

YEAR IN REVIEW 04/05

04/05 ANNUAL REPORT COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA





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Establishment, Function and Powers

The *National Gallery of Victoria Act 1966* established a Council of Trustees with overall responsibility for the National Gallery. The Council of Trustees reports to the Minister for the Arts, Mary Delahunty MP.

Objective

The Act sets the broad objectives of the Council by providing that: 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria.'

Functions

Section 13 (1) of the *National Gallery of Victoria Act 1966* (Vic) provides that the functions of the Council shall be to:

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

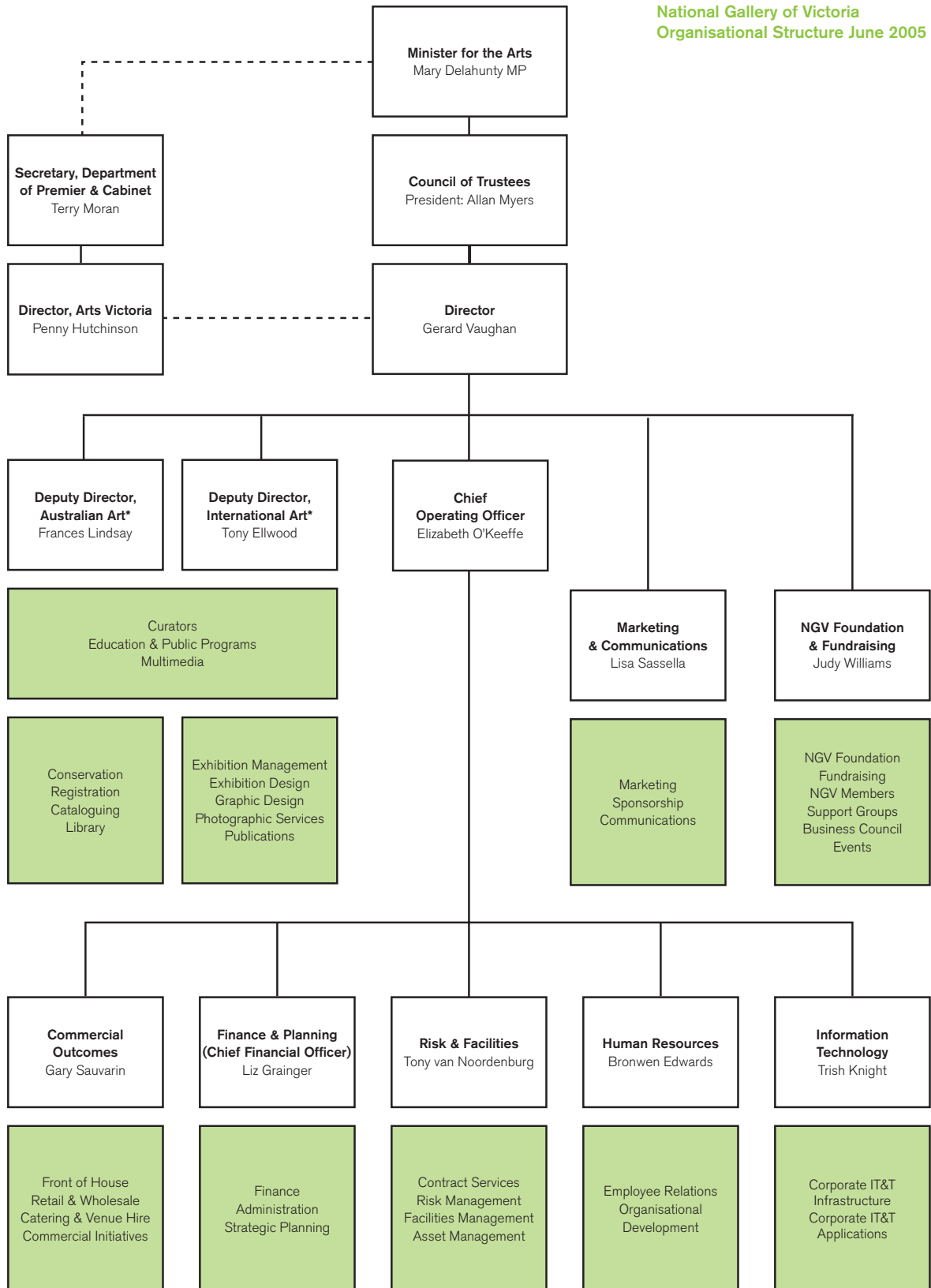
Powers

The powers conferred by the Act enable the Council to:

| Section | Power |
|---------------------|--|
| s13A(1) | do all things necessary or convenient to be done for or in connection with the carrying out of its functions |
| s13A(2)(a) | enter into contracts, agreements or arrangements in connection with the carrying out of its functions |
| s12A | employ staff |
| s13A(2)(b); s17A | grant a lease over any part of the National Gallery land, for a purpose not inconsistent with the reservation of that land; for a total term not exceeding 30 years, and subject to any covenants, exceptions, reservations and conditions determined by Council |
| s13A(2)(b); s17B | grant a licence over any part of the National Gallery land, for entry and use of the land or any building on that land for any purpose not inconsistent with the reservation of that land; for a period not exceeding 7 years; and subject to the terms and conditions determined by Council |
| s14(1) | exchange, sell, lease or dispose of any property vested in the Council by or under the Act, with the approval of the Governor in Council |
| s14(2B) | exchange, sell, lease or otherwise dispose of works of art in the development collection |
| s14(3) | accept or take on loan, or purchase, personal property for the purpose of carrying into effect the objects of the Act |
| s14(3A) | purchase personal property for the purpose of carrying into effect the objects of the Act on terms of deferred payment, instalment or similar terms as the Council thinks fit |
| s14(4) | accept a donation or gift of, or cash for the purchase of, any picture, work of art or exhibit, conditional on the work remaining in the custody of the donor during their lifetime or any other period agreed between the donor and the Council, and on the work being handed to the Council by the donor for the purposes of exhibition or study, whenever the Council requests this in writing |
| s14(5) | lend works of art vested in or under the management or control of the Council to such persons or for such purposes as the Council thinks fit |
| s14(6) | agree to indemnify a person and their legal personal representative against any liability which may be incurred under Commonwealth or State law as a result of the gift, loan or sale of any personal property to the Council, with the approval of the Governor in Council, |
| ss16(1)–(2) | retain, sell, lease or dispose of any property not vested in the Council by the Act, but submitted to or left with the Council with a view to its acceptance as a gift or purchase, or for valuation or an opinion, or for any prize or competition, where such property has been in the possession or custody of the Council for not less than 5 years, and has not been claimed after notice has been given according to the provisions of the Act, with the approval of the Governor in Council |
| s18AA | exercise the powers conferred on it by the Borrowing and Investment Powers Act 1987 (Vic) |

Organisation Chart

National Gallery of Victoria
Organisational Structure June 2005



*Deputy Directors also share management responsibilities for exhibitions, acquisitions and display of the collections within their areas of responsibility

Council of Trustees and Executive Management Team



(l-r, from top):
 Mr Allan Myers (President)
 Ms Maudie Palmer
 Ms Merran Kelsall
 Ms Sally Smart
 Mr Ronald Dewhurst
 Dr Vince FitzGerald
 Ms Maureen Plavsic
 Dr Angela Ndalianis
 Mr Bruce Parncutt
 Mr Jason Sau Lee Yeap
 Mr Rino Grollo



(l-r, from top):
 Dr Gerard Vaughan, Director
 Ms Elizabeth O'Keeffe, Chief Operating Officer
 Mr Tony Ellwood, Deputy Director, International Art
 Ms Frances Lindsay, Deputy Director, Australian Art
 Ms Liz Grainger, Chief Financial Officer
 Ms Lisa Sassella, Division Head, Marketing and Communications



CORPORATE GOVERNANCE

The National Gallery of Victoria, which opened to the public in 1861, is a statutory authority established by the *National Gallery of Victoria Act 1966*. The NGV sits within the Victorian Government's Premier and Cabinet portfolio. The responsible Minister is Mary Delahunty MP, Minister for the Arts.

Council of Trustees

The Council of Trustees of the National Gallery of Victoria is constituted by s.5 of the *National Gallery of Victoria Act 1966*. The Act specifies that "in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria." Section 6 of the Act stipulates that the Council shall consist of 11 members appointed by the Governor-in-Council. The Council's composition is:

- a person holding a senior academic office in the visual arts in a University in Victoria;
- a person having relevant experience in relation to regional art galleries within Victoria;
- a person who in the opinion of the Minister is distinguished in the field of business administration;
- a person who in the opinion of the Minister is distinguished in the field of finance;
- 7 others nominated by the Minister.

During the period July 2004 to June 2005 Mr Allan Myers continued as Chairman of the Council of Trustees. Ms Maudie Palmer, Mr Ron Dewhurst, Dr Vince Fitzgerald and Ms Maureen Plavsic continued as Trustees. Ms Merran Kelsall and Ms Sally Smart were re-appointed as Trustees. Dr Angela Ndalianis, Mr Bruce Parncutt, Mr Jason Yeap and Mr Rino Grollo were appointed to the Council in 2004–05. Ms Naomi Milgrom resigned as a Trustee on 30 September 2004.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities. During the year they have given generously of their time and expertise in their role as Trustees.

Council Meetings

The NGV provides corporate secretariat support for the Council which meets formally eight times a year and for Council Committees which meet between four and eight times a year. The minutes of Council Committee meetings are circulated for consideration at the next Council meeting.

Council Committees

All Council Committees are established under s. 11A of the Act. They generally comprise a sub-set of Council members based on their respective areas of interest and expertise. Relevant senior managers attend Committee meetings. The Committees are responsible for developing policies in relation to their respective areas and for making recommendations to the Council.

Council Committee Terms of Reference and Membership Audit, Risk and Compliance Committee

This Committee is also required under the *Financial Management Act*. Its role is to develop and monitor standards for financial reporting, maintaining systems of internal control and risk management, stewardship of assets, monitoring organisational performance and fostering the NGV's ethical environment. The Committee approves the internal audit charter and annual plan; reviews the performance of internal audit, and management's responses to internal and external audit recommendations; reviews annual financial statements and recommends signature by the President of the Council; reviews and approves policies, plans and procedures for accounting, governance, compliance and ethical matters; undertakes an annual review of organisational risk assessment, mitigating controls and residual risk; and, when constituted as the NGV's Gift Fund Committee, reviews summary statements of donations and applications.

Members: Merran Kelsall (Chair), Vince Fitzgerald, Jason Yeap (from May 2005).

Independent member: Graham Smith

Management: Gerard Vaughan, Elizabeth O'Keeffe, Liz Grainger



NGV Committees, Boards & Supporter Groups

Collection Management Committee

The Committee develops and oversees the implementation of policies for enhancing the NGV's collection and maintaining high standards of curatorial, collection management and conservation. The Committee approves new acquisitions, both gifts and purchases, formulates policies concerning accession, deaccession, loans, conservation, cataloguing and registration standards, scholarly publications and storage.

Members: Allan Myers (Chair), Maudie Palmer, Sally Smart, Angela Ndaliansis

Management: Gerard Vaughan, Tony Ellwood, Frances Lindsay, Elizabeth O'Keeffe

Exhibition Management And Programs Committee

The Committee develops and oversees the implementation of policies for developing, promoting and presenting exhibitions and programs that reach, challenge and involve a wide and diverse audience. The Committee reviews the forward exhibition portfolio for fit with NGV strategy; reviews actual exhibition and program outcomes against expectations; and facilitates the identification of trends to inform the development of future exhibitions and programs.

