cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKKE TURKMAN, *Hand cover or necktie* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Headpiece (Egme)* (20th century), fire-gilt silver, carnelians, beads, silver wire. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Women's mantle (Chyrpy)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TEKE TURKMAN, *Women's mantle (Chyrpy)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

(THAI / LAO), *Buddhist scroll depicting the Vessantara Jataka* 1958, watercolour on cotton. Purchased, NGV Supporters of Asian Art, 2013

TURKISH, *Towel* (20th century), cotton, silk, metal thread. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Hat* (early 20th century), cotton, silk, wool, metal plaques, feather. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

TURKMAN, *Embroidered horse blanket (Gezermen keçe)* (mid 20th century – late 20th century), wool. Purchased with funds donated by Vivien Knowles, 2014

TURKMAN, *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Camel head cover or donkey rump cover* (20th century), wool, silk, cotton, beads, buttons, silver foil. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Child's ceremonial tunic* (20th century), cotton, silk, cowries, silver, carnelian, metal plaques, metal buttons, beads, plastic, metal thread. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Child's ceremonial tunic* (20th century), wool, cotton, silk, metal plaques, silver, carnelians, button. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Child's collar* (20th century), cotton, wool. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Coat* (20th century), wool. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton, metal thread, glass beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton, metal thread, glass beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Embroidery band (Saye goshe)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Hat* (20th century), silk, cotton, beads, metal plaques, metal thread, horsehair. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

TURKMAN, *Hat* (20th century), cotton, metal plaques, (carnelians or glass), mother-of-pearl buttons, beads, cloves. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

TURKMAN, *Headpiece* (20th century), silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Head section of a horse head cover* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Head section of a horse head cover* (20th century), silk, cotton, leather, feathers. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

TURKMAN, *Woman's gown or mantle* (20th century), silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Belt* (late 19th century – early 20th century), silver, fire-gilt, (gems or glass), Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Woman's pectoral ornament (Shokila)* (late 19th century – early 20th century), silver gilt, beads, carnelians, stone. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Fringed canopy or horse blanket* (mid 20th century – late 20th century), wool. Purchased with funds donated by Vivien Knowles, 2014

UZBEK, *Patchwork felt carpet (Kyz namad)* (mid 20th century – late 20th century), wool, cotton. Purchased with funds donated by Vivien Knowles, 2014

UZBEK, *Quilted and embroidered bag* (mid 20th century – late 20th century), wool, horsehair, cotton. Purchased with funds donated by Vivien Knowles, 2014

UZBEK, *Cap* (20th century), silk velvet, metal thread, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Cap* (20th century), silk velvet, metal thread, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Cap* (20th century), silk velvet, metal thread, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Cap* (20th century), silk velvet, metal thread, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Cap* (20th century), silk, cotton velvet, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Cap* (20th century), silk, cotton velvet, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Cap* (20th century), silk, cotton velvet, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Cap and veil* (20th century), silk velvet, metal thread, cotton, horsehair, beads, metal plaques. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Caps* (20th century), cotton, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Child's collar* (20th century), wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Coat (Chapan/khalat)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Pair of boots* (20th century), leather, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Tunic* (20th century), silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Tunic* (20th century), silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Tunic* (20th century), silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Woman's mantle (Paranja)* (20th century), silk velvet, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Woman's mantle (Paranja)* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

UZBEK, *Women's trousers* (20th century), silk, cotton, metal thread. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

UZBEK, *Women's trousers* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

(UZBEK / TAJIK), *Embroidered hanging, Nurata style (Suzani)* (20th century), cotton, silk. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

(UZBEK / TURKMAN), *Amulet* (20th century), silver, beads, carnelian, paper. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

(UZBEK / TURKMAN), *Bag* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

Go WATANABE (Japanese 1975–), *Emo* 2004, colour high-definition video animation, sound, 8 min 50 sec, ed. 1/8; *Landscape* 2006–07, colour high definition video animation, silent, 12 min 7 sec, ed. 2/5. Purchased, NGV Asian Art Acquisition Fund, 2013

YAMAKAWA Shūhō (Japanese 1898–1944), *Tokyo Station as it is now* 1942, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2014

Taro YAMAMOTO (Japanese 1974–), *Green maple and boat flow* 2012, paper, coloured pigments, bamboo. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2013

(YOMUT / ERSARI TURKMAN), *Hat* (20th century), cotton, silk, metal plaques, beads. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Good AC and Cornelia Goode, 2013

(YOMUT / TEKE TURKMAN), *Child's cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

YOMUT TURKMAN, *Heart shaped dorsal ornament (Asyk)* (early 20th century), fire-gilt silver, carnelians, wool, silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

YOMUT TURKMAN, *Heart shaped dorsal ornament (Asyk)* (early 20th century), silver, fire-gilt silver, carnelians. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

YOMUT TURKMAN, *Cap* (20th century), silk, cotton. Purchased, NGV Asian Art Acquisition Fund with the assistance of Graham and Vivien Knowles, Charles Goode AC and Cornelia Goode, 2013

Utagawa YOSHIKU (Japanese 1833–1904), *Heroic stories of the Taiheiki* 1867, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2014

Tsukioka YOSHITOSHI (Japanese 1839–92), *Heroes of the water margin (Biyu suikoden)* 1866–67, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2013

ZHAN Fei (Chinese 1972–), *Every day do one good deed, calligraphy* 2011, ink on paper. Purchased, NGV Supporters of Asian Art, 2013

INTERNATIONAL DECORATIVE ARTS

Gifts

AUSTRIA, Vienna manufacturer, *Ewer* 1805, silver. Gift of Alf Muller through the Australian Government's Cultural Gifts Program, 2013

AUSTRIA, Vienna manufacturer, *Ewer* 1805, silver. Gift of Alf Muller through the Australian Government's Cultural Gifts Program, 2013

Albert Désiré BARRE (France 1818–78), *Second Regional Exposition of Rennes 1859, prize medal* 1859, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Lucien BAZOR designer (France 1889 – after 1931), *Exposition Coloniale Internationale 1931, medal (Exposition coloniale internationale 1931)* 1931, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

BELGIUM, *Exposition of the Products of National Industry Brussels 1841, prize medal* 1841, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Antoine BOVY designer (Switzerland 1795–1877), *Exposition of French Industry at London 1849, commemorative medal (Exposition de l'industrie française à Londres, 1849)* 1849, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Pierre CARREL designer (France active 1920s), *Admissions Committee Paris 1925, badge* 1925, metal, enamel. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Raymond DELAMARRE designer (France 1890 – after 1945), *International Colonial Exposition 1931, medal (Exposition coloniale internationale 1931)* 1931, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Alexis Joseph de PAULIS designer (France 1798–1867), *Exposition of Industrial Products 1839, commemorative medal (Exposition des produits de l'industrie 1839)* 1839, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Frédéric Charles Victor DE VERNON designer (France 1858–1912), *Universal and International Exposition of Liege 1905, commemorative medal and box (Exposition universelle et internationale de Liège)* 1905, (1) silver (2) cardboard, silk, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Benjamin du VIVIER designer (France 1728–1819), *Public Exposition of Products of French Industry, prize medal (Encouragemens et récompenses à l'industrie aux arts utiles)* 1798, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Josef FRANK designer (Austria/Sweden 1885–1967) **GEBRÜDER THONET, Vienna** manufacturer (Austria est. 1849), *Armchair* (c. 1930), Beech (*Fagus sp.*) (bentwood), bamboo. Gift of Sue Course on behalf of her grandchildren Cormac Brannigan, Ruairi Brannigan and Ethan Course, 2013

Adolphe Christian JOUVENEL designer (Belgium 1798–1867), *Exposition. 1835. Belgian Industry, commemorative medal (Industrie belge. Exposition, 1835)* 1835, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

E. MARTIN designer (France active 1930s) **Raoul BÉNARD** designer (France 1881–1961), *International Colonial Exposition 1931, medal (Exposition coloniale internationale 1931)* 1931, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Louis MALPASS** decorator (France active 1870s–90s) **PAUL BLOT STUDIO, Paris** commissioning workshop (France active 1870s–90s), *Plate; Plate* (1880s), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson through the Australian Government's Cultural Gifts Program, 2013

Johannes A. OERTEL designer (United States 1823–1909) **C. C. WRIGHT** manufacturer (United States active 1850s), *Exhibition of the Industry of All Nations, New York, 1853, commemorative medal* 1853, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

John PINCHES designer (England 1825–1905), *Exhibition of Art Treasures of the United Kingdom, Manchester, 1857, commemorative medal* 1857, white metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Michael POWOLNY designer (Austria 1871–1954) **WIENER KERAMIK, Vienna** manufacturer (Austria 1906–12), *Putto with cornucopia (Putto mit Füllhornvase)* (1911–12), earthenware. Gift of Rob Gould through the Australian Government Cultural Gifts Program, 2014

STABILIMENTO STEFANO JOHNSON, Milan manufacturer (Italy est. 1836) **Giannino CASTIGLIONI** designer (Italy 1884–1971), *International Exposition Milan 1906, commemorative medal and box (Esposizione Internazionale Milano 1906)* 1906, (1) bronze (2) leather with gold embossing, silk, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

STABILIMENTO STEFANO JOHNSON, Milan manufacturer (Italy est. 1836), **Enrico SAROLDI** designer (Italy 1878–1954), *International Exposition of Industry and Labour, Turin 1911, commemorative medal (Esposizione Internazionale della Industrie e del Lavoro, Torino, 1911)* 1911, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Josef TAUTENHAYN designer (Austria 1837–1911) **Karl SCHWENZER** designer (Germany 1843–1904), *International Exhibition 1873 Vienna. Services, service medal (Weltausstellung 1873 Wien. Dem Verdienste)* 1873, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Raymond TEMPLIER designer (France 1891–1968), *Paris 1925 Jury, badge* 1925, metal, enamel. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Wolf WENNRICH (German 1922–1991, worked in Australia 1953–91), *Seal* (1951), silver, gold, onyx. Gift of Michael Wennrich, 2013

William WOODHOUSE (Ireland 1805–78), *Great Industrial Exhibition, Dublin, 1853, commemorative medal* 1853, white metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

William WYON R. A. designer (England 1795–1851) **Pierre Antonie Hippolyte BONNARDEL** designer (France 1824–56) **Joseph François DOMARD** engraver (France 1792–1858) **ROYAL MINT, London** manufacturer (England est. AD886), *Special Council Medal* 1851, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Purchases

Gijs BAKKER designer (the Netherlands 1942–), *Adam, necklace* 1988, gold-plated brass, colour photograph, polyvinyl chloride, ed. 27; *Cellini with ball, brooch* 1998, from the *Holysport* series 1998, 585 white gold, diamond, sterling silver, digital photograph, transparent synthetic polymer resin, ed. 3/5. Purchased with funds donated by Peter and Ivanka Canet, 2014

Humberto CAMPANA designer (Brazil 1953–) **Fernando CAMPANA** designer (Brazil 1961–) **ESTÚDIO CAMPANA, São Paolo** manufacturer (Brazil est. 1983), *Vitória Régia stool* 2002 designed, 2013 manufactured, steel, ethylene vinyl acetate, carpet underlay, edition of 8; *Cake stool* 2008 designed, 2013 manufactured, soft toys, steel, canvas, ed. 106/150. Purchased with funds donated by Gordon Moffatt AM and Jacqueline Moffatt, 2013

Georges de FEURE (France 1868–1943), *Dressing table* (c. 1900), Walnut (*Juglans sp.*), bronze, mirror, (other materials). Purchased with the assistance of Peter and Ivanka Canet and donors to the Georges de Feure Appeal, 2013

DE GRIEKSCH E A POTTERY (ADRIAEN KOCX) – THE GREEK A POTTERY, Delft manufacturer (the Netherlands 1687–1701), *Pyramidal flower vase* (c. 1690), earthenware (tin-glazed). Purchased NGV Foundation, 2014

DE METALE POT POTTERY (LAMBERTUS van EENHOORN), Delft manufacturer (the Netherlands 1691–1721), *Pair of lidded baluster vases* (c. 1700), earthenware (tin-glazed). Yvonne Pettengell Bequest, 2014

ENGLAND, Decanter (c. 1745), glass (wheel-engraved). Purchased with funds donated by Elizabeth Morgan, 2013

ENGLAND, Goblet (c. 1745), glass (wheel-engraved). Purchased with funds donated by Elizabeth Morgan, 2013

FRANCE, Lorgnette (c. 1900), gold plated silver, glass. Purchased NGV Foundation, 2013

Josef FRANK designer (Austria/Sweden 1885–1967) **GEBRÜDER THONET, Vienna** manufacturer (Austria est. 1849), *Armchair* (c. 1930), Beech (*Fagus sp.*) (bentwood), bamboo. Purchased with funds donated by Peter and Ivanka Canet, 2013

Josef HOFFMANN designer (Austria 1870–1956) **WIENER WERKSTÄTTE, Vienna** commissioning workshop (Austria 1903–32), *18 pieces of Round model (Rundes Modell) cutlery* 1906 designed, (1906–16) manufactured, alpaca, silver, stainless steel. Purchased with funds donated by Gordon Moffatt AM and Jacqueline Moffatt with the assistance of NGV Supporters of Decorative Arts, 2014

MEISSEN PORCELAIN FACTORY, Meissen manufacturer (Germany est. 1710), *Tray, from the Münchhausen service* (c. 1745), porcelain (hard-paste). Purchased with funds donated by Elizabeth and Philip Williams in memory of Margaret E. Howie, 2014

Lucy SARNEEL (the Netherlands 1961–), *Grey Beady, brooch* (2014), zinc, synthetic polymer paint, varnish. Purchased with funds donated by Susan Hosken, 2014

VIENNA PORCELAIN FACTORY, Vienna manufacturer (Austria 1718–1864), *Solitaire service* (c. 1765), porcelain, silk, wood, leather, other materials. Purchased with funds donated by Peter and Ivanka Canet, 2014

INTERNATIONAL FASHION AND TEXTILES

Gifts

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Skirt* spring–summer 1982, cotton, *Top* spring–summer 1982, cotton jersey; *Trousers* spring–summer 1982, cotton; *Jacket* autumn–winter 1983, wool, synthetic, plastic (buttons); *Top* 1996 *Body Meets Dress, Dress Meets Body* collection, spring–summer 1997, synthetic jersey, wool. Gift of Takamasa Takahashi through the Australian Government's Cultural Gifts Program, 2014

VALENTINO, Rome fashion house (est. 1960) **Valentino GARAVANI** designer (Italy 1932–), *Dress* (c. 1987), wool crepe, rayon velvet, plastic (buttons, zipper). Gift of Sharon Paton, 2013

YOHJI YAMAMOTO, Tokyo fashion house (est. 1972) **Yohji YAMAMOTO** designer (born Japan 1943), *Coat, Blue And White Blue And White* collection, autumn–winter 1985, acetate, satin, plastic (buttons). Gift of Takamasa Takahashi through the Australian Government's Cultural Gifts Program, 2014; *Top and skirt* spring–summer 2000, cotton. Gift of Elizabeth Cross, 2013

Purchases

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Alexander McQUEEN** designer (England 1969–2010), *Cape* autumn–winter 2009, *The Horn of Plenty* collection, wool, leather (buttons), rayon and silk (lining). Yvonne Pettengell Bequest, 2014

ASCHER LTD, London manufacturer (est. 1942) **Alexander CALDER** designer (United States 1898–1976), *La Mer* 1946 designed, (c. 1950) made, screenprinted silk. Purchased, NGV Foundation 2013

COURRÈGES, Paris fashion house (est. 1961) **André COURRÈGES** designer (born France 1923), *Dress* (c. 1969), wool, leather, synthetic (lining), plastic (zipper), metal (hook and eye), Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

EISA, Barcelona and Madrid couture house (1922–68) **Cristobal BALENCIAGA** designer (Spain 1895–1972, worked in France 1937–68), *Coat* (c. 1962), wool, plastic (buttons), silk (lining). Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

GRÈS, Paris couture house (1942–88) **Madame GRÈS** designer (France 1903–93), *Evening dress* (c. 1973), silk jersey, silk organza, metal (fastenings), acetate (petticoat). Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

HALSTON, New York fashion house (est. 1968) **HALSTON** designer (United States 1932–90), *Evening jumpsuit* (c. 1975), rayon jersey. Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

ISABELA CAPETO, Rio de Janeiro fashion house (est. 2003) **ISABELA CAPETO** designer (born Brazil 1975), *Alegria* spring–summer 2009, cotton, synthetic, glass (beads), metal; *Maena* spring–summer 2011, cotton, silk, plastic, glass, metal and wood (beads). Yvonne Pettengell Bequest, 2014

KEN SCOTT, Milan fashion house (est. 1962) **Ken SCOTT** designer (born United States 1919, worked in France 1946–, Italy 1955–, died France 1991), *Suit* (c. 1970), cotton, nylon, plastic. Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

LA MENDOLA, Rome fashion house (1960– c. 1980) **Mike LA MENDOLA** designer (United States 1929–87, worked in Italy 1950s–80s) **Jack SAVAGE** designer (active in United States and Italy 1950s–80s), *Dress and overskirt* (c. 1970), silk jersey, screenprinted silk chiffon. Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

MORRIS & CO., London manufacturer (1861–1940) **William MORRIS** designer (England 1834–96), *Peacock and dragon* (1878) designed, wool. Yvonne Pettengell Bequest, 2014

PIERRE CARDIN, Paris fashion house (est. 1950) **Pierre CARDIN** designer (born Italy 1922, emigrated to France 1926), *Dress* (c. 1972), rayon crepe, silk (flower), leather (belt lining). Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

RUDI GERNREICH, Los Angeles fashion house (est. 1964) **Rudi GERNREICH** designer (born Austria 1922, emigrated to United States 1938, died United States 1985), *Caftan* (c. 1968), polyester jersey. Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

TERRY DE HAVILLAND, London shoemaker (est. 1970) **Terry de HAVILLAND** designer (born England 1939), *Wanda, shoes* (c. 1972), leather (snakeskin), plastic (heel cap), Purchased with funds donated by Bulgari Australia Pty Ltd, 2013

UNITED STATES, Breeches (c. 1818), wool, linen (lining), metal (buckle). Yvonne Pettengell Bequest, 2014

UNITED STATES, Waistcoat (c. 1840), silk, cotton, metal (buckle). Yvonne Pettengell Bequest, 2014

UNITED STATES, Waistcoat (c. 1905), wool, cotton, metal (buckle). Yvonne Pettengell Bequest, 2014

INTERNATIONAL MULTIMEDIA

Purchases

Adel ABIDIN (Iraqi 1973–), *Three love songs* 2010, three channel colour high-definition video. sound, 8 min 41 sec, ed. 2/5. Yvonne Pettengell Bequest, 2013

Angela BULLOCH (Canadian 1965–), *Short, big, yellow drawing machine* (2012), fibre-tipped pen, metal, plastic, microphone, speaker, synthetic strapping, electrical cables, MP3 audio. Yvonne Pettengell Bequest, 2013

Steve CARR (New Zealander 1976–), *Screen shots* 2011, three channel colour high-definition video file transferred to Blu-ray, (silent), 26 min 22 sec. Yvonne Pettengell Bequest, 2013

FX HARSONO (Indonesian 1949–), *Writing in the rain* 2011, colour Blu-ray, sound, 6 min 11 sec (looped), ed. 5/5. Purchased NGV Foundation, 2013

Moataz NASR (Egyptian 1961–), *The echo* 2003, two channel colour DVD projection, sound, 4 min. Yvonne Pettengell Bequest, 2013

Tony OURSLER (American 1957–), *Blue you* 2006, fibreglass, colour DVD projection, sound, (looped). Yvonne Pettengell Bequest, 2014

Robin RHODE (South African 1976–, worked in Germany 2002–), *A day in May* 2013, colour high-definition video animation, sound 3 min 15 sec, artist's proof 1/2. Purchased NGV Foundation, 2013

Simon STARLING (English 1967–), *Black drop* 2012, 35 mm film transferred to high-definition digital file, sound, 27 min 42 sec, ed. 4/5. Yvonne Pettengell Bequest, 2013

WANG Gongxin (Chinese 1960–), *Dinner table* 2006, painted Pine (*Pinus sp.*) and steel table, single channel colour video, stereo sound, 5 min, ed. 3/3. Yvonne Pettengell Bequest, 2013

INTERNATIONAL PAINTING

Gifts

John HOYLAND (English 1934–2011), *Night bird* 2003, synthetic polymer paint on canvas. Gift of Annabel and Rupert Myer AM through the Australian Government's Cultural Gifts Program, 2014

Pierre-Auguste RENOIR (French 1841–1919), *Young woman seated, with neck and shoulders uncovered (Jeune femme assise décolletée)* (1891), oil on canvas. Gift of Ginny Green, Sandra Bardas OAM family, Vicki Vidor OAM and Bindy Koadlow in memory of their parents Loti Smorgon AO and Victor Smorgon AC through the Australian Government's Cultural Gifts Program, 2014

Andy WARHOL (American 1928–87) *Portrait of Loti* (1981), oil and screenprint on canvas. Gift of Ginny Green, Sandra Bardas OAM family, Vicki Vidor OAM and Bindy Koadlow in memory of their parents Loti Smorgon AO and Victor Smorgon AC through the Australian Government's Cultural Gifts Program, 2014

Purchases

Anton Raphael MENGS (Bohemian 1728–79), *Don Luis Jaime Antonio de Borbon y Farnesio, Infante of Spain* (c. 1774–78), oil on canvas. Purchased NGV Foundation with the assistance of Harold and Krystyna Campbell-Pretty, 2014

Haris PURNOMO (Indonesian 1956–), *Orang Hilang* 2012, synthetic polymer paint and oil on canvas. Yvonne Pettengell Bequest, 2013

Wedhar RIYADI (Indonesian 1980–), *Silent tension; The stranger #3* 2013, oil on canvas. Yvonne Pettengell Bequest, 2013

INTERNATIONAL PHOTOGRAPHY

Gifts

CALDESI, BLANDFORD & CO. photographer (English active 1850s–70s), *Sir Joseph Paxton, carte-de-visite* (c. 1851), albumen silver photograph, card. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

FRANCE, Universal Exposition of 1889, album (Exposition universelle de 1889) 1889, album: albumen silver photographs, 48 pages, leather cover with gold embossing, stitched and glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

FRANCE, Universal Exposition 1900 1900, album: albumen silver photographs, letterpress, 50 pages, leather cover with gold embossing, glued and stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

