

# Financial and Other Statutory Reports

# VAGO

Victorian Auditor-General's Office

## INDEPENDENT AUDITOR'S REPORT

### To the Council of Trustees of the National Gallery of Victoria

#### *The Financial Report*

The accompanying financial report for the year ended 30 June 2010 of the Council of Trustees of the National Gallery of Victoria which comprises the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, a summary of significant accounting policies and other explanatory notes to and forming part of the financial report, and the declaration by the president, director and chief financial officer has been audited.

#### *The Trustees' Responsibility for the Financial Report*

The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the financial reporting requirements of the *Financial Management Act 1994*. This responsibility includes:

- establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error
- selecting and applying appropriate accounting policies
- making accounting estimates that are reasonable in the circumstances.

#### *Auditor's Responsibility*

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit, which has been conducted in accordance with Australian Auditing Standards. These Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, consideration is given to the internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used, and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

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*Auditing in the Public Interest*

# VAGO

Victorian Auditor-General's Office

## Independent Auditor's Report (continued)

### *Matters Relating to the Electronic Presentation of the Audited Financial Report*

This auditor's report relates to the financial report published in both the annual report and on the website of the Council of Trustees of the National Gallery of Victoria for the year ended 30 June 2010. The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the integrity of the web site. I have not been engaged to report on the integrity of the web site. The auditor's report refers only to the statements named above. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications, they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on the Council of Trustees of the National Gallery of Victoria's web site.

### *Independence*

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. In conducting the audit, the Auditor-General, his staff and delegates complied with all applicable independence requirements of the Australian accounting profession.

### *Auditor's Opinion*

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2010 and its financial performance and cash flows for the year then ended in accordance with applicable Australian Accounting Standards (including the Australian Accounting Interpretations), and the financial reporting requirements of the *Financial Management Act 1994*.

MELBOURNE  
26 August 2010

  
D B R Pearson  
Auditor-General

In our opinion,

- (a) the attached comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2010 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2010,
- (b) the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto,
- (c) the financial statements have been prepared in accordance with Standing Direction 4.2 of the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional requirements,
- (d) at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.



**Allan Myers**  
President  
26 August 2010



**Gerard Vaughan**  
Director  
26 August 2010



**Elizabeth Grainger FCA**  
Chief Financial Officer  
26 August 2010

# Comprehensive operating statement for the financial year ended 30 June 2010

COMPREHENSIVE OPERATING STATEMENT	Notes	2010 \$ '000s	2009 \$ '000s
<b>CONTINUING OPERATIONS</b>			
<b>Income from transactions</b>			
State Government - recurrent appropriation		39,389	41,634
State Government - capital assets charge grant	1(e)	3,954	3,954
Other grants from State Government entities	2(a)	1,779	2,931
Operating activities income	2(b)	20,468	18,834
Fundraising activities income	2(c)	12,833	14,733
Income from financial assets classified as available-for-sale	2(d)	2,166	2,281
<b>Total income from transactions</b>		<b>80,589</b>	<b>84,367</b>
<b>Expenses from transactions</b>			
Employee expenses	3(a)	(22,495)	(20,686)
Depreciation of property, plant and equipment	3(b)	(9,788)	(9,849)
Use of premises provided free of charge		(540)	(540)
Supplies and services	3(c)	(37,697)	(39,755)
Capital assets charge	1(f)	(3,954)	(3,954)
<b>Total expenses from transactions</b>		<b>(74,474)</b>	<b>(74,784)</b>
<b>NET RESULT FROM TRANSACTIONS (NET OPERATING BALANCE)</b>		<b>6,115</b>	<b>9,583</b>
<b>Other economic flows included in net result</b>			
Net gain/(loss) on financial instruments	4(a)	(3,100)	(7,109)
Net gain/(loss) on non-financial assets	4(b)	(173)	(111)
Other gains/(losses) from other economic flows	4(c)	12	(204)
<b>Total other economic flows included in net result</b>		<b>(3,261)</b>	<b>(7,424)</b>
<b>NET RESULT</b>		<b>2,854</b>	<b>2,159</b>
<b>Other economic flows – other non-owner changes in equity</b>			
Financial assets available-for-sale reserve: gain taken to equity	17	5,663	-
<b>Total other economic flows – other non-owner changes in equity</b>		<b>5,663</b>	<b>-</b>
<b>COMPREHENSIVE RESULT</b>		<b>8,517</b>	<b>2,159</b>

The comprehensive operating statement should be read in conjunction with the accompanying notes on pages 77 to 102.

BALANCE SHEET	Notes	2010 \$ '000s	2009 \$ '000s
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and deposits	16.1	9,982	7,847
Receivables	5	1,548	1,158
Financial assets classified as available-for-sale	6	36,555	32,904
<b>Total financial assets</b>		<b>48,085</b>	<b>41,909</b>
<b>Nonfinancial assets</b>			
Inventories	7	1,362	1,721
Prepayments and other assets		1,235	2,442
Property, plant and equipment	8	210,652	219,563
Cultural assets	9	3,290,888	3,280,244
<b>Total non-financial assets</b>		<b>3,504,137</b>	<b>3,503,970</b>
<b>TOTAL ASSETS</b>		<b>3,552,222</b>	<b>3,545,879</b>
<b>LIABILITIES</b>			
Payables	10	5,170	8,279
Provisions	11	4,598	3,662
<b>TOTAL LIABILITIES</b>		<b>9,768</b>	<b>11,941</b>
<b>NET ASSETS</b>		<b>3,542,454</b>	<b>3,533,938</b>
<b>EQUITY</b>			
Accumulated surplus/(deficit)		(44,702)	(35,647)
Reserves	17	3,427,811	3,410,240
Contributed capital		159,345	159,345
<b>TOTAL EQUITY</b>		<b>3,542,454</b>	<b>3,533,938</b>

The above balance sheet should be read in conjunction with the accompanying notes on pages 77 to 102.

# Statement of changes in equity for the financial year ended 30 June 2010

	Notes	Equity at 1 July 2009 \$ '000s	Total comprehensive result \$ '000s	Transfers between reserves \$ '000s	Equity at 30 June 2010 \$ '000s
<b>Accumulated surplus/(deficit)</b>		<b>(35,647)</b>	<b>2,854</b>	<b>(11,908)</b>	<b>(44,702)</b>
<b>Contributions by owners</b>		<b>159,345</b>	-	-	<b>159,345</b>
Collection reserve	17	182,764	-	11,378	<b>194,142</b>
Infrastructure reserve	17	43,257	-	530	<b>43,787</b>
Asset revaluation reserve	17	46,037	-	-	<b>46,037</b>
Cultural assets revaluation reserve	17	3,138,182	-	-	<b>3,138,182</b>
Financial assets available-for-sale reserve	17	-	5,663	-	<b>5,663</b>
<b>Total reserves</b>		<b>3,410,240</b>	<b>5,663</b>	<b>11,908</b>	<b>3,427,811</b>
<b>TOTAL EQUITY AT END OF FINANCIAL YEAR</b>		<b>3,533,938</b>	<b>8,517</b>	-	<b>3,542,454</b>

	Notes	Equity at 1 July 2008 \$ '000s	Total comprehensive result \$ '000s	Transfers between reserves \$ '000s	Equity at 30 June 2009 \$ '000s
<b>Accumulated surplus/(deficit)</b>		<b>(26,310)</b>	<b>2,159</b>	<b>(11,496)</b>	<b>(35,647)</b>
<b>Contributions by owners</b>		<b>159,345</b>	-	-	<b>159,345</b>
Collection reserve	17	171,268	-	11,496	182,764
Infrastructure reserve	17	43,257	-	-	43,257
Asset revaluation reserve	17	46,037	-	-	46,037
Cultural assets revaluation reserve	17	3,138,182	-	-	3,138,182
<b>Total reserves</b>		<b>3,398,744</b>	-	<b>11,496</b>	<b>3,410,240</b>
<b>TOTAL EQUITY AT END OF FINANCIAL YEAR</b>		<b>3,531,779</b>	<b>2,159</b>	-	<b>3,533,938</b>

The above statement of changes in equity should be read in conjunction with the accompanying notes on pages 77 to 102

# Cash flow statement

for the financial year ended 30 June 2010

CASH FLOW STATEMENT	Notes	2010 \$ '000s	2009 \$ '000s
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Receipts</b>			
Receipts from Government		39,755	44,565
Receipts from other entities		28,593	29,448
Goods and Services Tax recovered from the Australian Taxation Office		2,543	2,118
Dividends and interest received		1,973	1,881
<b>Total receipts</b>		<b>72,884</b>	<b>78,012</b>
<b>Payments</b>			
Payments to suppliers and employees		(68,269)	(63,599)
<b>Total payments</b>		<b>(68,269)</b>	<b>(62,067)</b>
<b>NET CASH FLOWS FROM/(USED IN) OPERATING ACTIVITIES</b>	16.2	<b>4,615</b>	<b>14,413</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Net transfers (to)/ from managed funds		2,011	(9,063)
Payments for cultural assets		(3,613)	(9,976)
Payments for property, plant and equipment		(878)	(771)
<b>NET CASH FLOWS FROM/(USED IN) INVESTING ACTIVITIES</b>		<b>(2,480)</b>	<b>(19,810)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Repayment of Government advance		-	(875)
<b>NET CASH FLOWS FROM/(USED IN) FINANCING ACTIVITIES</b>		<b>-</b>	<b>(875)</b>
<b>NET INCREASE/ (DECREASE) IN CASH AND CASH EQUIVALENTS</b>		<b>2,135</b>	<b>(6,272)</b>
<b>CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE FINANCIAL YEAR</b>		7,847	14,119
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR</b>	16.1	<b>9,982</b>	<b>7,847</b>

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 77 to 102.



## I. Summary of significant accounting policies

### a. Statement of compliance

The annual financial statements represent the audited general purpose statements of the Council of Trustees of the National Gallery of Victoria ("the National Gallery of Victoria"), in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards and Interpretations (AASs). The AASs include Australian equivalents to International Financial Reporting Standards. In complying with AASs, the National Gallery of Victoria has, where relevant, applied those paragraphs applicable to not-for-profit entities.

### b. Basis of preparation

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

These financial statements are presented in Australian dollars, the functional and presentational currency of the National Gallery of Victoria. In the application of AASs, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, and future periods if the revision affects both current and future periods.

The report has been prepared in accordance with the historical cost convention except for:

- cultural assets and property, which, subsequent to acquisition, are measured at the revalued amount being their fair value at the date of the revaluation less any subsequent accumulated depreciation, if applicable, and subsequent impairment losses. Revaluations are made with sufficient regularity to ensure that the carrying amounts do not materially differ from their fair value;
- plant and equipment where the fair value is generally based on the depreciated replacement value; and
- financial assets classified as available-for-sale which are measured at fair value with movements reflected in equity until the asset is derecognised.

Assets are measured at fair value being the consideration given in exchange for assets purchased at arm's length or the fair value of assets donated or provided to the National Gallery of Victoria.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The accounting policies set out herein have been applied in preparing the financial statements for the year ended 30 June 2010 and the comparative information presented for the year ended 30 June 2009.

### c. Reporting entity

The financial statements cover the National Gallery of Victoria which is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road  
Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

The financial statements include all the controlled activities of the National Gallery of Victoria.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Annual Report on page 4 which does not form part of these financial statements.

### d. Scope and presentation of financial statements

#### Comprehensive operating statement

Income and expenses in the comprehensive operating statement are classified according to whether or not they arise from 'transactions' or 'other economic flows'. This classification is consistent with the whole of government reporting format and is allowed under AASB 101 *Presentation of Financial Statements*. The net result is equivalent to profit or loss derived in accordance with AASs.

'Transactions' or 'other economic flows' are defined by the *Australian system of government finance statistics: concepts, sources and methods* 2005 (see Note 22).

**Balance sheet**

Assets and liabilities are presented in decreasing liquidity order with assets aggregated into financial and non-financial assets.

Current and non-current (ie those expected to be recovered or settled after 12 months) assets and liabilities are disclosed in the notes, where relevant.

**Statement of changes in equity**

The statement of changes in equity presents reconciliations of each equity opening balance at the beginning of the reporting period to the closing balance at the end of the reporting period, showing separately movements due to amounts recognised in the comprehensive operating result and amounts recognised in equity related to transactions with owners, in their capacity as owners.

**Cash flow statement**

Cash flows are classified according to whether or not they arise from operating activities, investing activities, or financing activities. This classification is consistent with requirements under AASB 107 *Statement of Cash Flows*.

**e. Income from transactions**

Amounts disclosed as income are, where applicable, net of returns, allowances and duties and taxes. Revenue is recognised for each of the National Gallery of Victoria's major activities as follows:

**(i) State Government - recurrent appropriation and other grants from State Government entities**

State Government appropriation and other grants from State Government entities are recognised on receipt in accordance with AASB 118 *Revenue*.

**(ii) State Government - Capital assets charge grant**

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

**(iii) Operating activities income**

- (a) Revenue from exhibition and program admissions
- Revenue arising from exhibition and public program admissions is recognised at the point of sale.
- (b) Revenue from retail sales
- Revenue arising from retail sales is recognised when the following conditions have been satisfied:
- the significant risks and rewards of ownership of the goods have transferred to the buyer;
  - the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
  - the amount of revenue can be reliably measured; and
  - it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria; and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

- (c) Revenue from membership fees
- Revenue from membership fees is recognised over the period of the membership.

- (d) Cash sponsorship and contra sponsorship
- Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged.

The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate supporter. These contracts are treated as contracts for the provision of services

- (e) Other revenue
- Revenue from retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees are recognised in the period in which the service was provided.

**(iv) Fundraising activities income**

- (a) Donations and bequests
- Donations and bequests are recognised on receipt.
- (b) Donated cultural assets
- Donated cultural assets are recognised when the gift is accepted by the Council of Trustees and is recorded at fair value at the time of the donation. Fair value is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial assessment by the National Gallery of Victoria. Revenue arising from the contribution of assets is recognised when the following conditions have been satisfied:
- control of the contribution or right to receive the contribution exists; and
  - it is probable that the economic benefits comprising the contribution will be realised.

**(v) Income from financial assets classified as available-for-sale activities**

Income from financial assets classified as available-for-sale is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

**f. Expenses from transactions****(i) Employee expenses**

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions. These are recognised when incurred.

The amount charged to the comprehensive operating statement in respect of superannuation represents the contribution made by the National Gallery of Victoria to the superannuation funds of employees.

**(ii) Depreciation of property, plant & equipment**

Depreciation is provided on property, plant and equipment, including freehold buildings but excluding land. Depreciation is generally calculated on a straight-line basis so as to write off the net cost, or other revalued amount of each asset, over its expected useful life to its estimated residual value.

Leasehold improvements are depreciated over the period of the lease or estimated useful life, whichever is the shorter, using the straight-line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Note 8 provides details on the estimated useful lives that are used in the calculation of depreciation on property, plant and equipment. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

### (iii) Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

### (iv) Capital assets charge

The capital assets charge is imposed by the Department of Treasury and Finance and represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The charge is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government grant.

## g. Non-Financial Assets

### (i) Inventories

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

### (ii) Property, plant and equipment

Land and buildings are measured initially at cost, and subsequently at fair value. Assets such as heritage assets are measured at fair value with regards to the property's highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset. The fair value of the heritage assets that the State intends to preserve because of their unique historical attributes is measured at the replacement cost of the asset less where applicable accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired future economic benefits of the asset and any accumulated impairment.

Plant and equipment are measured at cost less accumulated depreciation and impairment. Land and buildings are measured at fair value in accordance with FRD 103D *Non-Current Physical Assets*.

### Revaluation of non-current property, plant and equipment

Non-current assets measured at fair value are revalued in accordance with FRD 103D *Non-Current Physical Assets*. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification. In between valuations, the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve. Revaluation increases and decreases within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

### (iii) Cultural assets

Cultural assets comprise works of art in the State Collection and other works of art and cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal. Purchased cultural assets are initially carried at cost and subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value.

Cultural assets measured at fair value are revalued in accordance with FRD 103D *Non-Current Physical Assets*. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification. In between valuations, the fair value for cultural assets is determined by reference to valuation assessments conducted internally within the National Gallery of Victoria and other corroborating evidence such as indices.

Revaluation increments or decrements are credited/debited directly to the cultural assets revaluation reserve.

## h. Liabilities

### (i) Payables

Payables represent liabilities for goods and services provided to the National Gallery of Victoria that are unpaid at the end of the financial year. Payables are initially measured at fair value, being the cost of the goods and services, and then subsequently measured at amortised cost.

**(ii) Provisions**

Provisions are recognised when the National Gallery of Victoria has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cashflows estimated to settle the present obligation, its carrying amount is the present value of those cashflows.

**(iii) Employee expenses****(a) Wages and salaries, annual leave and sick leave**

Liabilities for wages and salaries, including non-monetary benefits, annual leave and accumulated sick leave expected to be settled within 12 months of the reporting date are recognised in the provision for employee benefits in respect of employee services up to the reporting date, classified as current liabilities and measured at their nominal values.

**(b) Long service leave**

Liability for long service leave ("LSL") is recognised in the provision for employee benefits.

*Current liability – unconditional LSL* is disclosed in the notes to the financial statements as a current liability even where the National Gallery of Victoria does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- present value - component that the National Gallery of Victoria does not expect to settle within 12 months; and
- nominal value - component that the National Gallery of Victoria expects to settle within 12 months.

*Non-current liability – conditional LSL* is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service.

The non-current LSL liability is measured at present value. Gain or loss following revaluation of the present value of non-current LSL liability due to changes in bond interest rates is recognised as an other economic flow.

**(iv) Employee expenses on costs**

Employee expenses on costs (payroll tax, workers compensation, superannuation, annual leave and LSL accrued while on LSL taken in service) are recognised separately from the provision for employee benefits.

**i. Equity****(i) Contributions by owners**

Additions to net assets which have been designated as contributions by owners are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

**(ii) Collection reserve**

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This reserve also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

**(iii) Infrastructure reserve**

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This reserve was established as at 30 June 2005 and includes revenue received since 1 July 2001.

**(iv) Asset revaluation reserve**

Represents increments arising from the periodic revaluation of non-current assets, including cultural assets.

**(v) Available-for-sale revaluation reserve**

Represents increments arising from the revaluation of financial assets classified as available-for-sale.

**j. Commitments**

Commitments are disclosed at their nominal value and inclusive of the Goods and Services Tax payable.

**k. Contingent assets and contingent liabilities**

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of Goods and Services Tax receivable or payable respectively.

**l. Goods and Services Tax (GST)**

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included in other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flows. Commitments and contingent assets or liabilities are presented on a gross basis.

**m. Events after reporting date**

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between the National Gallery of Victoria and other parties, the transactions are only recognised when the agreement is irrevocable at or before balance date. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting date and before the date the statements are authorised for issue, where those events provide information about conditions which existed at the reporting date. Disclosure is made by way of note about events between the reporting date and the date the statements are authorised for issue where the events relate to conditions which arose after the reporting date and which may have a material impact on the results of subsequent years.

**n. Foreign currency**

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction or the exchange rate in the forward hedging contract. Exchange differences are recognised in the comprehensive operating statement in the period in which they arise. Where a material foreign currency commitment is a fixed amount and is or can be paid on a fixed date in the future, a forward foreign currency contract is entered into with the Treasury Corporation of Victoria. All other foreign currency transactions are entered into as spot transactions. Realised foreign currency gains or losses are recognised in the comprehensive operating statement in "Net gain/(loss) on financial instruments" and unrealised foreign currency hedge gains or losses are recognised in the comprehensive operating statement in "Other gains/ (losses) from other economic flows."

**o. Rounding of amounts**

Amounts in the financial statements have been rounded to the nearest thousand dollars, unless otherwise stated.

**p. AASs issued that are not yet effective**

Certain new accounting standards have been published that are not mandatory for the 30 June 2010 reporting period. The Department of Treasury and Finance assesses the impact of these new standards and advises departments and other entities of their applicability and early adoption where applicable.

As at 30 June 2010, the following standards and interpretations had been issued but were not mandatory for financial year ending 30 June 2010. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

NEW ACCOUNTING STANDARDS AND INTERPRETATIONS			
Standard / Interpretation	Summary	Applicable for annual reporting periods beginning or ending on	Impact on National Gallery of Victoria financial statements
AASB 20095 Amendments to Australian Accounting Standards arising from the annual improvements project [AASBs5, 8, 101, 107, 117, 118, 136, and 1039]	Some amendments will result in accounting changes for presentation, recognition or measurement purposes, while other amendments will relate to terminology and editorial changes.	Beginning 1 Jan 2010	Terminology and editorial changes. Impact minor
Erratum General Terminology changes	Editorial emendments to a range of Accounting Standards and Interpretations	Beginning 1 Jan 2010	Terminology and editorial changes. Impact minor

## 2. Income from transactions

2. INCOME FROM TRANSACTIONS	2010 \$ '000s	2009 \$ '000s
<b>(a) Other grants from State Government entities</b>		
State Government - capital funding	-	380
- other grants	820	1,601
Department of Education and Early Childhood Development - grant	419	410
Fair value of assets and services received free of charge (a)	540	540
<b>Total grants from other State Government entities</b>	<b>1,779</b>	<b>2,931</b>
<b>(b) Operating activities income</b>		
Exhibition and program admissions	7,432	6,520
Retail sales	5,217	5,232
Membership fees	2,246	1,906
Cash sponsorship	1,267	1,458
Contra sponsorship	1,177	1,206
Catering royalties and venue hire charges	1,391	1,030
Other revenue	1,738	1,482
<b>Total operating activities income</b>	<b>20,468</b>	<b>18,834</b>
<b>(c) Fundraising activities income</b>		
Donations, bequests and similar income	6,102	12,174
Donated cultural assets	6,731	2,559
<b>Total fundraising activities income</b>	<b>12,833</b>	<b>14,733</b>
<b>(d) Income from available-for-sale financial assets</b>		
Interest - bank deposits	265	448
Dividends and interest - managed funds	1,973	1,881
Investment management fees	(72)	(48)
<b>Total income from available-for-sale financial assets</b>	<b>2,166</b>	<b>2,281</b>

### Notes

(a) premises at the Public Records Office Victoria occupied without financial consideration.

### 3. Expenses from transactions

3. EXPENSES FROM TRANSACTIONS	2010 \$ '000s	2009 \$ '000s
<b>(a) Employee expenses</b>		
Salaries, wages and long service leave	(20,801)	(19,053)
Post employment benefits:		
Defined benefit and defined contribution superannuation plans	(1,694)	(1,633)
<b>Total employee expenses</b>	<b>(22,495)</b>	<b>(20,686)</b>
<b>(b) Depreciation of property, plant and equipment</b>		
Depreciation expense	(9,788)	(9,849)
<b>Total depreciation</b>	<b>(9,788)</b>	<b>(9,849)</b>
<b>(c) Supplies and services</b>		
Facilities operations and equipment services	(16,992)	(17,315)
Promotion and marketing	(4,576)	(5,965)
Freight and materials	(4,393)	(4,406)
Office supplies, insurance and communications	(3,831)	(3,816)
Cost of retail goods sold	(3,036)	(3,320)
Rental of premises	(2,437)	(2,425)
Other operating expenses	(2,432)	(2,508)
<b>Total supplies and services</b>	<b>(37,697)</b>	<b>(39,755)</b>

### 4. Other economic flows included in net result

4. OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT	2010 \$ '000s	2009 \$ '000s
<b>(a) Net gain/(loss) on financial instruments</b>		
(Increase) /decrease in provision for doubtful debts (a)	121	(85)
Net (loss) arising from revaluation of financial assets at fair value (b)	-	(6,500)
Net (loss) on foreign exchange transactions	(15)	(173)
Net realised (loss) on sale of financial assets at fair value	(3,206)	(351)
<b>Total net (loss) on financial instruments</b>	<b>(3,100)</b>	<b>(7,109)</b>
<b>(b) Net gain/(loss) on non-financial assets</b>		
(Increase) in provision for slow-moving stock	(173)	(111)
<b>Total net (loss) on non-financial assets</b>	<b>(173)</b>	<b>(111)</b>
<b>(c) Other gain/(loss) from other economic flows</b>		
Net (loss) on foreign exchange hedge contracts	(13)	(124)
Net gain/(loss) arising from revaluation of long service leave liability (c)	25	(80)
<b>Total net gain/(loss) on non-financial assets and liabilities</b>	<b>12</b>	<b>(204)</b>

#### Notes

(a) Increase/(decrease) in provision for doubtful debts from other economic flows.

(b) The fair value of available-for-sale financial assets is determined by their market prices at the end of the financial year.

(c) Revaluation gain/(loss) due to changes in bond rates.

## 5. Receivables

5. RECEIVABLES	2010 \$ '000s	2009 \$ '000s
<b>Current receivables</b>		
<b>Contractual</b>		
Trade receivables (a)	1,056	518
Provision for doubtful receivables	(47)	(209)
Other receivables	451	497
	<b>1,460</b>	<b>806</b>
<b>Statutory</b>		
Goods and Services Tax input tax credit recoverable	88	352
<b>Total current receivables</b>	<b>1,548</b>	<b>1,158</b>
<b>Total receivables</b>	<b>1,548</b>	<b>1,158</b>

MOVEMENT IN THE PROVISION FOR DOUBTFUL RECEIVABLES	2010 \$ '000s	2009 \$ '000s
Balance at beginning of the year	(209)	(124)
Reversal of unused provision recognised in the net result	41	-
(Increase)/decrease in provision recognised in the net result	121	(85)
<b>Balance at end of the year</b>	<b>(47)</b>	<b>(209)</b>

### Notes

(a) The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through a credit management procedure.

## 6. Financial assets classified as available-for-sale

6. FINANCIAL ASSETS CLASSIFIED AS AVAILABLE- FOR-SALE	2010 \$ '000s	2009 \$ '000s
<b>Current investments</b>		
— Investments in externally managed unitised trusts	2,446	2,372
<b>Total current investments at market value</b>	<b>2,446</b>	<b>2,372</b>
<b>Non-current investments</b>		
— Investments in externally managed unitised trusts	34,109	30,532
<b>Total non-current investments at market value</b>	<b>34,109</b>	<b>30,532</b>
<b>Total investments at market value</b>	<b>36,555</b>	<b>32,904</b>

### (a) Ageing analysis of financial assets classified as available-for-sale and cash and deposits

Refer Table 15.4 in Note 15 for ageing analysis of financial assets classified as available-for-sale.