Members: Sally Smart (Chair), Maureen Plavsic, Angela Ndaliansis

Management: Gerard Vaughan, Tony Ellwood, Frances Lindsay, Liz Grainger, Lisa Sassella, Tarragh Cunningham

Infrastructure Committee

The Committee develops and monitors the implementation of policies for providing and maintaining NGV infrastructure, including buildings; fitouts; display assets; major IT and multimedia systems and infrastructure; plant and equipment; office equipment and intellectual property.

Members: Vince FitzGerald (Chair), Maureen Plavsic

Management: Elizabeth O'Keeffe, Liz Grainger, Tony Van Noordenburg

Performance and Remuneration Committee

The Committee develops and monitors standards of performance in the implementation of the Council's strategic plan by NGV Trustees, NGV senior management and other management levels of the NGV.

Members: Ron Dewhurst (Chair), Allan Myers, Maudie Palmer

Management: Gerard Vaughan, Elizabeth O'Keeffe, Bronwen Edwards

Stakeholder Support Committee

The Committee develops and monitors the implementation of policies to ensure maximum stakeholder support of the NGV. The Committee ensures that the Council is aware of and responsive to the opinions and wishes of stakeholders including financial and other supporters and the arts community; identifies supporter issues of significance for NGV strategy; and holds periodic forums with supporter groups.

Members: Allan Myers (Chair), Ron Dewhurst, Maudie Palmer, Bruce Parncutt

Management: Gerard Vaughan, Elizabeth O'Keeffe, Judy Williams, Lisa Sassella

NGV Members Committee

The Committee guides the business and affairs of NGV Members and provides the Council and NGV management with advice and membership feedback. NGV Members provides a forum through which members can engage with the breadth of NGV activities; expands members' enjoyment and appreciation of the visual arts; provides members with an enriched and more permanent association with the NGV; and provides a means through which members can contribute to the NGV's continuing acquisition of works of art.

Chair: Alison Inglis

Trustee member: Ron Dewhurst

External members: Graham Ryles, Robin Matthews, Ian McColl

Management: Gerard Vaughan, Elizabeth O'Keeffe, Melissa Obeid

NGV Foundation Board

The Board advises the Council how best to attract donations, gifts, bequests and other forms of assistance to the NGV.

Members: Bruce Parncutt (Chair), Allan Myers, Jason Yeap, Rino Grollo

External members: Ian Hicks, John Higgins, Elias Jreissati, Paula Fox, John Simpson, Rob Logie-Smith

Management: Gerard Vaughan, Elizabeth O'Keeffe, Judy Williams

Affiliated Organisations

The NGV is also responsible for managing the activities of its affiliated organisations, namely the NGV Women's Association, the NGV Business Council, the Friends of the Gallery Library, and the NGV Voluntary Guides.

NGV Women's Association

The Association raises funds through a range of special events and activities for the acquisition of works of art by the NGV; raises funds for scholarships to the art school of the Victorian College of the Arts; and raises funds for and administers the NGV Women's Association Elizabeth Summons Curatorial Travel Scholarship.

President: Mrs Sarah Guest

Co-Vice Presidents: Ms Perri Cutten, Mrs Mem Kirby, Mrs Jenny Lemprière, Mrs Anne Stoney

Honorary Treasurer: Mrs Sarah Harley

NGV Business Council

The Business Council brings business and art together and assists the NGV to source future funding.

Committee of Management:

Mr Paul Brasher (Chairman)
Mr Terry Campbell
Mr Steve Clifford
Mr Brian Jamieson
Mr David Jones AM OBE

NGV Committees, Boards & Supporter Groups

Members: Ms Katie Benson, Managing Director, Langham Hotel Melbourne; Mr Marcus Besen AO, Executive Chairman, Highpoint Property Group; Mr Terry Campbell, Executive Chairman, Goldman Sachs JBWere Pty Ltd; Mr Peter Clemenger, AM, Director, Clemenger BBDO Limited; Mr Steve Clifford, Partner, Allens Arthur Robinson; Mr Laurence G Cox, AO, Chairman, Transurban Group; Mr Leon Davis, Chairman, Westpac Banking Corporation; Mr Frank Ford, Managing Partner – Victoria, Deloitte Touche Tohmatsu; Mr Charles Goode, AC, Chairman, ANZ Banking Group Limited; Mr Stuart James, Group Managing Director & CEO, Mayne Group Limited; Mr Brian Jamieson, Managing Partner, Minter Ellison; Mr David Jones, AM OBE, Director & Trustee, George Adams Estate; Mr Wayne Kent, Executive Director, Macquarie Bank Ltd; Mr Graham Kraehe AO, Chairman, BlueScope Steel; Mr Trevor O'Hoy, Chief Executive, Foster's Group Limited; Mr Ian Lee, Managing Director, William Buck; Mr Charlie Lenegan, Managing Director, Rio Tinto Australia; Mr Jeremy Nestel, Managing Director, The Citigroup Private Bank; Mr Mark Nolan, Chairman and Managing Director, Esso and Mobil Oil Australia; Mr Clive Smith, Chairman Australia & New Zealand, Deutsche Bank AG; Mr Steven Wilson, Director, Wilson HTM.

Friends of the Gallery Library

This group helps the NGV Library to acquire books, catalogues, manuscripts and other items.

Committee members

| | |
|----------------|--|
| President | Mr. Michael Moon |
| Vice President | Dr. Frank Heckes |
| Hon. Sec. | Mr. G. Farmer |
| Hon. Treas. | Mr. L. Silagy |
| Ex Officio | Mr. Michael Watson, Mr. Terry Lane (Council of Trustees' Nominee) |

NGV Voluntary Guides

The Voluntary Guides present daily introductory tours of the collection, to assist education and programs with art talks, the Artcart, and auditorium presentations, and to participate in evening programs and events as well as VIP tours.

Committee members

| | |
|--------------------------|----------------|
| President | Dinah Whitaker |
| Deputy President | Roslyn Feeney |
| Treasurer | Diana Kimpton |
| Coordinator of Education | Ramona Chua |

General Members

Robyn Cass
Gabrielle Cavanough
Marguerite Garnon-Williams
Jane Guy
Pamela Paton

Members of the Felton Bequests' Committee

This committee assists with the Felton Bequest, established by Alfred Felton (1831–1904). The Felton Bequest has continued the tradition of acquiring and donating artworks to the NGV.

Chairman: Mr Allan Myers

General Members

Mr Bruce Bonyhady
Sir Andrew Grimwade
Mr Rupert Myer
Mrs Richard Searby







Director's Report

Over its 144-year history, the NGV has not only enjoyed support from successive governments of Victoria but has also been the beneficiary of many generous and far-sighted gifts and deeds. How impressed and pleased those supporters – individuals, government ministers and premiers, corporate leaders and art lovers – would be to see so many thousands of visitors enjoy our buildings and engage with our collections and exhibitions in so many meaningful, inspired ways.

In 2004, we celebrated the 100th anniversary of the Felton Bequest, the greatest act of art philanthropy in Australia's history. This ongoing legacy, as articulated in the will of Melbourne businessman Alfred Felton who died in January 1904, has resulted in the NGV's position as one of the world's great art museums. Last October Arts Minister, Mary Delahunty, officially opened The Joseph Brown Collection, now in its new home at NGV Australia. The gift of 100 major paintings and sculptures and 53 works on paper has been valued at well over \$20 million and represents the largest single donation of art works ever made in Australia. Our two magnificent buildings – The Ian Potter Centre: NGV Australia and NGV International on St Kilda Road – have become popular and much-loved symbols of a community's generosity, while government, corporate and public support enables the Gallery to maintain and enhance an outstanding collection and exhibit works in first-class surroundings. As John Poynter wrote in his recent biography of Alfred Felton: "A great bequest always achieves far more than its benefactor could have envisaged."

"This broad range of artwork, displayed with exceptional professionalism and style, was living proof of the Gallery's commitment to providing the new and the old, the provocative and the familiar, and throwing new light on established subjects".

Gerard Vaughan

Previous page: Dr Gerard Vaughan and visitors at the *Colour Power* exhibition.

This page: Dr Gerard Vaughan at the Edvard Munch exhibition
Photographer: Simon Schluter/The Age.



Director's Report

In 2004–05, the NGV successfully focused on its three over-arching goals:

- Enhancing the Collection
- Strengthening attendance and audience engagement
- Ensuring a secure financial and operational base

The six key policy areas which define our operations and aspirations seek to:

1. Actively develop the Collection to ensure it remains Australia's finest
2. Research, develop and present exceptional content that enriches and educates the community
3. Engage the widest possible audience
4. Leverage content into successful commercial outcomes
5. Maintain effective and efficient infrastructure
6. Secure a broad and committed funding base

In 2004–05 we welcomed just over two million visitors, making us easily the most visited museum or art gallery in Australia. The total for the 2004 calendar year was about 2.35 million placing us, we believe, within the 20 most visited art museums in the world in that year.

The NGV's vision to bring art and people together is at the core of all our activities. To develop and display our Collection to the highest museum standards, engage with the widest possible audience, enrich society's experience of the visual arts, and ensure our future sustainability, remain our goals. From curatorial, research and collection development, to conservation, care, handling and display of artworks, to promoting and communicating Gallery activities, developing exciting public and schools programs, servicing our stakeholder groups and visitors, and enhancing the visitor experience with excellent retail and catering resources, each department has worked towards its own objectives as they relate to the key policy areas.

A fine example of the NGV's capabilities was *The Impressionists: Masterpieces from the Musée d'Orsay* exhibition, at NGV International from June – September, 2004. Featuring more than 90 exceptional pictures, representing most of the key masters of the Impressionist period, this superb exhibition attracted some 380,000 visitors – a record attendance for any art exhibition ever held in Australia. According to figures published in *The Art Newspaper* of London, *The Impressionists* was one of the world's most visited exhibitions; only one exhibition in New York, and two in London, had more visitors in 2004.

Particularly pleasing was the broad visitor demographic: while 53 per cent of visitors were from Melbourne's suburbs, 13 per cent were from regional Victoria, 25 per cent from interstate and 9 percent overseas. It is also worth noting, that 62 per cent of those surveyed said it was the first time they had visited NGV International since the December 2003 re-opening, with 35 per cent of these visitors stating it was the first time they had ever visited the St Kilda Road gallery. Our broad visitor satisfaction rate was high, with 96% of visitors surveyed telling us their visit was good or very good.

The Impressionists was the first in the Melbourne Winter Masterpieces series, an initiative of the State Government, in collaboration with the Victorian Major Events Company, Art Exhibitions Australia and the NGV, with indemnity support from the Federal Government, through the office of Arts Minister, Senator Rod Kemp. All parties worked assiduously to support, market and promote the exhibition. Tourism Victoria, in particular, played a vital role in connecting Melbourne's interstate and international visitors with this important show.

On 23 June, 2005, the second Melbourne Winter Masterpieces exhibition opened at NGV International to critical and public acclaim. *Dutch Masters from the Rijksmuseum, Amsterdam* featured some of the greatest paintings of 17th century Europe, including the first work by Johannes Vermeer to visit Australia. *The Love Letter*, 1669–72 is one of the exhibition's great attractions, and again we expect big crowds to the Gallery, although our market research tells us that the exceptionally high visitation for *The Impressionists* will not be repeated.

These "blockbuster" exhibitions play a crucial role in the Gallery's success – not only in terms of financial benefits through ticket sales, and our retail, food and beverage outlets, but also because of the opportunities they afford the NGV to connect with the community. In 2004–05, more than 238,000 people engaged in public programs and activities at the NGV; of these, more than 125,000 were students and teachers on pre-booked programs representing 50 per cent of Victoria's schools. Many other school groups visited the NGV independently.

The NGV's temporary and departmental exhibitions program received strong editorial support from the media, while our marketing, publicity and multimedia strategies promoted a huge range of Gallery activity. In 2004–05 the NGV website received more than 1.5 million visits (up 75 per cent on 2003–04), while ngv@rt – our new electronic newsletter – has registered over 13,000 subscribers since its inception in late 2004.