FX HARSONO (Indonesian 1949–), *Memory of a name – Rewriting the erased #1; Memory of a name – Rewriting the erased #2* 2009, type C photograph. Presented by Unicol Pty Ltd through the Australian Government's Cultural Gifts Program, 2014

GASTÉ, Paris printer (French active 1860s), *Universal Exposition Paris 1867, weekly ticket* 1867, letterpress and pen and ink on albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Jean-Luc MYLAYNE (French 1946–), *No. 81, Octobre 1984 à Juillet 1986* 1984–86, gelatin silver photographs on aluminium, ed. 6 /12. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2014

PHILADELPHIA BANKNOTE COMPANY, Philadelphia (American active 1860s–70s), *United States International Exhibition Philadelphia, employee's entrance ticket* 1876, pen and ink on engraving and typesetting, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Joe ROSENTHAL (American 1911–2006), *Raising the flag on Iwo Jima* 1945, printed (c. 1948), gelatin silver photograph. Gift of Francis Reiss, 2014

Prilla TANIA (Indonesian 1979–), *Hello and goodbye* 2007, type C photographs. Presented by Unicol Pty Ltd through the Australian Government's Cultural Gifts Program, 2014

Frank THIEL (German 1966–), *Stadt 2-38* 1999, type C photograph, ed. 2/4. Presented by Ferrier Hodgson through the Australian Government's Cultural Gifts Program, 2014

Purchases

Sophie CALLE (French 1953–), *The giraffe* 2012, from the *Les autobiographies* series 2012, type C photograph, gelatin silver photograph, aluminum, text, frames, ed. 3/5. Purchased NGV Foundation, 2013

Pieter HUGO (South African 1976–), *Green Point Common, Cape Town* 2013, from the *Kin* series 2013, digital type C print. Bowness Family Fund for Contemporary Photography, 2014

Elad LASSRY (Israeli 1977–), *Russian blue* 2012, type C photograph, ed. 3/5. Yvonne Pettengell Bequest, 2014

Richard MOSSE (Irish 1980–), *Higher ground* 2012, type C photograph. Purchased NGV Foundation, 2014

Alex PRAGER (American 1979–), *Crowd #9 (Sunset Five); Crowd #11 (Cedar and Broad Street)* 2013, pigment print. Bowness Family Fund for Contemporary Photography, 2014

Edwin ROSENO (Indonesian 1979–), *Bunga amaryllis (Hippeastrum); Bunga Matahari Kecil – Mini sun flower (Tithonia Diversifolia; Desember (Haemanthus Multifloraus); Jeruk Kikit (Tropasia Trifolia P.Wills); Kaktus – Castus (Ferocactus Pilosus); Kastuba Pointsttia (Euphorbia Pulchrorbiaseae); Keladicaladium (Caladium Bicolor) & Tomato (Solanum Lycopersicum); Lidah Buaya (Aloevera); Lucky Bamboo (Dracaena); Melati Air (Jasminum sambac); Pacar air (Impatiens balsamina); Patah Tulang (Pedilanthus Pringlei Robin); Rumput Teki (Cyperus Rotundus); Tehtehan (Achalypa Siamensia Oliv); Wild plant* 2011–12, from the *Green hypermarket* series 2011–12, digital type C print on transparent synthetic polymer resin. Purchased NGV Foundation, 2013

Yvonne TODD (New Zealander 1973–), *Werta* 2005; *Approximation of Tricia Martin* 2007, lightjet print, ed. 3/4. Purchased NGV Foundation, 2013

Raoul UBAC (Belgian 1909–85), *Penthésilée* (c. 1938), gelatin silver photograph. Purchased NGV Foundation, 2013

INTERNATIONAL PRINTS AND DRAWINGS

INTERNATIONAL BOOKS

Gifts

Emile BERGERAT editor (French 1845–1923) **LUDOVIC BASCHET, Paris** publisher (French active 1876–1913) **E. BERNARD IMPRIMEUR, Paris** printer (French active 1878– c. 1904), *The art masterpieces of the Universal Exposition, 1878, volume 1 (Les chefs-d'oeuvre d'art à l'exposition universelle 1878, tome 1)* 1878, book: engraving, colour lithographs, photo-lithographs, letterpress, 218 pages, cloth cover, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

D. APPLETON & CO., New York publisher (French est. 1831) **Ripley HITCHCOCK** editor (American 1857–1918), *The Art of the World. Illustrated in the Paintings, Statuary and Architecture of the World's Columbian Exposition. Vol. 1.* 1895, book: photogravure, letterpress, 164 pages, cloth cover with gold embossing, stitched and glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

François DUCUING editor (French active 1860s), *The Universal Exposition of 1867 illustrated. First volume (L'Exposition universelle de 1867 illustrée. Première volume.)* 1867, book: engraving, letterpress, 492 pages, leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

GEORGE E. EYRE AND WILLIAM SPOTTISWOODE, London (English active 1848– c. 1905), *1876 International Exhibition Philadelphia: British section, Catalogue with commercial guide* 1876, book: engraving, colour lithographs, letterpress, 426 pages, cloth cover with gold embossing, stitched and glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Charles S. KEYSER (American active c. 1876– c. 1889) **CLAXTON, REMSEN & HAFELFINGER, Philadelphia** printer and publisher (American c. 1866– c. 1880), *Fairmount Park and the International Exhibition at Philadelphia* 1876, book: engraving, colour lithographs, letterpress, 222 pages, cloth cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

L'ILLUSTRATION, Paris printer and publisher (French 1843–1944), *Album of the Paris Colonial Exposition, 1931 (Album de l'exposition coloniale de Paris, 1931)* 1931, book: photo-lithographs, colour lithographs, letterpress, 156 pages, leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

N. D. THOMPSON PUBLISHING COMPANY, St Louis (American 1900–10), *The Forest City, 1904* 1904, book: lithographs, typesetting, 490 pages, red leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Tom PHILLIPS (English 1937–), *Dante's Inferno* published 1983, artist's book: 2 volumes, 432 pages, 139 illustrations. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

J. B. WARING author (English 1823–75) **DAY & SON, London** publisher (English 1825–67), *Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862* 1863, book: chromolithography, letterpress, vol. 1: 200 pages, vol. 2: 204 pages, vol. 3: 202 pages, leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

WILLIAM CLOWES & SONS, London printer (English 1839–80), *Report of the Juries, Exhibition 1851* 1852, book: letterpress, 884 pages, cloth binding, gilt impressed. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Purchases

Georges HUGNET (French 1906–74), *The seventh surface of the die (La Septième Face du dé)* 1938, artist's book: collotypes, colour collotypes, typesetting printed in green ink, offset lithograph on green paper, 94 pages, vellum and cardboard cover, stitched binding. Purchased with funds donated by Cheryl Thomas, 2013

INTERNATIONAL COLLAGES

Purchases

André BRETON (French 1896–1966) **Yves TANGUY** (French 1900–55) **Jannette TANGUY** (French 1896–1977) **Jacqueline LAMBA** (French 1910–93), *Exquisite corpse (Cadavre exquis)* 1938, collage of cut printed paper and photo-offset lithographs. Margaret Stones Fund for International Prints and Drawings, 2013

Georges HUGNET (French 1906–74), *The lonely night (La Seule Nuit)* 1928, collage of letterpress text and photo-offset lithographs. Purchased with funds donated by Cheryl Thomas, 2013

INTERNATIONAL DRAWINGS

Gifts

André MASSON (French 1896–1987), *Untitled* (1920s–30s), graphite and red and blue pencil on lined notebook paper. Gift of Diego Masson, 2014

Henry MOORE (English 1898–1986), *Reclining figure distorted* 1979, charcoal, wax crayon, ball point pen and watercolour. Gift of Ginny Green, Sandra Bardas OAM family, Vicki Vidor OAM and Bindy Koadlow in memory of their parents Loti Smorgon AO and Victor Smorgon AC through the Australian Government's Cultural Gifts Program, 2014

Purchases

MAN RAY (American 1890–1976, worked in France 1921–39, 1951–76) **Max MORISE** (French 1900–73) **André BRETON** (French 1896–1966) **Yves TANGUY** (French 1900–55), *Exquisite corpse (Cadavre exquis)* 1928, pencil, colour pencil and pen and ink. Margaret Stones Fund for International Prints and Drawings, 2013

INTERNATIONAL PRINTS

Gifts

Vito ACCONCI (American 1940–), *Land of water* (1999), colour photo-lithograph, ed. 28/50. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Frank AUERBACH (German/English 1931–), *Ruth* 2006, etching, aquatint and engraving, ed. 8/40. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

George BAXTER (English 1804–67), *The Gems of the Great Exhibition #2; The Gems of the Great Exhibition #4* 1852, engraving and aquatint. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Herbert BAYER (Austrian 1900–85, worked in United States 1938–85), *Serigraph* (1970s), colour screenprint on buff paper. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Joseph BEUYS (German 1921–86), *Codices Madrid 5; Codices Madrid 6; Codices Madrid 11* (1975), from the *Codices Madrid* series 1975, lithograph, ed. 1/100. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Charles-Philippe BLACHE (French 1860–1908), *(Symbolist lithograph)* 1894, lithograph. Gift of John McPhee, 2013

Lynn CHADWICK (English 1914–2003), *Figure II* 1966, lithograph printed in brown ink, ed. 16/50; *Figure III* 1966, lithograph printed in blue and black ink, ed. 19/50. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Sandro CHIA (Italian 1946–), *A-2* (1991), colour lithograph, etching, soft-ground etching and plate-tone, ed. 24/25; *A-5* (1991), colour lithograph, etching, soft-ground etching and plate-tone, ed. 3/25; *A-6* (1991), lithograph, etching and plate-tone, ed. 21/25; *B-3* (1991), lithograph, etching and plate-tone printed in brown and green ink, ed. 3/25; *B-4* (1991), colour lithograph, etching, soft-ground etching and plate-tone printed in red ink, hors commerce; *B-5* (1991), lithograph, etching and plate-tone printed in black and brown ink, hors commerce. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

José CUEVAS (Mexican 1934–), *The yellow room (El cuarto amarillo)* 1981, plate 2 from the *Barcelona* suite 1981, etching, aquatint and soft-ground etching printed black and brown ink, hors commerce 3/15; *Carrier d'Avinyo* 1981, plate 4 from the *Barcelona* suite 1981; *The family of the sailor (La familia del marino)* 1981, from the *Barcelona* suite 1981; colour etching, aquatint and soft-ground etching, ed. 40/100; *The anatomy class (Clase de Anatomia)* (1989), from the *Intolerance* suite 1989, etching, aquatint, soft-ground etching and sugar-lift aquatint, hors commerce 3/8; *Juan Valle Alvarado confesses to Maria Burga (Juan Valle Alvarado Confesar para Maria Burga)* (1989), from the *Intolerance* suite 1989, colour etching, aquatint, soft-ground etching, foul-bite, hors commerce 4/8; *Justina and the Marquis de Sade (Justina y el Marquez de Sade)* (1989), from the *Intolerance* suite 1989, colour etching, aquatint, soft-ground etching and sugar-lift aquatint, hors commerce 3/8. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Allan D'ARCANGELO (American 1930–90), *Constellation IV* 1971, colour screenprint, ed. 10/90; *Water tower 1* 1973, from the *Water tower* portfolio, colour screenprint, ed. 18/50; *Water tower 2* 1973, from the *Water tower* portfolio, colour screenprint, ed. 19/50; *Water tower 3; Water tower 4* 1973, from the *Water tower* portfolio, colour screenprint, ed. 17/50, *Morning star (Texaco)* 1980, colour screenprint, ed. 6/250. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Allan DAVIE (Scottish 1920–), *Cosmic signals number 1* 2001, colour screenprint, ed. 8/30, *Rune Reader I* 2001, colour lithograph and colour screenprint, ed. 2/30. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Piero DORAZIO (Italian 1927–2005), *Untitled* 1968, colour aquatint, ed. 41/80. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Frederick Francis FOOTTET (English 1850–1935), *Waterfall by moonlight* 1900, colour lithograph. Gift of John McPhee, 2013

Jon GROOM (Welsh 1953–), *(Passage XII); (Passage XIV)* 1991, colour monotype. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Hans HARTUNG (German 1904–89, worked in France 1935–89), *L 1970-3* (1970), lithograph on buff paper, ed. 10/75; *L 1970-7* (1970), lithograph on buff paper, hors commerce; *L 1970-16* (1970), lithograph on buff paper, ed. 71/75; *L 1970-17* (1970), lithograph on buff paper, ed. 24/75; *L 1970-18* (1970), lithograph on buff paper, ed. 12/75; *L 1977-10* (1977), photo-lithograph on buff paper, ed. 2/100. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

S. W. HAYTER (English 1901–88, worked in France 1926–39, 1950–88, United States 1940–50), *Floating figure* 1964, printed 1965, colour etching and scraper. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

AI HELD (American 1928–2005), *Jewel of Dalmatia* 1991, colour screenprint, ed. 29/75; *Pradorama* 1991, colour lithograph, ed. 74/75; *Scholes I* (1991), colour screenprint, ed. 22/80; *Scholes II* (1991), colour screenprint, ed. 31/80. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Gordon HOUSE (Welsh 1932–2004), *Crystal red* (1978–79), colour screenprint and photo-screenprint. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

John HOYLAND (English 1934–), *Betwixt and between* 1982, colour sugar-lift aquatint and screenprint, artist's proof 4/10. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Allen JONES (English 1937–), *Ways and means* (1977), portfolio of 30 colour photo-screenprints, cardboard and cloth and paper slipcase, ed. 39/50. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Jannis KOUNELLIS (Greek 1936–), *Mod 1* (1999), lithograph, ed. 32/50; *Mod 2* (1999), lithograph, ed. 20/50; *Mod 3* (1999), lithograph, hors commerce 5/5; *Mod 4* (1999), lithograph, ed. 31/50; *Mod 5* (1999), lithograph, ed. 31/40. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Gerald LAING (English 1936–2011), *Francine*; *Sandra*; *Stacy* 1968, from the *Baby baby wild things* portfolio 1968, colour screenprint, ed. 57/200. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Markus LÜPERTZ (German 1941–), *Vanitas 1* (1992), etching, plate-tone, spit-bite, soft-ground etching and foul-bite printed in brown and black ink, ed. 22/50; *Vanitas 2* (1992), etching, sugar-lift aquatint, soft-ground etching and aquatint printed in green and black ink, ed. 15/50; *Vanitas 3* (1992), etching, soft-ground etching, spit-bite, plate-tone and foul-bite, ed. 25/50; *Vanitas 4* (1992), colour etching, soft-ground etching, aquatint and plate-tone, ed. 17/50; *Vanitas 5* (1992), etching, colour aquatint, spit-bite, soft-ground etching and plate-tone, ed. 16/50; *Vanitas 6* (1992), etching, aquatint, spit-bite, drypoint and plate-tone printed in brown and black ink, ed. 6/50. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

MARK & MOODY LTD., Stourbridge manufacturer (English est.1840), *Views at the glass furnace (Franco-British Exhibition). Making a wine glass, no.3. Casting on the stem; Views at the glass furnace. (Franco-British Exhibition). Making a wine glass, no.5. Wetting-off; Views at the glass furnace (Franco-British Exhibition). Making a wine glass, no.8. Taking-in* 1908, postcard: lithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Joan MITCHELL (American 1925–92, worked in France 1955–92), *Trees 1* (1992), colour lithograph, ed. 97/125; *Fields 2* (1992), colour lithograph, ed. 35/125. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Robert MORRIS (American 1931–), *A final tomb for Frank 'Jelly' Nash* 1980, screenprint printed in purple and grey ink, ed. 136/180; *Roller disco: Cenotaph for a public figure* 1980, screenprint printed in pink and blue ink, ed. 117/180. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Robert MOTHERWELL (American 1915–91), *Beau geste I* (1989), lithograph printed in black and sanguine ink, ed. 86/100; *Beau Geste IV* (1989), lithograph printed in black and sanguine ink on grey paper, ed. 100/100; *Beau geste VI* (1989), lithograph printed in black and sanguine ink on buff paper, ed. 100/100. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

Elizabeth MURRAY (American 1940–2007), *Untitled* 2001, from the *Doctors of the world* series 2001, colour digital print, ed. 33/100. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Kenneth NOLAND (American 1924–2010), *Grey* (1990), colour lithograph and photo-lithograph on metallic ink, ed. 4/30; *Marron* (1990), colour etching and aquatint, ed. 4/50; *Rey* (1990), colour lithograph, ed. 22/50; *Roy* (1990), colour etching and aquatint, ed. 35/50; (*Untitled*) (1990), colour lithograph on pink ink, ed. 3/100. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Tony OURSLER (American 1957–), *Trick (1/2 blue)*; *Vanish (Gold)* (2001), hand-coloured lithograph, ed. 29/50. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Mimmo PALADINO (Italian 1948–), *Lacrimose* (1986), portfolio of 12 colour woodcuts (one with drypoint and carborundum), plus colour woodcut frontispiece, letterpress title page, cloth cover, artist's proof 6/10; *Atlantic (Atlantico)* 1987, linocut and collagraph on 7 sheets, ed. 19/27; *Come in uno Specchio (Figure with wine glass)* 1989–90, colour lithograph, artist's proof 10/10; *Bread (Pane)*; *Salt (Sale)*; *Stone (Calce)* 1995, colour etching and aquatint, artist's proof 8/10. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Victor PASMORE (English 1908–98), *By what means can we know?* 1974, from the *Word and image series* (1970s), aquatint printed in brown ink and screenprint printed in black ink, ed. 55/60; *Quiet is the island* 1974, from the *Word and image series* (1970s), aquatint printed in brown ink and screenprint printed in brown and black ink; *When the curtain falls* 1974, from the *Word and image series* (1970s), aquatint and screenprint, ed. 53/60; *Turning and turning in the widening gyre* 1974, aquatint and etching printed in brown ink and screenprint printed in black ink, ed. 55/60; (*Untitled*) 1976, from the *Metamorphosis series* 1976, soft-ground etching and aquatint printed in sepia and black ink, ed. 11/55; (*Untitled*) 1976, from the *Metamorphosis series* 1976, etching and aquatint, ed. 7/55; (*Untitled*) 1976, from the *Metamorphosis series* 1976, soft-ground etching and aquatint, ed. 7/55; (*Untitled*) 1976, from the *Metamorphosis series* 1976, etching and aquatint printed in sepia and brown ink, ed. 12/55; *Points of contact 37* 1982, colour photo-screenprint, ed. 2/70; *Untitled 7* 1990, colour screenprint, ed. 20/70; *When reason dreams I* 1997, colour aquatint, ed. 26/35. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Tom PHILLIPS (English 1937–), *On postcards of public buildings* 1975, printed 1976, colour photo-screenprint; *Eleven emblems of violence* (1976), from the *Walk to the studio* portfolio 1976, colour screenprint, fibre-tipped pen, artist's proof 8/11; *Dante's Inferno* (1982), set of 9 colour screenprints and photo-screenprints, artist's proof 7/10; *Benches after benches* (1970s–80s), colour screenprint, artist's proof 9/15. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Larry RIVERS (American 1923–2002), *House of cards – Blue* 1990, colour lithograph, ed. 77/150; *Early Chaplin* 1991, colour lithograph, ed. 76/150. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Susan ROTHENBERG (American 1945–), *Face* 2001, colour digital print, ed. 36/100. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Edward RUSCHA (American 1937–) **Billy BENGSTON** (American 1934–), *Zapato tiempo* 1988, etching, aquatint and sugar-lift aquatint, ed. 32/50. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

David SALLE (American 1952–), *Untitled (Canfield Hatfield 1)* 1989, from *The Canfield Hatfield suite* 1989–90, colour photo-etching, sugar-lift aquatint, soft-ground etching and etching, ed. 57/60; *Untitled (Canfield Hatfield 2)* 1989, from *The Canfield Hatfield suite* 1989–90, photo-etching printed in green and orange ink, ed. 57/60; *Untitled (Canfield Hatfield 3)* 1989, from *The Canfield Hatfield suite* 1989–90, colour photo-etching, soft-ground etching and sugar-lift aquatint, ed. 60/60; *Untitled (Canfield Hatfield 4)* 1989, from *The Canfield Hatfield suite* 1989–90, colour photo-etching, soft-ground etching and sugar-lift aquatint, ed. 58/60; *Untitled (Canfield Hatfield 5)* 1989, from *The Canfield Hatfield suite* 1989–90, colour sugar-lift aquatint and photo-etching, ed. 60/60; *Untitled (Canfield Hatfield 6)* 1989, from *The Canfield Hatfield suite* 1989–90, colour photo-etching, sugar-lift aquatint and soft-ground etching, ed. 30/60; *Untitled (Canfield Hatfield 7)* 1989, from *The Canfield Hatfield suite* 1989–90, colour aquatint, sugar-lift aquatint and soft-ground etching, ed. 30/60; *Untitled (Canfield Hatfield 8)* 1989, from *The Canfield Hatfield suite* 1989–90, colour photo-etching, soft-ground etching and sugar-lift aquatint, ed. 60/60; *Untitled (Canfield Hatfield 9)* 1989, from *The Canfield Hatfield suite* 1989–90, colour photo-etching, sugar-lift aquatint and soft-ground etching, ed. 57/60; Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

William SCOTT (Scottish 1913–89, emigrated to Northern Ireland 1924, worked in England 1940–89), (*Untitled*) (1960s), colour lithograph, trial proof. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Richard SMITH (English 1931–), *V* 1971, from the *Nine etchings: A butterfly collection series* 1971–72, softground etching and aquatint printed in black and yellow ink, proof; *VI* 1971, from the *Nine etchings: A butterfly collection series* 1971–72, softground etching and aquatint printed in black and pink ink, proof; *VIII* 1971, from the *Nine etchings: A butterfly collection series* 1971–72, softground etching and aquatint printed in ochre and yellow ink. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

SOCIETÀ EDITRICE CARTOLINE, Turin (Italian est. before 1900), *First International Exhibition of Modern Decorative Art, no. 1. Main entrance (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 1. Ingresso principale)*; *First International Exhibition of Modern Decorative Art, no. 2. Vestibule of honour and main façade (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 2. Vestibolo d'onore e facciata principale)*; *First International Exhibition of Modern Decorative Art, no. 3. Vestibule of honour (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 3. Vetsibolo d'onore)*; *First International Exhibition of Modern Decorative Art, no. 4. Fine Arts Building (main façade) (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 4. Edificio delle belle arte (facciata principale))*; *First International Exhibition of Modern Decorative Art, no. 6. Building for wine and oil (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 6. Edificio vini e olii)*; *First International Exhibition of Modern Decorative Art, no. 8. Committee building with lagetto (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 8. Palazzina del comitato col lagetto)*; *First International Exhibition of Modern Decorative Art, no. 9. Automobile building and fountain (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 9. Edificio automobili e fontane)*; *First International Exhibition of Modern Decorative Art, no.*

