



## Curatorial, Education and Programs

### Curatorial — Acquisitions

The Pilbara series of works by Fred Williams was donated by Rio Tinto to the National Gallery of Victoria as a Centenary of Federation Gift to the people of Australia. The gift, in August 2001, is an extraordinarily generous one. The Pilbara series consists of thirteen oil paintings dated 1981 and eighteen gouaches dated 1979, and is valued at over \$6 million. Fred Williams visited the Pilbara in the Kimberly in Western Australia in 1979 as guest of CRA Limited (now Rio Tinto) which acquired these oil paintings and gouaches in 1982. As the artist was concerned with how to use paint and was deeply involved with its qualities and properties, the Pilbara series must be viewed at length to savour Williams' expert range of tints and changing paint textures. Rio Tinto has generously given the Australian public access to the paintings that summarize Fred Williams's achievement. The Pilbara series will be displayed in its entirety at The Ian Potter Centre: NGV Australia in a specially dedicated gallery space.

To celebrate the centenary of its Australian operations, Shell Australia presented its highly regarded collection of contemporary Australian art to the NGV in June 2002. This generous and significant gift comprises thirty-nine paintings, two sculptures and seven Indigenous bark paintings. The Shell Collection illustrated key contemporary issues such as national identity through the landscape, as in works by Lin Onus, Phil Hunter and Mandy Martin, and personal identity within an urban/suburban cultural context, exemplified by the works of Jenny Watson, David Larwill and Jon Campbell. Works by Sally Smart, Stieg Persson and Jan Nelson examine 1980s Postmodern culture, while artists such as Rosslynd Piggott and John Scurry's stylized still-life paintings have a more personalized, intimate quality. The diversity of different approaches that exists in contemporary art is represented by the cool, conceptual abstractions of Brent Harris and Tim Maguire, and the mathematical patterns of Hilarie Mais's wall sculptures contrast with the gestural abstractions of Peter Atkins and John Beard.

The Department of Contemporary Art continued its program of maintaining the representation of significant mid-career artists. Major acquisitions included a suite of works by Jan Nelson, a major new installation by Mutlu Çerkez, and a sculpture by Janet Burchill and Jennifer McCamley. Important donations to the collection included works by Ricky Swallow and Fred Cress. The Joan Clemenger Endowment acquired works by Neil Emmerson, Mathew Jones, Lena Nyadbi, Kate Cotching, Tim McMonagle and Siobhan Ryan.

Several of the Aboriginal and Torres Strait Islander acquisitions are especially noteworthy. The NGV has dramatically enhanced its representation of nineteenth-century Indigenous art through the purchase of an exceedingly rare Notebook and Sketchbook by Kwatkwat artist Tommy McRae. The Notebook of 1875



Eyre Crowe (English 1824–1910) *A sheep shearing match 1875*. Oil on canvas, 37.5 x 83.1 cm. Presented through the NGV Foundation by Ms Deidre Cowan, Governor, 2002. (2002.162)

is thought to be the only recorded document that includes examples of the lexicon of the Aborigines from the Upper Murray region. McRae compiled this with pioneer landowner Roderick Kilborn of 'Wahgunyah', his greatest patron and supporter. Both the Notebook and the Sketchbook have remained with Kilborn's descendants until now.

Other magnificent gifts included the generous donation by Ian and Dorothy Hicks of seven contemporary Papunya Tula works and a highly significant anonymous donation of five important Pintupi paintings. The Supporters and Patrons of Aboriginal Art have enabled the acquisition of important works that have strengthened the collection considerably.

The collection of Australian historical and modern art was significantly enhanced with the acquisition of a range of important works. These included Arthur Montague's *Senhor Loureiro's studio (west end)*, 1892, a rare view of one Melbourne's most stylish studios; Otto Bettman's model for one of the triumphal arches that decorated the streets of Melbourne during the Federation celebrations of 1901; Nora Heysen's striking portrait of a young actor in the guise of a faun; reliefs by Margel Hinder and Stanley Hammond, both artists previously not represented in the collection; and a major painting from Sidney Nolan's noted *Leda and swan* series. The generous gift of Hugh Ramsay's *Self portrait in white jacket* (1901–02) from the Turnbull family — one the artist's most compelling images from his series of self-portraits painted in his Paris studio — was especially welcomed.

The Australian Fashion and Textiles collections have been significantly enhanced by a major installation piece by Akira Isogawa.

Major purchases in the Australian Prints and Drawings field included an important drawing by George Baldessin of 1976, *MM of Rue St Denis* and three drawn studies by Jeffrey Smart for his painting in the Gallery's collection, *Cahill expressway*. An early, rare linocut by Murray Griffin, *Young farmer* (1936), was acquired for the collection, as was Ann Newmarch's series of ten screenprints documenting her children over a ten-year period, *Children*, 1977–87. Recent prints acquired include three woodcuts from Neil Emmerson's *After the party* suite of 2001, and David Harley's computer-generated print of 2001, *Hay wire*. Holdings of works on paper by Fred Williams continued to grow through a number of generous donations. Mrs Lyn Williams AM donated twenty etchings as the tenth installment of her ongoing gift of Williams' prints. The Rio Tinto presentation of Williams's Pilbara series included eighteen gouaches. Mr James Mollison AO donated an early chalk drawing of a music-hall subject from the artist's London years, and Mr Robert Gould donated the rare Williams drypoint, *John Perceval painting*, 1958. Two important drawings by John Brack of Tam Purves, one of the founders of the Australian Galleries in 1956, have been generously donated by the Purves family. Another important gift was from the Barbara Brash Estate, which included twenty prints and drawings by Melbourne-based artist Barbara Brash, as well as twenty-four prints by her contemporaries and associates

from the 1950s through to the 1980s. In the contemporary field, Mr David Ellis generously donated a large drawing by Bernard Sachs from 1990, *Annunciation — to speak in tongues*.

The Department of International Art was enriched by two significant paintings. Until the acquisition of Sassoferrato's *Madonna in prayer* (c. 1640–50), seventeenth-century devotional works of the Roman school were not represented in the collection. This fine Sassoferrato provides a fascinating contrast with Annibale Carracci's *Holy Family* (c. 1589) and Bernadino Cavallino's *Virgin annunciate* (c. 1640).

A major gift to the Gallery's representation of nineteenth-century British painting was made by Ms Deidre Cowan. Eyre Crowe's *A sheep shearing match*, 1875, is an engaging and vivid composition by this leading Victorian narrative painter. It is particularly interesting for the counterpoint it offers to Tom Robert's celebrated *Shearing the rams*.

Major acquisitions for the International Fashion and Textiles collection include a rare 1940s printed dress designed by the Hollywood designer Gilbert Adrian, and an early 1920s swimsuit by the Australian swimming legend Annette Kellerman.

The Oceanic collection was enriched by a number of significant acquisitions. Outstanding amongst them was the purchase of Dr Ross Bowden's impeccably documented collection of 134 Kwoma paintings, sculptures and ceramics, which will enable the NGV to create a dynamic display of Oceanic art for the opening of NGV International. This important collection completes the sequence of major collections of Kwoma bark paintings in existence and has significantly strengthened our collection of Oceanic art.

An exceptional gift of nineteen major Pre-Columbian works will transform our holdings of Mesoamerican art. Each of the gifts introduces a new accent to the collection, revealing another aspect of Mesoamerican art and civilization.

Major purchases in the International Prints and Drawings field comprised an etching from Piranesi's *Vedute di Roma* series, the *View of Piazza di Monte Cavallo*; and a colour linocut from 1982 by the German artist, Jörg Immendorff, *Definitive picture of the enemy*. Gifts include a fine group of eighteenth and nineteenth-century drawings that includes a watercolour by the Italian neo-classical artist, Felice Giani, a landscape watercolour by Carlo Labruzzi (c. 1789) and two drapery studies by Jean-Léon Gérôme from the 1850s, all donated to the Gallery by Mr J. P. Palmer. Mr James Mollison AO donated two printed works by American artist, Andy Warhol — a paper shopping bag bearing a printed image of a Campbell's soup can, and the *Cow* wallpaper from 1971. A recent etching by William Kentridge, *Blue head* (1993–98), was donated by Mrs Rae Rothfield, while the artist Richard Bosman

generously donated two colour variants of his major woodcut of 1982, *Car crash (colour state)* and *Car crash (grey state)*.

The major acquisitions for the Asian Art collections are Kim Hoa Tram's two hanging scrolls, *Playing flute in the pine forest, the joy of solitude*, 2000, and *Pine with cranes dancing in snow, dance in motion*, 2000. Both were purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment.

Acquisitions for Decorative Arts (International) presented through the NGV Foundation included four early twentieth-century Dutch ceramics donated by Ms Lisette Stracke, an early nineteenth-century English tea caddy made from casuarina and donated by Leon and Sandra Velik, and a pair of late seventeenth-century Italian gilt metal vases donated by Mr Peter Wynne Morris. Mr James Mollison AO donated British ceramics by Lucie Rie, Christopher Dresser and Wedgwood.



Kim Hoa Tram (Chinese, born Vietnam 1959, arrived in Australia 1984), *Pines with cranes dancing in the snow, dance in motion* 2000. Brush and coloured pigments on paper, silk, lacquered wood, hanging scroll, 213.0 x 88.7 cm. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001. © Courtesy of the artist (2001.586)

## Staff Activities

### Curatorial

Nazareth Alfred, Assistant Curator, Aboriginal and Torres Strait Islander Art, continued her study of linguistics at Batchelor College in the Northern Territory and continued to work on a major exhibition of Torres Strait Islander art, *Baizam ira kazil: Children of the sharks*, scheduled for 2005. She participated in *Affirming Identity—Cultural Exchange*, a professional development forum for museum educators presented in association with the *Yikwani: Contemporary Tiwi Ceramics* exhibition.

Veronica Angelatos, Executive Assistant to the Director, presented a public lecture entitled 'Desire, Devotion and Deceit: Rediscovering Luca Giordano' in conjunction with *The Italians, Three Centuries of Italian Art* exhibition at the National Gallery of Australia, Canberra, in May.

Anonda Bell, Curator (Projects), was a speaker at the Public Galleries Association of Victoria conference titled *Places of Risk and Rupture* in October. She presented a paper, 'The Art of Exhibiting Ideas', which focused on the nature of contemporary art programs. She was the opening speaker at the Fifth Annual Alphington Art Competition. In October, she was a judge for the Mental Health Week poster competition. She also opened an exhibition at Bendigo Art Gallery consisting of works by four artists who work as a team named Refluxus in June 2002.

Laurie Benson, Assistant Curator, International Art, assisted with the installation of *Night and Day: 20th Century International Works* in the Murdoch Gallery at the NGV on Russell, and acted as Curator of International Art before 1980, prior to the appointment of Dr Ted Gott to the position of Senior Curator of International Art. He delivered numerous floor talks and public lectures. Mr Benson was a speaker and panellist at the conference of Australian Registrars and his conference paper has been published. He also acted as curatorial liaison to the NGV's Provenance Review Committee. He participated in public programs for the exhibition *The Italians, Three Centuries of Italian Art* at the Melbourne Museum. He also judged the Williamstown Art Prize. Mr Benson is Vice President of Museums Australia (Victoria).

Dr Isobel Crombie was coordinating curator for the NGV exhibition *Victorian Photographs, Julia Margaret Cameron: Annals of My Glasshouse* and presented a series of lectures, floor talks and radio interviews. She presented a lecture on the photographer Viscountess Jocelyn to the Lyceum Club and to Gallery Society members. She also presented an Art Forum lecture, 'Max Dupain, Memory and Photography', at the Canberra School of Art and a lecture on Australian modernist photography for the Japan-Australia Modernism Study Group, University of Melbourne. She

opened exhibitions on David Moore at the Gold Treasury Museum and on Land/Landscapes at RMIT. She judged the inaugural Gold Coast Ulrick Schubert Photographic Art Award at the Gold Coast City Art Gallery and presented a floor talk. Dr Crombie successfully completed the Frontline Management Initiative Course, Swinburne University. She also attended the Museum Leadership Program and, following this intensive course, jointly ran a lunchtime forum for staff on leadership issues. She was a Reader for an article in the *Papers of the British School at Rome*. Dr Crombie was appointed literary editor of the *Art Bulletin of Victoria* and was made a Fellow of the Department of Fine Arts, Classics and Archaeology, at the University of Melbourne.

Susan Dimasi joined the NGV in March 2002, as part-time Assistant Curator for International Fashion and Textiles.

Tony Ellwood, Deputy Director, International Collections, has continued to manage and oversee most aspects of the redevelopment of the NGV International, including an extensive multimedia strategy and the design and display of the permanent collection. Mr Ellwood contributed to the arts community by way of talks, lectures and presentations which have helped raise the profile of the NGV. He was guest speaker at a number of forums throughout the year: an industry-based forum on funding applications and policy organized by Museums Australia (Victoria) in July 2001, a keynote forum at the AANZ conference at the University of Melbourne on 'Museums and Exhibitions in Australia in the 21st Century', and an open artists' forum sponsored by the NGV. Mr Ellwood gave a lecture to the University of Melbourne's Post Graduate Curatorial Studies on the design, display and interpretation of permanent collections, and gave talks to the Voluntary Guides on the progress of the redevelopment of NGV International at St Kilda Road. He was invited by Arts Victoria to sit on a panel to consider grant applications for the Victoria Commission's funding and has continued his service on the Commonwealth Government 'Visions of Australia' Travelling Fund Program Committee. He participated in a half-day forum at the Australian National University in Canberra on humanities research and cultural responsibilities within the museum profession. Mr Ellwood was the coordinating curator for the exhibition, *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*, undertaking more than fifty public engagements including floor talks, lectures, media interviews and hosting dinners for NGV stakeholder groups. Late night viewing of the exhibitions was particularly successful and well received by the general public. He has been asked to examine Monash University students' theses. He directed an open day held by the NGV as part of Australia Day 2002 celebrations, for members of the public to view some of the partially refurbished building at St Kilda Road, and provided tours of the building project to a number of key NGV stakeholder groups.