Our commercial operations also support the NGV visitor experience and accounted for \$3.7 million, or 8 per cent of total operating revenue. There were also over 170 venue hirings for internal spaces in 2004–05, including the Great Hall at NGV International and the foyers at NGV Australia.

Director's Report

Effective planning is critical to sound and proper management, and these outcomes reflected our 2004–5 Business Plan. NGV Senior Management, in conjunction with staff and stakeholders, developed the plan – consistent with the directions of our broader 2003–06 Strategic Plan, announced last year. Over the year these initiatives, cost savings and reviews of processes ensured a sustainable operating model for 2005–6, following two years of reducing deficits, which were fully funded from our remaining reserves.

The operating deficit for 2004–5 was \$1.7 million, less than first projected, and already reflecting the results of our carefully formulated plans to reduce expenditure in the light of a full understanding of the nature and demands of our post-redevelopment operations. To reduce costs, and to enable staff to have greater access to gallery spaces in the weekly daylight hours, the NGV decided it would close each building one day per week from October 2005. The decision was based upon the outcomes of an NGV review, conducted in late 2004, of our new operational experience running two major galleries, with around two million visitors per year. The decision followed many months of discussion and debate, analysis and budget planning, with precise tracking of visitation patterns at both buildings. One-day closure of each building on different days, will not compromise the quality of our exhibitions, displays and programs, and we are very pleased that as an institution, the NGV will still open seven days, and school groups can book to visit either building at any time.

TEMPORARY EXHIBITIONS

The NGV remains deeply committed to the artist community, and in 2004–05 we continued to seek opportunities to exhibit and promote the work of contemporary artists. At The Ian Potter Centre: NGV Australia, a number of exhibitions, including some smaller departmental shows, highlighted the extraordinary contribution of many Australian living artists, including James Gleeson, Akira Isogawa, Bill Henson, and those Indigenous artists whose work made such a powerful impression in the highly successful and admired *Colour Power* exhibition. For the 11th year, the NGV played host to the *Top Arts* exhibition, which celebrates the work of Victoria's VCE students. This annual event brings many new visitors to the Gallery, while also providing an opportunity for the State's young artists to display their work in a public museum, according to the highest professional standards.

NGV International's temporary exhibitions schedule was breathtaking in its ambition to bring to Melbourne works by the world's great masters. Manet, Renoir, Degas, Van Gogh, Cézanne, Man Ray, Munch, Warhol, Vermeer, Hals and Rembrandt are just some of the artists whose works have been seen and enjoyed by thousands of visitors.

The NGV's capacity to engage with all members of the community is demonstrated by the exhibition schedule of the past 12 months. Last year, the *2004: Australia Culture Now* exhibition – a collaborative project between the NGV and the Australian Centre for the Moving Image – and the *Living Together Is Easy* project, involving six Australian and six Japanese contemporary artists, drew huge crowds. Audiences visiting NGV Australia were intrigued to view diverse bodies of work using many different media in the context of contemporary society and its issues. Running concurrently with the *Living Together Is Easy* exhibition, was *John Glover and The Colonial Picturesque*, a tribute to one of Australia's most important landscape artists of the early 19th century. This broad range of artwork, displayed with exceptional professionalism and style, was living proof of the Gallery's commitment to providing the new and the old, the provocative and the familiar, and throwing new light on established subjects.

In August, NGV Australia hosted *The Spirit of Football* art award. With a first prize of \$40,000, provided by Geoff Slattery Publishing, local artists were invited to portray the national code, once again using a diverse range of media. The announcement of Melbourne artist David Wadelton's first prize win was televised live on Channel Nine's *The Footy Show*, promoting the NGV to almost a million viewers. The resulting exhibition also struck a chord with Melbourne's footy-loving public and brought many newcomers to the NGV.

Following the September conclusion of *The Impressionists*, NGV International had less than three weeks to prepare for the opening of its next major exhibition, *Edvard Munch: The Frieze of Life*. Some 75,000 visited this show, which highlighted the controversial career of Norway's most famous artist. Over the Christmas/New Year period, large numbers of visitors flocked to see these works before they returned to Oslo in time for Norway's 100th birthday celebrations. It was most certainly a word-of-mouth exhibition which received outstanding reviews and won the hearts of everyone who visited; the exhibition was especially popular with artists and students of art.

During this exhibition, the Free Pencil Movement, comprising a group of local artists, took the NGV to task regarding its inconsistent rules relating to sketching and drawing in gallery spaces. Through letters to the newspapers and interviews on radio, the artists brought this issue to the public's attention, challenging the NGV to review its longstanding policy. Management, upon investigating these complaints, concluded that these inherited rules were indeed inconsistent and unhelpful to artists so Trustees and management readily agreed to revise these regulations which had escaped scrutiny and discussion. I am delighted that visitors are now free to use pencils in all our galleries, loan conditions permitting.

Director's Report

Over the past 12 months, NGV curators have worked assiduously to mount some outstanding departmental exhibitions and displays. There have been many highlights – from Fashion and Textiles, to Photography, Prints and Drawings, Asian Art, Decorative Arts, Oceanic Art, and so much more. These displays are free to the public, can be seen at both buildings, and are often accompanied by room brochures, guided tours and publications in the NGV Shop. There is never a dull moment, as each presentation brings to life our magnificent Collection, in the most inspired and captivating way.

THE COLLECTION

Now that the Collection has been fully relocated, the NGV has embarked upon an extensive stock-take of all accessioned works, numbering some 62,000 items. This will occur over the next two years. The adequacy of our storage, given projected changes in the Collection, will also be reviewed as part of the development of our Medium Term Asset Management Strategy and the NGV has participated fully in the broader review of Arts Agency Collection Storage, undertaken by Arts Victoria.

In 2004–05, the NGV acquired more than 500 new works of art. Special mention must once again be made of The Joseph Brown Collection, donated by Dr Joseph Brown to the NGV in May 2004, but received and installed in the year just ended. The dedicated gallery space at NGV Australia was opened in October 2004. It was heartwarming to see Dr Brown walk through the rooms with our visitors, in particular a group of schoolchildren who were fascinated by his stories of the artists and their pictures.

ACQUISITIONS

In 2004–05 there were many important acquisitions. Some special highlights were:

International Art

Herman van Swanevelt, *Thunderstorm*, 1649, oil on wood panel
Purchased through the NGV Foundation, with proceeds from a fundraising dinner on 22 June 2005

Jean Auguste Dominique Ingres, *Virgin of the Adoption* 1858
Oil on canvas
Presented by the Felton Bequest

August Rodin, *Madame Marianne Russell* c.1888–89
Modelled in plaster c. 1888–89, cast in bronze c.1900–04
Funded through the gifts of a group of friends of the Gallery

William Kentridge, *7 fragments for George Méliès*, 2003, 35mm film transferred to digital betacam
Day for night, 2003, 35mm film transferred to digital betacam
Presented through NGV Contemporary

Anish Kapoor, *Wounds and Absent Objects*, 1998,
Portfolio of 9 pigment transfer prints on polyester sheets from the edition of 12 on full sheets
(a further edition of 9 cut down to image size and dry mounted on aluminium)
Presented through the NGV Women's Association

Australian Art

Arthur Streeton, *Princess & Burke & Wills* 1889
Oil on wood panel
Purchased with funds from the Hugh Williamson Foundation

Arthur Loureiro *Springtime* 1890–91, oil on canvas
Purchased through the Christensen and Bond Fund and the NGV Foundation

Henry Gritten, *Melbourne*, 1857
Oil on canvas
Presented by the Hugh D.T. Williamson Foundation

Charles Blackman *Feet beneath the table* 1956
Tempera and oil on composition board
Donated through the NGV foundation by Barbara Blackman, one of a group of six works gifted by Barbara Blackman

Walangkura Reid Napurrula, *Pintupi/Ngaatjatjarra, Seven Sisters Dreaming at Dale Creek near Warakuna* 2002
Synthetic polymer paint on canvas
Presented through the NGV Foundation in memory of Gabrielle Pizzi by anonymous donors

Director's Report

In October 2004, in Federation Court at St Kilda Road, Sir Andrew Grimwade, Chairman of the Felton Bequests' Committee, and Mr Bruce Bonyhady, Managing Director of ANZ Trustees, unveiled a new sculpture of Alfred Felton, Australia's greatest art philanthropist. The monument by Victorian sculptor Clive Murray-White, captured the face and spirit of Felton, and celebrates the 100th anniversary of his bequest. Sir Andrew was right when he described the work as a "portrayal of Felton as larger-than-life, conveying a sense of wisdom and intellect, determination and entrepreneurial spirit".

Once again, the trustees of the Hugh D Williamson Foundation provided exceptional support, funding not only a conservation program for the Joseph Brown Collection, but also providing half the purchase price for two key works sold from the Foster's corporate collection, the panel *Princess and Burke and Wills*, from the 1889 9X5 Exhibition, and Henry Gritten's 1867 panoramic *View of Melbourne*, which offers the most detailed view of the site of Federation Square known to us. The Williamson Foundation has funded a number of ongoing projects at the National Gallery of Victoria since the late 1980s, including assistance with the acquisition of historic and contemporary views of the city of Melbourne and we are grateful for their continuing support.

SUPPORTING THE GALLERY

In September, the outgoing Felton Bequest chairman, Sir Gustav Nossal, launched the NGV's newest philanthropic body, the Felton Society, managed within the NGV Foundation, membership of which is offered to those who make notified bequests. The Felton Society has already received many notifications of bequests, reminding us of the generosity of Victorians, and the affection they have for their Gallery. In November we concluded our Felton Centenary celebrations with an important symposium, *Private philanthropy and public art museums in Australia* to which many scholars, curators and art museum directors made contributions. The proceedings of the symposium will be published jointly by the NGV and the Miegunyah Press of the University of Melbourne, with additional financial support from the Felton Bequests' Committee.

The NGV Foundation has already started planning the next phase of its fundraising campaign – this time, instead of raising capital for the buildings program, the Foundation will raise funds for the acquisition of artwork. In mid 2006, we will officially launch the NGV Endowment Campaign which will specifically highlight the challenges of maintaining and enhancing a relevant and scholastically-worthy collection while attempting to keep up with soaring international art prices.

I would like to acknowledge the continuing support we receive from the Government of Victoria. The Premier The Hon. Steve Bracks has taken a strong interest in our work, and has participated in several Gallery events, as has the Deputy Premier The Hon. John Thwaites MP. Our Minister, Mary Delahunty, has supported our aspirations, and has taken a keen interest in all our policy debates, in what has been a particularly challenging year. We thank the Minister for her regular attendance at our key events, and for her personal interest in the life of the NGV. Arts Victoria has given strong support and we thank its Director, Penny Hutchinson.

As Director and CEO, I would like to thank our President Allan Myers, and all the members of our Council of Trustees, and acknowledge the huge contribution – of time, wise counsel and practical involvement – which each member of the Council makes. I have particularly valued the support and advice given to me personally by our President. We have welcomed four new Trustees, Angela Ndalians, Bruce Parncutt, Jason Yeap and, most recently, Rino Grollo, and the executive team looks forward to working with them.

I would like to thank each and every member of the staff of the NGV. We have faced many challenges in the first year that we fully operated our three sites, including our North Melbourne storage facility. The NGV's achievements, with unprecedented numbers of visitors, and the provision on every level of excellent professional outcomes, are broadly acknowledged. Only a creative and committed staff, with a passionate shared vision, could have succeeded. The members of our Executive Management Team – Frances Lindsay, Tony Ellwood, Liz O'Keeffe, Liz Grainger and Lisa Sassella – have each done a magnificent job, and I particularly thank the two Deputy Directors for representing us at so many evening and weekend events throughout the year, many of them out of Melbourne and sometimes interstate.