10. Italian gallery (Prima Esposizione Internazionale d'Arte Decorativa Moderna, no. 10. Galleria ambienti Italiani) 1902, colour lithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Gary STEPHAN (American 1942–), *If-then A* (1974), aquatint on grey hand-made paper, ed. 34/50; *If-then C* (1974), aquatint printed in green ink on grey hand-made paper, ed. 29/50. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Kumi SUGAĪ (Japanese 1919–96 , worked in France 1952–96), *S Blue arrows (S (Fleches bleues))* (1990), colour lithograph, ed. 64/99; *S (Festival)* (1990), colour lithograph, ed. 63/99; *S Four arrows (S (Quatre fleches))* (1990), colour lithograph, ed. 67/99; *S Large sun (S (Grand soleil))* (1990), colour lithograph, ed. 66/99; *S Mirror (S (Miroir))* (1990), colour lithograph with embossing, ed. 56/99; *S Red and blue (S (Rouge et bleu))* (1990), colour lithograph with embossing, ed. 49/99; *S Red arrows (S (Fleches rouges))* (1990), colour lithograph, ed. 68/99; *S (Rose)* (1990), colour lithograph, ed. 62/99; *S Three (S (Trois))* (1990), colour lithograph, ed. 66/99; *S Yellow arrow (S (Fleche jaune))* (1990), colour lithograph with embossing, ed. 64/99. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Donald SULTAN (American 1951–), *Morning glories* 1991, set of 3 aquatints and plate tone, ed. of 60; *Lilies* 1998, colour screenprint, ed. 62/70. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

Graham SUTHERLAND (English 1903–80), *Toad II* 1967, from the *A bestiary and some correspondences series*, colour lithograph, proof; *Owl* 1968, from the *A bestiary and some correspondences series*, colour lithograph on buff paper. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Antoni TÀPIES (Spanish 1923–2012), (*Untitled*) (1974), colour lithograph and photo-lithograph, hors commerce; (*Untitled*) (1974); (*Untitled*) (1975), colour lithograph, hors commerce; (*Untitled*) (1975), lithographed, ed. 33/75; (*Untitled*); (*Untitled*) (1975), colour lithograph, hors commerce; *Homage to Penrose (Homenatge à Penrose)* (1970s), lithograph printed in brown and black ink, ed. 21/100; *Untitled* (1970s), colour lithograph on buff paper, ed. 49/100. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

James TYRRELL (Irish 1950–), *WB1.05; WB2.05; WB3.05; WB4.05* 2005, colour woodcut, ed. 29/75. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

VIÉNOT-PAYNOT, Troyes publisher (French active 1870s), *Universal Exposition of Paris 1878. Austria (Exposition universelle de Paris 1878. Autriche)*; *Universal Exposition of Paris 1878. Belgium (Exposition universelle de Paris 1878. Belgique)*; *Universal Exposition of Paris 1878. Champ de Mars (Exposition universelle de Paris 1878. Champ de Mars)*; *Universal Exposition of Paris 1878. China (Exposition universelle de Paris 1878. Chine)*; *Universal Exposition of Paris 1878. China (Exposition universelle de Paris 1878. Chine)*; *Universal Exposition of Paris 1878. Holland (Exposition Universelle de Paris 1878. Hollande)*; *Universal Exposition of Paris 1878. Spain – Portugal (Exposition universelle de Paris 1878. Espagne-Portugal)*; *Universal Exposition of Paris 1878. Switzerland (Exposition universelle de Paris 1878. Suisse)* 1878, trade card: chromolithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Terry WINTERS (American 1949–), *Untitled* (2001), from *The Doctors of the world* portfolio 2001, collograph. Gift of Douglas Kagi through the Australian Government's Cultural Gifts Program, 2014

Purchases

Oscar DOMINGUEZ (Spanish 1906–57), *The white lion (Le Lion blanc)* 1936, decalcomania printed in white gouache on black paper. Purchased, NGV Supporters of Prints and Drawings, 2013

Frederick POLYDORE NODDER engraver (English active c. 1773–1800), *The Great Kangaroo* (1790), plate 33 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1790; *The Nonpareil Parrot (Eastern Rosella)* (1792), plate 92 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1792; *The Turcoisine Parrot* (1792), plate 96 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1792; *The Funereal Cockatoo* (1794), plate 186 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1794, hand-coloured etching and engraving; *Echidna* 1815, plate 91 from *The Zoological Miscellany; Being Descriptions of New, or Interesting Animals*, volume 2, by William Elford Leach, published by E. Nodder & Son, London, 1815, etching hand-coloured with watercolour, gouache and gum arabic. Joe White Bequest, 2013

Frederick POLYDORE NODDER engraver (English active c. 1773–1800) **George SHAW** draughtsman (English 1751–1813), *Splendid Parrot (Crimson Rosella)*, plate 53 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1791, hand-coloured etching and engraving. Joe White Bequest, 2014

UNKNOWN etcher (English active 1770s) **George STUBBS (after)**, *An animal of a new species found on the coast of New South Wales* 1773, plate facing p. 320 from *The Gentleman's Magazine*, XLIII, July 1773, etching and engraving. Joe White Bequest, 2013

UNKNOWN engraver, *The Ground Parrot* 1795, plate 228 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1795, hand-coloured etching and engraving. Joe White Bequest, 2014

UNKNOWN engraver **George SHAW** draughtsman (English 1751–1813), *The Duck-Billed Platypus* 1799, plate 385 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1799, hand-coloured etching and engraving. Joe White Bequest, 2014

UNKNOWN engraver, *The Duck-Billed Platypus* 1799, plate 386 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature* by George Shaw, published by Nodder & Co., 1799, hand-coloured etching and engraving. Joe White Bequest, 2014

INTERNATIONAL SCULPTURE

Gifts

Henry MOORE (English 1898–1986), *Reclining figure no. 7* (1979–80), bronze, ed. 4/9. Gift of Ginny Green, Sandra Bardas OAM family, Vicki Vidor OAM and Bindy Koadlow in memory of their parents Loti Smorgon AO and Victor Smorgon AC through the Australian Government's Cultural Gifts Program, 2014

Purchases

Céleste BOURSIER-MOUGENOT (French 1961–), *clinamen* (2013), porcelain, composition board, polyvinyl chloride, water pump, water heater, water. Purchased NGV Foundation in memory of Loti Smorgon AO, 2013

Olafur ELIASSON (Danish 1967–, worked in Germany late 1990s–), *Limbo lamp* 2005, glass colour-effect filter, spotlight, tripod, iris diaphragm, motor, metal, wire. Yvonne Pettengell Bequest, 2013

Marcel JEAN (French 1900–93, worked in Hungary 1938–45), *The spectre of the gardenia (Le Spectre du gardénia)* 1936, made 1972, wool powder on plaster, metal zippers, 35mm colour positive film, suede and leather on wood, ed. 4/9. Yvonne Pettengell Bequest, 2013

MADEIN COMPANY, Shanghai (Chinese est. 2009), *Focus* 2011, camera, spear. Yvonne Pettengell Bequest, 2013

MAN RAY (American 1890–1976, worked in France 1921–39, 1951–76), *Non-Euclidian object (Found object)* (1932, made 1973), silver, rubberised plastic, steel, wood, ed. 5/9; *Red iron (Fer rouge)* 1966, enamel paint on iron, ed. 5/10. Yvonne Pettengell Bequest, 2013

André MASSON (French 1896–1987), *Ecstasy (Extase)* (1938, cast 1987), bronze, artist's proof 1/11. Purchased NGV Foundation, 2013

Paola PIVI (Italian 1971–), *I am a disco dancer; Mama no more diapers please (III); What's my number?; Who am I?* 2014, from the *You started it ... I finish it* series 2014, urethane foam, plastic, feathers. Loti & Victor Smorgon Fund, 2014

Haris PURNOMO (Indonesian 1956–), *Waiting for the signal* (2008–09), painted resin, steel, plastic, wire. Purchased with funds donated by Jason Yeap OAM and Min Lee Wong, 2013

Simon STARLING (English 1967–), *Venus mirrors (05/06/2012, Hawaii & Tahiti inverted)* 2012, mirrors, metal, ed. 3/5. Yvonne Pettengell Bequest, 2013

PACIFIC ART

Gifts

Abelam people, Wosera, East Sepik Province, Papua New Guinea, *Initiation pot* (1970s), pigments on earthenware. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Aibom village, Chambri Lake, East Sepik Province, Papua New Guinea, *Sago storage pot with lid* (early 20 century), pigment on earthenware, cane. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Aibom village, Chambri Lake, East Sepik Province, Papua New Guinea, *Sago storage pot with lid* (c. 1990), pigment on earthenware. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Aibom village, Chambri Lake, East Sepik Province, Papua New Guinea, *Pot* (1990s), pigment and synthetic polymer on earthenware, shell. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Aibom village, Chambri Lake, East Sepik Province, Papua New Guinea, *Pot* (1990s), pigment and synthetic polymer on earthenware. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Aibom village, Chambri Lake, East Sepik Province, Papua New Guinea, *Pot* (1990s), pigment and synthetic polymer on earthenware, shell. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Aibom village, Chambri Lake, East Sepik Province, Papua New Guinea, *Pot* (1990s), pigment on earthenware. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Aibom village, Chambri Lake, East Sepik Province, Papua New Guinea, *Pot* (1980s), pigments on earthenware. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Raymond Dumoi (Iatmul people active 2010) **Sebastain Dumoi** (Iatmul people active 2010) **Markus Konny** (Iatmul people active 2010) **Gerhard Minjan** (Iatmul people active 2010), *Untitled* 2010, synthetic polymer paint on canvas. Presented by Campbelltown Art Centre, 2013

Kawa Gita (Iatmul people active 2010), *Kwongombebowi* 2010, synthetic polymer paint on canvas; *Mariman (Bride price)* 2010, earth pigments on sago palm petiole, cane, bamboo. Presented by Campbelltown Art Centre, 2013

Kambot people, East Sepik Province, Papua New Guinea, *Untitled* 2010, synthetic polymer paint on paper. Presented by Campbelltown Art Centre, 2013

Kambot people, Keram River, East Sepik Province, Papua New Guinea, *Bark painting* (1960s), natural pigments and synthetic polymer paint on sago palm petiole, cane, bamboo. Gift of Louise Rath in memory of Rene Davidson through the Australian Government's Cultural Gifts Program, 2013

Kandrian / Arawe, West New Britain Province Papua New Guinea, *War shield* (1950–60s), earth pigments and natural pigments on wood, lime, cane. Gift of Louise Rath in memory of Rene Davidson through the Australian Government's Cultural Gifts Program, 2013; *Untitled* 2010, synthetic polymer paint and pencil on paper. Presented by Campbelltown Art Centre, 2013

Ignas Kram (Kambot people active c. 1988– c. 2010), *Untitled* 2010, synthetic polymer paint on paper; *Untitled* 2010, synthetic polymer paint and pencil on paper; *Untitled; Untitled* 2010, synthetic polymer paint on paper. Presented by Campbelltown Art Centre, 2013

Tony Kubui (Iatmul people active 2010), *Mariman (Bride Price)* 2010, earth pigments on sago palm petiole, cane, bamboo. Presented by Campbelltown Art Centre, 2013

Nanias Maria (Kambot people active 2010), *Untitled* 2010, synthetic polymer paint on cardboard. Presented by Campbelltown Art Centre, 2013

Nukuma people, Washkuk Hills, Upper Sepik River, East Sepik Province, Papua New Guinea, *Nokwi (Female Figure)* (1970s), earth pigments on wood, fibre, lime. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Nukuma people, Washkuk Hills, Upper Sepik River, East Sepik Province, Papua New Guinea, *Pot* (1980s), pigments on earthenware. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

David Saka (Kambot people active 2010), *Untitled* 2010, synthetic polymer paint on canvas; *Untitled; Untitled* 2010, synthetic polymer paint on paper; *Untitled; Untitled; Untitled; Untitled; Untitled* 2010, pencil on paper. Presented by Campbelltown Art Centre, 2013

Kami Sakat (Iatmul people active 2010), *Mariman (Bride Price)* 2010, earth pigments on sago palm petiole, cane, bamboo. Presented by Campbelltown Art Centre, 2013

Francis Tongoi (Kambot people active 2010), *Untitled* 2010, synthetic polymer paint on canvas; *Untitled; Untitled* 2010, synthetic polymer paint on paper. Presented by Campbelltown Art Centre, 2013

Celestine Warina (Kaaru) (Ömie born (c. 1947), *Tugobaje (Hi'odeji jâé, udane une, sabu ahe ohu'o cobburé jö'o si'o si'o ve'e)* (*Cave-dwelling possum (with backbone of the green snake, eggs of the Giant Spiny Stick Insect, spots of the wood-boring grub and pattern of a snake's lip)* 2011, natural pigments on *nioge* (woman's barkcloth skirt). Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2014

Watam Lagoon, Lower Sepik River, East Sepik Province, Papua New Guinea, *Ceremonial Dance Mask* (1970s), pigments on wood, fibre, Cassowary feathers, shell, pig tusk, cane. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2014

Zacharias Waybenang (Kambot people active 2010), *Untitled (Kambot Painting Experiment)* 2010, synthetic polymer paint on canvas; *Untitled (Kambot Painting Experiment); Untitled (Kambot Painting Experiment)* 2010, synthetic polymer paint and pencil on paper. Presented by Campbelltown Art Centre, 2013

Herry Wepnang (Kambot people active 2010), *Untitled; Untitled; Untitled* 2010, synthetic polymer paint on paper. Presented by Campbelltown Art Centre, 2013

Rudolf Wepnang (Kambot people active 2010), *Untitled; Untitled* 2010, synthetic polymer paint on paper; *Untitled (Kambot Painting Experiment)* 2010, synthetic polymer paint on canvas. Presented by Campbelltown Art Centre, 2013

Hubert Yambin (Kambot people active 2010), *Untitled; Untitled* 2010, synthetic polymer paint and pencil on paper; *Untitled; Untitled* 2010, synthetic polymer paint on paper. Presented by Campbelltown Art Centre, 2013

Purchases

Tama tk Favell (born New Zealand 1975, worked in Australia 1999–), *Pacific Transformer 1–4* 2009–13, linocut on Tapa (mulberry paper), ed. 1/2. Yvonne Pettengell Bequest, 2013

Ignas Kram (Kambot people active c. 1988– c. 2010), *Story board* 1988, pigment on wood, fibre. Purchased NGV Foundation, 2014

Greg Semu (born New Zealand 1971, worked in Australia 2008–), *Auto portrait with 12 disciples* 2010, printed 2013, type C photograph, ed. 2/10. Yvonne Pettengell Bequest, 2013

PUBLICATIONS

MAJOR NGV PRINT PUBLICATIONS

Art as Therapy: Works from the Collection of the National Gallery of Victoria

De Botton, Alain & John Armstrong

Staff contribution: Ellwood, Tony, 'Foreword', p. v.

Art Deco Fashion

Di Trocchio, Paola & Susan van Wyk

Staff contribution: Ellwood, Tony, 'Foreword', p. v.

Art Journal of the National Gallery of Victoria, edition 53

Devery, Jane & Elena Taylor (eds)

Staff contributions:

Cains, Carol, 'A case study of two lama portraits in the collection of the National Gallery of Victoria', pp. 21–33.

Delany, Max, 'Simon Starling, *Black drop* 2012 and *Venus mirrors (05/06/2012, Hawaii & Tahiti inverted)* 2012', p. 95.

Dold, Robyn, 'In defence of Australian Minimalism: Guy Stuart's *Lock Span*, 1969', pp. 51–63.

Drummond, Anna, 'Marriage and murder: two wedding chests with representations of Judith', pp. 9–19.

Dwyer, Jillian, 'Constance Jenkins, her painting *Friendly critics* and the National Gallery of Victoria Travelling Scholarship', pp. 35–49.

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David McDiarmid: When This You See Remember Me

Gray, Sally (ed.) & contributing authors

Staff contributions:

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Gott, Ted, 'The coming out of David McDiarmid', pp. 24–32; "Angry and fabulous at the same time": David McDiarmid in the age of AIDS', pp. 85–95; 'Eulogy for David McDiarmid', pp. 167–8.

Maidment, Simon, 'Love sensation: politics, affect and David McDiarmid', pp. 123–33.

Inge King: Constellation

Hurlston, David & Jane Eckett

Staff contributions: Ellwood, Tony, 'Foreword', p. vii.

Italian Masterpieces from Spain's Royal Court, Museo del Prado

(hardback and paperback editions)

Benson, Laurie, Miguel Falomir Faus, Andrés Úbeda de los Cobos

& contributing authors

Staff contributions:

Benson, Laurie, 'Artistic heritage in Italy and Spain 1500–1800', pp. 33–39; 'Titian and the Venetian Empire', pp. 68–69; 'Patronage and the Baroque', pp. 156–57.

Ellwood, Tony, 'Foreword', pp. ix–x.

Master the Arts! A Kids' Activity Book about Italian Masterpieces

Ryan, Kate

Melbourne Now exhibition guide

Delany, Max, Jane Devery, Simon Maidment & contributing authors

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Ryan, Judith, 'Brook Andrew', p. 26; 'Brian Birch', p. 38; 'Trevor Turbo Brown', p. 50; 'Maree Clarke', p. 62; 'Bindi Cole', p. 64; 'Lorraine Connelly-Northey', p. 68; 'Treaahna Hamm', p. 128; 'Ricardo Idagi', p. 158; 'Gayle Maddigan', p. 206; 'Brian Martin', p. 212; 'Sean Miller and Raymond Young', p. 224; 'Clinton Nain', p. 236; 'Steaphan Paton', p. 266; 'Reko Rennie', p. 288; 'Steven Rhall', p. 290; 'Yhonnie Scarce', p. 304; 'Lisa Waup', p. 364.

Siddons, Emily, 'Community Hall', p. 66.

Somerville, Katie, 'Julia deVille', p. 92; 'Hotham Street Ladies', p. 146; 'Douglas McManus', p. 202; 'Toni Maticewski', p. 216; 'Preston Zly Design', p. 282; 'Shoemakers', p. 314.

Taylor, Elena, 'Boris Cipusev', p. 60; 'Christopher Langton', p. 182; 'Moya McKenna', p. 198.

Van Wyk, Susan, 'Jane Brown', p. 46; 'Ponch Hawkes', p. 132; 'Georgia Metaxas', p. 222; 'Polixeni Papapetrou', p. 262; 'Patrick Pound', p. 280; 'Glenn Sloggett', p. 320.

Whitfield, Danielle, 'Designer Thinking', p. 90; 'Michelle Hamer', p. 126; 'Lucy Irvine', p. 160; 'MaterialByProduct', p. 214; 'Perks and Mini/PAM', p. 270.

Hotham Street Ladies: A Book for Kids

Ryan, Kate

Melbourne Now Limited Edition

Delany, Max, Jane Devery, Simon Maidment & contributing authors

Staff contributions:

Crombie, Isobel, 'Playtime', pp. 31–3.

Delany, Max, 'Metro-Cosmo-Polis: Melbourne Now', pp. 2–11.

Devery, Jane, 'Art and urban context', pp. 89–91.

Ellwood, Tony, 'Foreword', p. vi.

Finch, Maggie, 'Independent networks and practice', pp. 181–3.

Maidment, Simon, 'Memory and modernity', pp. 139–41.

Ryan, Judith, 'Looking both ways in postcolonial Melbourne', pp. 65–7.

Mid-Century Modern: Australian Furniture Design

Grant, Kirsty & contributing authors

Staff contribution: Ellwood, Tony, 'Foreword', p. xviii.

StArt Up: Top Arts 2014

Hurlston, David & Gina Panebianco with Michaela McGuire

Sue Ford

Finch, Maggie & contributing authors

Staff contribution: Ellwood, Tony, 'Foreword', p. vii.

Wang Gongxin: Video Artist

Roberts, Claire

Staff contributions:

Crombie, Isobel, 'Introduction', pp. 4–5

Ellwood, Tony, 'Foreword', pp. 2–3.

NGV DIGITAL PUBLICATIONS

Art Journal online publishing project (1945–2012)

Art of the Table (online essay)

Dunsmore, Amanda & Matthew Martin

Fashion Detective (ebook)

Whitfield, Danielle & contributing authors

Staff contributions:
Cosgrove, Bronwyn, 'Examination report: the case of the poisonous pigment'

Douglas, Kate, 'Examination report: the secret in the doll's dress'; 'Examination report: the case of the fraudulent fur'

Soumilas, Annette, 'Examination report: the case of the fake Worth'
Whitfield, Danielle, 'Introduction'

Ian Strange: Suburban (online essay)

Hurlston, David & Polly Smith

Melbourne Now (ebook)

See *Melbourne Now* exhibition guide on page 52–3 for contributing authors

Negoro Lacquer: The Refined Beauty and Rustic Ambience of Medieval Japan (online essay)

Crothers, Wayne

Paola Pivi: You started it ... I finish it (online essay)

Delany, Max

Pedro Reyes: Disarm (online essay)

Neri, Louise

Print Works: The Douglas Kagi Donation (online essay)

Leahy, Catherine

Three Perfections: Poetry, Calligraphy and Painting in Chinese Art (online essay)

Pang, Mae Anna

To See a World in a Grain of Sand: A Closer Look at the 'Melbourne Blakes' (online essay)

Wilson, Louise

CORPORATE PUBLICATIONS

Monet's Garden Exhibition Report

Melbourne Now Exhibition Report

National Gallery of Victoria Annual Report 2012/13

National Gallery of Victoria Foundation Annual Report 2012–13

William Larkin

OTHER PRINT PUBLICATIONS

Gallery magazine (six editions)

EDUCATION RESOURCES

Create Your Own Chimera

Activity for primary school students inspired by *Italian Masterpieces*, www.ngv.vic.gov.au/___data/assets/pdf_file/0010/654517/Prado_Chimera_activity05_20052014.pdf

Inspired by Italian Masterpieces

Online gallery, www.flickr.com/groups/ngveducation_italianmasterpieces_/

Melbourne Now

Exhibition themes and curriculum links for teachers and students, www.ngv.vic.gov.au/melbournenow/education

Monet's Garden – French Education Kit

A learning resource for French language students and teachers, www.ngv.vic.gov.au/whats-on/exhibitions/exhibitions/monets-garden/explore/for-schools

Monet's Garden: The Musée Marmottan Monet, Paris

Art projects for primary schools, www.ngv.vic.gov.au/learn/schools-resources/monets-garden-art-projects-for-primary-schools

Rally: Contemporary Indonesian Art

Interactive augmented reality education resource, www.ngv.vic.gov.au/whats-on/exhibitions/exhibitions/rally-contemporary-indonesian-art/explore/education-resource

StArt Up: Top Arts 2014 online hub

Online hub with exhibition resources, including example folios of exhibiting students, www.ngv.vic.gov.au/learn/top-arts-hub

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Dunsmore, Amanda, 'The Pottery', in Maarten Raven and René van Walsem (eds.) *The Tomb of Meryneith at Saqqara*, Brepols Publishers, Belgium, 2014, pp. 257–90.

