MASTERPIECES FOR MELBOURNE
THE 150TH ANNIVERSARY CAMPAIGN FOR
THE DEVELOPMENT OF THE NGV COLLECTION
The NGV's Mission Statement:

To illuminate life by collecting, preserving and presenting great art.

- The National Gallery of Victoria is Australia's oldest and pre-eminent museum of art, founded in 1861.
- It is by far the most visited museum or gallery in Australia, with 1.65 million visitors in 2006–07.
- In 2007 it ranked as the nineteenth most visited museum in the world.
- The National Gallery of Victoria enjoys one of the highest community participation rates in the world. Our research tells us that 70% of our visitors are from Melbourne and regional Victoria. For most of the art museums ahead of us on the international list, the majority of visitors are incoming tourists.
- Since re-opening in 2002–03 following the redevelopment program, the NGV has welcomed more than 10 million visitors.
- The NGV makes a huge commitment to its educational mission, through teaching and publishing, and disseminating knowledge through all media including online access. Last year the NGV website had over 1.7 million visitors.
- Each year several hundred thousand school children and their teachers visit the NGV, and the Education and Public Programs Department provides more than 1000 events, enriching the lives of hundreds of thousands of members of our community.

National Gallery of Victoria, May 2008
MASTERPIECES FOR MELBOURNE
THE 150TH ANNIVERSARY CAMPAIGN FOR THE DEVELOPMENT OF THE NGV COLLECTION
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The Masterpieces for Melbourne campaign seeks to secure $150 million of new money by 2011, our 150th anniversary …

… we believe that collectively the NGV’s supporters can return to the NGV the great buying power it enjoyed in the first decades of the Felton Bequest.
Summary

Masterpieces for Melbourne

The NGV is launching a fundraising campaign of crucial importance.

We have named the campaign Masterpieces for Melbourne and are inviting the community to support our ambitious and achievable goal. It is essential that this campaign is successful because with replenished buying power the NGV can continue to fulfil its role as the cultural centre of the city and maintain its status as a potent symbol of Melbourne's cultural leadership.

We are asking NGV friends to support this campaign. What you decide to do now will be enjoyed and valued by future generations.

The Trustees of the NGV are determined to reverse this decline.

For the first half of the 20th century, the Felton Bequest enabled the NGV to acquire great masterpieces and lay the foundations for what is now recognised as one of the world's finest collections of art. Since the 1950s, this buying capacity has been in rapid decline, and the NGV has been unable to buy works of equal quality. Huge rises in the cost of major works of art, the reduction in the relative value of the Australian dollar, and the conservative investment policy prescribed by the will of Alfred Felton, have significantly reduced the buying power of this bequest. For half a century, therefore, key areas of the National Gallery of Victoria's magnificent collection have remained static.

The NGV has been the recipient of nearly one and a half centuries of community benefaction and now we are again asking the community to rally behind us.

Not only has the NGV been substantially underspending on its collections for many years; this problem is compounded by the ever-rising prices for quality works.

We cannot currently afford to buy the important works we want. The unpalatable truth is that our wonderful Gallery is uncompetitive in the context of a burgeoning Australian and international art market. However, we believe that collectively the NGV's supporters can return to the NGV the great buying power it enjoyed in the first decades of the Felton Bequest.

The Masterpieces for Melbourne campaign seeks to secure $150 million of new money by 2011, our 150th anniversary. We aim to raise $50 million in cash gifts to be dedicated to the immediate purchase of important works of art; $50 million in endowed funds, the income from which will be available in perpetuity; and $50 million in notified bequests, whose promise will provide confidence that we will be able to make significant additions to both the endowment and the collection in the years and decades to come.
Frederick McCubbin  
Australia 1855–1917  
The pioneer 1904  
Oil on canvas  
225.0 x 295.7 cm  
Felton Bequest, 1906

Tom Roberts  
born England 1856, arrived Australia 1869,  
lived in Europe 1881–85, 1903–19, died 1931  
Shearing the rams 1890  
Oil on canvas on composition board  
122.4 x 183.3 cm  
Felton Bequest, 1932
The NGV’s track record in securing community support is impressive, with 40% of the $170 million required for the NGV’s recent redevelopment of its St Kilda Road building raised from non-state government sources in the period 2000–03.