Liz O'Keeffe, our Chief Operating Officer, has decided to pursue other opportunities and will leave us at the end of September 2005. I thank her for the exceptional job she has done in reorganising and streamlining our operational processes. As a result of her endeavours, Liz leaves the NGV a much more efficient organisation. I have greatly valued her advice on, and insights into, a broad range of complex issues over the last three years.

Finally, no community organisation of our complexity can flourish without the existence of a strong volunteer base. I would like, on behalf of us all, to thank the many voluntary groups who work tirelessly to assist us and to connect us to our community – the Women's Association, chaired by Sarah Guest; the Voluntary Guides, chaired by Di Whitaker; the NGV Business Council, chaired by Paul Brasher; the NGV Foundation, chaired by Jim Cousins; NGV Members, chaired by Alison Ingliis; Friends of the Gallery Library, chaired by Michael Moon; the Felton Society, chaired by Tom Beyer (whose recent passing we mourn).

Director's Report

The success of the Gallery has also been built upon the professional expertise and capabilities of its staff, many of whom, through a life-time of service, have trained, inspired and mentored a new generation of curators and museum professionals. In January 2005 we mourned the death of Dr Ursula Hoff, aged 95, who served as the inaugural head of our renowned Department of Prints and Drawings, becoming Assistant Director and after her retirement, the London-based Adviser to the Felton Bequest. Few individuals have contributed so much to the NGV. In February, we arranged a tribute to Ursula Hoff in the Great Hall, at which a group of her friends and admirers gave short addresses. These have now been published.

It is extraordinary to reflect on how many people and organisations have contributed to the life of the NGV in the last year. My colleagues and I are confident that the experience of our first full year of operations, will stand us in good stead for another highly successful year in 2005–6.

“The NGV’s vision to bring art and people together is at the core of all our activities.”

Gerard Vaughan



Government Policy and NGV

Our Alignment with Government Policy:

The NGV supports the State Government's arts policy agenda set out in *Creative Capacity+: Arts for all Victorians*. This policy identifies three goals for the arts portfolio:

- a culture of participation
- an economy based upon innovation
- a dynamic arts sector

It also recognises the challenges of building audiences in under-represented groups and using limited financial resources more effectively. This is consistent with the NGV's vision and overarching goals.

The following table shows the links between the NGV Strategic Plan and *Creative Capacity+*:

| Creative Capacity + Goals | NGV Goals and KPAs linked to Creative Capacity + | How NGV Contributes to Creative Capacity + |
|---|---|---|
| Arts for all Victorians: a culture of participation | NGV Goal: Strengthen Audience KPAs 2 & 3 | NGV's display of the permanent collection, exhibitions and programs for schools, members and the public will attract more Victorians from more varied backgrounds Increased access to NGV's collection through loans and regional tours Improved volunteer participation through NGV Members, Voluntary Guides and Friends of the Gallery Library |
| On the threshold: an economy based on innovation | NGV Goal: Secure Financial Base KPAs 2, 3, 4, 5 & 6. | Increase the number of school students engaging with art Provide opportunities for Victorians to be involved in life long learning through NGV programs Increase the proportion of the collection available for public access on line. Improved leverage of funds from sources other than the State Government such as sponsorship, fundraising and commercial activities Continue support for new ideas, research and development in art display, interpretation and acquisition |
| Creative place: a dynamic arts sector | NGV Goal: Enhance the Collection KPAs 1, 2 & 3 | Enhance Victoria's reputation as a centre of excellence in the collection, research, conservation and display of art. Achieve national and international recognition for excellence and innovation in the conservation, interpretation and display of the permanent collection and in the delivery of exhibitions and public programs |

| Creative Capacity + Strategies | NGV Goals and KPAs linked to Creative Capacity + | How NGV Contributes to Creative Capacity + |
|---|--|---|
| Developing artists, ideas and knowledge | KPAs 1, 2 & 3 | Administer the Victorian Foundation for Living Artists to support contemporary art practice |
| Engaging creative communities | KPAs 2, 3 & 4 | Engage with volunteers, schools, culturally diverse communities, underrepresented groups and regional Victorians |
| Building creative industries | KPAs 3 & 4 | Expand and promote opportunities for NGV to attract regional, interstate and international cultural tourism in partnership with government and tourism |
| Creating place and space | KPAs 2, 3, 4, 5 & 6 | Ensure sustainability of NGV Broad and diverse community access to NGV's collection and programs Provide online access to the NGV collection and its interpretation |

Opposite: Tadasu Takamine in *Living Together is Easy* Exhibition at the NGVAustralia

KEY POLICY AREAS 1. COLLECTION:

Actively develop the NGV's Collection to ensure it remains Australia's finest

Purpose

- Review, acquire and de-accession to support NGV goals
- Preserve the highest curatorial and conservation standards
- Achieve best practice in collection management



Key Projects 2004–05

- Accessioned and installed The Joseph Brown Collection at NGV Australia in September 2004
- Commenced a full stock-take of the NGV Collection, following the relocation to St Kilda Road. This project is scheduled to be completed in 2007 and will involve the sighting and verification of more than 62,000 items
- Ongoing enhancement of underlying technology to extend access to the Collection images and records
- Reviewed and assessed future Collection storage requirements, in conjunction with Arts Victoria and as part of a portfolio-wide strategy for cultural institutions

Other successful outcomes for 2004–05

- Managed more than 60 changeovers of the permanent collection, 29 temporary exhibitions, 9 touring exhibitions and 238 outward short-term loans
- Accessioned over 500 new acquisitions valued at \$8.6 million, across all areas of the Collection
- The triennial valuation of the Collection was completed. The final valuation was nearly \$2.5 billion, a 35% increase on the previous valuation
- Publication of 27 scholarly books on the Collection including exhibition catalogues, journals and room brochures
- Major international symposium held on the *Dutch Masters* exhibition with key speakers from Europe and Australia including Professor Ronald de Leeuw, Director Rijksmuseum Amsterdam
- The second successful year of the Memorandum of Understanding with CSIRO focused on the analysis of materials used in the Egyptian inner anthropoid coffin lid of Tjeseb and in the pigments used in 9x5 panel paintings
- The program of radiography in paintings continued including radiography of a 16th Century German polychromed Pietà and parts of Lee Bul's *Untitled* work
- Major restoration work also completed on *St Jerome* (16th Century Flemish), *The Defenestration* (Broznik),

Untitled No.37 (Rothko), *Friar* (Titian) and *An Officer of the 4th Regiment* (Gainsborough)

- Hosting of the 2nd AICCM Textile Special Interest Group Symposium in November 2004. This attracted 40 textile conservators from Australia and New Zealand
- The Shaw Research Library received two generous gifts: the Joseph Brown Art Library and over 5,500 items comprising James Gleeson's collection of books and publications
- The NGV Library placed its holdings on Kinetica, a national book stock database, ensuring wider community access to material
- A one-day conference in September 2004 on art handling provided training in policy, procedures and OH&S standards to 90 delegates from Victorian regional galleries
- Implementation of the first stage of NGV Collection Online: NGV Dürer to coincide with exhibition opening in June 2005

Victorian Foundation for Living Australian Artists (VFLAA)

In November 2002 the Victorian Government established the Victorian Foundation for Living Australian Artists with a specific grant of \$5 million to be matched by the National Gallery of Victoria.

Works of art acquired by the VFLAA extend the representation of Australian artists in the collection of the NGV, and support and enhance the collections of the network of regional and metropolitan galleries of Victoria. In 2004–05 the VFLAA Committee convened four times. 48 works across a range of disciplines including photography, painting, prints & drawings, jewellery & decorative arts, video and installation pieces were submitted for acquisition by the VFLAA.

Regional representatives on the VFLAA committee were Danny McOwan, Director of Hamilton Art Gallery and Karen Quinlan, Director of Bendigo Art Gallery. In May 2005 at the Public Galleries Association of Victoria AGM the VFLAA dossier was launched. This dossier provides an opportunity to showcase the works acquired by the VFLAA which are available for loan to PGAV galleries.

VFLAA Performance Measures

| Artistic Performance | Target | Outcome |
|--|--------|---------|
| Number of artists whose art was acquired | 5 | 19 |
| Number of VFLAA works acquired | 5 | 48 |
| Number of Victorian artists whose art was acquired | 2 | 7 |
| Number of Indigenous artists whose art was acquired | 1 | 2 |
| % income spent in primary market | 60% | 100% |
| VFLAA/State Collection Access Performance | Target | Outcome |
| Number of Regional Galleries who received loans (2 scheduled to receive loans in 2005) | 4 | 0 |
| Number of VFLAA works loaned to galleries (2 due to be loaned in 2005) | 6 | 0 |
| Number of works displayed and attributed to VFLAA at NGV/Federation Square | 5 | 15 |
| NGV's Management of VFLAA Performance | Target | Outcome |
| Number of Regional Galleries having VFLAA membership | 2 | 2 |
| Number of VFLAA acquisition meetings | 3 | 4 |
| Publication of VFLAA annual (activities, financial and artistic) report in NGV Annual Report | 1 | 1 |

| Financial Performance | Projected | 2004/05 Actual | 2004/05 Variance |
|----------------------------------|-----------|------------------------|------------------|
| NGV contribution | 1,000,000 | 5,000,000 ¹ | 4,000,000 |
| Capital at year end | 6,522,000 | 10,555,326 | 4,033,326 |
| Net investment income | 260,880 | 533,042 ¹ | 272,162 |
| % of net investment income spent | 90% | 74% ² | -16% |
| Value of works of art acquired | 234,792 | 395,117 | 160,325 |

Notes: 1. NGV made its full capital contribution well in advance of the budget assumptions. Consequently, investment income exceeded budget by 100%.
2. Although only 74% of investment income was spent on art works, this was \$160,000 more than budgeted expenditure.

Opposite: Working with the Oceanic collection

2. EXHIBITIONS & PROGRAMS:

Research, develop and present exceptional content that enriches and educates the community

Purpose

- Create challenging and high quality exhibitions, programs and publications, maintaining high curatorial standards and broad audience appeal
- Ensure recognition of the quality and integrity of the NGV program
- Maintain and encourage outstanding research and scholarship
- Continue our standing as a leading partner in exhibitions



Stephen Gallwey costume designer
1942-2014
The Australian Ballet Production *Swan Lake* in costume
Title
The Australian Ballet costume
Stephen Gallwey was born in London and studied at the Royal College of Art. He worked for the Royal Opera House and the Royal Ballet. He was a costume designer for the Australian Ballet and the New Zealand Ballet. He was also a costume designer for the film industry. He was a member of the Australian Costume Designers Association. He was a member of the Royal Society of Costume. He was a member of the Royal Society of Arts. He was a member of the Royal Society of Music. He was a member of the Royal Society of Education. He was a member of the Royal Society of Medicine. He was a member of the Royal Society of Engineers. He was a member of the Royal Society of Artists. He was a member of the Royal Society of Writers. He was a member of the Royal Society of Composers. He was a member of the Royal Society of Musicians. He was a member of the Royal Society of Dramatists. He was a member of the Royal Society of Actors. He was a member of the Royal Society of Directors. He was a member of the Royal Society of Producers. He was a member of the Royal Society of Managers. He was a member of the Royal Society of Librettists. He was a member of the Royal Society of Lyricists. He was a member of the Royal Society of Choreographers. He was a member of the Royal Society of Dancers. He was a member of the Royal Society of Musicians. He was a member of the Royal Society of Composers. He was a member of the Royal Society of Dramatists. He was a member of the Royal Society of Actors. He was a member of the Royal Society of Directors. He was a member of the Royal Society of Producers. He was a member of the Royal Society of Managers. He was a member of the Royal Society of Librettists. He was a member of the Royal Society of Lyricists. He was a member of the Royal Society of Choreographers. He was a member of the Royal Society of Dancers.

