

Works of Art Loaned by the NGV

Exhibitions

National Gallery of Victoria (Touring Exhibition)

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

Denver Art Museum (until 9 September 2001)

Portland Art Museum (6 October 2001–6 January 2002)

Birmingham Museum of Art, Alabama

(10 February–14 April 2002)

Jacopo AMIGONI (Italian c. 1685–1752), *Portrait group: The singer Farinelli and friends*, (1750–52), oil on canvas. Felton Bequest, 1950

Francis BACON (English 1909–92), *Study from the human body*, (1949), oil on canvas. Purchased, 1953

BALTHUS (French 1908–2001), *Nude with cat*, 1949, oil on canvas. Felton Bequest, 1952

Jules BASTIEN-LEPAGE (French 1848–84), *Season of October: The potato gatherers*, 1878, oil on canvas. Felton Bequest, 1928

Pompeo BATONI (Italian 1708–87), *Sir Sampson Gideon and an unidentified companion*, 1767, oil on canvas. Everard Studley Miller Bequest, 1963

Bernardo BELLOTTO (Italian (active in Dresden, Munich and Warsaw) 1720–80), *Ruins of the Forum, Rome*, (c. 1743), oil on canvas. Felton Bequest, 1919

Pierre BONNARD (French 1867–1947), *Siesta–The artist's studio*, 1900, oil on canvas. Felton Bequest, 1949

François BOUCHER (French 1703–70), *The mysterious basket*, 1748, oil on canvas. Purchased through The Art Foundation with the assistance of Coles Myer Ltd, Fellow, Henry Krongold CBE and Dinah Krongold, Founder Benefactors, and the Westpac Banking Corporation, Founder Benefactor, 1982. *The enjoyable lesson*, 1748, oil on canvas. Felton Bequest, 1982

Edward BURNE-JONES (English 1833/38–98), *The garden of Pan*, (c. 1886–87), oil on canvas. Felton Bequest, 1919

CANALETTO (Italian 1697–1768), *Bacino di S. Marco: From the Piazzetta*, (c. 1735–45), oil on canvas. Felton Bequest, 1986

Bernardo CAVALLINO (Neapolitan 1616–c. 1656), *The Virgin*

Annunciate, (c. 1645–50), oil on canvas mounted on wood panel. Felton Bequest, 1968

Paul CÉZANNE (French 1839–1906), *The uphill road*, (1881), oil on canvas. Felton Bequest, 1938 (not included in the Birmingham Museum of Art tour)

Claude LORRAIN (French (active in Italy) 1604/05–82), *River landscape with Tiburtine Temple at Tivoli*, (c. 1635), oil on canvas. Felton Bequest, 1967

John CONSTABLE (English 1776–1837), *'The Quarters' behind Alresford Hall*, (1816), oil on canvas. Gift of Ethel Brookman Kirkpatrick, 1958. *Study of a boat passing a lock*, (c. 1823), oil on canvas. Felton Bequest, 1951

Jean-Baptiste Camille COROT (French 1796–1875), *The bent tree (morning) (Ville d'Avray, Bouleau Pond)*, (c. 1855–60), oil on canvas. Felton Bequest, 1907

Aelbert CUYP (Dutch 1620–91), *Landscape with cattle*, (1639–49), oil on wood panel. Felton Bequest, 1932

Honoré DAUMIER (French 1808–79), *Don Quixote reading*, (c. 1867), oil on wood panel. Felton Bequest, 1923

Robert DELAUNAY (French 1885–1941), *Nude woman reading*, (1915), oil on canvas. Felton Bequest, 1966

Arthur DEVIS (English 1712–87), *The Clavey family in their garden at Hampstead*, 1754, oil on canvas. Everard Studley Miller Bequest, 1976

François-Hubert DROUAI (French 1727–75), *Madame Sophie de France*, 1763, oil on canvas. Everard Studley Miller Bequest, 1964

Anthony van DYCK (Flemish (active in Italy and England) 1599–1641), *Philip Herbert, 4th Earl of Pembroke*, (c. 1634), oil on canvas. Felton Bequest, 1938. *Rachel de Ruvigny, Countess of Southampton*, (c. 1640), oil on canvas mounted on plywood panel. Felton Bequest, 1922 (not included in Birmingham Museum Art tour)

EL GRECO (Greek/Spanish c. 1541–1614), *Portrait of a cardinal*, (c. 1600–05), oil on canvas. Felton Bequest, 1950

Prospero FONTANA (Bolognese 1509/10–97), *Holy family with St Jerome, a female martyr and the infant St John*, (c. 1552–55), oil on wood panel. Felton Bequest, 1961



Works of Art Loaned by the NGV continued

Henry FUSELI (Swiss (active in England) 1741–1825), *Milton, when a youth*, (c. 1796–99), oil on canvas. Purchased, 1981

Thomas GAINSBOROUGH (English 1727–88), *An officer of the 4th Regiment of Foot*, (1776–80), oil on canvas. Felton Bequest, 1922. *A seapiece, a calm (A view at the mouth of the Thames)*, (c. 1783), oil on canvas. Felton Bequest, 1948

Arent de GELDER (Dutch 1645–1727), *King Ahasuerus condemning Haman*, (c. 1680), oil on canvas. Purchased, 1934

Mark GERTLER (English 1891–1939), *The apple woman and her husband*, 1912, oil on canvas. Felton Bequest, 1953

Vincent van GOGH (Dutch 1853–1890), *Portrait of a white-haired man*, oil on canvas on plywood. Felton Bequest, 1940 (only shown at Birmingham Museum of Art tour)

Edward HAYTLEY (English active 1740–61), *The Brockman family at Beachborough: Temple pond with temple in right foreground*, (c. 1744–46), oil on canvas; *Temple pond with temple in the distance on left*, (c. 1744–46), oil on canvas. Everard Studley Miller Bequest, 1963

Jan Davidsz de HEEM (Dutch 1606–83/84), *Still life with fruit*, (c. 1640–50), oil on canvas. Felton Bequest, 1935

Joseph HIGHMORE (English 1692–1780), *Self-portrait*, (c. 1745–47), oil on canvas. Felton Bequest, 1947

Meindert HOBBEEMA (Dutch 1638–1709), *The old oak*, 1662, oil on canvas. Felton Bequest, 1950

David HOCKNEY (English (active in United States) 1937–), *The second marriage*, (1963), oil, gouache and collage on canvas. Presented by the Contemporary Art Society of London, 1965

Arthur HUGHES (English 1832–1915), *Fair Rosamund*, (1854), oil on wood panel. Gift of Eva Gilchrist in memory of her uncle P. A. Daniel, 1956

Jacob JORDAENS (Flemish 1593–1678), *Mercury and Argus*, (c. 1635–40), oil on wood panel. Presented through The Art Foundation of Victoria by James Fairfax AO, Honorary Life Benefactor, 1996

Thomas de KEYSER (Dutch c. 1596/97–1667), *Frederick van Velthuysen and his wife Josina*, 1636, oil on wood panel.

Presented through The Art Foundation of Victoria by Lynton and Nigel Morgan, in memory of their parents, Eric and Marian Morgan, Founder Benefactors, 1987

Nicolas de LARGILLIERRE (French 1656–1746), *Crown Prince Frederick Augustus of Saxony*, (1714–15), oil on canvas. Everard Studley Miller Bequest, 1968

René MAGRITTE (Belgian 1898–1967), *In praise of dialectics*, (1937), oil on canvas. Felton Bequest, 1971

Édouard MANET (French 1832–83), *The ship's deck*, (c. 1860), oil on canvas mounted on wood panel. Felton Bequest, 1926. *The house at Rueil*, 1882, oil on canvas. Felton Bequest, 1926

Hans MEMLING (Flemish c. 1430/40–94, worked in Brussels c. 1459–60, Bruges, Flanders 1465), *The man of sorrows in the arms of the Virgin*, (1475 or 1479), oil and gold leaf on wood panel. Felton Bequest, 1924

John Everett MILLAIS (English 1829–96), *The rescue*, 1855, oil on canvas. Felton Bequest, 1924

Jean-François MILLET (French 1814–85), *Susanna and the Elders*, (c. 1846–48), oil on canvas. Felton Bequest, 1921

Amedeo MODIGLIANI (Italian (active in France) 1884–1920), *Portrait of the painter Manuel Humbert*, 1916, oil on canvas. Felton Bequest, 1948

Claude MONET (French 1840–1926), *Vétheuil*, (1879), oil on canvas. Felton Bequest, 1937. *Rough weather at Étretat*, (1883), oil on canvas. Felton Bequest, 1913

Antonis MOR (Dutch c. 1516/20–c. 1576), *Portrait of a lady*, (1555–60), oil on wood panel. Felton Bequest, 1948

Paul NASH (English 1889–1946), *Landscape of the summer solstice*, (1943), oil on canvas. Felton Bequest, 1952

William OWEN (English 1769–1825), *Rachel, Lady Beaumont*, (1808), oil on canvas. Felton Bequest, 1955

Pablo PICASSO (Spanish (active in France) 1881–1973), *Weeping woman*, (1937), oil on canvas. Purchased by donors of The Art Foundation of Victoria with the assistance of the Jack and Genia Liberman family, Founder Benefactors, 1986

Pierre Puvis de CHAVANNES (French 1824–98), *Winter*, 1896, oil on canvas. Felton Bequest, 1910

Camille PISSARRO (French 1830–1903), *The banks of the Viosne at Osny in grey weather, winter*, 1883, oil on canvas. Felton Bequest, 1927. *Boulevard Montmartre, morning, cloudy weather*, 1897, oil on canvas. Felton Bequest, 1905

Allan RAMSAY (Scottish 1713–84), *Richard Greville, 2nd Earl Temple*, 1762, oil on canvas. Everard Studley Miller Bequest 1965

Nicolas RÉGNIER (Flemish (active Italy) 1591–1667), *Hero and Leander*, (c. 1625–26), oil on canvas. Felton Bequest, 1955

REMBRANDT (Dutch 1606–69), *Portrait of a white-haired man*, 1667, oil on canvas. Felton Bequest, 1951

Joshua REYNOLDS (English 1723–92), *Miss Susanna Gale*, (1763–64), oil on canvas. Felton Bequest, 1934. *Lady Frances Finch*, 1781–82, oil on canvas. Felton Bequest, 1956

George ROMNEY (English 1734–1802), *The Leigh family*, (c. 1768), oil on canvas. Felton Bequest, 1959 (not included in the Birmingham Museum of Art tour)

Salvator ROSA (Neapolitan (active in Florence and Rome) 1615–1673), *Romantic landscape with Mercury and Argus*, (c. 1655–60), oil on canvas. Felton Bequest, 1951

Théodore ROUSSEAU (French 1812–67), *Landscape with a clump of trees*, (c. 1844), oil on wood panel. Felton Bequest, 1955

Jacob van RUISDAEL (Dutch 1628/29–82), *The watermill*, (c. 1660), oil on canvas. Felton Bequest, 1922

Salomon van RUYSDAEL (Dutch c. 1600–70), *River landscape with boats*, (c. 1640–50), oil on canvas. Felton Bequest, 1933

SASSETTA (Italian c. 1400–50), *The burning of a heretic*, 1423–26, tempera and gold leaf on wood panel. Purchased with the assistance of the Government of Victoria, 1976

Paul SIGNAC (French 1863–1935), *Gasometers at Clichy*, 1886, oil on canvas. Felton Bequest, 1948 (only shown at Birmingham Museum of Art tour)

Alfred SISLEY (English (active in France) 1839–99), *The Loing and the slopes of Saint-Nicaise–February afternoon*, 1890, oil on canvas. Felton Bequest, 1938. *Haystacks at Moret–morning light*, 1891, oil on canvas. Felton Bequest, 1913

Jan STEEN (Dutch 1626–79), *Interior*, (c. 1661–65), oil on wood panel. Felton Bequest, 1922. *The wedding party*, (c. 1667–68), oil on wood panel. Presented through The Art Foundation of Victoria by James Fairfax, Honorary Life Benefactor, 1992

Jacopo TINTORETTO (Venetian 1519–94), *Doge Pietro Loredano*, (1567–70), oil on canvas. Felton Bequest, 1928

Joseph Mallord William TURNER (English 1775–1851), *Walton Bridges*, (c. 1806), oil on canvas. Felton Bequest, 1920. *A mountain scene, Val d'Aosta*, (c. 1845), oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria and donations from Associated Securities Limited, the Commonwealth Government (through the Australia

Council), the National Gallery Society of Victoria, the National Art Collections Fund (Great Britain), The Potter Foundation and other organisations, the Myer family and the people of Victoria, 1973

UNKNOWN, *Portrait of a young man*, oil on canvas. Everard Studley Miller Bequest, 1976

UNKNOWN (Simon Marmion, in the manner of) (French c. 1425–89), *The Virgin and Child*, (c. 1465–75), oil on wood panel. Felton Bequest, 1954

UNKNOWN (Dutch), *Portrait of a lady*, (c. 1640), oil on canvas. Purchased, 1979

UNKNOWN (Italian/Florentine), *Profile portrait of a lady*, (c. 1475), tempera and oil on wood panel. Felton Bequest, 1946

PERINO del VAGA (Italian 1501–47), *The Holy Family*, (c. 1545–46), oil on wood panel. Felton Bequest, 1966

Paolo VENEZIANO (Italian active 1333–58, died c. 1358/62), *The Crucifixion*, (c. 1349), tempera and oil on wood panel. Felton Bequest, 1949

Paolo VERONESE (studio of) (Italian 1528–88), *Nobleman between active and contemplative life*, oil on canvas. Felton Bequest, 1947

Sebastiaen VRANCX (Flemish 1573–1647), *The crossing of the Red Sea*, (c. 1597–1600), oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the National Australia Bank Limited, Founder Benefactor, 1989

John William WATERHOUSE (English 1849–1917), *Ulysses and the Sirens*, 1891, oil on canvas. Purchased, 1891

Richard WILSON (Welsh (active in Italy) 1713/14–82), *Llyn Peris and Dolbadarn Castle*, (c. 1760–63), oil on canvas. Felton Bequest, 1949

Joseph WRIGHT of DERBY (English 1734–97), *The Synnot children*, 1781, oil on canvas. Presented through The Art Foundation of Victoria by Mrs Michael Hawker (née Patricia Synnot), Founder Benefactor, 1980

Johan ZOFFANY (German (active in England) 1733–1810), *Self-portrait as David with the head of Goliath*, 1756, oil on canvas. Purchased with the assistance of the Isabella Mary Curnick Bequest and The Art Foundation of Victoria, 1994. *Elizabeth Farren as Hermione in 'The Winter's Tale'* (c. 1780), oil on canvas. Everard Studley Miller Bequest, 1967

National Gallery of Victoria (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)

Tom ROBERTS (born Great Britain 1856, arrived in Australia 1869, worked in Europe 1881–85, 1903–19, died 1931), *Shearing the rams*, 1890, oil on canvas on composition board. Felton Bequest, 1932



Works of Art Loaned by the NGV continued

National Gallery of Australia, Canberra (Touring Exhibition)

Monet and Japan

Art Gallery of Western Australia (6 July–16 September 2001)

Katsushika HOKUSAI (Japanese 1760–1849), *Fuji-view fields in the province of Owari*, (c. 1829–1933); *The hollow of the deep-sea wave off Kanagawa*; *Honganji Temple at Asakusa in Edo*, from the *Thirty-six views of Mt Fuji* series, (c. 1930), colour woodblock print on paper. Felton Bequest, 1909

Sakai HOITSU (Japan 1761–1828), *Iris*, (early 19th century), ink, watercolour and mica on silk. Felton Bequest 1991

Torii KIYONAGA (Japanese 1752–1815), *The Drum Bridge at the Tenjin Shrine in Karneido, Edo*, (c. 1785–90), colour woodblock print on paper. Felton Bequest, 1909

UTAGAWA Hiroshige (Japanese 1797–1858), *Rough sea at the whirlpools at Awa*, (1853–56), from the *Famous Views in the Sixty-odd Provinces* series, colour woodblock print on paper. Felton Bequest, 1910. *Mountains and rivers of the Kiso Highway*, 1857, colour woodblock print on paper. Felton Bequest, 1909

National Gallery of Australia, Canberra (Touring Exhibition)

Techno Craft: The Work of Susan Cohn 1980–2000

John Curtin Gallery, Curtin University of Technology, Perth (until 15 July 2001)

Susan COHN (born Australia 1952), *Bracelet*, (1983), anodised aluminium, plastic thread, vinyl tape; *Bracelet*, (1983), anodised aluminium, gold wire, acrylic line, aluminium pop rivets. Purchased from Admission Funds, 1983. *Walkman headpiece*, (1984), anodised aluminium, stainless steel; *Long aerial brooch*, (1987), dyed aluminium, 375 gold; *Compressed brooch*, (1988), anodised and dyed aluminium, gold; *Microphone talismans brooch set*, (1988), aluminium, gold, rubber, plastic, steel, ribbon. Purchased from Admission Funds, 1991

National Gallery of Australia, Canberra (Touring Exhibition)

Federation: Australian Art and Society 1901–2001

Perc Tucker Regional Gallery, Townsville (until 5 August 2001)
Newcastle Region Art Gallery (18 August–14 October 2001)

John BRACK (Australia 1920–99), *The car*, 1955, oil on canvas. Purchased, 1956

Geelong Art Gallery (Touring Exhibition)

William Buckley Rediscovered

Geelong Art Gallery (until 18 July 2001)
Mornington Peninsula Regional Gallery (20 July–26 August 2001)

Juan DAVILA (born Chile 1946, arrived in Australia 1974), *Buckley's return*, 1999, watercolour, brush and ink, gouache,

coloured wax crayon, pencil, chalk, synthetic polymer paint and red wool. Purchased, 1999

G. A. GILBERT (attributed to) (Australia 1815–pre-1889), *Swan Bay*, pencil, white gouache, blue wash on grey/green paper. Felton Bequest, 1960

Eugene von GUÉRARD (born Austria 1811, arrived in Australia 1852, died 1901), *View of Geelong, the Corio Bay and Indented Heads from the southern declivity of Station Peak*, pen and ink and wash. Purchased, 1948

Art Exhibitions Australia Limited (Touring Exhibition)

Gold and Civilisation

Melbourne Museum (19 July–21 October 2001)

G.R. ADDIS (Australia 1864–1937), *Brooch*, (c. 1900), gold, glass. Purchased, 1980

DENIS BROTHERS, manufacturer (Australia c. 1853–1910), *Pair of earrings*, (c. 1870), gold. Gift of Miss O. A. Sebire and Mrs H. N. Lord, nieces of the original owner, Elizabeth Quayle of Wandin, Victoria, 1980

EGYPT, *Mortuary head covering*, (1st–2nd century AD), gilded and painted cartonnage and glass. Felton Bequest, 1995. *Ptah-Sokar-Osiris figure*, (323–30 BC), gilded, silvered and painted wood. Felton Bequest, 1939

FLAVELLE BROTHERS & CO., manufacturer (Australia 1844–88), *Brooch*, (c. 1860), 18 ct gold, glass, silk. Purchased, 1981

R. & S. GARRARD, manufacturer (England 1835–43), *The Melbourne centrepiece*, 1839–40, silver-gilt. Purchased by the Government of Victoria to mark the official opening of the new premises of the National Gallery of Victoria at the Victorian Arts Centre on 20 August 1968

ETIENNE NITOT ET FILS, manufacturer (France est. 1806), *Snuff box*, (c. 1808), gold, tortoiseshell, enamel, glass. Bequest of Dame Mabel Brookes, 1991

Edward FISCHER (born Austria 1828, arrived in Australia 1853, died 1911), *The Geelong Gold Cup*, (c. 1879), 15 ct gold. The O'Loughlin Gift: a memorial to Martin Loughlin (1833–94), miner, sportsman and philanthropist. Gift of three of his great-nieces, 1994. *The Geelong Gold Cup*, 1880, 18 ct gold. Purchased, 1976

Eugene von GUÉRARD (born Austria 1811, arrived in Australia 1852, died 1901), *The gold-diggings at Ararat*, (1871), oil on canvas. Purchased, 1963

Ernest LEVINY (born Hungary 1818, arrived in Australia 1853, died 1905), *Standing cup and cover*, (c. 1859), silver, gold. Felton Bequest, 1970

Emil TODT (born Germany c. 1810, arrived in Australia 1849, died 1900), *The diggers*, 1854, plaster (glass and ebonised wood case). Gift of Mrs Leonard Terry, 1884

Works of Art Loaned by the NGV continued

UNKNOWN (Australia), *Bracelet*, (c. 1860), gold. Purchased, 1999. *Riding crop*, 1883, 18 ct gold, wood, leather, waxed linen; *The Victoria Gold Cup*, 1885, gold. The O'Loughlin Gift: a memorial to Martin Loughlin (1833–94), miner, sportsman and philanthropist. Gift of three of his great-nieces, 1994
Henry YOUNG (Australia active mid-1860s–91), *The Caulfield Cup*, 1887, 15 ct and 9 ct gold, silver, wood, velvet. The O'Loughlin Gift: a memorial to Martin Loughlin (1833–94), miner, sportsman and philanthropist. Gift of three of his great-nieces, 1994

Sarjeant Gallery, Wanganui (Touring Exhibition)

Edith Collier and the Women of her Circle
Te Manawatu-ART, Palmerston North (until 26 July 2001)

Gladys REYNELL (Australia 1881–1956, worked in Europe 1912–20), *Old French woman*, 1915, oil on canvas on cardboard. Purchased, 1979

Queensland Art Gallery (Touring Exhibition)

Urban Dingo: The Art of Lin Onus 1948–1996
Melbourne Museum (until 29 July 2001)

Lin ONUS (Yorta Yorta 1948–96), *Manataulawuluni: Toas at Lake Eyre*, (1990), synthetic polymer on canvas. Purchased through The Art Foundation of Victoria with the assistance of Alcoa of Australia Limited, Governor, 1991

Brisbane City Gallery (Touring Exhibition)

Thancoupie
Cairns Regional Gallery (until 19 August 2001)

THANCOUPIE (Thanaquith born 1937), *Arone the black crane and Moocheth the ibis*, (1986), stoneware, white slip, oxide decoration. Purchased through The Art Foundation of Victoria with the assistance of the Marjorie Webster Memorial, Governor, 1991. *Wacombe, the bushman*, (1995), stoneware, oxide decoration. Purchased with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1995

Art Gallery of South Australia (Touring Exhibition)

Modern Australian Women: Paintings and Prints 1925–45
National Gallery of Australia (until 26 August 2001)
S. H. Ervin Gallery, National Trust of Australia
(6 September–21 October 2001)
Ballarat Fine Art Gallery (2 November–30 December 2001)

Lina BRYANS (born Germany (of Australian parents) 1909, arrived in Australia 1910, died 2000), *The babe is wise*, (1940), oil on cardboard. Gift of Jean Campbell, 1962

Grace Crowley (Australia 1890–1979), *Girl with goats*, 1928, oil on canvas. Presented by the National Gallery Society of Victoria, 1967
Grace COSSINGTON SMITH (Australia 1892–1984), *The bridge in-curve*, (1930), tempera on cardboard. Presented by the National Gallery Society of Victoria, 1967

Museo Thyssen-Bornemisza, Madrid (Touring Exhibition)

The Mediterranean Renaissance. The Movement of Artists and Works of Art between Italy, France and Spain in the Fifteenth Century
Museo de Bellas Artes, Valencia
(until 2 September 2001)

UNKNOWN (Flemish), **Jan van EYCK (follower of)**, *Madonna and Child*, (c. 1440), oil on wood panel. Felton Bequest, 1923

Réunion des Musées Nationaux (Touring Exhibition)

Signac
Van Gogh Museum, Amsterdam (until 9 September 2001)
The Metropolitan Museum of Art, New York
(1 October–31 December 2001)

Paul SIGNAC (French 1863–1935), *Gasometres at Clichy (Les Gazomètres de Clichy)*, 1886, oil on canvas. Felton Bequest, 1948

Art Gallery of South Australia (Touring Exhibition)

Love and Death: Art in the Age of Queen Victoria
Art Gallery of South Australia
(7 December 2001–3 February 2002)
Art Gallery of New South Wales (16 March–12 May 2002)
Queensland Art Gallery (30 May–28 July 2002)
Auckland Art Gallery Toi O Tamaki
(24 August–24 November 2002)

Lawrence ALMA-TADEMA (English 1836–1912), *The vintage festival*, 1877, oil on wood panel. Purchased, 1888