## (b) Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

6.b FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE AND CASH AND DEPOSITS	General funds 2010 \$ '000s	Dedicated funds 2010 \$ '000s	Total funds 2010 \$ '000s	General funds 2009 \$ '000s	Dedicated funds 2009 \$ '000s	Total funds 2009 \$ '000s
<b>Cash and deposits</b>	<b>6,559</b>	<b>3,423</b>	<b>9,982</b>	<b>6,341</b>	<b>1,506</b>	<b>7,847</b>
<b>Current</b>						
Financial assets classified as available-for-sale	-	2,446	2,446	-	2,372	2,372
<b>Non-current</b>						
Financial assets classified as available-for-sale	-	34,109	34,109	-	30,532	30,532
<b>Total financial assets classified as available-for-sale</b>		<b>36,555</b>	<b>36,555</b>	<b>-</b>	<b>32,904</b>	<b>32,904</b>
<b>Total financial assets</b>	<b>6,559</b>	<b>39,978</b>	<b>46,537</b>	<b>6,341</b>	<b>34,410</b>	<b>40,751</b>

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts, or invested in order to reduce short term volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (Endowed funds) and invested with the intent of maximising their long term value. As a result, these funds may experience short term volatility in value.

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

## 7. Inventories

7. INVENTORIES	2010 \$ '000s	2009 \$ '000s
<b>Current inventories</b>		
Goods held for resale – at cost	2,786	2,972
Less: provision for slow moving stock	(1,424)	(1,251)
<b>Total current inventories</b>	<b>1,362</b>	<b>1,721</b>
<b>Movement in the provision for slow moving stock</b>		
Balance at the beginning of the year	(1,251)	(1,140)
(Increase) / decrease in allowance recognised	(173)	(111)
<b>Balance at the end of the year</b>	<b>(1,424)</b>	<b>(1,251)</b>

## 86 8. Property, plant and equipment

8. PROPERTY, PLANT AND EQUIPMENT	Notes	2010 \$ '000s	2009 \$ '000s
<b>Land</b>			
At valuation (2007)	1(g)	43,250	43,250
<b>Buildings</b>			
At valuation (2007)	1(g)	92,153	92,153
Less: accumulated depreciation		(2,983)	(1,975)
		89,170	90,178
<b>Total land and buildings</b>		<b>132,420</b>	<b>133,428</b>
<b>Building fit-outs</b>			
At fair value		54,640	54,571
Less: accumulated depreciation		(24,021)	(20,206)
		30,619	34,365
<b>Leasehold improvements</b>			
At fair value		13,614	13,614
Less: accumulated depreciation		(8,759)	(7,890)
		4,855	5,724
<b>Plant and equipment</b>			
General plant and equipment			
At fair value		75,402	74,660
Less: accumulated depreciation		(33,586)	(29,497)
		41,816	45,163
<b>Capital works-in-progress</b>			
At cost		942	883
<b>Total plant and equipment</b>		<b>78,232</b>	<b>86,135</b>
<b>Total property, plant and equipment</b>	1(g)	<b>210,652</b>	<b>219,563</b>
<b>Aggregate depreciation recognised as an expense during the year:</b>			
Buildings		1,008	1,008
Building fit-outs		3,816	3,633
Leasehold improvements		869	865
Plant and equipment		4,095	4,343
	1(f)	<b>9,788</b>	<b>9,849</b>

The following useful lives of assets are used in the calculation of depreciation:

<b>Buildings</b>	100 years
<b>Building fit outs</b>	13–15 years
<b>Leasehold improvements</b>	10 years
<b>Plant and equipment</b>	3–30 years

2010	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment and capital works-in progress \$ '000s	Total \$ '000s
Carrying amount at the start of the year	43,250	90,178	34,365	5,724	46,046	219,563
Additions	-	-	70	-	810	880
Depreciation expense	-	(1,008)	(3,816)	(869)	(4,095)	(9,788)
Disposals	-	-	-	-	(3)	(3)
<b>Carrying amount at the end of the year</b>	<b>43,250</b>	<b>89,170</b>	<b>30,619</b>	<b>4,855</b>	<b>42,758</b>	<b>210,652</b>

2009	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment and capital works-in progress \$ '000s	Total \$ '000s
Carrying amount at the start of the year	43,250	91,186	37,721	6,589	49,895	228,641
Additions	-	-	277	-	508	785
Depreciation expense	-	(1,008)	(3,633)	(865)	(4,343)	(9,849)
Disposals	-	-	-	-	(14)	(14)
<b>Carrying amount at the end of the year</b>	<b>43,250</b>	<b>90,178</b>	<b>34,365</b>	<b>5,724</b>	<b>46,046</b>	<b>219,563</b>

A revaluation of land and buildings to fair value was last performed by Valuer-General Victoria as at 30 June 2007. In accordance with FRD 103D *Non-Current Physical Assets*, a fair value assessment was undertaken by management during the year ended 30 June 2010 in order to determine whether the fair value of land, property, plant and equipment had changed materially from the carrying amount as at 30 June 2007. The result of this

assessment was that the fair value of land, property, plant and equipment had not changed by more than 10% from the carrying amount as at 30 June 2007 and, consequently, a revaluation was not required as at 30 June 2010. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the *Heritage Act 1995*.

## 9. Cultural assets

9. CULTURAL ASSETS	Notes	2010 \$ '000s	2009 \$ '000s
Library valuation as at the start of the year		2,936	2,883
Library acquisitions during the year		66	53
Works of art valuation as at the start of the year	1(g)	3,277,308	3,264,827
Works of art acquired during the year		10,578	12,481
		<b>3,290,888</b>	<b>3,280,244</b>

2010	Library at valuation \$ '000s	Works of art at valuation \$ '000s	Total cultural assets \$ '000s
Carrying amount at the start of the year	2,936	3,277,308	3,280,244
Additions	66	10,578	10,644
<b>Carrying amount at the end of the year</b>	<b>3,002</b>	<b>3,287,886</b>	<b>3,290,888</b>

2009	Library at valuation \$ '000s	Works of art at valuation \$ '000s	Total cultural assets \$ '000s
Carrying amount at the start of the year	2,883	3,264,827	3,267,710
Additions	53	12,481	12,534
<b>Carrying amount at the end of the year</b>	<b>2,936</b>	<b>3,277,308</b>	<b>3,280,244</b>

The revaluation of the National Gallery of Victoria's library collection was performed by Sainsbury's Books Pty Ltd, a member of the Antiquarian Booksellers Association, on a fair value basis. The valuation was completed as at 30 June 2006. The revaluation of the State Collection of works of art was performed on a fair value basis by Simon Storey Valuers as at 30 June 2008 and resulted in a total valuation of \$3,264,827,000. Mr Simon Storey, a director of Simon Storey Valuers, was an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia.

For the year ended 30 June 2010, in accordance with FRD 103D *Non-Current Physical Assets*, a fair value assessment was undertaken by management in order to determine whether the fair value of the cultural assets had changed materially from the carrying amount as at last the revaluation. The result of this assessment was that the fair value of the cultural assets had not changed by more than 10% from the carrying amount at the time of the last revaluation and consequently a revaluation was not required.

## 10. Payables

10. PAYABLES	2010 \$ '000s	2009 \$ '000s
<b>Current payables</b>		
Supplies and services	1,930	5,299
Other payables	2,316	1,334
Income in advance	924	1,646
<b>Total payables</b>	<b>5,170</b>	<b>8,279</b>

### (a) Maturity analysis of contractual payables

Please refer to Table 15.5 in Note 15 for the maturity analysis of contractual payables.

### (b) Nature and extent of risk arising from contractual payables

Please refer to Note 15 for the nature and extent of risks arising from contractual payables.

11. PROVISIONS	2010 \$ '000s	2009 \$ '000s
<b>Current employee benefits</b>		
Employee benefits - annual leave		
– Unconditional and expected to settle within 12 months	1,340	1,289
– Unconditional and expected to settle after 12 months	-	-
Employee benefits - long service leave (a)		
– Unconditional and expected to settle within 12 months	140	130
– Unconditional and expected to settle after 12 months	2,075	1670
<b>Non-current employee benefits</b>		
Conditional long service leave entitlements	552	264
<b>Total employee benefits</b>	<b>4,107</b>	<b>3,353</b>
Employee benefit on-costs		
Current on-costs	425	285
Non-current on-costs	66	24
<b>Total on-costs</b>	<b>491</b>	<b>309</b>
<b>Total employee benefits and related on costs</b>	<b>4,598</b>	<b>3,662</b>

11.1 MOVEMENT IN PROVISIONS	On-costs 2010 \$ '000s	Employee benefits 2010 \$ '000s	Total 2010 \$ '000s
<b>Opening balance</b>	<b>309</b>	<b>3,353</b>	<b>3,662</b>
Additional provisions recognised	297	2,484	2,781
Reductions arising from payments	(112)	(1,705)	(1,817)
Change due to variation in bond rates	(3)	(25)	(28)
<b>Closing balance</b>	<b>491</b>	<b>4,107</b>	<b>4,598</b>
Current	425	3,555	3,980
Non-current	66	552	618

### Notes

(a) The provision for long service leave represents expected future payments discounted to their present values.

## 90 12. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2010, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance. Superannuation contributions for the reporting

period are included as part of employee benefits in the comprehensive operating statement. There were no contributions outstanding at the year end and there have been no loans made from the funds (2009 – nil). The details of the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows. The total amount of superannuation excludes amounts paid under salary sacrifice arrangements.

12. SUPERANNUATION CONTRIBUTIONS					
Fund	Plan	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year 2010 \$	Contribution for the year 2009 \$
Government Superannuation Office (Revised Scheme)	Defined benefit	9.5	17	63,991	70,678
Government Superannuation Office (New Scheme)	Defined benefit	-	8.5	93,327	93,195
Vic Super Pty Ltd	Defined contribution	-	9	1,284,091	1,216,857
Various other	Defined contribution	-	9	239,691	152,582
<b>Total</b>		<b>-</b>	<b>-</b>	<b>1,681,100</b>	<b>1,533,312</b>

## 13. Commitments for expenditure

The following commitments have not been recognised as liabilities in the financial statements:

13. COMMITMENTS FOR EXPENDITURE	2010 \$ '000s	2009 \$ '000s
<i>Building occupancy services under contract</i>		
Payable:		
Not longer than one year	4,853	7,357
Longer than one year and not longer than five years	19,077	18,844
Longer than five years	58,062	62,749
	<b>81,992</b>	<b>88,950</b>
<i>Equipment operating leases</i>		
Payable:		
Not longer than one year	4,094	630
Longer than one year and not longer than five years	2,378	628
	<b>6,472</b>	<b>1,258</b>
<i>Representing:</i>		
Cancellable operating leases	6,472	1,258

## 14. Contingent assets and contingent liabilities

As at 30 June 2010 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2009–nil).

## 15. Financial instruments

The National Gallery of Victoria's principal financial instruments comprise of:

- Cash at bank and in hand;
- Bank deposits at call;
- Receivables (excluding statutory receivables)
- Investments in managed funds (cash, diversified fixed interest, equities and listed property);
- Payables

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect

to each class of financial asset, financial liability and equity instrument above are disclosed in Note 1 to the financial statements.

The main purpose in holding financial instruments is to prudentially manage the National Gallery of Victoria's financial risks.

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 15.1 below.

15.1. CATEGORISATION OF FINANCIAL INSTRUMENTS	2010 \$ '000s	2009 \$ '000s
<b>Financial assets</b>		
Cash and deposits	9,982	7,847
Receivables	1,460	806
Financial assets classified as available-for-sale	36,555	32,904
<b>Total financial assets (a)</b>	<b>47,997</b>	<b>41,557</b>
<b>Financial liabilities</b>		
Payables	5,170	8,279
<b>Total financial liabilities (b)</b>	<b>5,170</b>	<b>8,279</b>

### Notes

(a) The total amount of financial assets disclosed here excludes statutory receivables (i.e. taxes receivable).

(b) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. taxes payable).

15.2. NET HOLDING GAIN/(LOSS) ON FINANCIAL INSTRUMENTS BY CATEGORY	2010 \$ '000s	2009 \$ '000s
<b>Financial assets (a)</b>		
Cash and deposits	265	448
Receivables	-	-
Financial assets classified as available-for-sale	(1,305)	(5,019)
<b>Total financial assets net holding (loss)</b>	<b>(1,040)</b>	<b>(4,571)</b>

**Notes**

(a) For cash and deposits, receivables and available for sale financial assets, the net gain or loss is calculated by taking the interest revenue, minus any impairment recognised in the net result.  
(b) There are no amounts owing under hedging contracts at the end of the financial year.

**(b) Credit risk**

Credit risk arises from the financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available for sale financial assets. The National Gallery of Victoria's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on a

regular basis. At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts. At the reporting date, the aged profile of trade receivables was as follows:

15.3. MAXIMUM EXPOSURE TO CREDIT RISK	Maximum credit risk	
Trade receivables	2010 \$ '000s	2009 \$ '000s
Current	393	293
> 30 days	134	21
31-60 days	435	10
> 60 days	94	194
<b>Total</b>	<b>1,056</b>	<b>518</b>
<b>Potential impairment</b>	<b>(47)</b>	<b>(209)</b>

Currently the National Gallery of Victoria does not hold any collateral as security nor credit enhancements relating to any of its financial assets.



As at the reporting date, there is no event to indicate that there was any material impairment of any of the financial assets.

There are no financial assets that have had their terms renegotiated so

as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated. The following table discloses the ageing only of financial assets that are past due but not impaired:

15.4. AGEING ANALYSIS OF FINANCIAL ASSETS	Carrying amount \$ '000s	Not past due and not impaired \$ '000s	Past due but not impaired \$ '000s				Impaired financial assets \$ '000s
			Less than 1 Month	1–3 months	3 months – 1 year	1–5 years	
<b>2010</b>							
<b>Financial assets:</b>							
Cash and deposits	9,982	9,982	-	-	-	-	-
Receivables	1,460	978	-	529	-	-	(47)
Financial assets classified as available-for-sale	36,555	36,555	-	-	-	-	-
	<b>47,997</b>	<b>47,515</b>	-	<b>529</b>	-	-	<b>(47)</b>
<b>2009</b>							
<b>Financial assets:</b>							
Cash and deposits	7,847	7,847	-	-	-	-	-
Receivables	806	806	-	209	-	-	(209)
Financial assets classified as available-for-sale	32,904	32,904	-	-	-	-	-
	<b>41,557</b>	<b>41,557</b>	-	<b>209</b>	-	-	<b>(209)</b>

### (c) Liquidity risk

Liquidity risk arises when the National Gallery of Victoria is unable to meet its financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution. It also continuously manages risk through the monitoring of future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

The National Gallery of Victoria's exposure to liquidity risk is deemed insignificant based on prior periods' data and the current assessment of risk. In the event of any unexpected event cash would be sourced from liquidation of available-for-sale financial investments.

Maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the Balance Sheet. The following table discloses the contractual maturity analysis for the National Gallery of Victoria's financial liabilities.

15.5. MATURITY ANALYSIS OF FINANCIAL LIABILITIES	Carrying amount \$ '000s	Nominal amount \$ '000s	Maturity dates \$ '000s		
			Less than 1 Month	1–3 months	3 months– 1 year
<b>2010</b>					
<b>Payables:</b>					
Amounts payable to other government agencies	427	427	427	-	-
Other payables	4,743	4,743	4,578	147	18
	<b>5,170</b>	<b>5,170</b>	<b>5,005</b>	<b>147</b>	<b>18</b>
<b>2009</b>					
<b>Payables:</b>					
Amounts payable to other government agencies	575	575	575	-	-
Other payables	7,704	7,704	7,290	270	144
	<b>8,279</b>	<b>8,279</b>	<b>7,865</b>	<b>270</b>	<b>144</b>

**(d) Market risk**

Market risk is the risk that market rates and prices will change and that this will affect the operating result, or value of assets and liabilities, of the National Gallery of Victoria. The main exposures to market risk arise through price risk, interest rate risk and foreign currency risk. The principal financial instruments affected by these risks are financial assets classified as available-for-sale, held in managed investment schemes.

These funds are invested and managed in accordance with the National Gallery of Victoria's investment strategy, which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets and distinguishes between the differing objectives and risk profiles of funds held for the medium term and for the longer term. Such assets are stated at fair value which is generally approximated by market value. Gains and losses arising from the changes in fair value are recognised in the carrying value of the assets.

The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant short term volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy. In the previous reporting period, global equity markets suffered significant declines with losses common in most markets, including Australia. This fall was reflected in the fair value of the National Gallery of Victoria's financial assets during the reporting period.

Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 5% and +/- 10%.

15.6. PRICE RISK SENSITIVITY OF FINANCIAL ASSETS									
Price Risk Sensitivity		+5%		-5%		+10%		-10%	
	Carrying Amount \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s
<b>2010</b>									
<b>Financial assets</b>									
Cash and cash equivalents	9,982	-	-	-	-	-	-	-	-
Receivables	1,460	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	36,555	1,828	1,828	(1,828)	(1,828)	3,656	3,656	(3,656)	(3,656)
<b>Total increase/(decrease)</b>		<b>1,828</b>	<b>1,828</b>	<b>(1,828)</b>	<b>(1,828)</b>	<b>3,656</b>	<b>3,656</b>	<b>(3,656)</b>	<b>(3,656)</b>
<b>2009</b>									
<b>Financial assets</b>									
Cash and cash equivalents	7,847	-	-	-	-	-	-	-	-
Receivables	806	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	32,904	1,645	1,645	(1,645)	(1,645)	3,290	3,290	(3,290)	(3,290)
<b>Total increase/(decrease)</b>		<b>1,645</b>	<b>1,645</b>	<b>(1,645)</b>	<b>(1,645)</b>	<b>3,290</b>	<b>3,290</b>	<b>(3,290)</b>	<b>(3,290)</b>

**(e) Interest rate risk**

Interest rate risk arises from the potential of changes in interest rates to affect the reported result. A fluctuation in interest rates may also give rise to changes in the fair value of financial instruments. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The interest rate risk on cash managed funds is managed as part of the overall investment strategy which

includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets. Equity and property managed funds have been excluded from this interest rate sensitivity analysis due to these investments not being directly affected by changes in interest rates. The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

<b>15.7. INTEREST RATE ANALYSIS OF FINANCIAL INSTRUMENTS</b>		<b>Interest rate exposure</b>			
	Weighted average effective interest rate %	Carrying amount \$ '000s	Fixed interest rate \$ '000s	Variable interest rate \$ '000s	Non-interest bearing \$ '000s
<b>2010</b>					
<b>Financial assets</b>					
Cash and cash equivalents					
Cash at bank and on hand	2.24%	1,295	-	1,185	110
Cash deposits at call	3.92%	2,540	-	2,540	-
Cash deposits at call (investment in externally managed unitised trusts)	3.86%	6,147	-	6,147	
Receivables	n/a	1,460	-	-	1,460
Other financial assets (investment in externally managed unitised trusts)					
Unit trusts (fixed interest)	9.00%	2,665	2,665	-	-
		<b>14,107</b>	<b>2,665</b>	<b>9,872</b>	<b>1,570</b>
<b>Financial liabilities</b>					
Payables					
		(5,170)	-	-	(5,170)
		(5,170)	-	-	(5,170)
<b>Net financial assets/(liabilities)</b>		<b>8,937</b>	<b>2,665</b>	<b>9,872</b>	<b>(3,600)</b>
<b>2009</b>					
<b>Financial assets</b>					
Cash and cash equivalents					
Cash at bank and on hand	1.75%	2,239	-	2,130	109
Cash deposits at call	3.61%	19	-	19	-
Cash deposits at call (investment in externally managed unitised trusts)	5.32%	5,589	-	5,589	-
Receivables	n/a	806	-	-	806
Other financial assets (investment in externally managed unitised trusts)					
— unit trusts (fixed interest)	12.27%	2,372	2,372	-	-
		<b>11,025</b>	<b>2,372</b>	<b>7,738</b>	<b>915</b>
<b>Financial liabilities</b>					
Payables					
	n/a	(8,279)	-	-	(8,279)
		(8,279)	-	-	(8,279)
<b>Net financial assets/(liabilities)</b>	<b>n/a</b>	<b>2,746</b>	<b>2,372</b>	<b>7,738</b>	<b>(7,364)</b>

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria's financial assets by +/- 50bp and +/- 100bp.

15.8. INTEREST RATE SENSITIVITY OF FINANCIAL ASSETS									
Interest Rate Risk Sensitivity		+50bp		-50bp		+100bp		-100bp	
	Carrying Amount \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s
<b>2010</b>									
<b>Financial assets</b>									
Cash and cash equivalents	9,982	50	50	(50)	(50)	100	100	(100)	(100)
Receivables	1,460	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,665	13	13	(13)	(13)	27	27	(27)	(27)
<b>Total increase/(decrease)</b>		<b>63</b>	<b>63</b>	<b>(63)</b>	<b>(63)</b>	<b>127</b>	<b>127</b>	<b>(127)</b>	<b>(127)</b>
<b>2009</b>									
<b>Financial assets</b>									
Cash and cash equivalents	7,847	39	39	(39)	(39)	78	78	(78)	(78)
Receivables	806	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,372	12	12	(12)	(12)	24	24	(24)	(24)
<b>Total increase/(decrease)</b>		<b>51</b>	<b>51</b>	<b>(51)</b>	<b>(51)</b>	<b>102</b>	<b>102</b>	<b>(102)</b>	<b>(102)</b>

#### (f) Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's investment strategy also allows for investment in international equities (hedged and unhedged) and overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets.

At the year end, payables included the following balances denominated in foreign currencies:

	2010	2009
	\$	\$
USD	-	340
Euro	293,968	-

#### (g) Fair value

The fair values and net fair values of financial assets and financial liabilities are determined as follows:

The fair value of financial assets and financial liabilities with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices; and the fair value of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis.

The National Gallery of Victoria considers that the carrying amount of financial assets and financial liabilities recorded in the financial statements to be a reasonable approximation of their fair values, either because of their short-term nature, or because they are valued and can be traded in an active market.

16.1. CASH AND DEPOSITS	2010 \$ '000s	2009 \$ '000s
Cash at bank and on hand	1,295	2,239
Bank deposits on call	8,687	5,608
<b>Total cash and deposits</b>	<b>9,982</b>	<b>7,847</b>

16.2. RECONCILIATION OF NET RESULT FOR THE PERIOD TO NET CASH FLOWS FROM OPERATING ACTIVITIES	2010 \$ '000s	2009 \$ '000s
<b>Net result for the period</b>	<b>2,854</b>	<b>2,159</b>
<b>Non-cash movements:</b>		
Depreciation of property, plant and equipment	9,788	9,849
Donated cultural assets	(6,731)	(2,559)
<b>Movements included in investing and financing activities:</b>		
Net investment loss on managed investment schemes	-	6,500
<b>Movements in assets and liabilities:</b>		
(Increase)/decrease in current receivables	(390)	132
(Increase)/decrease in current inventories	359	42
(Increase)/decrease in other current assets	1,206	(1,497)
(Decrease)/increase in current payables	(3,407)	(528)
(Decrease)/increase in current provisions	936	315
<b>Net cash flows from/(used in) operating activities</b>	<b>4,615</b>	<b>14,413</b>

## 17. Reserves

17. RESERVES	Notes	2010 \$ '000s	2009 \$ '000s
<b>Collection reserve</b>			
Balance at beginning of financial year		182,764	171,268
Transfer from accumulated surplus		11,378	11,496
<b>Balance at end of financial year</b>	1(n)	<b>194,142</b>	<b>182,764</b>
<b>Infrastructure reserve</b>			
Balance at beginning of financial year		43,257	43,257
Transfer from accumulated surplus		530	-
<b>Balance at end of financial year</b>	1(n)	<b>43,787</b>	<b>43,257</b>
<b>Asset revaluation reserve</b>			
Balance at beginning of financial year		46,037	46,037
(Decrement)/increment during the year		-	-
<b>Balance at end of financial year</b>	1(n)	<b>46,037</b>	<b>46,037</b>
<b>Cultural assets revaluation reserve</b>			
Balance at beginning of financial year		3,138,182	3,138,182
(Decrement)/increment during the year		-	-
<b>Balance at end of financial year</b>	1(n)	<b>3,138,182</b>	<b>3,138,182</b>
<b>Financial assets available-for-sale reserve</b>			
Balance at beginning of financial year		-	-
(Decrement)/increment during the year		5,663	-
<b>Balance at end of financial year</b>	1(n)	<b>5,663</b>	-
<b>Balance at end of financial year</b>		<b>3,427,811</b>	<b>3,410,240</b>
<b>Net change in reserves</b>		<b>17,571</b>	<b>11,496</b>

During the reporting period the following people held a position designated as a "responsible person", as defined by the *Financial Management Act* 1994: All responsible persons held a position for the full financial year, unless otherwise stated.

**Minister for The Arts:**

The Hon. L. Kosky MLA (resigned 18/01/10)  
The Hon. P. Batchelor MLA (appointed 20/01/10)

**Trustees who served during the year were:**

Dr S Cohn (Appointed 23/6/10)  
Mr R Dewhurst (Term expired 31/8/09, re-appointed 1/9/09)  
Mr P Edwards  
Dr V FitzGerald (Term expired 31/8/09, re-appointed 1/9/09)  
Prof A Hull  
Ms M Kelsall (Term expired 14/5/10)  
Mr A Myers (President) (Term expired 31/8/09, re-appointed 1/9/09)  
Dr A Ndalianis (Term expired 14/5/10, re-appointed 18/5/10)  
Mr A Sisson (Appointed 18/5/10)  
Mr B Parncutt  
Ms M Plavsic (Term expired 31/8/09, re-appointed 1/9/09)  
Mr J Sau Lee Yeap

**Director:**

Dr G Vaughan

**Remuneration**

No benefits or remuneration were paid to responsible persons other than to the Accountable Officer, the Director of the National Gallery of Victoria. Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

**Related party transactions**

There were no related party transactions during the year (2009 - nil).

## 19. Remuneration of executives

The number of executive officers, other than Ministers and accountable officers, and their total remuneration during the reporting period are shown in the first two columns in the table below in their relevant income bands.

The base remuneration of executive officers is shown in the third and fourth columns. Base remuneration is exclusive of bonus payments, long service leave payments, redundancy payments and retirement benefits.