Key Projects 2004–05

- Continuous improvement in exhibition planning in key areas such as pricing structures, attendance projections, and budget management
- Increased NGV presence in regional Victoria and interstate, consistent with tourism objectives. For example, 13% of visitors surveyed at *The Impressionists* exhibition were from regional Victoria, the highest proportion of regional visitors ever recorded at NGV International.
- Customer evaluation of NGV education, public and Members programs to increase future participation levels

Other successful outcomes for 2004–05

- Outstanding delivery of major exhibitions, departmental shows and Collection display, achieving public and critical acclaim for both content and exhibition design
- 96% of visitors rated their experience as good or very good
- Curatorial research, scholarly input and lectures delivered for 29 temporary exhibitions and 60 Collection changeovers
- The NGV received 11 awards at the Museum Australia Publication Design Awards including *Best In Show* award for the 2003–04 NGV Annual Report



- More than 238,000 people attended NGV programs, events and activities
- More than 125,000 students and teachers from 50 per cent of all Victorian schools booked NGV programs and services
- Environment Trail at NGV Australia was launched as part of World Environment Day in June 2005, a collaborative project with Parks Victoria
- Programs and introductory talks for *The Impressionists* exhibition were delivered seven days per week over the 3 month season. A Sunday concert series and access days for people with special needs featuring tours by visual describers, Auslan interpreters and NGV Guides were also introduced to deepen public appreciation of the exhibition
- The NGV Young Ambassadors Program for marginalised youth completed its 12 month training program in November 2004
- Extensive and innovative multimedia content developed for NGV exhibitions
- Collaboration with Arts Victoria and its arts agencies to deliver the third annual Open House event to broaden visitation to Victoria's leading cultural institutions
- Symposia and seminars featuring international, local and interstate speakers were held for key pay exhibitions

NGV Touring Exhibitions

Allan Mitelman: Works on Paper, 1967–2004

A National Gallery of Victoria Touring Exhibition
Art Gallery of New South Wales 30 October 2004 –
16 January 2005

So you wanna be a Rock'n'Roll Star: Australian Painting from the NGV Shell Collection

This exhibition tour is a partnership between The National Gallery of Victoria and National Exhibition Touring Support (NETS)
Wangaratta Exhibitions Gallery 14 January – 15 February 2005
McClelland Gallery 6 March - 1 May 2005
Hamilton Art Gallery 10 May - 26 June 2005

Good Looking: Narrative Photographs Past and Present

A National Gallery of Victoria Touring Exhibition
McClelland Art Gallery and Sculpture Park 6 March –
25 April 2005
Shepparton 26 May – 3 July 2005

Rajput: Sons of Kings

A National Gallery of Victoria Touring Exhibition
Art Gallery of New South Wales 8 June – 4 September 2005

Contemporaria Fellowship 2002-2004: Aleks Danko SONGS OF AUSTRALIA VOLUME 16- SHHH, GO BACK TO SLEEP (an un Australian dob-in mix)

A National Gallery of Victoria Touring Exhibition
Swan Hill Regional Art Gallery 17 July 2004 –
22 August 2004

Akira Isogawa: Printemps-Été

A National Gallery of Victoria Touring Exhibition managed by Asialink
Singapore Arts House 23 June – 6 July 2005

Fred Williams: The Pilbara Series

A National Gallery of Victoria Touring Exhibition
Mildura Arts Centre 17 September 2004 - 31 October 2004
Hamilton Art Gallery 12 November 2004 - 23 January 2005
Albury Regional Art Gallery 4 February 2005 - 6 March 2005

James Gleeson: Beyond the Screen of Sight

A National Gallery of Victoria Touring Exhibition
National Gallery of Australia 18 March – 13 June 2005

Opposite: Katie Somerville and Dawn Robertson at
Tutu: Designing for Dance

3. AUDIENCE:

Engage the widest possible audience

Purpose

- Maintain traditional audiences and increase audiences in demographic and geographic target markets
- Sustain support group membership at leading museum levels
- Provide a memorable and engaging audience-focused gallery experience
- Ensure public appreciation of the quality of NGV exhibitions and programs



Key Projects 2004–05

- Introduce new categories of NGV Members and develop Member loyalty
- Build young audiences for the future, especially children, teenagers, tertiary students, youth and young families
- Build regional and interstate audiences by promoting selected NGV events within the travel and tourism sector in partnership with Arts Victoria and Tourism Victoria
- Develop Indigenous resources and NGV's outreach program

Other successful outcomes for 2004–05

- More than 20 innovative marketing and communications campaigns for NGV exhibitions appealed to diverse audiences
- Visits to the NGV website visits increased by 58 per cent over previous year, with 1.5m visits from July 2004 – June 2005
- *The Impressionists* exhibition generated \$5.4 million free publicity in print, electronic and online media to local, regional, national and international audiences

- A new schools program offering more than 200 class options was developed, focusing on NGV's encyclopaedic collections, new curriculum learning standards and featuring term updates to promote temporary exhibitions
- New relationships were developed with a number of promotional partners, including JCDcaux, Melbourne Airport, *The Age*, *The Australian* and *Moonlight Projects*, ensuring broader communication of NGV messages
- Awareness of NGV advertising amongst Melbourne metropolitan residents increased from 22% last year to 33%
- Arts Victoria Leadership Awards were presented for *The Impressionists* exhibition to NGV Voluntary Guides and to the NGV for Leadership in Customer Service, Marketing and Audience Development
- Launched *ngv@rt* newsletter, a low-cost online communication vehicle, growing to more than 13,000 subscribers by June 2005
- Youth-tailored initiatives included Art After Dark late night exhibition openings and NGV Sounds music CD series
- Visitor touch screens at NGV International redesigned for enhanced and easy electronic access to the Collection
- Exceeded target of 11,000 NGV Members by more than 6,000 with many new members signing up during *The Impressionists*. Successful initiatives have included a new quarterly NGV Members newsletter and calendar. Specific community groups were targeted with special NGV Member offers such as "Join a Friend" Christmas gift promotion and Mother's Day promotion, free Members Viewings for all pay exhibitions, an Opera Australia concert in December, the second birthday party of the young supporters' group Artbeat, and a special evening with artist Bill Henson
- Indigenous programs included professional development for teachers and raising awareness and understanding of Indigenous art and culture, as well as a focus for Indigenous students
- More than 200,000 visitors to *Top Arts* nominated their favorite works in the Goldman Sachs JB Were People's Choice Awards. This was the 11th annual *Top Arts* exhibition, achieving broad media coverage in suburban and regional press
- Teacher professional development programs included a two-day symposium on the new curriculum and the role the arts play in teaching and learning, Saturday seminars and evening previews for major exhibitions, and school curriculum days and trainee teachers in-services or internships
- Specific youth-oriented campaigns, targeting tertiary colleges and university campuses to promote key exhibitions
- The NGV Young Ambassadors Program featuring contemporary artists attracted new, and often younger, audiences
- NGV Schools Program extended to embrace cultural diversity and language programs with support from COASIT and the Italian Consulate General of Italy
- The NGV and the Council of Adult Education launched a collaborative program, offering short courses relating to art history, artists and contemporary art responding to trends in life-long education
- "In Conversation" programs with Bill Henson and Akira Isogawa drew a strong response from younger audiences
- All NGV Kids programs booked out



4. COMMERCIAL:

Leverage content into successful commercial outcomes

Purpose

- Maximise return from commercial operations
- Create new products and services from NGV content
- Develop new distribution channels for NGV content



Key Projects 2004–05

- Completion of strategy for commercial operations and merchandise development, in conjunction with Strategic Plan
- Enhancement of Great Hall facilities to provide improved services to hirers and users, funded from the Arts Victoria Cultural Facilities Maintenance Fund and private benefaction
- Commencement of upgrade to NGV International garden amenities to encourage public use and to maximise commercial potential. This will be completed in early 2006

Other successful outcomes for 2004–05

- Retail, catering and venue hire activities generated over \$3.7 million of gross margin for the NGV
- Net commercial revenues represented 13.2% of total operating revenues, ahead of target
- Development of original merchandise for retail sale including exhibition product for *Colour Power* and *Akira*, exhibition DVDs for *The Impressionists* and *Munch* and the highly successful range of NGV Sounds music CDs
- Exceptional growth in function bookings with the NGV hosting over 170 major commercial events in the year
- Launch of new series of NGV Kids publications based on the Australian collection: *123*, *Animals in Art* and *ABC*
- NGV-developed paper product and other merchandise now accounts for 30% of retail sales
- NGV Shop at NGV Australia re-positioned as a destination shop, with greater focus on general book stock
- Commencement of project to develop NGV Shop Online
- Continued public satisfaction with standards of NGV catering, as evidenced by customer surveys



5. INFRASTRUCTURE:

Maintain effective and efficient infrastructure

Purpose

- Maintain physical assets as “fit for purpose” and ensure they are effectively used
- Achieve value for money by ensuring best practice corporate functions
- Support staff in realising their professional capabilities
- Match gallery capacity to audience requirements

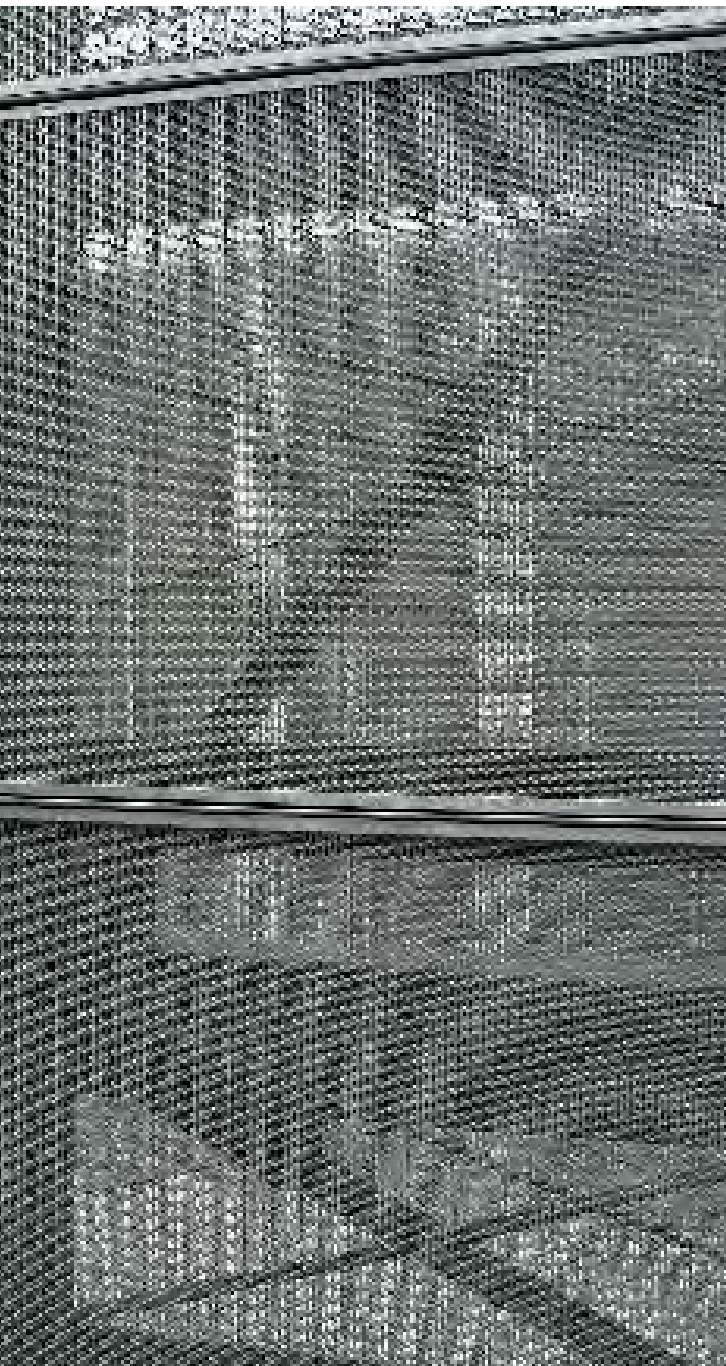


Key Projects 2004-05

- Completion of a review of corporate services, in conjunction with Arts Victoria, to identify opportunities for shared services and efficiencies
- Implementation of new Network Operating Environment to support requirements of NGV for next five years
- Successful renegotiation of management services contracts for NGV Australia
- Finalisation of Business Continuity Plan to provide procedures for management of critical services in event of a serious incident
- Development of medium term asset management strategy for the utilisation and renewal of infrastructure