Dr Ted Gott, Senior Curator, International Art, organized *Night and Day: 20th Century International Works* at the NGV on Russell, and gave a number of floor talks in relation to this exhibition. Dr Gott was a judge of the Helen Lemprière National Sculpture Award. He opened the exhibition *Nocturne: Images of Night and Darkness from Colonial to Contemporary* at the Mornington Peninsula Art Gallery. Dr Gott gave lectures on the *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris* exhibition, for the public, the NGV Voluntary Guides and the Friends of the Gallery Library.

Kirsty Grant, Curator, Prints and Drawings, co-curated, with Jason Smith and Jennifer Phipps, the *Wallflower* exhibition for the McCoy Hall Balcony at NGV on Russell. She researched and wrote the multimedia content for the Australian Prints and Drawings touch-screens at The Ian Potter Centre: NGV Australia. She was a member of the curatorial team responsible for organizing the forthcoming *Fieldwork* exhibition. She has undertaken considerable work on the planning and development of the first exhibitions at The Ian Potter Centre: NGV Australia, including the inaugural Prints and Drawings exhibition and *Lionel Lindsay: An Antipodean in Spain*. She co-judged the Mornington Peninsula Regional Gallery Works on Paper Award and examined a number of Fine Arts Masters candidates. She acted as courier for one of the NGV's Pre-Raphaelite drawings to the Art Gallery of New South Wales.

Dr Charles Green, Adjunct Senior Curator, 20th–21st Century International and Australian Art, had major organizational responsibility for *Fieldwork*, the forthcoming inaugural exhibition at The Ian Potter Centre: NGV Australia, and *Electric Earth*, an opening exhibition planned for NGV International. He is co-curator and concept originator of *2004*, a major survey exhibition of contemporary art, and *David Lynch: Art and Film*. In December Dr Green organized and chaired an artists' briefing on the NGV's Federation Square and St Kilda Road redevelopments at the University of Melbourne. He organized, chaired sessions and presented a paper at the Art Association of Australia and New Zealand's annual conference at the University of Melbourne in December, and guest seminars for NGV curators. He continued to produce art collaboratively with Lyndall Brown, and held several exhibitions.

Robyn Healy, Senior Curator, Fashion and Textiles, was a judge for the 2002 New Designer Award for the Melbourne Fashion Festival. She delivered two major lectures at the RMIT gallery on the work of Akira Isogawa. She wrote the introduction 'Second-hand' for the Melbourne Fashion Festival program. Robyn Healy is a board member of the Frances Burke Textile Resource Centre, School of Fashion and Textiles, RMIT University. She is also a member of the exhibitions committee for the Melbourne Fashion Festival.

Allison Holland, Assistant Curator, Prints and Drawings, was employed on a part-time basis, and conducted research for forthcoming exhibitions, as well as the handbook to the Australian Prints and Drawings collection currently under production. She has also assisted with the preparation of acquisition reports and documentation of newly acquired works.

David Hurlston commenced duties as Curator, Australian Exhibitions in February, transferring from Education and Programs. He curated the exhibition *Yikwani: Contemporary Tiwi Ceramics* which opened at the NGV on Russell on 2 May. He presented a number of lectures associated with the exhibition for NGV Society members, NGV Voluntary Guides and the public, and conducted floor talks and media interviews. The exhibition has commenced a tour of five Victorian regional galleries and will tour to the Australian National Museum, Sydney in May 2003. Mr Hurlston serves on the City of Maribyrnong's Art Advisory Committee and is a member of Museums Australia's Museum Accreditation Program On-site Panel. He also attended the Globalization and Cultural Inclusivity Conference in Sydney in September 2001.

Tracey Judd, Senior Curatorial Assistant to the Director, was the co-curator of *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*. She delivered a series of lectures and floor talks on the exhibition to the Gallery Society, Business Council, corporate members, Voluntary Guides and others. Ms Judd was also co-curator of *From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*. In January, Ms Judd was appointed to the newly created position of Curator, International Exhibitions, in which role she is responsible for the coordination and development of exhibitions at NGV International.

Terence Lane, Senior Curator, Australian Art to 1900, delivered lectures throughout the year to groups including the National Trust of Australia (Victoria); at Mulberry Hill, Baxter, on 'The Directorship of Daryl Lindsay'; to the Friends of Buda, Castlemaine on 'Ernest Leviny, Colonial Silversmith'; and at The Ian Potter Museum of Art at the University of Melbourne on 'Napier Waller'. He gave introductory talks on the *Common Wealth: A Tribute to Federation* exhibition to the National Gallery of Victoria Business Council and to the National Gallery Society of Victoria; and on the Verdon Rooms at the ANZ Banking Group Headquarters to the Business Council. He also participated in the Gallery's 'Meet the Curator' series. He opened the *Norman Macgeorge, Man of Art* exhibition at The Ian Potter Museum of Art at the University of Melbourne. He travelled to Sydney and Adelaide to view exhibitions and undertake research for the handbook *Nineteenth Century Australian Art in the National Gallery of Victoria*. He is a Fellow of the School of Fine Arts, Classical Studies and

Archaeology at the University of Melbourne, a member of the Macgeorge Bequest Committee of Management at the University of Melbourne, and a Trustee of the Waller Estate.

Cathy Leahy (formerly Curator of Prints and Drawings) was appointed to the position of Senior Curator, Prints and Drawings, in April. She has been involved in researching and writing multimedia content for both the Australian and International collections of Prints and Drawings. She was a member of the curatorial team for the *Fieldwork* exhibition. She has planned and worked on scheduled exhibitions for both The Ian Potter Centre: NGV Australia and NGV International. Ms Leahy opened the *Cutting Comments* exhibition of contemporary Australian linocuts at the Treasury and Gold Museum in October. She attended the International Drawing Conference at the College of Fine Art in Sydney.

Margaret Legge, Curator, Decorative Arts (International), travelled to Barcelona in June–July 2001 to attend the triennial conference of the International Council of Museums (ICOM) as a delegate of the Australian National Committee, and visited museums including the Museo della Ceramica, Barcelona, and the Guggenheim Museum, Bilbao. She gave talks during the year for public programs and the National Gallery Society of Victoria.

Frances Lindsay, Deputy Director, Australian Art, had a major responsibility for overseeing the design and fit-out of The Ian Potter Centre: NGV Australia, initiating and planning the first displays and programs, and implementing the NGV's innovative multimedia strategy. She oversaw development of the inaugural exhibition planned for NGV Australia, *Fieldwork*. Ms Lindsay gave numerous presentations on the issues facing contemporary curatorial practice and challenges encountered in developing The Ian Potter Centre: NGV Australia to groups including the Buchan group, and an open forum for artists at the University of Melbourne. She presented talks to art curatorship students at the University of Melbourne and to the Watercolour Society of Victoria, and delivered a paper at the conference *Deadly Arts Business* at the Melbourne Museum. She was a judge for the Nillumbick Art Award and gave an opening address in June 2001. In July 2001 she opened the *John Wolseley* exhibition at the Bendigo Art Gallery. In March Ms Lindsay launched the Nexus Design book *Using Australian Colour*. She represented the Gallery at the opening of *Our Country* at the Art Gallery of South Australia in September and at the opening of the Sydney Biennale in May. She was involved with the establishment of the NGV Supporters of Contemporary Art group, and has participated in events hosted for the Supporters and Patrons of Aboriginal Art. She served on the Committee of the Visible Art Foundation and the Committee for the Melbourne Leadership program, and is a Fellow of the School of Fine Arts, Classical Studies and Archaeology at the University of Melbourne.

Christopher Menz, Senior Curator, Decorative Arts (International), gave numerous lectures, including two series of lectures on nineteenth and twentieth-century design to the National Gallery Society of Victoria, lectures to the NGV Voluntary Guides and to the Ceramics and Glass Circle of Australia, a lecture at the Shepparton International Ceramics Award Seminar, and three NGV floor talks. He was co-curator of *From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*. He opened three exhibitions: *Khai Liew, Julie Blyfield and Lyn Kelly* at Jam Factory, *Fresh* at Craft Victoria (which he also judged) and the *2002 Sidney Myer Fund International Ceramics Award* at the Shepparton Art Gallery. He acted as external examiner for two MA candidates at RMIT University.

Dr Mae Anna Pang, Senior Curator, Asian Art, gave numerous public lectures and media interviews, and attended a number of evening functions in connection with the highly successful exhibition *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*. Dr Pang gave two scholarly lectures, on the exhibition and on the theme of the 'Scholar Recluse in Chinese Painting', in the annual lecture series on Asian art at the Art Gallery of New South Wales in March and May.



Dr Mae Anna Pang, Senior Curator of Asian Art, and guests at the exhibition *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*.

Jennifer Phipps, Curator, Australian Art (Late Modernism), presented a paper with Beryl McKenzie at the Art Association of Australia and New Zealand annual conference held at the University of Melbourne in late 2001. This paper, entitled 'Similarities in the Representation of Space by Children and Sidney Nolan', examined the use of space and child art forms in Sidney Nolan's early art practice.

Kate Rhodes, Assistant Curator, Photography and Contemporary Art, was the Asia-Pacific correspondent for the London-based website *eyestorm* ([www.eyestorm.com](http://www.eyestorm.com)) and wrote monthly preview listings for exhibitions in Australia, Asia and New Zealand until March 2002. Ms Rhodes independently curated two exhibitions, *Between Place and Non-Place* (co-curated with Daniel Palmer) at the Victoria College of the Arts Gallery, and *Show Me The Way To Go Home* at the George Adams Gallery, Victorian Arts Centre, as part of the 2002 Next Wave Festival. She presented three floor talks for the exhibitions *Victorian Photographs*, *Julia Margaret Cameron: Annals of My Glasshouse* and *From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*. She also represented the NGV at the *Conducting Bodies: Affect, Sensation and Memory* conference at the Art Gallery of New South Wales and the University of New South Wales, the Museums Australia conference in Adelaide, and attended *Curatorial Lab: Program for Emerging Curators* organized by Gertrude Street artist spaces.

Judith Ryan, Senior Curator, Indigenous Art, founded a group of Supporters and Patrons of Aboriginal Art whose enthusiastic support has been maintained throughout the year, resulting in many generous donations. She devoted considerable time and energy to augment and research the Pre-Columbian and Oceanic collections in preparation for the opening of NGV International on St Kilda Road. Ms Ryan participated in a forum on Tiwi art at the Art Gallery of New South Wales. She presented many public lectures including two for the School of Fine Arts, Classics and Archaeology at the University of Melbourne. She participated in *Affirming Identity – Cultural Exchange*, a professional development forum for museum educators presented in association with the *Yikwani: Contemporary Tiwi Ceramics* exhibition.

Geoffrey Smith, Curator, Australian Art, gave numerous floor talks and lectures on aspects of Australian art. He curated the highly successful exhibition *Arthur Streeton: The Passionate Gardener* for the Mornington Peninsula Regional Gallery. He undertook research in the United States and Great Britain for the NGV's Sidney Nolan exhibition scheduled for 2003. He is a member of the Advisory Group for the Committee for Melbourne Future Focus Group.

Jason Smith was a regular contributor to ABC Radio's Sunday Show. He opened exhibitions at RMIT, *Shadow Farm* by Sally Smart at Bendigo Art Gallery, and judged the St Kevin's Art Award. He attended a meeting of Australian curators of contemporary art hosted by the Australia Council in November and travelled interstate to Queensland and three times to New South Wales to develop NGV projects and attend exhibitions. He delivered keynote addresses for several NGV Education and Public Programs symposia, the Australiana Fund, the Linden-St Kilda Contemporary Art Spaces 'Collecting Contemporary Art' program, and the Athanaeum Club's Art Table, and gave public lectures associated with the forthcoming *Fieldwork* exhibition and the *Wallflower* exhibition.

Katie Somerville was Acting Curator, Fashion and Textiles, from August 2001, and in February 2002 she was appointed Curator, Australian Fashion and Textiles. Ms Somerville opened the *Samples – Fringe Fashion* exhibition at Maroondah Gallery. She attended a seminar at the Powerhouse Museum in Sydney, *Sourcing the Muse*, in April, and the Mercedes Australian Fashion Week in Sydney in May.