19. REMUNERATION OF EXECUTIVES	Total Remuneration		Base Remuneration	
	2010 No.	2009 No.	2010 No.	2009 No.
Income Band				
\$50 000 – 59 999	-	1	-	1
\$150 000 – 159 999	-	1	1	1
\$160 000 – 169 999	1	-	1	1
\$170 000 – 179 999	1	1	1	1
\$180 000 – 189 999	1	-	1	-
\$190 000 – 199 999	1	-	-	-
\$200 000 – 209 999	-	1	-	-
\$250 000 – 259 999 (Accountable Officer)	-	-	-	1
\$270 000 – 279 999 (Accountable Officer)	-	1	-	-
\$290 000 – 299 999 (Accountable Officer)	-	-	1	-
\$320 000 – 329 999 (Accountable Officer)	1	-	-	-
<b>Total numbers</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>5</b>
<b>Total amount</b>	<b>\$1,034,476</b>	<b>\$867,015</b>	<b>\$975,380</b>	<b>\$810,848</b>

One executive officer was employed part way during the previous year.



## 20. Remuneration of auditors

20. REMUNERATION OF AUDITORS	2010 \$ '000s	2009 \$ '000s
<b>Victorian Auditor General's Office</b>		
Audit of the financial statements	49	45
	<b>49</b>	<b>45</b>

## 21. Subsequent events

There were no significant events occurring after the reporting date in 2010 (2009 – nil).

## 22. Glossary of terms

### Comprehensive result

Total comprehensive result is the change in equity for the period other than changes arising from transactions with owners. It is the aggregate of the net result and other non-owner changes in equity.

### Capital asset charge

The capital asset charge represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs.

### Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

### Employee expenses

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions.

### Financial asset

A financial asset is any asset that is:

- (a) cash;
- (b) an equity instrument of another entity;
- (c) a contractual right:
  - to receive cash or another financial asset from another entity; or
  - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- (d) a contract that will or may be settled in the entity's own equity instruments and is:
  - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
  - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

### Grants and other transfers

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes. For this reason, grants are referred to by the AASB 118 *Revenue*, as involuntary transfers and are termed non-reciprocal transfers.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

### Financial statements

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow statements, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 *Presentation of Financial Statements* (Sept 2007), which means it may include the main financial statements and the notes.

### Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of revenue, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other non-owner changes in equity'.

**Net result from transactions/net operating balance**

Net result from transactions or net operating balance is a key fiscal aggregate and is revenue from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

**Other economic flows**

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. It includes gains and losses from disposals, revaluations and impairments of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal. In simple terms, other economic flows are changes arising from market remeasurements.

**Payables**

Includes short and long term trade debt and accounts payable, grants and interest payable.

**Sales of goods and services**

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

**Supplies and services**

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

**Transactions**

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

# Other Statutory Reports

## STAFF STATISTICS

The National Gallery of Victoria started 2009/2010 with 272.30\* full time equivalent employees (FTE) and ended it with 280.89.

## SUMMARY

	ONGOING EMPLOYEES				FIXED TERM & CASUAL EMPLOYEES	TOTAL FTE
	Employees (Headcount)	Full Time (Headcount)	Part Time (Headcount)	FTE	FTE	FTE
June 2010	236	173	63	210.64	70.25	280.89
June 2009*	235	175	60	211.10	61.2	272.30

## Notes

In reporting employee numbers the following measures have been applied:

Casual FTE is based on the hours worked in the last pay period of the financial year

Ongoing employees includes people engaged on an open ended contract of employment and executives engaged on a standard executive contract who were active in the first full pay period of June.

\*June 2009 figures have been changed from those published in the last annual report to exclude employees who are on leave without pay

FTE means full time employee equivalent

	2010			2009		
	Ongoing		Fixed term & Casual Employees	Ongoing		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
<b>Gender:</b>						
Male	80	75.6	19.13	82	76.2	18.4
Female	156	135.04	51.12	153	134.9	42.8
<b>Total</b>	<b>236</b>	<b>210.64</b>	<b>70.25</b>	<b>235</b>	<b>211.1</b>	<b>61.2</b>
<b>Age:</b>						
Under 25	5	4.2	6.01	7	5.9	5.2
25-34	72	57.9	39.55	74	66.9	35.36
35-44	83	77.24	10.82	87	76.5	12.74
45-54	47	44.3	9.98	42	38.8	5.21
55-64	26	24.4	3.89	23	21	2.69
Over 64	3	2.6	0	2	2	0
<b>Total</b>	<b>236</b>	<b>210.64</b>	<b>70.25</b>	<b>235</b>	<b>211.1</b>	<b>61.2</b>
<b>Classification:</b>						
VPS1	0	0	6.87	9	5.4	6.92
VPS2	61	48.2	29.78	62	51.3	30.64
VPS3	79	71.6	22.6	64	59.4	13.34
VPS4	44	41.5	6	48	46	2.7
VPS5	26	24.01	2	27	24.51	3.6
VPS6	21	20.33	3	20	19.49	4
Executive	5	5	0	5	5	0
<b>Total</b>	<b>236</b>	<b>210.64</b>	<b>70.25</b>	<b>235</b>	<b>211.1</b>	<b>61.2</b>

## EMPLOYMENT AND CONDUCT PRINCIPLES

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. Its strategy for ensuring this includes the:

- recruitment, selection and probation procedures
- induction process
- grievance resolution process,
- performance development and progression (PDP) system, and
- application of Disability Action Plan initiatives, as appropriate.

## UPHOLDING PUBLIC SECTOR CONDUCT

All National Gallery of Victoria staff are provided with induction and orientation covering:

- NGV Values — Excellence, Integrity and Access
- Code of Conduct for the Victorian Public Sector
- Policy information and annual training in relation to EEO and Respect for Others
- NGV's grievance process
- Whistleblower's Protection Policy and Guidelines
- Confidentiality and Intellectual Property Policies
- Financial Code of Practice, and
- Other NGV policies.

## REVIEWING PERSONAL GRIEVANCES

For the 12 months ended 30 June 2010 there were two formal grievances lodged. One was resolved externally via mediation with no further action required. The other grievance was investigated by the NGV Grievance Registrar and found to have insufficient supporting evidence.

## RESPONSIVENESS TO CULTURAL DIVERSITY, WOMEN, YOUTH AND INDIGENOUS AFFAIRS

In line with the State Governments whole of government approach on agency responsiveness to the issues of multiculturalism, women, youth, and Indigenous affairs NGV initiatives undertaken in 2009/10 include:

### A) Valuing Cultural Diversity Initiatives

Culturally specific education tours and classes are conducted as main stream programming at both The Ian Potter Centre: NGV Australia and NGV International. Language programs are run for students and teachers of French, Italian, German and Spanish.

Others specific programs included:

**COASIT** supports the NGV and Italian language through the placement of an educator dedicated to the teaching and learning of Italian language. A range of programs spanning antiquities to contemporary art supplement this placement and provide a rich resource for understanding language through art and culture.

**Spirit of Spain** Student workshops on Spanish culture, food and art including a tour of the *Salvador Dali: Liquid Desire*, introductory lecture and a flamenco dance performance.

**Melbourne Writers Festival: Writers, Readers & Dali** The NGV celebrated Melbourne's recent designation as the second UNESCO 'International City of Literature' with a special display in the Members Lounge of a selection of paintings, drawings, sculptures and books drawn in which artists pay tribute to the importance of literature. A presentation by Ted Gott focussed on Dali's contribution to and interest in literature for 40 participants. On 30 August a full day seminar was held at The Ian Potter Centre: NGV Australia featuring a range of speakers.

**Seminar: Salvador Dali and Catalonia** on 12 September coincided with the Catalan National Day Celebrations and represented a successful collaboration with the Catalan Centre of Victoria and 81 attendees for presentations by Frank Heckes, art historian and Dr Stewart King, Senior Lecturer of Spanish and Catalan Studies at Monash University.

**Oceanic Odyssey Introductory Tour** A schools program focussed on the *Wisdom of the Mountain: Art of the Omie* exhibition and pieces from NGV's Oceanic collection.

**World Parliament of Religions 3–10 December** A week long world event featured a series of gallery floortalks focussed on diverse faiths presented by NGV curators and educators and culminated with a symposium *Who Am I? Art and Spirituality* on 6 December presented in the Great Hall to more than 450 attendees.

**Spirituality and Art** Organised by Our Lady of Mercy College, 60 teachers came to NGV to explore ways to engage students with sacred stories and images through a half day program focussing on artworks as classroom resources.

**The 11th International Istanbul Biennial – What keeps mankind alive?** A lecture and forum on 3 March featured the visiting curators of The Biennial, *What, How and for Whom*. The Biennial raised questions about the role of art in instigating social changes and the program attracted a full capacity audience of 100 attendees keen to hear international speakers Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović, and Dejan Kršić, biennial designer and publicist.

**Language of Art 3 April 2010** A special program on how the NGV can be a tool for teaching language and culture for LOTE curriculum.

***Dressed to Rule: Imperial Robes of China* partnership with the Chinese Museum** A link program where students could combine their experience of the NGV exhibition with a Chinese Museum and China Town Discovery Tour.

**Becoming Asia Literate Teacher Professional Learning 7 May, 2010** Professional Learning program with a focus on Asia Studies for primary and secondary teachers across the arts, history and interdisciplinary studies.

**The Cloaks of Many Cultures May – July 2010** was an innovative arts project for young women aged 15–20 from newly arrived communities who live in the Hume area and who are interested in the visual arts.

**Next Wave Festival** 17 and 24 May Keynote lectures presented in association with this year's Festival featured *Indian Dancer* by Skeena Reece, Canadian indigenous artist on 17 May and *EVEN MY BEST WORKS DASH THEIR HEARTS ON ROCKS* by Deborah Kelly, artist on 24 May with 135 attendees at this cutting edge collaborative program.

**Urasenke Tea Ceremonies** 23 May In conjunction with the *Tea and Zen* exhibition, Shigeru Uchida's contemporary tea house was brought to life for 82 attendees as Urasenke tea masters and their pupils performed a traditional Japanese tea ceremony (cha-no-yu) that enlightened participants in the contemplative nature of the way of the tea.

**The Opening of the Italian Festival and EUNIC** 25 May A free evening concert for 150 people by visiting Italian musicians to mark the opening of the 2010 Italian Festival and the public signing of the declaration between the Italian Institute of Culture, Alliance Française and Goethe Institut. The Consul General of Italy, Marco Matacotta Cordella and The Consul General of Germany, Anne-Marie Schleich attended.

**Culture Court** 30 May A free public performance as part of Reconciliation Week devised by Shigeyuki Kihara, international artist exploring the intersection between Art, Culture and Commerce. Another free public performance and artist talk on 31 May were presented by Multicultural Arts Victoria.

**International Visiting Speaker** 18 June Donna Williams, Audience Development Officer Metropolitan Museum of Art in New York, presented on marketing and planning initiatives for culturally diverse audiences at the MET. This free public lecture was presented in conjunction with KAPE Communications and supported by Arts Victoria and Australia Council.

### **B) Valuing Women Initiatives**

More than 90% of the NGV Voluntary Guides and NGV educators and program coordinators are female, providing strong evidence that education and public programming is an identified field of expertise for women. Specific programs included:

**Mother's Day Family Morning** 9 May in conjunction with the *Rupert Bunny* exhibition this program provided families with the opportunity for a child friendly and exclusive exhibition viewing followed by related hands-on activities prior to the exhibition opening to the public.

**Tot Spot** is a monthly program targeting young mothers and carers with children as an introduction to the visual arts for preschool children and an opportunity for women at home with children, to engage in creative and stimulating discussion outside of the home or play group inspired by the arts. Each month the program is booked to capacity.

**Festival of Choirs and the NGV** collaborated with Jonathon Welch and the Choir of Hope and Inspiration, to present a festival of choirs drawn from across Victoria. More than 200 performers presented a variety of performance and song in the gallery enjoyed by more than 700 people over the Anzac Day weekend 24 and 25 April.

Performers were predominantly women and included the groups Simply Irresistible, La Voce Della Luna, Rubies in the Kitchen and Willin Wimmin.

**Cloaks of Many Cultures** was a partnership project between the National Gallery of Victoria and the Centre for Multi-cultural Youth and was supported by Bennelong Foundation and Scanlon Foundation. It is an innovative arts project for young women aged 15–20 from newly arrived communities who live in the Hume area and who have an interest in the visual arts.

### **C) Valuing Youth Initiatives**

The NGV focuses on youth through its schools programs, youth activities and targeted public programs. Highlight initiatives for 2009–10 included:

**Ongoing - 'Australia Speaks'** A program especially for ESL students, it works on extending English language skills through a discussion of Australian art, history and culture.

**Dalí art after dark and Dalí 24 hour Opening** attracted a youth audience with music and entertainment selected and presented for young people aged 18–30. The program was the most successful to date with record attendances at the late night openings and a phenomenal response to the 24 hour opening with queues outside of the building. More than 76,800 people participated in *Dalí* programs.

**In conversation with Ricky Swallow** attracted in excess of 213 young people to the theatre event on 17 October.

**Arts Alive, NGV and Song Room** performance was held in the Great Hall on 30 October, for 520 students. A collaborative program targeted to disadvantaged schools to provide young people with experience of a live musical performance followed by an NGV tour with education staff.

**Floor talk by Akira Isagowa** was held in the fashion exhibition *Together Alone* at NGV Australia on 27 November with an enthralled crowd of 120 young participants.

**The Last Day of Summer** program was developed in conjunction with the hugely successful *Ron Mueck* and in response to the large numbers of younger visitors to the exhibition. Building on the previous successes of the art after dark program at NGV International, the Late Night Openings at NGV Australia, and the overwhelming public response to the 24 Hour Dalí program, the Last Day of Summer on Sunday 28 January provided access to the gallery and engagement with the art in a new way and was targeted to the younger audience sector. Four high profile Melbourne bands, and local arts community and media personality Richard Watts, achieved outstandingly positive visitor experience and an excellent commercial outcome. More than 4000 people visited between the start of the afternoon program to the close at 9pm and more than 7000 people visited NGV International throughout the day.

**NGV and Comedy Festival: Hannah Gadsby goes International** was an introductory tour of NGV International with this very popular and skilled comedian. The program was held in the auditorium as a power-point talk with a full house for each of the four performances. More than 1,120 people discovered the NGV like never before!

**Top Arts** opened on 31 March and closed on 20 June with a total attendance of 13,484 students at schools programs and more than 100,000 visitors to the exhibition.

**Mueck art after dark** The final Saturday of the exhibition proved to be a popular late night opening with a final figure of 1,661 attendees enjoying the exhibition and entertainment provided by singer and musician Henry Wagons, DJ Mr Nees and live acrobatic performance.

**International Student Culture Card** program launched in May provides international students in Victoria with access to tailored programs and exhibitions at affordable prices. There are in excess of 160,000 international students attending tertiary institutions in Victoria and this program, coordinated through the Committee of Melbourne, brought together the resources and support of museums, galleries and event locations in Victoria. The NGV was one of the inaugural collaborators and host to the first release of programs with an introductory talk to the *Rupert Bunny* exhibition targeted to international students.

**Education Week Program 17–21 May 2010** A series of free programs for teachers & students featuring introductory tours in encourage students and young people who had not previously attended the Gallery.

**Städel Young Researchers Program 'Inside the Städel Studio'**  
22–24 June 2010 An opportunity for highly motivated arts students to create a dramatic large scale mural inspired by a viewing of *European Masters: Städel Museum, 19th–20th Century*.

**Whitewash: an NGV Youth Access and VicHealth Youth Program** Daily from 5.30pm until midnight during Reconciliation Week (28 May – 3 June) visitors could view *Whitewash*, an installation work projected onto the NGV's water wall. Spanning the full height of the water wall this collaborative installation by Bindi Cole, Indigenous artist featuring Ben Graetz and participants from NGV *We R 1* project 2009–2010 was a commanding and powerful image emanating from the NGV International entrance.

#### **D) Valuing Indigenous Victorians Initiatives**

In addition to ongoing schools programs presented by the NGV's Indigenous Project Officer and NGV educators and public programs in support of Indigenous exhibitions, recent initiatives included:

**NAIDOC Week celebrations** on 12 July comprising Indigenous storytelling and song with Fay June Ball, an introductory tour of the Indigenous collection with Stephen Gilchrist, NGV Curator and art demonstration with Brian McKinnon, Indigenous Project Officer, and performance by Indigenous dancers from One Fire Dance Troupe.

**Outreach** Brian McKinnon, Indigenous Project Officer, presented on Indigenous art and culture at the History Teachers conference 18 July.

**Indigenous Outreach Program** 8 September 2009 NGV Education Officers ran an in-school program at Spensley Street Primary School with an Indigenous Art Focus.

**Performance Afternoon: Celebrating Cultural Diversity** 11 October. Presented an afternoon of Indigenous music, storytelling and comedy at The Ian Potter Centre: NGV Australia, supported by VicHealth, incorporating:

- Lecture: Travelling Tent Boxing Circuses focussed on the story of Aboriginal tent fighters from the 1930s to 1960s. Speaker Eric Clarke, historian
- Gumleaf Music Performance with Herb Patten performing popular tunes on the gumleaf.
- Performance: Deadly Humour with Shiralee Hood, comedian followed by Kutcha Edwards Trio

**Youth Access W R 1: NGV and VicHealth Youth Program** Throughout Reconciliation Week (28 May – 3 June) visitors could view *Whitewash*, a projected installation work on the NGV's water wall. Spanning the full height of the water wall this collaborative installation by Bindi Cole, Indigenous artist and secondary school students from Kuranjang and North Geelong SC explored viewer's understanding of aborigines and aboriginality.

**Shared Sky exhibition programs** included 22 free programs consisting of 14 NGV Kids Artcart 'Far Out' workshops and 8 film screenings and 3 ticketed programs:

- Artbeat exclusive artist studio visit to Simone LeAmon's studio,
- Short talks afternoons 'Night Sky Songlines', 'Starry Starry Night' accompanied the exhibition which focused on Indigenous and non-Indigenous understandings of the southern sky,
- student programs including an introductory tour suitable for all year levels and available on multiple dates and times throughout the duration of the exhibition and spanning and Terms 1 & 2 & 3 of the school term.

The exhibition was also included as part of general introductory tours of NGV Australia and schools visiting the NGV as self staffed groups viewed the exhibition as part of their visit. Over 300 NGV Collection tours encompassed this exhibition and more than 22,000 people participated in the exhibition programs supporting this exhibition from 13 March–2 August 2009.

#### **NGV PUBLIC PROGRAMS, SPECIALISED PROGRAMS AND VOLUNTARY GUIDES**

##### **Families**

NGV Kids programs have been exceptionally well attended throughout the year with all holiday programs and weekend workshops booked out to full capacity and an increasing demand for Arty Parties.

**Artcart weekend children's activities at NGV Australia** attracted thousands of participants throughout the year with changing monthly themes, with highlights such as; the NAIDOC week and *Shared Sky* exhibition inspired activity 'Far Out' in July, Contemporary and Cool activity in October related to the 2009 *Clemenger Contemporary Art Award*, 'The Real Thing' activity in January creating still life works, an activity making artwork related to the opening exhibition of NGV Kids Corner *Going Places Sitting Down*, 'Collagearama!' collage activity inspired by the exhibition *Stick It! Collage in Australian Art* and in June 2010 the 'Bunny and Fox' activity inspired by the *Rupert Bunny* exhibition and drawing colourful postcards.

**Art Sparks weekend activities at NGV International** attracted thousands of participants on Saturdays and school holidays throughout the year with some highlights being; Dali Kids in Jun–Oct, 'Secrets from the Tombs' activity in Dec–Jan involving a trail through the Chinese burial ware and related drawings, 'Art About Us' exploring emotions through drawing portraits inspired by the *Ron Mueck* exhibition, *Drape* exhibition related 'Dressing the Gods' activity making Greek God inspired clothing and 'Städel Kids' workshops commenced with *European Masters: Städel Museum, 19th–20th Century* inspired activities in the 'Puzzle Haus' Kid's space in Federation Court.

**Dali Kids** operated every weekend and during school holidays for the duration of the exhibition from June until October with more than 13,000 children and parents participating in the Dali drawing and mirror maze.

**Father's Day Family Morning** 6 September in conjunction with the *Salvador Dalí* exhibition included an exclusive exhibition viewing at 9am followed by art activities and entertainment by magician.

**Mother's Day Family Morning** 9 May in conjunction with the *Rupert Bunny* exhibition this program provided families with the opportunity for a child friendly and exclusive exhibition viewing followed by related hands-on activities prior to the exhibition opening to the public.

**NGV Kids Trails** were available throughout the year to enhance the gallery viewing experience for families at both venues.  
NGV International

- 'Totally Wiggled Out' – discover facts about people and fashion depicted in the 17–18th century galleries
- 'NGV Water Trail' – focused on key conservation messages and the importance of water as seen through the art and stories from antiquities to present day
- 'Talk About *Ron Mueck*' activity sheet introduced children to the art of Ron Mueck .
- 'An Easter Treat' Easter egg trail

NGV Australia

- 'Who's Who on Level 2?' Introduced identities and legends from Australian history and folklore
- 'What John Brack Saw'
- '*Rupert Bunny: Artist in Paris*'
- 'An Easter Treat' Easter egg trail

**NGV Kids Corner** opened to the public on 12 January with a storytelling program for tiny tots focussed on the inaugural exhibition *Going Places Sitting Down*. The children's gallery and activities has proven to be a popular and much needed resource and facility for families and visitors to the NGV and CBD. NGV Kids Corner attracted an average of 100 - 200 people every day since opening and attracted an average of 300 attendees each day during the school holiday periods. High level media coverage followed after the media launch on 13 January. Free weekend morning storytelling was implemented each weekend and has proved to be a popular family activity in the space.

**NGV Kids Corner: *Light Play*** This second exhibition in the new space encourages children to play with light and look at art works and the world in different and unusual ways. Melbourne artist Juan Ford has added his inspiring response to the installation, creating a wonderful interactive experience for children and their families. *Light Play* presents artworks from across the NGV Collection that investigates the way light affects the world around us. From ancient Egyptian to contemporary works, this interactive exhibition allows children to bend, distort, reflect, and refract to their hearts' content whilst engaging with some of the very basic, everyday principles. The opening weekend had an unprecedented attendance of parents, carers and families on the long weekend in June and attracted in excess of 960 children each day during school holidays and both days each weekend.

### Schools

NGV presented in excess of 250 student programs throughout the year, 45 professional learning programs for teachers including online sessions and 10 comprehensive online resources spanning a wide range of curriculum topics, exhibition themes and outreach services utilising the NGV as a resource for teaching and learning.

**Dalí Programs** The Teachers' Preview on the last Friday of Term 2 had close to 400 educators pre-booked to discover Dalí and his world. Seminars for teachers and parents were held on weekends and Spanish teachers returned for a Spanish Fiesta with teacher's attendance at these programs reaching 2,581. Introductory talks for all year levels were held hourly during school term with a total of 17,303 students pre-booked to visit the exhibition, making it the most attended exhibition for schools in the history of the NGV. An online photographic competition "*In search of the Surreal*" was run for schools and the wider community with a monthly award for works demonstrating originality and different perspectives.

**Local Landscapes** was a program negotiated with primary schools involving a teacher professional learning day highlighting the NGV as a resource for schools, followed by a student visit focussed on landscapes and a workshop back in the school to create finished art work resulting in an exhibition for student families of their work in the education studios at NGV Australia. The program has proven to be most popular with in excess of 500 students and family members coming to view the student work in the studios. Castlemaine Art Gallery has also adopted and adapted the program to their needs and secured local funding to run this program after their education officer completed their professional training session at the NGV.

**Education Show at Caulfield Racecourse** 7 and 8 August was a public forum and expo that showcased resources for schools targeted to teachers.

**Water Day** on 19 October included a tour and workshop focusing on water and issues of sustainability. As recipients of the *Lily award* (a 5 star water sustainability award issued by Melbourne water) Eltham PS students were treated to a special day at the NGV to confirm issues and ideas studied within the classroom.

**Premiers Reading Challenge** 4 November. The annual awards reception for students who have fulfilled the Premier's Reading Challenge requirements – a statewide literacy strategy followed by tours of the NGV with NGV education staff. This year's ceremony had a focus on schools that had been affected by the devastating Black Saturday bushfires in February of this year. Reception included entertainment, presentation of awards, guest celebrity authors, photo opportunity with the Premier, Minister for Education, Secretary, lunch and tours. Frances Lindsay welcomed the 200 attendees.

**Early Years Awards** 28 October. The annual awards reception for pre-schools, kindergartens, children's service organisations and teachers. Reception included entertainment, presentation of awards and speeches by the Minister for Children's Services Maxine Morand. 250 attendees were welcomed by NGV host, Frances Lindsay.

**Arts Alive, NGV and Song Room** performance was held in the Great Hall on 30 October, for 520 students. A collaborative program targeted to disadvantaged schools to provide young people with experience of a live musical performance followed by an NGV tour with education staff.

**My Journey** 9–20 November was an Australian Ballet and NGV link program and collaboration with The Australian Ballet Dance Education Ensemble. Designed for a range of metropolitan and rural primary schools exploring visual and kinetic experiences for young people as participants and creators. This hands-on half day program takes students on an explorative journey including a tour of the NGV collection, a kinetic practical workshop and an interactive dance performance. Schools included Sunshine Primary School, Port Fairy Consolidated School, Warrnambool Primary School, Rye Primary School, Yea Primary School and Abbotsford Primary School.

**Seeing Things Differently – New Perspectives on Reading and Literacy** 13 November was a full day professional learning program for school librarians hosted by NGV Education and Programs in partnership with the School Library Association of Victoria. Presenters included NGV staff and guest presenters and featured tours and workshops inspired the collections of the NGV.

**MOVE John Kaldor Video Launch** 16 November. Victorian re-launch of a 12 DVD box set and curriculum resource produced by John Kaldor, Art Gallery of NSW and Dept of Education NSW on leading Australian video artists. The DVD set was available free to all government secondary schools through Art Education Victoria.

**Catholic Education Office (CEO)** Two CEO funded teachers are placed as Educators at the NGV. Through this placed teacher program the NGV receives ongoing support for the provision of education services to Catholic Schools.