Ellingsen, Trude, 'Long-term conservation work has commenced on Hard slide, 1980, by prominent Australian sculptor Les Kossatz', *Chemistry in Australia*, December 2013, pp. 20–21.

Ellwood, Tony, 'Foreword', in Sasha Grishin, *Australian Art: A History*, Miegunyah Press, Melbourne, 2014, p. vi.

Finch, Maggie, 'Simryn Gill: questions of coherence, knowledge and information', *Discipline*, vol. 3, 2013, pp. 81–94.

Kayser, Petra, 'The sacrificial act', in Kerriane Stone (ed.), *Radicals, Slayers and Villains: Prints from the Baillieu Library*, University of Melbourne Library, Melbourne, 2014, pp. 32.

Leahy, Cathy, 'The ferocity of Hercules' in Kerriane Stone (ed.), *Radicals, Slayers and Villains: Prints from the Baillieu Library*, University of Melbourne, University of Melbourne Library, Melbourne, 2014, p. 36.

Martin, Matthew, 'The Chelsea Pietà', in *Fire and Form: The Influence of the Baroque on English Ceramics*, The English Ceramic Circle, London, 2013, pp. 75–90; 'Models and multiples: eighteenth-century European porcelain sculpture', *The Challenge of the Object/Die Herausforderung des Objekts, CIHA Congress Proceedings*, vol. 1–3, Nuremberg, 2013, pp. 944–8.

Pang, Mae Anna, 'Three perfections: poetry, calligraphy and painting in Chinese art at the NGV', *The Journal of the Asian Arts Society of Australia*, TASSA REVIEW, vol. 22, no. 4, December 2013, pp. 19–21.

Payne, John, 'What's in a frame: the borders of Mortimer Menpes', in Julie Robinson (ed.), *The World of Mortimer Menpes: Painter, Etcher, Raconteur*, Thames and Hudson & AGSA, Adelaide, 2014, pp. 182–5.

Strickland, Jane, 'How to nurture artistically gifted students', *Vision: The Journal of the Victorian Association for Gifted and Talented Children*, no. 2, September 2013, pp. 20–6.

Taylor, Elena, 'An Australian in Paris', in Julie Petersen (ed.), *Une Australienne: Hilda Rix Nicholas in Paris, Tangier & Sydney*, Mosman Art Gallery, Sydney, 2014, pp. 10–21.

Van Wyk, Susan, 'Who are you? Where are you from?' in Hulbert, Shane & Tammy Wong (eds.), *Curating the Ancient City*, Australian Scholarly Press, Melbourne, 2013, pp. 1–8.

Wilson, Louise, 'Art paper supply in Melbourne, Australia 1940–1990', *The Quarterly: The Journal of the British Association of Paper Historians*, no. 88, September 2013, pp. 1–7.

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Brown, Sarah, 'A hard day's night: the treatment of collaged works on paper by artist David McDiarmid', Contributions to On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium, Art Gallery of New South Wales, Sydney, 7–9 May 2014.

Crombie, Isobel, 'Body culture: the gendered body in Australian photography', lecture for the University of Melbourne course *Sexing the Canvas: 10 Works in the NGV*, University of Melbourne, Melbourne, 9 October 2013.

Ellwood, Tony
Chair, 'Fostering Arts and Culture' panel, Melbourne's North: Now and Tomorrow Regional Summit, La Trobe University, Melbourne, July 2013.
'Role of cultural institutions in the local community, for urban planning, economic development and liveability', CEDA lunch, ABC Southbank, Melbourne, August 2013.

'Melbourne Now', Art Group dinner, Alexandra Club, Melbourne, October 2013.

'A History of the National Gallery of Victoria', Strathdale Rotary Club, La Trobe University, Bendigo, October 2013.

'NGV and the 21st-century art museum experience', The La Trobe University Art History Alumni Rae Alexander Lecture, Melbourne, October 2013.

'Art & The City', panel discussion, Wheeler Centre, Melbourne, February 2014.

'NGV and contemporary art', Arts Precinct launch, Fintona Girls School, Melbourne, March 2014.

Opening address for *Into the Vault and Out of the Box* and *Rebecca Scibilia Solo*, Arts Project Australia, Melbourne, May 2014.

Leahy, Cathy, 'The art of nature: British landscape watercolours', Art Gallery Society of NSW Art Appreciation Lecture Series 2013: Revolution to Romanticism, Art Gallery of New South Wales, Sydney, 7 August 2013.

Martin, Matthew

'Jacobite glass', Scottish Australia Symposium, Ballarat Art Gallery, 10–11 May 2014.

'Drinking the health of the King: Jacobite glasses as relics', Relics and Emotions Study Day, ARC Centre for the History of Emotions, University of Melbourne, 21 March 2014.

'Print culture and the decorative arts, 1500–1800: towards an expanded field', AAANZ Conference, session convenor, with Prof. Peter McNeil, University of Technology Sydney, 7–10 December 2013.

'Infinite bodies: the Baroque and the body relics of James II', Baroque to Neo-Baroque: Emotion and the Seduction of the Senses Conference, University of Melbourne, 27–29 November 2013.

'Catholic collecting and patronage in eighteenth-century England: houses, gardens, collections', The Fine Art of Collecting Study Day, The Johnston Collection Museum of Fine and Decorative Arts, 12 October 2013.

'Sluts, sodomites and syphilis: a pair of Chelsea masquerade figures', English Ceramic Circle, London, England, 3 July 2013.

'The park at Ugbrooke and the Cliffords of Chudleigh', What is Early Modern English Catholicism? Conference in honour of Eamon Duffy, Ushaw College, Durham, England, 28 June – 1 July 2013.

May, Susie, 'VCE English contexts and VCE Literature – Explore key themes and ideas for writing through engagement with art', Squaring the Circle, Victorian Association for the Teaching of English State Conference, Melbourne, 5–6 December 2013.

May, Susie, Sue Horacesk & Chris Nyhof, 'Inspiring Year 9 students to think creatively through engagement with art at the NGV – a different approach developed by MLC Art staff and NGV educators', Creative Futures: Visual Art, AusVELS and the Australian Curriculum, Art Education Victoria Conference, Melbourne, 15–16 November 2013.

May, Susie, & Purnima Ruanglerbutr, 'Artful English – teaching the Australian Curriculum: English and cross-curriculum priorities through visual art', Middle Years Conference, Victorian Association for the Teaching of English, Castlemaine, 12 August 2013.

Shervington, Ruth, 'Large, friable and unglazed: display systems recently used at the National Gallery of Victoria', Contributions to On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium, Art Gallery of New South Wales, Sydney, 7–9 May 2014.

Taylor, Elena

'The dream of Paris life: female Australian artists in Paris 1905–1915', Out There! Australian Women Artists and the Modern World symposium, Mosman Art Gallery, Sydney, 1 June 2014.

'Three's company: Dorrit Black, Grace Crowley, Anne Dangar', Dorrit Black Symposium, Art Gallery of South Australia, Adelaide, 14 June 2014.

With Jeanette Hoorn, 'Moroccan idyll: the life and work of Australian expatriate women artists in Paris and Morocco', Melbourne Writers Festival, 31 August 2014.

Wilson, Louise, 'To see a world in a grain of sand: A closer look at the Melbourne Blakes', Contributions to On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium, Art Gallery of New South Wales, Sydney, 7–9 May 2014.



FIVE-YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION

The table opposite distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 63. This distinction is important as the comprehensive operating statement includes significant income and expenditure which relate to the management of the NGV's capital cycle. In particular, the NGV raises substantial funds, including grants, donations and bequests, which are not available for operating purposes but are committed for the purchase of works of art or for building works. The investment income generated from the non-operating funds is also not used for operating purposes.

Depreciation for property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes through the Budget Expenditure Review Committee (BERC) process as well as through Arts Victoria via the Cultural Assets Maintenance Fund.

REVIEW OF OPERATING PERFORMANCE

The operating result before depreciation for 2013/14 was a surplus of \$347,000 (2012/13: deficit of \$113,000).

Operating revenue increased by 5% or \$3.1 million from 2012/13. This was predominantly as a result of the \$2.5 million grant from the Victorian Government for the 2013/14 Summer Series program which included the *Melbourne Now* exhibition. A total of 753,000 people visited the NGV during the term of *Melbourne Now*. In addition, sponsorship revenue, both cash and in-kind, increased by \$1.8 million compared with the previous year.

Overall, operating expenditure increased by 4% or \$2.7 million from 2012/13. Excluding employee costs, there was an increase of \$3.1 million in operating expenditure. This increase was largely attributable to the cost associated with staging the *Melbourne Now* exhibition. There was also \$0.972 million of additional expenditure associated with the higher in-kind sponsorship revenue referred to above, which was mostly connected with the exhibition program.

There has been a continued effort to deliver savings in expenditure across the NGV during the year despite CPI increases for most building operating and maintenance costs as well as the annual increases to salaries under the Enterprise Agreement.

REVIEW OF NON-OPERATING PERFORMANCE

There has been a decrease in the annual depreciation charge of \$1 million to \$12.7 million mainly due to two large building fit-out assets being fully depreciated during the year.

Revenue from capital grants and other similar income increased by \$4.8 million compared with 2012/13. This includes \$4 million of funding received from the Victorian Government as part of the 2013/14 BERC process for the Gallery Renewal project and \$1 million for the Interim Collection Storage Improvements project. Revenue from Investing activities increased by \$11.4 million as a result of the strong returns generated from the NGV's Endowed Fund.

NET RESULT

The overall result for the year of a surplus of \$18.8 million takes into account all the results from operating and non-operating performance (2012/13: surplus of \$1.9 million).

BALANCE SHEET

The NGV's balance sheet (page 64) is dominated by the State Collection to which works of art to the value of \$13.4 million were added during the year. Included in property, plant and equipment are additions of \$2.9 million, mostly representing expenditure for the year on the 2013/14 BERC Gallery Renewal project.

The balance sheet also includes cash and other financial assets of \$69.1 million (2011/12: \$59.5 million). These funds are largely held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of these funds are available to meet the NGV's operating and capital expenditure needs.

FUTURE

The 2013/14 financial year has been a year of great achievement at the NGV. There were 2,031,577 visitors to the NGV; 2,327,052 visits to the NGV website; and over 100,000 students have attended programs during the year. A large part of this success has been a result of the NGV Summer Series funding received in 2013/14, which enabled the staging of the *Melbourne Now* exhibition. The NGV is delighted that the Summer Series funding will also continue in 2014/15. This funding will enable our success to continue, commencing with *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* exhibition, opening in October 2014.

The Gallery Renewal project work will be completed in 2014, improving the NGV visitor's experience. The NGV will also be progressing with the Interim Collection Storage Improvements project of which \$6.1 million of funding has been provided by the Victorian Government from 2013 to 2016 to better secure and protect the storage of Victoria's Cultural Collection.

The outlook is positive for the NGV, however, new income sources must continue to be generated and our cost base must be managed responsibly.

FIVE-YEAR FINANCIAL PERFORMANCE

	Notes	2014 \$ '000s	2013 \$ '000s	2012 \$ '000s	2011 \$ '000s	2010 \$ '000s
Operating revenue						
Government grants	1	43,562	43,374	42,834	43,216	41,628
Trading revenue		26,120	23,170	19,303	17,939	21,273
		69,682	66,544	62,137	61,155	62,901
Operating expenses						
Employee costs		(24,291)	(24,747)	(23,085)	(24,324)	(22,495)
Other operating costs		(45,044)	(41,910)	(40,652)	(39,060)	(38,398)
		(69,335)	(66,657)	(63,737)	(63,384)	(60,893)
Operating result before depreciation and similar charges		347	(113)	(1,600)	(2,229)	2,008
Net depreciation and similar charges	2	(12,700)	(13,728)	(12,284)	(10,071)	(10,607)
Operating result after depreciation and similar charges and before net income from non-operating activities		(12,353)	(13,841)	(13,884)	(12,300)	(8,599)
Net income from non-operating activities						
Fundraising activities – cash gifts, bequests and other receipts	3	3,351	5,784	10,444	9,825	6,102
Fundraising activities – gifts in kind	4	7,195	5,516	3,520	17,197	6,731
Investing activities	5	14,885	3,513	2,214	1,501	(1,199)
Capital grants and similar income	6	5,713	920	2,847	688	(1,000)
		31,144	15,733	19,025	29,211	10,634
Net result		18,791	1,892	5,141	16,911	2,035
Other economic flows – other comprehensive income						
Changes in cultural assets revaluation reserve	7	-	-	-	422,241	-
Changes to physical assets revaluation reserve		-	8,788	-	9,682	-
Changes to financial assets available-for-sale reserve		(5,723)	7,537	(2,496)	1,852	995
Total other economic flows – other comprehensive income		(5,723)	16,325	(2,496)	433,775	995
COMPREHENSIVE RESULT		13,068	18,217	2,645	450,686	3,030

Notes

- 1 Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works
- 2 Comprises depreciation and impairments to the value of non-current assets (excluding investments) which have no cash effect
- 3 Represents net revenue streams related to the purchase of works of art or to capital works
- 4 Includes gifts of works of art and of other goods and services
- 5 Includes realised profits/losses on the sale of investments, dividends, interest required to be recognised in the comprehensive operating statement

- 6 Includes grants and other funding for capital works. The 30 June 2014 year includes grants of \$4 million and \$1 million of BERC capital funding received for the Gallery Renewal Project and the Interim Collection Storage Improvements Project (ICSIP)
- 7 Represents changes during the year in the fair value of cultural assets, physical assets and financial assets available-for-sale
- 8 Represents the change during the year in equity for the period other than changes arising from transactions with owners. It is the aggregate of the net result and other non-owner changes in equity

VAGO

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INDEPENDENT AUDITOR'S REPORT

To the Trustees, Council of Trustees of the National Gallery of Victoria

The Financial Report

The accompanying financial report for the year ended 30 June 2014 of the Council of Trustees of the National Gallery of Victoria which comprises the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, notes comprising a summary of significant accounting policies and other explanatory information, and the President's, Directors' and Chief Financial Officers' declaration has been audited.

The Trustees' Responsibility for the Financial Report

The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*, and for such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit, which has been conducted in accordance with Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, consideration is given to the internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independent Auditor's Report (continued)

Independence

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. In conducting the audit, the Auditor-General, his staff and delegates complied with all applicable independence requirements of the Australian accounting profession.

Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2014 and of its financial performance and its cash flows for the year then ended in accordance with applicable Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*.

Matters Relating to the Electronic Publication of the Audited Financial Report

This auditor's report relates to the financial report of the Council of Trustees of the National Gallery of Victoria for the year ended 30 June 2014 included both in the Council of Trustees of the National Gallery of Victoria's annual report and on the website. The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the integrity of the Council of Trustees of the National Gallery of Victoria's website. I have not been engaged to report on the integrity of the Council of Trustees of the National Gallery of Victoria's website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in the website version of the financial report.

MELBOURNE
4 September 2014


for John Doyle
Auditor-General

FINANCIAL STATEMENTS

for the year ended 30 June 2014

In our opinion,

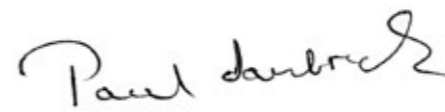
- (a) the attached comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2014 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2014;
- (b) the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto;
- (c) the financial statements have been prepared in accordance with Standing Direction 4.2 of the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional requirements; and
- (d) at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.



Bruce Parncutt
President
29 August 2014



Tony Ellwood
Director
29 August 2014



Paul Lambrick FCA
Chief Financial Officer
29 August 2014

COMPREHENSIVE OPERATING STATEMENT

for the financial year ended 30 June 2014

	Notes	2014 (\$ thousand)	2013 (\$ thousand)
Income from transactions			
State Government – recurrent appropriation		40,658	40,658
State Government – capital assets charge grant		3,954	3,954
Other grants from State Government entities	2(a)	10,937	3,636
Operating activities income	2(b)	22,679	21,772
Fundraising activities income	2(c)	12,759	12,865
Income from financial assets classified as available-for-sale	2(d)	3,163	2,845
Total income from transactions		94,150	85,730
Expenses from transactions			
Employee expenses	3(a)	(24,728)	(24,474)
Depreciation	3(b)	(12,700)	(13,728)
Use of premises provided free of charge		(540)	(540)
Supplies and services	3(c)	(45,167)	(41,835)
Capital assets charge		(3,954)	(3,954)
Total expenses from transactions		(87,089)	(84,531)
Net Result from transactions (net operating balance)		7,061	1,199
Other economic flows included in net result			
Net gain/(loss) on financial instruments	4(a)	11,848	840
Net gain/(loss) on non-financial assets	4(b)	(112)	(217)
Other gains/(losses) from other economic flows	4(c)	(6)	70
Total other economic flows included in net result		11,730	693
Net result		18,791	1,892
Other economic flows – other comprehensive income			
Items that will not be reclassified to net result			
Changes to Physical assets revaluation reserve	17	-	8,788
Items that may be reclassified subsequently to net result			
Changes to Financial assets available-for-sale reserve	17	(5,723)	7,537
Total other economic flows – other comprehensive income		(5,723)	16,325
Comprehensive result		13,068	18,217

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 67 to 96.

BALANCE SHEET

as at 30 June 2014

	Notes	2014 (\$ thousand)	2013 (\$ thousand)
Assets			
Financial assets			
Cash and deposits	16(a)	11,628	8,935
Receivables	5	2,193	1,921
Financial assets classified as available-for-sale	6	55,315	48,641
Total financial assets		69,136	59,497
Non-financial assets			
Inventories	7	1,688	1,538
Prepayments and other assets		372	341
Property, plant and equipment	8	225,047	235,490
Cultural assets	9	3,776,818	3,763,342
Total non-financial assets		4,003,925	4,000,711
Total assets		4,073,061	4,060,208
Liabilities			
Payables	10	5,993	6,679
Provisions	11	4,951	4,480
Total liabilities		10,944	11,159
Net assets		4,062,117	4,049,049
Equity			
Accumulated surplus/(deficit)		(101,028)	(89,422)
Reserves	17	4,003,800	3,979,126
Contributed capital		159,345	159,345
Total equity		4,062,117	4,049,049

The above balance sheet should be read in conjunction with the accompanying notes on pages 67 to 96.

STATEMENT OF CHANGES IN EQUITY

for the financial year ended 30 June 2014

	Collection reserve (\$ thousand)	Infrastructure reserve (\$ thousand)	Physical asset revaluation surplus (\$ thousand)	Cultural assets revaluation reserve (\$ thousand)	Financial assets available-for-sale reserve (\$ thousand)	Accumulated surplus/(deficit) (\$ thousand)	Contributed capital (\$ thousand)	Total (\$ thousand)
Balance at 1 July 2012	242,407	49,472	94,711	3,560,423	351	(75,877)	159,345	4,030,832
Net result for year	-	-	-	-	-	1,892	-	1,892
Other comprehensive income for the year	-	-	8,788	-	7,537	-	-	16,325
Transfer from accumulated surplus/(deficit)	15,227	210	-	-	-	(15,437)	-	-
Balance at 30 June 2013	257,634	49,682	103,499	3,560,423	7,888	(89,422)	159,345	4,049,049
Net result for year	-	-	-	-	-	18,791	-	18,791
Other comprehensive income for the year	-	-	-	-	(5,723)	-	-	(5,723)
Transfer from accumulated surplus/(deficit)	25,397	5,000	-	-	-	(30,397)	-	-
Balance at 30 June 2014	283,031	54,682	103,499	3,560,423	2,165	(101,028)	159,345	4,062,117

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 67 to 96.

CASH FLOW STATEMENT

for the financial year ended 30 June 2014

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2014

	Notes	2014 (\$ thousand)	2013 (\$ thousand)
Cash flows from operating activities			
Receipts			
Receipts from Government		51,206	44,013
Receipts from other entities		26,552	30,106
Goods and Services Tax recovered from the Australian Taxation Office		2,987	2,140
Dividends and interest received		3,034	2,702
Total receipts		83,779	78,961
Payments			
Payments to suppliers and employees		(72,774)	(67,325)
Total payments		(72,774)	(67,325)
Net cash flows from/(used in) operating activities	16(b)	11,005	11,636
Cash flows from investing activities			
Net transfers (to)/from externally managed unitised trusts		(546)	(916)
Payments for cultural assets		(5,509)	(6,568)
Payments for property, plant and equipment		(2,860)	(1,760)
Sale of plant and equipment		603	70
Net cash flows from/(used in) investing activities		(8,312)	(9,174)
Net increase/(decrease) in cash and cash equivalents		2,693	2,462
Cash and cash equivalents at the beginning of the financial year		8,935	6,473
Cash and cash equivalents at the end of the financial year	16(a)	11,628	8,935

The above cash flow statement should be read in conjunction with the accompanying notes on pages 67 to 96.

1. Summary of significant accounting policies

(A) STATEMENT OF COMPLIANCE

The annual financial statements represent the audited general purpose statements of the Council of Trustees of the National Gallery of Victoria ('the National Gallery of Victoria'), in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards and Interpretations (AASs). The AASs include Australian equivalents to International Financial Reporting Standards. In complying with AASs, the National Gallery of Victoria has, where relevant, applied those paragraphs applicable to not-for-profit entities.

(B) BASIS OF PREPARATION

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

These financial statements are presented in Australian dollars, the functional and presentational currency of the National Gallery of Victoria.

In the application of AASs, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in the application of AASs that have significant effects on the financial statements and estimates relate to the fair value of land, buildings, plant and equipment, (refer to Note 1(l) (iii)).

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The report has been prepared in accordance with the historical cost convention, except for:

- cultural assets, land and buildings and plant and equipment, which, subsequent to acquisition, are measured at the revalued amount being their fair value at the date of the revaluation less any subsequent accumulated depreciation, if applicable, and subsequent impairment losses. Revaluations are made with sufficient regularity to ensure that the carrying amounts do not materially differ from their fair value;
- leasehold improvements where the fair value is generally based on the depreciated replacement value; and
- financial assets classified as available-for-sale which are measured at fair value with movements reflected in equity until the asset is derecognised.