Edward BURNE-JONES (English 1833–98), *The wheel of fortune*, (1870–80s), oil on canvas. Felton Bequest, 1909

FRANK DICKSEE (English 1853–1928), *The crisis*, 1891, oil on canvas. Purchased, 1891

William Holman HUNT (English 1827–1910), *The importunate neighbour*, 1895, oil on canvas on wood panel. Felton Bequest, 1905

John LINNELL (English 1792–1882), *Wheat*, (1860), oil on canvas. Purchased, 1888

William ORCHARDSON (Scottish 1832–1910), *The first cloud*, (c. 1887), oil on canvas. Purchased, 1887

Dante Gabriel ROSSETTI (English 1828–82), *Paolo and Francesca da Rimini*, (c. 1867), watercolour. Felton Bequest, 1956 (only on display at the Art Gallery of South Australia venue)

Elizabeth THOMSON (English 1846–1933), *Quatre Bras, 1815*, 1875, oil on canvas. Purchased, 1884



Works of Art Loaned by the NGV continued

Walker Art Gallery, Liverpool (Touring Exhibition)

George Romney 1734–1802

Walker Art Gallery, Liverpool (7 February–28 April 2002)
National Portrait Gallery, London (30 May–18 August 2002)
Huntington Library, Art Collections and Botanical Gardens
(15 September–1 December 2002)

George ROMNEY (English 1734–1802), *The Leigh family*,
c. 1768, oil on canvas. Felton Bequest, 1959

University of Queensland Art Museum (Touring Exhibition)

Laurence Hope Retrospective

Heide Museum of Modern Art (8 March–5 May 2002)

Laurence HOPE (born Australia 1928), *Moonlit night, Spring Hill*,
1946–47, watercolour and pencil. Purchased, 1993

Customs House Gallery, Brisbane (12 July–25 August 2002)

Laurence HOPE (born Australia 1928), *Moonlit night, Spring Hill*,
1946–47, watercolour and pencil; *Interior, boarding house, Brisbane*,
1947, watercolour; *The white gloves*, 1948, watercolour, brush and ink
and gouache. Purchased, 1993

National Library of Australia, Canberra (Touring Exhibition)

Burke and Wills: From Melbourne to Myth

National Library of Australia (20 March–2 June 2002)
Art Gallery of South Australia (13 June–18 August 2002)
State Library of Victoria (13 September–24 November 2002)

John LONGSTAFF (Australia 1862–1941), *Arrival of Burke, Wills and King at the deserted camp at Cooper's Creek, Sunday evening, 21st April 1861*, 1907, oil on canvas. Gilbee Bequest, 1907

Sidney NOLAN (born in Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), *Burke and Wills at the Gulf*, (1961), synthetic polymer paint on composition board. Presented for Claire Pitblado from Sunday Reed, 1972

Mornington Peninsula Regional Gallery (Touring Exhibition)

Nocturne

Mornington Peninsula Regional Gallery (24 April–16 June 2002)
Geelong Art Gallery (5 July–1 September 2002)

Girolamo NERLI (born Italy 1860, arrived in Australia 1885, worked in New Zealand 1893–93, died 1926), *Street scene on a rainy night*, (c. 1889–90), oil on cardboard. Purchased, 1951

Jane R. PRICE (born Great Britain 1860, arrived in Australia 1880, died 1948), *Sydney Harbour by night*, oil on canvas. Purchased, 1954

Castlemaine Art Gallery and Historical Museum

Murray Griffin (1903–92)

(until 1 July 2001)

Murray GRIFFIN (Australia 1903–92), *The white one*, (1933), colour linocut, ed. 6/12. Felton Bequest, 1934

Lake Macquarie City Art Gallery

Dobell: The Portraits

(until 15 July 2001)

William DOBELL (Australia 1899–1970), *Helena Rubinstein*, (1957), oil on composition board. Felton Bequest, 1964

Performing Arts Museum, Melbourne

Nellie Stewart: Australia's Darling of the Stage

George Adams Gallery (until 15 July 2001)

W. B. McINNES (Australia 1889–1939), *Miss Nellie Stewart*, 1930, oil on canvas. Gift of Miss Stewart, 1931

Tate Britain

Michael Andrews

(19 July–7 October 2001)

Michael ANDREWS (English 1928–95), *All night long*, (1963–64), oil on composition board (3 panels). Felton Bequest, 1964

Museum of Contemporary Art, Sydney

Kathleen Petyarr Survey

(until 22 July 2001)

Kathleen PETYARR (Alyawarr/Eastern Anmatyerr born c. 1940), *Mountain devil lizard Dreaming (after hailstorm)*, 1997, synthetic polymer paint on canvas. Presented through The Art Foundation of Victoria by Gallerie Australis, Member, 1997

Museum of Contemporary Art, Sydney

Ricky Swallow

(1 August–29 October 2001)

Ricky SWALLOW (born Australia 1974), *Model for a sunken monument*, (1999), synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with the assistance of the Joan Clemenger Endowment, Governor, 1999

Works of Art Loaned by the NGV continued

The Ian Potter Museum of Art, Melbourne

Sanctity and Mystery: The Symbolist Art of Rupert Bunny
(until 29 July 2001)

Rupert BUNNY (Australia 1864–1947, worked in Europe 1884–1933), *The burial of St Catherine of Alexandria*, (c. 1896), oil on canvas. Felton Bequest, 1928

The Ian Potter Museum of Art, Melbourne

Norman Macgeorge: Man of Art
(22 September– 25 November 2001)

Bernard HALL (born Great Britain 1859, arrived in Australia 1892, died 1936), *Asia*, (c. 1922), oil on canvas. Presented by the students of the National Gallery School, 1936. *Processional*, (c. 1921), oil on canvas. Felton Bequest, 1925

Norman MACGEORGE (Australia 1872–1952), *Mother of pearl*, (1906), oil on canvas. Felton Bequest, 1906

W. B. McINNES (Australia 1889–1939), *Malcolm and Gyp*, (c. 1922), oil on canvas. Felton Bequest, 1922

Napier WALLER (Australia 1893–1972), *The fight*, (c. 1921), colour linocut, ed. 16/50. Felton Bequest, 1927. *Virgil*, watercolour over pencil. Felton Bequest, 1922

Charles WHEELER (born New Zealand 1881, arrived in Australia 1892, died 1977), *Self portrait*, (c. 1922), oil on canvas. Felton Bequest, 1922

The Ian Potter Museum of Art, Melbourne

The Plains: Wimmera and the Imaging of Australian Landscape, Philip Hunter and Sidney Nolan
(5 October–18 November 2001)

Sidney NOLAN (born Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), No title (*Wimmera*); No title (*Wimmera*); No title (*Wimmera*); *Farm, Dimboola; Grampians, Horsham; Grampians, Horsham; Grampians, Horsham; Untitled (Wimmera landscape)*, 1942; *Little Desert*, (1942), coloured pastel (water added). Gift of Sir Sidney and Lady Nolan, 1983. *Untitled (Wimmera landscape)*; *Untitled (Wimmera landscape)*; *Landscape (Wimmera)*, 1942, oil on paper. Gift of the artist, 1982. *Near Dimboola*, 1942, enamel paint on cotton gauze on cardboard; *Wimmera*, 1942, enamel paint on cardboard; *Wimmera*, (1942, dated 1943), enamel paint on cotton gauze on cardboard; *Wimmera (from Mount Arapiles)*, 1943, enamel paint on wood panels; *Wimmera*, (1943, dated 1942), enamel paint on cotton gauze on cardboard. Gift of Sir Sidney and Lady Nolan, 1983.

The Ian Potter Museum of Art, Melbourne

Rose Nolan: Work in Progress
(23 February–14 April 2002)

Rose NOLAN (born Australia 1959), *My way to God #1–30*, 1990, enamel and synthetic polymer paint on cardboard, paper covered polystyrene board, metal, plastic, glass, paper, foil, grinding wheel, nylon wire and cotton thread. Margaret Stewart Endowment, 1992

The Lyceum Club, Melbourne

Dora Wilson exhibition
(1 August–12 September 2001)

Dora WILSON (born Great Britain 1883, arrived in Australia late 19th century, died 1946), *The home of John Knox, Edinburgh*, oil on canvas on composition board; *Old Rome*, oil on canvas on cardboard. Felton Bequest, 1930

Art Gallery of New South Wales

19th century display in the John and Julie Schaeffer Galleries
(until 5 August 2001)

Lawrence ALMA-TADEMA (English 1836–1912), *The vintage festival*, 1877, oil on wood panel. Purchased, 1888

Dante Gabriel ROSSETTI (English 1828–82), *Paolo and Francesca da Rimini*, (c. 1867), watercolour (paper joined on all four sides). Felton Bequest, 1956

Art Gallery of New South Wales

Buddha: Transcending Space and Time
(10 November 2001–24 February 2002)

Japanese, *Mandala of the Diamond World; Mandala of the Womb World*, (late 14th–early 15th century), Muromachi (Ashikaga) period, watercolour on silk, bronze. Purchased, 1971

Tibetan, *Wheel of the law (Emblem of sovereignty of the Dalai Lama)*, (18th–19th century), silver, silver gilt (jade, garnet). Felton Bequest, 1927

Art Gallery of New South Wales

Lloyd Rees Sketchbooks
(9 February–21 April 2002)

Lloyd REES (Australia 1895–1988), *Moorish terraces, Majorca*, 1967, pen and ink, watercolour wash. Purchased through The Art Foundation of Victoria with the assistance of Robert and Dorys Raynor, Honorary Life Benefactor, 1988



Works of Art Loaned by the NGV continued

Jewish Museum of Australia, Melbourne

For display in the Australian Jewish History Gallery
(until 5 August 2002)

Yosl BERGNER (born Austria 1920, worked in Australia 1937–50, lives and works in Israel), *Seamstress*, 1943, oil on canvas on composition board. Bequest of Leon and Mary Warm, 1994 (until 30 August 2003)

E. Phillips FOX (Australia 1865–1915), *Green wave, Manly*, (1914), oil on canvas. Herbert and Ivy Brookes Bequest, 1973

Jewish Museum of Australia, Melbourne

Bagel Belt: The Jews of St Kilda and Caulfield
(until 30 September 2001)

Asher BILU (born Israel 1936, arrived in Australia 1957), *Full moon*, 1959, oil and collage on canvas on composition board. Gift of the Trustees of the Museum of Modern Art and Design of Australia, 1981

Heide Museum of Modern Art, Melbourne

Heidelberg to Heide: Creating an Australian Landscape 1850–1950
(until 12 August 2001)

David DAVIES (Australia 1864–1939), *Warm evening, Templestowe*, (1890s), oil on canvas; *Nocturne, Templestowe*, (c. 1896), oil on wood panel. Purchased with the assistance of a special grant from the Government of Victoria, 1979

E. Phillips FOX (Australia 1865–1915), *Moonrise, Heidelberg*, 1900, oil on canvas. Purchased, 1948

Arthur STREETON (Australia 1867–1943, worked in Great Britain 1897–1919), *Evening with bathers*, 1888, oil on canvas. Bequest of Sunday Reed, 1982

Heide Museum of Modern Art, Melbourne

Hester at Heide
(25 August–10 November 2001)

Joy HESTER (Australia 1920–60), *Man and woman in bed*, (c. 1952–55), brush and Chinese ink, ink wash and pastel. Purchased, 1976. *(Untitled) (Gray Smith)*, (c. 1955), brush and ink, ink wash and metallic (silver) ink. Gift of Mr Joseph Brown, 1982. *Girl holding flowers*, 1956, brush and ink, watercolour, pastel; *Gird holding turkey (Vera)*, 1957, synthetic polymer paint, brush and ink, gouache on card; *Two girls in the street*, 1957, synthetic polymer paint, brush and ink, watercolour on card. Presented through The Art Foundation of Victoria from the Bequest of Violet Dulieu, Founder Benefactor, 1997

Newcastle Region Art Gallery

The Enduring Landscape: Gouaches by Fred Williams
(until 12 August 2001)

Fred WILLIAMS (Australia 1927–82), *Mittagong*, (1959), gouache; *Sherbrooke*, (1960), gouache and pastel; *You Yangs*, (1963), gouache; *Circular hillside landscape*, (1966–67), gouache and pencil; *Approaching bushfire*, (1968), gouache; *Australian landscape (2)*, (1969), gouache; *Australian landscape (3)*, (1970), gouache; *Australian landscape (4)*, (1970), gouache and pencil; *Lightning storm, Waratah Bay*, (1971), gouache; *Rain forest*, (1971), synthetic polymer paint and gouache; *Walkerville* (1971), gouache; *Jumping Creek (1)*, (1972), gouache; *Mangrove needles*, (1973), gouache; *Lysterfield*, (1974), gouache and synthetic polymer paint; *Ti-tree swamp (Flinders Island)*, (1974), synthetic polymer paint; *Kosciusko*, (1975), synthetic polymer paint; *Cape York bushfire (1)*, (1977), gouache and synthetic polymer paint; *Cape York bushfire (2)*, (1977), synthetic polymer paint and gouache; *Coastline, Weipa*, 1977, gouache and synthetic polymer paint on two sheets; *Insect catching plant, Weipa*, (1977), synthetic polymer paint and gouache. Purchased through The Art Foundation of Victoria with the assistance of the H. J. Heinz II Charitable and Family Trust, Governor, and the Utah Foundation, Fellow, 1980

Monash Gallery of Art, Melbourne

Web of Life: The Art of Annemieke Mein
(12 August–7 October 2001)

Annemieke MEIN (born Holland 1944, arrived in Australia 1951), *Bush jacket*, 1979, raw silk, silk organza, seed pods; quilting, machine embroidery, appliqué. Purchased, 1980

Bendigo Art Gallery

Stars and Stripes: 20th Century American Prints 1960s to 1980s from the NGV
(16 August–23 September 2001)

Jim DINE (American 1935–), *Red beard*, 1973, etching, soft ground etching, roulette, foulbiting, printed in deep red ink, ed. 15/50. Presented through The Art Foundation of Victoria with the assistance of Dr David Rosenthal, Governor, 1998

Sam FRANCIS (American 1923–94), *Four stone untitled*, 1959–68, colour lithograph, printer’s proof 1/1, ed. 25; *Untitled*, 1969, colour lithograph, 1/20 proofs, ed. 40. Purchased through The Art Foundation of Victoria with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984

Jasper JOHNS (American 1930–), *Voice*, 1966–67, lithograph and photo-lithograph, printer’s proof 3/3, ed. 30; *Flags*, 1967–68, colour lithograph with rubber stamp, printer’s proof 2/2, ed. 43; *Target*, 1967, colour lithograph, printer’s proof, ed. 28. Purchased through The Art Foundation of Victoria

Works of Art Loaned by the NGV continued

with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984. *Decoy*, 1971, coloured lithograph and photo-lithograph with die cut, ed. 38/55. Purchased, 1972. *Periscope II*, 1979, colour lithograph, ed. 21/28. Purchased, 1980

Willem de Kooning (Dutch/American 1904–97), *Big*, 1970, lithograph, printer's proof, ed. 10; *Sting ray*, lithograph, printer's proof, ed. 48. Purchased through The Art Foundation of Victoria with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984

Sol Lewitt (American 1928–), *Horizontal composite*, (1970–71), screenprint, printer's proof, ed. 40; *Lines, not long, not heavy, not touching, drawn at random (circle)*, (1971), coloured lithograph, artist's proof, ed. 100. Presented through The Art Foundation of Victoria by Dr David Rosenthal, Governor, 1995

Robert Motherwell (American 1915–91), *Africa suite no. 9*, from the suite of 10 screenprints, *Africa suite*, 1970, screenprint in two colours (black and warm cream), ed. 23/150. Gift of Don and Carolyn Rankin, 1997

Robert Rauschenberg (American 1925–), *Drizzle*, 1967, colour lithograph with embossing, printer's proof, ed. 29; *Guardian*, 1968, colour lithograph, printer's proof 1/2, ed. 44; *Landmark*, 1968, colour lithograph, printer's proof, ed. 40; *Waterstop*, 1968, colour lithograph with embossing, printer's proof 1/3, ed. 28. Purchased through The Art Foundation of Victoria with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984

James Rosenquist (American 1933–), *Silver skies*, 1970, colour lithograph, printer's proof 1/2, ed. 65; *Flower garden*, 1972, colour lithograph, artist's proof 19/20, ed. 75; *See-saw class systems*, 1968, colour lithograph, ed. 100. Purchased through The Art Foundation of Victoria with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984. *For love*, 1965, from the portfolio *11 Pop Artists III*, 1965–66, colour screenprint, ed. 63/200. Purchased, 1969

Robert Ryman (American 1930–), *Etching in four parts*, 1972, colour etching on four sheets, ed. 16/30. Gift of Dr David Rosenthal, 1992

Mark Tobey (American 1890–1976), *Mandarin*, 1973, colour lithograph, artist's proof 11/11, ed. 95; *Chinese memories*, (1974), lithograph, printer's proof 11/11, ed. 50. Purchased through The Art Foundation of Victoria with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984

Andy Warhol (American 1928–87), *Jackie III*, 1966, from the portfolio *11 Pop Artists III*, 1965–66, colour screenprint, artist's proof 37/50, ed. 200. Gift of Dr David Rosenthal, 1991. *Mickey Mouse*, 1981, from the portfolio *Myths*, colour screenprint and diamond dust, artist's proof 9/30, ed. 200. Gift of James Mollison AO, 1988

Global Arts Link, Ipswich

Peak

(17 August–11 November 2001)

Edwin Tanner (born Wales 1920, arrived in Australia 1923, died 1980), *Track man*, 1957, oil on canvas on composition board. Gift of the Trustees of the Museum of Modern Art and Design of Australia, 1981

Swan Hill Regional Art Gallery

A Sunlit Vision: Photographs by Max Dupain

(until 19 August 2001)

Max Dupain (Australia 1911–92), *Sharks at Blackhead Beach*, 1938; *Smiling girl*, 1938; *War photographer–Damien Parer*, 1942, gelatin silver photograph; *Weather of Tartarus*, 1933, bromoil photograph. Purchased through The Art Foundation of Victoria with the assistance of National Australia Bank Limited, Honorary Life Benefactor, 1992. *Alfred Street, North Sydney, by night*, 1940s, printed (c. 1986); *Mother and child*, 1952, printed (c. 1986); *Paddy's Market*, 1938, printed (c. 1986); *Rush hour in King's Cross*, 1938, printed (c. 1986); *Sydney Harbour crepuscule*, 1937, printed (c. 1986); *Twilight, peak hour, Sydney Harbour Bridge*, 1946, printed (c. 1986); *View from Clarence Street studio*, 1947, printed (c. 1986), gelatin silver photograph. Purchased through The Art Foundation of Victoria with the assistance of Mr A. C. Goode, Fellow, 1987. *Melbourne*, 1946, printed (c. 1986); *Melbourne with rain*, 1946, printed (c. 1986); *Storm at Toowoomba Bay*, 1952, printed (c. 1986), gelatin silver photograph. Purchased from funds donated by Hallmark Cards Australia Pty Ltd, 1987. *Sunrise at Newport*, (c. 1970), gelatin silver photograph. Purchased, 1971. *At Newport*, 1952, printed (c. 1975); *Australia Square Tower*, 1968, printed (c. 1975); *Coal and Candle Creek*, 1973; *Bondi*, 1939, printed (c. 1975); *Norman Lindsay*, 1936, printed (c. 1975); *Smiling girl*, 1938, printed (c. 1975), gelatin silver photograph. Purchased with the assistance of the Visual Arts Board, 1976. *Mosman Bay at dusk*, 1937, printed (c. 1978); *South West Rocks, N.S.W.*; *South West Rocks, N.S.W.*, 1978, gelatin silver photograph. Purchased, 1979. *Manly*, 1939, gelatin silver photograph. Purchased, 1992. *Bourke Street, Melbourne*, 1946, printed (c. 1985), *Collins Street, Melbourne*, 1946, printed (c. 1985); *Collins Street, Melbourne*, 1946, printed (c. 1985); *Harbour Bridge support system*, 1941, printed 1977; *Melbourne from St Patrick's*, 1946, printed (c. 1985); *North Sydney from MLC Building*, 1957, printed (c. 1985); *Silos through windscreen*, 1935, printed (c. 1985); *St Kilda Road, Melbourne*, 1946, printed (c. 1985), gelatin silver photograph. Purchased, 1986. *Opera House at night*, 1969, printed (c. 1974); *Opera House roof*, 1969, printed (c. 1974), gelatin silver photograph. Purchased through the Kodak (Australasia) Pty Ltd Fund, 1975. *Manly*, 1939, gelatin silver photograph. Purchased, 1992



Works of Art Loaned by the NGV continued

Art Gallery of South Australia

Hossein Valamanesh Survey Exhibition
(until 26 August 2001)

Hossein VALAMANESH (born Australia 1949), *Man to bird*, (1977), clay, twigs, stones, optical lens, synthetic polymer paint and polyvinyl acetate on plywood (four panels). Michell Endowment, 1978.

Art Gallery of South Australia

Our Country: Australian Federation Landscapes 1900–1914
(14 September–18 November 2001)

Hans HEYSEN (born Germany 1877, arrived in Australia c. 1884, died 1968), *A lord of the bush*, 1908, oil on canvas; *Midsummer morning*, 1908, watercolour. Felton Bequest, 1908

Frederick McCUBBIN (Australia 1855–1917), *The pioneer*, 1904, oil on canvas (three panels). Felton Bequest, 1906. *Lost*, 1907, oil on canvas. Felton Bequest, 1941. *Arrival of the Duke and Duchess of York, Melbourne, 1901*, (1908), oil on canvas; *Moonrise*, 1909, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979.