Highlights of the student programs included:

- VCAL Pathways programs
- Early Year Classes
- CEO Visual Arts Exhibition was opened by Michele Stockley from our team and an award was given by the NGV Schools team to allow a class to visit
- Presentation College Windsor Australian Church History program

- Presentation College Windsor student presentations as part of the Contemporary Project
- *Draw the Line Architectural Design Program* in conjunction with Federation Square Education featuring Peter Davidson, Architect LAB
- Work Experience placements for 15 students

Professional Learning for Teachers included:

- *Dali and Religion, Hope and Possibilities*
- Indigenous Art and Culture Program St Mary's Greensborough/ St Mary's Greensborough *Thinking and the Arts PD*
- Philosophy Program
- Drama Australia National Conference including Year 7 Preshil Drama students performance involving approx 50 visitors and teacher Professional Learning
- SLAV Conference for 230 Teacher Librarians, with a presentation on *Beautiful Stories*
- *Artful Thinking* Professional Learning
- St Peter and Paul's *Spirituality and the Sublime* whole staff Professional Learning program
- AISV pilot mentor program 2009 for 5 beginning art teachers to be extended to the Catholic sector in 2010
- CEO RECs network in conjunction with *Urban Seed* visit for
- Our Lady of Mercy College Staff *Spirituality Day*
- St Roch's whole staff *Spirituality and Art* seminar day
- St Christopher's, Syndal whole staff Spirituality and Art seminar day
- CRC Sydenham with Brian McKinnon Indigenous Project Officer Professional Learning program
- CRC Sydenham *Behind the Scenes*
- CEO Primary RECs *Professional Learning Day*

Pre-service Teachers training programs included:

- Australian Catholic University (ACU) Asian Art program
- ACU Masters of Education program
- ACU Pre-service Primary Teachers program
- University of Melbourne Graduate School of Education Teachers in Training
- RMIT School of Education program
- Michael Spiteri ACU Pre service teacher Visual Arts Education 6 week placement

Other key events for CEO schools and education sector included:

- Coordination of Learning Project for the CEO, CEO Gifted networks with Dr Susan Nikakis (who acted as a teaching mentor and as critical friend) and CEOM staff regarding programs for Catholic Indigenous Students for 2010
- Development of material for CEO sustainability network including preparing material for *Footprints* publication
- Hosting *Spheres of Influence* symposium connecting corporate, government and educational partners
- Catholic Education Office South Eastern Primary Principal Conference provided a tour of NGV's religious artworks as the focus for this principals' program at the NGV. Designed to highlight and promote the NGV as a resource for Religious Education the 10 executive staff explored art as a springboard for teaching and learning.
- Catholic Education Office - Visual Arts Exhibition in March 2010 is an annual event that celebrates the opening of CEO Education week. This year Senior Educator Michele Stockley opened the exhibition for 200 attending guests, teachers, exhibitors and their families.



**World Water Day** 22 March. 80 year 9 students from Western Port SC attended an illustrated talk by Rob Gell, NGV Water Trail Ambassador, followed by the NGV's *Water Trail tour* with NGV Educators. This was an opportunity for teachers and students to participate in a national and global event to raise awareness of water and our future

**VCE Expo** was held at Caulfield Race Course on 23, 24 and 25 April with an NGV Schools information booth. The expo was attended by in excess of 30,300 students and families over the three days.

**Early Childhood Professional Learning Day** was held on 7 May for early childhood workers and teachers from the Darebin district. The program was developed and presented by Education and Public Programs staff and included strategies for working with young children and looking at art, links to the early years curriculum framework (released Dec 2009), tour of the NGV Collection, viewing of NGV Kids Corner and sampling of hands on activities. This was the inaugural professional training program for the NGV in support of the Victorian Government's new Early Years Learning and Development Framework.

**Rupert Bunny – An Australian in Paris** 16 May. A program in collaboration with the French Teachers Association of Victoria including exhibition viewing for 30 participants and presentation by the exhibition curator and an exclusive viewing of exhibition and lecture by David Thomas.

**Top Arts** A range of complementary programs addressed the curriculum of VCE Art and VCE Studio Arts and attracted strong numbers throughout the exhibition, with more than 13,400 students and teachers participating in school programs during the exhibition dates of 31 March – 20 June 2010. Program highlights included the online resource, introductory talks, folio viewings, holiday programs and teacher professional learning activities since the exhibition opened.

### Outreach

**Strategic Partnerships Program Arts Network**, a state-wide membership of education providers for the arts in Victorian schools, incorporating visual and performing arts, media and design is co - convened by NGV, Arts Victoria and Melbourne Youth Music. The network provides professional support, training opportunities and forum for exchange of ideas and strategies. Five meetings were held in the year including the all network meetings in November and February at ACMI, a Melbourne based meeting at the NGV in August, and the regional meetings in October at Visual Arts Centre, La Trobe University, Bendigo and in May at Ballarat Art Gallery.

**Subject Association Conferences** Brian McKinnon, Indigenous Project Officer, presented on Indigenous art and culture at the History Teachers conference 18 July and Grace Di Muzio, Educator presented on the NGV as a resource at the Psychology Teachers conference on 21 July.

**Hamilton North Primary School Outreach** 9 – 13 November was a tailored outreach program designed to bring the NGV to regional schools. This year all students participated in a talk highlighting the life and work of Dalí and a range of practical workshops that explored many of the ideas and techniques used by the artist.

**Arts 2 Go 2010: Decoding the Qing** a joint program with Regional Arts Victoria that provides regional schools with a travelling workshop and education resource based on the NGVs *Dressed to Rule: Imperial Robes* exhibition. During January the online education resource *Decoding the Qing* was developed by Rebecca Hicks and Deborah Ratliff and is available to schools on the Arts2Go website.

**Illuminate online learning session** on the 28 April focussed on the NGV's *Floating World* digital story telling resource and provided a one hour real time class opportunity as a live feed session to 42 students across Victoria who logged on to hear insights from the Curator of Japanese art and technical advice on using the digital story telling program from NGV's multimedia team.

### Community and Culture

**NAIDOC Week** celebrations on 12 July included Indigenous storytelling and song with Fay June Ball, an introductory tour of the Indigenous collection with Stephen Gilchrist, Curator and art demonstration with Brian McKinnon Indigenous Project officer and planned performance by Indigenous dancers from One Fire Dance Troupe.

**Orchestra Victoria** performed a series of concerts in the Great Hall throughout the year:

- Their second concert for 2009 was 28 July and to tie to the MWM exhibition had a Spanish theme including Ravel and Villa-Lobos and featured Bernard Herrmann's composition for Hitchcock's film *Psycho*.
- The 16 December concert's theme was magical Hansel and Gretel opera and Ravel's elaborate Scheherazade featuring magnificent soprano Rosamund Illing linking the life and times of the composers and the significant pieces within the NGV's Collection from the 18th and 19th centuries.
- The 11 March concert was inspired by the NGV's *Chinoiserie* exhibition, Orchestra Victoria will present a musical companion to this opulent style of ornamentation which flourished during the European baroque period, highlighting Rameau's *Les Indes Galantes* and J.S. Bach's stirring *Harpichord Concerto* in D minor featuring outstanding guest soloist Neal Peres da Costa. Poulenc's *Story of Babar the Little Elephant* was narrated by Grant Smith conducted by Richard Gill.

### **Art Chat Thursdays in July – August at NGV Australia @ Federation Square**

Art chat concluded in August 2009 with in excess of 26,000 attendees over a 12 month period. Art chat featured diverse speakers and identities from local communities, the arts, business and entertainment. This program complemented exhibitions and also supported major festivals and events.

### **Experiencing the Arts: Arts Access Program**

From July – November 2009 the NGV and Arts Access Victoria collaborated on a program called, 'Experiencing Arts'. The project offered unique opportunities for people with a disability to access a range of art venues to broaden their art experiences and support the development of their own art making.

Equally important to the cultural experience was the opportunity for the participants to socialise and make friends. To discuss shared interests and to build confidence to travel independently to visit arts venues in the future.

In 2010 this successful project continued to open further opportunities for people with a disability to engage with and access the visual arts as a platform for creative expression, self esteem and lifelong skills.

**Artbus** is a popular program offered regularly throughout the year. This year's itinerary was as follows:

- 27 August was a trip to the *Hans Heysen* exhibition in Ballarat and the Nora Heysen exhibition in Geelong
- A trip to the Dandenongs for the Tesselaa's Tulip Festival on 24 September
- The Annual Garden Tour to the Macedon Ranges on 12 November
- 6 February offered a full day tour of the Yarra Valley district featuring a gallery tour of Tarra Warra and Heide
- Autumn on the Peninsula Artbus trip to Mornington Peninsula on 11 March
- On 15 April was the 'In Search of Dame Nellie Melba' trip to view the Rupert Bunny exhibited portrait of Dame Nellie Melba
- The last Artbus was 6 May to Bendigo to visit the Bendigo Art Gallery to view the *McCubbin: Last Impressions 1907-17*

**Beijing Opera Performance** is a classic art form in China featuring song and dance routines and theatrical costumes. The Beijing Opera Club of Melbourne performed selected short arias from the classics during a free performance in the Great Hall on 16 August for more than 200 attendees as part of the *Imperial Robes* exhibition programs.

**Seniors Festival** 8-10 October featured two free performances by the Royal Australian Navy Band on 8 October and free guided tours of NGV Australia and NGV International presented by Voluntary Guides.

**The PGAV Open Day** was held on the weekend of 24/25 October providing free entry to *Ricky Swallow* and performances in the Great Hall by *Art Attack* in a program titled Freeze Frame. More than 150 children attended the performances which focussed on stories of people in portraits inspired by the NGV's 18th and 19th century paintings.

**Mental Health Week** was celebrated at the NGV with a Sunday lecture on artists and perspectives on mental health across the ages. The lecture was researched by Emily Miller, NGV Young Ambassador and presented by Deborah Ratliff, Youth Access Facilitator with an introduction by Jim Goodin, President Mental Health.

**Australia Day Celebrations** and programs took place at both NGV International and NGV Australia on Tuesday 26 January with guided tours, self led trails and family focussed programs including storytelling from 10.30am-12.15pm and 3pm-4pm with award winning story teller Anne E Stewart who entertained, informed and weaved her narratives through Gallery spaces.

**Valentine's Day** programs on 14 February provided introductory tours by the curator to the prints and drawing exhibition - *Love, Loss and Intimacy*. The tour was followed by lunch in the Persimmon restaurant and each session was booked to capacity.

**Melbourne Food and Wine Festival** ran throughout March with offers including *The Art of High Tea* tours of the NGV's Decorative Arts collection followed by tea room delights, *Culinary Cinema* and *Gastronomic Gallery* - a progressive dinner through selected galleries at NGV International for 100 participants. An innovative and informative program bringing together art, culture, food and wine from around the world.

**NGV and Comedy Festival: Hannah Gadsby goes International** was an introductory tour of NGV International with this very popular and skilled comedian. The program was held in the auditorium as a powerpoint talk with a full house for each of the four performances. More than 1,120 people discovered the NGV like never before!

**Festival of Choirs and the NGV** collaborated with Jonathon Welch and the Choir of Hope and Inspiration, to present a festival of choirs drawn from across Victoria. More than 200 performers presented a variety of performance and song enjoyed by more than 700 people over the Anzac Day weekend. Performers included The Keytone Choirs, Simply Irresistible, La Voce Della Luna, Rubies in the Kitchen, Two Bays Choir, Sevdalinka and Willin Wimmin.

**The Melbourne International Jazz Festival** collaborated with the NGV to present contemporary performances interpreting and responding to sculptures in the Grollo Equiset Garden at NGV International. The afternoon on 2 May attracted more than 200 participants.

**The Noel Coward Show – High Tea with Tim McKew** on 18 May was held in the Great Hall and attended by 120 Bunny and Coward enthusiasts featuring a rare presentation from former child model of Rupert Bunny who brought her portrait, memories and stories to share with everyone.

**W R 1: NGV and VicHealth Youth Program Reconciliation Week** (28 May – 3 June). Visitors could view *Whitewash*, a installation work projected on the NGV's water wall. Spanning the full height of the water wall this collaborative installation by Bindi Cole, Indigenous artist featuring Ben Graetz and participants from NGV *We R 1* project 2009-2010 was a commanding and powerful image emanating from the NGV International entrance.

The soundscape accompanying the projection work featured students from North Geelong Secondary College and Kurunjang Secondary College responding to four questions:

- What is an Aboriginal person?
- What does an Aboriginal person look like?
- Where does an Aboriginal person live?
- Do you know an Aboriginal person?

The installation was launched by Belinda Duarte, VicHealth Board Member, at an evening reception on 28 May attended by the artist, students and representatives of all stakeholders contributing to the project.

**Cloaks of Many Cultures** is a partnership project between the National Gallery of Victoria and the Centre for Multi-cultural Youth and is supported by the Lord Mayor's Charitable Foundation, Bennelong Foundation and Scanlon Foundation. An innovative arts project for young women aged 15-20 from newly arrived communities who live in the Hume area and who are keen about the visual arts. From May to July 2010 participants will have the unique opportunity to work closely with recognised artists

and art professionals, take part in exhibition tours and be involved in a series of workshops. These workshops and tours took place on Saturdays at the National Gallery of Victoria. As the weeks unfolded, the participants could begin their own creative journey of making elaborate life size paper cloaks. At the conclusion of the project their cloaks will be exhibited in their community at Hume Global Learning Centre.

**Urasenke Tea Ceremonies** 23 May in conjunction with the *Tea and Zen* exhibition Shigeru Uchida's contemporary tea house was brought to life for 82 attendees as Urasenke tea masters and their pupils performed a traditional Japanese tea ceremony (cha-no-yu) that enlightened participants in the contemplative nature of the way of the tea.

**The Opening of the Italian Festival and EUNIC** 25 May A free evening concert for 150 people by visiting Italian musicians Luigi Attademo (guitar) and Francesco Gesualdi (accordion) playing contemporary and world premier chamber music performances to mark the opening of the 2010 Italian Festival and the public signing of the declaration between the Italian Institute of Culture, Alliance Française and Goethe Institut.

**Culture Card Reception** 26 May was held at NGV Australia to mark the launch of the international student's card initiated by the Victorian Government and the Committee of Melbourne. 80 guests attended the presentations by Susan Vale, Policy Director, and Andrew Macleod, CEO, Committee for Melbourne, Ewa Kuriata, Director, International Education, Department of Innovation, Industry and Regional Development Isaac Su, from Pregnate and Frances Lindsay, NGV Deputy Director. The NGV hosted its inaugural Culture Card program in conjunction with the *Rupert Bunny* exhibition on 12 June.

**Culture Court 30 May** a free public performance as part of Reconciliation Week devised by Shigeyuki Kihara, international artist exploring the intersection between Art, Culture and Commerce. For this performance Kihara collaborated with some of the communities supported by Multicultural Arts Victoria. The performance was attended by 150 curious NGV visitors and was followed with an artist talk with Shigeyuki the next day at NGV Australia.

#### **Artists and Academics**

**Philosophy Courses** – several courses offered throughout the year:

**How to Appreciate Art:** a philosophy short course with John Armstrong, Associate Professor Philosophy University of Melbourne was held over four Saturdays in July focussing on style, symbolism, secrets and friendship. The course enabled philosophical discussion and attracted a return visitation from 70. There was also a 5 part series on *The Greater Illusion*: an exploration of philosophy in and through the work of Salvador Dalí, with guest speakers from the School of Philosophy, Anthropology and Social Enquiry.

**Philosophy Course: Nietzsche in Australia** presented by Dr David Rathbone from the Department of Philosophy, The University of Melbourne commenced on 7 February and the first program in this four week series booked to capacity with 90 participants and excellent feedback.

**Philosophical Enquiry – Grief and Loss** floor talks in the exhibition space of *Love, Loss and Intimacy* over four Sundays in May focused on three topics: *Intimacy in Art*, presented by Philipa Rothfield, Senior Lecturer in Philosophy at La Trobe University, *The Danger of Love*, and *Immortality and the Moment*, presented by Dr Steven Curry, Research Fellow at the School of Philosophy, Anthropology and Social Enquiry, The University of Melbourne. Each session was well attended with a maximum of 60 participants on the last date drawn from a broad sector of the community and resulting in in-depth discussion and engagement.

**Philosophy Course 'The Great Ideas that have Changed the World'** from October to November with the focus being tracing the intertwining of two basic issues of *Idealism*: the fact that our vision of perfection always runs beyond anything we can achieve and *Pragmatism*: the capacity to make the most of what is to hand, to compromise, to organise, to get things done. These issues are explored by looking at the work and minds of several philosophers including Socrates, Pericles, Ficino and Ruskin. The lectures were entitled:

- Hope and Fear
- Trade and Taste
- Faith and Knowledge
- Grandeur and Grace
- Reason and Restraint
- Confidence and Longing
- Freedom and Tradition
- Guilt, Complexity – and Restoration?

**International Visiting Speaker** Donna Williams, Audience Development Officer Metropolitan Museum of Art in New York, presented on marketing and planning initiatives for culturally diverse audiences at the MET. Jointly presented with Kape Communications in association with Australia Council for the Arts this lecture on 2 July attracted 100 attendees from the museums sector.

**Artists in Schools** information session for 195 artists and teachers was held at the NGV in conjunction with Arts Victoria on 20 July.

**Melbourne Writers Festival: Writers, Readers & Dalí** This year the NGV celebrated Melbourne's recent designation as the second UNESCO 'International City of Literature' with a special display in the Members Lounge of a selection of paintings, drawings, sculptures and books drawn in which artists pay tribute to the importance of literature. A presentation by Ted Gott focussed on Dalí's contribution to and interest in literature on Thursday 27 August 6pm–7.30pm for 40 participants. On 30 August a full day seminar was held at NGV Australia featuring a range of identities who talked on a diversity of literary subject matter.

**Seminar: Kings, Princes, Porcelain and the 18th Century Grand Tour** featured international experts Errol Manners, author and leading European Ceramic Dealer, London and Maureen Cassidy-Geiger from the Arnhold Collection of Meissen porcelain in New York. 55 attendees were treated to in-depth insights to Augustus the Strong and the Crown Prince Friedrich King of Poland during this half day seminar on 12 September.

**Wedgwood 250th Anniversary Lecture Series** were held on 19 and 26 September with 108 participants enjoying specialised presentations by NGV Curator Amanda Dunsmore, Programs Coordinator Robert Wilson and Robyn Ives from the Wedgwood Society Australia.

The **2009 Barbara Blackman Annual Temenos Lecture** on 24 October was attended by 223 people who were fascinated by Andrew Wolpert's interpretation of Turner's light. The annual lecture was introduced by Barbara Blackman and featured as part of a national program providing access to international speakers and world class presentations.

The **La Trobe University Art History Chapter Alumni and Rae Alexander Annual Lecture** was held at NGV International on 6 November and provided 117 participants with a comprehensive and thought provoking presentation by Sasha Griffin, Head of Art History, ANU on the influence of digital technologies on contemporary print making.

The **National Portrait Gallery and NGV lecture on Lucian Freud and Frank Auerbach** was presented by international author and specialist William Feaver on 25 November to an audience of 125 attendees.

**Who Am I? Art and Spirituality Symposia** was held in association with The Parliament of World's Religions convened in Melbourne 3–10 December. The Sunday symposium was presented in the Great Hall to more than 450 attendees and the series of gallery floor-talks focussed on diverse faiths were presented by NGV curators and educators.

**Mueck and Swallow Lecture: Missing Persons** presented by Justin Paton, Senior Curator, Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand was held on the evening of 11 February and focussed on sculpture's fabled power to give shape to absent bodies together with an exploration of the place of the figure in the work of Ricky Swallow and Ron Mueck.

**Gilbert and George in conversation with Virginia Trioli** attracted 1,325 attendees on 17 February. An amazingly popular program presented by Kaldor Public Art Projects and the NGV which received exceptional positive feedback from the public and media.

**Seminar: Meet the Archaeologist 15 May** presented in conjunction with Monash University, Latrobe University, The University of Melbourne and the Heritage Council of Victoria as part of National Archaeology week. Speakers included Marika Vicziany, Director Asia Institute Monash University, international guest speaker Professor Jean-Michel Geneste, National Centre of Prehistory, Paris on *The archaeology of the Palaeolithic caves of Chauvet and Lascaux* and Associate Professor Colin Hope, Monash University on *Roman wall-paintings in an elite residence in Egypt's western desert*.

### **Virtual NGV**

Education Online resources:

- *Tradition and Transformation* Indigenous art resource for use with interactive whiteboards
- *Floating Worlds* Asian art digital storytelling online resource developed through the Broadband Innovative Project and Department of Education and Early Childhood

- *Shared Sky* education resource focussed on Indigenous and non Indigenous interpretations of the southern sky developed in conjunction with the International Year of Astronomy and NGV exhibition.
- *Light Years* education resource celebrated iconic achievements in outer space exploration and in particular the anniversary of the moon landing in conjunction with International Year of Astronomy and NGV exhibition
- *NGV Water Trail* extended the printed community and children's trail available at the front desk to an online education resource highlighting the importance of water across the ages, places and cultures. This resource was supported by Melbourne Water and Bluescope Steel
- *Gallery Ark* Education resource hardcopy and online supported the regional tour of the exhibition to five rural galleries
- *Re-view* education resource focussed on highlights of the NGV's photography collection in support of the exhibition celebrating the 40th anniversary of the establishment of NGV's Department of Photography.
- *Top Arts* Website online including podcast of student presenters (new initiative) supported the exhibition and VCE study designs
- *European Masters: Städel Museum 19–20th Century* online education activities supported the 7th Melbourne Winter Masterpieces exhibition
- *Artstart* an online introduction to the NGV and student multi-literacies resource was funded through the FUSE Project managed by the Innovation and Next Practice Branch of DEECD
- The Victoria Culture Network 2 project commenced in July 2009 and is a two year program focussed on *Artists and Ideas*. The project is funded through Arts Victoria and is supported by DEECD FUSE Project.

**Acknowledgments:** *Floating Worlds*, the NGV's Asian Art Digital Story Telling resource, has been recognised internationally and promoted as a leading online education resource by Horizon New Media Consortium based in the United States.

*Tradition and Transformation*, NGV's Electronic Whiteboard Program on Indigenous Art, has been recognised and promoted by the Department of Education and Early Childhood Development as an exemplar online education resource.

### **Voluntary Guides**

The **Guides AGM** was held on 24 November with awards for guides reaching key milestone years of service and for retiree guides. The Guides Organising Committee for 2010 was voted in with President Gabrielle Cavanaugh succeeded by Ian Buckingham.

**AAGGO Conference 'Passion and Patronage'** 25 August – 28 August the 17th Biennial 'Association of Australian Gallery Guiding Organisations' national Voluntary Guides Conference held at and hosted by NGV. The four day conference involved a stimulating program of introductory talks, lectures, exhibition viewings and tours culminating in a Gala Dinner in the Great Hall. There were 235 voluntary guides from national public galleries attending programs and sharing and exchanging issues, professional links and ideas. **Recruitment** for 40 new trainee guides commenced with interviews of 70 shortlisted applicants in the week of 11 and 19 November. Three panels interviewed and selected the preferred applicants who commenced their 18 month training program in February 2010.

**Gallery Visits You** The Voluntary Guides continued to offer and deliver power-point talks and facilitated presentations on exhibitions and the NGV Collection at retirement and community centres within one hour of the CBD.

**NGV Voluntary Guides** provided in excess of 3,300 hours of guiding to NGV visitors and more than 4,000 individual tours were conducted throughout the year for more than 31,000 visitors to the diverse exhibition program and NGV Collection at The Ian Potter Centre: NGV Australia and NGV International.

### **Grants**

**NGV Education/NGV Schools** continued to receive bi-annual grant of \$414,000 from the Strategic Partnerships Program at the Department of Education and Early Childhood Development. This funding is designed to support improved learning outcomes and opportunities for students and teachers.

**NGV Education and Youth Access** have secured a 3 year grant from VicHealth (\$90,000) for the development and delivery of programs focussed on improved understandings of cultural diversity. The Project *We R 1* commenced in August 2009 and the first year of the program focused on Indigenous art and culture in collaboration with contemporary Indigenous artist, Bindi Cole and two schools with Indigenous students – Kuranjang Secondary College and Geelong North Secondary College.

**FUSE (Find, Use and Share quality Education)** the DEECD's online portal for quality resources and best practice case studies in teaching and learning was launched on 16 July. The NGV is collaborating with DEECD on four multimedia projects for this new facility for schools:

- \$250,000 for an online resource focused on the NGV Collection and multiliteracies for middle years teachers and students.
- identification of sixteen key education resources to have metadata embedded to enable searchable data
- partnerships with two schools in action based research on the usability and value of ICT applications in the classroom
- phase 2 of the Broadband Innovative Project (\$80,000) testing usability of the *Floating World* interactive whiteboard program

**Cloaks of Many Cultures** was an NGV cultural diversity program for young girls in the Hume district and is funded through the Bennelong Foundation (\$15,000) and Scanlon Foundation (\$11,000) in association with the Centre for Multicultural Youth. Spanning term 2 of the school year 9 young women from recently arrived families undertook this project with assistance from artists and youth facilitators to explore the arts for visual expression and culminate their findings and art work in an installation and opening at the Hume Global Learning centre in Broadmeadows.

**The NGV Schools Access Program** is supported by the Lord Mayors Charitable Trust (\$25,000) and the JP Arthur Charitable Trust (\$20,000) to provide schools with transport assistance, outreach and free or subsidised programs.

**ADFAS (Australian Decorative and Fine Arts Society)** supported Jindivick and Labertouche primary schools' access to the NGV and its education programs following on from the bush fire tragedy of February 2009.

### **DISABILITY ACTION PLAN (DAP)**

The NGV's Disability Action Plan (DAP) was approved by the Council of Trustees in March 2009 and registered with the Australian Human Rights Commission. The NGV's DAP Project Team is made up of representatives from a broad range of departments.

The following outcomes have been achieved under the DAP:

- Management and staff have attended a range of information and training sessions including Disability Awareness, Deaf Awareness, Audio Description and AUSLAN. These sessions have been well received and have raised staff awareness and confidence.
- Consultative networks have been established with other arts agencies and disability organisations.
- Access Audits have been completed and key projects identified.
- Disability Awareness training was incorporated into customer service training sessions. These were attended by customer-facing NGV staff as well as contractors such as Wilsons Security.
- Two Visitor Access surveys were launched, including an Easy English version. The surveys are available for all visitors to complete, at both NGV buildings, every day of the week.
- The website redesign project has considered accessibility outcomes at each step along the way – in the development of standards-compliant code, navigation conventions and treatment of content, and by minimising the use of less accessible formats such as Flash, PDFs etc. Ensuring the NGV's website is accessible to the broadest possible audience will continue to guide future website developments.