Dr Gerard Vaughan, Director, hosted quarterly board meetings of the Council of Australian Art Museum Directors. He attended the opening of the NGV's *Masterpieces* travelling exhibition at the Birmingham Museum and Art Gallery, Alabama, where he lectured on the origins and development of the collections of the NGV and addressed various member and press groups. Dr Vaughan agreed for a second year to chair the judging panel of the Helen Lemprière Sculpture Award 2002, the most valuable arts prize in Australia. Other activities included attending the opening of various exhibitions held at NGV on Russell. He attended the presentation of the gift by Rio Tinto of Fred Williams's Pilbara series in August 2001, the launch of the Gallery Language Guides to celebrate cultural diversity, and the presentation of the gift of the Shell Collection of contemporary art in June 2002. The Director presented various papers, including 'Landscape in Australian Art' at Christie's Australia in July 2002; 'Selling the Avant-Garde' in conjunction with the *Renoir to Picasso* exhibition for members of the NGV Gallery Society in August; and a paper on the NGV redevelopment program at 'Global: Local', the

*Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*



conference of the Royal Australian Institute of Architects in June 2001. The Director undertook numerous speaking engagements in Melbourne and regional Victoria: the annual People's Choice Awards and opening of St Joseph's College Art Show, Geelong, in July; launch of the Sidney Myer Work on Paper Gallery and Gallery Café at Bendigo Art Gallery in August; a presentation in French at the national French teachers' conference in August; opening of the *Peter Purves Smith* exhibition at Benalla Art Gallery in September; launch of the Wharncliffe Hours/Australia Post Stamp in November; opening of the new James Alypius Goold Museum in East Melbourne and the Siemen's Fine Art Partnership Award at RMIT Gallery in December; launch of *The Boyds*, Breda Niall's new book on the Boyd family, in April; and opening of the Toorak Village Festival of Sculpture in May.

Nicholas Williams, Assistant Curator, Prints and Drawings, was employed on a part-time basis. He researched and wrote the multimedia content for the International Prints and Drawings touch-screens at NGV International.

Danielle Whitfield, Assistant Curator, Australian Fashion and Textiles, joined the curatorial staff in August.

Susan van Wyk, Curator, Photography, was curator of the exhibition *A Sunlit Vision: Photographs by Max Dupain* which toured to Swan Hill Art Gallery, and coordinating curator of *From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*. She presented lectures and floor talks in association with both these exhibitions and presented a lecture on the exhibition *Victorian Photographs: Julia Margaret Cameron, Annals of My Glasshouse*. She also gave lectures on the collection to the Voluntary Guides and to students from RMIT. She wrote on photography for both the Australian and international multimedia projects and acted as coordinator for those projects in the Department of Photography. She judged the Millennium Art Prize in the City of Boorandara and the Veterans Art Award, for the third year running. She was the opening speaker for *A Sunlit Vision* in Swan Hill and for the Volunteer Art Awards in the City of Boorandara. Ms van Wyk attended a series of lectures on contemporary photography at the Centre for Contemporary Photography, the Sydney Biennale. She attended a course on grievance investigation and continued to act as a staff representative on the Training Committee and as a grievance officer.

Maria Zagala, Assistant Curator, Prints and Drawings, co-curated with Irena Zdanowicz the NGV loan exhibition to the Bendigo Art Gallery, *Stars and Stripes: 20th Century American Prints 1960s to 1980s*, as well as the Prints and Drawings component of the exhibition *From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*. She delivered floor talks to the public to accompany both

of these exhibitions. She worked on forthcoming departmental exhibitions for NGV International, and researched and wrote the multimedia content for the International Prints and Drawings touch-screens at NGV International. She attended the International Drawing Conference at the College of Fine Arts in Sydney, and also couriered Rossetti's *Paolo and Francesca da Rimini* to the Art Gallery of South Australia's exhibition, *Love and Death: Art in the Age of Queen Victoria*.

Irena Zdanowicz, Senior Curator, Prints and Drawings, retired in November 2001 after working for thirty-three years at the NGV. She was the curator of the *Stars and Stripes: 20th Century American Prints 1960s to 1980s* loan exhibition to the Bendigo Art Gallery. She also curated the Prints and Drawings component of the exhibition *From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*. She undertook the curatorial assessment of the NGV's collection of over 3000 prints and drawings that had been on loan to the Baillieu Library at the University of Melbourne since 1967. She contributed a lecture entitled 'On Making Acquisitions for the Collection of Prints and Drawings' to the Gallery Society members' program *Shaping the Collection*. She also edited the 41st issue of the *Art Bulletin of Victoria*. Ms Zdanowicz attended the AAANZ conference at the University of Melbourne in October, and attended the annual meeting of the Harold Wright Scholarship Committee at the University of Melbourne. She also continued to serve as the Victorian representative on the Stamp Advisory Committee of Australia Post.

### Education and Programs

Susie May made a programs research visit to the Tate Gallery, London, in April. Paula Lindley attended the Art Education Victoria Annual Conference in May. Gina Panebianco attended the *Arts and Entrepreneurship Conference* in Melbourne in April. Louisa Ragas obtained programs research placements at Vancouver Art Gallery, Canada and Seattle Art Gallery, United States, during July–August. Xanthe Jujnovich made programs research visits to the Art Gallery of New South Wales and Museum of Contemporary Art, Sydney, in June. Heather Whitely made programs research visits to Denver Gallery and Whitney Museum of Art, United States, in June. Staff were invited to speak and present papers at local and national conferences including:

- Paula Lindley, 'Perceptions of Nature', at the *Outdoor Education Conference*, July
- Graham Parker, 'Art of Self Esteem', at the *Middle Years Conference*, August
- Susie May, 'Poetry, Art and Gifted Students', at *Creativity and Diversity*, 4th Biennial Conference on the Education of Gifted Students, August
- Heather Whitely, 'Religion and Art', for Religion and Society Network (RASNET), August



- Gina Panebianco, 'NGV's Strategic Plan', National Heads of Education annual meeting, Art Gallery of Western Australia, September
- Lin Celli, *Asia Education Conference*, October
- Susie May, 'Using the Visual Arts to Enrich Learning', Gifted Network, Brunswick, November
- Graham Parker, 'Visual Perception-Psychology', Science Teachers Association conference, February
- Paula Lindley, 'NGV as a Resource', *Resources for Courses* VCE Expo, March
- Rebecca Hicks, 'Outreach at the NGV', Public Galleries Association of Victoria, annual general meeting, March
- Susie May, Paula Lindley and Robyn Krause Hale, CEO Arts Conference, April
- Susie May and Robyn Krause Hale, 'Art and Text', Art Education Victoria annual conference, May
- Paula Lindley, 'Renaissance Italy', History Teachers annual conference, June.

### Scholarship and Publications

The Gallery published the following titles during 2001–02.  
*Victorian Photographs, Julia Margaret Cameron: Annals of My Glasshouse*, published November 2001  
*Annual Report 2000–01*, published December 2001  
*Art Bulletin of Victoria No. 41*, published December 2001  
*Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*, published February 2002  
*Top Arts: VCE 2001*, published May 2002  
*Yikwani: Contemporary Tiwi Ceramics*, published May 2002



These publications are available at the Gallery Shop, and are distributed throughout Australia in art galleries and bookshops. They are also distributed throughout the United Kingdom, United States of America and to selected European bookshops.

Dr Isobel Crombie wrote the catalogue for the Gallery exhibition *Victorian Photographs, Julia Margaret Cameron: Annals of My Glasshouse*. She contributed an essay on Athol Shmith for *The Fuji /ACMP Australian Photographers Collection 6*. She also wrote several articles for *Gallery* magazine.

Dr Ted Gott published an article with Lisa Sullivan on *Keith Haring in Australia, 1984*, and he contributed the introduction to the *2002 National Works on Paper* exhibition, Mornington Peninsula Art Gallery.

Kirsty Grant researched and wrote an essay on Brent Harris for the *Fieldwork* exhibition catalogue. She also researched and wrote the introductory essay and thirty catalogue entries for the handbook to the Australian Prints and Drawings collection.

Terence Lane had essays published in the exhibition catalogues for *Gold and Civilization* (National Museum of Australia) and *All that Glitters: Australian Colonial Gold and Silver from the Vizard Foundation* (Geelong Art Gallery), and in the anthology *Designing Australia: Readings in the History of Design*.

Cathy Leahy researched and wrote an essay on the Australian political poster movement of the 1970s for the *Fieldwork* exhibition catalogue. She wrote an essay and several catalogue entries on the *Monash University Museum of Art Collection of Prints* for the publication celebrating forty years of collecting at that institution (for publication October 2002). She has also researched and written catalogue entries for two collection catalogues currently in preparation—the handbook to the Australian Prints and Drawings collection, and the handbook to the International Prints and Drawings collection.

Frances Lindsay wrote an essay for the opening exhibition at The Ian Potter Centre: NGV Australia, *Fieldwork* entitled 'Left Field: Fieldwork in Context' which discussed the socio-political context of art practice in Australia since 1968.

Christopher Menz had the following articles published: 'Acquisitions: E. W. Godwin, Hanging Cabinet,' in *The World of Antiques & Art*; 'Foreword' to *Portfolio Collection Kay Lawrence* (London: Telos, 1992); and 'Crafts' entry for *The Wakefield Companion to South Australian History* (Adelaide: Wakefield Press, 2002). He wrote the essay 'A Growing Enthusiasm for Modernity': Art Deco in Australia' for *Art Deco* to be published in 2003 by the Victoria and Albert Museum; and a review of *Art Deco in Australia* for *Australian Book Review* (April 2002).

Dr Mae Anna Pang wrote a scholarly article on one of the works in the Asian collection, 'Transmission and Transformation: The Art of Imitation in Wang Yuanqi's *Fuchun Mountains* scroll', *Art Bulletin of Victoria*, no. 41, 2001. She also wrote the exhibition catalogue *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art* which was published in February.

Jennifer Phipps wrote an essay on Sam Atyeo that was published in Michael Bogle's edited volume *Designing Australia: Readings in the History of Design*, 2002.

Kate Rhodes wrote catalogue essays for the publications *Between Place and Non-Place*; *Show Me The Way To Go Home*; and *LUMO 2001, Intohimo-Passion: 5th International Photography Triennial*. She also wrote 'Heart of Glass: Reflection/Perception and the Work of Natasha Johns-Messenger', *LIKE, Art Magazine*, Spring, vol. 16, 2001, and 'The Golden Slumbers of Deborah Paauwe', *Eyeline*, Autumn/Winter, vol. 48, 2002.

Judith Ryan wrote an essay for the *Yikwani: Contemporary Tiwi Ceramics* exhibition catalogue and for the forthcoming *Fieldwork* exhibition catalogue.

Jason Smith contributed three catalogue essays to the forthcoming *Fieldwork* publication examining aspects of contemporary Australian art practice.

Gerard Vaughan contributed an essay entitled 'An 18th Century Classicist's Medievalism: The Case of Charles Townley' in *Reading Texts and Images: Essays on Medieval and Renaissance Art and Patronage in Honour of Margaret M. Manion*, Bernard J. Muir (ed.), University of Exeter Press.

Susan van Wyk contributed articles to *Gallery* magazine and an essay to the forthcoming *Fieldwork* publication.

Maria Zagala contributed four catalogue entries to the handbook to the Australian Prints and Drawings collection.

Irena Zdanowicz researched and wrote catalogue entries on several seventeenth-century Dutch and Flemish works for the handbook to the International Prints and Drawings collection currently under preparation.

## Education and Programs

Implementation of the NGV's Strategic Plan, a demanding exhibition program at NGV on Russell, and preparation for education and programs for NGV Australia and NGV International, dominated the department's activities this year. New program initiatives continued to build on the department's commitment to broadening audiences, and an extensive review of public and members' programs was undertaken to assess the effectiveness of program initiatives introduced since 1999. More than 67,000 people participated in education, public and members' programs during the year, representing an overall increase of 11 per cent in program attendances compared with the previous year.

## Cultural Diversity

The NGV's cultural diversity strategy was strengthened with the appointment of a Multicultural Arts and Marketing Ambassador through funding and support provided by the MAMAS 2 project—a joint project funded by the Australia Council in association with the University of Melbourne Creative Studies unit and administered by Multicultural Arts Victoria. From June to December 2001 Efthimia Kranitis worked with Education and Programs, and in collaboration with the NGV's Marketing and Public Relations departments achieved the following:

- Researched and expanded the NGV's ethnic media database to 250 locations
- Increased the NGV's exposure in ethnic media through twenty-four interviews, articles, editorial and advertisements with a focus on two major exhibitions — *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris* and *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*
- Developed ongoing and improved liaison between the NGV, ethnic media and community group leaders
- Completed the printed guides in four additional languages — Arabic, German, Japanese, and Vietnamese
- Identified strategies for cultural diversity beyond the MAMAS placement and for the NGV's new site at Federation Square and the refurbished St Kilda Road site
- Arranged a formal reception for community leaders and ethnic media on 6 March in association with the *Spring Flowers, Autumn Grass* exhibition to acknowledge the progress and achievements of the MAMAS project and to raise community awareness of cultural diversity at the NGV.

### School Programs

Synergies between art and education were explored through a reference group jointly managed by Arts Victoria and the Department of Education and Training (DE&T). The Manager of Education and Programs participated in this reference group, contributing to a major paper on arts initiative projects exploring links between art, artists, galleries and education that was submitted to the Minister for the Arts in February.

Outreach services to rural and regional Victoria included the general telephone, email and written enquiries service; student enquiries; curriculum assistance and support services for teachers; student/teacher placements and work experience; student and teacher education resources; website information; and 'The Gallery Visits You' program conducted by the Voluntary Guides.