William Blamire YOUNG (Australia 1862–1935), *When the horse team came to Walhalla*, 1910, watercolour. Gift of Sir Harry Wunderly, 1971

Mornington Peninsula Regional Gallery

Arthur Boyd: The Merging Artist
(1 September–28 October 2001)

Arthur BOYD (Australia 1920–99), *Peninsula landscape*, 1957, oil on canvas on composition board. Presented through The Art Foundation of Victoria by Mrs G. H. Hillas, Founder Benefactor, 1998. *Shelly Beach*, 1958, oil on canvas on composition board. Presented through The Art Foundation of Victoria by the bequest of Mrs G. H. Hillas, Founder Benefactor, 1999. *The weathercock*, 1944, oil on muslin on board. Purchased through The Art Foundation of Victoria with the assistance of the Shell Company of Australia Limited, Founder Benefactor, 1988

John PERCEVAL (Australia 1923–2000), *Ocean beach, Sorrento*, 1957, enamel paint and tempera on canvas on composition board. Presented through The Art Foundation of Victoria by Mrs G. H. Hillas, Governor, 1997

Mornington Peninsula Regional Gallery

Arthur Streeton: The Passionate Gardener
(8 December 2001–17 February 2002)

Arthur STREETON (Australia 1867–1943, worked in Great Britain 1897–1919), *Roses*, (c. 1929), oil on canvas. Felton Bequest, 1930

Postmaster Gallery, New York

Botanical Venus: Daniel Solander in New Holland
(until 9 September 2001)

Wedgwood (WEDGWOOD & Bentley), Staffordshire (England est. 1759), **John FLAXMAN**, modeller (England 1755–1826), *Dr Daniel Solander, medallion*, (1775–80), stoneware. Felton Bequest, 1940

Postmaster Gallery, New York

Golden Jubilee of Queen Elizabeth II
(2 February–5 May 2002)

ELKINGTON & CO., Birmingham, manufacturer (England est. 1836), *Replica of anointing spoon*, 1910–11, silver-gilt. Gift of Alex Isaacson, 1938

ENGLAND, *Crown jewel replicas: King's state crown and cushion*, (early 20th century), velvet, synthetic fur, paste, metal; metallic cord, (stuffing). Gift of Alex Isaacson, 1938

WEDGWOOD, Staffordshire, manufacturer (England est. 1759), **Richard GUYATT**, designer (England 1914–), *Commemorative mug for the silver jubilee of Queen Elizabeth II*, 1977, earthenware. Bequest of Mrs C. S. Lynott, 1984

Perc Tucker Regional Gallery, Townsville

Japan in Australia
(28 September–28 October 2001)

SHIKO Munakata (Japanese 1903–75), *Two Bodhisattvas and ten great disciples of Sakya: Manjúsri, the incarnation of Buddha's wisdom*, (1939, recarved 1948); *Katyayana; Purnamaitrayaniputra; Aniruddha; Mahakasyapa; Rahula; Ananda; Subhuti; Upali; Maudgalyayana*, (1939), woodcut. Felton Bequest, 1969. *Samantabhadra, the incarnation of Buddha's fundamental law*, (1939, recarved 1948), woodcut; *Sariputra*, (1939), woodcut. Purchased, 1964

Queensland University of Technology Art Museum

O Soul O Spirit O Fire: Celebrating Fifty Years—Survey of the Blake Prize for Religious Art
(22 November 2001–24 February 2002)

Elwyn LYNN (Australia 1917–97), *Betrayal*, 1957, oil on composition board. Purchased, 1957

Justine O'BRIEN (born Australia 1917, worked in Italy 1967–96, died Italy 1996), *The Virgin enthroned (Altar piece triptych)*, (1951), oil on canvas (three panels). Felton Bequest, 1951

Works of Art Loaned by the NGV continued

Queensland University of Technology Art Museum

The Douglas Kagi Gift in Context

(3 May–30 June 2003)

Pierre SOULAGES (French 1919–), *Lithograph no. 3*, (1957), colour lithograph, ed. 183/200. Felton Bequest 1959. *Painting, 202 x 143 cm, 6 November 1967 (Peinture, 202 x 143 cm, 6 Novembre 1967)*, 1967, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of The Eugenie Crawford Bequest, Founder Benefactor, 1998

National Gallery of Australia, Canberra

Rodin: A Magnificent Obsession

(14 December 2001–24 February 2002)

Auguste RODIN (French 1840–1917), *Crying lion (Le lion qui pleure)*, 1881, bronze, wood base. Felton Bequest, 1909. *Jean Paul Laurens*, (1881), bronze. Felton Bequest, 1906

National Wool Museum, Geelong

Display in Orientation Gallery

(until 31 December 2002)

Les KOSSATZ (born Australia 1943), *Hard slide*, (1980), sheepskins, aluminum, wood, leather, steel. Presented by The Ian Potter Foundation as the winner of the Ian Potter Foundation Sculpture Commission, 1981

Gold Treasury Museum, Melbourne

Melbourne: A City Built on Gold (until 10 January 2002)

Alan SUMNER (Australia 1911–94), *Three 8s street*, (1945), oil on cardboard. Allan R. Henderson Donation, 1946 (until 16 September 2002)

Charles BUSH (Australia 1919–89), *Bourke, Lonsdale and Russell Streets*, (c. 1959), oil on composition board. Purchased, 1959

Alexander COLQUHOUN (born Great Britain 1862, arrived in Australia 1876, died 1941), *Early Melbourne*, (c. 1938), oil on canvas on cardboard. Gift of Sir Keith Murdoch and John H. Connell, 1938

Charles CONDER (born Great Britain 1868, worked in Australia 1884–90, died Great Britain 1909), *Spring Street, Melbourne*, (c. 1890), oil on canvas. Bequest of Mary Helen Keep, 1944

Louis FOULET (active in Australia c. 1914), *Railway yards, South Melbourne*, (c. 1914), oil on canvas. Herbert and Ivy Brookes Bequest, 1973

Taylor GHEE (Australia 1872–1951), *From Duke's Dock*, (c. 1925), oil on cardboard. Purchased, 1962

Alberto GILLINI (active in Australia from 1890s), *Swanston Street*, oil on (cardboard). Purchased, 1955

Frederick McCUBBIN (Australia 1855–1917), *Melbourne 1888*, (1888), oil on canvas on (wood panel). Gift of Hugh McCubbin, 1960. *Collins Street*, (c. 1915), oil on artist board. Purchased, 1947. *Autumn morning, South Yarra*, 1916, oil on canvas. Purchased, 1955

Michael SHANNON (Australia 1927–93), *Early morning, Melbourne*, 1968, oil on canvas. Presented by the National Gallery Society of Victoria as the winner of the John McCaughey Memorial Art Prize, 1969

Harald VIKE (born Norway 1906, arrived in Australia 1929, died 1987), *The sweepers*, 1946, oil and ink on canvas. Purchased, 1946

Phyl WATERHOUSE (Australia 1917–89), *Flagstaff Gardens*, oil on hessian on cardboard. Allan R. Henderson Donation, 1948

Dora WILSON (born Great Britain 1883, arrived in Australia late 19th century, died 1946), *The spot for a city*, oil on plywood. Purchased, 1947. *The boy with the broom, Collins Street East*, oil on plywood; *Swanston Street*, oil on canvas on (cardboard). Felton Bequest, 1931

Campbelltown City Bicentennial Art Gallery

Anne Judell 1992–2002

(2 February–24 March 2002)

Anne JUDELL (born Australia 1942), *The singing #28/99*, 1999, oil, wax and graphite on paper. Purchased, 1999

Comunicare Organizzando, Italy

Paul Cézanne: Il Padre dei Moderni

The Museum of Risorgimento (7 March–7 July 2002)

Paul CEZANNE (French 1839–1906), *The uphill road (La route montante)*, (1881), oil on canvas. Felton Bequest, 1938

Municipal Museums, Brugge, Belgium

Jan van Eyck, Early Netherlandish Painting and Southern Europe
Groeningemuseum

(15 March–30 June 2002)

UNKNOWN (Flemish), **Jan van EYCK** (follower of), *Madonna and Child*, (c. 1440), oil on wood panel. Felton Bequest, 1923

National Portrait Gallery, Canberra

Display in Main Gallery

(until 31 March 2002)

Thomas WOOLNER (English 1825–92, worked in Australia 1852–54), *Sir Redmond Barry*, 1878, marble. Presented by subscribers, 1881



Works of Art Loaned by the NGV continued

John Curtin Gallery, Perth

The Generative Eye—Brian Blanchflower
(4 April–26 May 2002)

Brian BLANCHFLOWER (born Great Britain 1939, arrived in Australia 1972), *Canopy XXIII — The generative eye (triumph over time)*, 1990–01, synthetic polymer paint, sand, pumice powder, metal eyelets, canvas, hessian (three panels). Purchased through The Art Foundation of Victoria with the assistance of the Helen M. Schutt Trust, Governor, 1992

Museum of Sydney, Historic Houses Trust of New South Wales

Sydney by Ferry
(13 April–7 July 2002)

Julian ASHTON (born Great Britain 1851, arrived in Australia 1878, died 1942), *Mosman ferry*, 1888, watercolour over pencil. Purchased, 1965

National Museum of Australia, Canberra

Tangled Destinies
(until 26 February 2003)

Arthur BOYD (Australia 1920–99), *Burning off*, (1958), oil on composition board. Purchased with funds donated by Roderick Carnegie, 1971

Short-term Loans

Short-term loans during the Gallery’s redevelopment period

Gippsland Art Gallery, Sale

(until 22 August 2001)

Bruce ARMSTRONG (born Australia 1957), *Nap*, (1986), red gum (*Eucalyptus blakelyi*). Michell Endowment, 1986

Monash Gallery of Art, Melbourne

(until 27 August 2001)

Emma Minnie BOYD (Australia 1858–1936), *To the workhouse*, 1891, oil on canvas. Gift of Emma a’Beckett, 1893

Monash Gallery of Art, Melbourne

(until 15 October 2001)

Nicholas GYSIS (Greek 1842–1901), *Love’s pilgrimage*, 1876, oil on canvas. Purchased, 1884

Eugène-Ernest HILLEMACHER (French 1818–87), *Psyche in the underworld (Psyche aux enfers)*, 1865, oil on canvas. Gift of Gustave Curicier, 1872

Monash Gallery of Art, Melbourne

(until 6 December 2001)

Aby ALTSON (born Great Britain 1866, worked in Australia 1883–91, died United States 1948), *Flood sufferings*, 1890, oil on canvas. Accessioned, 1967

George COATES (born Australia 1869, worked in Great Britain 1897–1930, died Great Britain 1930), *Motherhood*, 1903, oil on canvas (two panels). Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1904
Pierre-Marie BEYLE (French 1838–1902), *The last resting place of Coco (La dernière étape de Coco)*, oil on canvas. Purchased, 1881

N. CARTA (Italian active 1860s), *Adam and Eve finding the dead body of Abel*, 1869, oil on canvas. Purchased, 1870

St George HARE (English 1857–1933), *The victory of faith*, oil on canvas. Gift of an anonymous donor, 1905

Paul JOANOWITCH (Serbian 1859–1957), *The traitor*, (1885–90), oil on canvas. Purchased, 1890

Guillaume KOLLER (Austrian 1829–85), *The departure for war (Le depart du fiance)*, 1864, oil on canvas. Purchased by the Commissioners of Fine Arts for Victoria, 1864

Albert MAIGNAN (French 1845–1908), *The last moments of Chlodobert*, (1880), oil on canvas. Gift of Messrs Wallis and Son, 1885

Briton RIVIERE (English 1840–1920), *A Roman holiday*, 1881, oil on canvas. Purchased, 1888

Monash Gallery of Art, Melbourne

(9 April 2002–1 March 2005)

Pino CONTE (born Italy 1915), *Tree of life*, (1961), bronze. Gift of Mrs E. Balloul, 1972

Geelong Art Gallery

(until 21 January 2002)

Rupert BUNNY (Australia 1864–1947, worked in Europe 1884–1933), *Portrait of the artist’s wife*, (c. 1902), oil on canvas. Felton Bequest, 1946

Charles CONDER (born Great Britain 1868, worked in Australia 1884–90, died Great Britain 1909), *The farm, Richmond, New South Wales*, 1888, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979

Frederick McCUBBIN (Australia 1855–1917), *A winter evening*, 1897, oil on canvas. Purchased, 1900

Tom ROBERTS (born Great Britain 1856, arrived in Australia 1869, died 1931), *Evening, when the quiet east flushes faintly at the sun’s last look*, (1887–88), oil on canvas. W. H. Short Bequest, 1944. *Blue eyes and brown*, (1887, dated 1888), oil on canvas. Purchased, 1960

Works of Art Loaned by the NGV continued

Isaac WHITEHEAD (born Ireland 1819, arrived in Australia 1857, died 1881), *A spring morning near Fernshaw*, 1880, oil on canvas. Purchased, 1971

Geelong Art Gallery
(until 7 May 2002)

Ugo CATANI (born Italy 1861, worked in Australia 1885–94, died Italy c. 1945), *Lovers' walk, Mount Macedon*, (1890), oil on canvas. Accessioned, 1995

Jane SUTHERLAND (born United States 1853, arrived in Australia 1864, died 1928), *The mushroom gatherers*, (c. 1895), oil on canvas. Gift of Dr Margaret Sutherland, 1972

Geelong Art Gallery
(until 23 July 2002)

Ethel CARRICK (born Great Britain 1872, arrived in Australia 1908, died 1952), *On the beach*, (c. 1911), oil on canvas. Herbert and Ivy Brookes Bequest, 1973

George COATES (born Australia 1869, worked in Great Britain 1897–1930, died Great Britain 1930), *A Russian lady*, (c. 1920), oil on canvas. Felton Bequest, 1921

David DAVIES (born Australia 1864, worked in Great Britain and France 1890–39, died Great Britain 1939), *A grey day*, oil on canvas; *Warm evening, Templestowe*, (1890s), oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979. Note: David Davies' *Warm evening, Templestowe* was temporarily recalled for loan to Heide Museum of Modern Art exhibition *Heidelberg to Heide: Creating an Australian Landscape 1850–1950*

E. Phillips FOX (Australia 1865–1915), *The muslin dress*, (1912), oil on canvas. Felton Bequest, 1942

Tom HUMPHREY (born Great Britain 1858, arrived in Australia 1869, died 1922), *Under a summer sun*, 1895, oil on canvas. Purchased, 1895

W. C. PIGUENIT (Australia 1836–1914), *The Snowy River, New South Wales*, (c. 1903), oil on canvas. Accessioned, 1995

C. Douglas RICHARDSON (born Great Britain 1853, arrived in Australia 1858, worked in Great Britain 1881–89, died Australia 1932), *Fleur de lys*, 1890, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Joe White Bequest, Governor, 1986

Arthur STREETON (Australia 1867–1943, worked in Great Britain 1897–1919), *Point Piper*, 1907, oil on wood panel. Purchased with the assistance of a special grant from the Government of Victoria, 1979

Bendigo Art Gallery
(until 30 July 2002)

Edmond-François AMAN-JEAN (French 1860–1936), *Woman resting (La Femme couchée)*, (c. 1904), oil on canvas. Felton Bequest, 1905

Eugène BOUDIN (French 1824–98), *The port of Le Havre (Le port du Havre)*, 1892, oil on wood panel. Felton Bequest, 1913

Bernard BUFFET (French 1928–), *Owl*, 1950, oil and pencil on canvas. Felton Bequest, 1954

Jean CAZIN (French 1841–1901), *The rainbow (L'arc en ciel)*, (late 1880s), oil on canvas. Felton Bequest, 1913

Camille COROT (manner of) (French 1796–1875), *The model, nude study*, oil on canvas. Felton Bequest, 1920

Eugène DELACROIX (French 1798–1863), *The confession of the Giaour (Confession du Giaour)*, (1825–40), oil on canvas. Felton Bequest, 1910

Narcisse DIAZ (French 1807–76), *A forest clearing (Une clairière dans la forêt)*, (c. 1860s–1870s), oil on wood panel. Felton Bequest, 1955

Gustave DORÉ (French 1832–83), *Little Red Riding Hood (Le chaperon rouge)*, (c. 1862), oil on canvas. Gift of Mrs S. Horne, 1962

Raoul DUFY (French 1887–1953), *Regatta at Deauville*, oil on canvas. Felton Bequest, 1949

Henri FANTIN-LATOURE (French 1836–1904), *Dahlias*, 1863, oil on canvas. Felton Bequest, 1906

Albert MARQUET (French 1875–1947), *Port of Algiers—After the storm (Port d'Alger—Après l'orage)*, oil on canvas. Felton Bequest, 1949

André MASSON (French 1896–1987), *Moonrise over trees in bloom (Levé de lune sur les arbres en fleurs)*, oil on canvas. Felton Bequest, 1955

Jean-Louis-Ernest MEISSONIER (French 1815–91), *The hired assassins (Les bravi)*, 1852, oil on canvas. Purchased, 1914. *The alms giver (L'aumône)*, oil on wood panel. Felton Bequest, 1905

Jean METZINGER (French 1883–1956), *Nautical still life*, oil on canvas. Felton Bequest, 1955

Georges ROUAULT (French 1871–1958), *The Holy Shroud (Suaire)*, oil on paper on canvas. Felton Bequest, 1951

Paul SERUSIER (French 1864–1927), *Boys on a river bank (Enfants à la barque)*, 1906, oil on canvas on wood panel. Felton Bequest, 1948

Lucien Simon (French 1861–1945), *The racecourse (Les courses)*, oil on canvas. Felton Bequest, 1920

Maurice UTRILLO (French 1883–1955), *The Eiffel Tower (La Tour Eiffel)*, (1913), oil on cardboard. Felton Bequest, 1947

Felix VALLOTTON (Swiss 1865–1925), *Pont du Jour, banks of the Seine (Pont du Jour, bords de la Seine)*, 1901, oil on canvas. Felton Bequest, 1940



Works of Art Loaned by the NGV continued

Claude VENARD (French 1913–), *Still life with white fruit dish on a red cloth (Nature morte, compotier blanc à tapis rouge)*, oil on canvas. Felton Bequest, 1955

Maurice de VLAMINCK (French 1876–1958), *The bridge on the Seine at Chatou (Le pont sur la Seine à Chatou)*, oil on canvas. Felton Bequest, 1949

Mildura Arts Centre

(until 31 December 2002)

Inge KING (born Germany 1918, worked in England and Scotland 1939–50, arrived in Australia 1951), *Nayads*, 1997, patinated bronze and synthetic polymer paint. Purchased through The Art Foundation of Victoria with the assistance of J. B. Were & Sons, Governor, 1997

David WILSON (born Great Britain 1947, arrived in Australia 1965), *Passage*, (1978), steel. Purchased with the assistance of the Visual Arts Board of the Australia Council, 1980. *Windows in the water*, (1986), welded steel. Purchased, 1987

Monash Gallery of Art, Melbourne

(until 31 December 2002)

THE VICTORIAN TAPESTRY WORKSHOP, Melbourne, manufacturer (Australia est. 1976), **Roger KEMP**, designer (Australia 1908–87), *Evolving forms*, 1984, wool, cotton. Commissioned by The Art Foundation of Victoria with funds provided by Dame Elisabeth Murdoch, 1984. *Piano movement*, 1989, wool, cotton. Commissioned by The Art Foundation of Victoria with funds provided by Dame Elisabeth Murdoch, 1989. *Organic form*, 1991, wool, cotton. Commissioned by The Art Foundation of Victoria with funds provided by Dame Elisabeth Murdoch, 1991

McClelland Gallery, Melbourne

(until 30 June 2003)

Akio MAKIGAWA (born Japan 1948, arrived in Australia 1974, died 1999), *Untitled* (group of two sculptural elements), (1989), marble. Purchased through The Art Foundation of Victoria with the assistance of the Sidney Myer Fund, Governor, 1992

Ian McKAY (born Australia 1936), *Fourth stairway*, (1986), steel. Purchased through The Art Foundation of Victoria with the assistance of Commonwealth Industrial Gases Limited, Governor, 1986

Eamon O'TOOLE (born Australia 1957), *Motorbike*, (1987), enamel paint on plastic, rubber and polystyrene. Margaret Stewart Endowment, 1989

McClelland Gallery, Melbourne

(until 31 July 2003)

Henry MOORE (English 1898–1986), *Large seated draped figure*, (1958), bronze. Felton Bequest, 1960

Auguste RODIN (French 1840–1917), *Monument to Balzac*, (1898), cast 1967, bronze. Felton Bequest, 1968

Ballarat Fine Art Gallery

(until 28 February 2003)

George ARMFIELD (born Great Britain c. 1849, arrived in Australia 1867, died 1928), *Fireman's trophy*, (c. 1880), silver, ostrich egg, ebonised wood. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1981

Robert DOWLING (born Great Britain 1827, arrived in Australia 1834, worked in Great Britain 1857–84, died Great Britain 1886), *Early effort — Art in Australia*, (c. 1860), oil on canvas (on board). Felton Bequest, 1934

William EDWARDS (born Great Britain c. 1819, arrived in Australia 1857, died c. 1889), *Vase*, (c. 1870), silver, emu egg, blackwood. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1979

P. FALK & CO, manufacturer (Australia est. 1851–1950), *Silver Age Cup*, (c. 1860), silver. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1981

William KERR (in the manner of) (born Northern Ireland 1839, arrived in Australia 1860s, died 1896), *Trophy*, (c. 1896–1900), silver, gold, emu egg, ebonised wood. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1981

Henry STEINER (born Germany 1835, arrived in Australia 1858, died 1914), *Epergne*, (c. 1880), silver, glass. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1984. *Inkwell*, (c. 1880), silver, emu egg, ebonised wood. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1985. *St Leger Trophy*, (c. 1880), silver. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1979

STEVENSON BROS, Adelaide (Australia c. 1878–1920), *The Stevenson Challenge Cup*, (c. 1890), silver. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1979

Works of Art Loaned by the NGV continued

Jochim WENDT (born Denmark 1830, arrived in Australia 1854, died 1917), *St Leger Trophy*, (c. 1880), silver. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1986. *Inkwell*, (c. 1885), silver, emu egg, ebonised wood. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1979. *Tray*, (c. 1890), silver. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1982

Heide Museum of Modern Art, Melbourne
(until 28 February 2003)

Bruce ARMSTRONG (born Australia 1957), *Untitled*, 1987, red gum (*Eucalyptus blakelyi*). Presented by the Bardas Family as the winner of the Bardas Family Sculpture Commission, 1987

New Long-term Loans to Victorian Government Departments

Arts Victoria

ANGELA BRENNAN (born Australia 1960), *Untitled*, 1992, oil on canvas. Margaret Stewart Endowment, 1992

Stephen BUSH (born Australia 1958), *L.L. The wish being the father to the thought*, 1989, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Moët & Chandon Art Acquisition Fund, Governor, 1989

Jon CATTAPAN (born Australia 1956), *Natural phenomena*, (1991), oil on canvas and linen. Margaret Stewart Endowment, 1992

Stephen EASTAUGH (born Australia 1960), *The raw flesh-eating monster*, 1987, synthetic polymer paint, oil stick, encaustic wax and chinagraph pencil on wood. Margaret Stewart Endowment, 1988

John FIRTH-SMITH (born Australia 1943), *Wren's other view of there*, 1975, synthetic polymer paint and oil on canvas. Presented by the National Gallery Society of Victoria as the winner of the John McCaughey Memorial Art Prize, 1975

W. B. McINNES (Australia 1889–1939), *Malcolm and Gyp*, (c. 1922), oil on canvas. Felton Bequest, 1922

Kerrie POLINESS (born Australia 1962), *Untitled*, 1992, synthetic polymer paint on canvas board. Margaret Stewart Endowment, 1992

Evangelos SAKARIS (born Greece 1959, arrived in Australia 1966), *Hail, insomniac of the horizontal island*, (1994), oil on canvas. Margaret Stewart Endowment, 1994

Christopher SNEE (born Australia 1957), *Additional line*, 1989–90, oil on canvas. Margaret Stewart Endowment, 1991

Department of Education

Elizabeth KRUGER (born New Caledonia 1955, arrived in Australia 1955), *Icons*, 1988, gouache and synthetic polymer paint on hardboard. Margaret Stewart Endowment, 1989

Grace COSSINGTON-SMITH (Australia 1892–1984), *Interior with blue painting*, 1956, oil on composition board. Purchased, 1956

Clement MEADMORE (born Australia 1929, worked in United States from 1963), *Triolith B*, 1991, bronze. Purchased, 1998

W. B. McINNES (Australia 1889–1939), *Frank Tate, C.M.G.*, oil on canvas. Presented by the subscribers of the Tate Portrait Fund, 1929

Mirka MORA (born Australia 1928), *Medieval gathering*, 1987–92, oil on canvas. Presented through The Art Foundation of Victoria by Ian Hicks, Member, 1993

Jessica Nenowatt (Mowanjum born 1972), *Wandjinias*, 1999, synthetic polymer paint on canvas. Purchased, 1999

Sidney NOLAN (born in Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), *Central Australia*, 1949, synthetic polymer paint and oil on composition board. Purchased, 1950

John PERCEVAL (Australia 1923–2000), *Lovers' walk in the corn, summer, England*, 1964, oil and toy mouse on canvas. Presented through The Art Foundation of Victoria by Fingal Pastoral Property Limited, Fellow, 1997

Wendy STAVRIANOS (born Australia 1941), *Lagoon*, 1976–78, synthetic polymer paint and ink on canvas. Michell Endowment, 1978

Fred WILLIAMS (Australia 1927–82), *You Yangs landscape*, 1965, oil on canvas. Purchased with the assistance of the Visual Arts Board, Australia Council, 1977

Department of State and Regional Development

Mandy MARTIN (born Australia 1952), *Factories 2*, 1981, oil on canvas. Michell Endowment, 1982

David PALLISER (born Australia 1960), *Split*, 1990, oil on canvas. Margaret Stewart Endowment, 1990

Paul PARTOS (born Czechoslovakia 1943, arrived in Australia 1949), *Untitled (Yellow)*, 1983, oil on canvas. Michell Endowment, 1983

Government House, Melbourne

David DAVIES (Australia 1864–1939), *Twilight at Ivanhoe*, oil on canvas. Purchased, 1945

Hans HEYSEN (born Germany 1877, arrived in Australia c. 1884, died 1968), *A cottage bunch*, 1930, oil on canvas. Private collection, in care of National Gallery of Victoria

Daryl LINDSAY (Australia 1889–1943), *Morning of the dust storm*, 1960, oil on canvas. Gift of Colonel Aubrey H. L. Gibson, 1961



Works of Art Loaned by the NGV continued

Arthur STREETON (Australia 1867–1943, worked in Great Britain 1897–1919), *Land of the golden fleece*, 1926, oil on canvas. Bequest by W. C. C. Cain, 1950

Walter WITHERS (born Great Britain 1854, arrived in Australia 1882, died 1914), *Spring on the Lower Plenty Road, Heidelberg*, 1907, oil on canvas. Purchased, 1946

Ministry for Infrastructure

Rick AMOUR (born Australia 1948), *Blue neon red light*, 1970–71, oil on canvas. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1971

Marion BORGELT (born Australia 1954), *Untitled figure*, 1982, oil and wax on canvas. Michell Endowment, 1982

Jon CATTAPAN (born Australia 1956), *Name and address*, 1988, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Moët & Chandon Art Acquisition Fund, Governor, 1989