### **FREEDOM OF INFORMATION**

The Freedom of Information Act 1982 (FOI) enables members of the public to obtain information held by the National Gallery of Victoria. FOI requests should be made in writing describing the documents requested and including payment of the \$23.90 application fee and further charges may apply which can be waived if the request is a routine request or for access to a document related to the applicant's personal affairs. The application fee can be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee. Requests are forwarded to the FOI Coordinator, National Gallery of Victoria, PO Box 7259, Melbourne Vic 8004.

For the 12 months ending 30 June 2010, two requests were received from the general public. One request was finalised during the year and one request was still under consideration.

## ENVIRONMENTAL MANAGEMENT PROGRAMME

### 1. Environmental Policy

The NGV Environmental Sustainability Policy was adopted by the NGV Council of Trustees on 11 November 2008.

### 2. Programs

The NGV Environmental Sustainability Plan, developed under the State Government's ResourceSmart programme, includes the following key elements:

- Establishment of the NGV policy, organisational structures and responsibilities for environmental management
- Development of an Environmental Management Plan, in the form of the model ResourceSmart Strategy, which defines relevant outputs, measures, target dates and associated action plans
- Management of data for measuring and analysing the NGV's environmental impacts and improvements, and
- Periodic reporting of the NGV's sustainability performance, including Council of Trustees review.

### 3. Improvements made

Key environmental improvements and initiatives included:

- The operation of the NGV Environmental Sustainability Committee (ESC) and specialised Working Parties
- Improved management systems and data accuracy for tracking environmental impacts
- Increased to 20% of total use electricity from accredited renewable sources ("GreenPower")
- Continued to work on energy usage efficiency by carrying out energy audit recommendations
- Significant improvement in waste recycling, including introduction of catering food waste recycling
- Commenced a program of "green purchasing" training for staff
- Use of 100% recycled office paper
- Continued to develop tracking systems for of transport-related emissions
- Redeveloped and launched the Water Trail environmental education activity.

### 4. External verification: NGV Environmental Sustainability Plan

In a letter to the Director of the NGV, dated 9 December 2009, the CEO of Sustainability Victoria advised that the NGV Environmental Sustainability Plan has been reviewed and accepted by Sustainability Victoria and Department of Sustainability and Environment.

### 5. External verification: NGV Environmental Sustainability Data

The NGV's sustainability database is provided and managed by a third party specialist supplier. The database uses the Greenhouse Gas Protocol and other calculations formulae based on authoritative and accepted standards and protocols. Sustainability Victoria is regularly consulted regarding database methodology and standards.

## 6. 2009–2010 Environmental Performance Indicators

There has been significant change and development of the NGV's sustainability initiatives and related activities since the commencement of the ResourceSmart programme. One example is the large increase in the proportion of electricity obtained as accredited GreenPower. In addition, recent improvement in the accuracy of the NGV's sustainability database mean that it is now appropriate to regard 2009–2010 as a base year on which to measure the NGV's environmental performance.

### 7. Environmental performance indicators for 2009–2010

#### 7.1 Energy consumption/Greenhouse emissions

- A. Total energy usage segmented by primary source, including GreenPower

Stationary Energy GJ (Electricity & Natural Gas)

2009/2010
124,188 GJ

- B. Scope 1 & 2 greenhouse gas emissions (tonnes CO<sub>2</sub>-e)

Stationary Energy <sup>1 2</sup>

2009/2010
21,587 tCO <sub>2</sub> -e

<sup>1</sup> excluding refrigerant leakage

<sup>2</sup> excluding vehicles- refer sections 8 and 10

- C. Energy Offsets purchased: none

- D. Percentage of electricity purchased as Green Power

1. Pre July 2008: None
2. 1 July 2008 to 1 August 2008: 10%
3. 1 August 2008 to 31 June 2009: 15%
4. 1 July 2009 to 31 June 2010: 20% (NGV International)  
1 October 2009 to 31 June 2010: 20% (The Ian Potter Centre: NGV Australia)

- E. Normalised energy usage and greenhouse gas emissions

	2009/2010
GJ/Visitor	0.077 GJ
tCO <sub>2</sub> -e/Visitor	0.013 tCO <sub>2</sub> -e
GJ/Operating Hour	14.177 GJ
tCO <sub>2</sub> -e/ Operating Hour	2.464 tCO <sub>2</sub> -e

**Note** See section 12 below for definitions and further information on normalising factors.

## 7.2 Water consumption

A. Total units of metered water consumed by water source, including air conditioning cooling towers (KL)

2009/2010	
	239,553 KL

B. Normalised water usage

2009/2010	
KL/Visitor	0.15 KL
KL/Operating Hour	27.35 KL

## 7.3 Waste production

A. Total units of waste disposed of by destination (kg per year)

2009/2010	
Landfill KG	105,914 KG
Recycled KG	225,450 KG

B. Normalised waste disposal

2009/2010	
Landfill KG/Visitor	0.07 KG
Recycled KG/Visitor	0.14 KG
Landfill KG/Operating Hour	12.09 KG
Recycled KG/Operating Hour	25.74 KG

C. Recycling rate: 68.2% (June 2010)

## 8. Supplementary reporting

Development of data and benchmarking relating to use of the NGV's vehicles commenced in 2009–2010. There are 2 cars, 1 van and a specialised art transport truck:

NGV Vehicles	2009/2010
tCO <sub>2</sub> -e <sup>1</sup>	24.47 tCO <sub>2</sub> -e <sup>1</sup>

Where public transport is not appropriate, NGV staff members use taxis:

Taxi travel	2009/2010
tCO <sub>2</sub> -e <sup>1</sup>	21.58 tCO <sub>2</sub> -e

<sup>1</sup> calculated in accordance with EPA Vic guidelines

## 9. General

The data reported here principally relates to activities based at NGV International, 180 St. Kilda Rd., Melbourne and The Ian Potter Centre: NGV Australia, Federation Square, Melbourne. Both buildings are purpose-built art galleries which house works from the NGV Collection. The special activities carried out affect the consumption of water and energy, as noted in correspondence from the Chief Executive Officer of Sustainability Victoria to the Director of the NGV:

"It is understood that maintaining appropriate temperature and humidity levels for artwork is a key factor in the consumption of energy and water".

## 10. Missing data/Historical comparison

Best efforts have been used to collect all data, however, future reports may show changes in consumption levels that are due to the discovery of additional data. For the purposes of this report, some data (for waste, vehicles and taxi use) has been estimated due to exact usage information not yet being available.

Most but not all data comes from supplier invoices and reports and is input into the database by the NGV staff members responsible for the services concerned.

Prior to July 2010, only estimates of water and utilities usage at The Ian Potter Centre: NGV Australia were available from the landlord. During 2009–10 the landlord completed the installation of sub-meters and began supplying metered data for water and utilities used. Since then, analysis has revealed a significant lack of completeness of past data. As a result of this and other improvements in the accuracy of the NGV's sustainability database, historical data is not included in this report.

## 11. Completeness of information provided

Most of the data contained in this report relates to buildings operated by the NGV (refer section 9 above).

## 12. Normalising factors

The NGV's environmental impacts are not primarily office-based. The chart shows the range of normalising factors which are relevant to the NGV's functions and activities:

Normalising Factor	NGV International	NGV Australia
Building size	32,941 m <sup>2</sup> (Grollo Equiset Garden: add 4,420 m <sup>2</sup> )	12,757 m <sup>2</sup>
Average number of full-time building occupants (the number varies through the year)	354	52
Number of visitors (09–10)	904,883	702,493
Number of air-conditioning operating hours per annum	8,760 (Except for the Eric Westbrock Building of 2,996 m <sup>2</sup> which operates 4,680 hours per year)	8,760
Number of hours open to public per annum (09–10)	2,357 (Not including after-hours functions)	2,455

## 13. Submission of ResourceSmart Strategies

The NGV Environmental Management Plan was received and approved by Sustainability Victoria, in December 2009 (refer section 4 above).

#### 14. Reporting requirements for other environmental programs

Data which has been reported by the NGV under other programmes is consistent with the data provided here. Refer to sections 6 and 10 above for comments on missing, incomplete and additional data.

#### COMPLIANCE WITH BUILDING ACT 1993

During 2009/10, the NGV owned and controlled premises at NGV International, 180 St Kilda Road and complied with all provisions of the *Building Act 1993*, in respect of these premises. As a tenant, the NGV also occupied premises at the following locations:

- The Ian Potter Centre: NGV Australia, Federation Square
- NGV Kids Corner, Federation Square
- Public Records Office Victoria, 99 Shiel Street, North Melbourne
- The Simcock Avenue store (part of 20-40 Booker Street Spotswood)
- Units 16 and 17, 136 Hall Street, Spotswood

#### PRIVACY

The NGV has complied with all requirements under the Information Privacy Act 2000. For the 12 months ending 30 June 2010, there were no complaints against the National Gallery of Victoria in relation to breaches of privacy.

#### OCCUPATIONAL HEALTH & SAFETY

In 2009–10, 5 days were lost as a result of work-related accidents, compared to 66 days in 2008–09.

#### WHISTLEBLOWERS PROTECTION ACT

THE NUMBER AND TYPES OF DISCLOSURES MADE TO NGV DURING THE YEAR	2009–10 Number	2008–09 Number
<b>Public Interest Disclosures</b>	0	1
<b>Protected Disclosures</b>	0	0
The number of disclosures referred during the year by the NGV to the Ombudsman for determination as to whether they are public interest disclosures	0	1
The number and types of disclosed matters referred to the NGV by the Ombudsman for investigation	0	0
The number and types of disclosures referred by the NGV to the Ombudsman for investigation	0	0
The number and types of investigations taken over from the NGV by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the NGV	0	0
The number and types of disclosed matters that the NGV has declined to investigate	0	0
The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation	0	0
<b>Any recommendations made by the Ombudsman that relate to the public body</b>	0	0

The Whistleblowers Protection Act 2001 encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment. The NGV will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

#### Reporting procedures

Disclosures of improper conduct or detrimental action by the National Gallery of Victoria or its employees may be made to the following officer:  
The Protected Disclosure Coordinator  
Ms Leigh Mackay  
Head of Corporate Office  
Phone: (03) 8620 2392

Alternatively, disclosures of improper conduct or detrimental action by the NGV or its employees may also be made directly to the Ombudsman:

The Ombudsman Victoria  
Level 9, 459 Collins Street (North Tower)  
Melbourne VIC 3000  
Telephone: (03) 9613 6222  
Toll free: 1800 806 314  
Internet: [www.ombudsman.vic.gov.au](http://www.ombudsman.vic.gov.au)  
Email: [ombudvic@ombudsman.vic.gov.au](mailto:ombudvic@ombudsman.vic.gov.au)

#### Further information

Written guidelines outlining the system for reporting disclosures of improper conduct or detrimental action by the NGV or its employees are available for public perusal.

#### Disclosures under the Whistleblowers Protection Act

The procedures established by the NGV under Part 6 are available upon request and from the NGV website.

#### CONSULTANCIES

During the year ended 30 June 2010, the National Gallery of Victoria engaged one consultancy service at a cost greater than \$100,000 (excluding GST). \$135,100 was paid to Renegade Films for a multimedia project.

In addition, a further 30 consultancies, where the total fees payable to the consultant were \$100,000 or less, were engaged during the financial year at a total cost of \$390,859.



### NATIONAL COMPETITION POLICY

The NGV is committed to competitive neutrality principles ensuring fair and open competition. Many activities such as cleaning, building maintenance, security and catering services have been outsourced through open and competitive tender processes.

### ATTESTATION ON COMPLIANCE WITH THE AUSTRALIAN/NEW ZEALAND RISK MANAGEMENT STANDARD

I, Allan Myers, certify that the Council of Trustees of the National Gallery of Victoria has risk management processes in place consistent with the Australian/New Zealand Risk Management Standard and that an internal control system is substantially in place that enables the executive to understand, manage and satisfactorily control risk exposures. The Council of Trustees of the National Gallery of Victoria is committed to enhancing the management of risk and is working towards best practice. A particular objective is ensuring a comprehensive understanding and appreciation of risk management across the organisation, through training and education. The Audit Risk and Compliance Committee verifies this assurance and that the risk profile of the Council of Trustees of the National Gallery of Victoria has been critically reviewed within the last 12 months.

Allan Myers  
President  
26 August 2010

### IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

The contract for Cleaning Services, which commenced during 2009/10, has been reported in line with the VIPP reporting guidelines. The estimated value of the contract is \$3,128,286. The procurement process commenced prior to the introduction of the VIPP changes which took effect in July 2009.

### ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, details in respect of the items listed below have been retained by the NGV and are available to the relevant Ministers, Members of Parliament and the public on request (subject to the Freedom of Information requirements, if applicable):

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV;
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary;
- details of publications produced by the NGV about the activities of the NGV and where they can be obtained;
- details of changes in prices, fees, charges, rates and levies charged by the NGV for its services, including services that are administered;
- details of any major external reviews carried out in respect of the operation of the NGV;
- details of any other research and development activities undertaken by the NGV that are not otherwise covered either in the Report of Operations or in a document which contains the financial report and Report of Operations;
- details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of the services provided by the NGV;
- details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the Report of Operations;
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the Report of Operations; and
- a list of NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved.

The information is available on request from:

Ms Leigh Mackay  
Head of Corporate Office  
Phone: (03) 8620 2392  
Email: enquiries@ngv.vic.gov.au

### PORTFOLIO AGENCIES OUTPUT - 2009-10 BP3 TARGET

		2008-09 ACTUAL	2009-10 TARGET	2009-10 ACTUAL
<b>Quantity</b>				
Access - visitors / users	Number	1,580,815	1,420,000	1,607,376
Access - online visitors to website (user sessions)	Number	1,928,450	1,800,000	2,090,778
Members and Friends [Note 1]	Number	22,461	21,500	27,891
Volunteer hours	Number	12,338	11,000	10,069
Students participating in education programs	Number	100,108	98,000	96,285
<b>Quality</b>				
Collection stored to industry standard	per cent	65	65	70
Visitors satisfied with visit overall	per cent	98	95	98

#### Note 1

This shows number of financial Memberships. Duo and family Memberships are multiplied to establish the number of NGV Members (51,168) a figure used elsewhere in the Report.

# Donors

The National Gallery of Victoria pays tribute to all our friends, donors, benefactors and patrons whose support, in so many ways, underpins all our activities.

## MASTERPIECES FOR MELBOURNE

*The 150th Anniversary Campaign for the Development of the NGV Collection*

The National Gallery of Victoria warmly thanks and gratefully acknowledges the support from the following individuals, families and organisations, and those who wish to remain anonymous.

### Campaign Patrons

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The Honourable David Angel & Anita Angel  
 Peter Clemenger AM & Joan Clemenger  
 Jim Cousins AO & Libby Cousins  
 Sir Andrew Grimwade CBE & Lady Grimwade  
 Hugh M Morgan AC & Elizabeth Morgan  
 Dame Elisabeth Murdoch AC  
 S Baillieu Myer AC & Sarah Myer  
 Maria Myers AO  
 Lady Potter AC  
 Loti Smorgon AO  
 Lyn Williams AM

### Campaign Committee

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Bruce Parncutt (Chair)  
 Ross Adler AC  
 Bill Bowness  
 Alan Cowen  
 Perri Cutten  
 Peter Griffin AM  
 Lorenz Grollo  
 Chloe Hyde  
 Michael Tong  
 Denis Tricks AM

### Leadership Gifts & Pledges

**1 January 2006 - 30 June 2010**

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Loti Smorgon AO & Victor Smorgon AC  
 Allan Myers AO & Maria Myers AO

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 John C Higgins  
 Dame Elisabeth Murdoch AC  
 Bruce Parncutt & Robin Campbell  
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### New Notified Bequests

**1 July 2009 – 30 June 2010**

---

Anonymous (2)  
 Margaret Goode  
 Anthea Robinson

### Bequests Received

**1 July 2009 – 30 June 2010**

---

Estate of Violet Blake  
 Estate of Patrick Byrne  
 The Estate of Lady Carnegie  
 The Warren Clark Bequest  
 The Victor Gibson & Dorothy Gibson Bequest  
 The Estate of Elena Keown  
 The Thomas William Lasham Fund  
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### Cash Gifts to the Endowment

**1 July 2009 – 30 June 2010**

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 Maureen Kerridge  
 The Orloff Family Trust  
 Sunraysia Foundation

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### Cash Gifts to the Art

#### Acquisition Fund

**1 July 2009 – 30 June 2010**

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 Pauline Gandel  
 Dorothy Gibson  
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**COLLECTION SUPPORT**  
**1 July 2009 – 30 June 2010**

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**1 July 2009 – 30 June 2010**

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**1 July 2009 – 30 June 2010**

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**1 July 2009 – 30 June 2010**

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**1 July 2009 – 30 June 2010**

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# Acquisitions

## AUSTRALIAN ART

### ABORIGINAL AND TORRES STRAIT ISLANDER ART

#### Gifts

**Joe Djembangu** (Gupapuyngu born c. 1924), *Wagilag sisters* story 2008, earth pigments on Stringybark (*Eucalyptus* sp.). Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2010

**Fiona Foley** (Badjala born 1964), *Spiral dilly bags* 1997, cotton; *Dugong bone VII* 2001, oil on canvas. Gift of William Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2010

**Ricardo Idagi** (Meriam Mir born 1960), *Baizam dhari* (*Shark headress*) 2007, turtle shell, pigments, sea shells, wire mesh, raffia, caulk string, bamboo, feathers, teeth, candle nuts, seeds. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program 2010

**Lily Karadada** (Mindindil) (Woonambal born c. 1927), *Garaggi* (*Bark bucket*) (c. 1970), earth pigments on bark, bush string, resin. Gift of Leo Pontonio, 2009

**Johnny Kngwarray** (Alyawarr born c. 1946), *Young men's initiation ceremony* 1991, synthetic polymer paint on canvas. Presented by BP Australia Pty Ltd, 2010

**Albert Namatjira** (Arrernte 1902–59), *Boomerang*, *Koporiya Springs pipeline* (c. 1935), pokerwork on mulga wood. Gift of Dimity Reed, 2010; *Palm Valley Central Australia* 1936, pokerwork on hardwood. Gift of Joan Williams, 2010

**Kathleen Ngai** (Anmatyerre born c. 1934), *Anekweij* (*Bush plum*) 2005, synthetic polymer paint on canvas. Gift of Barry and Helen Fitzgerald, 2010

**Robin Nganjmira** (Kunwinjku 1951–91), *Mimih and Kangaroo*; *Mimih and Brologa* 1990, earth pigments on Stringybark (*Eucalyptus* sp.). Presented by BP Australia Pty Ltd, 2010

**Naata Nungurrayi** (Pintupi born c. 1932), *Women's Dreaming at Marrapinti*; *Women's Dreaming at Marrapinti* 1999; *Women's Dreaming at Marrapinti* 2002, synthetic polymer paint on canvas. Gift of Marina Strocchi and Wayne Eager through the Australian Government's Cultural Gifts Program, 2010

**Billy Benn Perrurle** (Alyawarr/Akara born 1943), *Arteyer* 2006, synthetic polymer paint on composition board. Gift of the artist, 2009

**Shorty Jangala Robertson** (Warlpiri born c. 1925), *Ngapa Jukurpa* (*Water Dreaming*) 2007, synthetic polymer paint on canvas. Gift of Amanda Frith, 2010

**Ida Taylor (Kajapi)** (Manyjilyjarra born 1930s) *Warrampa (Country)* 2007, synthetic polymer paint on canvas. Gift of Amanda Frith, 2010; *Warrampa (Country)* 2007, synthetic polymer paint on canvas. Presented by William Mora Galleries, 2010

**Aubrey Tigan** (Bardi/Jawu born 1945), *Riji* 2007; *Riji*; *Riji* 2008; pearl shell, earth pigments. Presented by Kimberley Aboriginal Artists, 2010

**Pius Tipungwuti** (Tiwi born 1954) *Pukumani tutini* 2001; *Pukumani tutini* 2001–02, earth pigments on Ironwood (*Casuarina* sp.). Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

**Pegleg Tjampitjina** (Pintupi c. 1920–2006), *Tingari men at Malparingya* 1998, synthetic polymer paint on canvas. Gift of Paul Sweeney through the Australian Government's Cultural Gifts Program, 2009

**Yumpululu Tjungurrayi** (Pintupi c. 1930–98), *Kapalu*; *Wanununya* 1995; *Wanguu Dreaming* 1997, synthetic polymer paint on canvas. Gift of Marina Strocchi and Wayne Eager through the Australian Government's Cultural Gifts Program, 2010

**Johnny Yungut Tjupurrula** (Pintupi born c. 1930), *Tjangimanta* 2009, synthetic polymer paint on canvas. Presented by Papunya Tula Artists Pty Ltd, 2009

**Durndiwuy Wanambi** (Marrakulu c. 1936–96), *Wuyal* 1990, earth pigments on Kapok (*Ceiba* sp.). Presented by BP Australia Pty Ltd, 2010

**Rosie Williams** (Muntarrar) (Manyjilyjarra born c. 1943), *Goanna* 2007, spinifex, wool. Presented by William Mora Galleries, 2010

#### Purchases

**Daniel Boyd** (Kudjila/Gangalu born 1982), *No Beard's coat of arms* 2008, oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2009

**Patrick Butcher** (Umpila born 1977), *No Shame, More Pride* 2010, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2010

**Janet Fieldhouse** (Meriam Mir born 1971), *Feather skirt basket* 2009, earthenware, raffia, fibre string, feathers. Purchased with funds donated by Carol Poignant Berger in memory of Axel Poignant, 2010

**Mirdidingkathi Jurwarnda Sally Gabori** (Kaiadilt born c. 1924), *Dibirdibi country* 2008, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2010

**Lindsay Harris** (Nyoongar born 1947), *Ngan-Karlap Coaring* (*My place Kwolyin*) 2008, resin and earth pigments on canvas. Purchased, NGV Supporters of Indigenous Art, 2009

**Jonathon Jones** (Kamilaroi/Wiradjuri born 1978), *Blue poles* 2010, fluorescent lights, transparent synthetic polymer resin, electrical wire, composition board. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2010

**Lucy Ken** (Pitjantjatjara born 1937), *Ngayuku ngura* (*My country*) 2008, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2009

**Yvonne Koolmatie** (Ngarrindjeri born 1944), *Sister basket* 2009, sedge, river rushes. Purchased, NGV Supporters of Indigenous Art, 2009

**Kuruwariyngathi Bijarrb Paula Paul** (Kaiadilt born 1937), *My country* 2009, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2009

**Nellie Stewart** (Pitjantjatjara born late 1930s), *Minyma kutjara* 2009, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2009

**Tjunkaya Tapaya** (Pitjantjatjara born 1947), *Raiki wara* 2008, batik on silk. Purchased with funds donated by Catherine Allen and Rosalie Freeman in memory of their grandmother Catherine Balfour, 2009

**Billy Thomas (Joongoorra)** (Wangkajunga born c. 1920), *Waringarri* 2002, earth pigments on canvas. Purchased, NGV Supporters of Indigenous Art, 2010

**Harry Tjutjuna** (Pitjantjatjara born c. 1930), *Wati Ngintaka Tjukurpa* 2008, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2009

**Unknown** (Victorian Aboriginal active 1800s), *Broad shield*, *Goldburn River or Murray River*, *Victoria* (19th century), wood, earth pigments. Purchased, National Cultural Heritage Fund, 2009

**Unknown** (Western Australian Aboriginal active 1800s), *Wunda shield*, *Western Australia* (19th century), wood, earth pigments. Purchased, National Cultural Heritage Fund, 2009

**Pedro Wonaemirri** (Tiwi born 1974), *Tunga* 2008, earth pigments on Stringybark (*Eucalyptus* sp.), fibre string. Purchased, NGV Supporters of Indigenous Art, 2009

## AUSTRALIAN CERAMICS

#### Gifts

**John Castle Harris** (Australia 1893–1967), *Flannel flower bowl* (1930–40), earthenware. Gift of Eric Harding and Athol Hawke through the Australian Government's Cultural Gifts Program, 2010

**Una Deerbon** (Australia 1882–1972), *Plate* (1930–40), earthenware. Gift of Eric Harding and Athol Hawke through the Australian Government's Cultural Gifts Program, 2010

**Philippa James** (Australia 1890–1964), *Jug* (1930–40), earthenware. Gift of Eric Harding and Athol Hawke through the Australian Government's Cultural Gifts Program, 2010

**Klytie Pate** (Australia 1912–2010), *Teaset* (c. 1942); *Vase* (1940s), earthenware. Gift of Eric Harding and Athol Hawke through the Australian Government's Cultural Gifts Program, 2010

**Dorothy Sutherland** (Australia 1902–78), *Plate* (1930s), earthenware. Gift of Eric Harding and Athol Hawke through the Australian Government's Cultural Gifts Program, 2010

## AUSTRALIAN FASHION AND TEXTILES

#### Gifts

**Ailsa Graham Art Fabrics, Melbourne** manufacturer (1947–58) **Ailsa Graham** director and designer (born Australia 1925) **Beverley Knox** chief designer (born Australia 1932), *Primitive bird* (1954), screenprinted cotton. Gift of Trish Waterfall, Marsalje Eaton and Gail Quilliam, 2010

**House of Merivale, Sydney** fashion house (1960–95) **Merivale Hemmes** chief designer (born Australia 1931), *Suit* 1977, polyester, rayon, plastic. Gift of Olga Savvidis in memory of Stratonic Savvidis, 2010

**Magg, Melbourne** fashion house (1925–29, 1950–77) **Zara Holt** designer (Australia 1909–89), *Dress* (c. 1968), cotton, metal. Gift of Roslyn Marshall, 2009

**Misses Mooney, Melbourne** dressmaker (1932–72), *Evening coat* (c. 1935), silk (velvet), metal, rayon. Gift of Ettie Pullman, 2009

**Unknown, Australia** dressmaker, *Wedding dress* (c. 1885), silk (satin), cotton, metal. Gift of Joycelyn Nixon and her family in memory of their mother Onnie Jean Nixon, 2010

**Unknown, Australia** dressmaker, *Evening dress* (c. 1925), cotton, glass gelatine (sequins). Gift of Michelle Grosser, 2010

## Purchases

**Romance Was Born, Sydney** fashion house (est. 2005) **Luke Sales** designer (born Australia 1981) **Anna Plunkett** designer (born Australia 1982), *Granny knit outfit* 2009, *Doilies and pearls, oysters and shells* collection, spring-summer 2009–10, cotton and metallic yarn, metallic paint, plastic and shells on synthetic material and vinyl, synthetic fleece lining, nylon lace, cotton thread, elastic, adhesive, varnish, synthetic thread, metal. Purchased, Victorian Foundation for Living Australian Artists, 2009