Other successful outcomes for 2004-05

- Introduction of performance development and progression plans for all staff. New alignment of performance plans with Key Policy Areas and VPS Career Structure
- Introduction of the VPS Non-Executive Career structure which sees all staff translated to new VPS salary scales
- Implementation of new induction program for NGV staff
- Commencement of tendering process for security and cleaning contracts, consolidated across both gallery sites
- IT system uptime ahead of target, achieving 100% objective in key front of house systems
- Implementation of a Condition Auditing System for monitoring and planning of building maintenance
- Achieved 100% compliance with statutory maintenance regulations
- Completed review and implementation of finance policies and procedures, a key element of achieving compliance with *Financial Management Act Directions*



6. FUNDING:

Secure a broad and committed funding base

Purpose

- Maintain Government commitment to triennial funding
- Increase benefactor base
- Build and maintain strong relationships with all funding sources



Key Projects 2004–05

- Plans established for launch of major fundraising campaign to build NGV Endowment to support acquisition of works of art into the future
- Launched the Felton Society, the bequest arm of the Endowment Campaign. The Society now has 50 members with around \$25 million pledged through notified bequests
- Developed a better understanding of the economic impact of NGV activities through primary research of visitors to *The Impressionists*. This estimated that the exhibition had generated \$26.5 million of economic benefit for the State of Victoria
- Strategy in place to ensure effective management of relationships with key politicians, officers and government departments

Other successful outcomes for 2004–05

- Implementation of new investment policy including a growth strategy to ensure future ability to purchase works of art
- Return on investments was over 50% ahead of expectations, providing more funds to purchase works of art
- Cash donations of \$4.2 million received in the year along with gifts of works of art valued at \$5.7 million
- Private commitment of \$1 million received to fund upgrade of the Sculpture Garden at NGV International
- 53 new members joined the NGV Foundation
- The NGV Foundation's fundraising dinner to celebrate the arrival of the *Dutch Masters* exhibition in June raised funds to purchase an important 17th century work, *Thunderstorm*, by Herman van Swanevelt
- \$1 million in cash sponsorship achieved and an estimated further \$1 million in contra sponsorship, tripling the previous year's in-kind achievement
- Support for exhibition program from Principal Sponsors included Goldman Sachs JBWere for *Top Arts: VCE 2004*, Ernst & Young for *Bill Henson*, L'Oréal Paris and the L'Oréal Melbourne Fashion Festival for *Andy Warhol's Time Capsules*, and Baker & McKenzie for *James Gleeson*
- Funds from longterm partnerships with Myer, Macquarie Bank, Foster's Group and BlueScope Steel continuing to support NGV's free admission temporary exhibitions program
- A unique sponsorship with the beyondblue organisation was developed to raise funds for *Edvard Munch: The Frieze of Life* exhibition. During the exhibition, the NGV worked closely with beyondblue to generate awareness about depression in the community.



Australian Acquisition & Gift Highlights



Indigenous Art

1 Captain Harrison
Wergaia (c. 1844)–1908 *Corroboree at Coranderk* 1890. Gouache, watercolour, pencil on paper. 56.0 x 75.7 cm. Purchased, 2004

2 Judy Napangardi Watson
Warpipi born c. 1925 *Mina Mina* 2004. Synthetic polymer paint on canvas. 152.0 x 107.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004
© Judy Napangardi Watson, 2004/Licensed by VISCOPY, Sydney 2005

Walangkura Reid Napurrula
Pintupi/Ngaatjatjarra (c. 1935)–2004
Seven Sisters Dreaming at Dale Creek, near Warakuna 2002
synthetic polymer paint on canvas
244.0 x 122.0cm
Presented through the NGV Foundation in memory of Gabrielle Pizzi by anonymous donors, 2005

Australian Contemporary Art

Angela Brennan
born Australia 1960
Contemporary Art 2004
oil on canvas
270.0 x 200.0 cm
Presented through the NGV Foundation by Will Barrett, Member, 2005

5 Charles Blackman
born Australia 1928 *Feet beneath the table* 1956
tempera and oil on composition board
106.5 X 121.8 cm
Presented through the NGV Foundation by Mrs Barbara Blackman, Honorary Life Benefactor, 2005. © Charles Blackman, 1956/Licensed by VISCOPY, Sydney 2005

Australian Prints and Drawings

3 eX de Medici
born Australia 1959 *308 (rifle)* 2004
Watercolour. 115.0 x 167.7 cm
Purchased 2004. © Courtesy of the artist

Australian Fashion and Textiles

4 MAGG, Melbourne
est. 1925, closed 1929, re-opened 1950, closed 1977
Zara Holt (nee Dickens), chief designer
Australia 1904–1989
Betty Grounds (nee James), business partner born Australia 1909
Evening dress and Bolero Jacket c.1960
silk, cotton, metal, glass, plastic, synthetic lining.
Dress; waist (flat) 33.0cm, centre front: 100.0cm
bolero; sleeve: 27.0cm, centre front: 27.0cm. Gift of Anthea Ball in memory of Mrs Gladys Ball, 2004

Australian Painting

6 Charles Conder
England 1868–1909, lived in Australia 1884–90. *Dear Lady Disdain* (1889). Oil on canvas on composition board. 31.5 x 13.5 cm.
The L. W. Thompson Collection Bequest, 2005

7 Arthur Loureiro
born Portugal 1853–1932, lived in Australia 1884–1904 *Spring* 1891. Oil on canvas, metallic paint on gum leaves on wood frame.
168.0 x 193.5 cm
Purchased with the assistance of the K.M. Christensen and A.E. Bond Bequest and the NGV Foundation, 2005

3



1



2



4

8 Arthur Streeton
 Australia 1867–1943, lived in England
 1899–1919. *Princess & Burke & Wills*
 1889. Oil on wood panel. 21.5 x 16.5 cm.
 Purchased through the NGV Foundation
 with the assistance of
 The Hugh D. T. Williamson Foundation,
 Honorary Life Benefactor, 2005

Australian Photography

Bill Henson
 born Australia 1955
Untitled 1992/93 1992-93
 from the *Untitled 1992-93 series* 1992-93
 type C photographed. 6/10
 100.0 x 65.0 cm
 Presented through the NGV Foundation by
 L. Gordon Darling AC, CMG, Governor, 2005

Australian Sculpture

9 Clive Murray-White
 born England 1946, arrived Australia 1959
Alfred Felton Centenary Sculpture 2004
 marble. 107.5 x 81.8 x 70.5 cm
 Commemorating 100 years of the Felton
 Bequest 1904-2004
 Felton Bequest, 2004
 © Courtesy of the artist



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International Acquisition & Gift Highlights



10

International Paintings

10 Herman van Swanevelt
Dutch (c. 1600)–1655, worked throughout Europe 1620–55
Thunderstorm 1649. Oil on wood panel
47.8 x 64.9 cm
Purchased through the NGV Foundation with the assistance of the proceeds of the Fundraising Dinner at NGV International, 2005

Opposite Page
Jean-Auguste-Dominique Ingres
French 1780–1867
Virgin of the Adoption 1858. Oil on canvas.
69.5 x 56.8 cm
Felton Bequest, 2004

International Prints and Drawings

Jasper Johns
American 1930–
Two maps I 1965–66
lithograph, ed. 7/30
83.8 x 66.0 cm (image and sheet)
Gift of The Reverend Ian Brown, Governor, 2005

International Sculpture

11 Auguste Rodin
French 1840–1917
Madame Marianna Russell (c.1888–89), cast (c.1900–04). Bronze.
46.1 x 23.8 x 24.6 cm (overall)
Purchased with funds donated by Paula Fox, Max Beck, David Goldberger, John Higgins, Rosie Lew, Clare Myers, Lloyd Williams, Bank of Queensland, DaimlerChrysler and The Pratt Foundation, 2004



11



12

Asian Art

Sake bottle
late 18th century- early 19th century, Japan
lacquer on wood (*Negoro lacquer*)
31.8 x 23.5 cm diameter
Presented through the NGV Foundation by Mr S. Baillieu Myer AC, Honorary Life Benefactor, 2005

International Decorative Arts

12 Anne Dangar, potter and decorator
born Australia 1885, lived in France 1930–51, died France 1951
Albert Gleizes, designer
France 1881–1953, lived in United States 1915–19
Virgin with Child surrounded by angels, platter (*Vierge à L'Enfant entourée d'anges*) (c.1947). Earthenware.
4.8 x 45.3 cm diameter
Presented through the NGV Foundation by the Albert Gleizes Foundation, Member, 2005



NGV Australia 04–05 Exhibitions



John Glover and the Colonial Picturesque
Presented in association with the Tasmanian Museum and Art Gallery and Art Exhibitions Australia Limited
13 August–3 October 2004
Galleries 13–15, Level 3

Principal Sponsor: Mazda Australia
Sponsors: Channel Seven, Singapore Airlines, Triple M, Mercure Hotel, Art Indemnity Australia, Visions of Australia

John Glover
born England 1767,
arrived Australia 1831, died 1849
A view of the artist's house and garden, Mills Plains 1834–35 (detail)
oil on canvas
76.4 x 114.4 cm
Morgan Thomas Bequest Fund, 1951
Art Gallery of South Australia, Adelaide



Tutu: Designing for Dance
Presented in association with The Australian Ballet
23 July 2004– 23 January 2005
Myer Fashion and Textiles Gallery, Level 2

Principal Sponsor: Myer

Balarinji, manufacturer
John Kundereri Moriarty, designer
Ros Moriarty, designer
Emu Dreaming 2003
The Australian Ballet Collection
Dancer: Lynette Wills
Photographer: Sean Izzard



James Gleeson: Beyond the Screen of Sight
29 October 2004–27 February 2005
Galleries 13–16, Level 3

Principal Sponsor: Baker & McKenzie
Support Sponsors: Sofitel Melbourne, Dulux Australia, Moonlight Projects, Melbourne Airport

James Gleeson
Australia born 1915
Portrait of the artist as an evolving landscape 1993 (detail)
oil on canvas
152.0 x 204.0 cm
The Agapitos/Wilson Collection, Sydney
© Courtesy of the artist



Living together is easy: Twelve Artists from Australia and Japan
A joint project of Contemporary Art Center, Art Tower Mito, the Japan Foundation, the National Gallery of Victoria and the Asialink Centre of the University of Melbourne
27 August–7 November 2004
Galleries 17–20 (including the Macquarie Bank Contemporary Projects Gallery), Level 3

Sponsors: JAL, Australia-Japan Foundation, Australia Council for the Arts, NEC

Tabaimo
Haunted House 2003
installation view
dimensions variable
Courtesy of Gallery Koyanagi, Tokyo
Photograph courtesy of Art Tower Mito
© Courtesy of the artist



Bill Henson: 3 Decades of Photography
An exhibition organised by the Art Gallery of New South Wales
23 April 2005 – 10 July 2005
Galleries 15 – 20, Level 3

Principal Sponsor: Ernst & Young
Support Sponsor: Macquarie Bank, Qantas, Moonlight Projects, JCDecaux

Bill Henson
Australia born 1955
Untitled 1985/86 (detail)
from the *Untitled 1985/86* series,
type C photograph
106.5 x 86.5 cm
Art Gallery of New South Wales, Sydney



Colour Power:
Aboriginal art post 1984
 27 November 2004 –
 14 March 2005
 Galleries 17-18, Level 3

Principal Sponsor: BlueScope Steel

Tommy Watson
 Pitjantjatjara born c. 1935
Anamarapiti 2002 (detail)
 synthetic polymer paint on canvas
 164.5 x 182.5 cm
 Purchased through the NGV
 Foundation with the assistance of
 the Marjory and Alexander Lynch
 Endowment, Governors, 2002
 National Gallery of Victoria, Melbourne
 © Tommy Watson, courtesy of Irrunytju
 Community Inc.