This new campaign seeks commitments of gifts and pledges in three categories:

- towards the corpus of the Endowment;
- gifts and pledges towards a new Art Acquisition Fund to be available for current purchases; and
- the notification of bequests (which may be directed either to the Endowment or the Art Acquisition Fund).

The income stream generated from the Endowment and the funds raised for the Art Acquisition Fund will allow the NGV to acquire the very finest works of art. If the NGV is unable to address this issue comprehensively, we will revert to the status of an interesting provincial museum, unable to offer our community access to the best and most challenging works of art.

The NGV is determined to re-enter the market for the greatest old and modern masters, and the best and most challenging contemporary works, and only a campaign of this magnitude can provide us with the necessary financial strength to realise this ambition.

Our Challenge

Renowned as having one of the world’s great public art collections, the NGV has, for nearly 150 years, provided inspiration and enjoyment to our community. Melbourne is justly proud of its Gallery, enriched for the last century with great masterpieces made possible by Alfred Felton’s wish to use his wealth to give the people of Melbourne a magnificent educational and cultural resource.

Our international collections allow our visitors to connect with and understand the world’s great civilisations, and our incomparable Australian collections – both Indigenous and non-Indigenous – play a key role in preserving not only our community memory, but also that of the nation. Many of Australia’s most powerful and enduring national icons, such as Tom Roberts’s *Shearing the rams* or Frederick McCubbin’s *The pioneer*, are permanently displayed to our millions of visitors.

It is worth reflecting that nearly all of the collections of the NGV represent private philanthropy. Our current status is the result of the generosity of past generations, and it is now time for this generation to respond, enabling our Gallery again to become one of the great acquiring institutions of the world.

We know that there is great community support and affection for the NGV and this encourages us now, five years after the opening of The Ian Potter Centre: NGV Australia and four years after our re-opening of NGV International, to launch this new campaign. Given the breadth and depth of the NGV Collection, this campaign will not seek to provide funds for encyclopaedic collecting, but rather will concentrate on securing for Melbourne a relatively small number of outstanding masterpieces, both historic and contemporary; works that will inspire and enrich not only our whole community, but also the increasing number of interstate and overseas visitors who see Melbourne as a key cultural destination.

It is worth reflecting that nearly all of the collections of the NGV represent private philanthropy.
The Campaign

The launching of this campaign is a careful and strategically planned response to our diminished buying power.

The works we anticipate acquiring will transform the NGV Collection and will stimulate wide interest, both in Australia and overseas. A reinvigorated NGV will deliver a magnificent resource for everyone interested in the visual arts.

We believe that Melbourne must invest in its public Gallery for the benefit of all members of the community. A well-funded, vibrant NGV is a critical part of our vision for the future, with cultural diversity and excellence driving economic growth; and the time to act is now.

The NGV is launching this campaign from a position of considerable strength.

- We have two magnificent buildings that, in terms of quality and facilities, rank with the best anywhere.
- We have inherited from our predecessors outstanding collections which give us a firm base on which to build, as we secure important historic and contemporary works of comparable quality and significance.
- We have launched a successful sequence of ambitious exhibitions – many sourced from the leading art museums of the world – and since the re-opening we have achieved an unparalleled level of public approval and participation. Figures recently published by the London-based Art Newspaper put the NGV as the 19th most visited art museum in the world, an extraordinary result. Given that around 70% of all our visitors come from Melbourne and regional Victoria, the NGV must be seen as enjoying one of the highest community participation rates in the world. In many of the great European and American museums on the same list, the majority of visitors are incoming tourists.

“The time has come for the National Gallery of Victoria to take the lead and again become one of the great acquiring institutions of the world; this is essential to maintain our relevance and vitality in this creative city.”

Dr Gerard Vaughan, Director NGV
May 2008

Figures recently published by the London-based Art Newspaper put the NGV as the 19th most visited art museum in the world …
Pablo PICASSO
Spanish 1881–1973, worked in France 1904–73
Weeping woman (1937)
oil on canvas
55.2 x 46.2 cm
Purchased by donors of The Art Foundation of Victoria, with the assistance of the Jack and Genia Liberman family, Founder Benefactor, 1986
© Pablo Picasso / Succession Pablo Picasso, Paris. Licensed by VISCOPY, Australia
What is at Stake?