Consistent with AASB 13 *Fair Value Measurement*, the National Gallery of Victoria determines the policies and procedures for recurring fair value measurements such as cultural assets, land and buildings and plant and equipment, leasehold improvements, financial assets classified as available-for-sale in accordance with the requirements of AASB 13 and the relevant Financial Reporting Directions.

All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

Level 1 — Quoted (unadjusted) market prices in active markets for identical assets or liabilities;

Level 2 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and

Level 3 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For the purpose of fair value disclosures, the National Gallery of Victoria has determined classes of assets and liabilities on the basis of the nature, characteristics and risks of the asset or liability and the level of the fair value hierarchy as explained above.

In addition, the National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The accounting policies set out herein have been applied in preparing the financial statements for the year ended 30 June 2014 and the comparative information presented for the year ended 30 June 2013.

(C) REPORTING ENTITY

The financial statements cover the National Gallery of Victoria which is a statutory authority established under the National Gallery of Victoria Act 1966, as amended, of the State of Victoria. Its principal address is: 180 St Kilda Road, Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Annual Report on page 2 which does not form part of these financial statements.

(D) SCOPE AND PRESENTATION OF FINANCIAL STATEMENTS

Comprehensive operating statement

Income and expenses in the comprehensive operating statement are classified according to whether or not they arise from 'transactions' or 'other economic flows'. This classification is consistent with the

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

whole of government reporting format and is allowed under AASB 101 *Presentation of Financial Statements*. The net result is equivalent to a profit, or loss, derived in accordance with AASs.

'Transactions' or 'other economic flows' are defined by the *Australian System of Government Finance Statistics: Concepts, Sources and Methods* 2005 (see Note 22).

Balance sheet

Assets and liabilities are presented in decreasing liquidity order with assets aggregated into financial and non-financial assets.

Current and non-current assets and liabilities are disclosed in the notes, where relevant.

Statement of changes in equity

The statement of changes in equity presents reconciliations of each non-owner and owner changes in equity opening balance at the beginning of the reporting period to the closing balance at the end of the reporting period, showing separately movements due to amounts recognised in the comprehensive operating statement and amounts recognised in equity related to transactions with owners, in their capacity as owners.

Cash flow statement

Cash flows are classified according to whether or not they arise from operating activities, investing activities, or financing activities. This classification is consistent with requirements under AASB 107 *Statement of Cash Flows*.

(E) INCOME FROM TRANSACTIONS

Amounts disclosed as income are; where applicable, net of returns, allowances and duties and taxes. Revenue is recognised for each of the National Gallery of Victoria's major activities as follows:

(E)(i) State Government – recurrent appropriation and other grants from State Government entities

State Government appropriation and other grants from State Government entities are recognised on receipt in accordance with AASB 118 *Revenue* and AASB 1004 *Contributions*. Grants from third parties are recognised as income in the reporting period in which the National Gallery of Victoria gains control over the underlying asset. For reciprocal grants, (i.e. equal value is given back by the National Gallery of Victoria to the provider), the National Gallery of Victoria is deemed to have assumed control when the National Gallery of Victoria has satisfied its performance obligations under the terms of the grant. For non-reciprocal grants, the National Gallery of Victoria is deemed to have assumed control when the grant is receivable or received.

(E)(ii) State Government – capital assets charge grant

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

(E)(iii) Operating activities income

(a) Revenue from exhibition and program admissions

Revenue arising from exhibition and public program admissions is recognised at the point of sale.

(b) Revenue from retail shop sales

Revenue arising from retail shop sales is recognised when the following conditions have been satisfied:

- the significant risks and rewards of ownership of the goods have transferred to the buyer;
- the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;

- the amount of revenue can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria; and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

(c) Revenue from membership fees

Revenue from membership fees is recognised when received and revenue from multiple year memberships is recognised over the period of the membership.

(d) Cash sponsorship and contra sponsorship

Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged. The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate sponsor. These contracts are treated as contracts for the provision of services.

(e) Other revenue

Revenue from retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees are recognised in the period in which the service was provided.

(E)(iv) Fundraising activities income

(a) Donations and bequests

Donations and bequests are recognised on receipt.

(b) Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and is recorded at fair value. Fair value is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria. Revenue arising from the contribution of assets is recognised when the following conditions have been satisfied:

- control of the contribution or right to receive the contribution exists; *and*
- it is probable that the economic benefits comprising the contribution will be realised.

(E)(v) Income from financial assets classified as available-for-sale activities

Income from financial assets classified as available-for-sale is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

(F) EXPENSES FROM TRANSACTIONS

(F)(i) Employee expenses

Employee expenses include all costs related to employment, including wages and salaries, leave entitlements, redundancy payments and superannuation contributions. These are recognised when incurred. The amount charged to the comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees.

(F)(ii) Depreciation

Property, plant and equipment, including freehold buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straight line basis at rates that allocate the asset's value, less any estimated salvage value, over its estimated useful life.

Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straight line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Note 8 provides details on the estimated useful lives that are used in the calculation of depreciation on property, plant and equipment.

Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

Land and Cultural assets are not depreciated.

(F)(iii) Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

(F)(iv) Capital assets charge

The capital assets charge is imposed by the Department of Treasury and Finance and represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The charge is calculated on the budgeted carrying amount of applicable non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government grant.

(G) OTHER ECONOMIC FLOWS INCLUDED IN THE NET RESULT

G)(i) Net gain/(loss) on financial instruments

Net gain loss on financial instruments comprises:

- changes to the provision made in regards to the collection of outstanding debts; *and*
- gains or losses on foreign exchange contracts, excluding foreign exchange hedges, as a result of changes in exchange rates from the date of commitment to the date of payment.

G)(ii) Net gain/(loss) on non-financial assets

Net gain loss on non-financial assets comprises:

- changes to the provision made in regards to the slow-moving stock.

G)(iii) Other gain/(loss) from other economic flows

Other gain/(loss) from other economic flows comprises:

- gains or losses on foreign exchange hedge contracts as a result of changes in the exchange rate from the rate fixed under the contract to rate which would have been paid on settlement, if a foreign exchange hedge contract had not been entered into; *and*
- gains or losses, as a result of changes in bond rates.

(H) FINANCIAL ASSETS

(H)(i) Cash and deposits

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and highly liquid investments with an original maturity of three months or less, which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

(H)(ii) Receivables

Receivables consist of:

- Statutory receivables, which include amounts predominantly owing from the Victorian Government and GST input tax credits recoverable; *and*
- Contractual receivables, which include debtors in relation to goods and services.

(H)(iii) Financial assets classified as available-for-sale

Investments held by the National Gallery of Victoria are classified as available-for-sale and are measured at fair value in the manner described in Notes 1R and 15(g).

Gains on individual assets arising from differences between carrying amount and fair value are credited directly to the 'Financial assets available-for-sale reserve', except that, to the extent that an increment reverses a revaluation decrement in respect of that asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Losses on individual assets arising from differences between carrying amount and fair value are recognised immediately as an expense in the net result, except that, to the extent that a credit balance exists in the 'Financial assets available-for-sale reserve' in respect of the same asset, are debited directly to the Financial assets available-for-sale reserve. Revaluation increases and decreases of different assets are not offset against one another.

Movements resulting from impairment are recognised as an expense in the net result. On disposal, the cumulative gain or loss previously recognised in 'Other economic flows – other comprehensive income' is transferred to 'Other economic flows included in net result'.

(I) NON-FINANCIAL ASSETS

(I)(i) Inventories

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

(I)(ii) Prepayments and other assets

Prepayments and other assets represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

(I)(iii) Property, plant and equipment

Property, plant and equipment are measured initially and subsequently at fair value in the manner described in this Note as well as Notes 1R and 8. Property, plant and equipment are valued according to the premise of highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset.

Land is valued according to highest and best use after taking into account the restriction of the heritage registration, Crown Grant and Arts Centre car park usage and the Community Service Obligation associated with the removal of the Queen's Caveat which applies to this land. Land is not subject to depreciation.

Buildings, building plant and building fit-out are measured at the replacement cost of the assets less applicable accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired future economic benefits of the assets and any accumulated impairment.

Non-building plant and equipment are measured at the replacement cost of the assets less applicable accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired future economic benefits of the assets and any accumulated impairment.

Leasehold improvements are measured at depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

Capital work-in-progress is measured at cost until the works are completed after which are measured at fair value.

A full revaluation of property, plant and equipment, except for leasehold improvements and capital work-in-progress is undertaken every five years, but may occur more frequently if material movements in fair value are identified, based upon the asset's Government Purpose Classification. In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, an assessment as to the change in the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the 'Physical asset revaluation surplus', except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the 'Physical asset revaluation surplus' in respect of the same class of assets, they are debited directly to the 'Physical asset revaluation surplus'. Revaluation increases and decreases within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

(I)(iv) Cultural assets

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal. Purchased cultural assets are initially carried at fair value and subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life.

Cultural assets measured at fair value are revalued in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance. An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified. In between valuations and in accordance with the FRDs issued by the Minister for Finance, an assessment as to the change in the fair value is undertaken internally using internal expertise as well as other corroborating evidence such as art price indices.

Revaluation increments or decrements are credited/debited directly to the 'Cultural assets revaluation reserve'.

(J) LIABILITIES

(J)(i) Payables

Payables represent liabilities for goods and services provided to the National Gallery of Victoria that are unpaid at the end of the financial year. Payables are initially measured at fair value, being the cost of the goods and services, and then subsequently measured at amortised cost.

(J)(ii) Provisions

Provisions are recognised when the National Gallery of Victoria has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably. The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cashflows estimated to settle the present obligation, its carrying amount is the present value of those cashflows.

(J)(iii) Employee expenses

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave when it is probable that settlement will be required and they are capable of being measured reliably. The calculation of employee benefits includes all relevant on costs and are calculated as follows at reporting date.

(a) Wages and salaries, annual leave and sick leave

Liabilities for short-term employee benefits including wages and salaries are measured at the nominal amount expected to be paid when the liability is settled, if it is expected to be settled wholly before twelve months after the end of the reporting period. AASB 119 *Employee Benefits* has changed the accounting for annual leave obligations. Where the annual leave obligations of the National Gallery of Victoria are not expected to be wholly settled within twelve months from the end of the reporting period, the annual leave provision is classified as a long-term employee benefits in its entirety. In addition, the annual leave provision, if not expected to be settled wholly within twelve months, is now measured on a present value basis by taking into account expected future salary increases discounted using market yields at the reporting date. This has not had an impact on the value of the annual leave provision as at 30 June 2014 as based on prior year patterns as well as current expectations, the 2013–14 accrued annual leave provision is expected to be settled wholly within twelve months from the end of the reporting period.

(b) Long service leave

Long service leave is classified as a current liability, regardless of the timing of expected settlements, unless the National Gallery of Victoria has an unconditional right to defer the settlement of the liability for at least twelve months after reporting date, in which case it would be classified as a non-current liability.

(J)(iv) Employee expenses on costs

Employee expenses on costs (payroll tax, workers compensation, superannuation, annual leave and LSL accrued while on LSL taken in service) are recognised separately from the provision for employee benefits.

(K) EQUITY

(K)(i) Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

(K)(ii) Collection reserve

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This reserve also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

(K)(iii) Infrastructure reserve

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This reserve was established as at 30 June 2005 and includes revenue received since 1 July 2001.

(K)(iv) Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

(K)(v) Cultural assets revaluation reserve

Represents increments arising from the periodic revaluation cultural assets.

(K)(vi) Financial assets available-for-sale revaluation reserve

Represents increments arising from the revaluation of financial assets classified as available-for-sale.

(L) COMMITMENTS FOR EXPENDITURE

Commitments for expenditure are disclosed by way of a note (refer Note 13) at their nominal value and inclusive of the Goods and Services Tax payable, and are not included in the Balance Sheet.

(M) CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of Goods and Services Tax receivable or payable respectively.

(N) GOODS AND SERVICES TAX (GST)

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included in other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flows.

(O) EVENTS AFTER REPORTING DATE

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between the National Gallery of Victoria and other parties, the transactions are only recognised when the agreement is irrevocable at or before balance date. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting period and before the date the statements are authorised for issue, where those events provide information about conditions which existed in the reporting period. Disclosure is made by way of a note about events between the reporting date and the date the statements are authorised for issue where the events relate to conditions which arose after the reporting date and which may have a material impact on the results of subsequent years.

(P) FOREIGN CURRENCY

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction or the exchange rate in the forward hedging contract. Exchange differences are recognised in the comprehensive operating statement in the period in which they arise. Where a material foreign currency commitment is a fixed amount currency transactions are entered into as spot transactions. Realised and unrealised foreign currency gains or losses are recognised in the comprehensive operating statement.

(Q) ROUNDING OF AMOUNTS

Amounts in the financial statements have been rounded to the nearest thousand dollars, unless otherwise stated.

(R) CHANGES IN ACCOUNTING POLICIES

Subsequent to the 2012–13 reporting period, the following new and revised Standards have been adopted in the current period with their financial impact detailed as follows.

AASB 13 Fair Value Measurement

AASB 13 establishes a single source of guidance for all fair value measurements. AASB 13 does not change when the National Gallery of Victoria is required to use fair value, but rather provides guidance on how to measure fair value under Australian Accounting Standards when fair value is required or permitted. The National Gallery of Victoria has considered the specific requirements relating to highest and best use, valuation premise, and principal (or most advantageous) market. The methods, assumptions, processes and procedures for determining fair value were revisited and adjusted where applicable. In light of AASB 13 the National Gallery of Victoria has reviewed the fair value principles as well as its current valuation methodologies in assessing the fair value, and the assessment has not materially changed the fair values recognised. However, AASB 13 has predominantly impacted the disclosures of the National Gallery of Victoria. It requires specific disclosures about fair value measurements and disclosures of fair values, some of which replace existing disclosure requirements in other standards, including AASB 7 *Financial Instruments: Disclosures*.

The disclosure requirements of AASB 13 apply prospectively and need not be applied in comparative information before first application. Consequently, the 2012–13 comparatives of these disclosures have not been provided, except for financial instruments, of which the fair value disclosures are required under AASB 7 *Financial Instruments: Disclosures*.

AASB 119 Employee benefits

In 2013–14, the National Gallery of Victoria has applied AASB 119 *Employee Benefits* (September 2011, as amended) and the related consequential amendments for the first time. The revised AASB 119 changes the accounting for defined benefit plans and termination benefits. The most significant change relates to the accounting for changes in defined benefit obligation and plan assets. As the current accounting policy is for the Department of Treasury and Finance to recognise and disclose the State's defined benefit liabilities in its financial statements, changes in defined benefit obligations and plan assets will have limited impact on the National Gallery of Victoria. The revised standard also changes the definition of short-term employee benefits. These were previously benefits that were expected to be settled within twelve months after the end of the reporting period in which the employees render the related service, however, short-term employee benefits are now defined as benefits expected to be settled wholly within twelve months after the end of the reporting period in which the employees render the related service. In 2013–14, accrued annual leave balances have been assessed based on the settlement outcomes of the last three financial years as well as current expectations, and as a result the 2013–14 accrued annual leave balances are expected to be settled wholly within twelve months. Consequently there is no change in the classification and measurement of the annual leave provision compared with previous years.

(S) AAS ISSUED THAT ARE NOT YET EFFECTIVE

Certain new accounting standards have been published that are not mandatory for the 30 June 2014 reporting period. The National Gallery of Victoria assesses the impact of these new standards and early adopts any new standards where applicable.

As at 30 June 2014, the following standards and interpretations had been issued but were not mandatory for financial year ending 30 June 2014. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

NEW ACCOUNTING STANDARDS AND INTERPRETATIONS

Standard / Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on the National Gallery of Victoria's financial statements
AASB 9 <i>Financial instruments</i>	This standard simplifies requirements for the classification and measurement of financial assets resulting from Phase 1 of the IASB's project to replace IAS 39 <i>Financial Instruments: Recognition and Measurement</i> (AASB 139 <i>Financial Instruments: Recognition and Measurement</i>).	1 Jan 2017	The preliminary assessment has identified that the financial impact of available-for-sale (AFS) assets will now be reported through other comprehensive income (OCI) and no longer recycled to the profit and loss. While the preliminary assessment has not identified any material impact arising from AASB 9, it will continue to be monitored and assessed.

In addition to the new standards above, the AASB has issued a list of amending standards that are not effective for the 2013–14 reporting period (as listed below). In general, these amending standards include editorial and references changes that are expected to have insignificant impacts on public sector reporting. The AASB Interpretation in the list below is also not effective for the 2013–14 reporting period and is considered to have insignificant impacts on public sector reporting.

- AASB 2010-7 *Amendments to Australian Accounting Standards arising from AASB 9* (December 2010)
- 2013-3 *Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets*
- 2013-4 *Amendments to Australian Accounting Standards – Novation of Derivatives and Continuation of Hedge Accounting*
- 2013-6 *Amendments to AASB 136 Arising from Reduced Disclosure Requirements*
- 2013-9 *Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments* AASB Interpretation 21 *Levies*.

2. Income

	2014 (\$ thousand)	2013 (\$ thousand)
(a) Other grants from State Government entities		
State Government – capital funding	5,000	310
– other grants	4,993	2,391
Department of Education and Early Childhood Development – grant	404	395
Fair value of assets and services received free of charge ^(a)	540	540
Total other grants from other State Government entities	10,937	3,636
(b) Operating activities income		
Exhibition and program admissions	7,762	8,267
Retail sales	4,887	4,799
Membership fees	2,619	2,832
Cash sponsorship	1,819	1,008
Contra sponsorship	2,369	1,397
Catering royalties and venue hire charges	1,816	1,510
Other revenue	1,407	1,958
Total operating activities income	22,679	21,771
(c) Fundraising activities income		
Donations, bequests and philanthropic grants income	5,564	7,349
Donated cultural assets	7,195	5,516
Total fundraising activities income	12,759	12,865
(d) Income from financial assets classified as available-for-sale		
Interest – bank deposits	194	196
Dividends and interest – externally managed unitised trusts	3,034	2,702
Investment management fees	(65)	(53)
Total income from financial assets classified as available-for-sale	3,163	2,845

Notes:

(a) Premises at the Public Records Office Victoria occupied without financial consideration

3. Expenses

	2014 (\$ thousand)	2013 (\$ thousand)
(a) Employee expenses		
Salaries, wages and long service leave	(22,832)	(22,405)
Post-employment benefits:		
Defined benefit superannuation plans	(180)	(180)
Defined contribution superannuation plans	(1,716)	(1,889)
Total employee expenses	(24,728)	(24,474)
(b) Depreciation of property, plant and equipment		
Depreciation expense ^(a)	(12,700)	(13,728)
Total depreciation of property, plant and equipment	(12,700)	(13,728)
(c) Supplies and services		
Facilities operations and equipment services	(15,837)	(16,695)
Promotion and marketing	(5,931)	(4,847)
Freight and materials	(9,621)	(8,019)
Office supplies, insurance and communications	(4,412)	(4,303)
Rental of premises	(2,723)	(2,725)
Cost of retail goods sold	(2,831)	(2,532)
Other operating expenses	(3,812)	(2,714)
Total supplies and services	(45,167)	(41,835)

Notes:

(a) Refer Note 8 for further detail on depreciation expense for the period

4. Other economic flows included in net result

	2014 (\$ thousand)	2013 (\$ thousand)
(a) Net gain/(loss) on financial instruments		
Increase/(decrease) in provision for doubtful debts ^(a)	6	3
Net gain/(loss) on foreign exchange transactions	(9)	26
Net realised gain/(loss) on sale of financial assets at fair value	11,851	811
Total net gain/(loss) on financial instruments	11,848	840
(b) Net gain/(loss) on non-financial assets		
Decrease/(increase) in provision for slow-moving stock	(112)	(217)
Total net gain/(loss) on non-financial assets	(112)	(217)
(c) Other gain/(loss) from other economic flows		
Net gain/(loss) on forward foreign exchange hedge contracts	-	47
Net gain/(loss) arising from revaluation of long service leave liability ^(b)	(6)	23
Total net gain/(loss) on non-financial assets and liabilities	(6)	70

Notes:

(a) (Increase)/decrease in provision for doubtful debts from other economic flows

(b) Revaluation gain/(loss) as a result of changes in bond rates

5. Receivables

	2014 (\$ thousand)	2013 (\$ thousand)
Current receivables		
Contractual		
Trade receivables ^(a)	1,172	674
Provision for doubtful receivables	(2)	(31)
Other receivables	670	824
	1,840	1,467
Statutory		
Good and Services Tax input tax credit recoverable	350	445
Victorian Government departments and agencies	3	9
Total current receivables	2,193	1,921
Total receivables	2,193	1,921

5.1 MOVEMENT IN THE PROVISION FOR DOUBTFUL RECEIVABLES

	2014 (\$ thousand)	2013 (\$ thousand)
Balance at beginning of the year	(31)	(39)
Reversal of unused provision recognised in the net result	-	5
(Increase)/decrease in provision recognised in the balance sheet	23	-
(Increase)/decrease in provision recognised in the net result	6	3
Balance at end of the year	(2)	(31)

Notes:

(a) The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through credit management procedures

6. Financial assets classified as available-for-sale

Note	2014 (\$ thousand)	2013 (\$ thousand)
Current investments		
Investment in externally managed unitised trusts	1,101	2,014
Total current investments at market value	1,101	2,014
Non-current investments		
Investment in externally managed unitised trusts	54,214	46,627
Total non-current investments at market value	54,214	46,627
Total investments at market value	6(b) 55,315	48,641

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts, or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long-term value. As a result, these funds may experience more volatility in value.

(a) Ageing analysis of financial assets classified as available-for-sale and cash and deposits. Refer Table 15.4 in Note 15 for ageing analysis of financial assets classified as available-for-sale.