The Visual Arts Hub Network (VAHN), convened by the NGV education unit, provided professional support and training in education and curriculum requirements for regional/metropolitan gallery staff. VAHN activities in this year included: 3 September at ACCA, Focus on Contemporary Art, guest speaker Stuart Koop (22 attendees); 29 October at MUMA, Focus on Cross Curriculum Exhibitions and Outreach, guest speakers Michelle Stockley, MUMA, and Rebecca Hicks, NGV (18 attendees); 7 December, Postmaster Gallery, Focus on Multi-cultural Grant and USA Education Programs, guest speakers, Rosalie Dance, Heide Museum of Art, and Merren Ricketson, NGV (18 attendees); 25 February at Heide, PD Online and Extension Education Review, guest speakers Michael Kenna and Vic Pappas (DE&T) (19 attendees); 1 June, Combined Hub Network meeting at Sovereign Hill and Ballarat Fine Art Gallery, guest speakers Vic Pappas, DE&T, and Pauline Doran, Ballarat Art Gallery (25 attendees); 3 June at RMIT, guest speakers Suzanne Davies, Fiona Macrae, RMIT, and Vic Pappas, DE&T (20 attendees); 24 June at NGV on Russell, Focus on Top Arts and Funding Applications, guest speakers Merren Ricketson, Top Arts curator, and Rod Parnall, DE&T (6 attendees).

Student and teacher attendances increased by 15 per cent (to 46,140) in response to education programs successfully linking the NGV's exhibitions with curriculum and learning outcomes. Student programs were developed for early, middle and later years of schooling and focused on exhibitions as a resource for achieving learning outcomes in all key learning areas and across the curriculum. Outreach programs were delivered in outer metropolitan and regional locations to 2989 students and 1210 students participated in the Victorian Regional Arts Access Program conducted at the NGV in association with the Victorian Arts Centre.

Twenty-five professional development programs were developed to assist teachers with the implementation of the revised Curriculum and Standards Framework and VCE Study Designs. A total of 1072 teachers participated in these seminars and symposia.

Educational resources were researched and developed for teachers and students visiting NGV exhibitions including online resources for *Renoir to Picasso*, *Top Arts: VCE 2001* and *Yikwani: Contemporary Tiwi Ceramics*. Printed student and teachers' notes were developed in French for *Renoir to Picasso* and in Chinese and Japanese for *Spring Flowers, Autumn Grass*.

Education programs were promoted to schools through twice-yearly direct mail of promotional posters to 3000 schools and tertiary institutions. Additional promotion was provided through the NGV's Public Relations department with articles in *Education Age* and the *Herald Sun's Learn* lift-out.

### Public and Members' Programs

The NGV's exhibition program and the imminent opening of NGV Australia presented opportunities to continue to pilot new programs in preparation for repositioning the NGV in 2003. Program initiatives included late night openings incorporating music, performance, floor talks and refreshments; lead-up to Federation Square lecture series featuring lectures by Trustees, senior management and curatorial staff; mini-courses in support of temporary exhibitions featuring a spring course on Impressionism and Post Impressionism, a summer course on nineteenth-century design, an autumn course on nature, and an Asian design series; 'kids flicks' during school vacations; artists' demonstrations in exhibition spaces and a performance installation by Linda Sproul in association with the NGV's photography exhibitions.

To increase access to the NGV, the Programs department presented family trails for the *Renoir to Picasso*, *Julia Margaret Cameron*, and *Spring Flowers, Autumn Grass* exhibitions.

Printed general information language guides in Arabic, Chinese, Japanese, French, German, Italian, Greek, and Vietnamese were launched on 6 March. These guides are the prototypes for language guides at the new sites.

Programs were marketed and promoted to the wider public and members through the bi-monthly *What's On* calendar of events (10,000 per issue), the members' bi-monthly magazine (8000 per issue) and exhibition fliers.

Over 21,000 people participated in public and members' programs, which had broad audience appeal. This is an increase of 33 per cent on the previous year. More than 7000 members participated in exclusive programs and events available only

through the NGV and National Gallery Society membership. A total of 166 programs were held for members with an average attendance of 79 per cent. In excess of 342 free and fee-paying programs were available to the wider public, attracting over 14,000 participants.

**Exhibition Programs**

*Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*

A range of school, public and members' programs were developed with program highlights including late night openings, Super Sunday family programs, in-depth lectures and mini-course, regional art bus programs, introductory slide talks for students, language program for students, VCE study mornings and an evening program for 365 attendees at the national conference for French teachers. An interactive online resource was prepared for students, language activities for students and teachers of French were developed with DE&T and a family activity trail was available for young children. An excellent response resulted in an attendance of more than 16,000 people.

*Victorian Photographs, Julia Margaret Cameron: Annals of My Glass-house and From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*

A total of forty-three public and thirteen members' programs were developed for these two exhibitions and attended by 2000 people. These included lectures, literary readings, study mornings, a summer course and the performance installation

*Let Love clasp Grief lest both be drown'd* by contemporary artist Linda Sproul. Children's films attracted over 200 children and parents while school programs for 1295 students and teachers were conducted at the end of the 2001 school year.

*Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art and Wallflower*

An extensive range of activities, attended by more than 3000 people, were developed. Forty-nine public and nineteen members' programs provided 2010 attendees with a choice of focus from historical context to influences on contemporary arts practice and lifestyle. The 2002 Seniors Festival program featured a tour of the exhibition with Voluntary Guides, an education resource, and refreshments in the members' lounge. A family trail, children's films, music program, visits to Kazari Gallery, the Melbourne Annual Flower Show and the Chinese Museum in Bendigo extended programs beyond the exhibition and the NGV. School programs, attended by 1158 students and teachers, included introductory tours, workshops, exhibition tours and related activities of haiku poetry, calligraphy and ikebana. A master class in calligraphy was presented by artist Patrick Lam. Teacher professional development programs included 'Exploring Asia through the Arts' (a collaborative program in association with the LOTE Unit, Learning and Teaching Innovation Division, DE&T) and 'Dancing with a Chinese Brush—a Western Interpretation', a workshop with artist Elizabeth James introducing the basic principles of Chinese calligraphy.

M. Pierre Viaux, French Ambassador, and guests at the opening of *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*



### ***Common Wealth — A Tribute to Federation***

Over 25,000 people participated in education and public programs throughout the exhibition. These focused on the developments and events that have shaped Australian people and history, from settlement to the twenty-first century; the landscape, rural and urban developments; Australian identity, issues of gender and multiculturalism; art and society; diversity of artistic style and technique.

### ***Night and Day: 20th Century International Works***

More than 15,000 students, teachers, members and the public participated in programs which included introductory classes on twentieth-century international art movements and an analysis and interpretation of twentieth-century art with a comparison of pre and post 1970 art movements.

### ***Yikwani: Contemporary Tiwi Ceramics***

More than 2000 students, public and members participated in programs developed by Education and Programs staff. Program highlights included meeting the four ceramicists in the exhibition studio, a professional development program presented in conjunction with NETS for teachers and museum professionals, and a family day inviting children's responses to the exhibition to be sent to the school on Bathurst Island.

### ***Top Arts: VCE 2001***

One of the NGV's most popular exhibitions showcasing outstanding work by students of VCE Art and Studio Arts, this year's exhibition involved more than 11,000 students, teachers and the public in related education and public programs. Two members' viewings were held for 250 new members and 280 guests, while sponsors and partners, principals, teachers, exhibitors and their family and friends, attended a gala dinner at the Hotel Sofitel. Introductory slide talks for 6000 students, VCE study programs

Essendon footballers Michael Long and Edward Darcy, with Tiwi potters featured in the *Yikwani: Contemporary Tiwi Ceramics* exhibition



Sean Layh of Billanook College, second place, Madeleine Simson of St Catherine's School, first place, and Leah Robertson of Bayside Christian College, third place, in the Bank of Melbourne People's Choice Awards during the *Top Arts: VCE 2001* exhibition

and exhibitors' talks assisted current VCE students with insight and understanding of the Art and Studio Arts study designs. An online resource featuring a selection of exhibitors' profiles and an exhibition catalogue provided additional resources for students and teachers. A family day gave young children an opportunity to explore art by senior students with workshops, floor talks and performances by VCE students. The Bank of Melbourne sponsored the People's Choice Award which this year was awarded to: (1) Madeleine Simson, St Catherine's School, Toorak (2) Sean Layh, Billanook College, Mooroolbark (3) Leah Robertson, Bayside Christian College, Baxter.

### **Preparations for NGV Australia and NGV International**

A review of public and members' programs was conducted to consider economic and resource sustainability for programs at the new sites. The review's recommendations covered program categories, audience targets, human resources and staffing costs, marketing strategies and operations. The proposed initiatives for public programs included extended family programs and services, increased seniors' programs, youth programs, weekend mini-courses, and increased lectures and floor talks on weekends and evenings. Initiatives proposed for members' programs included exclusive events and activities, programs for young professionals with a focus on contemporary art, more weekend and evening programs for working members and greater opportunity for social engagement in all programs.

To cater for more diverse and broader audiences, eight working groups were established for the following areas—family

mascots, labels and trails, guiding strategies, outreach services, Indigenous resources, languages other than English, publications and merchandise, and an orientation video.

Initial developments have already occurred. The family mascots group has engaged Leigh Hobbs to develop family character concepts, and Phillip Millar, costume designer and puppet maker, to develop mascots unique to the NGV. It is hoped that the mascots will inspire family programs, children's books and merchandise.

The labels project group has begun developing labels involving the education staff and secondary school students as well as celebrities and identities who will provide a different interpretation to that of the curator.

The guiding strategies group is examining the changing demands of galleries and guiding in the twenty-first century, both within the building and as outreach programs.

## Library Services

A new DB/TextWorks database for the serials catalogue was developed following the creation of the position of Serials Officer. Combined with the rearrangement of the ephemera files, access to the NGV Library's material will be greatly enhanced and will be of great value to researchers.

Further upgrading of the DB/TextWorks software for the Library catalogue resulted in more sophisticated cataloguing techniques and easier maintenance of the database.



Michael Watson and Jessemyyn Schippers from the NGV Library

The Library is extremely grateful to two generous donors under the Cultural Gifts Program. Mr Paul Altmann donated thirty volumes of books covering all areas of art, which will noticeably strengthen the collection. Dr Sophie Ducker donated three nineteenth-century publications that will add to the documentation on artists held in the Library's collection.

As always the Library is conscious of the unstinting support of volunteers and in particular Mrs Rosa Blacher and Mr Eric Harding who have given generously of their time and expertise. The involvement of library technician students from Swinburne University of Technology, Box Hill Institute of TAFE and Victoria University of Technology, has assisted staff in providing a more comprehensive service for the Library's clientele as well as providing practical on-the-job training for the students.

Dr Gerard Vaughan, Director, and Mario Bellini, architect, viewing the renovations at NGV International



# Multimedia

Multimedia has become a core component of the NGV's information and communications program, by aligning multimedia strategy with the NGV's Strategic Plan, international developments and government policies. The major developments at Federation Square and St Kilda Road have allowed the NGV to extend this strategy, providing a distributed multimedia environment throughout both buildings' public areas. This holistic approach, aligning visuals and information and flowing through the online and the onsite environments, is unique within the museum industry, both nationally and internationally.

## Onsite at Federation Square and St Kilda Road

The use of multimedia technology in the buildings has replaced traditional media in some instances, with content developed to enhance the visitors' experience of the collection by providing information or adding to the ambience of the space and providing further insight into the collection.

Multimedia at NGV Australia in Federation Square will provide seventeen types of content, including 5120 pages of complex interactive based on the NGV's collection. Several hours of video is available, a large percentage of which was specifically commissioned by the NGV to show artists at work. This includes Aboriginal and Torres Strait Islander artists filmed at work in their communities at Maningrida, the Tiwi Islands and in the Western Desert at Kintore, Haast's Bluff (Ikuntji) and Alice Springs.

Fifty-seven multimedia screens will display this content, including a 4 x 2 screen video wall, nine plasma screens, twelve interactive LCD touch-screens, thirteen LCD video display screens and several LEDs. Of these, twenty are digital audio-visual

environments, including the lecture theatre. New-media art installations will also be supported.

When NGV International opens in 2003, it will contain a similar multimedia presence. Development of this multimedia has required close collaboration with many other departments, notably Curatorial, Registration, Cataloguing and the Vernon Collections Management System administrator.

Over 15,000 images of works of art have now been digitized by the NGV's Photographic Services department for use by multimedia. These images are of such a high quality that they are being used for publications and other purposes.

## Online @ [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)

The Multimedia team's resources were primarily focused on supporting the onsite contract. However, the online website was also significantly developed during the year.

A major design overhaul of the NGV website included consolidating content under the new NGV brand. The new design aimed to improve navigation and accessibility, highlight key messages and take advantage of new technologies and web animation techniques. The design will continue to evolve toward the opening of NGV Australia and NGV International.

A faster, more robust web server infrastructure was introduced to support the development of new online applications. These applications included a What's On system to support programs for the *Top Arts: VCE 2001* and *Yikwani: Contemporary Tiwi Ceramics* exhibitions. The system was a prototype for a final design for the opening of NGV Australia.



The Ian Potter Centre: NGV Australia at Federation Square. Architect: Lab + Bates Smart. © NGV

## Exhibition Websites

All NGV's exhibition websites aim to maximize marketing, product sales and program bookings. In addition, they provide contextual information and activities to enhance the experience of the visitor and provide a taste of the experience to those who cannot visit in person. When exhibitions close, the information is retained, contributing to the growing pool of information that the NGV provides to the public.