Debra DAWES (born Australia 1955), *Mother and child*, 1988, oil on canvas. Margaret Stewart Endowment, 1989

Clement MEADMORE (born Australia 1929, worked in United States from 1963), *Triolith B*, 1991, bronze, ed. 1/6. Purchased, 1998

Office of The Governor-General, Melbourne

Ian ARMSTRONG (born Australia 1923), *Girl with a fish*, (1949–50), oil on canvas. Allan R. Henderson Donation, 1951

Yosl BERGNER (born Austria 1920, worked in Australia 1937–50, lives and works in Israel), *Portrait of Edie*, 1939, oil on composition board. Presented through The Art Foundation of Victoria by Yosl Bergner, Founder Benefactor, 1985

Noel COUNIHAN (Australia 1913–86), *Old woman, Opoul*, 1981, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1985

Murray GRIFFIN (Australia 1903–92), *Green, silver and gold*, 1951, oil on cardboard. Purchased, 1951

Roger KEMP (Australia 1908–87), *Movement five*, (1980–81), synthetic polymer paint on canvas. Purchased through The Art Foundation of Victoria with the assistance of the National Gallery Society of Victoria, Governor, 1983

Lyndsay Bird MPETYAN (Eastern Anmatyerr born c. 1935), *Bloodwood Dreaming*, (c. 1994), synthetic polymer paint on canvas; *Untitled*, (c. 1994), synthetic polymer paint on canvas. Presented through The Art Foundation of Victoria by William Fellows, Fellow, 1998

Dora SERLE (Australia 1875–1968), *The Chinese vase*, (c. 1934), oil on canvas. Gift of Dr G. Serle and Mr R. Serle, 1976

Arnold SHORE (Australia 1897–1963), *Camellias*, 1937, oil on canvas. Felton Bequest, 1938

James WIGLEY (born Australia 1918), *Dividing the fishes*, (c. 1947), oil on composition board. Allan R. Henderson Donation, 1947

Fred WILLIAMS (Australia 1927–82), *Landscape, Lilydale*, (1946), oil on canvas. Gift of Douglas Hassall, 1984

Parliament House, Melbourne

James BARKER (born Australia 1931, worked in Europe 1957–67), *Studio without figures (interior)*, 1953, oil on composition board. Purchased, 1956

John BRACK (Australia 1920–99), *Nude in high back chair*, 1974, oil on canvas. Purchased, 1975

Stephen BUSH (born Australia 1958), *Acland Street rooftops*, (1982), oil on canvas. Michell Endowment, 1982

Taylor GHEE (Australia 1872–1951), *Healesville*, oil on canvas. Gift of Mr Hart, 1964

William KNOX (Australia 1880–1945), *In the grey of the evening*, (c. 1926), oil on canvas. Purchased, 1926

Frederick McCUBBIN (Australia 1855–1917), *The Pool of London*, (1907), oil on wood panel. Purchased with the assistance of a special grant from the Government of Victoria, 1979. *Australian scene (Williamstown)*, 1910, oil on artist board. Gift from the Estate of Beatrice Allen, 1976

Tom ROBERTS (born Great Britain 1856, arrived in Australia 1869, worked in Europe 1881–85, 1903–19, died 1931), *Hobart, Tasmania*, (c. 1920), oil on canvas. Felton Bequest, 1932

Herbert ROSE (born Australia 1890, died India 1937), *Market Xauen, Morocco*, oil on canvas. Felton Bequest, 1937

Ruth SUTHERLAND (Australia 1884–1948), *Girl in a hammock*, oil on canvas on plywood. Presented by the National Gallery Society of Victoria, 1965

Sydney THOMPSON (New Zealand 1877–1973), *Souk Hammamet*, (c. 1925), oil on canvas. Felton Bequest, 1925

Victorian Law Reform Commission

Angela BRENNAN (born Australia 1960), *According to what?* 1995, oil on canvas. Margaret Stewart Endowment, 1995

Jennifer HIGGIE (born Austria 1962, arrived in Australia 1964), *Abstract painting #4*, (1994–95), oil on canvas, glass and wood. Margaret Stewart Endowment, 1995. *Abstract painting #15*, (1994–95), oil on canvas, glass and wood. Margaret Stewart Endowment, 1995

The Gallery has a total of 479 works on long-term loan to Government Departments, Ministerial Offices and other approved institutions.

Acquisitions

Australian Art

Aboriginal and Torres Strait Island Art

Gifts

Minnie Motorcar Apwerl (Alyawarr born c. 1915), *Anunapa, Akali*, 2001, synthetic polymer paint on canvas. Presented through the NGV Foundation by Carrillo Gantner, Member, 2002

Brook Andrew (Wiradjuri born 1970), *Polemics*, 2000, flashing neon light, internally mirrored. Gift of the artist, 2002

Bininyiwui (Djambarrpuynu c. 1928–82), *Djambarrpuynu mortuary rites*, (c. 1960), earth pigments on bark. Presented through the NGV Foundation by Kean Teong Ooi, Member, 2002

Craig Allan Charles (Yorta Yorta born 1975), *Punjab at Mootawingee*, 1998, mixed media on composition board. Presented through the NGV Foundation by Frances Jerums, Member, 2001

Timothy Cook (Tiwi born 1958), *Jilamara*, 2001, earth pigments on paper. Presented through the NGV Foundation by Louis Partos, Fellow, 2002

James Eseli (Kala Lagaw Ya born c. 1929), *Aeroplane headdress; Aeroplane headdress*, 2001, synthetic polymer paint on wood and plastic. Presented through the NGV Foundation by Dieter Blasse and Violet Sheno, Members, 2002

George Garrawun (Djinang 1945–93), *Untitled*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Julie Gough (Palawa born 1965), *'Night sky journey' and 'Tracking self'*, 2001, fine grained basalt and kelp. Presented through the NGV Foundation by Gabrielle Pizzi, Governor, 2002

Willie Gudabi (Alawa c. 1916–96), *Untitled*, 1986, hand screenprinted on cotton. Presented through the NGV Foundation by Felicity Wright, Fellow, 2002

Philip Gudthaykudthay (Liyagalawumirr born c. 1935), *Untitled (Wititji)*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Melba Gunjarrwanga (Kuninjku born 1959), *Man-djabu (Conical fish trap)*, 1998, deep etch and aquatint printed in red ink, ed. 18/20. Presented through the NGV Foundation by Gordon Darling, Member, 2002

Glen Farmer Illortamini (Tiwi born 1971), *Sydney Harbour Bridge and Opera House*, 2001, etching, fowl bite, plate tone, printed in blue ink, ed. 3/30. Presented through the NGV Foundation by Gordon Darling, Member, 2002

Peggy Napangardi Jones (Waramungu/Warlmanpa born 1955), *White cocky, black cocky and goanna*, 2001, synthetic polymer paint on corrugated iron adhered to board. Presented through the NGV Foundation by Lance Hammond, Member, 2002

Daisy Napaltjarri Jugadai (Pintupi born 1955), *Memory and Five Mile Creek*, 1995, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2002

Jack Kala Kala (Rembarrnga c. 1925–87), *Untitled (Fish and dillybags)*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Emily Kam Kngwarray (Eastern Anmatyerr c. 1910–96), *Fabric length*, 1980, batik on silk; *Pair of trousers*, 1980, batik on silk. Presented through the NGV Foundation by Andrew Green, Fellow, 2002

John Mawurndjul (Kuninjku born c. 1952), *Mimih spirits*, (c. 1982), earth pigments on bark. Presented through the NGV Foundation by Claude Ullin, Member, 2002

David Milaybuma (attributed to) (Kuninjku 1938–94), *Untitled (Fish)*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Peter Nabarlambarl (Kuninjku c. 1930–2001), *Emu Dreaming*, (c. 1990), earth pigments on bark. Presented through the NGV Foundation by Claude Ullin, Member, 2002

Ivan Namirrki (Kuninjku born 1960), *Yabbaduruwa ceremony at Mankalord*, 2001, earth pigments on bark. Presented through the NGV Foundation in memory of Axel Poignant by an anonymous donor, 2001

Narputta Nangala (Pintupi/Pitjantjatjara born c. 1933), *Karrkurutinytja (Lake MacDonald)*, 1996, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2002. *Karrkurutinytja*, 1996, synthetic polymer paint on canvas. Presented through the NGV Foundation by Bill Nuttall, Fellow, and Annette Reeves, Member, 2002

Tatali Nangala (Pintupi c. 1925–99), *Two women's Dreaming at Tjunpanya*, 1999, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2001

Makinti Napanangka (Pintupi born c. 1930), *Women's Dreaming at Lupulnga*, 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2002

Gloria Ngal (Eastern Anmatyerr born c. 1945), *Wrap around skirt*, 1979, batik on silk, cotton. Presented through the NGV Foundation by Dr Helen Tom, Member, 2002

Mary Ngalwarryerrk (Burarra born 1930), *Circles*, 1998, sugar lift, deep etch, fowl bite and plate tone, printed in maroon, ed. 15/20. Presented through the NGV Foundation by Gordon Darling, Member, 2002

Ngulmarmar (Ganalbingu c. 1911–77), *Magpie goose*, (c. 1960), earth pigments, wood, feathers. Presented through the NGV Foundation by Gabriella Roy, Fellow, 2002

Acquisitions continued

Naata Nungurrayi (Pintupi born c. 1932), *Women's Dreaming at Marrapinti*, 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2001. *Women's Dreaming at Marrapinti*, 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2002

Jimmy Nyalakaya (Nakarra c. 1925–89), *Djerrka (Water goanna)*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Fiona Omeenyo (Umpila born 1981), *Top crossing, Lockhart*, 1998 synthetic polymer paint on canvas. Presented through the NGV Foundation by Andrew Baker, 2002

Lin Onus (Yorta Yorta 1948–96), *Fire 2*, 1989, synthetic polymer paint on canvas, bark and feathers. Presented through the NGV Foundation by Dr James Rowe, Governor, 2002. *Fish*, 1991, synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Peggy Napurrula Poulson (Warlpiri born c. 1935), *Parrakelia Dreaming; Wapirti Jukurrpa; Yarla Jukurrpa*, 1986, batik on cotton. Presented through the NGV Foundation by Felicity Wright, Fellow, 2002

Hilda Cookie Pwerl (Eastern Anmatyerr born c. 1930), *Wrap around skirt*, 1981, batik on silk, cotton. Presented through the NGV Foundation by Dr Helen Tom, Member, 2002. *Wrap around skirt*, 1981, batik on silk, cotton. Gift of Rosemary Green and Christopher Storey, 2002

Beryl Napangardi Robertson (Warlpiri born c. 1953), *Janyinki*, 1986, batik on cotton. Presented through the NGV Foundation by Felicity Wright, Fellow, 2002

Darby Jampijinpa Ross (Warlpiri born c. 1910), *Yankirri Jukurrpa*, 2001, colour sugar lift, deep etch, aquatint, fowl bite, ed. 9/99. Presented through the NGV Foundation by Gordon Darling, Member, 2002

Paddy Japaljarri Sims (Warlpiri born c. 1917), **Paddy Japaljarri Stewart** (Warlpiri/Anmatyerre born c. 1940), *Yuendumu doors*, 2000, a boxed set of 30 etchings. Gift of Alison and Tony Kelly, 2001

Elsie Thomas (Wangkajunga born c. 1940), **Biddee Baadjo** (Walmajarri born c. 1938), **Peter Goodijee** (born c. 1930), **Willie Kew** (born 1920s), **Penny K-Lyons** (born 1930s), **Nora Tjoogoodijee**, **Rosie Goodijee**, **Biddee Bonney**, **Molly Dededar** (born 1930s), **George Tuckerbox** (born 1930s), **Dora Kwilla** (born 1930s), **Trixie Long** (born 1930s), **Sundown Ellery** (born c. 1920s), **Julia Lawford**, *Kulyayi and Nyirla*, 1999, synthetic polymer paint on canvas. Presented through the NGV Foundation by the Orloff Family Charitable Trust, Fellow, through the National Gallery Women's Association, Governor, 2002

Christian Bumbarra Thompson (Bidjara born 1978), *Tiwi jumper*, 2002, wool; *Untitled*, 2002, type C photograph (pegasus print), ed.

1/10. Presented through the NGV Foundation by Gabrielle Pizzi, Governor, 2002

Long Jack Phillipus Tjakamarra (Pintupi born c. 1932), *Possum man and possum woman travelling*, 1973, synthetic polymer paint on composition board. Presented through the NGV Foundation by Rodney Menzies, Governor, 2001

Ronnie Tjampitjinpa (Pintupi born c. 1943), *Tingari Dreaming at Wilkinkarra*, 1994, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2002

Mick Namarari Tjapaltjarri (Pintupi c. 1926–98), *Ninu (bandicoot) Dreaming at Kutju*, 1993, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2002

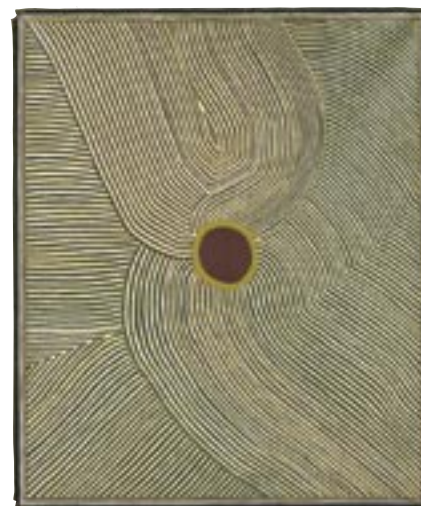
Nolan Tjapangati (Pintupi born c. 1945), *Tingari Dreaming at Pirmalnga*, 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2001

George Tjungurrayi (Pintupi born c. 1947), *Snake Dreaming at Nguntalpalungu*, 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2002

Yumpululu Tjungurrayi (Pintupi c. 1930–98), *Tingari Dreaming at Takupalang*, 1998, synthetic polymer paint on canvas. Gift of William Mora, 2002

Bobby West Tjupurrula (Pintupi born c. 1958), *Bushfire Dreaming at Warlukurlangu*, 2001, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2001

Gideon Tjupurrula (Pintupi/Pitjantjatjara 1930–96), *Watiku tingari, Walatu*, 1994, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2002



Mick Namarari Tjapaltjarri (Pintupi 1926–98). *Ninu (bandicoot) Dreaming at Kutju* (1993) Synthetic polymer paint on canvas, 182.0 x 152.0 cm. Presented through the NGV Foundation by an anonymous donor, 2002. © Reproduced by permission of the Aboriginal Artists Agency (2002.36)

Acquisitions continued

Maggie Napangardi Watson (Warlpiri born c. 1925), *Wititji (Hairstring)*, 1997, synthetic polymer paint on canvas. Presented through the NGV Foundation by The Harrison Family Trust, Founder Benefactor, 2002

Terry Waymungurr (Gurrngoni/Nakarra 1958–93), *Untitled (Creator snakes)*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

H. J. Wedge (Wiradjuri born 1957), *Untitled (Sketch for 'British injustice')*, 1990, coloured pencil on paper. Presented through the NGV Foundation by Christine Collingwood, Member, 2002

Gertie Yabbu (Wororra c. 1910), **Collier Bangmoro** (Kalumburu c. 1919), *Garaggi (Bark bucket)*, (c. 1970), bark, earth pigments, resin. Gift of Leo Pontonio, 2001

Lena Yarinkura (Rembarrnga born 1961), *Jamu – camp dog; Jamu – camp dog*, 2001, pandanus fibre, paperbark, feathers, earth pigments, glass. Presented through the NGV Foundation in memory of Axel Poignant by an anonymous donor, 2001

Thompson Yulidjirri (Kuninjku born (c. 1930)), *Mimih spirits*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Purchases

Biddy Baadjo (Walmajarri born c. 1940), *Untitled*, (1998), synthetic polymer paint on paper. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

William Barak (Wurundjeri c. 1824–1903), *Untitled (Ceremony)*, 1900, earth pigments, watercolour and pencil on paper. Warren Clark Bequest, 2001

Pam Branson (Ngarrindjeri born 1964), *Movement of life*, 2001, sedge. Purchased, 2001

Vicki Couzens (Kirrae Wurrong born 1960), *Pernmeeyal*, 2000, etching with aquatint, ed. 3/10. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Julie Dowling (Badimay/Yamatji born 1969), *Federation series: 1901–2001*, 2001, acrylic, red ochre and plastic on canvas. Purchased through the NGV Foundation with the assistance of Rupert Myer, Governor, 2001

Irene Entata (Western Aranda born 1946), *Imanka (Mission days)*, 2000, earthenware. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Peter Goodijee (Walmajarri born c. 1930), *Pampira*, 1998, synthetic polymer paint on paper. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Julie Gough (Palawa born 1965), *Leeawuleena*, 2001, wood, wax. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

Treahna Hamm (Yorta Yorta born 1965), *Grass spirit; Turtle*, 2001, sedge. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Estelle Hogan (Wangkayi born c. 1937), *Baltaltjara*, 1997–99, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

Simon Hogan (Wangkayi born c. 1930), *Lingka*, 2001, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

Ricardo Idagi (Meriam Mir born 1957), *Edward Koiki Mabo*, 2000, earthenware, glaze. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Bert Jackson (Wangkayi born c. 1928), *Miramirratjarra*, 1999, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, with funds provided by Liz and Colin Laverty, 2002

Ronnie Jakamarra Lawson (Warlpiri born c. 1930), *Bush onion*, 1990, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

Bessie Liddle (Pertame/Luritja born 1927), *Untitled*, 2000, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Tommy McRae (Kwatkwat 1836–1901), *Sketchbook*, (c. 1891), blue ink on paper; *Notebook of Mr Roderick Kilborn*, 1875, black ink on paper. Purchased, 2001

Eileen Mbitjana (Kaytetye born c. 1940), *White tree – bush orange*, 2000, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Rosella Namok (Aankum born 1979), *That day: Painful day*, 2001, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

Alice Nampitjinpa (Pintupi born c. 1945), *Fabric length; Kungka kutjarra (Two women)*, 1994, batik on cotton. Purchased, 2001

Katarra Nampitjinpa (born 1999), *Fabric length*, 1994, batik on cotton. Purchased, 2001

Nyurapayia Nampitjinpa (Pintupi/Pitjantjatjara born c. 1935), **Alice Nampitjinpa** (Pintupi born c. 1945), **Tjunkiya Napaltjarri** (Pintupi born c. 1930), **Wintjiya Napaltjarri** (Pintupi born c. 1932), **Irene Nangala** (Pintupi born c. 1945), **Katarra Nampitjinpa** (Pintupi born c. 1940), *Fabric length*, 1994, batik on cotton. Purchased, 2001

Irene Nangala (Pintupi born c. 1945), *Fabric length*, 1994, batik on cotton. Purchased, 2001

Tjunkiya Napaltjarri (Pintupi born c. 1930), *Fabric length*, 1994, batik on cotton. Purchased, 2001

Wintjiya Napaltjarri (Pintupi born c. 1932), *Fabric length*, 1994, batik on cotton. Purchased, 2001

Lin Onus (Yorta Yorta 1948–96), *Sherbrooke Forest*, 1974, synthetic polymer paint on canvas glued to composition board. Purchased, 2002

Acquisitions continued



Tommy McRae (Kwatkwat 1836–1901). *Sketchbook* (c. 1891).
Blue ink on paper, 24.8 x 31.0 cm each sheet. Purchased, 2001 (2001.838)



Tommy McRae (Kwatkwat 1836–1901). *Notebook of Mr Roderick Kilborn* (1875).
Black ink on paper, 15.5 x 10.5 cm each page. Purchased, 2001 (2001.837)

Myrtle Pennington (Wangkayi born c. 1962), *Kanpalla*, 2001, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

Carmelina Puantlura (Tiwi born c. 1957), *Bima*, 2001, earth pigments, ironbark, paperbark, coconut fibre. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Elsie Thomas (Wangkatjungka born c. 1940), *Figure sculpture*, 1998, wood, synthetic polymer paint, poker work; *Coolamon*, 1988, synthetic polymer paint on wood. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Raymond Maxwell Tjampitjinpa (Pintupi born c. 1959), *Tingari men's ceremonies at the site of Kaakuaratintja*, 2000, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

Ray James Tjangala (Pintupi born c. 1958), *Snake Dreaming at the rockhole site of Kamilwarra*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

Warlimpirrnga Tjapaltjarri (Pintupi born c. 1958), *The swamp and rockhole site of Marawa, west of Lake Mackay*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

Charlie Ward Tjakamarra (Pintupi born c. 1940), assisted by **Yukultji Napangati**, *Tingari men's bushfire at Ngarru, west of Jupiter Well*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

Bobby West Tjupurrula (Pintupi born c. 1958), *Tingari men at the rockhole site of Yunala*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

H. J. Wedge (Wiradjuri born 1957), *I'll teach you a lesson*, 1999, synthetic polymer paint on paper. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Fashion and Textiles

Gifts

MARTIN GRANT STUDIOS, Melbourne, manufacturer (Australia 1982–89), **Martin GRANT, designer** (born Australia 1966, working in France from 1991), *Suit, comprising jacket and skirt*, 1988, wool, polyester, ceramic. Gift of Rosslynd Piggott, 2001

MARTIN GRANT, Paris, manufacturer (France est. 1996), **MARTIN GRANT STUDIOS, Melbourne**, manufacturer (Australia 1982–89), **Martin GRANT, designer** (born Australia 1966, working in France from 1991), *Coat*, 1992, wool, acetate; *Suit, comprising jacket and skirt*, 1994, polyester, acetate, feathers;

Acquisitions continued

Outfit, comprising jacket and skirt, 1994, silk, acetate. Gift of Rosslynd Piggot, 2001. *'Whistler's mother' coat*, 2000–01 (autumn/winter), wool, felt. Gift of the artist, 2001
PLAINSMAN TIES, manufacturer (Australia), *Tie*, (c. 1954), silk, cotton, metallic thread. Gift of Terence Lane, 2002
TAMASINE DALE MILLINERY, Melbourne, manufacturer (Australia est. 1986), **Tamasine DALE**, designer (born Australia 1965), *Hat*, [1992], wool, polyester. Gift of Rosslynd Piggot, 2001
TRAGEDY DESIGN, Melbourne, manufacturer (Australia est. 1993), **Steven BRUTON**, designer (born Australia 1971), *Wedding outfit*, 1997–98, rayon, rubber, nylon, cotton, metal, plastic. Gift of Lisa Thomas, 2002

Purchases

AKIRA, Sydney, manufacturer (Australia est. 1993), **Akira ISOGAWA**, designer (born Japan 1964, working in Australia from 1986), *Collection and inspiration*, 2001, cotton, silk, wool, acetate, polyester, metallic threads, beading, Velcro, paper, ink. Purchased, 2001
ANDREW McDONALD, manufacturer (Australia est. 1994), **Andrew McDONALD**, designer (born Australia 1962), *Boots*, 2002, leather, cotton, rubber. Purchased, 2002
MARTIN GRANT, Paris, manufacturer (France est. 1996), **MARTIN GRANT STUDIOS, Melbourne**, manufacturer (Australia 1982–89), **Martin GRANT**, designer (born Australia 1966, working in France from 1991), *Cape skirt*, 2000–01 (autumn/winter), silk, cotton, acetate, metal; *Napoleon II coat*, 2000–01 (autumn/winter), leather, acetate, plastic. Purchased, 2001



Akira Australia (manufacturer est. 1993), **Akira Isogawa** (designer, born Japan 1964, arrived in Australia 1986). *Collection and Inspiration-Part of installation: Organza play top* (2001). Silk organza, cotton, cotton thread, 45.0 x 49.0 cm folded. Purchased, 2001 © Courtesy of the artist (2001.827.12)



Akira Australia (manufacturer est. 1993), **Akira Isogawa** (designer, born Japan 1964, arrived in Australia 1986). *Collection and Inspiration-Inspirational piece: Hakama* (2001). Acetate jacquard, cotton, cotton thread, 40.0 x 43.0 cm folded. Purchased, 2001. © Courtesy of the artist (2001.827.11)