(b) Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

6. FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE (CONT'D)

6.1 ANALYSIS AND PURPOSE OF FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE AND CASH AND DEPOSITS

	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2014	2014	2014	2013	2013	2013
	(\$ thousand)	(\$ thousand)	(\$ thousand)	(\$ thousand)	(\$ thousand)	(\$ thousand)
Cash and deposits ^(a)	3,797	7,831	11,628	2,716	6,219	8,935
Current						
Financial assets classified as available-for-sale	-	1,101	1,101	-	1,279	1,279
Non-current						
Financial assets classified as available-for-sale	-	54,214	54,214	-	47,362	47,362
Total financial assets classified as available-for-sale	-	55,315	55,315	-	48,641	48,641
Total financial assets	3,797	63,146	66,943	2,716	54,860	57,576

Notes:

(a) Refer Note 16(a) for further information

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

7. Inventories

	2014	2013
	(\$ thousand)	(\$ thousand)
Current inventories		
Goods held for resale – at cost	2,090	2,090
Less: provision for slow moving stock	(402)	(552)
Total current inventories	1,688	1,538
Movement in the provision for slow moving stock		
Balance at the beginning of the year	(552)	(575)
Amounts written-off during the year	262	240
(Increase)/decrease in allowance recognised	(112)	(217)
Balance at the end of the year	(402)	(552)

8. Property, plant and equipment

	Notes	2014	2013
		(\$ thousand)	(\$ thousand)
Land			
At fair value ^(a)	1(i)iii	51,673	51,673
Buildings			
At fair value ^(b)	1(i)iii	32,921	32,921
Less: accumulated depreciation		(1,138)	(758)
		31,783	32,163
Total land and buildings		83,456	83,836
Building plant			
At fair value		58,120	58,120
Less: accumulated depreciation		(10,201)	(6,772)
		47,919	51,348
Building fit-out			
At fair value		99,097	98,599
Less: accumulated depreciation		(20,386)	(13,871)
		78,711	84,728
Leasehold improvements			
At fair value		14,003	13,614
Less: accumulated depreciation		(12,353)	(11,391)
		1,650	2,223
Plant and equipment			
General plant and equipment			
At fair value ^(c)		13,764	14,005
Less accumulated depreciation		(2,644)	(1,391)
		11,120	12,614
Capital works-in-progress			
At cost		2,191	741
Total plant and equipment		141,591	151,654
Total property, plant and equipment	1(i)iii	225,047	235,490
Aggregate depreciation recognised as an expense during the year:			
Buildings		379	379
Building plant		3,429	3,430
Building fit-outs		6,515	7,613
Leasehold improvements		962	882
Plant and equipment (general plant & equipment)		1,415	1,424
	1(i)iii	12,700	13,728

Notes:

(a) A valuation of land was undertaken as of 30 June 2011

(b) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2011

(c) A valuation of plant and equipment was undertaken as of 1 July 2012

8. PROPERTY, PLANT AND EQUIPMENT (CONT'D)

The following useful lives of assets are used in the calculation of depreciation:

Buildings	100 years	Leasehold improvements	13–15 years
Building plant	20–25 years	Plant and equipment	3–30 years
Building fit-out	15–20 years		

MOVEMENT IN CARRYING AMOUNT AND RECONCILIATION OF LEVEL 3 FAIR VALUE

2014

	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in- progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	32,163	51,348	84,728	2,222	12,614	742	235,490
Additions	-	-	-	498	389	524	1,449	2,860
Transfers in (out) of Level 3	-	-	-	-	-	-	-	-
Depreciation expense	-	(380)	(3,429)	(6,515)	(961)	(1,415)	-	(12,700)
Disposals	-	-	-	-	-	(603)	-	(603)
Carrying amount at the end of the year	51,673	31,783	47,928	78,711	1,650	11,120	2,191	225,047

2013

	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in- progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	32,542	53,896	90,095	3,104	4,853	2,577	238,740
Additions	-	-	882	2,246	-	467	(1,835)	1,760
Depreciation expense	-	(379)	(3,430)	(7,613)	(882)	(1,424)	-	(13,728)
Disposals	-	-	-	-	-	(70)	-	(70)
Revaluation increment	-	-	-	-	-	8,788	-	8,788
Carrying amount at the end of the year	51,673	32,163	51,348	84,728	2,222	12,614	742	235,490

FAIR VALUE MEASUREMENT HIERARCHY FOR ASSETS AS AT 30 JUNE 2014

	Carrying amount as at 30 June 2014 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (a)	Level 2 (a)	Level 3 (a)
Land	51,673	-	-	51,673
Buildings	31,784	-	-	31,784
Building plant	47,928	-	-	47,928
Building fit-out	78,710	-	-	78,710
Leasehold improvements	1,649	-	-	1,649
General plant & equipment	11,120	-	-	11,120
Total	222,863	-	-	222,863

Notes:

(a) Refer Note 1(R) for further information

There have been no transfers between levels during the period.

FAIR VALUE MEASUREMENT HIERARCHY FOR ASSETS AS AT 30 JUNE 2014

	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)	Sensitivity of the input to fair value
Land	Market approach	Current restrictions and Community Service Obligations (CSO)	61%	A significant increase or decrease in the current restrictions or CSO would result in a significantly lower (higher) fair value
Buildings	Depreciated replacement cost	Direct cost per square metre	\$655 – \$3,865	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value
		Useful life of building	89 years	A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value
Building plant	Depreciated replacement cost	Direct cost per square metre	\$655 – \$3,865	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value
		Useful life of building plant	0 to 12 years	A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value
Building fit-out	Depreciated replacement cost	Direct cost per square metre	\$655 – \$3,865	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value
		Useful life of building fit-out	42 years	A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value
Leasehold improvements	Depreciated cost	Lower of term of lease or useful life of the leasehold improvements	10 to 12 years	A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value
General plant & equipment	Depreciated replacement cost	Direct cost per unit	\$0 – \$1,241,528	A significant increase or decrease in the cost per unit would result in a significantly higher (lower) fair value
		Useful life of General plant & equipment	3 to 30 years	A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value

8. PROPERTY, PLANT AND EQUIPMENT (CONT'D)

SPECIALISED LAND

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales.

The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants. This approach is in light of the highest and best use consideration required for fair value measurement, and takes into account the use of the land that is physically possible, legally permissible, and financially feasible. As adjustments of CSO are considered as significant unobservable inputs, specialised land is classified as a Level 3 asset. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the *Heritage Act 1995*. An independent valuation of the National Gallery of Victoria's land was last performed by Urbis Valuations Pty Ltd as at 30 June 2011 on behalf of the Valuer-General Victoria.

In accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management during the year ended 30 June 2014 in order to determine whether the fair value of the land had changed materially from the carrying amount as at 30 June 2011. The result of this assessment was that the fair value of the land had not changed by more than 10% from the carrying amount as at 30 June 2011 and, consequently; an interim managerial revaluation was not required as at 30 June 2014.

HERITAGE BUILDING – BUILDINGS, BUILDING PLANT AND BUILDING FIT-OUT

The depreciated replacement cost method is used for the National Gallery of Victoria's building, adjusting for the associated depreciation. This represents the replacement cost of the building after applying depreciation rates on a useful life basis. Replacement costs relates to cost to replace the current service capacity of the asset. Economic obsolescence has also been factored into the depreciated replacement cost calculation. The current use is considered the highest and best use. As depreciation adjustments are considered as significant, unobservable inputs in nature, the building is classified as a Level 3 fair value measurement. An independent valuation of the National Gallery of Victoria's building was last performed by Charter Keck Cramer as at 30 June 2011 on behalf of the Valuer-General Victoria.

In accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management during the year ended 30 June 2014 in order to determine whether the fair value of the building had changed materially from the carrying amount as at 30 June 2011. The result of this assessment was that the fair value the building had not changed by more than 10% from the carrying amount as at 30 June 2011 and, consequently; an interim managerial revaluation was not required as at 30 June 2014.

LEASEHOLD IMPROVEMENTS

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter. There were no changes in the valuation techniques throughout the year to 30 June 2014. The current use is considered the highest and best use.

GENERAL PLANT AND EQUIPMENT

General plant and equipment is held at fair value which has been determined using the depreciated replacement cost method. An independent valuation of the National Gallery of Victoria's plant and equipment was performed by Rodney Hyman Asset Services Pty Ltd as of 1 July 2012. The result of this valuation was a total of \$13.563 million and a revaluation surplus of \$8.788 million was booked to the 'Physical assets revaluation reserve'. There were no changes in the valuation techniques throughout the year to 30 June 2014. The current use is considered the highest and best use.

9. Cultural assets

	2014 (\$ thousand)	2013 (\$ thousand)
Cultural assets		
State Collection of works of art – at fair value	3,773,348	3,759,922
Shaw Research Library collection – at fair value	3,470	3,420
	3,776,818	3,763,342

MOVEMENTS IN CULTURAL ASSETS AND FAIR VALUE MEASUREMENT HIERARCHY AS AT 30 JUNE 2014

2014

	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	3,759,922	3,420	3,763,342
Additions	13,426	50	13,476
Carrying amount at the end of the year	3,773,348	3,470	3,776,818

2013

	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	3,748,931	3,381	3,752,312
Additions	10,991	39	11,030
Carrying amount at the end of the year	3,759,922	3,420	3,763,342

FAIR VALUE MEASUREMENT HIERARCHY FOR THE CULTURAL ASSETS AS AT 30 JUNE 2014

	Carrying amount as at 30 June 2014 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (\$ thousand)	Level 2 (\$ thousand)	Level 3 (\$ thousand)
State Collection of works of art				
Carrying amount at the end of the year	3,759,922	-	2,694,739	1,065,183
Additions	13,426	-	3,919	9,507
Carrying amount at the end of the year	3,773,348	-	2,698,658	1,074,690
Shaw Research Library collection				
Carrying amount at the start of the year	3,420	-	760	2,660
Additions	50	-	25	25
Carrying amount at the end of the year	3,470	-	785	2,685
Total Cultural assets	3,776,818	-	2,699,443	1,077,375

There have been no transfers between levels during the period.

FAIR VALUE MEASUREMENT HIERARCHY AS AT 30 JUNE 2014

	Valuation Technique	Significant Unobservable inputs	Range (weighted average)	Sensitivity of the input to fair value
State Collection of works of art	Statistical valuation was used for works of art valued at less than \$500,000	Statistical calculation based on extrapolation of sample valuations	2 Random Sampling Errors or +/- 5.8%	A significant increase or decrease in the number of sample valuations would reduce (increase) the Random Sampling Error
Shaw Research Library collection	Professional judgement used for the valuation of books valued at less than \$1,000	Valuation of items using professional judgement	\$0 to \$999	A significant increase or decrease in the number of specific valuations would reduce (increase) the possibility of a different valuation

STATE COLLECTION OF WORKS OF ART

The State Collection of works of art is held at fair value. Purchased cultural assets are initially carried at cost and subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

The State Collection of works of art are revalued in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance. An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was last performed by Simon Storey Valuers, in order to determine their fair values as at 30 June 2011.

Mr Simon Storey, a director of Simon Storey Valuers, is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia. The result of the valuation of the State Collection was a total valuation of \$3,733,576,000.

In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management during the year ended 30 June 2014 in order to determine whether the fair value of the State Collection of works of art had changed materially from the carrying amount as at 30 June 2011. The result of this assessment was that the fair value of the State Collection of works of art had not changed by more than 10% from the carrying amount as at 30 June 2011 and, consequently; an interim managerial revaluation was not required as at 30 June 2014.

There were no changes in the valuation techniques throughout the year to 30 June 2014.

SHAW RESEARCH LIBRARY COLLECTION

The Shaw Research Library collection is held at fair value. Purchased items are initially carried at cost and subsequently at fair value. The current use is considered the highest and best use.

An independent valuation of the National Gallery of Victoria's Shaw Research Library collection was last performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association, in June 2011. The result of the valuation of the Shaw Research Library collection was a total valuation of \$3,357,000.

For the year ended 30 June 2014, in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management in order to determine whether the fair value of the Shaw Research Library collection had changed materially from the carrying amount as at last revaluation. The result of this assessment was that the fair value of the Shaw Research Library collection had not changed by more than 10% from the carrying amount at the time of the last revaluation and consequently an interim managerial revaluation was not required as at 30 June 2014.

There were no changes in the valuation techniques throughout the year to 30 June 2014.

10. Payables

	2014 (\$ thousand)	2013 (\$ thousand)
Current payables		
Contractual		
Supplies and services	1,092	1,668
Other payables	3,426	3,929
Income in advance	1,475	1,082
Total payables	5,993	6,679

(a) Maturity analysis of contractual payables

Please refer to Table 15.5 in Note 15 for the maturity analysis of contractual payables

(b) Nature and extent of risk arising from contractual payables

Please refer to Note 15 for the nature and extent of risks arising from contractual payables

11. Provisions

	2014 (\$ thousand)	2013 (\$ thousand)
Current employee benefits		
Employee benefits: long service leave ^(a)		
– Unconditional and expected to settle within 12 months	350	294
– Unconditional and expected to settle after 12 months	2,340	1,971
Employee benefits: annual leave obligations		
– Unconditional and expected to settle within 12 months	1,090	1,100
Non-current employee benefits		
– Conditional long service leave entitlements	324	247
Total employee benefits	4,104	3,612
Employee benefit on-costs		
Current on-costs	796	823
Non-current on-costs	51	45
Total on-costs	847	868
Total employee benefits and related on costs	4,951	4,480

11.1 MOVEMENT IN PROVISIONS

	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
Opening balance at the start of the year	210	4,270	4,480
Additional provisions recognised	103	2,402	2,505
Reductions arising from payments	(110)	(1,930)	(2,040)
Change due to variation in bond rates	-	6	6
Closing balance at the end of the year	203	4,748	4,951
Current	187	4,373	4,560
Non-current	16	375	391

Notes:

(a) The provision for annual leave and long service leave represent expected future payments discounted to their present values. The present value of obligations expected to be settled within 12 months is estimated to be the nominal value

12. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2014, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance.

Superannuation contributions for the reporting period are included as part of employee benefits in the comprehensive operating statement. There were no contributions outstanding at the year end and there have been no loans made from the funds (2013 – nil). The details of the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows. The total amount of superannuation excludes amounts paid under salary sacrifice arrangements.

Fund	Plan	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year (2014) \$	Contribution for the year (2013) \$
Government Superannuation Office (Revised Scheme)	Defined benefit	9.5	17.3	69,916	70,836
Government Superannuation Office (New Scheme)	Defined benefit	0, 3, 5, 7	7.4, 8.7, 9.5, 10.3	113,145	108,867
VicSuper Pty Ltd	Accumulation	-	9.25	1,265,143	1,299,603
Various other	Accumulation	-	9.25	450,881	381,950
Total				1,899,085	1,861,256

13. Commitments for expenditure

The following commitments have not been recognised as liabilities in the financial statements:

	2014 (\$ thousand)	2013 (\$ thousand)
Building occupancy services under contract		
Payable:		
Not longer than one year	5,432	5,500
Longer than one year and not longer than five years	21,730	21,730
Longer than five years	45,260	50,693
	72,422	77,923
Operating leases		
Payable:		
Not longer than one year	706	829
Longer than one year and not longer than five years	980	980
	1,686	1,809
Outsourced services contract commitments		
Payable:		
Not longer than one year	646	4,968
Longer than one year and not longer than five years	-	646
	646	5,614

14. Contingent assets and contingent liabilities

CONTINGENT ASSETS

As at 30 June 2014 (and 30 June 2013), the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future economic flows are contingent on events beyond the National Gallery of Victoria's control. Consistent with Note 1 (E) (iv) (a), the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

CONTINGENT LIABILITIES

As at 30 June 2014, the National Gallery of Victoria had a contingent liability with a service provider whereby the fee for the service provided is calculated on the basis of a share of the 2014 Melbourne Winter Masterpieces exhibition result. The balance of the fee payable in 2014/15 is expected to be approximately \$1.494 million (2013: \$1.410 million).

15. Financial instruments

The National Gallery of Victoria's principal financial instruments comprise:

- Cash at bank and on hand;
- Bank deposits at call;
- Receivables (excluding statutory receivables);
- Investments in externally managed unitised trusts; (cash, diversified fixed interest, equities and listed property); and
- Payables

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset, financial liability and equity instrument above are disclosed in Note 1 to the financial statements. The main purpose in holding financial instruments is to manage prudentially the National Gallery of Victoria's financial risks.

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 15.1 below.

15.1 CATEGORISATION OF FINANCIAL INSTRUMENTS

	2014 (\$ thousand)	2013 (\$ thousand)
Financial assets		
Cash and deposits	11,628	8,935
Receivables	1,840	1,467
Financial assets classified as available-for-sale	55,315	48,641
Total financial assets^(a)	68,783	59,043
Financial liabilities		
Payables	5,993	6,679
Total financial liabilities^(b)	5,993	6,679

Notes:

(a) The total amount of financial assets disclosed here excludes statutory receivables (i.e. taxes receivable)

(b) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. taxes payable)

15.2 NET HOLDING GAIN/(LOSS) ON FINANCIAL INSTRUMENTS BY CATEGORY

	2014 (\$ thousand)	2013 (\$ thousand)
Financial assets^(a)		
Cash and deposits	194	196
Receivables	6	3
Financial assets classified as available-for-sale	14,363	3,460
Total financial assets net holding (loss)	14,563	3,659

Notes:

(a) For cash and deposits, receivables and available-for-sale financial assets, the net gain or loss is calculated by taking the interest revenue, dividends, net realised gain or loss on sale of financial assets at fair value less any impairment recognised in the operating statement.

(b) There are no amounts owing under hedging contracts at the end of the financial year.

15. FINANCIAL INSTRUMENTS (CONT'D)

(a) Credit risk

Credit risk arises from the financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available-for-sale financial assets. The National Gallery of Victoria's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on a regular basis.

At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts. At the reporting date, the aged profile of trade receivables was as follows:

15.2A CREDIT QUALITY OF CONTRACTUAL FINANCIAL ASSETS THAT ARE NEITHER PAST DUE NOR IMPAIRED

2014

	Government agencies (triple-A credit rating) (\$ thousand)	Investment Grade ⁽¹⁾ (\$ thousand)	Other (min triple-B credit rating) (\$ thousand)	Total (\$ thousand)
Financial assets				
Cash and deposits	9,087	-	2,541	11,628
Receivables	-	-	1,840	1,840
Financial assets classified as available-for-sale	-	55,315	-	55,315
Total financial assets^(a)	9,087	55,315	4,381	68,783

2013

	Government agencies (triple-A credit rating) (\$ thousand)	Investment Grade ⁽¹⁾ (\$ thousand)	Other (min triple-B credit rating) (\$ thousand)	Total (\$ thousand)
Financial assets				
Cash and deposits	6,163	-	2,772	8,935
Receivables	-	-	1,467	1,467
Financial assets classified as available-for-sale	-	48,641	-	48,641
Total financial assets^(a)	6,163	48,641	4,239	59,043

Notes:
(1) VFMC classifies all assets with Standard and Poor's credit ratings of AAA to BBB- as investment grade
(2) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable)

15.3 MAXIMUM EXPOSURE TO CREDIT RISK

	Maximum credit risk	
	2014 (\$ thousand)	2013 (\$ thousand)
Trade receivables		
Current	923	449
< 30 days	671	105
31-60 days	52	27
> 60 days	193	93
Total	1,840	674
Potential impairment	(2)	(31)

Currently the National Gallery of Victoria does not hold any collateral as security nor credit enhancements relating to any of its financial assets. As at the reporting date, there is no event to indicate that there was any material impairment of any of the financial assets.

There are no financial assets that have had their terms renegotiated so as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated. The following table discloses the ageing only of financial assets that are past due but not impaired:

15.4 AGEING ANALYSIS OF FINANCIAL ASSETS

	Carrying amount (\$ thousand)	Not past due and not impaired (\$ thousand)	Past due (\$ thousand)				Impaired financial assets (\$ thousand)
			Less than 1 month	1-3 months	3 months - 1 year	1-5 years	
2014							
Financial assets:							
Cash and deposits	11,628	11,628	-	-	-	-	-
Receivables	1,840	923	671	52	195	-	(2)
Financial assets classified as available-for-sale	55,315	55,315	-	-	-	-	-
	68,783	67,866	671	52	195	0	(2)
2013							
Financial assets:							
Cash and deposits	8,935	8,935	-	-	-	-	-
Receivables	1,467	1,273	105	27	93	-	(31)
Financial assets classified as available-for-sale	48,641	48,641	-	-	-	-	-
	59,043	58,849	105	27	93	0	(31)

(c) Liquidity risk

Liquidity risk would arise if the National Gallery of Victoria is unable to meet its financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution. It also continuously manages risk through the monitoring of future cash flows and maturities planning to ensure adequate holding of high-quality liquid assets and dealing in highly liquid markets.

The National Gallery of Victoria's exposure to liquidity risk is deemed insignificant based on prior periods' data and the current assessment of risk. In the event of any unexpected event cash would be sourced from liquidation of available-for-sale financial investments. Maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the Balance Sheet. The following table discloses the contractual maturity analysis for the National Gallery of Victoria's financial liabilities.

15.5 MATURITY ANALYSIS OF FINANCIAL LIABILITIES

	Carrying amount (\$ thousand)	Nominal amount (\$ thousand)	Maturity dates (\$ thousand)		
			Less than 1 month	1-3 months	3 months - 1 year
2014					
Payables:					
Amounts payable to other government agencies	119	119	34	86	-
Other payables	5,874	5,874	5,510	236	127
Total	5,993	5,993	5,544	322	127
2013					
Payables:					
Amounts payable to other government agencies	213	213	213	-	-
Other payables	6,466	6,466	5,655	707	104
	6,679	6,679	5,868	707	104

15. FINANCIAL INSTRUMENTS (CONT'D)

(d) Market risk

Market risk is the risk that market rates and prices will change and that this will affect the operating result, or value of assets and liabilities, of the National Gallery of Victoria. The main exposures to market risk arise through price risk, interest rate risk and foreign currency risk. The principal financial instruments affected by these risks are financial assets classified as available-for-sale, held in externally managed unitised trusts.

These funds are invested and managed in accordance with the National Gallery of Victoria's investment strategy, which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets and distinguishes between the differing objectives and risk profiles of funds held for the medium term and for the longer term.

Such assets are stated at fair value which is generally approximated by market value. Gains and losses arising from the changes in fair value are recognised in the carrying value of the assets.

The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy.

Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 5% and +/- 10%.

15.6 PRICE RISK SENSITIVITY OF FINANCIAL ASSETS

	Carrying amount (\$ thousand)	+5% (\$ thousand)		-5% (\$ thousand)		+10% (\$ thousand)		-10% (\$ thousand)	
		Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
2014									
Financial assets									
Cash and cash equivalents	11,628	-	-	-	-	-	-	-	-
Receivables	1,840	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	55,315	2,766	2,766	(2,766)	(2,766)	5,532	5,532	(5,532)	(5,532)
Total increase/(decrease)		2,766	2,766	(2,766)	(2,766)	5,532	5,532	(5,532)	(5,532)
2013									
Financial assets									
Cash and cash equivalents	8,935	-	-	-	-	-	-	-	-
Receivables	1,467	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	48,641	2,432	2,432	(2,432)	(2,432)	4,864	4,864	(4,864)	(4,864)
Total increase/(decrease)		2,432	2,432	(2,432)	(2,432)	4,864	4,864	(4,864)	(4,864)

(e) Interest rate risk

Interest rate risk arises from the potential of changes in interest rates to affect the reported result. A fluctuation in interest rates may also give rise to changes in the fair value of financial instruments. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The interest rate risk on cash managed funds is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets. Equity and property managed funds have been excluded from this interest rate sensitivity analysis due to these investments not being directly affected by changes in interest rates.