Akira Isogawa: Printemps-Été
 3 December 2004 –
 28 March 2005
 Macquarie Bank Contemporary
 Projects Gallery, Level 3

Principal Sponsor: Macquarie Bank
 Support Sponsors: Bonds, Diadem,
 Taylor Made Signs, Asialink

AKIRA, Sydney est. 1993
Akira Isagawa, designer
 Japan born 1964, arrived Australia 1986
Diamond: fabric toile –
Dots ivory jacket (detail)
 2004 designed, 2005 spring/summer
 fibre-tipped pen and thread on calico
 222.0 x 102.5 cm. Collection of the artist.
 © Courtesy of the artist



Flair: From Salon to
Boutique. Australian Fashion
Labels through the '60's
 11 February –
 6 November 2005
 Myer Fashion and Textiles
 Gallery, Level 2

Principal Sponsor: Myer
 Support Sponsor: Everneer

NORMA TULLO, Melbourne,
 fashion house 1956–1977
Norma Tullo, designer
 born Australia c. 1936
Suit 1964 (detail)
 linen, cotton, metal
 58.3 cm (centre back);
 53.0 cm (sleeve length) (jacket)
 56.0 cm (centre back);
 29.0 cm (waist, flat) (pants)
 Gift of Mrs Norma Lepp, 2004
 National Gallery of Victoria, Melbourne



Top Arts: VCE 2004
 1 April 2005 –
 13 June 2005
 Galleries 13 – 14, Level 3

Principal Sponsor: Goldman Sachs
 JBWere
 Education Partners: Department of
 Education and Training, Victorian
 Curriculum and Assessment Authority,
 Catholic Education Office, Association
 of Independent Schools of Victoria

A VCE Season of Excellence
 2005 Event

Courtney Hope
Mind safari 2004 (detail)
 oil and synthetic polymer paint
 on canvas
 137.0 x 153.0 cm
 St Leonard's College, Brighton East



The Spirit of Football
 6 August – 3 October 2004
 Gallery 11, Level 2

Presented by Geoff Slattery Publishing

Ross Watson
 Australia born 1963
Untitled #17/04 (after Jacques-Louis David,
1784; featuring Brodie Holland) 2004 (detail)
 oil on canvas
 76.0 x 100.0 cm
 © Courtesy of the artist and Ross Watson
 Gallery, Melbourne



Allan Mitelman: Works on Paper,
1967–2004
 13 August–10 October 2004
 Gallery 16, Level 3

Allan Mitelman
 Poland born 1946, arrived Australia 1953
Untitled 1975 (detail)
 gouache, pastel, chalk, synthetic polymer
 paint and scratching back
 47.7 x 58.3 cm (sheet)
 Gift of Gareth Sansom, 1991
 National Gallery of Victoria, Melbourne
 © Courtesy of the artist



Flashback: Australian
photography in the 1960s
 3 December 2004 –
 28 March 2005
 Gallery 19, Level 3

John Williams
 born Australia 1933
Clapham Junction 1966, printed 1988 (detail)
 gelatin silver photograph
 27.0 x 27.1 cm
 Purchased, 1989
 National Gallery of Victoria, Melbourne
 © Courtesy of the artist

NGV International 04–05 Exhibitions



Edvard Munch:
The Frieze of Life
13 October 2004–
12 January 2005
Temp Ex 2–3, Ground floor

Exhibition Supporter: beyondblue: the national depression initiative
Support Sponsor: The Australian, Sofitel Melbourne, Dulux Australia, Moonlight Projects, Melbourne Airport
Presented in association with Melbourne International Arts Festival

Edvard Munch
Norwegian 1863–1944,
worked in France 1889–92,
Germany 1892–95
The Scream 1895 (detail)
hand-coloured lithograph
35.5 x 25.4 cm
Munch-museet, Oslo
© Munch-Ellingsen Group/BONO 2005



Man Ray
An exhibition organised by the
Art Gallery of New South Wales
6 August–17 October 2004
Temp Ex 1, Ground floor

Sponsored by The President's Council of
the Art Gallery of New South Wales

Man Ray
American 1890–1976,
worked in France 1921–39, 1951–76
Kiki with African mask 1926 (detail)
gelatin silver photograph
21.1 x 27.6 cm
Purchased through The Art Foundation of
Victoria with the assistance of
Miss Flora MacDonald Anderson
and Mrs Ethel Elizabeth Ogilvy Lumsden,
Founder Benefactor, 1983
National Gallery of Victoria, Melbourne



Andy Warhol's Time Capsules
This exhibition has been
organised by The Andy Warhol
Museum, one of the four
Carnegie Museums of Pittsburgh.
16 March – 8 May 2005
Temp Ex 1, 2 & 3, Ground floor

Principal Sponsors: L'Oréal Paris, L'Oréal
Melbourne Fashion Festival
Support Sponsors: The Age, Harper's
Bazaar, Qantas, Sofitel Melbourne

Andy Warhol's *Time Capsule 44* (detail)
Courtesy The Andy Warhol Museum,
Pittsburgh, PA, USA. Founding Collection,
Contribution The Andy Warhol Foundation
for the Visual Arts, Inc.



***Plein-air painting in Europe
1780-1850***

Exhibition organised by the
Shizuoka Prefectural
Museum of Art
Assisted by The Shizuoka
Shimbun Co Ltd and The
Shizuoka Broadcasting System
20 November 2004 –
16 January 2005
(Exhibition held at AGNSW
4 September – 31 October)

Jean-Michel Cels
Belgian 1819–1894
Clouds and blue sky 1838–42
oil on paper
26.3 x 36.5cm
Thaw Collection
The Pierpont Morgan Library, New York



***Dutch Masters from the
Rijksmuseum, Amsterdam***

24 June – 2 October 2005
Temp Ex 1,2 & 3, Ground floor

Principal Sponsor: Mazda Australia
Sponsors: Singapore Airlines, Channel
Seven, Triple M, Melbourne Airport, Sofitel
Melbourne, Novotel, City of Melbourne,
Tourism Victoria, Young & Rubicam, Major
Events Melbourne, Herald Sun

Rijksmuseum Amsterdam, Art Indemnity
Australia, Art Exhibitions Australia,
Government of Victoria

Johannes Vermeer
Dutch 1632–1675
The love letter 1669–72 (detail)
oil on canvas
44.0 x 38.5 cm
Rijksmuseum, Amsterdam



***15 Minutes of Fame:
20 years of Pop Prints***

14 August – 5 December 2004
Prints & Drawings Gallery,
Ground floor

James Rosenquist
American 1933-
Spaghetti 1970 (detail)
colour lithograph, printer's proof
(edition 50)
73.8 x 104.9 cm (image),
78.6 x 107 cm (sheet)
Purchased through
The Art Foundation of Victoria with the
assistance of Henry and Dinah Krongold,
Founder Benefactors, 1984
National Gallery of Victoria, Melbourne
© James Rosenquist/VAGA.
Licensed by VISCOPY, Sydney 2005

NGV International 04–05 Exhibitions



**Crown and Camera:
Photographs of
Colonial India**
4 September 2004 –
30 January 2005
Photography Gallery,
Level 3

Dr John Murray
Scottish 1809–98,
worked in India 1833–71
*The great panorama of the
Taj Mahal* 1864 (detail)
albumen silver photograph
37.0 x 44.7 cm (image) each
Purchased through The Art
Foundation of Victoria with the
assistance of David Syme & Co.
Limited, Fellow, 1982
National Gallery of Victoria,
Melbourne



**Hunters & Collections:
Wardrobes of the
International Fashion
& Textiles Collection**
22 October 2004 –
31 July 2005
Myer Fashion and Textiles
Gallery, Level 2

Principal Sponsor: Myer

SAINT LAURENT RIVE GAUCHE, Paris,
fashion house, est. 1966
Yves Saint Laurent, designer
born Algeria 1936,
worked in France 1954–
Blouse, skirt and sash. 1984 spring–summer
(detail). Silk, cotton, plastic, metal
(a) 45.0 cm (centre back); 65.8 cm (sleeve
length) (blouse). (b) 79.5 cm variable (centre
back); 33.5 cm (waist, flat) (skirt). (c) 128.8 x
19.2 cm irreg. (sash). Presented through The
Art Foundation of Victoria by Ms Gabrielle
Pizzi, Member, 1996. National Gallery of
Victoria, Melbourne



**Grotesque: The Diabolical
and Fantastic in Art**
18 December 2004 –
8 May 2005
Prints & Drawings Gallery,
Ground floor

Max Klinger
German 1857–1920
Abduction (detail)
plate 9 from *A glove*, 1881,
published 1893
etching and aquatint
8.9 x 21.8 cm (image);
43.6 x 69.4 cm (sheet)
Purchased, 1978. National Gallery
of Victoria, Melbourne



Rajput: Sons of Kings
13 November 2004–
3 April 2005
Asian Art Temp Ex Gallery,
Level 1

Support Sponsor: Qantas

NURUDDIN
Indian active mid 18th century
Udaipur, Rajasthan, India
*Maharana Raj Singh II riding an
elephant* 1754 (detail)
opaque watercolour and gold
paint on paper. 41.8 x 48.6 cm.
Felton Bequest, 1980. National
Gallery of Victoria, Melbourne



**Shashin:
Nineteenth-century
Japanese Studio
Photography**
8 February –
22 May 2005
Photography Gallery,
Level 3

Unknown
Japanese active 1880s
No title (*Woman with
umbrella*) 1880s (detail)
albumen silver photograph,
colour dyes
24.2 x 19.4 cm
(image and sheet)
Presented through the
NGV Foundation by
Thomas Dixon, Member, 2001
National Gallery of Victoria,
Melbourne



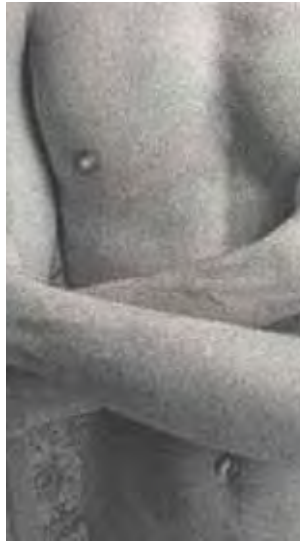
**Pictures of the
Floating World;
Japanese Prints
from the Collection**
22 April –
2 October 2005
Asian Art Temp Ex,
Level 1

Natori Shunsen
Japanese 1886–1960
The actor Nakamura Ganjiro
(detail)
from the *Collection of
Shunsen portraits* series 1925
colour woodblock
38.2 x 26.0 cm (image)
Purchased, 1993
National Gallery of Victoria,
Melbourne



Albrecht Dürer
 3 June 2005 –
 6 November 2005
 Prints & Drawings
 Gallery, Ground floor