If this opportunity is not seized, the NGV will simply become an elegant ‘period piece’, interesting but not necessarily exciting, and will lose its power to draw huge crowds of people.

Important new acquisitions will enhance our ability to fulfil our educational role and will give us a stronger opportunity to tell the whole history of art for the benefit of all. The NGV is at present the only art museum in Australia which can attempt to tell in any detail the history of the visual cultures of mankind. In particular our collection covers the cultures of Ancient Egypt, Greece and Rome and the subsequent epochs of European art, Medieval to Renaissance, Baroque and beyond to the modern period. We also cover the great historic and contemporary cultures of Asia, Oceania, the more recent cultures of North America, and Indigenous and non-Indigenous Australian art.

Important new acquisitions will enhance our ability to fulfil our educational role and will give us a stronger opportunity to tell the whole history of art for the benefit of all.
Mark ROTHKO
Russian/American 1903–70
no. 37 (Red) (1956)
glue, oil, synthetic polymer paint and resin on canvas
209.6 x 125.3 cm
Purchased through The Art Foundation of Victoria with the assistance of the Helen M. Schutt Trust, Governor, the Commonwealth Banking Corporation, Fellow and The Signet Group, Fellow, 1982
© Mark Rothko/ARS, New York.
Licensed by VISCOPY, Australia
Become a Benefactor

What can you do to ensure that the NGV remains strong, inspirational and relevant?

There are four simple ways in which you can participate in the Masterpieces for Melbourne campaign.

- **Make a gift to the NGV’s permanent Endowment**, which will help ensure that each year strong income is available for major purchases. A Committee of leading financiers and investors carefully advises on investing the Endowment funds. Donations to the Endowment of $1 million or more will be held in a named fund, the income from which will be used to purchase works of art. Major donors will therefore be associated with an ongoing stream of acquisitions in perpetuity: your name will be fully acknowledged on the label, and on the caption each time the work is reproduced in a book or catalogue, or online.

- **Make a cash gift to the new Art Acquisition Fund.** You can take much pleasure in helping us to secure a particular work of art. Your preference for a particular medium or period of work, which is of special interest to you, can be discussed with the NGV. The same acknowledgements listed above will apply.

- **Participate in the NGV’s new Patrons Program**, an annual giving program which invites tax deductible gifts of $2500, $5000 or $10,000. All income derived from the Patrons Program will be dedicated to the Art Acquisition Fund. Donors can, if they wish, earmark their annual gifts for collecting areas of special interest to them.

- **Make a bequest to the National Gallery of Victoria.** Historically bequests have, more than any other form of donation, played a major part in developing and enriching the NGV. By bequeathing your residual estate or a specific sum, you can also play a key part in securing the future and ongoing relevance of this important institution.

We encourage you to make a bequest directed to the NGV’s permanent Endowment. Equally, you may bequest funds to be spent immediately on a single work of art or works of art. You are encouraged to consult with your solicitors, but a simple wording would be:

\[
\text{I give to the National Gallery of Victoria for the acquisition of works of art, the residue of my estate. The receipt of an authorised officer of the NGV shall be an absolute discharge to my executors or}
\]

\[
\text{I give to the National Gallery of Victoria for the acquisition of works of art, the sum of $___________ The receipt of an authorised officer of the NGV shall be an absolute discharge to my executors.}
\]

By advising us now of your future intentions, you will be invited to become a member of the Felton Society, through which we can recognise and acknowledge your future benefaction.

**Donor Recognition: Be remembered for all time**

The NGV is committed to recognising and honouring its benefactors, their generosity and legacy.

Major benefactors to the Masterpieces for Melbourne campaign will be prominently acknowledged by having their names displayed in large metal letters in Federation Court at NGV on St Kilda Road, in perpetual recognition of their benefaction.

All gifts to the campaign above $20,000 will be recognised through NGV Foundation membership at the relevant level of giving. Donors will be acknowledged on the donor boards at both NGV International and The Ian Potter Centre: NGV Australia. Where appropriate, donors will be noted in key program and exhibition publications, and other identified print opportunities.

It is recognised that some major donors to the NGV will have a preference for their gift to be directed to the purchase of a work of art. Where this is the case, donors will be given accreditation in perpetuity for the works acquired with their donations. Their name will appear on the label in the gallery space, and will form part of the caption whenever the work is published.