## AUSTRALIAN FURNITURE AND WOODWORK

#### Gifts

**George Thwaites & Son, Melbourne** manufacturer (1842–89), *Sewing box* 1885, Blackwood (*Acacia melanoxylon*), paper, velvet, brass, wood, bone, mother-of-pearl, metal, glass, cardboard, porcelain, sterling silver, aluminium, silk (ribbon), (other materials). Bequest of Dr Thea M. Exley, 2010

**Schulim Krimper** (born Austro-Hungarian Empire 1893, lived in Germany 1920s–1938, arrived Australia 1939, died 1971), *Armchair*; *Armchair* (c. 1944), New Guinea Walnut (*Dracontomelon dao*), cane, linen, metal, (other materials); *Armchair*; *Armchair* (c. 1953), Maple, leather, linen, metal, (other materials); *Dinner wagon* (c. 1953), Silk Oak (*Grevillea robusta*), thermosetting laminate, brass, (steel); *Three-legged stool* (c. 1953), English Oak (*Quercus pendunculata*), metal. Gift of Heather Green and Jock Smibert in memory of Dick and Peg Smibert through the Australian Government's Cultural Gifts Program, 2010

#### Purchases

**Helmut Lueckenhausen** (born Germany 1950, arrived Australia 1954), *CRC, chair* (2008), Silky Oak (*Grevillea robusta*), Silver Ash (*Flindersia bourjotiana*). Purchased with funds donated by Professor Emeritus Barbara van Ernst AM, 2009

**Marc Pascal** designer (born Australia 1959) **M2 Products, Melbourne** manufacturer (est. 1994), *Worwo, standard lamp* (1996 designed, 2009 manufactured), hand-dyed polycarbonate polyethylene, aluminium, steel, electrical cord, plastic. Purchased with funds donated by Rob and Sue Logie-Smith, 2009

## AUSTRALIAN MULTIMEDIA

#### Gifts

**Judith Wright** (born Australia 1945), *The gift* 2008, single channel colour video transferred to computer hard drive, sound, 8 min. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

#### Purchases

**Bonita Ely** (born Australia 1946, lived in Europe and United States 1970–75), *Murray River punch* 1980, printed 2008, colour inkjet prints, inkjet prints, colour DVD, sound, 15 min 38 sec. Purchased, Victorian Foundation for Living Australian Artists, 2009

## AUSTRALIAN PAINTINGS

#### Gifts

**Emma Minnie Boyd** (Australia 1858–1936, lived in England 1890–94), *The window seat* (1887), oil on canvas. Gift of June Stewart in memory of Dr Randall Stewart through the Australian Government's Cultural Gifts Program, 2009

**John Brack** (Australia 1920–99), *The Hands and the Faces* 1987, oil on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

**Mike Brown** (Australia 1938–70), *Suddenly last summer* 1961, oil and metallic paint on wood, composition board, metal, plastic, coconut shell and found objects. Gift of Professor A. G. L. Shaw in memory of Peggy Shaw, through the Australian Government's Cultural Gifts Program, 2010

**Leonard French** (born Australia 1928), *Death of a warrior* 1952, enamel paint on composition board. Gift of Marta Fischer in memory of Bela Fischer through the Australian Government's Cultural Gifts Program, 2009

**Arthur Loureiro** (born Portugal 1853–1932, lived in Australia 1884–1904), *Marie Therese Smith* (1888–89), oil on canvas on composition board. Gift of two anonymous donors through the Australian Government's Cultural Gifts Program, 2010

**Tom Nicholson** (born Australia 1973), *Untitled (Double banner)* 2007, colour inkjet print on polyester. Gift of John McBride AM through the Australian Government's Cultural Gifts Program, 2010

**Sidney Nolan** (born Australia 1917, lived in England 1953–92, died England 1992), *Kelly with horse* 1955, oil on composition board. Presented by the Government of Victoria in celebration of the National Gallery of Victoria's 150th Anniversary, 2010

**Vic O'Connor** (born Australia 1918), *Friday night* (1968–70), oil on canvas. Gift of Barbara and Ralph Ward-Ambler AM through the Australian Government's Cultural Gifts Program, 2010

**John Olsen** (born Australia 1928, lived in Europe 1956–60, England and United States 1965–68), *Spring* 1960, oil on composition board. Gift of Professor A. G. L. Shaw in memory of Peggy Shaw, through the Australian Government's Cultural Gifts Program, 2010

## Purchases

**Charles Conder** (England 1868–1909, lived in Australia 1884–90), *Landscape with river and boat* 1890, oil on canvas. Purchased with funds donated by an anonymous donor in memory of Hugh Victor McKay (1865–1926) inventor, manufacturer and philanthropist, 2010

**Kate Daw** (born Australia 1965) **Stewart Russell** (born Scotland 1960, arrived Australia 2000), *A simple act* (2007), photo-stencil screenprint, metallic foil, appliqué, silver thread and badge on canvas, offset lithographs, wood, (other materials). Purchased, Victorian Foundation for Living Australian Artists, 2009

**Roy de Maistre** (born Australia 1894, lived in England 1928–68, died England 1968), *Arrested movement from a trio* 1935, oil and pencil on composition board. The Warren Clark Bequest, 2010

**Marco Fusinato** (born Australia 1964), *Double infinitives 1* 2009, white UV halftone ink on black aluminium. Purchased, Victorian Foundation for Living Australian Artists, 2009

**Stanislaus Rapotec** (born Italy 1911, arrived Australia 1948, lived in Italy and France, 1973–78, died 1997), *Experience in Spring no. 2* 1961, pigment and polyvinyl acetate on composition board. Lady Carnegie Bequest, 2010

**Jan Senbergs** (born Latvia 1939, arrived Australia 1950), *Melbourne capriccio 3* 2009, synthetic polymer paint on canvas. Purchased with funds donated by The Hugh D. T. Williamson Foundation, 2009

**Eugène von Guérard** (born Austria 1811, lived in Australia 1852–82, Europe 1882–1901, died England 1901), *Honeysuckles, Cape Schanck* 1873, oil on paper on cardboard. Purchased, The Thomas Rubie Purcell and Olive Esma Purcell Trust Fund, 2010

**Constanze Zikos** (born Greece 1962, arrived Australia 1966), *Robe St* 2009, wood veneer and metal on plywood. Purchased, Victorian Foundation for Living Australian Artists, 2009

## AUSTRALIAN PHOTOGRAPHY

### Gifts

**Imogen Barragga Hall** (born Australia 1963), *Untitled*; *Untitled* 2009, digital type C print. Gift of Felicity St John Moore, 2010

**Paula Dawson** (born Australia 1954), *Study for To absent friends* 1989, laser transmission hologram, cardboard. Gift of Ken Scarlett, 2010

**Dickinson-Monteath Studio, Melbourne** (1920–54), *Miss Murison Herring dressed as Miss Lucy McCrae, attending the Pioneers' Ball for the Victorian Centenary* (1934), gelatin silver photograph, coloured dyes. Gift of Mr Stephen and the Reverend Nigel Murby Wright in memory of Nigel's great-great-grandparents Andrew Murison and Georgiana Huntly McCrae through the Australian Government's Cultural Gifts Program, 2009

**Rennie Ellis** (Australia 1940–2003), *Tattoo girl, Kings Cross* 1970–71, gelatin silver photograph. Gift of C. P. L. Properties Pty Ltd through the Australian Government's Cultural Gifts Program, 2010; *Mick Jagger, Kooyong* 1973, gelatin silver photograph. Gift of Emmanuel Hirsh in memory of Etta Hirsh through the Australian Government's Cultural Gifts Program, 2010

**Anne Ferran** (born Australia 1949), *Untitled* (2008), from the *Lost to worlds* series 2008, inkjet print on aluminium. Gift of the artist, 2010

**Bill Henson** (born Australia 1955), *Untitled 1977/78*; *Untitled 1977/78*, from the *Untitled sequence 1977/78* series 1977–78, gelatin silver photograph, fibre-tipped pen. Gift of James Mollison AO through the Australian Government's Cultural Gifts Program, 2010

**Simon Klose** (born Australia 1951), *10 chairs* (1972), gelatin silver photographs and photo corners on cardboard. Gift of Robert Rooney, 2010

**Simon Klose** (born Australia 1951) **Robert Ashton** photographer (born Australia 1950), *Car park, 73 Queens Lane, City South* (1972), gelatin silver photographs and photo corners on cardboard. Gift of Robert Rooney, 2010

**Robert Rooney** (born Australia 1937), *Thirty-one bluestone pitchers, 31 Jan. 1972* (1972), gelatin silver photographs and photo corners on cardboard. Gift of Robert Rooney, 2010

**A. Frith Thomas** (active in Australia 1919–54) **Thomas & Morris, Balaclava, Melbourne** (1933–40), *Miss Eleanor Hyndman dressed as Mrs Richard Cobham, attending the Pioneers' Ball for the Victorian Centenary* (1934), gelatin silver photograph; *Mrs E. W. Outhwaite dressed as Mrs David Thomas, attending the Pioneers' Ball for the Victorian Centenary* (1934), gelatin silver photograph, coloured dyes. Gift of Mr Stephen and the Reverend Nigel Murby Wright in memory of Nigel's great-great-grandparents Andrew Murison and Georgiana Huntly McCrae through the Australian Government's Cultural Gifts Program, 2009

**John William Twycross** (Australia 1871–1936), *Collins Street in the rain; Flinders Lane* (c. 1920); *John and Billy* (c. 1922), gelatin silver photograph. Gift of the Twycross family, 2009

**Unknown**, *Georgiana McCrae, carte-de-visite* 1851, albumen silver photograph, watercolour; *Andrew Murison McCrae W. S. carte-de-visite* (1859), albumen silver photograph. Gift of Mr Stephen and the Reverend Nigel Murby Wright in memory of Nigel's great-great-grandparents Andrew Murison and Georgiana Huntly McCrae through the Australian Government's Cultural Gifts Program, 2009

## Purchases

**Anne Ferran** (born Australia 1949), *Untitled*; *Untitled*; *Untitled* (2008), from the *Lost to worlds* series 2008, inkjet print on aluminium. Purchased, Victorian Foundation for Living Australian Artists, 2010

**Murray Fredericks** (born Australia 1970), *Salt 154* (2005); *Salt 129* (2007), from the *Salt* series 2003–, colour inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2009

**Ashley Gilbertson** (born Australia 1978), *An American helicopter carrying General Hertlin; The captured fighter claimed to be a student; Iraqis go about their routines; A member of a Mahdi Army RPG team, from the Whiskey Tango Foxtrot* series 2004, colour digital type C print. Purchased, Victorian Foundation for Living Australian Artists, 2009

**Siri Hayes** (born Australia 1977), *Paper bag lovers; Plein air explorers* (2008), type C photograph. Purchased, Victorian Foundation for Living Australian Artists, 2009

**Pia Johnson** (born Australia 1983), *Who's the Chinese lady that picks you up from school?* 2009, type C photographs. Purchased, NGV Supporters of Asian Art, 2009

**Rosemary Laing** (born Australia 1959), *a dozen useless actions for grieving blondes #10* 2009, type C photograph. Purchased, Victorian Foundation for Living Australian Artists, 2010

**Rod McNicol** (born Australia 1946), *Dennis; Eddi; Irene; Jack; Peter; Poli* (2006), printed 2009, from the *A portrait revisited* series 1986–2006, digital type C print. Purchased, Victorian Foundation for Living Australian Artists, 2009

**Jill Orr** (born Australia 1952, lived in the Netherlands 1980–84) **Naomi Herzog** photographer (born Australia 1963), *Faith in a faithless land 3, 4, 5* (2007), colour inkjet prints; *Southern Cross to bear and behold – Burning; Southern Cross to bear and behold – Flame* (2007), from the *Southern Cross to bear and behold* series 2007, colour inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2010

**Eugenia Raskopoulos** (born Czechoslovakia 1959, arrived Australia 1963), *Diglossia #8*, from the *Diglossia* series 2009, inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2009

**James Smeaton** (born Australia 1964), *Boobook Owl; Pied Cormorant; Sulphur Crested Cockatoo; White-bellied Sea Eagle* (2007), from the *Birds of Devilbend* series 2007, inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2009

**Stephanie Valentin** (born Australia 1962), *earthbound; Rainbook* (2009), from the *earthbound* series 2009, colour inkjet print. Purchased with funds donated by Philip Ross and Sophia Pavlovski-Ross, 2009

## AUSTRALIAN PRINTS AND DRAWINGS

### BOOKS

#### Gifts

**Ian Burn** (Australia 1939–93, lived in United States 1967–77), *Mirror piece* 1967, artist's book: photocopies, [13] leaves, paper cover, stapled binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Ian Burn** (Australia 1939–93, lived in United States 1967–77) **Mel Ramsden** (born England 1944, lived in United States 1967–77), *The Grammarian* 1970, artist's book: photocopies, 9 leaves, paper cover, strip binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Kerrie Poliness** (born Australia 1962), *Red matter* 1992, artist's book: colour photocopies. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Faylene Rheem** (born Australia 1949), *How to draw women* 1992, artist's book: photo-offset lithograph. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Robert Rooney** (born Australia 1937), *Skipping rhymes* 1956, artist's book: colour linocut and letterpress, [18] pages, paper-covered boards, red buckram half-spine, stitched binding; *Material 1969 for any instruments* 1969, artist's book: paper collage, ink, watercolour and pencil, 34 pages, cardboard cover, wire spiral binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009; *Folds* 1972, artist's book: folded paper, [17] leaves, stapled binding. Gift of an anonymous donor, 2010; *Notes: Before/After, Work Projects 1970–1973* 1972–73, artist's book: ballpoint pen, [47] leaves, plastic cover, brass pins. Gift of Robert Rooney, 2010

**Eric Thake** (Australia 1904–82), *Album of bookplates* 1926–80, compiled (c. 1981), album of bookplates: linocuts, woodcuts, metalcuts, 52 pages, embossed leather cover, metal screws. Gift of Joan Mann and Jenifer Beaty in memory of their father Eric Thake, 2010

#### Various

*July 1969* 1969 published by Art Press, New York artist's book: mimeograph, 34 pages, paper cover, stapled binding Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

## DRAWINGS

### Gifts

**Ian Bow** (Australia 1914–1980), *Nude study* 1958, blue ballpoint pen. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Arthur Boyd** (Australia 1920–99, lived in England 1959–68), *It used to be a military state* (1940s), reed pen and ink. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Denise Green** (born Australia 1946, lived in France 1966–69, United States 1969–), *Colour panel* 2007, pencil, pen and ink, charcoal and pastel on coloured papers. Gift of Robin Bade through the Australian Government's Cultural Gifts Program, 2010

**Peter Grziwotz** (born Australia 1962), *Shell life #4* 2009, pencil on canvasboard, pencil on paper, biro on paper, synthetic polymer paint on canvasboard, photocopy books, foamcore board, cardboard. Gift of John Hirst, 2010

**Dale Hickey** (born Australia 1937), *Any hanging work* (1970), typing on 8 sheets; *Calling a spade a spade* (1970), typing on 5 sheets. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Kieran Kinney** (born Australia 1961), *Accommodation at King Khalid AB was superb* (c. 1998), pastel. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Eric Harding and Athol Hawke through the Australian Government's Cultural Gifts Program, 2010

**Daryl Lindsay** (Australia 1889–1976), *Untitled (Dancers)* (1939–55), pen and brown ink over pencil. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Lionel Lindsay** (Australia 1874–1961), *Rue St Etienne du Mont* 1927, pencil. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Helen Maudsley** (born Australia 1927), *Head of a man* 1960, pencil. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**George O'Brien** (born Ireland 1821, arrived Australia 1837, lived in New Zealand c. 1864–88, died New Zealand 1888), *Eucalypt in a paddock* (1850s–60s), watercolour and white gouache over pencil. Gift of Mr Stephen and the Reverend Nigel Murby Wright in memory of Nigel's great-great-grandparents Andrew Murison and Georgiana Huntly McCrae through the Australian Government's Cultural Gifts Program, 2009

**Ti Parks** (born England 1939, lived in Australia 1964–75), *Lists* (1972), typing with traces of red ribbon ink on 12 sheets. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Tobias Richardson** (born Australia 1968), *Pit of death 5; Pit of death 6* 2009, from the *Pit of death* series 2009, synthetic polymer paint, pencil and collage. Gift of an anonymous donor, 2010

**Robert Rooney** (born Australia 1937), *Every artist born in 1937 so far located 1970–1970–2009*, ballpoint pen on 205 cardboard index cards, cardboard box. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Gareth Sansom** (born Australia 1939), *Nancy* 1981, fibre-tipped pen, enamel paint, synthetic polymer paint, colour pencils and collage of torn yellow paper, gelatin silver photograph and masking tape, polyvinyl acetate. Gift of Dr Christine Healy through the Australian Government's Cultural Gifts Program, 2010

**Margaret Stones** (born Australia 1920, lived in England 1951–2002), *Passiflora quadrangularis* (c. 1956), watercolour over pencil; *Pimelea physodes (Qualap bell)* (1965–75); *Chrysanthemum maresii var. nosmarieuae* 1969; *Actinotus leucocephalus (Flannel flower)* (1969), watercolour; *Cyclamen comm. ssp. caucasicum* 1983; *Working drawing for Pinus conteri* 1984; *Working drawing for Fritillaria imperialis; (Untitled)* (c. 1990), pencil. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**John Stringer** (Australia 1937–2007), *(Rear view of standing man)* (1960s), pen and ink. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Ricky Swallow** (born Australia 1974, lived in England 2003–06, United States 2006–), *Untitled (Diver)* 1997, watercolour and gouache over pencil; *Untitled (Figure and green abstract background)* (c. 1998), gouache and watercolour on blue paper; *No. 10 Faceless monkey* 1999, watercolour and white gouache; *Warm people* 2000, watercolour. Gift of James Mollison AO through the Australian Government's Cultural Gifts Program, 2009

**Eric Westbrook** (born England 1915, lived in New Zealand 1952–56, arrived Australia 1956, died 2005), *Self-portrait in interior* (c. 1989), pencil and coloured inks. Gift of Charlotte Wilson, 2010

**Franklin White** (born Australia 1892, lived in England 1913–75, died England 1975), *(Seated girl reading)* 1956, pencil. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Fred Williams** (Australia 1927–82, lived in England 1951–56), *(Sleeping woman: Design for NGV library bookplate)* (1977), reed pen and ink. Gift of the artist, 1978

**Judith Wright** (born Australia 1945), *One dances III* 2003, synthetic polymer paint on Japanese paper, 3 sheets. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

## Purchases

**Rick Amor** (born Australia 1948), *Study for morning train* 1968, pencil; *Study for Secret city* 1993; *The arcade* 1997, charcoal; *Self-portrait* 2006, pencil. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2010

**Peter Booth** (born England 1940, arrived Australia 1958) *(Masked figure and bird-head figure)* 1981; *(Figure with insect tail)* 1982, charcoal and casein; *(Sacks and flies)* 1994, watercolour, brush and ink, casein, pastel and charcoal. Purchased, Victorian Foundation for Living Australian Artists, 2010

**Helen Johnson** (born Australia 1979), *Where we live* (2008), synthetic polymer paint and pencil on paper on aluminium and polyethylene. Purchased, Victorian Foundation for Living Australian Artists, 2009

## PRINTS

### Gifts

**Tate Adams** (born Ireland 1922, arrived Australia 1951), *A child's Christmas in Wales, Christmas card* (1977), wood engraving. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**John Brack** (Australia 1920–99), *Reclining nude* 1981, lithograph, ed. 1/100. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Charles Bush** (Australia 1919–89), *Boat and rocks, Christmas card* 1948, colour monoprint. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Erwin Fabian** (born Germany 1915, arrived Australia 1940, lived in England 1950–62), *Market scene* (1945–46), monotype printed in brown ink. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Ruth Faerber** (born Australia 1922), *(Christmas card)* 1966, colour etching. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Brent Harris** (born New Zealand 1956, arrived Australia 1981), *Swamp* 2000, colour aquatint, ed. 13/20; *Grotesquerie* 2002, colour woodcuts, ed. 14/20. Gift of the artist through the Australian Government's Cultural Gifts Program, 2010

**Lionel Lindsay** (Australia 1874–1961), *(Exhibition invitation for Decoration Galleries)* 1922, etching in brown ink; *Kookaburras, Christmas card* (c. 1923), etching; *The clipped wing* (1931), wood engraving, edition of 100; *Polar bear* (1931), wood engraving, ed. 9/100; *May the spirit of Sairey...*, *Christmas card* 1956; *Put your sack down mate, Christmas card* 1958, etching. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Percy Lindsay** (Australia 1870–1952), *Ex Libris – Herbert Nathaniel Straus* (1940s), line block photo-offset lithograph. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Beth Parnaby** (born Australia 1946), *A pattern of leaves* 1981, lithograph, ed. 1/100. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Walter Preston** engraver (born England 1777, arrived Australia 1812, died after 1821) **John Eyre** after, *View of Shark's Bay in New South Wales. Taken from Vinegar Hill* (1812), plate 16 in *Views in New South Wales*, published by Absalom West, Sydney 1814, engraving. Gift of Robert Stevens through the Australian Government's Cultural Gifts Program, 2010

**Walter Preston** engraver (born England 1777, arrived Australia 1812, died after 1821), *Corroboree or dance of the natives of New South Wales. New Holland* (1817–19), plate from *An historical account of the Colony of New South Wales and its dependant settlements* by James Wallis, published by Rudolph Ackermann, London, 1821, hand-coloured engraving. Gift of Robert Stevens through the Australian Government's Cultural Gifts Program, 2010

**Robert Rooney** (born Australia 1937), *Second landscape for instruments* 1968, ink and paper collage, photocopies, pencil, red pencil, red ballpoint pen, 4 sheets; *War savings street* 1970, photo-offset lithographs on folded sheet and paper cover. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**John Shirlow** (Australia 1869–1936), *The casualty list* 1929, etching. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**John Stringer** (Australia 1937–2007), *(Rotunda)* (1960s), etching and plate tone. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Eveline Syme** (Australia 1888–1961, lived in England 1907–10, 1929–31), *Correa, Christmas card* 1966, linocut in brown ink on *chine collé*. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Eric Thake** (Australia 1904–82), *TV camel of Lake Rudolf* 1977, photo-offset lithograph. Gift of Bridget McDonnell, 2010

**Fred Williams** (Australia 1927–82, lived in England 1951–56), *Back study; Chopping a stump; Collingwood footballer* (mid 1940s–1951), dyeline on green paper; *Detail of a head; Detail of a head* (mid 1940s–1951), dyeline printed in blue ink; *Detail of a head* (mid 1940s–1951), dyeline printed in yellow ink; *Figure in evening dress looking left* (mid 1940s–1951), dyeline on green paper; *Figure in evening dress looking right; Figure in evening dress looking right* (mid 1940s–1951), dyeline; *Footballer; Nude figure kneeling with drawing exercises; Nude figure, leaning to her right; Head study, profile, with right foot; Portrait study, man in profile; Portrait study, woman in profile; Portrait study, woman in profile (Facing to our left); Reclining nude; Seated nude, left hand resting on horizontal surface, right hand on ankle; Seated woman in chair; Seated woman in chair* (mid 1940s–1951), dyeline on green paper; *Self-portrait with a dog* (mid 1940s–1951), dyeline printed in yellow ink; *Seated woman in chair* (mid 1940s–1951), dyeline; *Standing boy* (mid 1940s–1951), dyeline on green paper; *Standing nude, hand behind back* (mid 1940s–1951), dyeline printed in red ink; *Standing nude, her right arm over her head; Study for Figure group; Travelling scholarship nude* (mid 1940s–1951), dyeline on green paper; *The song* (1955–56), printed (1966–67), etching, ed. 12/24, 2nd of 2 states, JM.32 ii/ii; *Little man juggling* (1956), etching and aquatint, ed. 3/6, 2nd of 6 states, JM.5 ii/vi; *Sherbrooke Forest number 7* (1962), aquatint, engraving and drypoint, proof C, 1st of 2 states, JM.198 i/vi. Gift of Lyn Williams AM through the Australian Government's Cultural Gifts Program, 2009; *You Yangs landscape: First plate* (1963), lithograph printed in red ink, proof (only state); *You Yangs landscape: Second stone* (1963), lithograph printed in grey ink, proof (only state); *You Yangs landscape: Third stone* (1963), lithograph, proof (only state). Presented by the National Gallery Society of Victoria, 1965; *Knoll in the You Yangs* (1963–64), aquatint, engraving, drypoint, deep etching and flat biting, ed. 4/25, 17 of 18 states, JM 208B xvii/xviii; *Sapling forest* (1965), colour lithograph, proof A; *Decorative panel, You Yangs Number 2* (1965–66), etching, engraving, aquatint, drypoint, flat biting and mezzotint rocker, ed. 4/14, 2nd of 2 states, JM.213 ii/ii; *Acacias II* 1974, etching, fowl biting, flat biting and engraving, proof 1/1, 1st of 2 states; *Acacias II* (1974), etching, fowl biting, flat biting, engraving and electric engraving tool, printed in brown ink, proof A, 2nd of 2 states. Gift of Lyn Williams AM through the Australian Government's Cultural Gifts Program, 2009

**Robert Clinch** (born Australia 1957) *Black and white* 2008 set of 8 lithographs, ed. 2/40 Purchased, Victorian Foundation for Living Australian Artists, 2009

**Marian Crawford** (born Australia 1955), *Follow the trail; There are some gaps* 2009, colour etching and cotton thread. Purchased with funds donated by friends in memory of Peggy Shaw, 2010

## Purchases

**Robert Clinch** (born Australia 1957) *Black and white* 2008 set of 8 lithographs, ed. 2/40 Purchased, Victorian Foundation for Living Australian Artists, 2009

**Marian Crawford** (born Australia 1955), *Follow the trail; There are some gaps* 2009, colour etching and cotton thread. Purchased with funds donated by friends in memory of Peggy Shaw, 2010

## AUSTRALIAN SCULPTURE

### Gifts

**John Davie** (born Scotland 1862, arrived Australia 1886, died 1955), *Kneeling woman* (1939), painted plaster, wood, glass. Gift of Margaret Howie, 2009

**Hilarie Mais** (born England 1952, lived in United States 1977–80, arrived Australia 1980), *Grid VI* (2005), oil on wood, glass. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

**Lenton Parr** (Australia 1924–2003), *Daedalus* 1965, painted steel. Gift of Sue Walker AM through the Australian Government's Cultural Gifts Program, 2010