The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

15.7 INTEREST RATE ANALYSIS OF FINANCIAL INSTRUMENTS

	Weighted average effective interest rate %	Carrying amount (\$ thousand)	Interest rate exposure (\$ thousand)		
			Fixed interest rate	Variable interest rate	Non-interest bearing
2014					
Financial assets:					
Cash and cash equivalents					
Cash at bank and on hand	2.78%	451	-	355	96
Cash deposits at call	2.61%	4,984	-	4,984	-
Cash deposits at call (investment in externally managed unitised trusts)	3.16%	6,193	-	6,193	-
Receivables		1,840	-	-	1,840
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	6.63%	1,101	1,101	-	-
		14,569	1,101	11,532	1,936
Financial liabilities					
Payables		(5,874)	-	-	(5,874)
		(5,874)	-	-	(5,874)
Net financial assets/(liabilities)		8,695	1,101	11,532	(3,938)
2013					
Financial assets:					
Cash and cash equivalents					
Cash at bank and on hand	1.99%	2,772	-	2,662	110
Cash deposits at call	3.24%	8	-	8	-
Cash deposits at call (investment in externally managed unitised trusts)	3.86%	6,155	-	6,155	-
Receivables		1,467	-	-	1,467
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	3.80%	2,014	2,014	-	-
		12,416	2,014	8,825	1,577
Financial liabilities					
Payables		(6,466)	-	-	(6,466)
		(6,466)	-	-	(6,466)
Net financial assets/(liabilities)		5,950	2,014	8,825	(4,889)

15. FINANCIAL INSTRUMENTS (CONT'D)

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria's financial assets by +/- 50bp and +/- 100bp.

15.8 INTEREST RATE SENSITIVITY OF FINANCIAL ASSETS

	Carrying amount (\$ thousand)	+50bp (\$ thousand)		-50bp (\$ thousand)		+100bp (\$ thousand)		-100bp (\$ thousand)	
		Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
2014									
Financial assets									
Cash and cash equivalents	11,628	58	58	(58)	(58)	116	116	(116)	(116)
Receivables	1,840	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	1,101	6	6	(6)	(6)	11	11	(11)	(11)
Total increase/ (decrease)		64	64	(64)	(64)	127	127	(127)	(127)
2013									
Financial assets									
Cash and cash equivalents	8,935	45	45	(45)	(45)	89	89	(89)	(89)
Receivables	1,840	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,014	10	10	(10)	(10)	20	20	(20)	(20)
Total increase/ (decrease)		55	55	(55)	(55)	109	109	(109)	(109)

(f) Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's investment strategy also allows for investment in international equities (hedged and unhedged) and overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets. At the year end, payables included the following balances denominated in foreign currencies:

	2014 (\$ thousand)	2013 (\$ thousand)
USD	102	-

(g) Fair value

The fair values and net fair values of financial instrument assets and liabilities are determined as follows:

Level 1 — the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;

Level 2 — the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; *and*

Level 3 — the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The National Gallery of Victoria considers that the carrying amount of financial instrument assets and liabilities recorded in the financial statements to be a fair approximation of their fair values, because of the short-term nature of the financial instruments and the expectation that they will be paid in full.

The following table shows that the fair values of all of the contractual financial assets and liabilities are the same as the carrying amounts.

15.9 COMPARISON BETWEEN CARRYING AMOUNT AND FAIR VALUE

	Carrying amount (\$ thousand)	Fair value (\$ thousand)	Carrying amount (\$ thousand)	Fair value (\$ thousand)
	2014	2014	2013	2013
Contractual financial assets				
Cash and deposits	11,628	11,628	8,935	8,935
Receivables ⁽ⁱ⁾	1,840	1,840	1,467	1,467
Financial assets classified as available-for-sale	55,315	55,315	48,641	48,641
Total contractual financial assets	68,783	68,783	59,043	59,043
Contractual financial liabilities				
Payables ⁽ⁱ⁾	5,993	5,993	6,679	6,679
Total contractual financial liabilities	5,993	5,993	6,679	6,679

Notes:

(i) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government, GST input tax credit recoverable, and GST payables)

15.10 FINANCIAL ASSETS MEASURED AT FAIR VALUE⁽ⁱ⁾

	Carrying amount as at 30 June 2014 (\$ thousand)	Fair value measurement at end of reporting period using: (\$ thousand)		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
2014				
Financial assets classified as available-for-sale				
Diversified fixed interest	1,101	1,101	-	-
Australian equities	25,526	-	25,526	-
International equities (Hedged)	3,068	-	3,068	-
International equities (Unhedged)	21,965	-	21,965	-
Property	3,655	-	3,655	-
Total	55,315	1,101	54,214	-

15. FINANCIAL INSTRUMENTS (CONT'D)

	Carrying amount as at 30 June 2014 (\$ thousand)	Fair value measurement at end of reporting period using: (\$ thousand)		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
2013				
Financial assets classified as available-for-sale				
Diversified fixed interest ⁽ⁱⁱ⁾	2,013	2,013	-	-
Australian equities ⁽ⁱⁱⁱ⁾	21,505	-	21,505	-
International equities (Hedged) ⁽ⁱⁱⁱ⁾	2,391	-	2,391	-
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	19,554	-	19,554	-
Property ^(iv)	3,178	-	3,178	-
Total	48,641	2,013	46,628	-

Notes:

(i) There is no significant transfer between level 1 and level 2.

(ii) The Diversified fixed interest assets are valued at fair value with reference to quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1.

(iii) The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions. The National Gallery of Victoria considers the valuation techniques and inputs used

in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2.

16. Cash flow information

16.1 CASH AND DEPOSITS

	2014 (\$ thousand)	2013 (\$ thousand)
Cash at bank and on hand	451	2,772
Bank deposits on call	11,177	6,163
Total cash and deposits	11,628	8,935

16.2 RECONCILIATION OF NET RESULT FOR THE PERIOD TO NET CASH FLOWS FROM OPERATING ACTIVITIES

	2014 (\$ thousand)	2013 (\$ thousand)
Net result for the period	18,791	1,892
Non-cash movements		
Depreciation of property, plant and equipment	12,700	13,728
Donated cultural assets	(7,195)	(5,516)
Net (gain)/loss on financial instruments	(11,851)	(813)
Movements in assets and liabilities		
(Increase)/decrease in current receivables	(272)	1,091
(Increase)/decrease in current inventories	(150)	(19)
(Increase)/decrease in other current assets	(31)	986
(Decrease)/increase in current payables	(1,458)	1,273
(Decrease)/increase in current provisions	471	(986)
Net cash flows from/(used in) operating activities	11,005	11,636

17. Reserves

	Notes	2014 (\$ thousand)	2013 (\$ thousand)
Collection reserve			
Balance at beginning of financial year		257,634	242,407
Transfer from accumulated surplus		25,397	15,227
Balance at end of financial year	1(k)	283,031	257,634
Infrastructure reserve			
Balance at beginning of financial year		49,682	49,472
Transfer from accumulated surplus		5,000	210
Balance at end of financial year	1(k)	54,682	49,682
Physical assets revaluation surplus			
Balance at beginning of financial year		103,499	94,711
Increment/(decrement) during the year		-	8,788
Balance at end of financial year	1(k)	103,499	103,499
Cultural assets revaluation reserve			
Balance at beginning of financial year		3,560,423	3,560,423
Balance at end of financial year	1(k)	3,560,423	3,560,423
Financial assets available-for-sale reserve			
Balance at beginning of financial year		7,888	351
Increment/(decrement) during the year		(5,723)	7,537
Balance at end of financial year	1(k)	2,165	7,888
Balance at end of financial year		4,003,800	3,979,126
Net change in reserves		56,436	31,762

18. Responsible persons

During the reporting period the following people held a position designated as a 'responsible person', as defined by the *Financial Management Act 1994*. All responsible persons held a position for the full financial year, unless otherwise stated.

Minister for The Arts

The Hon. H. Victoria MLA
The Hon. J. Powell and the Hon. R. Smith acted in the office of the Minister of the Arts in the absences of the Hon. H. Victoria.

Trustees who served during the year were

Prof. S. Baker (from 20 August 2013)
Ms S. Cohn
Mr L. Clifford AO (from 17 December 2013)
The Hon. L. Dessau AM (from 20 August 2013)
Mr P. Edwards
Mr C. Lyon
Mr B. Parncutt (President)
Ms V. Pearce (from 20 August 2013)
Mr A. Sisson
Mr M. Ullmer
Mr J. Yeap OAM (until 21 March 2014)

Director (Accountable Officer)

Mr A. Ellwood

REMUNERATION

No benefits or remuneration were paid to responsible persons other than to the Director (Accountable Officer) whose remuneration is disclosed in Note 19.

Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

RELATED PARTY TRANSACTIONS

There were no related party transactions during the year (2013 – nil).

19. Remuneration of executives

(a) Remuneration of executives

The number of executive officers and their total remuneration during the reporting period are shown in the first two columns in the table below in their relevant income bands. The base remuneration of executive officers is shown in the third and fourth columns. Base remuneration is exclusive of bonus payments, long service leave payments, redundancy payments and retirement benefits.

The total annualised employee equivalent provides a measure of full-time equivalent executive officers over the reporting period. During 2012/13, four executive officers resigned and two executive officers were appointed and there was a period when some outgoing and incoming executives were concurrently paid. During 2013/14 there were two executive officers in service throughout the year.

Income Band	Total Remuneration		Base Remuneration	
	2014 No.	2013 No.	2014 No.	2013 No.
\$10,000 – \$19,999	-	-	-	1
\$20,000 – \$29,999	-	-	-	1
\$30,000 – \$39,999	-	1	-	1
\$40,000 – \$49,999	-	1	-	-
\$50,000 – \$59,999	-	-	-	1
\$90,000 – \$99,999	-	1	-	-
\$120,000 – \$129,999	-	1	-	-
\$250,000 – \$259,999	-	1	-	1
\$280,000 – \$289,999	-	-	1	-
\$300,000 – \$309,999	1	-	-	-
\$410,000 – \$419,999 (Accountable Officer)	-	1	-	1
\$460,000 – \$469,999 (Accountable Officer)	1	-	1	-
Total number of executives	2	6	2	6
Total annualised employee equivalents (AEE)(a)	2	2.5	2	2.5
Total amount	\$769,745	\$966,004	\$756,550	\$802,913

Notes:

(a) Annualised employee equivalent is based on working 37.6 ordinary hours per week over the reporting period

(b) Payments to other personnel

One contractor, charged with significant responsibilities, is disclosed within the \$10,000 expense bands. This contractor was responsible for planning, directing and controlling the Development and Commercial Operations of the National Gallery of Victoria up to December 2012. This position was vacant during all of 2013/14.

Expense Band	2014	2013
\$160,000 – \$169,999	-	1
Total expenses (exclusive of GST)	-	\$167,000

20. Remuneration of auditors

	2014 (\$ thousand)	2013 (\$ thousand)
Victorian Auditor-General's Office		
Audit of the financial statements	57	54
	57	54

21. Subsequent events

There were no significant events occurring after the reporting date in 2014. In 2013 we reported \$415,000 for organisational changes to deliver ongoing operational efficiencies.

22. Glossary of terms

Comprehensive result

Total comprehensive result is the change in equity for the period other than changes arising from transactions with owners. It is the aggregate of the net result and other non-owner changes in equity.

Capital asset charge

The capital asset charge represents the opportunity cost of capital invested in the non current physical assets used in the provision of outputs.

Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

Employee expenses

Employee expenses are all costs related to employment, including wages and salaries, leave entitlements, redundancy payments and superannuation contributions.

Financial asset

A financial asset is any asset that is:

- cash;
- an equity instrument of another entity;
- a contractual right:
 - to receive cash or another financial asset from another entity; or
 - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or

- a contract that will or may be settled in the entity's own equity instruments and is:
 - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
 - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

Grants and other transfers

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes. For this reason, grants are referred to by the AASB 118 *Revenue*, as involuntary transfers and are termed non-reciprocal transfers.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Financial statements

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow statements, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 *Presentation of Financial Statements* (September 2007), which means it may include the main financial statements and the notes.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of revenue, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other non-owner changes in equity'.

Net result from transactions/net operating balance

Net result from transactions or net operating balance is a key fiscal aggregate and is revenue from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

Other economic flows

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. It includes gains and losses from disposals, revaluations and impairments of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal. In simple terms, other economic flows are changes arising from market remeasurements.

Payables

Includes short- and long-term trade debt and accounts payable, grants and interest payable.

Sales of goods and services

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

Supplies and services

Supplies and services represents the costs of running the National Gallery of Victoria, excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

Transactions

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.



AFFILIATED GROUPS

as at 30 June 2014

The NGV is responsible for managing the activities of its affiliated groups, namely the Friends of the Gallery Library, the NGV Business Council, the NGV Voluntary Guides and the NGV Women's Association.

FRIENDS OF THE GALLERY LIBRARY

President: Rev. Ian Brown
Treasurer: Les Silagy
Members:
Louise Box
Terence Lane
Michael Moon

NGV BUSINESS COUNCIL

Chair: Steve Clifford
Incoming Chair: Robin Bishop
Incoming Deputy Chair: Gerard Dalbosco
Ex Officio:
Tony Ellwood
Andrew Clark
Manager: Cathy Quinn

MEMBERS

Allens

Paul Quinn, Practice Director, Melbourne

ANZ Global Wealth

Teresa Zolnierkiewicz, Head of Philanthropy Segment

Bank of Melbourne

Scott Tanner, CEO

BHP Billiton

Andrew Mackenzie, CEO

BlackRock

Justin Arter, Managing Director, Country Head for Australia

BlueScope Steel Limited

Graham Kraehe AO, Chairman

Clemenger BBDO

Peter Biggs, CEO

Commonwealth Bank

Peter McGregor, Head of Institutional Banking & Markets, Victoria

Corrs Chambers Westgarth

Philip Catania, Partner in Charge, Melbourne

CSL Limited

Paul Perreault, CEO

Deutsche Bank AG

James McMurdo, Managing Director & CEO, Deutsche Bank Australia & New Zealand

EY

Gerard Dalbosco, Managing Partner, Melbourne

Goldman Sachs & Partners Australia Pty Ltd

Terry Campbell AO, Senior Chairman

Grollo Australia Pty Ltd

Rino Grollo, Chairman

Macquarie Group Limited

Robin Bishop, Head of Macquarie Capital, Australia & New Zealand

Mercedes-Benz Australia/Pacific

Horst von Sanden, President & CEO

Minter Ellison

Mark Green, Managing Partner, Melbourne

Mitsubishi Australia Limited

Mitsuyuki Takada, Managing Director & CEO

Mitsui & Co. (Australia) Ltd

Yasushi Takahashi, Chairman & Managing Director

PricewaterhouseCoopers

Chris Dodd, Managing Partner, Melbourne

Qantas Airways Limited

Leigh Clifford AO, Chairman
Ken Ryan, Regional General Manager

Rio Tinto Australia

Phil Edmands, Managing Director, Australia

Trawalla Group

Carol Schwartz AM, Director

Treasury Wine Estates

Michael Clarke, CEO & Executive Director

VOLUNTARY GUIDES ORGANISING COMMITTEE 2013

President: Sarah Watts

Deputy President: Ramona Chua

Committee members:

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COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the *National Gallery of Victoria Act 1966*. The Act specifies that 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria'. Section 6 of the Act stipulates that the Council shall consist of eleven members appointed by the Governor-in-Council. The Council's composition is:

- a) a person holding a senior academic office in the visual arts in a university in Victoria
- b) a person having relevant experience in relation to regional art galleries within Victoria
- c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
- d) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
- e) seven other members nominated by the Minister.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

COUNCIL COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are provided to the Council.

COUNCIL MEETINGS

The Council meets formally six times a year, and committees meet between three and four times a year.

COUNCIL OF TRUSTEES

Mr Bruce Parncutt (President)

Appointed a trustee in March 2005; reappointed 2008 and 2011; appointed President in October 2012.

Bruce Parncutt has had a long and varied career in financial services. He is principal of the private investment management and corporate advisory firm Lion Capital, and a director of a number of public and private companies. He is a director of the Australian Ballet, and a board member of both the Melbourne University Campaign and the NGV Foundation. His previous roles include Chief Executive of McIntosh Securities, Senior Vice-President of Merrill Lynch, a director of Australian Stock Exchange Ltd, and a member of Melbourne Grammar School Council.

Professor Su Baker

Appointed a trustee in August 2013.

Su Baker is an artist and the director of the Victorian College of the Arts, the University of Melbourne; she has over twenty-five years experience in teaching, research and senior management at Sydney College of the Arts, University of Sydney, and as Head of the VCA School of Art. She is President of the Australian Council of Deans and Directors of Creative Arts, and previously has been Chair of the Australian Council of University Art and Design Schools (2004–08).

Mr Leigh Clifford AO

Appointed a trustee in December 2013.

Leigh Clifford is Chairman of Qantas, a director of Bechtel Group Inc. in the USA and Chairman of Bechtel Australia Pty Ltd, Senior Adviser to Kohlberg Kravis Roberts & Co. and Chairman of the Murdoch Childrens Research Institute. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.

Dr Susan Cohn

Appointed a trustee in June 2010; reappointed 2013.

Susan Cohn is a leading contemporary artist working across the art–craft–design divide. She has postgraduate qualifications in fine art from RMIT University, Melbourne, and a Doctor of Philosophy in fine art theory from the University of New South Wales, Sydney. She has exhibited extensively, won several awards and worked on interdisciplinary projects in Australia and overseas. Susan is represented by Anna Schwartz Gallery, Melbourne.

The Hon. Linda Dessau AM

Appointed a trustee in August 2013.

Linda Dessau is a retired federal judge, a member of the Victorian Bar, and formerly a barrister, and Senior Crown Counsel in Hong Kong. She has a longstanding involvement in various boards and councils, including of school, hospital, opera and football organisations. She was appointed to the AFL Commission in 2008 and is President of the Melbourne Festival, Chair of AFL Sportsready and Artsready, a director of the Churchill Fellowship Trust and Chair of the Churchill Victorian Regional Committee, a director of the Unicorn Foundation, and Patron of SportsConnect.

Mr Peter Edwards

Appointed a trustee in May 2008; reappointed 2011 and 2014.

Peter Edwards is Managing Director of the Victor Smorgon Group. The group's ventures include property, consumer retail, recycling and renewable manufacturing and sustainable agriculture. Peter is Chairman of the Lighthouse Foundation, a trustee of the Julian Burton Burns Trust and a board member of SECUREcorp Pty Ltd and the Jewish Museum of Australia.

Mr Corbett Lyon

Appointed a trustee in July 2012.

Corbett Lyon is a founding director of Lyons, an award-winning national architectural design and planning practice based in Melbourne. Corbett teaches and lectures in architectural design and is currently an Honorary Fellow at Monash University, Melbourne, and a Visiting Professor in Design at the University of Melbourne. Corbett has a long history of supporting contemporary art in Australia through his various roles in business, academia and the arts.

Ms Vicki Pearce

Appointed a trustee in August 2013.

Vicki Pearce is State Manager of Bendigo and Adelaide Bank, and has a long and distinguished career in the banking and finance sector. She is also heavily involved in supporting the not-for-profit and community sector. She was an advisory board member of the Curtin University School of Economics & Finance, was Director of Foundation Housing Ltd (Perth, WA), served on the committee for the Supported Accommodation Group, and was the Chair of the LeadOn Bendigo Youth Driving Program. Vicki is a board member of the Bendigo Art Gallery.

Mr Andrew Sisson

Appointed a trustee in May 2010; reappointed 2013.

Andrew Sisson is Managing Director of Balanced Equity Management Pty Ltd. He previously worked for National Mutual, managing share portfolios in Australia and the United Kingdom. He is also a member of the Save the Children Australia Board and the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court).

Mr Michael Ullmer

Appointed a trustee in November 2011; reappointed 2014.

Michael Ullmer is a director of Lend Lease Corporation and Woolworths Limited. He was previously Deputy CEO of National Australia Bank Limited. Other roles include Deputy Chairman of the Melbourne Symphony Orchestra, and Chairman of Schools Connect Australia. He is also a member of the Nomura Australia Advisory Board.

RETIRED TRUSTEES

Mr Jason Yeap OAM

Appointed a trustee in June 2005; reappointed 2008 and 2011.

Jason Yeap is Chairman of Mering Corporation Pty Ltd, and of Herbaceous Holdings Ltd, China. He was appointed to the Board of Directors of the Murdoch Childrens Research Institute in 2011 and was appointed as a member of the University of Melbourne Campaign Board in 2012.