### Exhibition websites during the year included:

- *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris* ([www.ngv.vic.gov.au/orangerie/](http://www.ngv.vic.gov.au/orangerie/)): Featured all the artists and their work, the history of the Musée de l'Orangerie and the collector Paul Guillaume. Also featured a special pre-visit interactive aimed at 10–12 year old children. The website experimented with new ways to market key public programs.
- *Victorian Photographs, Julia Margaret Cameron: Annals of My Glasshouse* ([www.ngv.vic.gov.au/cameron/](http://www.ngv.vic.gov.au/cameron/)): Featuring all sixty-six works in the exhibition and the full text of Julia Margaret Cameron's autobiography *Annals of My Glasshouse*.
- *From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria* ([www.ngv.vic.gov.au/shadows/](http://www.ngv.vic.gov.au/shadows/)): In support of the exhibition.
- *Shearing the Rams: A Picture in Focus* ([www.ngv.vic.gov.au/](http://www.ngv.vic.gov.au/)): In support of this touring exhibition, including an education resource.
- *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia* ([www.ngv.vic.gov.au/european/](http://www.ngv.vic.gov.au/european/)): Constructed to support the touring exhibition and its host galleries, this website allows visitors to browse the eighty-eight featured works.
- *Common Wealth: A Tribute to Federation* ([www.ngv.vic.gov.au/commonwealth/](http://www.ngv.vic.gov.au/commonwealth/)): In support of the exhibition.
- *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art* ([www.ngv.vic.gov.au/springflowers/](http://www.ngv.vic.gov.au/springflowers/)): In support of the exhibition.
- *Wallflower* ([www.ngv.vic.gov.au/wallflower/](http://www.ngv.vic.gov.au/wallflower/)): In support of the exhibition.
- *Top Arts: VCE 2001* ([www.ngv.vic.gov.au/toparts/](http://www.ngv.vic.gov.au/toparts/)): To support current VCE students, the Top Arts: VCE 2001 website profiled four exhibiting students speaking about their concepts, processes and folios in animation and audio. It also provided access to student work from previous years.
- *Yikwani: Contemporary Tiwi Ceramics* ([www.ngv.vic.gov.au/yikwani/](http://www.ngv.vic.gov.au/yikwani/)): In support of the exhibition.

### Other websites:

- National Gallery Society of Victoria ([www.ngv.vic.gov.au/society/](http://www.ngv.vic.gov.au/society/)): A new website aimed at attracting new personal and corporate members.

- Online News Centre ([www.ngv.vic.gov.au/newscentre/](http://www.ngv.vic.gov.au/newscentre/)): Resources and contacts for the media.
- Public Programs information ([www.ngv.vic.gov.au/education/](http://www.ngv.vic.gov.au/education/)): Information for visitors, in support of public programs.
- Education Programs information ([www.ngv.vic.gov.au/education/](http://www.ngv.vic.gov.au/education/)): Information for teachers and parents in support of ongoing programs for schools.
- NGV Shop ([www.ngv.vic.gov.au/shop/](http://www.ngv.vic.gov.au/shop/)): Ongoing support of mail order business through an online catalogue and order form.
- Contempora Fellowship (site now closed): Providing information to applicants and supporting the application process.

The NGV website continued to grow both in content and in visitor numbers, with over 1000 pages and 5000 files of content. The number of visits has grown from 201,053 in 1999–2000 to 658,178 in 2001–02—a three-fold increase in two years. The highest number of visits is to the section of the website where visitors can search for images from the NGV's collection. Visitors to specific exhibition-related websites vary according to the amount of associated publicity that is given to the exhibition. *European Masterpieces* received a high proportion of visitors during its tour of the United States and the *Renoir to Picasso* website's visitation increased following the publication of the specific web address in the local newspaper advertisement.

The following figures for exhibition website visits are for the period of the exhibitions only. When an exhibition closes, the content often remains on the website and receives continued visits.

Selected Pages	Online Visits
Collections	230,052
Exhibitions	53,246

Selected Exhibitions	Dates	Online Visits
<i>European Masterpieces</i> international touring exhibition	July 2001–April 2002	25,688
<i>Top Arts: VCE 2000</i>	May–July 2001	4,403
<i>Renoir to Picasso</i>	August–September 2001	13,640
<i>Julia Margaret Cameron: Annals of My Glasshouse</i> with companion exhibition <i>From the World of Beautiful Shadows</i>	December 2001–February 2002	2,930
<i>Shearing the Rams</i> regional touring exhibition	January–March 2002	360
<i>Spring Flowers, Autumn Grass</i> with companion exhibition <i>Wallflower</i>	February–April 2002	529
<i>Top Arts: VCE 2001</i>	May–June 2002	4,677
<i>Yikwani: Contemporary Tiwi Ceramics</i>	May–June 2002	429



# Conservation



Louise Clarkson, Conservator of Frames and Furniture

The Conservation department focused on the NGV's *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia* tour and the preparation of works of art for eventual display at The Ian Potter Centre: NGV Australia and at NGV International. Loans, new acquisitions, servicing the displays at NGV on Russell and providing advice on materials and display methods for NGV Australia and NGV International were also important activities.

Exhibitions Conservation dealt with an active outward loans program, as well as facilitating the successful tour of the *European Masterpieces* exhibition in the United States.

The Frames and Furniture section prepared picture frames and furniture for NGV Australia, displays at NGV on Russell, and loans. The program of in-house construction of historically accurate reproduction frames continued with the completion of frames for *Fairy scene at the landslip*, *Blacks' Spur*, a crystoleum by Nicholas Caire; *Corner of Mosman Bay* and *Gardenia*, both by Margaret Preston; *First class marksman* by Sidney Nolan; three studies by George Folingsby; *Blue eyes and brown* and *Shearing the rams*, both by Tom Roberts; and *Rickett's Point* by Charles Condor. Some of the profits from the *European Masterpieces* tour were used to commission reproduction frames from outside contractors for *The Cumaean Sibyl delivering the Oracles* by Giovanni-Paolo Panini, *Miss Susanna Gale* by Sir Joshua Reynolds, *Spring scene* by Rupert Bunny, and *Bush scene near Ballan, Victoria, Australia* by Henry Rielly.

Objects Conservation concentrated on preparing items for NGV Australia and NGV International and over 1000 objects were checked during the year. Many, especially new acquisitions,

were specially packed so they can be safely stored and moved between venues. A collection survey focused on calculating projected storage needs for the next twenty years. Part of this information was then used to ensure that storage areas at NGV International will be suited to both study storage access and long-term preservation.

The Paper Conservation section concentrated on preparation of items for the first displays at NGV Australia, treatment programs for Fred Williams' works, and lists of Australian watercolours. Photography Conservation prepared a number of large photographs for permanent framing and was involved in treating several new acquisitions.

The Paintings Conservation section concentrated initially on preparation of works for NGV Australia and treating works for NGV International. Major work included removal of polyurethane varnish from Arthur Streeton's *Spring*, and dust removal and consolidation of the three giant Puvis de Chevannes paintings, *St Genevieve provisioning Paris*.

The Technical section designed and crafted display mechanisms for use at NGV Australia, making frames for a number of large photographs, and producing moulding for the frames for *Blue eyes and brown*, *Shearing the rams* and others. Preparation of loans and items for NGV on Russell continued.

The department acquired a very high quality x-ray unit and the Paintings Conservation section immediately embarked on a program of creating complete x-ray records of major pictures. The individual x-ray films are scanned and assembled digitally and can be printed, analysed or even exchanged with other institutions for comparison.

Linda Waters, Senior Painting Conservator, at work on David Aspden's *Brazil series no. 7, 1971*



# Exhibitions and Collection Management

## International Exhibition

The primary focus for Exhibitions and Collection Management continued to be the United States tour of the exhibition *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia*. This year saw the show go to its final three venues, Denver Art Museum (attendance 114,198), Portland Art Museum (attendance 178,057), and Birmingham Art Museum (attendance 70,000). The exhibition safely returned home to Melbourne in April, nearly two years after it began its journey.

There were many complex aspects to this tour, including its conception, catalogue, travelling between venues, installation, and exhibition display and management. Each of these, and more, were completed to the highest standards and overall this mammoth undertaking went from start to finish without incident.

The tour required several courier trips by Gallery staff, including representatives of Registration, Curatorial, Conservation and senior management, to oversee the transportation between venues. All staff who undertook these trips reported of the goodwill and generosity with which the host venues welcomed them. In return, each of these international institutions cited their appreciation for our professionalism and dedication to the highest standards of operation. This project has undoubtedly established networks that will be of great benefit in the future.

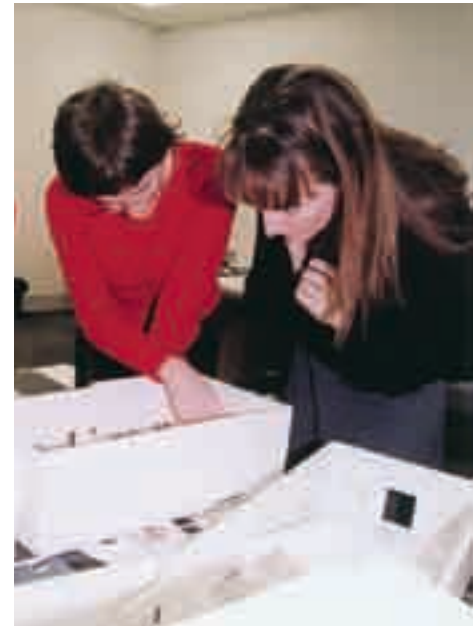
At almost every venue the attendance figures exceeded expectations. Over 10,000 copies of the catalogue were sold, and other merchandise such as posters and postcards also sold extremely well. With regard to the public, it was gratifying to bring to American audiences an aspect of Australian culture that had gone largely unrecognized there — the appreciation and collecting of important international works of art.

The international exhibition tour *European Masterpieces* was a success for the NGV on every level, and was seen by a total of 483,000 people.

The safe return of the *European Masterpieces* exhibition from the Birmingham Museum of Art in Alabama and the sign-off of the United States indemnity and insurance cover for the exhibition was the most significant achievement of the year for the Registration department. Registration staff played a pivotal role in managing the transport arrangements, supervising and couriating the exhibition between the last three venues of the US tour, and on its return journey back to Australia.

## Exhibitions in Australia

Three exhibitions were toured to various regional galleries. These were *A Sunlit Vision: Photographs by Max Dupain*, Swan Hill Regional Gallery; *The Enduring Landscape: Gouaches by Fred*



Cate Hall and Megan Atkins from the NGV Exhibitions Design department

*Williams*, Newcastle Regional Art Gallery; and *Shearing the Rams: A Picture in Focus*, Geelong Art Gallery, Ballarat Fine Art Gallery, Bendigo Art Gallery, and Gippsland Art Gallery.

The NGV's temporary home during redevelopment, NGV on Russell, had a constantly changing display of exhibitions. These were, in chronological order, *Top Arts: VCE 2000*; *Common Wealth: A Tribute to Federation*; *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris* with an attendance of 97,642; *Victorian Photographs, Julia Margaret Cameron: Annals of My Glasshouse; From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of the National Gallery of Victoria*; *Night and Day: 20th Century International Works*; *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*; *Wallflower*; *Yikwani: Contemporary Tiwi Ceramics*; and finally, the last show for the NGV in its incarnation as NGV on Russell, *Top Arts: VCE 2001*, with an attendance of 36,470. NGV on Russell closed to the public on Sunday 30 June.

The demanding nature of displaying exhibitions at NGV on Russell, both in turn-around time and physical limitations, provided a continually hard task for the Registration, Installation and Design teams. All met the challenges with confidence, and should be congratulated for their roles in bringing these exhibitions to the public. The impact of exhibitions and loan commitments on the permanent displays at Russell Street was significant. The Registration, Installation and Design teams also managed these changes superbly.

Although the Programming Sub-committee has concluded its work for NGV on Russell, concentrated efforts continue with the exhibition programs for both NGV International at St Kilda Road and NGV Australia at Federation Square.

## Loans Program

The loans program continued steadily. The total number of loans dispatched from the NGV was 900. This comprises 479 long-term loans and 421 short-term loans. Details of the loans are provided elsewhere in this Annual Report.

The following Australian and international institutions received loans as part of NGV touring exhibitions: Denver Art Museum, Portland Art Museum, Birmingham Art Museum, Swan Hill Regional Gallery, Newcastle Regional Art Gallery, Geelong Art Gallery, Ballarat Fine Art Gallery, Bendigo Art Gallery, and Gippsland Art Gallery.