**Rosalie Gascoigne** (born New Zealand 1917, arrived Australia 1943, died 1999), *Flash art* 1987, tar on reflective synthetic polymer film on wood. Purchased with funds donated by Loti Smorgon AO and Victor Smorgon AC, 2010

**Ricky Swallow** (born Australia 1974, lived in England 2003–06, United States 2006–), *The days aren't different enough no. 1* (2009); *The days aren't different enough no. 2* 2009, bronze. Purchased, NGV Contemporary, 2010; *The days aren't different enough no. 3* (2009); *The days aren't different enough no. 4* 2009, bronze. Purchased with funds donated by Family Art Group Pty Ltd, 2010

## INTERNATIONAL ART

### ANTIQUITIES

#### Gifts

**ITALY, Etruria, Cosa, Amphora** 100–50 BC, fired clay. Gift of Dr David Cockburn OAM in memory of his wife Barbara Mackenzie and her parents A. D. and Marjorie Mackenzie through the Australian Government's Cultural Gifts Program, 2010

### ASIAN ART

#### Gifts

**HUANG Yongyu** (Chinese 1924–), *Cat* 1989, ink and gouache on paper. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2010  
Accession date: June 2010 Id #95786

**JAPANESE, Tray** Muromachi period (16th century), lacquer on wood (*Negoro* lacquer). Presented by The Yulgilbar Foundation through the Australian Government's Cultural Gifts Program, 2009

### Purchases

**AFGHAN, Woman's veil** (mid–late 20th century) Kandahar, Afghanistan, silk, cotton. Purchased with funds donated by Vivien Knowles, 2010

**CHINESE, Bowl** Tang dynasty 7th century AD, silver. Purchased with funds donated by Yvonne Perret, 2009

**DING Yanyong** (Chinese 1902–78), *Reeds and wild geese* 1975, ink on paper. Purchased with funds donated by Westpac Banking Corporation and NGV Supporters of Asian Art, 2010; *Frogs and orchids* 1977, ink on paper. Purchased with fund donated by Jason Yeap and Min Lee Wong, 2009

**Ito JAKUCHU** (Japanese 1716–1800), *Five hundred arhats* 1789, ink on silk. Purchased with funds donated by Allan and Maria Myers, 2010

**JAPANESE, Amida Buddha** Heian period (12th century), lacquer, gold and pigment on Cypress (*Hinoki*), crystals. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2010

**JAPANESE, Double-spouted sake ewer** Muromachi period 1333–1568, lacquer on wood (*Negoro* lacquer). Purchased with funds donated by The Yulgilbar Foundation, 2010

**JAT, Wedding mantle (Odhni)** (mid–late 20th century) Rajasthan, India, wool, cotton, mirror. Purchased with funds donated by Vivien Knowles, 2010

**KIRGHIZ, Hair tassels** (early–mid 20th century) Afghanistan, cotton, lamé, silk. Purchased with funds donated by Vivien Knowles, 2010

**KIRGHIZ, Hat** (mid–late 20th century) Afghanistan, cotton, metallic yarn, plastic. Purchased with funds donated by Vivien Knowles, 2010

**MORI Mariko** (Japanese 1967–), *Tea capsule* 2003, transparent synthetic polymer resin, plastic, glass, silk, bamboo, ed. 36/50. Purchased with funds donated by Joan Clemenger, 2010

**MUGHAL, Noah's Ark** (c. 1600), opaque watercolour and gold on paper. Purchased with funds donated by Westpac Banking Corporation, Jason Yeap OAM and Min Lee Wong, and Supporters of Asian Art, 2010

**NURISTANI, Man's shirt** (mid–late 20th century) Afghanistan, cotton, silk. Purchased with funds donated by Vivien Knowles, 2010

**NURISTANI, Man's shirt** (mid–late 20th century) Afghanistan, cotton, silk. Purchased with funds donated by Vivien Knowles, 2010

**PASHAI, Woman's dress** (late 20th century) Kohistan, Afghanistan, cotton, silk, lame, metallic yarn, plastic. Purchased with funds donated by Vivien Knowles, 2010

**PAKIA, Woman's dress** (mid–late 20th century) Afghanistan, cotton, silk, plastic, metal. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Woman's dress (Jumlo)** (early 20th century) Kohistan, Afghanistan, cotton, silk, metal, plastic, shell. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Hair tassels** (mid 20th century) Afghanistan, cotton, silk, shell, plastic. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Child's vest** (mid–late 20th century) Kohistan, Afghanistan, cotton, silk, plastic, mother-of-pearl, glass. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Woman's dress (Jumlo)** (mid–late 20th century) Kohistan, Afghanistan, cotton, mother-of-pearl, metal, plastic, silk. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Wedding shawl (Chuprai)** (mid–late 20th century) Kohistan, Afghanistan, cotton, silk, plastic, iron, mother-of-pearl, glass, metal. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Child's hat** (late 20th century) Kohistan, Afghanistan, cotton, silk, plastic, metal, mother-of-pearl, copper. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Child's hat** (late 20th century) Kohistan, Afghanistan, cotton, silk, plastic, mother-of-pearl, shell, metal. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Wedding shawl (Chuprai)** (late 20th century) Kohistan, Afghanistan, cotton, silk, polyester, glass, plastic, metal. Purchased with funds donated by Vivien Knowles, 2010

**SHIN, Young girl's dress** (late 20th century) Afghanistan, cotton, silk, metal, mother-of-pearl, plastic, synthetic fabric, synthetic thread. Purchased with funds donated by Vivien Knowles, 2010

**Soga SHOHAKU** (Japanese 1730–81), *Orchid pavilion gathering* 1778, ink on silk. Purchased with funds donated by The Yulgilbar Foundation, 2010

**TAMIL, Album of Hindu deities** (1830–39), album: opaque watercolour and metallic paint on paper, 108 paintings, leather and cardboard cover, glued and stitched binding. Purchased with funds donated by Westpac Banking Corporation, 2009

**TURKMEN, Woman's robe (Chyrypy)** (early–mid 20th century) Afghanistan, silk, cotton. Purchased with funds donated by Vivien Knowles, 2010

**TURKMEN, Wedding hat** (mid 20th century) Afghanistan, cotton, wool, metal, silk, iron. Purchased with funds donated by Vivien Knowles, 2010

**TURKMEN, Horse decoration** (mid–late 20th century) Afghanistan, silk, cotton, wool, human hair. Purchased with funds donated by Vivien Knowles, 2010

**TURKMEN, Woman's robe (Chyrypy)** (mid–late 20th century) Afghanistan, silk, acrylic, (wool), cotton. Purchased with funds donated by Vivien Knowles, 2010

**TURKMEN, Woman's robe (Chyrypy)** (late 20th century) Afghanistan, silk, cotton, (acrylic), polyester, metallic yarn. Purchased with funds donated by Vivien Knowles, 2010

**UCHIDA Shigeru** (Japanese 1943–), *Mountain retreat tea house (Sankyō chashitsu)* 2002 (designed), 2010 (made), polyurethane on stained Oak (*Quercus sp.*) (*Nara*) and Ash (*Fraxinus sp.*), bamboo, straw, copper. Purchased with funds donated by Pauline Gandel, 2010

## INTERNATIONAL DECORATIVE ARTS

### Gifts

**BELLEEK POTTERY, Belleek** manufacturer (Ireland est. 1863), *Cone, tea service* (1890s), porcelain (parian). Gift of Caroline Fletcher in memory of Thompson and Margaret Allen, 2009

**IMPERIAL AND ROYAL MANUFACTORY, Septfontaines** manufacturer (Luxembourg 1766–1838), *Pot-pourri* (c. 1790–c. 1800), earthenware (creamware). The Wynne Morris Collection. Gift of Peter Wynne Morris, 2010

**ITALY, Castelli, Pharmacy jar** (1741), earthenware (maiolica). Gift of Robert Compton Jones through the Australian Government's Cultural Gifts Program, 2010

**TOURNAI PORCELAIN FACTORY, Tournai** manufacturer (1751–1850), *Covered pot-pourri* (c. 1765), porcelain (soft-paste). The Wynne Morris Collection. Gift of Peter Wynne Morris, 2010

### Purchases

**BOHEMIA / GERMANY, Saxony** manufacturer, *Amorial bowl* (c. 1730), glass (*schwarzlot* enamelled and gilt decoration). Purchased NGV Foundation with the assistance of Peter and Ivanka Canet, 2010

**BOW PORCELAIN WORKS, London** manufacturer (England c. 1748–76), *Lion and lioness, figures* (c. 1750), porcelain (soft-paste). Purchased NGV Foundation, 2010

**CHELSEA PORCELAIN FACTORY, London** manufacturer (England c. 1744–69), *Guanyin, figure* (1750–52); *Dish* (c. 1750); *Teapot* (c. 1752), porcelain (soft-paste). Purchased NGV Foundation, 2010

**Christopher DRESSER** designer (England 1834–1904) **LINTHORPE ART POTTERY, Middlesbrough** manufacturer (England 1879–89), *Double spouted vessel* (c. 1879–82) designed, (1879–82) manufactured, earthenware. Purchased with funds donated by Lauraine Diggins and Michael Blanche, 2010

**Christopher DRESSER** designer (England 1834–1904) **AULT POTTERY, Swadlincote, Derbyshire** manufacturer (England 1887–1923), *Vase* (c. 1895), earthenware. Purchased with funds donated by Peter and Ivanka Canet, 2010

**Archibald KNOX** designer (England 1864–1933) **LIBERTY & CO., London** retailer (England est. 1875) **W. H. HASELER, Birmingham** manufacturer (England 1870–c. 1914), *Tudric range, clock* (c. 1905), pewter, enamel, copper, clock mechanism. Purchased with funds donated by Harold and Krystyna Campbell-Pretty, 2010

**MORRIS & CO., Surrey** manufacturer (England 1875–1940) **Edward BURNE-JONES** designer (England 1833–98) **William E. STOKES** decorator (England active 1880–1915), *St Paul, from the Chapel of Cheadle Royal Hospital, Manchester* 1892 designed, 1911 manufactured, stained glass, lead. Purchased, NGV Supporters of Decorative Arts, 2010

## INTERNATIONAL FASHION AND TEXTILES

### Gifts

**APIP's BATIK CRAFT, Yogyakarta** fashion house (est. 1989) **Arif SYAKUR** designer (active in Indonesia 1989–), *Outfit* 2009, synthetic lace, synthetic trim, plastic beads and sequins, silk batik, cotton, elastic. Gift of the artist, 2009; *Outfit* 2009, synthetic lace, synthetic trim, plastic beads and sequins, silk batik, cotton, elastic, Gift of Bpk. Budiarmah Bahar and Mrs Yetty Budiarmah, 2009

**DUVELLEROY, Paris** maker and retailer (1827–1981), *Fan* (c. 1900), ostrich feathers, mother-of-pearl, silver leaf, silk ribbon, brass. Gift of Margaret Lindsay Clark, 2009

**JEAN MUIR, London** fashion house (1966–2007) **Jean MUIR** designer (England 1928–95), *Dress and belt* (c. 1975), rayon jersey, plastic buckle. Gift of Roslyn Marshall, 2009

**JOHN GALLIANO, London** fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–), *Suit* 1988, wool, silk lining. Gift of Robbie Warwick, 2010

**KARL LAGERFELD Paris** fashion house (est. 1984) **Karl LAGERFELD** designer (born Germany 1938, emigrated to France 1952), *Dress, jacket and belt* 1988 spring-summer, cotton, acetate lining, metal, leather. Gift of Virginia Cable through the Australian Government's Cultural Gifts Program, 2009

**KENZO, Paris** fashion house (est. 1970) **TAKADA Kenzo** designer (born Japan 1939, worked in France 1965–), *Dress* 1978 autumn-winter, cotton corduroy, plastic buttons. Gift of Grazia Gunn, 2010

**MOSCHINO, Milan** fashion house (est. 1983) **Franco MOSCHINO** designer (Italy 1950–94), *Dinner jacket and dress* 1989–90 autumn-winter, wool, acetate, rayon, metal, linen. Gift of Virginia Cable through the Australian Government's Cultural Gifts Program, 2009

## OCEANIC

### Gifts

**Buka, Autonomous Region of Bougainville (AROB), Papua New Guinea, Cereemonial dance wand** (19th century), natural pigment on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2009

**Central Grande Terre Island, New Caledonia, Mask costume** (mid 19th century), wood, human hair, feathers, fibre, rattan, seeds, resin, natural pigment. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2009

**Lake Sentani, West Papua, House post figure** (19th century), wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2009

**Mendi, Southern Highlands Province, Papua New Guinea, Wörrumbi shield** (c. 1940), synthetic polymer paint on wood, fibre string. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2010

**Mendi, Southern Highlands Province, Papua New Guinea, Wörrumbi shield** (c. 1960), synthetic polymer paint on wood, fibre string. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2010

**Nembi, Southern Highlands Province, Papua New Guinea, Wörumbi shield** (c. 1995), synthetic polymer paint on wood, fibre string. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2010

**Alban Sare** (Ömie born 1973), *Ugae (Man's feather head dress)* 2009, natural pigments on nioge (barkcloth), feathers, beetle wings, wood, fibre, seeds. Gift of Rosalind Baker in memory of David Baker through the Australian Government's Cultural Gifts Program, 2010

**Alban Sare** (Ömie born 1973) **Ömie people, Varesöe (Women's feather head dress) and Daramae (Barkcloth headband)** 2009, feathers, fibre, wood, natural pigments on nioge (barkcloth), wood, beetle wings, seeds, fibre. Gift of Rosalind Baker in memory of David Baker through the Australian Government's Cultural Gifts Program, 2010

**Alban Sare** (Ömie born 1973) **Ömie people, Varesöe (Women's feather head dress) and Daramae (Barkcloth headband)** 2009, feathers, fibre, wood, natural pigments on nioge (barkcloth), wood, beetle wings, seeds, fibre. Gift of Rosalind Baker in memory of David Baker through the Australian Government's Cultural Gifts Program, 2010

## INTERNATIONAL PAINTING

### Gifts

**William BEECHEY** (English 1753–1839), *Lady Rous née Charlotte Maria Whittaker, second wife of the sixth Baronet later Earl of Stradbroke* (1796), oil on canvas. Gift of the Countess of Stradbroke through the Australian Government's Cultural Gifts Program, 2010

**Jan BRUEGHEL I** (manner of), (*River landscape with a village*); (*Village landscape with boats and figures*) (late 17th/early 18th century), oil on copper. Gift of Lynton and Susan Morgan through the Australian Government's Cultural Gifts Program, 2010

**Joseph WRIGHT of Derby** (English 1734–97, worked in Italy 1973–75), *Self-portrait* (c. 1765), oil on canvas on canvas; *Anna Romana Wright* (c. 1795), oil on canvas. Gift of Alina Cade in memory of her husband Joseph Wright Cade, 2009

### Purchases

**Eugène van GUÉRARD** (Austrian 1811–1901, worked in Australia 1852–82, Germany 1882–91, England 1891–1901), *The Hermitage of St Maria Avocatella near Naples (Die Eremitage von St Maria del Avocatella bei Neapel)* 1849, oil on canvas. K. M. Christensen and A. E. Bond Bequest, 2010

## INTERNATIONAL PHOTOGRAPHY

### Purchases

**Hiroshi SUGIMOTO** (Japanese 1948–, worked in United States 1972–), *Winnetka Drive-In, Paramount* 1993, gelatin silver photograph. Purchased with funds donated by The Bowness Family Fund for Contemporary Photography, 2009

## INTERNATIONAL PRINTS AND DRAWINGS

### INTERNATIONAL BOOKS

#### Gifts

**ART & LANGUAGE** (England est. 1968), *Art-Language, The journal of conceptual art* 1969, volume 1, number 1, May 1969, published by Art & Language Press, Coventry, England, 1969, journal: photo-offset lithographs, 32 pages, paper cover, stapled binding; *Art-Language* 1970, volume 1, number 2, February 1970, published by Art & Language Press, Chipping Norton, England, 2nd edition, 1972, journal: photo-offset lithographs, 88 pages, paper cover, stapled binding; *Art-Language* 1970, volume 1, number 3, June 1970, published by Art & Language Press, Chipping Norton, England, 2nd edition, 1972, journal: photo-offset lithographs, 36 pages, paper cover, stapled binding; *Art-Language* 1971, volume 1, number 4, November 1971, published by Art & Language Press, Leamington Spa, England, journal: photo-offset lithographs, 72 pages, paper cover, stapled binding; *Art-Language* 1971, volume 1, number 4, November 1971, published by Art & Language Press, Leamington Spa, England, journal: photo-offset lithographs, 72 pages, paper cover, stapled binding; *Art-Language* 1972, volume 2, number 1, February 1972, published by Art & Language Press, Leamington Spa, England, 1972, journal: photo-offset lithographs, 60 pages, paper cover, stapled binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Robert BARRY** (American 1936–), *Art & Project bulletin 17* 1969, mailer: photo-offset lithograph printed on one folded sheet. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Derek BOSHER** (English 1937–), *Flicker book* 1972, artist's book: photo-offset lithographs, [20] leaves, paper cover, stapled binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Mel BOCHNER** (American 1940–), *Notes on the project* 1971, published by University of Rhode Island, artist's book: photo-offset lithographs, 4 pages, printed cover, stapled binding; (*toward*) *axiom of indifference 1971–1973* 1974, published by Sonnabend Gallery, New York, artist's book: photo-offset lithographs, 66 pages, paper cover, glued binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Stanley BROUWN** (Dutch 1935–), *Art & Project bulletin 11* 1969, published by Art & Project, Amsterdam, 1969, mailer: photo-offset lithograph printed on one folded sheet. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Roger CUTFORTH** (English 1944–, worked in United States 1967–), *CN/ET/ESB, The non-art project* 1970–71, artist's book: photo-offset lithographs, [24] pages, paper cover, plastic spiral binding; *The Empire State Building, A reference work* 1969 1971, artist's book: photo-offset lithographs, [24] pages, paper cover, stapled binding, 2nd edition; *The visual book, le livre visuel* 1971, artist's book: photo-offset lithographs, [22] pages, paper cover, stapled binding, 2nd edition. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Jan DIBBETS** (Dutch 1941–), *Art & Project bulletin 15* 1969, mailer: photo-offset lithograph printed on one folded sheet. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Max ERNST** (German/American/French 1891–1976) **Paul ELUARD** (French 1895–1952), *Misfortunes of the immortals* 1943, artist's book: photo-offset lithograph, [55] pages, paper boards, stitched binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Joe GOODE** (American 1937–), *Los Angeles artists and their cars* 1969, calendar: colour photo-offset lithographs, 14 leaves. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Roy GRAYSON** (English 1936–), *Flicker book* 1972, artist's book: photo-offset lithograph, [20] leaves, stapled binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Ian HAMILTON FINLAY** (Scottish 1925–2006), *The Anaximander Fragment*, Wild Hawthorn Press, Little Sparta, 1981, artist's book: photo-lithographs, [36] pages, cardboard cover, stapled binding; *A landscape: or, 9 views of Hamilton Finlay's garden (Un paysage: ou 9 vues du jardin de Ian Hamilton Finlay)*; Fondation Cartier, Jouy-en-Josas, 1987, artist's book: colour photo-lithographs, [32] pages, cardboard cover, stapled binding. Gift of Grazia Gunn through the Australian Government's Cultural Gifts Program, 2010

**Douglas HUEBLER** (American 1924–97), *Art & Project bulletin 22* 1970, mailer: photo-offset lithograph printed on one folded sheet; *Douglas Huebler* 1970, published by the Addison Gallery of American Art, Andover, Massachusetts, exhibition catalogue: photo-offset lithographs, [20] pages, paper cover, stapled binding; Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Allan KAPROW** (American 1927–2006), *Assemblage, Environments and Happenings* 1966, published by Abrams, New York, 1966, artist's book: photo-offset lithograph; 341 pages, hessian-covered boards, stitched binding; *Some Recent Happenings* 1966, published by Something Else Press, New York, artist's book: photo-offset lithograph on pink paper, 16 pages, paper cover, stapled binding; *Untitled Essay and Other Works* 1967, published by Something Else Press, New York, artist's book: photo-offset lithograph on blue paper, 16 pages, paper cover, stapled binding. Gift of Robert Rooney, 2010; *Days off: a calendar of Happenings* 1970, calendar: photo-offset lithographs on newsprint, [64] leaves, stapled binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Joseph KOSUTH** (American 1945–), *Art & Project bulletin 14* 1969, mailer: photo-offset lithograph printed on one folded sheet. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Sol LEWITT** (American 1928–2007), *Art & Project bulletin 18* 1969, mailer: photo-offset lithograph printed on one folded sheet; *49 three-part variations using three different kinds of cubes / 1967–68* 1969, artist's book: photo-offset lithographs, 24 pages, paper cover, stapled binding, ed. 449/1000. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Richard LONG** (English 1945–), *From around a lake* 1975, artist's book: colour photo-offset lithograph, [24] pages, paper cover, stapled binding, 2nd edition. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Eduardo PAOLOZZI** (Scottish 1924–2005), *Flicker book* 1972, artist's book: photo-offset lithograph, [20] leaves, paper cover, stapled binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Patrick PROCKTOR** (English 1936–2003), *Flicker book* 1972, artist's book: photo-offset lithograph, [20] leaves, paper cover, stapled binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Allen RUPPERSBERG** (American 1944–), *23 Pieces* (1968), artist's book: photo-offset lithographs, [30] leaves, paper cover, spiral binding; *24 Pieces* (1970), artist's book: photo-offset lithographs, [58] pages, paper cover, spiral binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**Ed RUSCHA** (American 1937–), *Twentysix gasoline stations* 1963, artist's book: photo-offset lithographs, [48] pages paper cover, stitched and glued binding, 2nd edition, 1967; *Various small fires and milk* 1964, artist's book: photo-offset lithographs, [23] leaves, paper cover, stitched and glued binding, 2nd edition, 1970; *Some Los Angeles apartments* 1965, artist's book: photo-offset lithographs, [46] pages, paper cover, stitched and glued binding; *Nine swimming pools and a broken glass* 1968, artist's book: colour photo-offset lithographs, [64] pages, paper cover, stitched and glued binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009; *Nine swimming pools and a broken glass* 1968, artist's book: colour photo-offset lithographs, [64] pages, paper cover, stitched and glued binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010; *Crackers* 1969, artist's book: photo-offset colour lithographs, [240] pages, paper cover, glued binding. Gift of Garth McLean, 2010; *Real estate opportunities* 1970, artist's book: photo-offset lithographs, [48] pages, paper cover, stitched and glued binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009; *A few palm trees* 1971, artist's book: photo-offset colour lithographs, [64] pages, paper cover, stitched and glued binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Peter SCHMIDT** (German 1931–80), *Flicker book* 1972, artist's book: photo-offset lithograph, [20] leaves, paper cover, stapled binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Chic TAYLOR** (Scottish 1947–), *Flicker book* 1972, artist's book: photo-offset lithograph, [20] leaves, paper cover, stapled binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**VARIOUS**, *Art in Process: The Visual Development of a Structure* 1966, published by Finch College Museum of Art, New York, exhibition catalogue: photo-offset lithographs, [24] pages, paper cover, stapled binding. Gift of Robert Rooney, 2010

**VARIOUS**, *The Xerox book* 1968, published by Seth Siegelau and John W. Wendler, New York, artist's book: photo-offset lithographs, [185] leaves, paper cover, glued binding, 1st edition of 1000. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**VARIOUS**, *Anti-Illusion: Procedures/Materials* 1969, published by Whitney Museum of American Art, New York, exhibition catalogue: photo-offset text lithographs, 64 pages, paper cover, glued binding. Gift of Robert Rooney, 2010

**VARIOUS**, *Art in Process IV* 1969, published by Finch College Museum of Art, New York, exhibition catalogue: photo-offset lithographs, [32] pages, paper cover, stapled binding. Gift of Robert Rooney, 2010

**VARIOUS**, *January 5–31 1969* 1969, published by Seth Siegelau, New York, artist's book: photo-offset lithographs, 24 pages, cardboard cover, plastic spiral binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**VARIOUS**, *July, August, September 1969* 1969, published by Seth Siegelau, New York, exhibition publication: photo-offset lithographs, 32 pages, paper cover, stapled binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**VARIOUS**, *Live in your head: When attitude becomes form* 1969, published by Kunsthalle Berne, Switzerland, exhibition catalogue: photo-offset lithographs, [170] pages, metal binders. Gift of Robert Rooney, 2010

**VARIOUS**, *March 1–31, 1969* 1969, published by Seth Siegelau, New York, artist's book: offset lithographs, 34 leaves, paper cover, stapled binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**VARIOUS**, *Conceptual art and conceptual aspects* 1970, published by The New York Cultural Center, New York, exhibition catalogue: photo-offset lithographs, [100] pages, paper cover, glued binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**VARIOUS**, *18 Paris IV. 70* 1970, published by Seth Siegelau, New York, artist's book: photo-offset lithographs; 61 pages, black paper-covered boards, glued binding. Gift of Robert Rooney, 2010

**VARIOUS**, *Prospect '71: Projection* 1971, published by Art-Press Verlag, Düsseldorf, exhibition catalogue: photo-offset lithographs, [157] pages, paper cover, stapled binding. Gift of Robert Rooney, 2010

**VARIOUS**, *Formulation* (1971), published by Addison Gallery of American Art, Massachusetts, exhibition catalogue: photo-offset lithographs, 20 pages, paper cover, stapled binding. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

**VARIOUS**, *Seven photomicrographs* 1990, artist's book: photo-offset colour lithograph, [32] pages, paper cover, stapled binding. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

**Lawrence WEINER** (American 1942–), *Art & Project bulletin 10* 1969, mailer: photo-offset lithograph printed on one folded sheet. Gift of Robert Rooney through the Australian Government's Cultural Gifts Program, 2009

## DRAWINGS

### Gifts

**Ludwig HIRSCHFELD MACK** (German 1893–1965, worked in Australia 1940–65), (*Actor*) (1924), pen and brush and coloured inks on tissue paper on cardboard. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Georgiana McCRAE** (Scottish 1804–90, worked in Australia 1841–90) *Margaret Forbes McCrae*; *Thomas Anne McCrae* 1832, watercolour and pencil. Gift of Mr Stephen and the Reverend Nigel Murby Wright in memory of Nigel's great-great-grandparents Andrew Murison and Georgiana Huntly McCrae through the Australian Government's Cultural Gifts Program, 2009