BREATHLESS, manufacturer (Australia est. 1998), **Rebecca PATERSON**, designer (born Australia 1952), *Outfit*, 2001 (autumn/winter), synthetic fur, rayon, silk, cord, metal, cotton, wool, plastic; *Outfit*, 2001 (autumn/winter), synthetic fur, silk, rayon, metal, cotton, wool. Purchased, 2001
Meredith ROWE (born Australia 1966), *Beercan lace*, 2001–02, ramie, calico, ink, pigment, felt, metal, silk; *Fusion food*, 2001–02, ramie, ink, pigment, silk, jade; *Magnolia*, 2001–02, ramie, ink, videotape; *Puff*, 2001–02, ramie, ink, pigment; *This product is unbelievably delicious*, 2001–02, ramie, ink, nylon, metal, lead, silk. Purchased, 2002

Jewellery

Gifts

Marian HOSKING (born Australia 1948), *Angophora, brooch*, 2001, silver, stainless steel; *Leaves, brooch*, 2001, silver. Loffler Bequest, 2001

Purchases

Sally MARSLAND (born Australia 1969), *Almost black: Car filler mixed with graphite*, 2000, car body filler, graphite, steel; *Almost black: Customised rubber stamp*, 2001, rubber, steel, stainless steel; *Almost black: Shirring elastic*, 2000–01, nylon, elastic, steel. Purchased, 2001

Painting

Gifts

Aby ALTSON (born Great Britain 1866, arrived in Australia 1883, worked in France 1891–94, Great Britain 1894–1924, 1927–39, India 1924–27, United States 1939–48, died United States 1948), *Portrait of Frederika Meyer*, 1887, oil on canvas. Accessioned, 2002
David ASPEN (born Great Britain 1935, arrived in Australia 1950), *Norfolk series*, 1970, synthetic polymer paint on canvas; *Storm warning*, 1988, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002
Peter ATKINS (born Australia 1963), *East of Eden – sun and river (Tom's death)*, 1989, enamel on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002
John BEARD (born Great Britain 1943, arrived in Australia 1983), *Bitter essence*, 1988, oil and synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Acquisitions continued



Arthur Boyd (Australia 1920–99), *Portrait of Anne Purves* (1968). Oil on canvas, 170.0 x 144.0 cm overall. Presented through the NGV Foundation in memory of Tam and Anne Purves, Founders of Australian Galleries, 1956, by their children, Toby, Caroline and Stuart, Founder Benefactor, 2002. © Reproduced with permission of the Bundanon Trust (2002.3.a-d)

Arthur BOYD (Australia 1920–99), *Portrait of Anne Purves*, 1968, oil on canvas. Presented through the NGV Foundation in memory of Tam and Anne Purves, Founders of Australian Galleries, 1956, by their children, Toby, Caroline and Stuart, Founder Benefactor, 2002

Lynne BOYD (born Australia 1953), *The bridge*, 1988, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Lina BRYANS (born Germany 1909, of Australian parents, arrived in Australia 1910, died 2000), *Spencer Street Bridge*, 1937, oil on cardboard. Presented through the NGV Foundation by Don McRae, Member, 2002

Stephen BUSH (born Australia 1958), *Cultivator*, 1987, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Rupert BUNNY (born Australia 1864, worked in Europe 1884–1933, died Australia 1947). *Landscape sketch – South of France*, (c. 1923–25), oil on cardboard. Presented through the NGV Foundation from the Bequest of Pamela Coldham, Member, 2002

Jon CAMPBELL (born Northern Ireland 1961, arrived in Australia 1964), *So you wanna be a rock 'n' roll star*, 1990, enamel and synthetic polymer paint on plywood; *Interior (yellow)*, 1992, oil and enamel on cotton duck (two panels). Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Liz COATS (born New Zealand 1946, arrived in Australia 1977), *Cicadas #1B*, 1992, synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Fred CRESS (born India 1938, lived in Great Britain 1948–61, arrived in Australia 1961). *Breakfast long ago*, 1988, synthetic polymer paint on canvas. Presented through the NGV Foundation by the artist, Governor, 2002

Sarah CURTIS (born Australia 1954), *Voyage to Parachronos*, 1987, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Brian DUNLOP (born Australia 1938), *Portrait of Anne Purves*, 1991, oil on canvas. Presented through the NGV Foundation in memory of Tam and Anne Purves, Founders of Australian Galleries, 1956, by their children, Toby, Caroline and Stuart, Founder Benefactor, 2002

John FIRTH-SMITH (born Australia 1943), *Taiping*, 1987–88, oil on linen canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Dale FRANK (born Australia 1959), *Two moons*, 1984, synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Leonard FRENCH (born Australia 1928), *Fisherman with rainbow*, 1987–89, enamel and gold leaf on hessian on board. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Brent HARRIS (born New Zealand 1956, arrived in Australia 1981), *Boundary: A line in art*, 1993, oil on linen. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Nora HEYSEN (born Australia 1911), *The faun*, 1933, oil on canvas. Presented through the NGV Foundation by List Singer, Governor, 2002



Nora Heysen (born Australia 1911). *The faun* (1933). Oil on canvas, 86.8 x 77.6 cm. Presented through the NGV Foundation by Mrs List Singer, Governor, 2002. © Courtesy of the artist (2002.139)



Dusan Marek (born Czechoslovakia 1926, arrived in Australia 1948, died 1993). *The top* (c. 1961–62). Oil and enamel paint on aluminium, 122.4 x 103.5 cm. Presented through the NGV Foundation by the Agapitos/Wilson Collection, Fellow, 2002. © Courtesy Agapitos/Wilson Collection (2002.63)

Philip HUNTER (born Australia 1958), *Continent XI*, 1989, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Tim JOHNSON (born Australia 1947), *Indian summer*, 1990, oil on linen canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Louis KAHAN (born Austria 1905, arrived in Australia 1947, died 2002), *Portrait – Max Meldrum*, (1951), oil on canvas. Presented through the NGV Foundation by Louis and Lily Kahan, Fellows, 2002

David LARWILL (born Australia 1956), *Oombi zoombi*, 1988, oil on canvas (three panels). Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Alun LEACH-JONES (born Great Britain 1937, arrived in Australia 1960), *The poet listens to nature (for Robert Gray)*, 1988, synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Stewart MacFARLANE (born Australia 1953, worked in United States 1975–83), *Nightfall*, 1990–91, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Tim MAGUIRE (born Great Britain 1958, arrived in Australia 1959), *Fin de siècle*, 1992, oil on canvas (five panels). Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Hilarie MAIS (born Great Britain 1952, arrived in Australia 1981), *Spectre*, 1989, oil on timber in two units. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Dusan MAREK (born Czechoslovakia 1926, arrived in Australia 1948, died 1993), *Cure for war*, (c. 1949), oil, enamel paint and brush and ink on composition board; *Love, defiance and death*, 1950, oil, enamel paint and brush and ink on plywood; *The top*, (c. 1961–62), oil and enamel paint on aluminium; *Who knows?*, (c. 1961–62), oil on aluminium; *Absit invidia (Let there be no ill will) or Positive negative*, 1968, charcoal on canvas on plywood; *Space*, (early 1970s), oil on composition board. Presented through the NGV Foundation by The Agapitos/Wilson Collection, Fellow, 2002

Mandy MARTIN (born Australia 1952), *Beyond metropolis 1*; *Beyond metropolis 3*, 1985, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Jan NELSON (born Australia 1955), *La luna – The long century*, 1991, oil on linen canvas with aluminium frame. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Ian PARRY (born Australia 1947), *Deep east: Mt Best*, 1988, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Paul PARTOS (born Czechoslovakia 1943, arrived in Australia 1949), *The calendar day painting*, 1988, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Stieg PERSSON (born Australia 1959), *Painting 1993 – Ravening*, 1993, oil and synthetic polymer paint on cotton duck. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Roslynd PIGGOTT (born Australia 1958), *Nature morte – Eggs 1*, 1990–91, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002



Acquisitions continued



Hugh Ramsay (born Great Britain 1877, arrived in Australia 1878, died 1906) *Self-portrait in white jacket* (1901) Oil on canvas, 92.3 x 73.5 cm. Presented through the NGV Foundation by Mrs Nell Turnbull, niece of the artist, and by her children John Fullerton, Patricia Fullerton and Fiona Fullerton, Founder Benefactors, 2002 (2002.235)

Hugh RAMSAY (born Great Britain 1877, arrived in Australia 1878, died 1906), *Self-portrait in white jacket*, 1901, oil on canvas. Presented through the NGV Foundation by Nell Turnbull, niece of the artist, and by her children, John Fullerton, Patricia Fullerton and Fiona Fullerton, Founder Benefactors, 2002

Lloyd REES (Australia 1895–1988), *Hillside at Kiama*, (c. 1949), oil on canvas on composition board. Presented through the NGV Foundation in honour of Elizabeth Murray by Margaret Stones, Governor, 2002

John SCURRY (born Australia 1947), *Things and images*, 1990, oil on linen. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Michael SHANNON (Australia 1927–93), *Outskirts of a country town*, 1985, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Sally SMART (born Australia 1960), *Diary (Joey and I)*, from the *Large darn* series, 1991, oil and synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Mark TITMARSH (born Australia 1955), *On becoming stone*, 1990, synthetic polymer paint on canvas (three panels). Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

June TUPICOFF (born Australia 1949), *Untitled*, 1988, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002



Fred Williams (Australia 1927–82) *Hardy River, Mount Turner syncline* (1979). Gouache, 57.3 x 75.8 cm. Presented through the NGV Foundation by Rio Tinto, Honorary Life Benefactor, 2001 © Fred Williams Estate (2001.614)

Darren WARDLE (born Australia 1969), *Winter Tec*, 2001, oil on canvas. Presented through the NGV Foundation by Nellie Castan, Fellow, 2002

Jenny WATSON (born Australia 1951), *The Crimean Wars: Cinderella*, 1985, oil, synthetic polymer paint and gouache on cotton duck. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Peter WESTWOOD (born Australia 1954), *Storm and stress*, 1991, mixed media: oil and objects on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002



Fred Williams (Australia 1927–82). *Iron ore landscape* (1981). Oil on canvas, 152.0 x 182.4 cm. Presented through the NGV Foundation by Rio Tinto, Honorary Life Benefactor, 2001. © Fred Williams Estate (2001.600)

Fred WILLIAMS (Australia 1927–82), *Drifting smoke; Gorge landscape; Hardy River, Mount Turner syncline; Iron ore landscape; Karratha landscape; Mesa; Mount Nameless (afternoon); Mount Nameless (morning); Pilbara landscape; Red cliff landscape; Red landscape; Tom Price landscape; Trees in landscape*, (1981), oil on canvas. Presented through the NGV Foundation by Rio Tinto, Honorary Life Benefactor, 2001. *Portrait of Tam Purves*, (c. 1960), oil on composition board. Presented through the NGV Foundation by Lyn Williams, Honorary Life Benefactor, 2002

Acquisitions continued



Jan Nelson (born Australia 1955). *International behaviour* (2000). Oil on canvas, 152.4 x 198.1 cm. Purchased through the NGV Foundation with the assistance of The Peter and Susan Rowland Endowment, Governor, 2001. © Jan Nelson, 2000/Licensed by VISCOPIY, Sydney 2002 (2001.540)

Doug WRIGHT (born Australia 1944), *Crossing Big Weepowie Creek, Flinders Ranges*, 1989, oil on linen; *Landscape with two towers, Tuscany*, 1990, oil on linen. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

John YOUNG (born Hong Kong 1956, arrived in Australia 1967), *A father*, 1988, mixed media: oil on canvas, slate with wooden frame. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Purchases

Gordon BENNETT (born Australia 1955), *Notes to Basquiat: Poet and muse*, 2000, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of Henry Gillespie, Governor, 2001

Ian BURN (Australia 1939–93), *Four glass/mirror piece*, 1968, mirror, glass, in wooden frame, 11-page book of photocopies, bound in cardboard and cloth cover, with metal fasteners. Purchased through the NGV Foundation with the assistance of the Rudy Komon Fund, Governor, 2001

Arthur MONTAGUE (Australia 1869–1954), *Senhor Loureiro's studio (west end)*, 1892, oil on canvas. K. M. Christensen and A. E. Bond Bequest, 2002

Jan NELSON (born Australia 1955), *Incident 1960/Anticipating transcendence*, 1999, oil on canvas; *International behaviour; On days like these*, 2000, oil on canvas. Purchased through the NGV Foundation with the assistance of The Peter and Susan Rowland Endowment, Governor, 2001

Sidney NOLAN (born Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), *Leda and the swan*, 1960, synthetic polymer paint and polyvinyl acetate on plywood. Purchased through the NGV Foundation with the assistance of Geoffrey and Vicki Ainsworth, Member, Robert Gould, Governor, List Singer, Fellow, and Gary Singer, Member, 2001



Arthur Montague (Australia 1869–1954). *Senhor Loureiro's studio (west end)* (1892). Oil on canvas, 76.5 x 107.0 cm. Purchased with the assistance of the K.M. Christensen and A.E. Bond Bequest, 2002 (2002.176)

Photography

Gifts

Nicholas CAIRE (born Great Britain 1837, arrived in Australia 1858, died 1918), No title (*River with trees*); No title (*Warburton, with house*); No title (*Tommy's Bend Road*), (1876–1905), glass plate negative; *Morely's Creek at Howard's Flat*, (c. 1878–79), glass plate negative; No title (*Boy with two dogs*); No title (*Giant tree and man*); No title (*Toor Loo Cove*), (1870s–c. 1910), ambrotype; No title (*Miss Beacham*); *View of Mount Buffalo from the Buffalo River Valley*; No title (*Bush creek*); No title (*Bush hut*); No title (*Bush scene with three figures*); No title (*Disused railway*); No title (*Figure on path amongst tree ferns*); No title (*General view Eurobin Creek*); No title (*Homestead in a clearing*); No title (*Horses and cart with river in foreground*); No title (*Junction, Yarra and Watts*); No title (*Kookaburra*); No title (*Lakes Entrance*); No title (*Looking from the road to the river*); No title (*Man and horse on a bridge*); No title (*Man killing a snake*); No title (*River, landscape view*); No title (*River Yarra*); No title (*Road with horse and cart*); No title (*Seaside cliffs*); No title (*Small waterfall*); No title (*Three canoes*); No title (*Train coming around the bend*), (1870s–c. 1910), glass plate negative; No title (*Two figures*), (1870s–c. 1910), glass positive; *Scene on the Road to Walhalla*, (c. 1886), ambrotype; *A fallen monarch*; *Giant tree gate posts, Gippsland farmer's garden*; *Tree Bridge, Gippsland*, (c. 1887), glass plate negative; *Giant tree house, Gippsland*, (c. 1887), ambrotype; *Gold digging on the Ovens river*, (1888–94), glass plate negative; *Louise Caire*, (1880s), ambrotype; No title (*Two women*); No title (*Woman with basket*); No title (*Woman with hands in hair*); No title (*Woman with hat*); No title (*Woman with hat no. 1*); No title (*Woman with hat no. 2*), (1880s–c. 1910), glass plate negative; *Buffalo Gorge*; No title (*Buffalo Gorge*), (1890–1901), glass plate negative; *Natives of Lake Tyers*, (1900–05), cellulose nitrate negative; No title (*Crossing, Ovens River, Bright*); No title (*Snow shoeing on the Omeo track*), (1900–10), glass plate negative; *Scene near Warburton*; *Selector's hut, Gippsland*, (1900–10), cellulose nitrate negative; No title (*Aboriginal man*); No title (*Formal group portrait*); No title (*Fun in camp*); No title (*King Billy Bull*); No title (*Lubra's camp*); No title (*Native canoes*); No title (*The bending river with mountains in the background*); No title (*Woman in chair*); No title (*Woman with bow*); No title (*Woman with parasol*); No title (*Woman with wrap*), (1900–c. 1910), glass plate negative; No title (*Lubra and child*); No title (*Native corroboree*), (1900–c. 1910), ambrotype; No title (*Miss A. M. F. Caire*); No title (*Miss A. M. F. Caire*); No title (*Miss A. Caire*); No title (*Miss Alice Caire*), 1901, glass plate negative; *Bush hut*; *Camping ground, Stoney Creek, Lorne*; No title (*At the base of the mountain*); No title (*At the fair*); No title (*Bay*); No title (*Boat on a lake*); No title (*Boats on the river*); No title (*Boy standing in ferns*); No title (*Bridge*); No title (*Bridge*); No title (*Bridge*); No title (*Burke's Stout*); No title (*Bush*

driveway); No title (*Bush hut*); No title (*Bush hut and smoking fire*); No title (*Bush road*); No title (*By the stream*); No title (*Cottage*); No title (*Cows at a riverbed*); No title (*Crashing waves*); No title (*Cumberland Point, Lorne*); No title (*Decorated bridge*); No title (*Docked ocean liner*); No title (*Dry river bed*); No title (*Ferns*); No title (*Ferns*); No title (*Ferns and trees*); No title (*Ferns lining the river*); No title (*Ferns running to the riverbank*); No title (*Ferns through the forest*); No title (*Figure looking into water*); No title (*Flamingos*); No title (*Forest path*); No title (*Four figures on a road*); No title (*Gazebo*); No title (*Group portrait by the river*); No title (*Gumtrees*); No title (*In the garden*); No title (*In the garden*); No title (*Interior view with flower arrangements*); No title (*Looking over the river*); No title (*Looking over the river*); No title (*Man with his dog*); No title (*No. 16 turbulent sea*); No title (*Ocean liner and tug boat*); No title (*On the riverbank*); No title (*Parliament House, Melbourne*); No title (*Pier*); No title (*Pointing at the rocks*); No title (*Posing in the forest*); No title (*Posing in the garden*); No title (*Promenading*); No title (*Railway baths*); No title (*Reading*); No title (*Reflections*); No title (*River*); No title (*River*); No title (*Rockface*); No title (*Rocky mound*); No title (*Rocky overhang*); No title (*Rose arbour*); No title (*Rotunda by the lake*); No title (*Scaling the rocks*); No title (*Sitting by the stream*); No title (*Sitting by the stream*); No title (*Sitting on a stone fence*); No title (*Sitting on the stump*); No title (*Sitting under trees*); No title (*Small waterfall*); No title (*Standing by the lake*); No title (*Standing by the mill*); No title (*Standing by the river in furs*); No title (*Standing by the stream*); No title (*Standing on the bridge*); No title (*Standing on the top of the waterfall*); No title (*Standing under the statue*); No title (*Standing under the statue of Diana*); No title (*Statue of Mercury*); No title (*Statue on ivy plinth*); No title (*Stripy roof*); No title (*Suspension bridge*); No title (*Sweeping lawn*); No title (*Temple of the winds*); No title (*The lion cage*); No title (*Three ladies in the park*); No title (*Treeferns*); No title (*Treeferns*); No title (*Tree trunks*); No title (*Tug boat*); No title (*Unidentified street*); No title (*Unknown street*); No title (*View from the branches*); No title (*View of docked boat*); No title (*View of homestead*); No title (*View of the ocean*); No title (*View out to the mountains*); No title (*View over the valley*); No title (*Water feature*); No title (*Waterfall no. 1*); No title (*Waterfall no. 2*); No title (*Waterfall no. 3*); No title (*Waterfall no. 4*); No title (*Waterfall no. 5*); No title (*Waterfall no. 6*); No title (*Waves crashing on the rocks*); No title (*White picket-fence*), (1901–04), cellulose nitrate stereo negative; No title (*Miss A. Caire*), 1902, glass plate negative; *On the Yarra*, (c. 1902), glass plate negative; *Kitty in her canoe, Lake Tyers Mission Station*; *Kitty in her canoe, Lake Tyers Mission Station*, (c. 1903), cellulose nitrate negative; No title (*Bright*), (c. 1903), ambrotype; *A gold digger's hut near Warburton*; No title (*River Yarra, Warburton*); No title (*Scene at Warburton*); No title (*Sunnyside*); *Scene at Cobhan, Gilderoy*; *Scene near Warburton*; *Upper Mathinna Falls*, (c. 1903), glass plate negative; *The hermit's camp near Marysville*; No title (*Mt Smythe*); No title (*Throwing the boomerang*); No title (*Victorian*



Acquisitions continued

Alps, Mt Smythe, [c. 1904], glass plate negative; *Beaumaris Bay; Cape Schank, Flinders*; No title (*Bright, township in the distance*), [c. 1905], glass plate negative. Presented through the NGV Foundation by Kodak (Australasia) Pty Ltd, Member, 2001

Carol JERREMS (Australia 1949–80), *Kath Walker, Moongalba, one; Mira Skipper, Monsalvat, one*, 1974, gelatin silver photograph. Gift of Ingaborg Tyssen, 2001

Leah KING-SMITH (born Australia 1957), *Untitled*, 1992, printed 2001, from the *Patterns of connection* series 1992, type C photograph. Presented through the NGV Foundation by Nellie Castan, Fellow, 2002

Deborah PAAUWE (born United States 1972, arrived in Australia 1985), *Green dress*, 2000, from the *Sugar nights* series 2000, type C photograph. Presented through the NGV Foundation by Nellie Castan, Fellow, 2001

Andrew RANKIN (born Australia 1961), *Roger Kemp*, 1986, Cibachrome photograph; *David Boyd*, 1989, Cibachrome photograph. Gift of Betty Rankin, 2002

Purchases

Jane BURTON (born Australia 1966), *Untitled* (1998); *Untitled* (1998), from the *Parking stations* series 1998, type C photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2002

Harold CAZNEAUX (born New Zealand 1878, arrived in Australia 1889, died 1953), *Late afternoon, Martin Place*, (1920s), gelatin silver photograph. Purchased, 2002

Simone DOUGLAS (born Australia 1966), *Surrender (collision) I*; *Surrender (collision) II*; *Surrender (collision) III*, 1998, type C photogram. Purchased, 2001

Susan FEREDAY (born Australia 1959), *Untitled*; *Untitled*; *Untitled*; *Untitled*, 2000, from the *The object of photography* series 1994–2001, gelatin silver photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2002

Anne FERRAN (born Australia 1949), *Untitled (Cardigan)*; *Untitled (Embroidered blouse)*, 1998, type C photograph. Purchased, 2001

Annie HOGAN (born Australia 1965), *Comfort*, (2000), type C photograph, diptych. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2002

Leah KING-SMITH (born Australia 1957), *Untitled*, 1992, printed 2001, from the *Patterns of connection* series 1992, type C photograph. Purchased, 2002

Laurence LE GUAY (Australia 1917–91), No title (*War montage with child and soldier*); No title (*War montage with globe*), [c. 1939], gelatin silver photograph. Purchased through the NGV Foundation with the assistance of Mem Kirby, Fellow, 2002

LIU Xiao Xian (born China 1963, arrived in Australia 1990), *Untitled*, (2001), from the *My other lives* series 1999–2001, type C photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2002

Helmut NEWTON (born Germany 1920, worked in Australia 1940–57; worked in England, France, Italy and United States from 1950s) and **Henry TALBOT (studio of)** (born Germany 1920, arrived in Australia 1940), No title (*Fashion illustration*), (1950s), silver gelatin photograph. Purchased, 2002

Trent PARKE (born Australia 1971), *Untitled*, 1999, from the *Bathurst Races* series 1999, gelatin silver photograph. Purchased, 2001

Sue PEDLEY (born Australia 1954), No title (*Circle of rice*); No title (*Partially woven circular basket*); No title (*Small ekel broom*), 2000, from the *Soundal Lofus* series 2000–01, cyanotype. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2001

Kenneth PLEBAN (born Australia 1964), *PHQ – Russell Street, D24*, (1997), type C photograph; *Primary*, (1998), type C photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2002

Tara SHIELD (born Australia 1976), *#5; #8*, (1999–2000), from the *Captivity/habitat as human stockpile* series 1999–2000, type C photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2002





Annie Hogan (born Australia, 1965). *Comfort* (2000). Type C photograph, diptych, 105.0 x 308.1 cm (variable) [overall]. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2002. © Courtesy of the artist (2002.21.a-b)



Laurence Le Guay (Australia 1917–91). No title (*War montage with child and soldier*), (c. 1939). Gelatin silver photograph, 45.8 x 39.0 cm Purchased through the NGV Foundation with the assistance of Mem Kirby, Fellow, 2001 (2001.548)

Darren SIWES (born Australia 1968), *Give way*, 2000, Cibachrome photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2001
UNKNOWN, No title (*Alfred Felton's art collection*) [c. 1900], album: gelatin silver photograph, gilding, 57 pages, leather, card, cotton cover, stitched binding. Purchased in honour of Alfred Felton, 2002