The following Australian institutions received loans from the NGV permanent collection in order to complete temporary exhibitions or displays (includes both exhibition organizers and host venues): Castlemaine Art Gallery and Historical Museum; Art Gallery of Western Australia; Geelong Art Gallery; Mornington Peninsula Regional Gallery; Art Gallery of South Australia; National Gallery of Australia; S. H. Ervin Gallery, National Trust of Australia; Ballarat Fine Art Gallery; Brisbane City Gallery; Cairns Regional Gallery; Lake Macquarie City Art Gallery; John Curtin Gallery; Performing Arts Museum; The George Adams Gallery; Art Exhibitions Australia Limited; Melbourne Museum; Museum of Contemporary Art, Sydney; The Ian Potter Museum of Art; Queensland Art Gallery; The Lyceum Club; The Art Gallery of New South Wales; Perc Tucker Regional Gallery; Newcastle Region Art Gallery; Heide Museum of Modern Art; Monash Gallery of Art; Bendigo Art Gallery; Global Art Links, Queensland; Swan Hill Regional Art Gallery; Gippsland Art Gallery; Jewish Museum of Australia; Queensland University of Technology Art Museum; Gold Treasury Museum; Campbelltown City Bicentennial Art Gallery; University of Queensland Art Museum; National Library of Australia; National Portrait Gallery; John Curtin Gallery; Museum of Sydney, Historic Houses Trust of New South Wales; Mildura Arts Centre, Victoria; Monash University Museum of Art, Melbourne; National Wool Museum; McClelland Gallery, Melbourne; National Museum of Australia.

The following international institutions received loans from the NGV permanent collection in order to complete temporary exhibitions or displays (includes both exhibition organizers and host venues): Tate Britain; Museo Thyssen-Bornemisza, Madrid; Museo de Bellas Artes, Valencia; Réunion des Musées Nationaux; Van Gogh Museum, Amsterdam; The Metropolitan Museum of Art; Walker Art Gallery; National Portrait Gallery, London; Comunicare Organizzando; The Museum of Risorgimento; Municipal Museums Brugges; Groeningemuseum; Sarjeant Gallery, Wanganui; Te Manawa—ART, Palmerston North, New Zealand; Postmaster Gallery, New York. The majority of these loans required an NGV courier.

## Other Activities

The Publications department had a strong year, publishing six well-received catalogues for touring and in-house exhibitions. Graphic Design produced material for merchandising, promotion, marketing, fund raising, advertising, education programs, and publications for touring exhibitions and those at Russell Street. Two exhibition catalogues — *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia*, and *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art* — deserve particular mention.

Photographic Services continued, along with other activities, its vast and intensive program of digitizing the collection, and the Cataloguing department continued extensive recording of the international collection and new acquisitions.

The Exhibition Design team successfully collaborated with the architecture firms MBA/Metier 3 and Lab+Bates Smart, and other external consultants, with preparations to present the holdings of Australian and international art in the best possible manner in the new galleries. A particularly important part of the collaboration was the production of the display cases for both new sites. The team worked with manufacturers Meyvaert Glass Engineering of Brussels to produce units which will first be seen when The Ian Potter Centre: NGV Australia opens in late 2002. These cases combine a refined sense of styling with exceptional ease of handling, refurbishment and lighting.

In May, the Relocation team began the removal of objects from NGV on Russell. Works destined for display at The Ian Potter Centre: NGV Australia were packed in preparation for handover of the building at Federation Square, and preparations for the move to both the NGV Australia and NGV International are underway.

## Staffing

Staff appointments this year for Exhibitions and Collection Management were as follows: Kai Brethouwer, Graphic Designer; Sophie Campbell, Graphic Designer; Julietta Park, Assistant Cataloguer; Jordan Tringham, Art Handler; Lisa Gardiner, Art Handler; Jon Paton, Art Handler; Victoria Garton, Location Controller; Nathaniel Gorman, Location Controller; Louise Murray, Exhibition Designer; Cate Hall, Documentation Coordinator; Angela Chang, CAD Administration and Exhibition Design Documentation Officer; William Wan, Exhibition Design and Documentation Officer.



## Press and Public Affairs

Public affairs activities returned to an in-house operation at the start of January 2002, following a period when external public relations organizations managed day-to-day media and public relations.

The Public Affairs unit continued to promote the NGV's on-going activities, exhibitions and programs while preparing material in readiness for the opening of NGV Australia.

A key element was to generate awareness of NGV Australia and excitement about its opening. A flexible, evolving comprehensive media strategy was developed, a national strategy which also incorporated targeted overseas media in Europe, United States and New Zealand. The program will continue to evolve in preparation for the opening of NGV International. Plans for the public relations strategy for the opening of NGV International are being finalized.

Sassoferrato (Giovanni Battista Salvi) (Italian 1609–85),  
*Madonna in prayer* (c. 1640–50). Oil on canvas, 47.8 x 38.7 cm.  
Purchased through the NGV Foundation, 2002 (2002.126)



In keeping with the Gallery's Strategic Plan, a key goal of the Public Affairs unit was to broaden the NGV's audiences through the media. Public Affairs significantly expanded and upgraded media lists and introduced electronic distribution of media materials. An improved news centre is also being developed on the NGV website. Non-traditional media, such as youth, street press, ethnic, seniors, women's magazines, education and community publications, are now regularly targeted for media announcements, as well as the NGV's traditional contacts. This new approach has quickly reaped positive results in terms of the NGV's profile and media presence.

The first major exhibition of 2002, *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*, resulted in almost seventy media stories including articles in *Home Beautiful* magazine, Radio 2UE in Sydney, 3MP's gardening program, several gardening and horticultural publications, *The Age*, *Herald Sun* and the Chinese and Japanese media.

A similar approach was used for the *Yikwani: Contemporary Tiwi Ceramics* exhibition which was featured in forty-three stories, with excellent relationships developed with Aboriginal and Torres Strait Islander media throughout Australia. Major articles appeared in publications such as *National Indigenous Times*, Absolute Arts website (lead story), ABC Black Arts and Culture website Messagstick, ABC Arts Online The Space, *The Age*, Coast to Coast, Radio National Arts Talk, *Pottery in Australia* magazine and *Herald Sun*.

The ever-popular *Top Arts* exhibition reached new publicity milestones in 2001–02. For the first time, extensive media coverage was obtained for the sponsor's key event, The Bank of Melbourne People's Choice Award, and importantly the sponsor of the award was featured in media articles. Over one hundred stories were featured throughout Victoria's regional, suburban and metropolitan media outlets.

For the first time, Public Affairs developed and implemented a proactive media strategy for the Gallery's Education and Programs department, promoting the NGV's role as a leader in art education, as well as helping attract participants to the range of public programs. This strategy resulted in substantial coverage in *The Age* and *Herald Sun* education sections.

The best media coverage continued to focus on art acquisitions and art-related issues. A number of acquisitions attracted major media coverage, including Howard Hodgkin's *Night and day*, Giovanni Paolo Panini's *The Cumaean Sibyl delivering the Oracles*, and Sassoferrato's *Madonna in prayer* which strongly featured in the Catholic media and *The Age*.

# Marketing and Sponsorship

A major advertising and promotional campaign was executed for the *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris* exhibition, including television and transit media. The exhibition was very well attended, with visitor numbers approximating major shows previously held in the NGV on St Kilda Road—a great achievement in a smaller, temporary gallery.

NGV on Russell attracted high visitor numbers for the *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*, owing to increased public awareness as a result of collaboration with the Chinese New Year Festival and the excellent media coverage received.

*Top Arts: VCE* continues to be one of the most popular exhibitions held at the NGV, appealing to students and their families and, importantly, bringing new audiences to the NGV. *Top Arts: VCE* will in future be hung in the exciting new gallery spaces at The Ian Potter Centre: NGV Australia.

Corporate sponsorship became the focus during the countdown to the launch of The Ian Potter Centre: NGV Australia and with an extensive list of programs being prepared for both NGV Australia and NGV International. A sponsorship strategy was developed that will maximize relationships with the private sector and the NGV's business case is being presented to prospective corporate partners in Melbourne and around Australia.

A new positioning and communications strategy for the NGV was developed, underpinned by the vision to bring art and people together, and the values of excellence, integrity and access as identified in the NGV Strategic Plan 2001–2003. With the launch of two new NGV campuses, the advertising message is that the NGV is finding many new and exciting ways to connect people with art, and that the NGV is simply a great place to be.

Dr Gerard Vaughan, Director and Ms Kerri Tepper, Community Manager, Bank of Melbourne, presenting Sean Layh of Billanook College with his cheque as the second place winner of the Bank of Melbourne People's Choice Awards during the *Top Arts: VCE 2007* exhibition.



## Sponsors

The NGV sincerely thanks its corporate supporters for their continued generous support during our time at the temporary gallery at NGV on Russell. The success of the Gallery's operations heavily depends on the generosity of the sponsors, and we are extremely grateful for their continuing support, whether it is on an ongoing basis or a project basis, enabling the NGV to aim for the highest standards in its operations.

The sponsors that have supported the NGV on a continuing basis are as follows:

- Channel Seven Melbourne
- Buspak Advertising
- Qantas
- Dulux
- Hotel Sofitel Melbourne
- The Craftsman Press
- Edwards Dunlop Paper
- Colorific
- Diadem

The sponsors that have supported the Gallery on a project basis during the past year are as follows:

- Tattersall's
- Merrill Lynch HSBC
- Kazari
- Australia Council for the Arts
- Community Support Fund Victoria
- State Government of Victoria
- Northern Territory Government
- Department of Communications, Information Technology and the Arts
- Bank of Melbourne
- Department of Education and Training
- Victorian Curriculum and Assessment Authority
- Catholic Education Office
- Association of Independent Schools of Victoria



# Fundraising and Donations

## Exhibition Sponsors

*Top Arts: VCE 2000*, until 15 July 2001; a VCE Season of Excellence event at the NGV in partnership with the Department of Education and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office; principal sponsor Bank of Melbourne; support sponsors Channel Seven Melbourne, *The Age*, Media Entertainment Group, Association of Independent Schools of Victoria

*Common Wealth: A Tribute to Federation*, until 13 January 2002; principal sponsor Tattersall's

*Renoir to Picasso: Masterpieces from The Musée de l'Orangerie, Paris*, 10 August–30 September 2001; principal sponsor Mazda Australia; national sponsors Singapore Airlines, Channel Seven, Ansett Australia, Art Indemnity Australia, Hotel Sofitel Melbourne, Triple M; Victorian sponsor Merrill Lynch HSBC

*Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*, 21 February–21 April 2002; principal sponsor Kazari

*Yikwani: Contemporary Tiwi Ceramics*, 2 May–30 June 2002; sponsored by Australia Council for the Arts, Community Support Fund, State Government of Victoria, Northern Territory Government, Department of Communications, Information Technology and the Arts

*Top Arts: VCE 2001*, 8 May–30 June 2002; a VCE Season of Excellence event at NGV in partnership with the Department of Education and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office; principal sponsor Bank of Melbourne; support sponsors Channel Seven Melbourne, Association of Independent Schools of Victoria

*European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia (Touring Exhibition)*, Denver Art Museum, until 9 September 2001; Portland Art Gallery, 6 October 2001–6 January 2002; Birmingham Museum of Art, Alabama, 10 February–14 April 2002; an NGV travelling exhibition supported by a United States Government indemnity, and air freight sponsored by Evergreen Aviation

*Shearing the Rams: A Picture in Focus*, Geelong Art Gallery, 11–25 January 2002; Ballarat Fine Art Gallery, 28 January–11 February 2002; Bendigo Art Gallery, 14–28 February 2002; Gippsland Art Gallery, 3–17 March 2002; an NGV gift to support the Centenary of Federation celebrations; tour sponsored by Tattersall's

Following the launch of The Gallery Campaign by the Premier in October 2000, the Fundraising department of the NGV continued to raise funds for the redevelopment of NGV International in St Kilda Road and the building of the Endowment Fund.

Under the Chairmanship of Trustee, Mr Rupert Myer, The Gallery Campaign has been the most successful fundraising effort by a visual arts institution in Australia. With the assistance of Trustees, the Director Dr Gerard Vaughan, and the Fundraising staff, several million-dollar and multi-million dollar donations have been secured during the year.

A sub-committee, chaired by Mr Geoff Linton, comprising Mr Philip Archer, Mr Tom Beyer, Mrs Barbara Kane and Mr Graham Ryles and supported by the Fundraising/Bequest Manager, has worked to secure many mid-range donations.

In addition, the Fundraising department wrote to the members of the National Gallery Society of Victoria, NGV Foundation, Friends of the Gallery Library, Voluntary Guides and other supporters to ask for their financial assistance for The Gallery Campaign. The response to all levels of the campaign has been truly outstanding, and at the end of June 2002 only a further \$4 million needed to be raised.

The capital campaign, to provide the one third of the \$148 million of the St Kilda Road redevelopment cost that is not provided by government, is expected to be concluded by the end of 2002. The next great project for the Fundraising department will be to address the equally pressing issue of increasing the endowment of the NGV Foundation.



The NGV thanks everyone concerned with the success of the Gallery Campaign, in particular the hundreds of donors, many of whom have shown true commitment to the NGV by giving their time, their talent and their treasure. The NGV looks forward to the continued support of existing donors and welcomes new donors who want to be part of the most exciting arts project in the world today.

**Donors**

The National Gallery of Victoria gratefully acknowledges the support of the following donors who have made a commitment to The Gallery Campaign.

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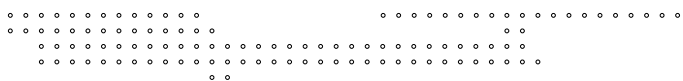
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- Mrs Sandy and Mr Philip Benjamin
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NGV International Open Day



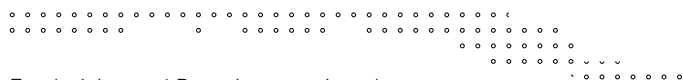


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## Business Services

The NGV mounted three major exhibitions at the NGV on Russell: *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*; *Victorian Photographs, Julia Margaret Cameron: Annals of My Glasshouse*; and *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*.