Albrecht Dürer
 German 1471–1528
Nemesis c.1501 (detail)
 engraving
 32.2 x 23.0 cm (image);
 33.3 x 23.1 cm (sheet)
 Felton Bequest, 1956
 National Gallery of Victoria,
 Melbourne



**Skin: Photographs
 of the body from the
 twentieth century**
 10 June – 13
 November 2005
 Photography Gallery,
 Level 3

Christine Godden
 Australian 1947–
Elliot 1973 (detail)
 gelatin silver photograph
 15.2 x 22.8 cm
 Purchased from Admission
 Funds, 1991
 National Gallery of Victoria,
 Melbourne
 © Christine Godden



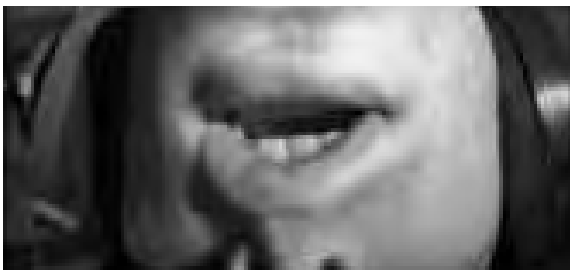
Metropolis
 18 November 2004 –
 5 June 2005
 New Media Gallery,
 Level 3

PHAT est. 2004
Nathaniel Belcher American 1965–
David Meslin Ethiopian 1973–, worked in
 United States 1988–
Stephen Slaughter American 1967–
Adam Wheeler English 1969–
Harlem: The ghetto fabulous 2005 (detail)
 single-channel DVD projection, 7 min 42 sec
 Collection of the artists.
 © Courtesy of the artists



Shelter
 28 September –
 10 October, 2004
 NGV International forecourt

Sean Godsell Designer
Architects for the 2004
 Melbourne Fringe Festival
Shelter 2004
 Photographer: Carla Gottens



**Mapping the Studio:
 Bruce Nauman video
 works**
 11 June – 21 August 2005
 New Media Gallery, Level 3

Bruce Nauman
 United States 1941–
 still from *Lip sync* 1969 (detail)
 black and white video, sound,
 57 min
 Collection of the National Gallery
 of Australia, Canberra
 © Bruce Nauman/ARS
 Licensed by VISCOPY, Sydney
 2005



**Ron Mueck, Pregnant
 Woman 2002**
 A National Gallery
 of Australia Focus
 Exhibition
 29 January –
 27 February 2005
 Temp Ex 1,
 Ground floor

Supported by Australian Air
 Express

Ron Mueck
 Australia born 1958
Pregnant woman 2002 (detail)
 fibreglass, resin, silicone
 height: 252.0 cm. Purchased with
 the assistance of Tony and Carol
 Berg, 2003. National Gallery of
 Australia, Canberra
 © Ron Mueck, courtesy of Anthony
 d'Offay Gallery, London

Loan Highlights



1

1. **John Glover** born England 1767, arrived Australia 1831, died 1849. Sketch No. 12 from Sketchbook (no.59) 1805. Pencil, pen and ink, watercolour, brush and ink. 13.1 x 22.6 cm (page). Purchased, 1954

John Glover (1767 – 1849) and the Colonial Picturesque

Tasmanian Museum and Art Gallery 28 November 2003 – 01 February 2004

Art Gallery of South Australia 19 February 2004 – 12 April 2004

National Gallery of Australia 24 April 2004 – 18 July 2004



2

2. **Édouard Manet** French 1832–1883. The ship's deck c.1860. Oil on canvas on wood panel 56.4 x 47.0 cm. Felton Bequest, 1926

Manet and the Sea

The Art Institute of Chicago 20 October 2003 – 19 January 2004

Philadelphia Museum of Art 15 February 2004 – 30 May 2004

Van Gogh Museum, Amsterdam 18 June 2004 – 10 October 2004



3

3. **E. Phillips Fox** Australia 1865–1915. The harbour 1910. Oil on canvas. 190.5 x 230.7 cm. Felton Bequest, 1916

Sailor Style

Australian National Maritime Museum 27 May 2004 – 28 February 2005

4. **Eugène von Guérard** born Austria 1811, worked in Australia 1852-81, died England 1901. Warrenheip Hills near Ballarat 1854. Oil on canvas. 44.0 x 73.6 cm. Purchased, 1977

Eureka Revisited: the contest of memories

Ballarat Fine Art Gallery 29 November 2004 – February 2005

Old Parliament House, Canberra 21 April 2005 – 17 July 2005

State Library of Victoria 05 August 2005 – 30 October 2005



4

5. **Arthur Streeton** Australia 1867–1943, lived in England 1899–1919. San Geremia and Palazzo Labia, Venice (1908). Oil on canvas. 63.2 x 77.0 cm. Felton Bequest, 1930

Venezia Australis: Australian Artists in Venice 1900–2000

Castlemaine Art Gallery & Historical Museum



5

Loan Highlights

6. **Vase, Maya, Peten, Guatemala** Late Classic, AD 700–800. Lord of the jaguar-pelt throne vase. Polychrome earthenware. 20.8 x 16.0 cm diameter. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Fine Arts Museums of San Francisco

Courtly Art of the Ancient Maya

National Gallery of Art, Washington, D.C. 04 April 2004 – 25 July 2004

California Palace of the Legion of Honor 04 September 2004 – 02 January 2005



6

7. **Bernardo BELLOTTO** Italian 1884–1920. Portrait of the painter Manuel Humbert 1916. Oil on canvas. 100.2 x 65.5 cm. Felton Bequest, 1948

Canaletto 1726–1746. Il trionfo della veduta

Italian Senate, Rome

Palazzo Giustiniani, Rome 11 March 2005 – 19 June 2005



7

8. **Amedeo MODIGLIANI** (Italian 1884–1920, worked in France 1906–20). *Portrait of the painter Manuel Humbert, (Portrait du peintre Manuel Humbert), (1916).* Oil on canvas, Felton Bequest, 1948

Modigliani: Beyond the Myth

The Jewish Museum, New York 21 May 2004 – 19 September 2004

The Art Gallery of Ontario, Toronto 23 October 2004 – 23 January 2005

The Phillips Collection, Washington, DC 26 February 2005 – 29 May 2005

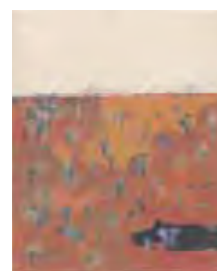


8

9. **Fred Williams** Australia 1927–1982. *You Yangs Pond (1967).* Gouache on arches paper 69.5 x 57.0 cm. Purchased through The Art Foundation of Victoria with the assistance of H.J. Heinz II Charitable and Family Trust, Governor, and the Utah Foundation, Fellow, 1979. © Fred Williams Estate

Fred Williams: Water

McClelland Gallery 12 December 2004 – 27 February 2005



9

10. **Rupert Bunny** Australia 1864–1947, lived in Europe 1884–1933. *Madame Melba (c.1902).* oil on canvas. 245.5 x 153.0 cm. Purchased through The Art Foundation of Victoria with the assistance of Henry Krongold CBE and Dinah Krongold, Founder Benefactors, 1980

The Edwardians: Secrets and Desires

National Gallery of Australia

National Gallery of Australia 12 March 2004 – 14 June 2004

Art Gallery of South Australia 09 July 2004 – 12 September 2004



10

Year in Pictures



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Top across left to right: 1. Allan Myers, The Hon. Steve Bracks, Premier of Victoria, Dr Joseph Brown AO, OBE, The Governor of Victoria, John Landy, AC, MBE, Frances Lindsay, and Gerard Vaughan, at Government House for the State Dinner in honour of Dr. Brown. 2. Judith Ryan, Senior Curator of Indigenous Art, at the opening of *Colour Power*. 3. Sir Gustav Nossal officially launches The Felton Society 4. Gerard Vaughan, Geoff Slattery, Managing Director of Geoff Slattery Publishing, and David Wadelton, winner of *The Spirit of Football* award. 5. Artists Narputta Nangala, Daisy Napaltjarri, Judy Napangardi Watson, and Sally Liki Nanii at the opening of *Colour Power*. 6. Sir Gustav Nossal, Rose Flanders and Gerard Vaughan, and Lady Nossal at the farewell to Sir Gustav Nossal, who retired as chairman of the Felton Bequest Committee. 7. Alex Lynch, Jim Cousins, and Penny Hutchinson, Director Arts Victoria, at the State Dinner for Dr Brown 8. Gerard Vaughan, and Mrs Lynne Landy at the opening of *Flair – From Salon to Boutique* 9. The official party of the John McCaughey Memorial Prize winners of the 2004 exhibition. 10. Sue Morphet,

Year in Pictures



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19.

Group General Manager, Bonds & The Berlei Group and Akira Isogawa at the opening to *Akira Isogawa: Printemps – Été*
11. John Thwaites, Deputy Premier, HRH The Prince of Wales, Maudie Palmer, NGV Trustee, and Frances Lindsay on a tour of the Indigenous galleries at NGV Australia. 12. Ted Gott, and Elizabeth Cross, guest curator, at the Edvard Munch exhibition opening. 13. Elizabeth Cross at the Munch exhibition preview. 14. Jason Smith, Curator, Contemporary art, and Eriko Osaka, Co-curator at the *Living Together is Easy* exhibition. 15. Naomi Milgrom, former NGV Trustee, opening the Andy Warhol exhibition. 16. Sally Smart, NGV Trustee, Joan Clemenger, and Tony Ellwood at the opening of the Andy Warhol exhibition. 17. Adrian Hogan, *Top Arts* People's Choice Winner, Mark Merry, Principal, Marcellin College, Donna Lewis, Manager Corporate Affairs, Goldman Sachs JB Were, and Merven Ricketson, Coordinating Curator. 18. *Top Arts* artist Lauren Shellie in her work titled *Worn* 19. Mary Delahunty, Minister for the Arts at NGV International during *The Impressionists* exhibition.

Year in Pictures



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Top across left to right: 1. The Federal Arts Minister, Senator, the Hon. Rod Kemp, and Tony Ellwood, at the announcement for *Dutch Masters* exhibition. 2. Bill Henson, Isobel Crombie and Roger Butler at the launch of *Body Culture*. 3. Lou Klepac, James Gleeson exhibition guest curator, at the media preview for the Gleeson exhibition. 4. James Gleeson with partner Frank O'Keefe. 5. Graham Ryles at the remembrance event for Dr Ursula Hoff, Great Hall, 24 February, 2005. 6. Visitors viewing the NGV Australia Environmental Trail. 7. Terence Lane, NGV Senior Curator, Australian Art to 1900 talking at NGV Australia, at the launch of the Environmental Trail. 8. Crown Princess Victoria of Sweden and Frances Lindsay, view the Indigenous galleries at NGV Australia. 9. Gerard Vaughan, NGV Director, Allan Myers, President of the Council of Trustees, Bruce Bonyhady, Managing Director of ANZ.

Year in Pictures



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16.

Trustees, and Sir Andrew Grimwade, Chairman, Felton Bequests Committee, at the Felton Bequest informal presentation of Alexander Archipenko's *Silhouette* 10. Jeanne Pratt and Gerard Vaughan at the preview of *Andy Warhol's Time Capsules* 11. Dr Taco Dibbits, Senior Curator, Prof. Volker Manuth, Rijksmuseum, with Dr Ted Gott, NGV Senior Curator, International Art 12. Evening party in the Great Hall at the NGV, for the launch of the *Dutch Masters*. 13. James Gleeson with his work *Portrait of the artist as an evolving landscape*. 14. The official party at the Sen. Rod Kemp's announcement of *The love letter*, in the Great Hall at the NGV. 15. Professor Ronald de Leeuw, Director General of the Rijksmuseum, at the official opening of the *Dutch Masters* exhibition. 16. Guests at the opening of the *Dutch Masters* Exhibition.