Prints and Drawings

Prints

Gifts

Tate ADAMS (born Ireland 1922, arrived in Australia 1951), *Fisherman*, (c. 1950s), lithograph; *Fishing boats*, (c. 1954), lithograph. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Ian ARMSTRONG (born Australia 1923), *Girls on the sand*, (c. 1956), colour etching, ed. 2/6. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Yosl BERGNER (born Austria 1920, worked in Australia 1937–48, worked in Israel from 1950), No title (*Man carrying water buckets*), (c. 1937–48), linocut. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Barbara BRASH (Australia 1925–98), *Brash's for records* (record cover), offset print; *Cliff foliage*, linocut, ed. 2/35; No title (*Twisted tree*), (late 1940s), etching; *Beach box*, 1948, etching, ed. 1/4; No title (*House by a road*), 1949, etching; No title (*Cubist form with vase*), (1950s), etching; *Houses and boats*, 1952, colour linocut, ed. 2/10; *Houses and boats*, 1953, etching, ed. 1/10; *Seated woman*, (c. 1953), etching, ed. 1/10; *40 prints by ten artists*, (1954), colour lithograph; *Harbour*, (c. 1955), colour linocut, ed. 16/20; No title (*Portrait of Nancy Grant*), (c. 1955), linocut; *Plant form*, 1956, colour screenprint over blue wash, ed. 9/15; No title (*Abstract head and trees*), (c. 1956), colour screenprint, edition of 12; *Quoin Island*, (c. 1958), colour lithograph, ed. 6/23; No title (*Large abstract*), (1960s), colour screenprint; *Constellation*, (1971), colour screenprint, ed. 7/10. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Karen CASEY (born Australia 1956), *The negligé*, 1989, colour screenprint, ed. 24/30. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Karl DULDIG (born Poland 1902, arrived in Australia 1940, died 1986), *Self portrait*, (c. 1958), woodcut on Japanese paper; *Falling*, (c. 1966), woodcut on Japanese paper, ed. 3/10; *Female figure (crouching)*, (c. 1966), woodcut on Japanese paper, ed. 7/10; *Magna Mater*, (c. 1966), woodcut on Japanese paper, ed. 7/10. Gift of Eva de Jong-Duldig, 2002

Leonard FRENCH (born Australia 1928), No title (*Trojan warrior*), lithograph, ed. 24/30. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002

Brent HARRIS (born New Zealand 1956, arrived in Australia 1981), *On becoming (Yellow)*, 1998, colour screenprint, Moggs Creek ed. 35/35; *Swamp no. 6 (Lavender)*, 2001, colour screenprint, ed. 4/30; *Swamp no. 8*, 2001, colour screenprint, ed. 15/30. Presented through the NGV Foundation by Mark Grant, Member, 2002

Acquisitions continued

Eleanor HART (born Australia 1946), *Disjointed*, (c. 1984), etching and aquatint on three sheets. Gift of the artist, 2002

Florence HIGGS (born Australia 1918), *Rock pool*, (c. 1956), colour linocut, trial proof. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Kenneth HOOD (born Australia 1928), *Head; The park*, 1954, colour lithograph. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002

Kenneth JACK (born Australia 1924), *Government House*, (1950s), colour lithograph, edition of 20. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002

Mary McQUEEN (Australia 1912–94), *Giraffe II*, colour lithograph, artist's proof. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002

Verdon MORCOM (born Australia 1926), *Prints by Melbourne artists*, (1956), colour lithograph. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002

Sidney NOLAN (born Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), *Dust*, (c. 1971), a series of 25 prints, etching in red ink, artist's proof. Presented through the NGV Foundation by Lady Nolan, Fellow, 2002

Sally ROBINSON (born England 1952, arrived in Australia 1960), *Cockatoos*, 1975, colour screenprint, ed. 14/65. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Harry ROSENDALE (Australia 1899–1986), *The Mafeking tree*, (1954), colour lithograph, edition of 40; *The Gembrook train*, 1955, colour linocut, ed. 9/12; No title (*Jub Jub bird*), (1955), lithograph, edition of 20. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Gunter STEIN (born Germany 1928, working in Australia from early 1950s), No title (*Family group*), (1950s), linocut; No title (*Mother and child in landscape*), (1955), linocut printed in blue ink. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002

Lesbia THORPE (born Australia 1919), *The old water wheel, Wales*, (c. 1956), colour linocut, ed. 7/12. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

UNKNOWN, No title (*Aboriginal girl*), (c. 1940–50s), linocut; No title (*Aboriginal woman and child*), (c. 1940–50s), linocut; No title (*Three Aboriginal figures around campfire*), (c. 1940–50s), linocut. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

VARIOUS ARTISTS, *The Broadsheet 1: Napalm Sunday*, 1967, relief print, ed. 777/1000. *The Broadsheet 2: The great Australian summer*, 1967, colour relief print, ed. 261/1000. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Fred WILLIAMS (Australia 1927–82), *John Perceval painting*, 1958, drypoint and plate tone, touched with pencil, first state, ed. 3/3. Presented through the NGV Foundation by Robert

Gould, Governor, 2002. *Waterfalls*, (1959–61), relief etching, engraving and drypoint, first state, ed. 2/10; *Echuca landscape*, (1961), aquatint and engraving, fourth state, artist's proof A, unique proof; *Echuca landscape*, (1961), aquatint and engraving, fifth state, artist's proof B; *Echuca landscape*, (1961), aquatint and engraving, sixth state, artist's proof A; *Echuca landscape*, (1961), aquatint and engraving, seventh state, ed. 1/8; *Echuca landscape*, (1961), aquatint and engraving, ninth state, artist's proof A, unique proof; *Echuca landscape*, (1961), aquatint, engraving and drypoint, eleventh state, artist's proof A, unique proof; *Echuca landscape*, (1961), aquatint, engraving and drypoint, twelfth state, artist's proof A, unique proof; *Echuca landscape*, (1961), aquatint, engraving and drypoint, thirteenth state, ed. 3/26; *Echuca landscape*, (1961), aquatint, engraving and drypoint printed in sepia ink, fourteenth state, artist's proof A, unique proof; *Sandstone hill number 1*, (1961), aquatint, engraving and drypoint printed in sepia ink, first state, artist's proof B; *Sandstone hill number 2*, (1961), aquatint, engraving, drypoint and rough biting, first state, artist's proof A; *Sapling forest*, (1961), aquatint, engraving and drypoint, second state, artist's proof A; *Sapling forest*, (1961), engraving, fourth state, ed. 42/50; *Sherbrooke Forest number 1*, (1961), engraving and aquatint touched with pencil, fourth state, artist's proof A, unique proof; *Sherbrooke Forest number 1*, (1961), engraving and aquatint, fifth state, artist's proof A, unique proof; *Sherbrooke Forest number 1*, (1961), engraving and aquatint, seventh state, artist's proof A, unique proof; *Sherbrooke Forest number 1*, (1961), engraving and aquatint, eighth state, artist's proof A, unique proof; *Sherbrooke Forest number 1*, (1961), engraving, aquatint and plate tone, eleventh state, artist's proof A, unique proof; *The forest pond number 2*, (1961), aquatint, engraving and rough biting, first state, artist's proof A, unique proof. Presented through the NGV Foundation by Lyn Williams, Honorary Life Benefactor, 2002

Purchases

Neil EMMERSON (born Australia 1956), No title (*After the party*) numbers 2, 4 and 9 from the suite of 13 prints, 2001, colour woodcut print, edition of 5. Purchased through the NGV Foundation with the assistance of Bret Walker SC, Member, 2001

Murray GRIFFIN (Australia 1903–92), *Young farmer*, 1936, colour linocut, ed. 3/14. Purchased through the NGV Foundation with the assistance of Bret Walker SC, Member, 2001

David HARLEY (born Australia 1961), *Hay wire*, 2001, computer generated print, edition of 2. Purchased, 2002

Eleanor HART (born Australia 1946), *Integration*, (1970s), etching and aquatint, edition 1/10. Purchased, 2002

Ann NEWMARCH (born Australia 1945), *Children*, 1977–87, set of 10 colour photo-screenprints; *Women hold up half the sky!*, 1978, colour photo-screenprint. ed. 17/35. Purchased, 2001



Acquisitions continued

Drawings

Gifts

John BRACK (Australia 1920–99), *Portrait of Tam Purves*, 1958, conté. Presented through the NGV Foundation in memory of Tam and Anne Purves, Founders of Australian Galleries, 1956, by their children, Toby, Caroline and Stuart, Founder Benefactor, 2002. *Study for Portrait of Tam Purves*, 1958, crayon. Presented through the NGV Foundation by Stuart Purves, Fellow, 2002

Barbara BRASH (Australia 1925–98), No title (*A standing and a seated woman*), (1950s), gouache, pen and brush and ink; *Design for 'Pioneer road service, know your own country'*, (c. 1940–50s), gouache on cardboard; *Design for record cover, 'Brash's for records'*, (c. 1940–50s), gouache. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Robert CLINCH (born Australia 1957), *Study for portrait of Dr Joseph Browne AO OBE*, 1991, pencil and white pencil on grey paper; *Preparatory drawing for 'Soliloquy'*, 1995, pencil; *Study for portrait of Sir William Dargie*, 1997, pencil and white pencil over mauve watercolour. Presented through the NGV Foundation by the artist, Member, 2001

Bernhard SACHS (born Australia 1954), *Annunciation – to speak in tongues*, 1990, charcoal and pastel on two sheets. Presented through the NGV Foundation by David Ellis, Member, 2002



John Brack (Australia 1920–99), *Portrait of Tam Purves*, 1958. Conté, 40.0 x 25.0 cm. Presented through the NGV Foundation in memory of Tam and Anne Purves, Founders of Australian Galleries. 1956, by their children, Toby, Caroline and Stuart, Founder Benefactor, 2002. © John Brack Estate (2002.4)



George Baldezzin (born Italy 1939, arrived in Australia 1949, died 1978), *MM of Rue St Denis*, 1976. Charcoal and conté on paper, 119.9 x 80.6 cm. Purchased through The Docking Drawing Fund (NGV), 2001. © George Baldezzin, 1976/Licensed by VISCOPY, Sydney 2002. (2001.537)

Fred WILLIAMS (Australia 1927–82), *Aboriginal cave, Rocklea; Hamersley landscape; Hamersley Range mesas; Hardy River, Mount Turner syncline; Iron ore hill, Mount Turner; Iron ore landscape; Karratha Station (a); Karratha Station (b); Karratha Station (c); Karratha Station (d); Mesa; Mount Tom Price; Mount Turner syncline; Paraburdoo; Salt pile, Dampier; Shadow under red cliff; Spiders; Vines and wildflowers*, (1979), gouache. Presented through the NGV Foundation by Rio Tinto, Honorary Life Benefactor, 2001. *Music hall drawing (Four figures with a double bass)*, (c. 1953–54), chalk. Gift of James Mollison AO, 2002.

Purchases

George BALDESSIN (born Italy 1939, arrived in Australia 1949, died 1978), *MM of Rue St Denis*, 1976, charcoal and conté. Purchased through The Docking Drawing Fund (NGV), 2001

Mutlu ÇERKEZ (born Great Britain 1964, arrived in Australia 1964), *Poster design variations for artists' publications*, 2001, synthetic polymer paint on paper. Purchased through the NGV Foundation with the assistance of Optus Communications Pty Limited, Member, 2001

Jeffrey SMART (born Australia 1921, lived in Italy since 1965), *Detailed study for 'The Cahill Expressway'*, 1962, pen and ink; *First drawing for 'The Cahill Expressway'*, 1962, pen and brown ink; *Detailed study for 'The Cahill Expressway'*, (1962), pen and ink. Purchased through the NGV Foundation with the assistance of Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2001

Acquisitions continued

Sculpture

Gifts

Otto BETTMANN (born Germany 1862, arrived in Australia 1890, died 1945), *Panel: The German triumphal arch in Melbourne*, 1901, ivory, blackwood, ebony, other timbers, glass. Presented through the NGV Foundation by Susan B. Morgan, Member, 2002

Mikala DWYER (born Australia 1959), *IOU*, 1997–98, transparent and opaque synthetic polymer resin, synthetic fur, mirror, television. Presented through the NGV Foundation by Peter Fay, Fellow, 2002

Stanley HAMMOND (Australia 1913–2000), *Panel for Broadcasting House, Melbourne*, (1941), plaster. Presented through the NGV Foundation by James Hammond, Fellow, 2002

Jan NELSON (born Australia 1955), *Between a cabbage and a basketball*, 1994, plaster, wood. Presented through the NGV Foundation by the artist, Member, 2002

Anthony PRYOR (born Australia 1951), *Illusionist; Silent dance*, 1989, bronze. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Ricky SWALLOW (born Australia 1974), *Turtle shell (Blanket)*, 1996, steel, plaster and wool. Presented through the NGV Foundation by Brent Harris, Member, 2002. *Turtle shell (Blanket)*, 1996, steel, plaster and wool. Gift of the artist, 2002

Purchases

Janet BURCHILL (born Australia 1955), **Jennifer McCAMLEY** (born Australia 1957), *Wall unit (Origin of the world)*, 2001, wood, bronze and transparent synthetic polymer resin. Purchased through the NGV Foundation with the assistance of Anna Schwartz, Governor, 2002

Kate Cotching (born Australia, 1976)
Cooking vessel (2001). Paper, watercolour, thread, 17.8 x 16.9 x 16.1 cm. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001
© Courtesy of the artist (DC20-2001)



Mikala DWYER (born Australia 1959), *Hanging eyes (second version)*, 2000, vinyl, plastic, synthetic polymer paint on canvas, synthetic fur, felt, steel eyelets. Purchased through the NGV Foundation with the assistance of the Rudy Komon Fund, Governor, 2001

Margel HINDER (born United States 1906, arrived in Australia 1934, died 1995), *Man with jackhammer*, (1939), cedar. Purchased through the NGV Foundation with the assistance of J B Were & Son, Governor, 2001

Video

Gift

Mike PARR (born Australia 1945), *100 Breaths*, 1994, VHS videotape. Gift of the artist, 2002

Purchase

Aleks DANKO (born Australia 1950), **Joan GROUNDS** (born United States 1939, arrived in Australia 1968), *We should call it a living room*, 1974–75, film, 16mm colour, sound. Purchased through the NGV Foundation with the assistance of the Rudy Komon Fund, Governor, 2002

Development Collection

Kate COTCHING (born Australia 1976), *Cooking vessel; Sports cap*, (2001) paper, watercolour, thread. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

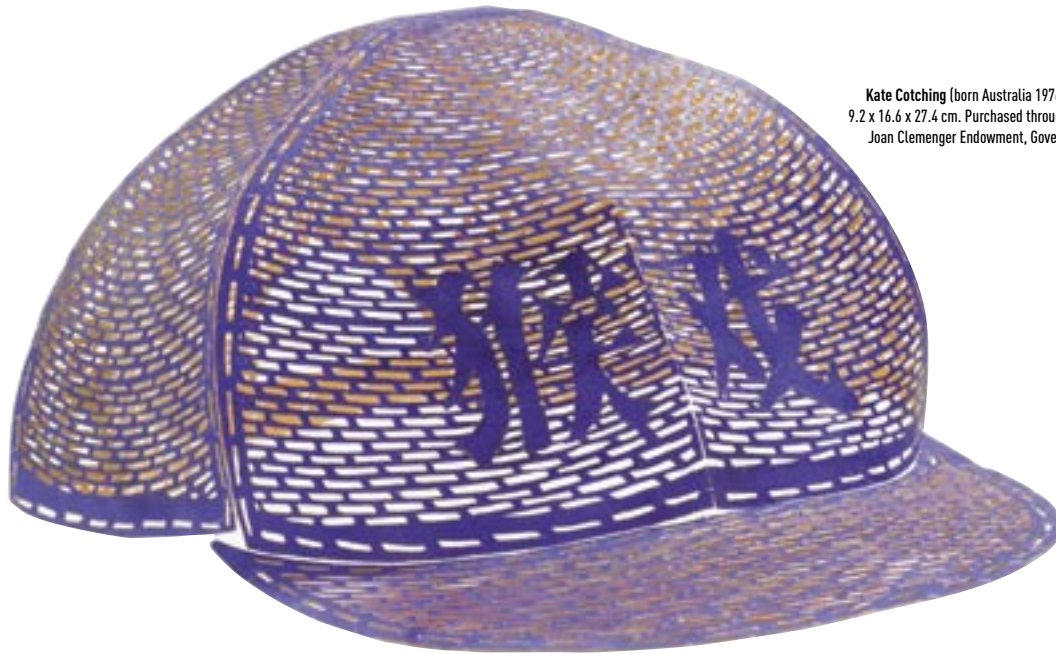
Neil EMMERSON (born Australia 1956), *(Surrender) winking twins*, 1999, wool. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Mathew JONES (born Australia 1961), *Diary 13–16 November 2000*, 2000, oil on plasterboard. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Tim McMONAGLE (born New Zealand 1971), *Nick the apprentice onion cutter*, (2001), oil on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Lena Nyadbi (Gija born c. 1936), *Starry night in Jimbala country*, 2000, earth pigments on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Siobhan RYAN (born Australia 1959), *Angelheart*, (2000), plastic and metallic paint. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001



Kate Cotching (born Australia 1976). *Sports cap* (2001). Paper, watercolour, thread, 9.2 x 16.6 x 27.4 cm. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001. © Courtesy of the artist (DC21-2001)

International Art

Asian

Purchases

Kim Hoa Tram (Chinese born in Vietnam 1959, arrived in Australia 1984), *Pine with cranes dancing in the snow, dance in motion*, 2000, brush and coloured ink on paper, silk, lacquered wood; *Playing flute in a pine forest, the joy of quietude*, 2000, brush and ink and coloured ink on paper, silk, lacquered wood. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

Ceramics

Gifts

DE DISTEL, Plateelbakkerij (The Netherlands 1895–1923), *Vase; Vase; Vase*, (1903–23), earthenware. Presented through the NGV Foundation by Lisette Stracke, Fellow, 2002

Christopher DRESSER, designer (England 1834–1904), **OLD HALL EARTHENWARE CO.**, Staffordshire, manufacturer (England 1861–1902), *Hampden pattern, entrée plate; Hampden pattern, sauce tureen, cover and stand*, (c. 1884), earthenware. Gift of James Mollison, AO, 2002

ENGLAND, *Tea caddy*, (early 19th century), casuarina veneer, wood, brass, ivory, paper, steel, wool. Presented through the NGV Foundation by Leon and Sandra Velik, Fellows, 2002

ENGLAND, Staffordshire, *Melbourne pattern, plate; Melbourne pattern, tureen, cover and stand*, (c. 1888), earthenware. Gift of William Laurence Chapman, 2002

IVORA, Plateelfabriek (The Netherlands 1630–1965), *Princess vase*, (c. 1930), earthenware. Presented through the NGV Foundation by Lisette Stracke, Fellow, 2002

Lucie RIE (born Austria 1902, worked in England 1938–95, died England 1995), *Bottle*, (early 1970s), stoneware. Gift of James Mollison AO, 2002

WEDGWOOD, manufacturer (England est. 1759), **Thomas ALLEN**, designer (England 1831–1915), *Banquet service pattern, entrée plate; Banquet service pattern, side plate*, (c. 1877) designed, 1878 manufactured, earthenware; *Banquet service pattern, serving plate*, (c. 1877) designed, 1880 manufactured, earthenware. Gift of James Mollison AO, 2002

Fashion and Textiles

Gifts

JOHN GALLIANO, Paris (France est. 1991), **John GALLIANO** (born Gibraltar 1960, lived and worked in Great Britain 1966–90, worked in France from 1990), *Dress and jacket*, (c. 1998), acetate, viscose, silk, metal; *Shirt and kilt*, (c. 2000), silk, mother of pearl, metal, diamante. Presented through the NGV Foundation by Georgina Weir, Member, 2002

YOSHIKI HISHINUMA (Japan est. 1992), **Yoshiki HISHINUMA** (born Japan 1958), *Outfit – top and skirt*, (c. 1997), polyester. Gift of RossyInd Piggot, 2001

Acquisitions continued

VALENTINO, Rome (Italy est. 1960), **SAINT LAURENT, rive gauche Paris** (France est. 1966), *Jacket and skirt*, (c. 1994), silk, plastic sequins, glass beads; *Dress*, (c. 1994), silk, cotton, polyester. Presented through the NGV Foundation by Mrs Patricia Davies AM, Member, 2002

Purchases

ADRIAN LTD, Hollywood (United States 1942–52), **Gilbert ADRIAN** (United States 1903–59), *Dress*, (c. 1942), acetate, screenprinted. Purchased, 2002

ASBURY MILLS, New York, manufacturer (United States), **Annette KELLERMAN**, designer (born Australia 1887, worked in Great Britain, died United States 1975), *Bathing suit*, (c. 1920), wool, cotton. Purchased, 2002

CHRISTIAN DIOR, Paris (France est. 1947), **John GALLIANO**, designer (born Gibraltar 1960, lived and worked in Great Britain 1966–90, worked in France from 1990), *Saddle bag*, 2000 (autumn/winter), cotton, leather, metal. Purchased, 2002

JOSEPH THIMISTER (The Netherlands), **Joseph THIMISTER** (born The Netherlands 1963), *Knit top and paper skirt*, 1998, cotton, mohair, wool, silk, plastic-coated paper. Purchased, 2001

PIERRE CARDIN, Paris (France est. 1950), **Pierre CARDIN** (born Italy 1922), *Bag*, (c. 1968), vinyl, metal, polyester. Kaiser Bequest, 2001

VIVIENNE WESTWOOD, London (Great Britain est. 1985), **Vivienne WESTWOOD** (born Great Britain 1941), *Wedding dress*, (1999), silk, acetate, nylon, metal. Purchased from Trustees funds, 2001

Metalwork

Gift

ITALY (Venice), *Pair of vases*, (late 17th century), gilt copper, alabaster. Presented through the NGV Foundation by Peter Wynne Morris, Governor, 2002

Oceanic

Gifts

Burugay (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea, active 1970s), *Nokwi figure named Naniikwi*, (c. 1970), wood, earth pigments, plant extracts, shell, human hair. Presented through the NGV Foundation by Michael Ball, Governor, 2001

Fiji, *Tapa painting*, 19th century, paper mulberry bark, vegetable dyes. Presented through the NGV Foundation by Gabriella Roy, Fellow, 2002

Purchases

Abunigi (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Aposiibiiruka, butterfly*; *Aposiibiiruka misoma, butterfly's face*; *Medii, centipede*; *Hapakwinya, mushroom*; *Sejikiir, dove*; *Komap, a water spirit*; *Giirisa, ground-dwelling frogs*, (1973), gouache on black paper; *Gawukum, a forest spirit which captures and kills wild pigs*, (1973), oil paint on black paper; *Apokwashi, flying fox*; *Aposiibiiruka bey, butterfly cocoon ('egg')*; *Aposiibiiruka, butterfly*; *Arokomaka, double face*; *Me pokow, larva*; *Medii, centipede*; *Uku ver ver, waves*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Agiidiimi (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Moyi, spiny fresh-water fish*; *Moyi, spiny fresh-water fish*, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Apakinyasombo (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *The Yena yam harvest spirit named Yowujasu*, (1973), wood, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Apakwiyambu (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Yena yam harvest spirit named Sasa'apo*, (c. 1930), wood, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Apokwinya (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Gwiyibir, small bat*; *Bobor, a wasp*; *Aarokojawiyogo, water-walking insect*; *Design for Nawa mask*; *Ukuba, flowers of the waterlily plant*; *Makwiilajii, small water insect*; *Wiinyiwaga, black cockatoo*, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Awosobo (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Ceramic sculpture associated with Yena yam harvest ceremony*, (c. 1950), clay, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Komen Buar (Waghi people, Tombil-Minj region, Wahgi Valley, Western Highlands, Papua New Guinea), *Eagle fighter*, 2001, enamel paint, wood. Purchased, 2002

Burugay (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea, active 1970s), *Apokibi, flying fox*; *Mowoja, spirit crocodile*; *Siivagakibi, flying fox*; *Takwarubii, underground cannibal spirits*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001



Acquisitions continued



Apakwiyambu (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea). *Yena yam harvest spirit named Sasa'apo* [c. 1930].
Wood, earth pigments, plant extracts, 124.0 x 31.0 x 24.0 cm. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001 (2001.433)

Acquisitions continued

Manal Kapay (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Food bowl used during Kwar yam planting ceremony*, (c. 1950), earthenware, earth pigments; *The Mija yam harvest spirit named Sukumija*, (c. 1950), wood, earth pigments, plant extracts, paint, shell; *Apoleyar bird*; *A boulder inhabited by a forest spirit named Butakom*; *Bodii tree and fruit*; *Nokuyagaba, forest spirit*; *Papa sobo, river stones*; *Ukuboro, waves*; *Ukuboro, waves*; *Yopomeshe hoposopo, leaf eating caterpillar*, (1988), earth pigments, plant extracts on sago palm leaf.