These exhibitions highlighted international art, photography and Asian art, with 97,642 patrons attending the *Renoir to Picasso* exhibition. The Education and Programs department played an integral part in the success of these exhibitions.

Leading up to the closure of the NGV on Russell on 30 June 2002, large numbers of patrons visited *Top Arts: VCE 2001* and this annual exhibition continues to be a major attraction each year. On 30 June, the last day of the NGV's temporary occupancy within the State Library building, several thousand visitors farewelled their favourite works as preparations commenced for the move to The Ian Potter Centre: NGV Australia at Federation Square and later to the refurbished premises in St Kilda Road.

Staffing strategies were developed for the period leading up to and including the opening of NGV Australia and contracts were let to facilitate the transfer of all works of art to the new venue.

NGV's finance systems were reviewed and are now well positioned to cope with the additional work load which will result from the increased level of activity in the year ahead.

Implementation of the NGV's Strategic Plan 2001-2003 is now well advanced and a customer charter has been developed to assist in meeting community obligations when NGV launches The Ian Potter Centre: NGV Australia. In addition, structural reviews are in progress to identify needs in specific areas. The Gallery is also exploring new ways to broaden its audiences in the future.

A major thrust in exhibition and program sponsorship is well advanced to meet NGV needs and community expectations in the year ahead.

Plans for all commercial operations at NGV Australia were finalized, with provision for a leading-edge arts bookshop and restaurant, bistro, café and functions catering facilities.

Staff training continues to be of major importance to ensure that, in every area, the NGV will remain at the forefront of service delivery by arts institutions worldwide.

## Trustee Committees

### *Finance Sub-committee*

Mr C. Brown (Chair); Ms M. Kelsall

### *Multimedia Steering Committee*

Mr C. Brown (Chair); Ms S. Smart; Ms J. Murphy-Wandin

### *Building Sub-committee/Project Control Group*

Mr J. Cousins (Chair)

### *Internal Audit Committee*

Mr J. Cousins (Chair); Mr. R. Myer; Ms J. Murphy-Wandin

### *Committee for Opening of NGV Australia*

Mr S. Vizard (Chair); Mr P. Clemenger; Mr J. Cousins

### *National Gallery Society Committee*

Mr P. Clemenger (Chair); Dr A. Inglis

### *NGV Foundation*

Mr J. Cousins (Chair); Mr R. Myer; Mr C. Brown

### *Programming Sub-committee*

Mr S. Vizard (Chair); Ms M. Palmer; Dr A. Inglis;  
Mr J. Cousins; Ms S. Smart; Ms M. Kelsall

### *Collections Sub-committee*

Dr A. Inglis (Chair); Ms M. Palmer; Ms M. Kelsall

Adam Clark, David Eddy and Leon Sayers, from the NGV IT department



## Trustee Committee Attendance

<i>Council of Trustees</i>		<i>Committee for Opening of NGV Australia</i>	
<b>11 meetings</b>	<b>Attendance</b>	<b>10 meetings</b>	<b>Attendance</b>
Mr S. Vizard (President)	10	Mr S. Vizard (Chair)	7
Mr J. Cousins (Deputy President)	10	Mr J. Cousins	6
Mr C. Brown (Treasurer)	10	Mr P. Clemenger (until December 2001)	3
Mr P. Clemenger	9	<i>National Gallery Society Committee</i>	
Ms J. Murphy-Wandin	4	<b>6 meetings</b>	
Dr A. Inglis (three months leave of absence)	8	Mr P. Clemenger (Chair)	6
Mr R. Walker (three months leave of absence)	6	Dr A. Inglis (three months leave of absence)	3
Mr R. Myer (three months leave of absence)	8	<i>NGV Foundation</i>	
Ms M. Palmer	9	<b>11 meetings</b>	
Ms S. Smart	11	Mr J. Cousins (President)	11
Ms M. Kelsall	9	Mr R. Myer (until October 2001)	4
<i>Finance Sub-committee</i>		Mr C. Brown (from October 2001)	2
<b>9 meetings</b>		<i>Programming Sub-committee</i>	
Mr C. Brown (Chair)	9	<b>8 meetings</b>	
Ms M. Kelsall (from October 2001)	5	Mr S. Vizard (Chair)	8
<i>Multimedia Interactive Services Committee</i>		Ms M. Palmer	4
<b>8 meetings</b>		Dr A. Inglis (three months leave of absence)	3
Mr C. Brown (Chair)	8	Mr J. Cousins	9
Ms J. Murphy-Wandin (until November 2001)	2	Ms S. Smart (from November 2001)	5
Ms S. Smart (from November 2001)	1	Ms M Kelsall (from February 2002)	4
<i>Multimedia Project Control Group</i>		<i>Collections Sub-committee</i>	
<b>4 meetings</b>		<b>11 meetings</b>	
Mr C. Brown (Chair)	4	Dr A. Inglis (Chair) (three months leave of absence)	5
Ms J. Murphy-Wandin (until November 2001)	1	Ms M. Palmer	10
<i>Building Sub-committee/Project Control Group</i>		Ms M. Kelsall (from January 2002)	5
<b>32 meetings</b>		<i>Executive Committee</i>	
Mr J. Cousins (Chair)	31	<b>24 meetings</b>	
<i>Internal Audit Committee</i>		Mr S. Vizard (Chair)	24
<b>3 meetings</b>			
Mr J. Cousins (Chair)	3		



# Voluntary and Support Groups

## **NGV Foundation**

The aim of the NGV Foundation is to attract and encourage donations, gifts, bequests, endowments, trusts and other forms of financial assistance, to enable the Council of Trustees to maintain the continuing interest and financial support of the community in the wellbeing of the National Gallery of Victoria.

The Foundation enjoyed another successful year. Funds provided for the acquisition of works of art totalled \$735,607, and the total value of works gifted totalled \$9,473,139. Cash donations totalled \$1,147,103.

Since establishment of the Foundation in 1976, the total value of works funded and gifted amounts to \$45,364,618.

During the year, various functions and private viewings were held for benefactors and guests, and it is pleasing to note that through these sources and other efforts, seventy-seven new members joined the Foundation.

The Board of the NGV Foundation is most appreciative of the continuing support and interest of all benefactors, and their assistance has ensured that the Gallery collection has grown into a priceless national treasure, a cultural and educational resource that enriches the minds and lives of the community.

### **NGV Foundation Board**

#### *Patron*

The Honourable Sir Rupert Hamer AC KCMG ED

#### *President*

Mr Hugh Morgan AC

#### *Chairman*

Mr Jim Cousins\*

#### *Deputy Chairmen*

Ms Carolyn Kay\*

Mr Michael Shmith\*

#### *Chancellor*

Dr Eric Westbrook CB

#### *Emeritus Board Members*

Sir Andrew Grimwade CBE

Mrs Marjory Lynch OAM

#### *Honorary Life Benefactors*

ANZ Banking Group Limited

Dr Joseph Brown AO OBE

The Cousins Bequest

Mr James Fairfax AO

Mr John Fawcett

Dame Elisabeth Murdoch AC DBE

National Australia Bank Limited

Mr Robert Raynor AM

Rio Tinto

Professor Alan Shaw AO

Mrs Peggy Shaw

Shell Australia Limited

Mrs Loti Smorgon AO

Mr John Wicking AM (deceased June 2002)

Mrs Lyn Williams AM

Dr Robert Wilson

#### *Member Representatives*

Mr Guy Abrahams\*

Mr Harry Carrodus\*

Miss Patricia Feilman AM\*

Mr Fred Grimwade\*

Mr Ian Hicks AM\*

Mr Gordon Moffatt AM\*

Dr David Rosenthal\*

Mr Ralph Ward-Ambler AM\*

#### *Honorary Treasurer*

Mr Chris Brown\*

#### *Director, National Gallery of Victoria*

Dr Gerard Vaughan

#### *Legal Representative*

Mr Robin Syme

#### *Honorary Secretary*

Mr Graeme Newcombe

#### *Executive Secretary*

Mrs Heather King

\* Executive Board Member

### The Alfred Felton Bequests' Committee

The Bequests established by the Will of Alfred Felton provide for one half of the income to be distributed for charitable purposes in Victoria and the other half of the income to purchase works of art for the National Gallery of Victoria.

Dr Alison Inglis, as the representative of the Gallery on the Felton Bequests' Committee, reports on matters of importance to the NGV, including works of art for possible acquisition.

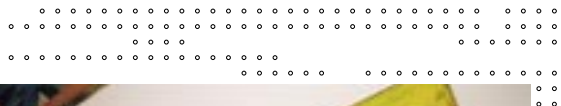
The Bequest purchased two works and donated them to the Gallery in the past year: Howard Hodgkin's painting, *Night and day*, and an engraving, *Master of the Tarocchi of Mantegna*, by Ferrara (c. 1465).

The Hodgkin painting is a striking example of the artist's late bravura style and is regarded by Hodgkin himself as one of a handful of seminal works in his oeuvre. This acquisition of a major work by an artist of international stature makes a convincing statement about the Gallery's commitment to contemporary painting and to its great collection of British art — and the Bequest's desire to support this commitment.

The *Tarocchi* is dated earlier than any other in the NGV's collection and is the earliest print in any public collection in Australia. This is a significant addition to the Gallery's print collection, which was largely established by the Felton Bequest.

Research and writing by Professor John Poynter of the biography of the late Alfred Felton and the story of the Bequests is progressing. The book is due to be published under the Miegunyah Imprint, Melbourne University Press, well in time for the centenary celebration of the Felton Bequests in 2004.

Dr Gerard Vaughan, Director, and Sir Gustav Nossal, Chairman, The Alfred Felton Bequests' Committee, at the unveiling of Howard Hodgkin's *Night and day*, 1997-99.



### Committee

*Chairman*

Professor Sir Gustav Nossal AC CBE

*Members*

Mr Bruce Bonyhady, *Director*, ANZ Executors and Trustees Limited

Sir Andrew Grimwade CBE

Dr Alison Inglis, representing the NGV

Mrs Richard Searby

### National Gallery of Victoria Business Council

The National Gallery of Victoria Business Council assists the NGV in maintaining communication and relationships with the business community both in Victoria and throughout Australia. In particular it assists with sponsorship for specific exhibitions and with the introduction of NGV staff to promotional opportunities.

During the past three years, whilst the St Kilda Road gallery has been closed, the Business Council has continued its strong support of Gallery activities. Membership has been constant in spite of the reduced facilities available to members. The temporary home at the NGV on Russell provided members with the opportunity to continue their activities including the hosting of the Annual Artists Dinner to which a wide range of both established and aspiring artists were invited.

Business Council members and their guests enjoy out-of-hours Gallery visits, guided tours and visits behind-the-scenes. Access to exhibitions for corporate entertainment is an ongoing benefit to members and many held private functions during the year. NGV Curators and the Gallery's Voluntary Guides played an important role in facilitating these functions.

The opening of NGV Australia in Federation Square in late 2002 will provide a range of new facilities, which are expected to enhance the activities of the Council in 2003.

**National Gallery of Victoria Business Council**

*Chairman*

Mr Laurence G. Cox AO\*  
*Chairman* NGV Business Council  
and Transurban City Link Limited

*Members*

Mr Antony Beaumont  
*Associate*, Russell Reynolds Associates

Ms Katie Benson  
*General Manager*, Sheraton Towers Southgate

Mr Marcus Besen AO  
*Chairman*, Sussan Corporation (Australia) Ltd

Mr Paul Brasher  
*Managing Partner*, PricewaterhouseCoopers

Mr Malcolm Broomhead  
*Managing Director and CEO*, Orica Limited

Mr Terry Campbell\*  
*Executive Chairman*, J. B. Were Ltd

Mr Peter Clemenger AM  
*Director*, Clemenger BBDO Limited

Mr Leon Davis  
*Chairman*, Westpac Banking Corporation

Mr Frank Ford  
*Partner in Charge*, Corporate Tax Victoria & NSW, Deloitte  
Touche Tohmatsu

Mr Martin Gallon  
*Managing Director*, Sotheby's Australia

Mr Charles Goode AC  
*Chairman*, Australia and New Zealand Banking Group Limited

Mr Peter Griffin  
*Director*, N. M. Rothschild Australia Holdings Pty Limited

Mr John Harry\*  
*Partner*, Allens Arthur Robinson

Mr Brian Horwood  
*Managing Director*, Rio Tinto Australia

Mr David Jones AM OBE\*  
*Director and Trustee*, George Adams Estate

Mr Wayne Kent  
*Executive Director*, Macquarie Equity Capital Markets Ltd

Mr E. T. Kunkel  
*Chief Executive*, Foster's Group Limited

Mr Barry McGuinness  
*Managing Partner*, Minter Ellison

*Members*

Mr Ross Millen  
*Managing Partner*, Deacons

Mr Ross Milne-Pott,  
*Director*, Wilson HTM

Mr Hugh M. Morgan AC  
*CEO*, Western Mining Corporation

Mr Robert C. Olsen  
*Chairman and Managing Director*, Esso Australia Pty Ltd

Mr John Rennie  
*Company Secretary*, Pacific Dunlop Limited

Mr Peter Smedley  
*Group Managing Director and CEO*, Mayne Group Limited

Mr Clive Smith  
*Chairman Australia & New Zealand*, Deutsche Bank AG

Mr Clive Standish,  
*CEO Asia Pacific*, UBS Warburg

Mr Robert G. Watts  
*Managing Director*, Swiss Re Australia

Mr Ross Wilson  
*Managing Director & Chief Executive Officer*, Tabcorp Holdings  
Limited

*NGV Representatives*

Mr Steve Vizard AM\*  
*President*, Council of Trustees

Dr Gerard Vaughan\*  
*Director*, NGV

Mr Graeme Newcombe\*  
*Chief Operating Officer*, NGV

\* Committee of Management



## National Gallery Society of Victoria

Activities of the National Gallery Society of Victoria served to reinforce the appeal of membership to current and potential members.