COUNCIL COMMITTEES AND WORKING GROUPS

as at 30 June 2014

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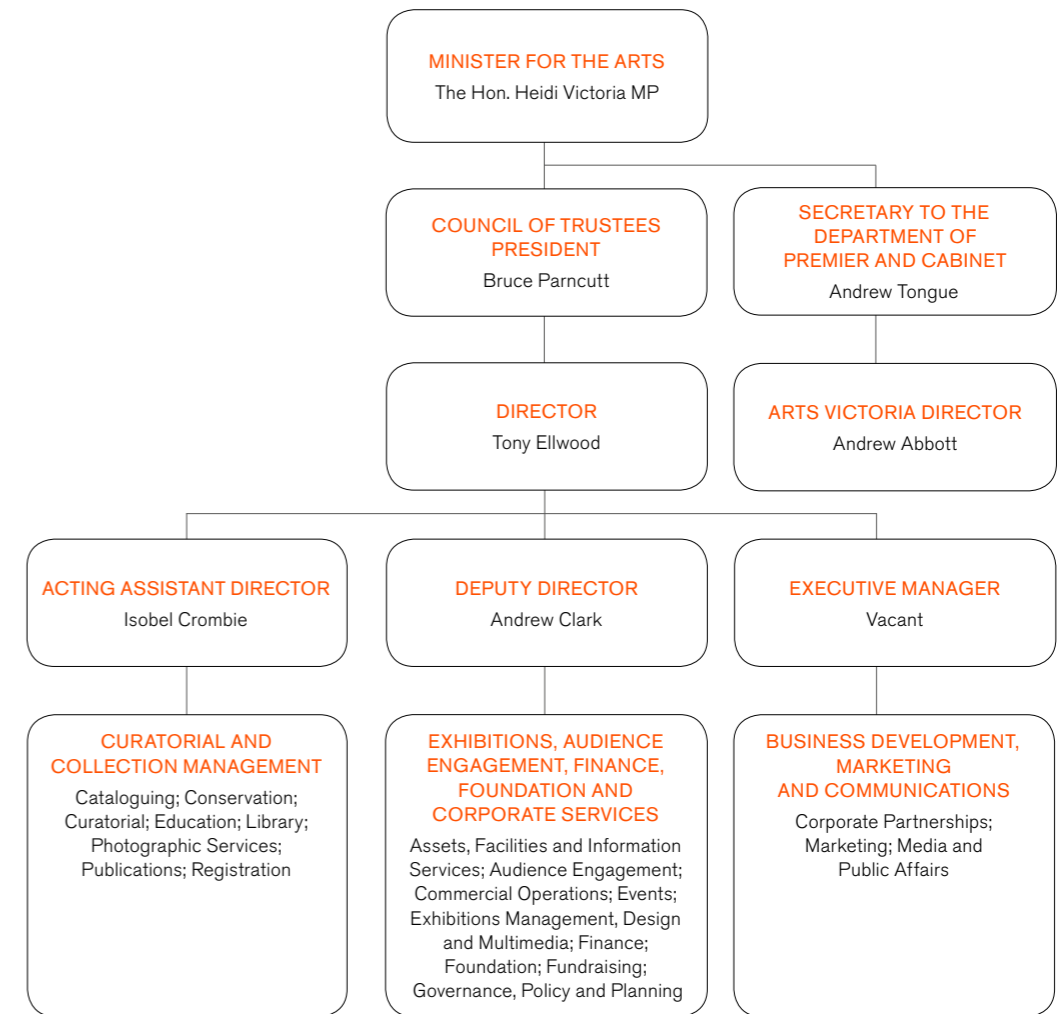
VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE

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External members: John Cunningham, Ian Tully

ORGANISATIONAL STRUCTURE

as at 30 June 2014



The National Gallery of Victoria started 2013/14 with 279.1 full-time equivalent employees (FTE) and ended it with 266.

	Ongoing Employees			Fixed-term & Casual		Total FTE
	Employees (headcount)	Full Time (headcount)	Part Time (headcount)	FTE	FTE	FTE
June 2014	205	141	64	181.2	84.8	266.0
June 2013	214	148	66	189.5	89.6	279.1

Notes:

In reporting employee numbers the following assumptions have been applied:

- Casual FTE is based on the hours worked in the last pay period of the financial year

- Ongoing employees includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year

	2014			2013		
	Ongoing		Fixed-term & Casual	Ongoing		Fixed-term & Casual
	Employees (headcount)	FTE	FTE	Employees (headcount)	FTE	FTE
Gender						
Male	71	68.1	34.0	81	77.5	32.9
Female	134	113.1	50.8	133	112.0	56.7
Total	205.0	181.2	84.8	214.0	189.5	89.6
Age						
Under 25	1	1.0	9.3	1	1.0	8.8
25-34	41	36.5	47.5	43	38.6	46.7
35-44	71	61.1	17.9	82	69.1	19.9
45-54	63	56.4	5.5	57	52.8	10.1
55-64	24	21.6	4.4	28	25.4	3.9
Over 64	5	4.6	0.2	3	2.6	0.2
Total	205.0	181.2	84.8	214.0	189.5	89.6
Classification						
VPS1	1	1.0	8.9	1	1.0	7.8
VPS2	35	27.3	41.5	43	35.2	44.6
VPS3	64	57.1	23.2	67	58.3	21.8
VPS4	54	47.6	7.6	57	51.2	7.8
VPS5	25	23.5	0.6	26	24.7	4.6
VPS6	26	24.7	1.0	20	19.1	1.0
Executive Officer	0	0.0	2.0	0	0.0	2.0
Total	205.0	181.2	84.8	214.0	189.5	89.6

EMPLOYMENT AND CONDUCT PRINCIPLES

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. Its strategy for ensuring this includes:

- recruitment, selection and probation procedures
- induction processes
- grievance resolution processes
- a performance development and progression (PDP) system
- the application of Disability Action Plan initiatives, as appropriate.

WORKFORCE DATA

All NGV employees have been correctly classified in workforce data collections.

UPHOLDING PUBLIC SECTOR CONDUCT

All NGV employees are provided with induction and orientation covering:

- NGV values
- code of conduct for the Victorian public sector
- Policy information and annual training in relation to equal employment opportunity and respect for others
- NGV's grievance process
- confidentiality and intellectual property policies
- financial code of practice
- Other NGV policies.

REVIEWING PERSONAL GRIEVANCES

For the year ending 30 June 2014 there was one formal grievance lodged.

OCCUPATIONAL HEALTH AND SAFETY

In 2013/14 176.08 days were lost as a result of work-related injuries, compared with 46.89 in 2012/13.

Category	Measure	2013/2014	2012/2013
Policy currency (review cycle 3 years)	OH&S policy current	Yes	Yes
Provisional Improvement Notices (PINs)	Number of PINs issued by HSRs	0	0
	% of identified issues actioned	N/A	N/A
HSR Training	% of HSRs trained	90%	100%
Worksafe interactions	Notifiable Incidents	6	3
	Notices Received	0	0
	Visits (excluding as a result of Notifiable Incidents)	2	0
	% of identified issues actioned	100%	N/A
WorkCover Claims Management	Number of Standard Claims ¹	3	5
	Rate per 100 FTE	1.1	1.8
	Number Lost Time Claims	1	3
	Rate per 100 FTE	0.4	1.07
	Number claims exceeding 13 weeks	1	0
	Rate per 100 FTE	0.4	0
	Fatality Claims	0	0
	Average Cost per Standard Claim	\$1318.15	\$1623
	% claims with a RTW plan <30 days	67%	81%

¹ = excludes minor claims

A. DISABILITY ACTION PLAN

The NGV's *Disability Action Plan* (DAP) was reviewed in early 2012, and a revised DAP for 2012–15 was developed in August 2012. The DAP has been registered with the Australian Human Rights Commission. The NGV DAP project team consists of representatives from a broad range of NGV departments.

NGV Education

Students of all abilities have participated in NGV Education programs and activities as part of school-visit programs at the NGV. NGV Educators are experienced in teaching and learning strategies that embrace diversity in learning styles and capacity. Educators also tailor programs and activities to cater for students' specific or individual abilities, including hearing, mobility, vision, intellectual, social and emotional requirements.

NGV Education developed and offered a range of ability-specific programs and activities, including:

- viewing of *Monet's Garden: The Musée Marmottan Monet, Paris* and activity for prep to Grade 6 students from Cheshire School, a school for students with social, emotional and behavioural difficulties
- *Monet's Garden: The Musée Marmottan Monet, Paris* introductory lecture, exhibition viewing and workshop for Years 10–12 students from Springvale Park Special School
- *Melbourne Now* tour and workshop for Years 8–12 students from Emerson School, catering to students with mild intellectual processing difficulties
- *Inge King: Constellation*, a sculpture touch tour for primary-age students with vision impairment
- Art 4 students with vision impairment, a teacher professional learning program exploring strategies for working with the visual arts as a learning resource for students with vision impairment.

Collaboration

Three artists represented by Arts Project Australia – Boris Cipusev, Patrick Francis and Alan Constable – exhibited in the *Melbourne Now* exhibition, with representatives from Arts Project Australia presenting two talks for *Melbourne Now* Programs.

Accessible information and technology

To improve accessibility of information, the NGV has implemented the following:

- free Wi-Fi extended across both Gallery venues
- a website media player updated to include transcripts
- Auslan and captioned content in the audio guide for *Italian Masterpieces from Spain's Royal Court: Museo del Prado*
- large-print labels for exhibitions published on the NGV website, also provided onsite.

NGV Access Tours

The number of NGV Access Tours being offered has increased as a result of new initiatives and audience demand for tours tailored to specific abilities.

New initiatives included the introduction of touch tours and an access evening in conjunction with *Monet's Garden: The Musée Marmottan Monet, Paris*, which was awarded the 2013 Arts Victoria Arts Portfolio Leadership Award in Disability Access.

Through continued collaborations with Alzheimer's Australia, Vision Australia and Able Australia and the formation of an NGV Education Access Working Group, the NGV's Access Tours are continually reviewed and scoped for improvement in meeting audience needs.

Access Tours throughout 2013/14 included the following:

- Ten Access Tours scheduled for *Monet's Garden: The Musée Marmottan Monet, Paris* (including Auslan, audio describing and Art & Memory tours) and a very successful Access Evening featuring a range of Access Tour options open to people with a diversity of abilities and their carers.
- Seven Access Tours run for people with physical and intellectual disabilities.
- Gallery Visits You, an outreach program to aged-care facilities, which saw a steady increase from four to six monthly bookings, with more than fifty presentations for the year.
- The Art & Memory program for people living with dementia, which continues to be in high demand, with an average of four to five interactive tours per week. Offered across both galleries, 132 tours and two art-making workshops were presented by NGV Voluntary Guides who have completed training workshops developed by Alzheimer's Australia and the NGV.
- Three dementia-specific training workshops ran throughout the year for NGV Voluntary Guides, Educators, staff and external healthcare professionals.

As a result of successful programming and increased communications and profile of NGV Access Tours, the NGV will host the 2014 International Arts and Health Conference.

Carer's recognition

The NGV recognises the Companion Card, providing a second ticket for the cardholder's companion at no charge. Carer Card holders receive concession discount.

The Council of Trustees of the National Gallery of Victoria Enterprise Agreement 2012–15 ensures that staff can access personal carer's leave and negotiate to have flexible working hours or part-time employment to accommodate caring responsibilities.

B. FREEDOM OF INFORMATION (FOI)

The *Freedom of Information Act 1982* enables members of the public to obtain information held by the NGV. FOI requests should be made in writing, describe the documents requested and include payment of the statutory application fee. Further charges may apply, though these may be waived if it is a routine request or a request for access to a document related to the applicant's personal affairs. The application fee can also be waived or reduced if the applicant would be caused hardship as a result of paying the fee. Requests should be addressed to the FOI Officer, National Gallery of Victoria, PO Box 7259, St Kilda Road, Victoria, 8004.

For the twelve months ending 30 June 2014, three requests for information were received. Three requests were finalised during the year, including a request received in the previous year. One request was pending at 30 June 2014.

C. PRIVACY

The NGV has complied with all requirements under the *Information Privacy Act 2000*. The information privacy principles contained within the Act establish standards for the use of personal information in the public sector.

D. PROTECTED DISCLOSURE

The *Protected Disclosure Act 2012* establishes a scheme for protecting people who make disclosures about improper conduct in the public sector.

The NGV is committed to the aims and objectives of the Act. In particular, the NGV does not tolerate improper conduct by its staff or the taking of reprisals against those who come forward to disclose such conduct.

Compliance with the *Protected Disclosure Act 2012*

The NGV is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should generally be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au.

The NGV has procedures for protecting people who make protected disclosures from detrimental action by the NGV or its staff. These procedures are available to the public on the NGV's website: www.ngv.vic.gov.au.

E. ENVIRONMENTAL MANAGEMENT PROGRAM

1. Policy context

The NGV has a strong track record of operating in an environmentally sustainable way. Contributing to Victoria's environmental sustainability is consistent with the Gallery's objectives to provide broad access to the State Collection and conserve it for future generations.

The NGV's *Environmental Sustainability Policy (2012–15)* builds on the commitment made in the inaugural policy, approved by the Council of Trustees in 2008.

Though the policy, the NGV commits to:

- demonstrating excellence through water, energy and waste practices
- seeking innovative and creative ways of achieving reduced water, energy and waste outcomes
- considering initiatives to reduce environmental impacts across a range of its activities
- working with partner agencies, landlords and suppliers to minimise its environmental footprint
- working towards meeting all targets.

2. Implementation

The annual *NGV Environmental Management Plan* sets out how the Gallery will implement and deliver the principles of the policy. The current plan builds on the Gallery's sustainability successes to date and recognises ongoing achievements that were implemented under previous plans.

The plan addresses the following key elements:

- NGV policy, organisational structures and responsibilities for environmental management
- environmental sustainability outputs, measures, targets and action plans
- management of systems and data for tracking environmental impacts and improvements
- reporting sustainability performance.

Key environmental actions and initiatives in 2013/14 were:

- continued revised air-conditioning program at NGV International, taking advantage of the thermal efficiencies identified in the trials which took place in 2010
- continued program of recycling in office and back of house areas in both gallery buildings
- continued use of 100% recycled office paper and other sustainable office products
- continued program of minimising water usage by staff and in public areas
- continued harvesting of rainwater for use in the NGV International's moats and gardens
- continued development of systems for tracking the NGV's environmental impacts
- development of an Internal Communications Action Plan, to promote NGV staff awareness of the NGV's environmental activities and achievements
- inclusion of sustainability and environmental themes in NGV front of house activities and educational programs.

3. Outcomes

Energy consumption

Total energy usage segmented by primary source, including GreenPower Stationary Energy (GJ)

2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
124,236	117,692	116,534	105,270	85,981

The NGV has implemented a range of new energy-saving initiatives to drastically reduce the energy needed to operate its buildings. The 2013/14 result demonstrates the Gallery's ongoing commitment to reducing its environmental impact.

Greenhouse gas emissions

Stationary Energy¹² (tonnes CO₂)

2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
23,506	22,634	20,412	18,881	21,254

Despite a significant reduction in energy usage at the Gallery in 2013/14, the cancellation of mandatory GreenPower purchase under the government energy contract has led to an increase of CO₂ emissions in the past twelve months. The NGV will look at the feasibility of purchasing appropriate energy offsets in 2014/15.

Normalised energy usage and greenhouse gas emissions

	2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
GJ/visitor	0.077	0.077	0.075	0.060	0.042
tCO ₂ e/ visitor	0.015	0.015	0.013	0.011	0.011
GJ/ operating hour	14.182	13.435GJ	13.303	12.017	6.543
tCO ₂ e/ operating hour	2.683	2.584	2.330	2.155	1.617

Note: see the section below for definitions and more information on normalising factors.

Water consumption

a) Total units of metered water consumed by water source, including air-conditioning cooling towers (kL)

2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
48,615	46,448	52,649	54,642	49,931

b) Normalised water usage

	2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
kL/visitor	0.030	0.030	0.034	0.031	0.025
kL/ operating hour	5.55	5.3	6.01	6.24	3.799

The significant decrease in the amount of water usage in 2013/14 represents the ongoing benefit of water harvesting at the NGV International site and the reduced use of air-conditioning. The harvested rainwater is reused in the NGV moats and to water the gardens.

Waste production

a) Total units of waste disposed of by destination (kg per annum)

	2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
Landfill kg	108,817	95,796	111,069	107,903	180,016
Recycled kg	232,879	254,658	211,744	208,011	209,856

b) Normalised waste disposal (kg)

	2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
Landfill kg/ visitor	0.07	0.06	0.07	0.06	0.08
Recycled kg/visitor	0.14	0.17	0.14	0.12	0.11
Landfill kg /operating hour	12.42	10.97	12.68	12.32	13.69
Recycled kg /operating hour	26.58	29.08	24.18	23.75	15.97

c) Recycling rate: 53.82% (2013/14: 65.8%)

The period 2013/14 saw a slight increase in the amount of waste produced by the NGV and a corresponding decrease in recycling rates. These are a direct result of a proactive program of building waste removed from the site as part of the Gallery Renewal Program, and is not expected to be repeated in future years.

Travel

Carbon emissions from NGV vehicle use (CO₂)

NGV vehicles	2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
tCO ₂ e	25.36	28.76	21.11	15.05	16.10

Carbon emissions from NGV staff use of taxis (CO₂)

Taxi travel	2009/ 2010	2010/ 2011	2011/ 2012	2012/ 2013	2013/ 2014
tCO ₂ e ¹	21.91	20.79	15.87	15.63	15.48

¹ Calculated in accordance with EPA Victoria guidelines

Normalising factors

The NGV's environmental impacts are not primarily office-based. The chart below shows the range of normalising factors which are relevant to the NGV's functions and activities.

Normalising factor	NGV International	NGV Australia
Average number of full-time building occupants (the number varies through the year)	350	50
Number of visitors	1,362,101 (2013/2014)	669,476 (2013/2014)
	1,104,636 (2012/2013)	635,492 (2012/2013)
	832,476 (2011/2012)	715,833 (2011/2012)
	787,124 (2010/2011)	736,201 (2010/2011)
	904,883 (2009/2010)	702,493 (2009/2010)
Number of air-conditioning operating hours per annum (2013/2014)	4380 (system shuts down overnight 7pm to 7am)	8760
Number of hours open to public per annum (2013/14)	2364	2236

F. COMPLIANCE WITH THE BUILDING ACT 1993

During 2013/14 the NGV-owned and -controlled premises NGV International, at 180 St Kilda Road, Melbourne, 3004, complied with all provisions of the *Building Act 1993*.

As at 23 June 2014, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2013/14, the NGV continued building works at NGV International and The Ian Potter Centre: NGV Australia sites as part of the Gallery Renewal Program. A total of \$2.5 million worth of refurbishment works were completed during this period.

All building works, of more than \$50,000 in value, were subject to certification of plans, mandatory inspections of the works, and issue of occupancy permits or certificates of final inspection.

At least annually, the NGV conducts condition inspections of all buildings and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans and undertaken, taking into account assessments of risk, and availability of financial and other resources.

No building was required to be brought into conformity during the year. To the NGV's knowledge, no registered building practitioners were deregistered.

As a tenant, the NGV also occupied premises at the following locations in Victoria:

- The Ian Potter Centre: NGV Australia, Federation Square, Melbourne, 3000
- NGV Studio, Federation Square, Melbourne, 3000
- 99 Shiel Street (part), North Melbourne, 3051
- 1 Simcock Avenue (part), Spotswood, 3015
- Units 16 and 17, 136 Hall Street, Spotswood, 3015.

G. NATIONAL COMPETITION POLICY

The NGV is committed to competitive neutrality principles, ensuring fair and open competition. Many services, such as maintenance of infrastructure and facilities, supply of utilities and goods, and security and catering services have been outsourced through open and competitive procurement processes.

H. IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

No contracts commencing during 2013/14 were required to be reported under the VIPP reporting guidelines.

I. CONSULTANCIES

In 2013/14, there were eleven consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2013/14 in relation to these consultancies is \$427,736 (excluding GST). Details of individual consultancies can be viewed at www.ngv.vic.gov.au/about-us/reports-plans-key-documents/annual-reports.

In 2013/14, there were twenty-four consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2013/14 in relation to these consultancies is \$85,632 (excluding GST).

J. ATTESTATION ON COMPLIANCE WITH THE AS/ANZ ISO 31000:2009 RISK MANAGEMENT STANDARD

I, Bruce Parncutt, certify that the National Gallery of Victoria has risk management processes in place consistent with the Australian/New Zealand Risk Management Standard AS/NZS ISO 31000-2009 and an internal control system is in place that enables the executive to understand, manage and satisfactorily control risk exposures. The Audit, Risk and Compliance Committee verifies through oversight that this assurance and that the risk profile of the National Gallery of Victoria has been critically reviewed within the last twelve months.

Bruce Parncutt
President
29 August 2014

K. ATTESTATION ON COMPLIANCE WITH SD 4.5.5.1 INSURANCE

I, Tony Ellwood, certify that the Council of Trustees of the National Gallery of Victoria has complied with Ministerial Direction 4.5.5.1 Insurance.

Tony Ellwood
Director
29 August 2014

L. ADVERTISING AND COMMUNICATIONS EXPENDITURE (CAMPAIGNS WITH A MEDIA SPEND OF \$150,000 OR GREATER)

Name of campaign	Campaign summary	Start/end date	Advertising (media) expenditure 2013-14 (ex. GST)	Creative and campaign development expenditure 2013-14 (ex. GST)	Research and evaluation expenditure 2013-14 (ex. GST)	Print and collateral expenditure 2013-14 (ex. GST)	Other campaign expenditure 2013-14 (ex. GST)
<i>Monet's Garden: The Musée Marmottan Monet, Paris</i> exhibition	The tenth Melbourne Winter Masterpieces exhibition, <i>Monet's Garden: The Musée Marmottan Monet, Paris</i> included more than fifty masterpieces by Claude Monet. The national advertising and communications campaign ensured significant awareness and audience attendance. An economic impact research project was undertaken and confirmed the exhibition brought significant cultural tourism to Victoria.	10 May – 8 September 2013	\$210,197	-	\$20,110	\$14,237	\$2,490
<i>Melbourne Now</i>	<i>Melbourne Now</i> was a major celebration of contemporary art conceived to celebrate the latest art, architecture, design, performance and cultural practice in Melbourne and reflect the city's creative landscape. An integrated marketing campaign was developed and executed through print, digital and outdoor to engage artists, contemporary art enthusiasts and the broader community to encourage visitation to the NGV over summer.	22 Nov 2013 – 23 Mar 2014	\$364,705	\$27,829	-	\$138,390	-
<i>Italian Masterpieces from Spain's Royal Court, Museo del Prado</i>	This Melbourne-exclusive exhibition enabled visitors to see more than 100 Italian masterpieces from over three centuries by renowned artists such as Raphael, Titian and Tintoretto. A comprehensive national marketing and communications campaign incorporating print, digital and outdoor was delivered with the support of the NGV's Media and Tourism Partners.	16 May – 31 Aug 2014	\$70,818	-	-	\$19,606	-

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, the NGV has retained details in respect of the items listed below; they are available to the relevant Ministers, Members of Parliament and the public on request (subject to the Freedom of Information requirements, if applicable):

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- details of publications the NGV produces about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the NGV charges for its services, including services that are administered
- details of any major external reviews carried out in respect of the operation of the NGV
- details of any other research and development activities undertaken by the NGV that are not otherwise covered either in the report of operations or in a document which contains the financial report and report of operations
- details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of services provided by the Gallery
- details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the report of operations
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the report of operations
- a list of the NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved
- details of all consultancies and contractors including:
 - (i) Consultants/contractors engaged
 - (ii) Services provided
 - (iii) Expenditure committed to for each engagement.

This information is available on request from:

Ms Alison Lee
 Manager, Governance, Policy and Planning
 Phone: 03 8620 2374
 Email: enquiries@ngv.vic.gov.au

DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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