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

Latay (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *The female Nokwi yam harvest spirit named Naniikwi*, (c. 1940), wood, earth pigments, plant extracts.

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

Magwiyow (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Apopeya, small fruit bat*; *Jagiir, long-nosed fish*; *Maway, shooting star with a 'poko vine on each side*, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Meer'ow (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Food bowl used during the Kwar yam planting ceremony*, (c. 1900–10), earthenware, earth pigments. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Meyibor (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Ukuba, waterlily flowers*; *Gabarogween, fruit bat*; *Nokuyagaba, forest spirit*; *Ukuba she, waterlily flower*; *Ukuba*

she, waterlily flowers, (1973), gouache on black paper; *Mija spirit named Kowanay Poko*; *Yena spirit named Apeyiipitii*, (1973), gouache on paper; *May boga, taro plant*; *Tumbishikay, a mythical woman*; *Ukuba she, waterlily plant and flower*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Neyikiya (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Masebeyakapa, a mythical figure*; *Untitled (Free design)*; *Arokomaka spirits*; *Arokomaka spirits*; *Arokomaka spirits and bodii fruit*; *Wachii ow, larvae*; *Flowers of the kamaka plant*; *Apokibi, flying fox*; *Fruit of the yobo bodii tree*; *Maway, shooting star*; *Maway, shooting star*; *Untitled (Free design)*; *Uku vel vel, ripples in water and bodii fruit*; *Moyi, spiny fish*; *Moyi, spiny fish*, (1973), gouache on black paper; *Aposiibiiruka, butterfly*; *Aposiibiiruka, butterfly*; *Medii, centipede*; *Wopigawi, earwig*; *Wopigawi, earwig*; *Arokomaka spirits*; *Arokomaka spirits*; *Arokomaka spirits*; *Kamaka; flowers*; *Kamaka, flowers*; *Fruit and leaves of bodii tree*; *Fruit and leaves of bodii tree*; *Fruit and leaves of bodii tree*; *Fruit and leaves of bodii tree*; *Gwiyibi, bat*; *Design carved in low relief on beams in men's houses named wakatowa*; *Rokweebi, caterpillar*; *Apopoko, forest vine*, (1973), gouache on paper; *The Yena yam harvest figure named Wanggiirimukiipiika*, (1973), wood, earth pigments, plant extracts, paint. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Padiiriikubu (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Arokojawiyo, 'spirit' water insect*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Powukiitay (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Ukuba, waterlily flowers*, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Unknown, *The Yena yam harvest spirit named Diyigu*, (c. 1900–10), wood, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Wachiigow (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Wakatowa, a 'face'*; *Apojin, a parrot*; *Bijin, a parrot*; *Miiniki hopo, water snake*; *Isagwa spider*; *Joseph's multi-coloured cloak*; *Me poko ow insect larva*; *The giant butterfly into which the me poko ow larva transforms*; *Yobo bodii fruit*; *Arokojawiyo, small water-walking insect*, (1973), gouache on black paper; *Aposiibiiruka, butterfly*; *Magiyakow, black millipede*; *Butterfly and cocoon*; *Maway, shooting star*; *Me maka, face design*; *Ow sama, sago forest insect*; *Ukuboro, water waves*; *Ukuyeeep, water insect*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001



Yatiikapa (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea). *Gwiyibi, small bat* (1973) Gouache on black paper, 101.0 x 72.0 cm. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001 (2001.427)



Yatiikapa (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea). *Me nik, face design* (1988). Earth pigments, plant extracts on sago palm leaf, 115.0 x 70.0 cm. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001 (2001.427)

Tobi Wanik (Waghi people, Korkor village, Waghi Valley, Papua New Guinea), *Fantom*, 2001, enamel paint, metal. Purchased, 2002

Yimiigay Wayikwila (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Yas (shells) imported from the coast used to make shell money; Maway, shooting stars*, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Michael Yapu (Waghi people, Numkua-Minj region, Western Highlands, Papua New Guinea), *King star warrior*, 2000, enamel paint, cassowary feathers, metal. Purchased, 2002

Yatiikapa (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), *Aposiibiruka, butterfly; Poko ow, butterfly larva; Wakatowa, canoe prow design; Gwiyibi, a small bat; Uku sogwiya, patterns of foam*, (1973), gouache on black paper; *Apojin, green parrot; Apokibi, flying fox*, (1973), earth pigments, plant extracts on sago palm leaf; *Apokibi, flying fox; Arokomaka, face design; Bodii tree fruit (mima bodii variety); Mokway, women's stomach scar; Design on sepik (latmul) lime container; Female water spirit, personal name Nagiirabaw; Hopoma, spirit python (personal name Gawukubu); Magiyakow, black millipede; Maway, shooting star; Me nik, face design; Mediiinggiiringgiira, scorpion*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Painting

Gift

Eyre CROWE (English 1824–1910), *A sheep shearing match*, 1875, oil on canvas. Presented through the NGV Foundation by Deirdre Cowan, Governor, 2002

Purchases

Howard HODGKIN (English 1932–), *Night and day*, 1997–99, oil on plywood and wood. Felton Bequest, 2001

SASSOFERRATO (Giovanni Battista Salvi) (Italian 1609–85), *Madonna in prayer*, (c. 1640–50), oil on canvas. Purchased through the NGV Foundation, 2002

Pre-Columbian

Gifts

Maya, Guatemala, *Zoomorphic hacha*, (AD 800), diorite (volcanic stone), traces of hematite. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Kaminaljuyu, Guatemala, *Seated female figure*, (900–300 BC), orange-slipped earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Maxcanu, Yucatan, *Carved glyph bowl*, (AD 500–800), red-slipped earthenware, incised. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Peten, Guatemala, *Carved vase with seated ruler and two glyph bands*, (AD 400–600), earthenware, incised, red pigment. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Peten, Guatemala, *Tripodal plate with deity motif* (AD 800), polychrome earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Tiquisate region, Guatemala, *Resist-painted vase with glyphic skull design*, (AD 300–600), earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Mixtec, Oaxaca, Mexico, *Tripodal bowl with step fret motif*, (AD 1300), polychrome earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

El Chanal, Colima, West Mexico, *Pair of tubular effigy incensarios (Tlaloc attributes)*, (AD 900–1000), earthenware. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002

Guerrero, West Mexico, *Standing figure*, (100 BC – AD 300), greenstone. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002

Acquisitions continued



Roger Cutforth (born Great Britain, 1944)
Noon time-piece (April) (1969).
 Type C photograph, photocopies, graphite,
 transparent synthetic polymer resin,
 cardboard, typed text, cotton, adhesive
 tape and letterpress. Illustration variable.
 Presented through the NGV Foundation
 by Mr Robert Rooney, Governor, 2002
 © Courtesy of the artist (2002.110.a-gg)

- Mezcala**, Guerrero, West Mexico, *Stone figure*, (100 BC – AD 300), greenstone. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002
- Remajadas**, Veracruz, Gulf Coast Mexico, *Human effigy ornamented double-barrelled flute*, (AD 700–800), earthenware. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002
- Zapotec**, Monte Alban I, Oaxaca, Mexico, *Urn of Cocico*, (300 BC – AD 300), grey earthenware. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002
- Aztec**, Central Mexico, *Chalchiuhtlicue goddess of water*, (c. AD 1300), volcanic stone. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002
- Colima**, West Mexico, *Female figure with distended abdomen*, (100 BC – AD 300), burnished red-slipped earthenware. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002
- Maya**, Tikal, Peten, Guatemala, *Basal-flanged bowl with jaguar effigy lid* (AD 300–600), polychrome earthenware. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002
- Maya**, Peten, Guatemala, *Cylindrical black-ground vessel*, (AD 700–800), polychrome earthenware. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002
- Mixtec**, Oaxaca, Mexico, *Effigy vessel of a spider monkey*, (AD 1300–1500), stucco. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002
- Remajadas**, Veracruz, Gulf Coast Mexico, *Warrior priest*, (AD 500–900), earthenware, black resin (*chapapote*). Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Photography

Gift

Roger CUTFORTH (born Great Britain 1944), *Noon time-piece (April)*, 1969, type C photograph, photocopies, graphite, transparent synthetic polymer resin, cardboard, typed text, cotton, adhesive tape and letter press. Presented through the NGV Foundation by Robert Rooney, Governor, 2002

Purchases

- Felice BEATO (attributed to)** (born Italy 1820, worked in Great Britain and Asia, died Burma 1907), No title (*Street musicians*), (1870s), albumen silver photograph, watercolour. Purchased, 2001
- Ogawa KAZUMASA (attributed to)** (Japan 1860–1929), No title (*Women with pipe*), (c. 1880), albumen silver photograph, watercolour. Purchased, 2001
- KIMBEI Kusakabe (attributed to)** (Japan 1841–1934), No title (*Group of Japanese dancers*); No title (*Nishi Hongan Dji, Kyoto*); No title (*Rickshaw*); No title (*Ritual washing for funeral*); No title (*The prisoner*), (c. 1880), albumen silver photograph, watercolour; *Afternoon luncheon*; *Prisoner*; *Preparing the dinner*; *Selling brooms*, (1880s), albumen silver photograph, watercolour. Purchased, 2001
- UNKNOWN**, No title (*Group on a house boat*); No title (*Rickshaw, Shiro, Tokyo*); No title (*Two Japanese women holding comb*); *Spinners*; No title (*Kowotani, Kyoto*); *Eating dinner*; No title (*Two Japanese women*), (c. 1880), albumen silver photograph, watercolour. Purchased, 2001

Acquisitions continued

Prints and drawings

Prints

Gifts

Richard BOSMAN (born India 1944, worked in United States from 1969), *Car crash (colour state)*, 1982, colour woodcut, ed. 36/60; *Car crash (grey state)*, 1982, colour woodcut and screenprint, ed. 9/60. Gift of the artist, 2002

William KENTRIDGE (South African 1955–), *Blue head*, 1993–98, drypoint and two hand-coloured plates, artist's proof 3/5 (edition 35). Presented through the NGV Foundation by Rae Rothfield, Member, 2002

Andy WARHOL (American 1928–87), *Campbell's soup can on a shopping bag*, 1966, colour screenprint on paper shopping bag; *Cow*, 1971, colour screenprint on wallpaper, unlimited edition. Gift of James Mollison AO, 2002



Andy Warhol (American 1928–87). *Cow* (1971). Colour screenprint on wallpaper, 115.6 x 75.6 cm. Gift of James Mollison AO, 2002. © Andy Warhol, 1971/ARS. Licensed by VISCOPIY, Sydney 2002 (2002.124)



Jean-Léon Gérôme (French 1824–1904) *Study of a draped figure seen from behind* (c. 1852–53). Red chalk, 35.9 x 22.8 cm. Presented through the NGV Foundation by Mr J P Palmer, Governor, 2002 (2002.164)



Jean-Léon Gérôme (French 1824–1904) *Study of draped man kneeling on steps* (c. 1852–53). Red chalk, 34.7 x 22.9 cm. Presented through the NGV Foundation by Mr J P Palmer, Governor, 2002 (2002.163)

Drawings

Gifts

Jean-Léon GÉRÔME (French 1824–1904), *Study of a draped figure seen from behind*; *Study of draped man kneeling on steps*, (c. 1852–53), red chalk. Presented through the NGV Foundation by J. P. Palmer, Governor, 2002

Felice GIANI (Italian 1758–1823), *Ancora io sono stata in Arcadia*, undated, pen and ink with blue, light grey and dark grey wash. Presented through the NGV Foundation by J. P. Palmer, Governor, 2002

Carlo LABRUZZI (Italian 1748–1817), *Entrance to Gaeta*, (c. 1789), watercolour over pencil. Presented through the NGV Foundation by J. P. Palmer, Governor, 2002

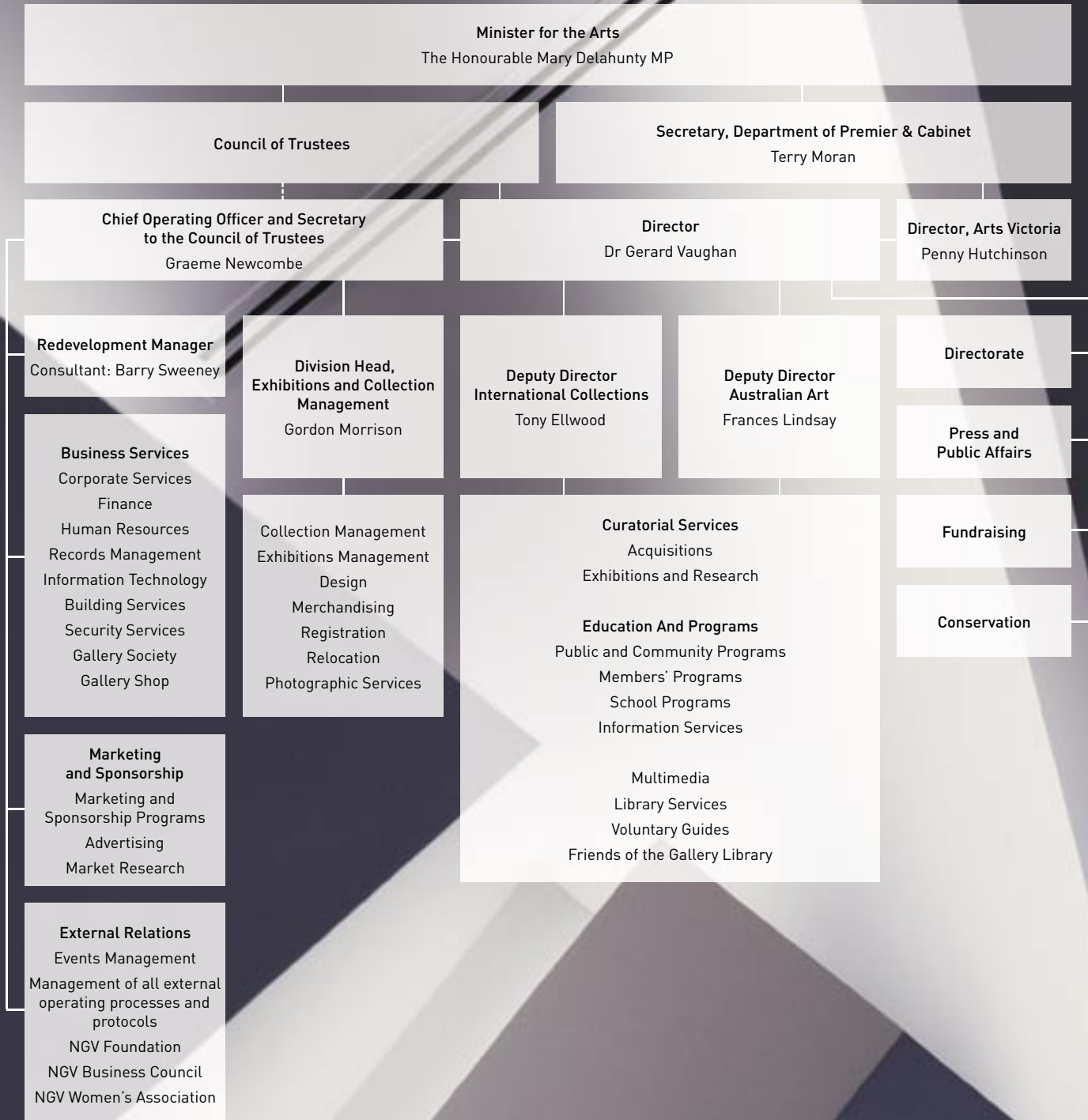
Purchases

Jörg IMMENDORFF (German 1945–), *Entscheidend Feinbild (Definitive picture of the enemy)*, 1982, colour linocut, ed. 44/50. Purchased, 2002

Giovanni Battista PIRANESI (Italian 1720–78), *View of Piazza di Monte Cavallo (Veduta della Piazza di Monte Cavallo)*, plate from *Views of Rome (Vedute di Roma)*, (c. 1746–48), etching. Purchased, 2001

Staffing

Organisation Structure





Staffing continued

Overseas Travel

In June 2001, Tony Ellwood, Deputy Director, International Collections, travelled to the USA to attend the opening of the exhibition *European Masterpieces: Six Centuries of Painting from the National Gallery of Victoria, Australia*, at the Denver Art Museum. In June 2002, he travelled to Norway and the United Kingdom to explore future projects and working relationships with a number of key art institutions.

In October 2001, Frances Lindsay, Deputy Director, Australian Art visited the Portland Art Museum, Oregon to attend the opening of *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria* and to present a lecture — 'From Melbourne to Portland: Encounters with the Masters' — about the history of NGV and its current redevelopment. She also visited San Francisco and Los Angeles in connection with possible NGV exhibitions.

In October 2001 Jason Smith, Curator, Contemporary Art, travelled to Japan to develop an exhibition of contemporary Japanese and Australian art under the auspices of the Asialink Centre, the University of Melbourne. In April and May 2002, he also travelled to the United States, Great Britain, Germany and Japan under the auspices of the inaugural NGV Foundation Curatorial Travel Fund to further develop a number of exhibitions.

In November 2001, Christopher Menz, Senior Curator, Decorative Arts (International), visited the USA to take up a four-week fellowship at the Huntington Library, Art Collections and Botanical Gardens at San Marino, California, and gave a lecture there titled 'From St James's Palace to Torrens Park: Morris & Co in South Australia.'

In December 2001 and January 2002, Daryl West-Moore, Manager, Design, travelled to Germany and Belgium to review and approve display case prototypes for The Ian Potter Centre: NGV Australia and to approve modifications to the display case prototypes for NGV International.

In February 2002, Linda Waters, Senior Conservator, Paintings, travelled to Grenoble, France, to undertake analysis of samples of cobalt blue artists' pigment at the European Synchrotron Radiation facility.

In May 2002, Catherine Milikan, Senior Conservator of Objects, travelled as part of the Victorian Government's assistance program to East Timor to assist with the preservation and development of East Timor's cultural heritage, concentrating her activities in Dili.

Several staff members' couriered works of art overseas. From the Curatorial department, Geoffrey Smith and Ted Gott travelled to the USA; Laurie Benson to Italy. From the Conservation department, Holly McGowan-Jackson travelled to the UK and France; Catherine Earley to the USA and the UK; Tom Dixon to Spain and the USA; Michael Varcoe-Cocks to Belgium; Catherine Milikan to the USA. From the Registration department, Janine Boffill travelled to France, the UK and the USA; Paula Nason and Denise McCann to the USA. From Exhibitions and Collection Management, Gordon Morrison travelled to the UK, Belgium and the USA.

Merit and Equity

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. It has identified the four corporate goals set out in the Office of the Public Service Commissioner (OPSC) policy statement as a basis for evaluating the effectiveness of existing merit and equity initiatives. The goals are as follows:

- Managing diversity: 'To develop and sustain an organisational culture in which policies, practices and services are adapted to the needs of a diverse and evolving community.'
- Equal employment opportunity (EEO): 'To ensure the diversity of the organisation's workforce reflects the labour market and its customer base.'
- Anti-discrimination: 'To ensure workplaces are free from policies and practices that discriminate unlawfully against staff or potential job seekers.'
- Individual grievances: 'To ensure that staff have access to a fair and efficient grievance review process that addresses breaches of merit and equity.'

Processes for achieving these goals have been incorporated into:

- the staff training and development program
- the performance-management system
- the selection and recruitment processes
- the grievance resolution process
- people management
- the induction process.

Staff Training and Development

The Gallery aims to provide opportunities for all staff to develop and broaden their skills. A training and development committee continues to oversee the training and development requirements of the NGV.



Staffing continued

Grievance Resolution Process

The Gallery's grievance process has now been in place for some time. Any staff member who wishes to lodge a personal grievance against any action that directly affects them has been fully informed on the appropriate process. This process complies with requirements as set out in the *Public Sector Management and Employment Act 1998*.

Health and Safety

The Council of Trustees and management of the NGV place a high priority on the health and safety of their staff members. The Occupation Health and Safety Committee met on six occasions this year. Despite a vigorous program conducted by the Committee and its individual members, nine days were lost as a result of industrial accidents compared to 98 days in 2000-01.

Industrial Relations

No days were lost as a result of industrial disputes.

Staff Statistics

The National Gallery of Victoria started the 2001-02 financial year with 150.8 (full-time equivalent) staff members and ended it with 170.48 (full-time equivalent) staff.

The variance in staffing figures between 2000-01 and 2001-02 was due to the increased operational demands associated with the impending opening of The Ian Potter Centre: NGV Australia. These staffing increases are distributed across a number of work areas.

Employment status as at 30 June 2002 (30 June 2001)

Paid Staff	Executive Staff	Permanent	Fixed Term	Casual	Total
Full-time male	4 (4)	46 (34)	11 (12)	Nil (Nil)	61 (50)
Full-time female	1 (1)	69 (44)	34 (38)	Nil (Nil)	104 (83)
Part-time male	Nil (Nil)	5 (3)	5 (2)	2 (2)	12 (7)
Part-time female	Nil (Nil)	13 (11)	2 (6)	2 (3)	17 (20)
TOTAL PERSONS	5 (5)	133 (92)	52 (58)	4 (5)	194 (160)

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





Other statutory matters

Pecuniary Interests

All members of the Council of Trustees of the National Gallery of Victoria as well as the Gallery's officers and employees who, with reference to the offices of employment, are required to complete a Declaration of Pecuniary Interests during the financial year, have done so.

Gallery Solicitors

The Council of Trustees is grateful to its solicitors Howie & Maher for providing advice and assistance throughout the year.

Building Maintenance

During 2001–02, the NGV continued to occupy temporary premises at 285–321 Russell Street, Melbourne and 112 Macaulay Road, North Melbourne while major refurbishment works are undertaken at 180 St Kilda Road.

The Building Services department managed a number of small projects within these buildings.

Consultancies

No consultants were engaged during the period under review.

Whistleblowers Protection Act

In 2001, the Victorian Parliament passed the *Whistleblowers Protection Act*. This provides protection from retribution for people who seek to make disclosures of malfeasance against a range of statutory office holders, public servants and staff and Council members of state authorities. The Act makes disclosure of the identity of a whistleblower, or undertaking action detrimental to a whistleblower, a criminal offence.

The National Gallery of Victoria has established procedures to facilitate the making of disclosures. This policy is designed to implement the *Whistleblowers Protection Act 2001* in the NGV, and does not replace existing NGV grievance processes. It is to be followed only if a staff member, student or member of the public elects to make a disclosure of suspected or alleged corrupt or improper conduct and seeks protection under the Act.

Policy and Guidelines of Disclosures under the Whistleblowers Protection Act

1. Statement of support to whistleblowers

The National Gallery of Victoria (NGV) is committed to the aims and objectives of the *Whistleblowers Protection Act 2001* (the Act).

It does not tolerate improper conduct by its employees, nor the taking of reprisals against those who come forward to disclose such conduct.

The NGV recognises the value of transparency and accountability in its administrative and management practices, and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

2. Purpose of these procedures

These procedures establish a system for reporting disclosures of improper conduct or detrimental action by the NGV or its employees. The system enables such disclosures to be made to the designated Protected Disclosure Coordinator (PDC). Disclosures may be made by employees or by members of the public.

These procedures are designed to complement normal communication channels between managers and employees. Employees are encouraged to continue to raise appropriate matters at any time with their managers. As an alternative, employees may make a disclosure of improper conduct or detrimental action under the Act in accordance with these procedures.

3. Objects of the Act

The *Whistleblowers Protection Act 2001* commenced operation on 1 January 2002. The purpose of the Act is to encourage and facilitate the making of disclosures of improper conduct by public officers and public bodies. The Act provides protection to whistleblowers who make disclosures in accordance with the Act, and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

4. Definitions of key terms

Three key concepts in the reporting system are improper conduct, corrupt conduct and detrimental action. Definitions of these terms are set out below.

4.1 Improper conduct

A disclosure may be made about improper conduct by a public body or public official. Improper conduct means conduct that is corrupt, a substantial mismanagement of public resources, or conduct involving substantial risk to public health or safety or to the environment. The conduct must be serious enough to constitute, if proved, a criminal offence or reasonable grounds for dismissal.

Other statutory matters continued

Examples

To avoid closure of a town's only industry, an environmental health officer ignores or conceals evidence of illegal dumping of waste.

An agricultural officer delays or declines imposing quarantine to allow a financially distressed farmer to sell diseased stock.