The success of membership drives during the *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris* exhibition, Australia Day Open Day and Melbourne International Flower and Garden Show may be attributed to an increased awareness of the functions of the National Gallery Society and the benefits of association. As these benefits increase when the new galleries are open, membership numbers are expected to do the same.

The 53rd Annual General Meeting occurred on 11 December 2001, when members voted for two new Committee representatives, Robin Matthews and Ian Brown, to replace LynnE Furness and Tom Beyer whose terms had come to an end. We thank Lynne and Tom for their great help and support.

Ian Higgins, who was previously responsible for membership, took on a partial fundraising role from the beginning of 2002, whilst continuing his duties as managing editor of Gallery magazine. Due to the increased demands of the fundraising campaign, from 1 July 2002 Mr Higgins assumed full responsibilities within this department.

In January 2002, Melissa Obeid was appointed to the role of Manager, National Gallery Society, to operate all aspects of membership including the cultivation of the personal and corporate membership divisions. With a diverse background in a range of industries, Ms Obeid brings to the role skills and an enthusiasm clearly in tune to the challenges ahead.

The society also maintained approximately 77 per cent of personal memberships during the year. This figure, in addition to a consistent level of new members, may be attributed to a continuation of the attractive flat-rate fee for both new and renewing categories.

The success of the corporate members' package—designed for small and medium sized businesses wishing to support the future development of the NGV, as well as receiving a range of exclusive benefits for them and their guests—has continued. We have welcomed six new businesses over the past six months.

A total of 166 programs designed to entertain, inform and involve members were delivered to both members and non-members, with over a third of the programs receiving maximum attendances.

Other features of the past year include successful new members evenings and corporate events, the highlight of which was a preview of Federation Square with architect Peter Davidson on

6 June 2002. The magazine *Gallery* continued to be the focal point of communication between the Society and its membership.

To acknowledge the 2001 International Year of the Volunteer, the Minister the Hon. Mary Delahunty MP presented a certificate of appreciation to Tom Beyer at the Arts Portfolio Leadership Awards function for his voluntary work at the Gallery.

### Committee

#### Chairman

Mr Peter Clemenger AM

#### Deputy Chairman

Dr Alison Inglis

#### Members

Mr Peter Rankin

Mr Graham Ryles

Mrs Barbara Kane

Mr Robin Matthews

Rev. Ian Brown

Mr Tom Beyer (non-voting member)

#### NGV Representatives

Dr Gerard Vaughan

Mr Graeme Newcombe

Mr Michael Steeth

## Friends of the Gallery Library

The Friends of the Gallery Library was formed in 1977 to help purchase expensive publications that are often beyond the Library's budget. As a result, most expensive books have been purchased through their efforts.

This year, under the active leadership of the President, Dr Robin Sharwood, over \$8000 was raised and spent on major publications. These included *Table Talk (1888–1900)* on microfilm, a catalogue raisonné of Felice Giani, and the catalogues of the Paris Salons (1800–50) and a corpus of seventeenth-century sculpture in Rome. Without the generosity of the Friends of the Library, these and other expensive items could not have been acquired for the Library.

In addition to major purchases, the Friends of the Gallery Library presented a series of lectures for its members: Mr Anthony Knight spoke on the refurbishment of Beleura, a historical property on the Mornington Peninsula; Dr Ted Gott presented

a lecture on Surrealism; Ms Jennifer Phipps spoke on the influence of children's art; and Mr Michael Watson gave a history of William Dexter, a colonial painter.

**Board**

*President*  
Dr Robin Sharwood

*Vice-president*  
Mr Michael Moon

*Honorary Secretary*  
Mr George Farmer

*Honorary Assistant Secretary*  
Mrs Philippa Newbiggin

*Honorary Treasurer*  
Mr Leslie Silagy

**Voluntary Guides**

It has been a challenging but exciting year for the Voluntary Guides. The closure of NGV on Russell marked the end of an era and the beginning of an exciting new stage in the Gallery's history. With the closure, the Voluntary Guides will maintain their Education Program at the Europa Cinema in South Yarra, thanks to the continuing generosity of Village Cinemas.

To acknowledge the International Year of Volunteers in 2001, Dr Gerard Vaughan, Director, hosted an afternoon reception for volunteers and support groups. Dr Vaughan expressed his gratitude to all the groups and Ms Margaret Anderson, President of the Voluntary Guides in 2001, responded, expressing appreciation for the recognition and pledging to remain committed to the Gallery's ideal of 'bringing art and people together'.

During the year, the forty-eight newly graduated guides were assimilated into the roster for guiding duties at Russell Street. They gained valuable guiding experience, which they will take with them to The Ian Potter Centre: NGV Australia. With the new guides, we were able to increase our service to the public, offering more general 'Highlight' tours, together with special booked tours, 'Picture of the Month', 'Children's Holiday Program' and our outreach program 'The Gallery Visits You'. Tours were also offered for three temporary exhibitions: *Victorian Photographs*, *Julia Margaret Cameron: Annals of My Glasshouse*; *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*; and *Yikwani: Contemporary Tiwi Ceramics*. The guides were also involved with public programs, the Business Council and the Gallery Society.

In response to a request from Museum Victoria, fifteen NGV guides offered tours daily for the major exhibition, *The Italians: Three Centuries of Italian Art*, on show at the Melbourne Museum, July–October 2002. The guides are thrilled to be part of this exciting exhibition and shared workshops and lectures with Museum guides in preparation for this event.

The ongoing education program and related activities primarily concentrated on preparing the guides for the inaugural hang at The Ian Potter Centre: NGV Australia, and meeting the challenges that this stimulating and exciting environment will provide. We are grateful for the assistance and support received from the Trustees and Gallery staff, including the Curators for their lectures, senior management and Public Programs for their guidance, and Public Affairs for generating positive publicity for the Voluntary Guides. We are now looking towards the reopening of NGV International at St Kilda Road, and the next step in the Gallery's evolution.

**Committee**

*President*  
Ms Cheryl Thomas

*Deputy President*  
Ms Anne Goodall

*Honorary Secretary*  
Ms Judy Nomand

*Honorary Treasurer*  
Ms Eileen Clarke

*Coordinator of Education*  
Ms Catherine Allen

### National Gallery Women’s Association

The National Gallery Women’s Association was established in 1961 to raise funds for the acquisition of works of art, to promote the welfare of the Gallery and to assist the Director and Trustees. Encouragement Awards are provided to art students of the Victorian College of the Arts. Since 1966, appropriate books have been donated to the NGV Library on the death of a member.

With only the NGV on Russell open, activities within the Gallery were reduced. However, Tony Ellwood, Deputy Director, International Collections, guided us through the *Renoir to Picasso: Masterpieces from the Musée de l’Orangerie, Paris* exhibition. Dr Mae Anna Pang, Senior Curator, Asian Art, led us through her exhibition *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art*. Thanks to Curators Dr Ted Gott and Mr Christopher Menz, members enjoyed a most interesting behind-the-scenes tour of the NGV storage area in North Melbourne. The Director, Dr Gerard Vaughan, and Mr Steve Vizard, President, Council of Trustees, kept members informed of progress on the two new galleries.

Beyond the NGV many differing events were organized: a private tour of *Sanctity and Mystery – the Symbolist Art of Rupert Bunny*, at the Ian Potter Museum of Art, was enjoyed with the curator Ms Barbara Kane; in April the Heide Museum of Modern Art was visited to view the *Tony Tuckson* exhibition and the newly restored Heide 1 and garden.

There were five ‘Art of the Palate’ dinners – at the Westin Hotel, the Grand Hyatt Hotel, Gallery Gabrielle Pizzi, W.M.C. Limited, and a charming small dinner given by Lady Potter. The very generous hosts of these evenings provide a viewing of their art collection followed by a special dinner.

Members and guests of the NGV Women’s Association attending a gala function



A new event called ‘Passions’ involves a tour of an individual’s collection of objects gathered with passion, while enjoying a drinks party and curatorial talk. For the inaugural ‘Passions’, Professor Emeritus John Poynter and his wife invited fifty guests to see and hear their collection of old and unusual musical instruments.

Dr Phillip Moors, Director of the Royal Botanic Gardens, showed members the native garden being developed at Cranbourne. Members organized their most successful Garden Day ever, attended by a crowd of 1400 garden lovers. At their second Annual Lecture, Mr Edmund Capon, Director, Art Gallery of New South Wales, entertained with an amusing talk on ‘Asian Art Collections in Australia’. Dame Elisabeth Murdoch welcomed members to her beautiful garden, Cruden Farm, for a summer Sunday picnic where our patron, the Governor’s wife, Mrs Landy, was among the 450 guests. Golf Day at The National, Cape Schanck, with lunch in the newly opened clubhouse, was also a very happy day. Village Roadshow again provided a delightful film, which attracted 1200 guests and ensured a very successful evening.

The Association has seven new members, bringing fresh enthusiasm to our support of the NGV. A busy schedule of events means we are confident in being able to fund a significant purchase for the opening of The Ian Potter Centre: NGV Australia.

#### Committee

*President*

Mrs Susan Hamson

*Co-vice Presidents*

Mrs Chloe Hyde

Mrs Mary Lou Orloff

Mrs Deborah Bartlett Pitt

Mrs Jann Smeaton

*Honorary Secretary*

Mrs Kathie Sutherland

*Honorary Treasurer*

Mrs Caroline Daniell

*Assistant Honorary Treasurer*

Mrs Louise Green

# Exhibitions

## Exhibitions at NGV on Russell

### **Top Arts: VCE 2000**

Until 15 July 2001. A VCE Season of Excellence event at the NGV in partnership with the Department of Education, Employment and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office; principal sponsor Bank of Melbourne; support sponsors Channel Seven Melbourne, *The Age*, Media Entertainment Group, Association of Independent Schools of Victoria

### **Common Wealth: A Tribute to Federation**

Until 13 January 2002. An NGV special installation; principal sponsor Tattersall's

### **Renoir to Picasso:**

#### **Masterpieces from The Musée de l'Orangerie, Paris**

10 August–30 September 2001. Exhibition organized by the Queensland Art Galley and Art Exhibitions Australia; principal sponsor Mazda Australia; national sponsors Singapore Airlines, Channel Seven, Ansett Australia, Art Indemnity Australia, Hotel Sofitel Melbourne, Triple M; Victorian sponsor Merrill Lynch HSBC

### **Victorian Photographs, Julia Margaret Cameron:**

#### **Annals of my Glasshouse**

30 November 2001–3 February 2002. An NGV exhibition

### **From the World of Beautiful Shadows: The Circle of Julia Margaret Cameron in the Collection of The National Gallery of Victoria**

30 November 2001–3 February 2002. An NGV exhibition

### **Night and Day: 20th Century International Works**

25 January–30 June 2002. An NGV exhibition

### **Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art**

21 February–21 April 2002. An NGV exhibition; principal sponsor Kazari

### **Wallflower**

21 February–21 April 2002. An NGV exhibition

### **Yikwani: Contemporary Tiwi Ceramics**

2 May–30 June 2002. Exhibition organized by the NGV, Tiwi Design Aboriginal Corporation and National Exhibitions Touring Support (NETS) Victoria; sponsored by Australia Council for the Arts, Community Support Fund, State Government of Victoria, Northern Territory Government, Department of Communications, Information Technology and the Arts



*Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris shop*

### **Top Arts: VCE 2001**

8 May–30 June 2002. A VCE Season of Excellence event at the NGV in partnership with the Department of Education and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office; principal sponsor Bank of Melbourne; support sponsors Channel Seven Melbourne, Association of Independent Schools of Victoria

## Touring Exhibitions

### **European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia**

Denver Art Museum, until 9 September 2001; Portland Art Gallery, 6 October 2001–6 January 2002; Birmingham Museum of Art, Alabama, 10 February–14 April 2002. An NGV touring exhibition supported by a United States Government indemnity, and air freight sponsored by Evergreen Aviation

### **A Sunlit Vision: Photographs by Max Dupain**

Swan Hill Regional Art Gallery, until 19 August 2001. An NGV touring exhibition

### **The Enduring Landscape: Gouaches by Fred Williams**

Newcastle Regional Art Gallery, until 12 August 2001. An NGV touring exhibition

### **Shearing the Rams: A Picture in Focus**

Geelong Art Gallery, 11–25 January 2002; Ballarat Fine Art Gallery, 28 January–11 February 2002, Bendigo Art Gallery, 14–28 February 2002; Gippsland Art Gallery, 3–17 March 2002. An NGV touring display to support the Centenary of Federation celebrations; tour sponsored by Tattersall's