## MINIATURES

### Gifts

**Frederick BUCK** (attributed to) (Irish 1771–c. 1839–40), *Unknown woman, miniature* (mid 1810s), watercolour on ivory, 9 ct rose-gold, glass, silk, brass thread cord. Gift of Mr Stephen and the Reverend Nigel Murby Wright in memory of Nigel's great-great-grandparents Andrew Murison and Georgiana Huntly McCrae through the Australian Government's Cultural Gifts Program, 2009

## PRINTS

### Gifts

**Kurt BADT** (German 1890–1973), *Nude woman* (1930s–70s), drypoint with plate tone, ed. 20/20. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**William BELL SCOTT** (Scottish 1811–90, worked in England 1837–90) **William BLAKE** (after), *The Garden of Eden* 1878, etching. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Honoré DAUMIER** (French 1808–79), *Memoires (Souvenirs)* 1840, plate 23 from the *Types Parisiens (Parisian types)* series; *We smell the goods... before we tease them (On flaire la marchandise... avant de la mécaniser!)* 1842, plate 32 from the *Types Parisiens (Parisian types)* series; *You remember that sponge you mentioned... (Vous savez bien l'éponge que vous disiez)* 1842, plate 49 from the *Types Parisiens (Parisian types)* series; *They will be well caught out... (Ils vont être bien attrapés)* 1859, plate 18 from the *En Chine (In China)* series, lithograph. Bequest of Samuel Meerkin, 2010

**Stephen GOODEN** (English 1892–1955), *Old whisk* 1940, engraving, 3rd of 3 states. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Ian HAMILTON FINLAY** (Scottish 1925–2006), *A flute for Saint-Just* 1983, card: colour lithograph; *Homage to David (1) (Hommage à David (1))* 1983, folding card: colour photo-lithograph; *Homage to David (2) (Hommage à David (2))* 1983, card: colour lithograph; *Ian Hamilton Finlay Posters* 1983, set of 4 posters: colour lithographs; *Join the Saint-Just Vigilantes (1)* 1983, card: colour lithograph; *Join the Saint-Just Vigilantes (2)* 1983, card: photo-lithograph; *The present order is the disorder of the future* 1983, card: colour photo-lithograph; *Saint-Just posters* 1983, set of 4 posters: colour lithographs; *Daddy, what did YOU do in the Little Spartan War?* 1984, card: photo-lithograph; *He spoke like an axe* 1984, card: lithograph; *Fewer sculptures! More statues!* 1985, card: colour lithograph; *Proclamation of the representatives of the people (Proclamation: Des représentants du peuple)* 1985, lithograph; *Apollo in Strathclyde; The eternal silence of Checkpoint Sandy (Le silence éternel de Checkpoint Sandy)* 1986, card: photo-lithograph; *A modest hero; Seven seed packets* 1986, colour photo-lithograph; *Third anniversary of the first battle of Little Sparta* 1986; *According to the National Trust...* 1987, card: colour lithograph; *Art press, Paris* 1987, card: lithograph; *Both the garden style* 1987, colour lithograph; *From Clerihews for Liberals* 1987, card: colour lithograph; *Dialogue* 1987, card: lithograph on cream card; *The garden is open; Headley, Meulenkamp & Waldemar; Head-ley*, 1987, card: lithograph; *Head of the Dead Marat* 1987, lithograph; *Joseph Bara (After Juan Gris); Knitting was a reserved occupation (Le tricot était une occupation réservée); Knitting was a reserved occupation* 1987, colour lithograph; *Menu à la carte* 1987, card: colour lithograph; *Mr Greene and the White Brigand; A one-word poem for the ladies of the art press, Paris* 1987, card: lithograph; *POPPY, n. The Phrygian flower* 1987, folded card: colour photo-lithograph; *A proposal for the Furka Pass, Switzerland* 1987, lithograph; *Revolutionary pursuits* 1987, set of 9 prints published by Fondation Cartier, colour lithographs; *Sailors! Revolutionairies!* 1987, colour photo-lithograph; *The sans-culottes (Les sans-culottes)* 1987, folded card: lithograph; *A shaded path (Virgil)* 1987, lithograph on folded sheet in paper folder; *Socle* 1987, card: colour photo-lithograph; *When the world took to tolerance it took to crime*, 1987, card: colour lithograph; *The Desmoullins Connection* 1988, card: lithograph on yellow card; *I sing for the Muses and myself* 1990, photo-offset lithographs on two pamphlets in envelope. Gift of Grazia Gunn through the Australian Government's Cultural Gifts Program, 2010

**William HOGARTH** (English 1697–1764), *The Rake, Tom Rakewell has been saved from debtor's prison*; plate 5 from *A Rake's Progress* 1735, engraving. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Richard MOCK** (American 1944–2006), *WTC under attack* 2001, linocut, artist's proof II; *Endangered species; Trust me* 2002, linocut, ed. 2/80. Gift of Jeffrey Busby and Louise Bradley in memory of the artist, 2009

**Victor PASMORE** (English 1908–98, worked in Malta 1966–98), *Linear development in one movement* 1974, etching and aquatint printed in green brown ink, ed. 8/60; *Metamorphosis (Linear motifs), no. 3*, from the *Metamorphosis (Linear motifs)* suite 1976, etching, aquatint, brush and brown ink, ed. 29/55; *Metamorphosis (Linear motifs), no. 4*, from the *Metamorphosis (Linear motifs)* suite 1976, etching, aquatint, brush and brown ink, ed. 51/55; *Variation of points of contact no. 9* 1986, screenprint, ed. 8/60. Gift of Tom Spender through the Australian Government's Cultural Gifts Program, 2010

**James ROSENQUIST** (American 1933–), *Gift wrapped doll* 1993, colour lithograph, ed. 88/100. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2009

**Luigi SCHIAVONETTI** (Italian 1765–1810, worked in England 1790–1810) **William BLAKE** (after), *The death of the good old man; Death of the strong wicked man; The descent of Christ into the grave; A family meeting in Heaven; The Last Judgement; The reunion of soul and body*, from *The grave, a poem* by Robert Blair, London 1813; *The skeleton re-animated*, Title page from *The Grave, A poem* series by Robert Blair, London 1813; *The soul exploring the recesses of the grave*; from *The grave, a poem* by Robert Blair, London 1813; *William Blake*, Frontispiece from *The grave, a poem* by Robert Blair, London 1813, etching and engraving. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**Frank STELLA** (American 1936–), *Gran Cairo*, from the *Multicoloured squares, state II* series 1973, colour lithograph, ed. 13/20, 2nd state. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2009

**UNKNOWN** (English active 1800s), *Bennelong* (c. 1802), plate from *Modern and authentic system of universal geography* by George Alexander Cooke, engraving. Gift of Ruth Clemens, 2009

**UNKNOWN** (English active 1810s) **John EYRE** after, *View of Sidney in New South Wales (taken from Bell-mount)*, published by Whittle & Laurie, London 1814, engraving. Gift of Robert Stevens through the Australian Government's Cultural Gifts Program, 2010

**Christian von HAGEDORN** (German 1712–80), (*Landscape with castle and buildings*) 1744, etching. Gift of Judith and Graham Ryles OAM in memory of Dr Ursula Hoff AO OBE through the Australian Government's Cultural Gifts Program, 2010

**E. WALKER lithographer** (English active 1850s) **Knud BULL** after, *City of Hobart Town*, published by Day & Son, London 1855, colour lithograph with hand-colouring. Gift of Robert Stevens through the Australian Government's Cultural Gifts Program, 2010

**Gordon WALTERS** (New Zealander 1919–95), *Kapiti* 1984, screenprint, ed. 65/75. Gift of Andrew Browne through the Australian Government's Cultural Gifts Program, 2010

### Purchases

**Wassily KANDINSKY** (Russian 1866–1944), *Small worlds VII (Kleine Welten VII)* 1922, colour lithograph. Purchased with funds donated by the Margaret Stones Fund for International Prints and Drawings and the Supporters of Prints and Drawings, 2010

**Charles-Alexandre LESUEUR** (French 1778–1846) **Nicholas-Martin PETIT** (French 1777–1804) **François PÉRON** author (French 1775–1810) **Louis de FREYCINET** author (French 1779–1842), *Voyage de Découverte to Terra Australis (Voyage de Découvertes aux Terres Australes)* published by Arthus Bertrand, Paris 1824, second edition portfolio: engravings and colour engravings, some with hand-colouring, 68 plates, cardboard and paper cover, ribbon books: 1) letterpress and engraving, 400 pages, paper cover, stitched binding; 2) letterpress, 532 pages, paper cover, stitched binding; 3) letterpress, 432 pages, paper cover, stitched binding; 4) letterpress, 356 pages, paper cover, stitched binding. Joe White Bequest, 2010



# Scholarly Publications and Papers by NGV Staff

## ALEX BAKER

- 'Manuel Ocampo's *A painting for a proposed sculpture for a monument to a crucified minimalist sculpture*', *Art Bulletin of Victoria*, 49, NGV, 2009.
- 'Ian Burns' *Down under where...*', *Art Bulletin of Victoria*, 49, NGV, 2009
- *Ricky Swallow: The Bricoleur*, NGV, 2009
- (contributing author and curator) *2009 Clemenger Contemporary Art Award*, NGV, 2009
- 'Theorising the 'street' in 'street art': Some thoughts on the urban dialogue' in *Viva la revolucion: A dialogue with the urban landscape*, San Diego Museum of Contemporary Art/Gingko Press, San Diego/Berkeley, CA, 2010
- 'It's all about you: Generosity in the art of Harrell Fletcher', *Melbourne Art Journal* 11-12, 2010

## ALISA BUNBURY

- *Stick it! Collage in Australian art*, NGV, 2010
- 'Dennis Nona' in *2009 Clemenger Contemporary Art Award*, NGV, 2009

## CAROL CAINS

- (with Dr Matthew Martin) *Chinoiserie: Asia in Europe 1620–1840*, NGV, 2009

### Papers:

- 'The Tree of Life: Textile Journeys East and West', Johnston Collection, Melbourne, 2009
- 'Indian paintings', Indian miniature painting connoisseurship day, National Gallery of Australia, 2009
- 'Sharawadgi and the misty mountains: nature in Chinoiserie', *Fantasia: Chinoiserie Short Course*, NGV, 2009
- (with Dr Matthew Martin) 'Japanese Ceramics', *Ceramic and Glass Circle of Australia*, Melbourne, NGV, 2009
- 'Animals in Asian Art', Darwin Lecture series, NGV, 2009
- 'Gardens for Divine play: Worship in the Palaces of Jodhpur and Udaipur'

- Garden and Cosmos: The Royal Paintings of Jodhpur, Art Gallery of New South Wales, 2009
- (with Dr Matthew Martin) 'A Cabinet of Curiosities', In the Image of Asia: Moving Across and Between Locations, symposium, Humanities Research Centre, ANU, 2010
- 'Religion and Belief, Pattern and Symbolism', *Becoming Asia Literate*, Teachers' Development Program, NGV, 2010

## HELEN CASEY

- (with P. Nel, P. Lynch, J. Laird, L. Goodall, C Ryan and R Sloggett) '*Elemental and mineralogical study of earth-based pigments using particle induced X-ray emission and X-ray diffraction*', Elsevier: Nuclear Instruments and Methods in Physics Research A, Vol. 619, Issues 1-3, July 1-21, 2010.

## HUMPHREY CLEGG

### Papers:

- (with Stephen Gilchrist) 'Depictions of Aboriginal People in Colonial Australian Art', NGV 8 September 2009;
- 'Charles Darwin: Some thoughts on the Australian Connection', NGV, 25 November 2009;
- 'Frederick McCubbin: The Early Years 1885 – 1886', NGV, 17 February 2010;
- 'Frederick McCubbin: 1886-1906', NGV, 24 March 2010;
- 'Frederick McCubbin's formative years: 1855-1907', NGV, 18 May 2010.

## BRONWYN COSGROVE

### Paper:

- *Issues in Art Conservation*. University of Melbourne July 2009

## ISOBEL CROMBIE

- *Re-view: 170 years of Photography*, NGV, Melbourne, 2009
- 'Twelve Contemporary Australian Photo Artists', *Australian Book Review*, 2009
- *Timelines: Photography and Time*, NGV, Melbourne, 2010

- 'Looking Back, Looking Forward: National Photographic Purchase Prize', Albury Regional Art Gallery, 2009.

### Papers:

- 'Surveying the Globe: Photography of the Asia Pacific', 17th AAGGO 'Conference, NGV 27 August 2009.
- 'Body, Self and Society: Contemporary Chinese Photography', Art Forum, Canberra School of Art, 24 September, 2009.
- 'Body and soul: Alfred Steiglitz and the body culture movement', Alfred Steiglitz symposium, Art Gallery of New South Wales.

## WAYNE CROTHERS

- 'Tea in Japan' in *Tea and Zen*, NGV, 2010.
- Paper:
- European Cultural Capital, Vilnius, Lithuania, Artist's Book Symposium, 19-23 October, 2009. *Present paper Traditional Asian printmaking applications in contemporary art*. Conduct workshop, presentation and exhibition.

## JANE DEVERY

- 'Julie Gough', 'Janet Laurence' and 'Louise Hearman' (catalogue essays), in *2009 Clemenger Contemporary Art Award*, NGV, 2009

## PAOLA DI TROCCHIO

- *Drape: Classical mode to contemporary dress*, NGV, 2009
- 'The reproduction of haute couture toiles in Australia' published in the ICOM costume committee proceedings from the annual conference 4-9 October 2009. The publication is called costume and trade.

## KATE DOUGLAS

### Paper and presentation:

- (co-written with Solitaire Sani) 7th North American Textile Conservation Conference 30 September - 3 October 2009 Quebec city "Conservation of Black in Fashion"

**AMANDA DUNSMORE**

## Papers:

- 'Late Roman Ceramics from Northern Kharga Oasis' First Australasian Conference of Young Egyptologists, Monash University, 4-6 September, 2009
- 'Historical Inspirations Behind Minton' the Ceramic Collector's Society, Sydney, 14 April, 2010
- 'Derby Porcelain in the Collections of the National Gallery of Victoria' Ceramics & Glass Circle Study Weekend, 29-30 May, 2010

**ALEXANDRA ELLEM**

- 'A Convergence of Cultures: Max Meldrum's Art Theory and Practice', in J. Anderson (ed.), *Crossing Cultures: Conflict, Migration and Convergence*, Miegunyah Press, 2009

## Papers:

- Blue Shield Australia and DISACT, Disaster Proofing Heritage Collections Symposium, National Library of Australia, Canberra, 'AICCM Victoria Division's Response to the Victorian Bushfires of 2009: After Disaster Struck', 2010
- University of Melbourne, Art Curatorship, Issues in Art Conservation, 'Examination and Documentation', 2009
- University of Melbourne, Art Curatorship, Issues in Art Conservation, 'Issues in Painting = Conservation in the Western Tradition', 2009
- University of Melbourne, Art Curatorship, Issues in Art Conservation, 'Ethical and Practical Issues in the Care and Conservation of Non-Western Cultural Material', 2009
- University of Melbourne, Art Curatorship, Issues in Art Conservation, 'Conservation and Art in the Public Domain', 2009
- University of Melbourne, Cultural Material Conservation, Preventive Conservation, 'Disaster Preparedness', 2009

**TRUDE ELLINGSEN**

## Paper:

- Amsterdam, Contemporary Art: Who Cares? 'The Anatomy of a Monster: Investigating the Manufacture of a Polyurethane Sculpture by Lee Bul', 2010

**MAGGIE FINCH**

- *Hanna Tai: Trees in space: The reorder of things*, Centre for Contemporary Photography, Melbourne, 2010

**TED GOTT**

- *Salvador Dalí: Liquid Desire*. Commissioning editor and principal author (with Montse Aguer, Joan Kropf, Elliott H. King, et al.). NGV, 2009

- 'A Gorilla for Melbourne' in Jeanette Hoorn ed., *Reframing Darwin: Evolution and Art in Australia*, Melbourne University Publishing, Melbourne, 2009,
- 'Wild Men of the Woods', in David Hurlston ed., *Ron Mueck*, NGV, 2010

**KIRSTY GRANT**

## Papers:

- 'John Brack 1920-99', Lyceum Club, Melbourne, 2009
- 'Human Nature: The Art of John Brack', Art Gallery of South Australia, 2009

**ALLISON HOLLAND**

- 'Mariko Mori and the art of global connectedness' in *Intersections: Gender and Sexuality in Asia and the Pacific*, November 2009
- (With Stephen Gilchrist) 'Shared Sky', *Imprint*, Vol 44, No 2, Winter 2009
- (With Maggie Finch and Stephen Gilchrist) 'Portrayals of our Universe', *Australian Sky & Telescope*, July 2009

**DAVID HURLSTON**

- *Ron Mueck* (main essay and coordination of authors, catalogue raisonne, bibliography etc), NGV, 2010

**LAURA JOCIC**

- *Australian Made: One hundred years of fashion*, NGV, 2010
- *Robes of Power: The role of dress in asserting status in nineteenth century Russian Turkestan*, *Context*, Issue 19, November 2009
- (with Katie Somerville) *Together Alone: Australian and New Zealand Fashion*, NGV, 2009

**PAULA LINDLEY**

- (contributing author) *Art-isan Studio Arts VCE Units 1-4*, 2010

**FRANCES LINDSAY**

- *A stampede for life, Bushfire Australia*, TarraWarra Museum of Art, 2010

## Papers:

- 17th Conference of the Association of Australian Gallery Guiding Organisations: *Passion and Patronage*, 2009
- 'Dalí's Jewels', NGV 2009
- 'Bush fire in Art', TarraWarra Museum of Art, 2010
- Optimism and opportunity; planning a successful exhibition program for a major art museum *Museums Australia (Victoria)*, 2010

**ROGER LEONG**

- (with Katie Somerville) 'Beyond the Boundaries: Australian Fashion from the 1960s to the 1980s' in Bonnie English and Liliana Pomazan (Eds), *Australian Fashion Unstitched: The Last 60 Years*, Cambridge University Press; Cambridge/Melbourne, 2010
- 'The Colony of New South Wales 1788-1820s', *Colonial Fashion: What Happens to Fashion when it Travels*, Proceedings from the Annual ICOM Costume Committee Conference, 6 – 10th October 2008, Santiago, 2009

## Paper:

- 'From Neoclassical simplicity to Romantic complexity' at *Reworking the Regency 8-10 October 2009*, University of Melbourne & Research School of Humanities, Australian National University

**MATTHEW MARTIN**

- (With Carol Cains) *Chinoiserie: Asia in Europe, 1620-1830*, NGV, 2009.
- 'Karl Bertsch: Table and Armchair', *World of Antiques and Art 77*, Sydney, Aug 2009 – Feb 2010.
- 'Chinoiserie', *Collectables 91*, Sydney, Dec 2009 – Mar 2010.
- (With Carol Cains) 'A Cabinet of Curiosity – a seventeenth century japanned cabinet in the collections of the NGV', *In the Image of Asia: Moving across and between locations conference*, ANU, 2010.
- 'Decorative or Devotional – The Secret Lives of Some Chelsea Porcelains', *Secrecy in the Decorative Arts*. The Nineteenth Annual Cooper-Hewitt Graduate Symposium in the History of the Decorative Arts and Design, Cooper-Hewitt Museum, New York, 2010.
- (With Carol Cains) 'Chinoiserie: An Introduction', *Ceramics and Glass Circle of Australia*, Melbourne, 2009
- 'The Streamlining Aesthetic', *Art Deco Society of Victoria*, Melbourne, 2009
- 'The Art of the Cabinet', *The Johnston Collection House Museum*, Melbourne, 2009
- 'Modernism and The Bauhaus', *Heide Museum of Modern Art*, Melbourne, 2009

## Papers:

- (with Sophie Matthiesson) 'Medieval Art and Ritual', NGV, 2009
- 'Imagining the Other', NGV, 2009
- 'Darwin and the Decorative Arts', NGV, 2009.
- 'Owen Jones: Ornament's Grammarian', NGV, 2009
- 'Pottery not Porcelain: The Triumph of Wedgwood', NGV, 2009

**SOPHIE MATTHIESSON**

Papers:

- 'Introducing Salvador Dalí', Melbourne Lyceum Club 23 July 2009
- 'Romantics & Revolutionaries', NGV, 16 October 2009
- 'Captive Markets: Artists in Prison in the French Revolution', the Margaret Manion Lecture, University of Melbourne, 23 October 2009
- 'Drawing a Long Bow? Boccherini and the Madrid visit', NGV, FOTGL lecture, 23 May 2010
- (with Matthew Martin) 'Medieval Art and Ritual', NGV, 2010

**ELIS ABETTE POLIDORI**

- (with Louise Wilson and Ruth Shervington), 'Recent advances in the treatment of works on paper from the Asian Art Collection of the National Gallery of Victoria', AICCM National Conference, Perth 2009

**CHRISTINA RITSCHER**

Paper:

- *Conservation of the E. Dickens Quilt*. Upcoming Special Edition of AICCM Bulletin. Volume 32, AICCM 2009

**JUDITH RYAN**

Published articles:

- 'Ömie nioge: skin of now' in Sana Balai & Judith Ryan, *Wisdom of the Mountain: Art of the Ömie*, National Gallery of Victoria, Melbourne, 2009, pp. 34–45
- 'Timothy Cook' in *Western Australian Indigenous Art Awards 2009*, Art Gallery of Western Australia, Perth, 2009, pp. 16–17
- Ricardo Idagi in *Western Australian Indigenous Art Awards 2009*, Art Gallery of Western Australia, Perth, 2009, pp. 22–23
- Doreen Reid Nakamarra in *Western Australian Indigenous Art Awards 2009*, Art Gallery of Western Australia, Perth, 2009, pp. 26–27
- Tiger Palpatja in *Western Australian Indigenous Art Awards 2009*, Art Gallery of Western Australia, Perth, 2009, pp. 32–33
- "'Different from other mob": Ginger Riley Munduwalawala' in Cath Bowdler, *Colour Country: art from Roper River*, Wagga Wagga Art Gallery, 2009, pp. 38–44
- 'Indigenous Art of the Kimberley: Strong in Country and Law' in Kimberley Aboriginal Artists, *sharing difference on common ground*, 2009, pp. 8–17
- 'Aboriginal Batik: Desert Songs of Identity and Place', *Textiles Asia* May 2010. Vol 2, Issue 1, pp. 3–9

- 'Trevor Nickolls' in Alex Baker (ed.), *2009 Clemenger Contemporary Art Award* (exh. cat.), National Gallery of Victoria, Melbourne, 2009. P. 39

**SUZANNA SHAW**

Paper:

- 'A Cornucopia of Carving Techniques: An Analysis and Treatment of a Qing Dynasty Lacquer Screen', *Crossing Borders: The Conservation, Science, and Material Culture of East Asian Lacquer*, Victoria and Albert Museum, London, 2009

**RUTH SHERVINGTON**

- (with Louise Wilson and Elisabetta Polidori), 'Recent advances in the treatment of works on paper from the Asian Art Collection of the National Gallery of Victoria', AICCM National Conference, Perth, 2009

**KATIE SOMERVILLE**

- (with Leong, R) 'Beyond The Boundaries: 1960s to 1980s' in Bonnie English and Liliana Pomazan, (Eds.), *Australian Fashion Unstitched: The Last 60 years*, Cambridge University Press; Cambridge/Melbourne, 2010

Paper:

- 'Hanging, handling and housing - Key principles for the care and display of fashion and textiles', *Thriving In The Face Of Adversity - How Regional Museums and Galleries Can Shine*, Albury 3 June 2010

**ELENA TAYLOR**

- 'Mary Cockburn Mercer', *Art Bulletin of Victoria*: 49, NGV, 2009
- (contributing author) *Face: Australian portraits 1880-1960*, National Gallery of Australia, 2010

Papers:

- 'Journey to the interior: Russell Drysdale's Surreal landscapes' Art Association of Australia New Zealand Annual Conference, Canberra, 2009
- 'Close to home: Frederick McCubbin's late landscapes', National Gallery of Australia, 2009
- 'Frederick McCubbin: The Pioneer', Bendigo Art Gallery, 2009
- 'Frederick McCubbin; the late paintings', NGV, 2010

**DAVID THURROWGOOD**

- "Scanning X-ray Fluorescence Elemental Mapping of Paintings With Synchrotron Radiatio" ChemCH conference, Ravenna, Italy (date)

**SUSAN VAN WYK**

- 'City of Ambition: New York in photographs 1910-1955', *Architect Victoria*, Spring 2009;
- *Long Distance Vision: Three Australian photographers*, NGV, 2009.

**GERARD VAUGHAN**

- 'Preface' in R. Baines, *More Amazing Schmuck Stories*, 2009

Papers:

- Annual Lecture of the Australian Garden History Society, 'William Kent and the rise of the natural landscape garden in 18th century England: the development of Rousham and Stowe', 2009
- 17th Conference of the Association of Australian Gallery Guiding Organizations: *Passion and Patronage*, 'Patronage and acquisition at the NGV', 2009
- University of Melbourne, *Janet Clarke Hall's Sunday Afternoon Conversation for 2009*, 'Lady Clarke's Melbourne: collecting and taste in the late 19th century', 2009
- Ivanhoe Girl's Grammar, 21st Coorwull Dinner, 'Art and Society: Shaping the cultural landscape in the 21st century', 2009
- NGV Members, 'Masters of Benefaction – Great Gifts of Art', 2009
- NGV, 'Chinoiserie: Exotic Interiors & Gardens in Eighteenth Century Europe', 2010
- University of Melbourne, 'Sponsorship and Philanthropy in Museums', 2010
- NGV Members Annual Lecture, 'Introduction to *European Masters: Städel Museum, 19th-20th century*', 2010
- NGV, *European Masters: Städel Museum, 19th-20th century Symposium*, 'Some Reflections on Goethe in Italy', 2010

**LOUIS E WILSON**

- (with Ruth Shervington and Elisabetta Polidori), 'Recent advances in the treatment of works on paper from the Asian Art Collection of the National Gallery of Victoria', AICCM National Conference, Perth, 2009

**DANIELLE WHITFIELD**

- 'Paris Then New York: Navigating the World's Fashion Capitals from Australia' in Bonnie English and Liliana Pomazan (Eds.) *Australian fashion unstitched; the last 60 years*, Cambridge University Press; Cambridge/ Melbourne, 2010
- 'Independent Australian Fashion', in Joanne B. Eicher (ed.) *Berg Encyclopaedia of World Dress and Fashion*, Volume 7, Berg Publishers, Oxford, 2010

The Annual Report of the Council of Trustees National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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