This is a meaningful and important way for acts of generosity and commemoration (as many gifts are made in honour of, or in memory of, others) to be recorded and remembered for all time.
The current income available to the NGV for acquisitions is minor by world standards.

With the exception of the Victorian Government’s seed funding of the VFLAA (Victorian Foundation for Living Australian Artists) in 2002, the Government does not provide funding for acquisitions, restricting its support to providing the annual operating costs and funds for capital works from time to time. Until recently the total funds available to the NGV for acquisitions were hardly more than $1 million per year, derived from the income of the Foundation, and the annual income of the Felton Bequest was even less.

The income from the Foundation needs to be distributed fairly across nine collecting departments, resulting in extremely modest annual allocations, which are irrelevant in the major international markets. This has meant that on the few occasions when the NGV has aspired to acquire an expensive work, a rapidly put-together fundraising campaign within the community has had to be mounted.
William KENTRIDGE
South African 1955–
Blue head
1993–98
drypoint, aquatint printed in grey ink and aquatint printed in blue ink, artist’s proof 3/5
120.0 x 80.0 cm (framed)
Presented through the NGV Foundation by Mrs Rae Rothfield, Member, 2002
© Courtesy of the artist

Yinka SHONIBARE
English 1962–
Reverend on ice (2005)
fibreglass, cotton (Dutch wax), wool, leather, wood, steel
160.0 x 402.3 x 601.5 cm (overall)
Purchased with the assistance of NGV Contemporary, 2006

CHI Peng
Chinese 1981–
Consubstantiality 2004
type C photograph
87.5 x 116.7 cm
Purchased, 2004
© Chi Peng, courtesy of Red Gate Gallery, Beijing
There have been some successes, such as the acquisition in 2003 of Agnolo Gaddi’s late 14th-century masterpiece, *Madonna and child with saints*, the most expensive painting acquired since Picasso’s *Weeping woman* in 1986, and more recently, Paris Bordone’s *Rest on the flight into Egypt* (1520s) or Ribera’s Baroque masterpiece *Martyrdom of St Lawrence*. In the contemporary field, master works by Jeff Wall, Antony Gormley, William Kentridge and Yinka Shonibare have recently been acquired.

Major Australian works remain a key focus and in 2004 Dr Joseph Brown’s gift of the highlights of his collection of 19th and 20th-century Australian art was an inspiration.

There were however some notable failures. Despite many generous pledges from friends and supporters, we were unsuccessful at the 2006 auction for John Brack’s masterpiece *The bar*. The NGV’s inability to acquire such an iconic Melbourne work of art sparked a high level of press attention and public disappointment.

By international standards the sums of money recently available to us have been insufficient. The table on page 18 provides an indication of art expenditure by some comparable institutions, and most particularly in the USA where major acquisitions are always privately funded, using either endowment income or specific donations, or a combination of both.

It is true that major institutions in the United Kingdom do not receive specific government grants for acquisitions but the landscape there is also profoundly different, with the key museums and galleries being able to take advantage of ‘in lieu of death duties’ arrangements, which annually see the transfer into public ownership of many masterpieces. In addition, UK institutions have had access to large grants from the Heritage Lottery Fund, one of the grant-giving bodies set up through the British National Lottery. As well, art museums in the UK can apply for acquisition grants to the National Heritage Memorial Fund, a significant fund set up with donations to commemorate the British fallen in both World Wars, and grants from the National Art Collections’ Fund, a strongly supported charity which raises money precisely to make grants to UK museums and art galleries to secure major works.

Several European countries have well endowed national heritage funds, which allow institutions to seek large grants, and recently the Rijksmuseum in Amsterdam, for example, has used Dutch National Heritage funds to make several major acquisitions which together total in value tens of millions of dollars. It is worth noting that in the financial year 2004–05 The Metropolitan Museum of Art in New York spent nearly $100 million on acquisitions.
Patricia Piccinini  
born Sierra Leone 1965, lived in Italy 1968–72, arrived Australia 1972  
Nest (2006)  
enamel paint on fibreglass, leather, plastic, metal, rubber, mirror, transparent synthetic polymer resin, glass, ed. 2/3  
(a-b) 104.2 x 197.0 x 186.4 cm (variable) (installation)  
Purchased, Victorian Foundation for Living Australian Artists, 2006  
© Courtesy of the artist