A building inspector tolerates poor practices and structural defects in the work of a leading local builder.

4.2 Corrupt conduct

Corrupt conduct means:

- Conduct of any person (whether or not a public official) that adversely affects the honest performance of a public officer's or public body's functions;
- The performance of a public officer's functions dishonestly or with inappropriate partiality;
- Conduct of a public officer, former public officer or a public body that amounts to a breach of public trust;
- Conduct by a public officer, former public officer or a public body that amounts to the misuse of information or material acquired in the course of the performance of their official functions; or
- A conspiracy or attempt to engage in the above conduct.

Examples

- A public officer takes a bribe or receives a payment other than his or her wages or salary in exchange for the discharge of a public duty.
- A public officer favours unmeritorious applications for jobs or permits by friends and relatives.
- A public officer sells confidential information.

4.3 Detrimental action

The Act makes it an offence for a person to take detrimental action against a person in reprisal for a protected disclosure.

Detrimental action includes:

- Action causing injury, loss or damage;
- Intimidation or harassment; and
- Discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business, including the taking of disciplinary action.

Examples

- A public body refuses a deserved promotion of a person who makes a disclosure.
- A public body demotes, transfers, isolates in the workplace or changes the duties of a whistleblower due to the making of a disclosure.

- A person threatens, abuses or carries out other forms of harassment directly or indirectly against the whistleblower, his or her family or friends.
- A public body discriminates against the whistleblower or his or her family and associates in subsequent applications for jobs, permits or tenders.

5. The reporting system

5.1 Contact person within the NGV

Disclosures of improper conduct or detrimental action by the NGV or its employees may be made to the designated Protected Disclosure Coordinator (PDC):

Ms Robyn Worsnop
Manager, Administration
112 Macauley Rd
North Melbourne 3051
Email: robyn.worsnop@ngv.vic.gov.au
Tel: (03) 9208 0274

All correspondence, phone calls and emails from internal or external whistleblowers will be referred to the PDC.

Where a person is contemplating making a disclosure and is concerned about approaching the PDC in the workplace, he or she can call the relevant officer and request a meeting in a discreet location away from the workplace.

5.2 Alternative contact persons

A disclosure about improper conduct or detrimental action by the NGV or its employees may also be made directly to the Ombudsman:

The Ombudsman Victoria
Level 22, 459 Collins Street
Melbourne Victoria 3000
(DX 210174)
Internet: www.ombudsman.vic.gov.au
Email: ombudvic@ombudsman.vic.gov.au
Tel: (03) 9613 6222
Toll Free: 1800 806 314
Ombudsman: Dr Barry Perry, Tel: (03) 9613 6202



Other statutory matters continued

Table 1 sets out where disclosures about persons other than employees of the NGV should be made.

Table 1: Person or body to whom disclosure may be made

Person who is the subject of the disclosure	Person/body to whom the disclosure must be made
Employee of a public body	That public body or the Ombudsman
Member of Parliament (Legislative Assembly)	Speaker of the Legislative Assembly
Member of Parliament (Legislative Council)	President of the Legislative Council
Councillor	The Ombudsman
Chief Commissioner of Police	The Ombudsman or Deputy Ombudsman
Member of the police force	The Ombudsman, Deputy Ombudsman or Chief Commissioner of Police

6. Roles and responsibilities

6.1 Employees

Employees are encouraged to report known or suspected incidences of improper conduct or detrimental action in accordance with these procedures.

All employees of the NGV have an important role to play in supporting those who have made a legitimate disclosure. They must refrain from any activity that is, or could be perceived to be, victimisation or harassment of a person who makes a disclosure. Furthermore, they should protect and maintain the confidentiality of a person they know or suspect to have made a disclosure.

6.2 Protected Disclosure Coordinator

The Protected Disclosure Coordinator (PDC) has a central clearing-house role in the internal reporting system. He or she will:

- Be a contact point for general advice about the operation of the Act for any person wishing to make a disclosure about improper conduct or detrimental action;
- Receive all phone calls, emails and letters from members of the public or employees seeking to make a disclosure;
- Make arrangements for a disclosure to be made privately and discreetly and, if necessary, away from the workplace;
- Commit to writing any disclosure made orally;
- Impartially assess each disclosure to determine whether it is a public interest disclosure made in accordance with Part 2 of the Act;
- Refer all public interest disclosures to the Ombudsman;
- Be responsible for appointing an investigator to carry out an investigation referred to the NGV by the Ombudsman;
- Be responsible for overseeing and coordinating an investigation;
- Appoint a welfare manager to support the whistleblower and to protect him or her from any reprisals;
- Advise the whistleblower of the progress of an investigation

into the disclosed matter;

- Establish and manage a confidential filing system;
- Collate and publish statistics on disclosures made;
- Take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure are kept confidential; and
- Liaise with the Director of the NGV.

6.3 Investigator

The investigator will be responsible for carrying out an internal investigation into a disclosure where the Ombudsman has referred a matter to the NGV. An investigator will be a consultant engaged for that purpose.

6.4 Welfare Manager

The Welfare Manager is responsible for looking after the general welfare of the whistleblower. The Welfare Manager will:

- Examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and seek to foster a supportive work environment;
- Advise the whistleblower of the legislative and administrative protections available to him or her;
- Listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making disclosure; and
- Ensure the expectations of the whistleblower are realistic.

7. Confidentiality

The NGV will take all reasonable steps to protect the identity of the whistleblower. Maintaining confidentiality is crucial in ensuring reprisals are not made against a whistleblower.

The Act requires any person who receives information, due to the handling or investigation of a protected disclosure, not to disclose that information except in certain limited circumstances. Disclosure of information in breach of section 22 constitutes an offence that is punishable by a maximum fine of 60 penalty units (\$6000) or six months imprisonment or both. The circumstances in which a person may disclose information obtained about a protected disclosure include:

- Where exercising the functions of the NGV under the Act;
- When making a report or recommendation under the Act;
- When publishing statistics in the annual report of the NGV; and
- In criminal proceedings for certain offences in the Act.

However, the Act prohibits the inclusion of particulars in any report or recommendation that is likely to lead to the identification of the whistleblower. The Act also prohibits the identification of the person who is the subject of the disclosure in any particulars included in an annual report.



Other statutory matters continued

The NGV will ensure all files, whether paper or electronic, are kept in a secure cabinet and can only be accessed by the Protected Disclosure Coordinator, investigator or Welfare Manager (in relation to welfare matters). All printed material will be kept in files that are clearly marked as a *Whistleblower Protection Act* matter, and warn of the criminal penalties that apply to any unauthorised divulging of information concerning a protected disclosure. All electronic files will be produced and stored on a stand-alone computer and be given password protection. Backup files will be kept on floppy disc. All materials relevant to an investigation, such as tapes from interviews, will also be stored securely with the whistleblower files.

The NGV will not email documents relevant to a whistleblower matter and will ensure all phone calls and meetings are conducted in private.

8. Collating and publishing statistics

The PDC will establish a secure register to record the information required to be published in the annual report, and to generally keep account of the status of whistleblower disclosures. The register will be confidential and will not record any information that may identify the whistleblower.

The register will contain the following information:

- The number and types of disclosures made to the NGV during the year;
- The number of disclosures referred to the Ombudsman for determination as to whether they are public interest disclosures;
- The number and types of disclosed matters referred to the NGV by the Ombudsman for investigation;
- The number and types of disclosures referred by the NGV to the Ombudsman for investigation;
- The number and types of investigations taken over from the NGV by the Ombudsman;
- The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the NGV;
- The number and types of disclosed matters that the NGV has declined to investigate;
- The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation; and
- Any recommendations made by the Ombudsman that relate to the NGV.

9. Receiving and assessing disclosures

9.1 *Has the disclosure been made in accordance with Part 2 of the Act?*

Where the Protected Disclosure Coordinator has received a disclosure, he or she will assess whether it has been made in

accordance with Part 2 of the Act and is, therefore, a protected disclosure.

9.1.1 *Has the disclosure been made to the appropriate person?*

For the disclosure to be responded to by the NGV, it must concern a staff member of the NGV. If the disclosure concerns an employee, officer or member of another public body, the person who has made the disclosure must be advised of the correct person or body to whom the disclosure should be directed. (See the table in 5.2). If the disclosure has been made anonymously, it should be referred to the Ombudsman.

9.1.2 *Does the disclosure contain the essential elements of a protected disclosure?*

To be a protected disclosure, it must satisfy the following criteria:

- Did a natural person (that is, an individual person rather than a corporation) make the disclosure?
- Does the disclosure relate to conduct of the NGV or staff member acting in their official capacity?
- Is the alleged conduct either improper conduct or detrimental action taken against a person in reprisal for making a protected disclosure?
- Does the person making a disclosure have reasonable grounds for believing the alleged conduct has occurred?

Where a disclosure is assessed to be a protected disclosure, it is referred to the PDC. The PDC will determine whether the disclosure is a public interest disclosure.

Where a disclosure is assessed not to be a protected disclosure, the matter does not need to be dealt with under the Act. The PDC will decide how the matter should be responded to.

9.2 *Is the disclosure a public interest disclosure?*

Where the PDC has received a disclosure that has been assessed to be a protected disclosure, he or she will determine whether the disclosure amounts to a public interest disclosure. This assessment will be made within 45 days of the receipt of the disclosure.

In reaching a conclusion as to whether a protected disclosure is a public interest disclosure, the PDC will consider whether the disclosure shows, or tends to show, that the public officer to whom the disclosure relates:

- Has engaged, is engaging or proposes to engage in improper conduct in his or her capacity as a public officer; or
- Has taken, is taking or proposes to take detrimental action in reprisal for the making of the protected disclosure.

Where the PDC concludes that the disclosure amounts to a public interest disclosure, he or she will:

- Notify the person who made the disclosure of that conclusion; and



Other statutory matters continued

- Refer the disclosure to the Ombudsman for formal determination as to whether it is indeed a public interest disclosure.

Where the PDC concludes that the disclosure is not a public interest disclosure, he or she will:

- Notify the person who made the disclosure of that conclusion; and
- Advise that person that he or she may request the public body to refer the disclosure to the Ombudsman for a formal determination as to whether the disclosure is a public interest disclosure, and that this request must be made within 28 days of the notification.

In either case, the PDC will make the notification and the referral within 14 days of the conclusion being reached by the public body. Notification to the whistleblower is not necessary where the disclosure has been made anonymously.

10. Investigations

10.1 Introduction

Where the Ombudsman refers a protected disclosure to the NGV for investigation, the PDC will appoint an investigator to carry out the investigation.

The objectives of an investigation will be:

- To collate information relating to the allegation as quickly as possible. This may involve taking steps to protect or preserve documents, materials and equipment;
- To consider the information collected and to draw conclusions objectively and impartially;
- To maintain procedural fairness in the treatment of witnesses and the person who is the subject of the disclosure; and
- To make recommendations arising from the conclusions drawn concerning remedial or other appropriate action.

10.2 Terms of reference

Before commencing an investigation, the PDC will draw up terms of reference and obtain authorisation for those terms from the Director of the NGV. The terms of reference will set a date by which the investigation report is to be concluded, and will describe the resources available to the investigator to complete the investigation within the time set. The PDC may approve, if reasonable, an extension of time requested by the investigator. The terms of reference will require the investigator to make regular reports to the PDC who, in turn, is to keep the Ombudsman informed of general progress

10.3 Investigation plan

The investigator will prepare an investigation plan for approval by the PDC. The plan will list the issues to be substantiated and describe the avenue of inquiry. It will address the following issues:

- What is being alleged?
- What are the possible findings or offences?
- What are the facts in issue?
- How is the inquiry to be conducted?
- What resources are required?
- At the commencement of the investigation, the whistleblower should be:
 - Notified by the investigator that he or she has been appointed to conduct the investigation;
 - Asked to clarify any matters; and
 - Provide any additional material he or she might have.

The investigator will be sensitive to the whistleblower's possible fear of reprisals and will be aware of the statutory protections provided to the whistleblower.

10.4 Natural justice

The principles of natural justice will be followed in any investigation of a public interest disclosure. The principles of natural justice concern procedural fairness and ensure a fair decision is reached by an objective decision-maker. Maintaining procedural fairness protects the rights of individuals and enhances public confidence in the process.

The NGV will have regard to the following issues in ensuring procedural fairness:

- The person who is the subject of the disclosure is entitled to know the allegations made against him or her and must be given the right to respond. (This does not mean the person must be advised of the allegation as soon as the disclosure is received or the investigation has commenced);
- If the investigator is contemplating making a report adverse to the interests of any person, that person should be given the opportunity to put forward further material that may influence the outcome of the report and that person's defence should be fairly set out in the report;
- All relevant parties to a matter should be heard and all submissions should be considered;
- A decision should not be made until all reasonable inquiries have been made;
- The investigator or any decision-maker should not have a personal or direct interest in the matter being investigated;
- All proceedings must be carried out fairly and without bias. Care should be taken to exclude perceived bias from the process; and

Other statutory matters continued

- The investigator must be impartial in assessing the credibility of the whistleblowers and any witnesses. Where appropriate, conclusions as to credibility should be included in the investigation report.

10.5 Conduct of the investigation

The investigator will make contemporaneous notes of all discussions and phone calls, and all interviews with witnesses will be taped. All information gathered in an investigation will be stored securely. Interviews will be conducted in private and the investigator will take all reasonable steps to protect the identity of the whistleblower. Where disclosure of the identity of the whistleblower cannot be avoided, due to the nature of the allegations, the investigator will warn the whistleblower and his or her Welfare Manager of this probability.

It is in the discretion of the investigator to allow any witness to have legal or other representation or support during an interview. If a witness has a special need for legal representation or support, permission should be granted.

10.6 Referral of an investigation to the Ombudsman

The PDC will make a decision regarding the referral of an investigation to the Ombudsman where, on the advice of the investigator:

- The investigation is being obstructed by, for example, the non-cooperation of key witnesses; or
- The investigation has revealed conduct that may constitute a criminal offence.

10.7 Reporting requirements

- The PDC will ensure the whistleblower is kept regularly informed concerning the handling of a protected disclosure and an investigation.
- The PDC will report to the Ombudsman about the progress of an investigation.
- Where the Ombudsman or the whistleblower requests information about the progress of an investigation, that information will be provided within 28 days of the date of the request.

11. Action taken after an investigation

11.1 Investigator's final report

At the conclusion of the investigation, the investigator will submit a written report of his or her findings to the PDC. The report will contain:

The allegation/s:

- An account of all relevant information received and, if the investigator has rejected evidence as being unreliable, the reasons for this opinion being formed;

- The conclusions reached and the basis for them; and
- Any recommendations arising from the conclusions.

Where the investigator has found that the conduct disclosed by the whistleblower has occurred, recommendations made by the investigator will include:

- The steps that need to be taken by the NGV to prevent the conduct from continuing or occurring in the future; and
- Any action that should be taken by the NGV to remedy any harm or loss arising from the conduct. This action may include bringing disciplinary proceedings against the person responsible for the conduct, and referring the matter to an appropriate authority for further consideration.

The report will be accompanied by:

- The transcript or other record of any oral evidence taken, including tape recordings; and
- All documents, statements or other exhibits received by the officer and accepted as evidence during the course of the investigation.

Where the investigator's report is to include an adverse comment against any person, that person will be given the opportunity to respond and his or her defence will be fairly included in the report.

The report will not disclose particulars likely to lead to the identification of the whistleblower.

11.2 Action to be taken

If the PDC is satisfied that the investigation has found that the disclosed conduct has occurred, he or she will recommend to the Director of the NGV the action that must be taken to prevent the conduct from continuing or occurring in the future. The PDC may also recommend that action be taken to remedy any harm or loss arising from the conduct. The PDC will provide a written report to Minister for the Arts, the Ombudsman and the whistleblower setting out the findings of the investigation and any remedial steps taken. Where the investigation concludes that the disclosed conduct did not occur, the PDC will report these findings to the Ombudsman and to the whistleblower.

12. Managing the welfare of the whistleblower

12.1 Commitment to protecting whistleblowers

The NGV is committed to the protection of genuine whistleblowers against detrimental action taken in reprisal for the making of protected disclosures. The PDC is responsible for ensuring whistleblowers are protected from direct and indirect detrimental action, and that the culture of the workplace is supportive of protected disclosures being made. The PDC will ap-



Other statutory matters continued

point a Welfare Manager to all whistleblowers who have made a protected disclosure. The Welfare Manager will:

- Examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and, where the whistleblower is an employee, seek to foster a supportive work environment;
- Advise the whistleblower of the legislative and administrative protections available to him or her;
- Listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making disclosure;
- Keep a contemporaneous record of all aspects of the case management of the whistleblower including all contact and follow-up action; and
- Ensure the expectations of the whistleblower are realistic.

All employees will be advised that it is an offence for a person to take detrimental action in reprisal for a protected disclosure.

The maximum penalty is a fine of 240 penalty units (\$24,000) or two years imprisonment or both. The taking of detrimental action in breach of this provision can also be grounds for making a disclosure under the Act and can result in an investigation. Detrimental action includes:

- Causing injury, loss or damage;
- Intimidation or harassment; and
- Discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business (including the taking of disciplinary action).

12.2 Keeping the whistleblower informed

The PDC will ensure the whistleblower is kept informed of action taken in relation to his or her disclosure, and the time frames that apply. The whistleblower will be informed of the objectives of an investigation, the findings of an investigation, and the steps taken by the NGV to address any improper conduct that has been found to have occurred. The whistleblower will be given reasons for decisions made by the NGV in relation to a protected disclosure. All communication with the whistleblower will be in plain English.

12.3 Occurrence of detrimental action

If a whistleblower reports an incident of harassment, discrimination or adverse treatment that would amount to detrimental action taken in reprisal for the making of the disclosure, the Welfare Manager will:

- Record details of the incident;
- Advise the whistleblower of his or her rights under the Act; and
- Advise the PDC or the Director of the NGV of the detrimental action.

The taking of detrimental action in reprisal for the making of a disclosure can be an offence against the Act as well as grounds

for making a further disclosure. Where such detrimental action is reported, the PDC will assess the report as a new disclosure under the Act. Where the PDC is satisfied that the disclosure is a public interest disclosure, he or she will refer it to the Ombudsman. If the Ombudsman subsequently determines the matter to be a public interest disclosure, the Ombudsman may investigate the matter or refer it to another body for investigation as outlined in the Act.

12.4 Whistleblowers implicated in improper conduct

Where a person who makes a disclosure is implicated in misconduct, the NGV will handle the disclosure and protect the whistleblower from reprisals in accordance with the Act, the Ombudsman's guidelines and these procedures. The NGV acknowledges that the act of whistleblowing should not shield whistleblowers from the reasonable consequences flowing from any involvement in improper conduct. Section 17 of the Act specifically provides that a person's liability for his or her own conduct is not affected by the person's disclosure of that conduct under the Act. However, in some circumstances, an admission may be a mitigating factor when considering disciplinary or other action.

The Director of the NGV will make the final decision on the advice of the PDC as to whether disciplinary or other action will be taken against a whistleblower. Where disciplinary or other action relates to conduct that is the subject of the whistleblower's disclosure, the disciplinary or other action will only be taken after the disclosed matter has been appropriately dealt with.

In all cases where disciplinary or other action is being contemplated, the Director of the NGV must be satisfied that it has been clearly demonstrated that:

- The intention to proceed with disciplinary action is not causally connected to the making of the disclosure (as opposed to the content of the disclosure or other available information);
- There are good and sufficient grounds that would fully justify action against any non-whistleblower in the same circumstances; and
- There are good and sufficient grounds that justify exercising any discretion to institute disciplinary or other action.

The PDC will thoroughly document the process including recording the reasons why the disciplinary or other action is being taken, and the reasons why the action is not in retribution for the making of the disclosure. The PDC will clearly advise the whistleblower of the proposed action to be taken, and of any mitigating factors that have been taken into account.

Other statutory matters continued

13. Management of the person against whom a disclosure has been made

The NGV recognises that employees against whom disclosures are made must also be supported during the handling and investigation of disclosures. The NGV will take all reasonable steps to ensure the confidentiality of the person who is the subject of the disclosure during the assessment and investigation process. Where investigations do not substantiate disclosures, the fact that the investigation has been carried out, the results of the investigation, and the identity of the person who is the subject of the disclosure will remain confidential.

The PDC will ensure the person who is the subject of any disclosure investigated by or on behalf of a public body is:

- Informed as to the substance of the allegations;
- Given the opportunity to answer the allegations before a final decision is made;
- Informed as to the substance of any adverse comment that may be included in any report arising from the investigation; and
- Has his or her defence set out fairly in any report.

Where the allegations in a disclosure have been investigated, and the person who is the subject of the disclosure is aware of the allegations or the fact of the investigation, the PDC will formally advise the person who is the subject of the disclosure of the outcome of the investigation.

The NGV will give its full support to a person who is the subject of a disclosure where the allegations contained in a disclosure are clearly wrong or unsubstantiated. If the matter has been publicly disclosed, the Director of the NGV will consider any request by

that person to issue a statement of support setting out that the allegations were clearly wrong or unsubstantiated.

14. Criminal offences

The NGV will ensure officers appointed to handle protected disclosures and all other employees are aware of the following offences created by the Act:

- It is an offence for a person to take detrimental action against a person in reprisal for a protected disclosure being made. The Act provides a maximum penalty of a fine of 240 penalty units (\$24,000) or two years imprisonment or both.
- It is an offence for a person to divulge information obtained as a result of the handling or investigation of a protected disclosure without legislative authority. The Act provides a maximum penalty of 60 penalty units (\$6000) or six months imprisonment or both.
- It is an offence for a person to obstruct the Ombudsman in performing his responsibilities under the Act. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both.
- It is an offence for a person to knowingly provide false information under the Act with the intention that it be acted on as a disclosed matter. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both.

15. Review

These procedures will be reviewed annually to ensure they meet the objectives of the Act and accord with the Ombudsman's guidelines.

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





Other statutory matters continued

Freedom of Information

In the 2001–02 financial year, the Gallery received no Freedom of Information requests.

Document Categories

The NGV maintains a central correspondence registry, the files of which are divided into two categories: Current papers and Archival papers.

'Current papers' fall into the broad areas of acquisitions, administration, art dealers, artists, bequests, exhibitions, general correspondence, Great Hall hirings, minutes, publications and reports.

Accounting, personnel and works of art registration records are maintained separately within each department.

Freedom-of-Information Arrangements

Part II statements (NGV registry systems) have been prepared for publication and/or inspection by members of the public in accordance with the Act, and are made available from the Attorney-General's Department, Public Record Office Victoria and the State Library of Victoria. The statements are also made available for inspection and purchase from the Chief Operating Officer, National Gallery of Victoria. Copies of the 'Statement on Freedom-of-Information Arrangements' and the 'Statement on Publicity Services' are made available free of charge.

Applicants who wish to request access to a document or documents have to make their request in writing and send it to:

**Chief Operating Officer
National Gallery of Victoria
PO Box 7259
Melbourne, VIC 8004**

Applicants should make their written Freedom-of-Information request as specific and precise as possible so that their request can be processed efficiently. Applicants should indicate as precisely as possible the subject and date range of the information they are seeking. If they have not sufficiently identified the document/s required in their request, they are advised and given the opportunity to consult with NGV officers in order to reformulate their request.

The Gallery maintains an art reference library that it makes available to the general public between 1.30pm and 4.30pm. Numbers are limited, and access is by appointment only. The general public can make telephone inquiries on (03) 9208 0266 from Monday to Friday, between 9.15am and 4.30pm.

Charges

Charges for access to documents are made in accordance with the contents of the *Freedom of Information Act 1982* and the *Freedom of Information (Access Charges) Regulations 1993*. In the Act, it is specified that access to information has to be provided at the lowest reasonable cost. The following charges apply:

- Application fee: \$20 per application
- Photocopy fee: 20 cents per A4 page
- Search fee (identification and location of documents): \$20 per hour or part of an hour
- Supervision fee (when a document is inspected at the National Gallery of Victoria): \$5 per quarter-hour or part of a quarter-hour
- A deposit may be required where the calculated charge is substantial.

Charges other than the application fee can be waived if the request is either a routine request or for access to a document related to the applicant's personal affairs. The application fee can be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee.

It is the intention of the *Freedom of Information Act* that the maximum amount of information be made available promptly and inexpensively.

Other Information

Information that is more detailed is available in the *Freedom of Information Act 1982* and/or the Part II statements that the Gallery completes annually in accordance with the Act's requirements.