LEE Bul  
South Korean 1964–  
Untitled (2003) (detail)  
polyurethane, enamel paint, stainless steel, aluminium wire  
(1-75) 495.0 x 1700.0 x 1200.0 cm (installation)  
Purchased, 2004  
© Courtesy of the artist

Ah Xian  
born China 1960, arrived Australia 1990  
Human human – Flower and bird (2000–01)  
resin, fibreglass, lacquer  
45.4 x 48.0 x 28.0 cm  
Purchased with funds from the Victorian Foundation for Living Australian Artists, 2004  
© Courtesy of the artist
The NGV is Australia’s oldest public art museum, containing the nation’s pre-eminent collections. The NGV has a collection of international art which, in key areas, rivals the best in the world. The Australian collections, both Indigenous and non-Indigenous, are also outstanding, and the NGV is justly famed for its rich holdings of Australian Impressionism, and works reflecting the reception in Australia of 20th-century modernism.
Our Collections

The combined collections of the National Gallery of Victoria constitute one of Australia’s richest cultural assets.

The NGV is Australia’s oldest public art museum, containing the nation’s pre-eminent collections. The NGV has a collection of international art which, in key areas, rivals the best in the world. The Australian collections, both Indigenous and non-Indigenous, are also outstanding, and the NGV is justly famed for its rich holdings of Australian Impressionism, and works reflecting the reception in Australia of 20th-century modernism. The NGV has a large collection of contemporary Indigenous art, beginning with Papunya Tula in the early 1970s and now including the more radical work of a new generation of urban-based Indigenous artists.

The NGV enjoys the highest level of visitation of any museum or art gallery in the country, and its two buildings, NGV International in St Kilda Road and The Ian Potter Centre: NGV Australia in nearby Federation Square, together provide more than 50 large gallery spaces dedicated both to the permanent collections and to temporary exhibitions.
REMBRANDT Harmensz. van Rijn
Dutch 1606–69
Portrait of a white-haired man 1667
oil on canvas
108.9 x 92.7 cm
Felton Bequest, 1951

Amedeo MODIGLIANI
Italian 1884–1920, worked in France 1906–20
Portrait of the painter Manuel Humbert
(Portrait du peintre Manuel Humbert) (1916)
oil on canvas
100.2 x 65.5 cm
Felton Bequest, 1948
Lending to Australia and Overseas

The NGV enjoys warm relations with all of the national, state and regional museums and galleries of Australia and with many of the world’s great art museums. At the time of our founding in the 1860s, the Director of the London National Gallery, Sir Charles Eastlake, acted as our first advisor, and many of his successors (including Sir Kenneth Clark) have also shown great support.

In the last five years there has been a significant growth in requests for major works from our collection for exhibitions around the world, and this can be attributed at least in part to the huge success of our European Masterpieces exhibition, when 88 of our most important pictures toured North America during the years of our redevelopment, reminding colleagues overseas of the exceptional quality and richness of the collection.

Recently, our important early Rembrandt, Two old men disputing, was displayed publicly for the first time ever in Europe, in exhibitions at the Rijksmuseum in Amsterdam and the Gemäldegalerie in Berlin to celebrate the 400th anniversary of the birth of Rembrandt; the Melbourne picture was the centrepiece of the early Rembrandt room in the Berlin exhibition.

We lent our magnificent Bonnard to the important Bonnard retrospective which celebrated the re-opening of the Musée d’Art Moderne de la Ville de Paris in 2007. We have lent our Modigliani to six international exhibitions over the last five years. The NGV’s early Francis Bacon is in constant demand, and has also been contributed to four international exhibitions in recent years, and will soon return to Europe for exhibitions in London and Madrid.

When Tate Britain mounted its major exhibition of Thomas Gainsborough, which then went to Washington and Boston in America, we lent two key works. Our Howard Hodgkin work was one of the star attractions of the recent Tate Modern exhibition of Hodgkin and was extensively used in their public advertising; and our magnificent Monet landscape Vétheuil, 1878, has also been in several major international shows in recent years.

The NGV lent two major works by the late 19th-century plein-air realist artist Jules Bastien-Lepage to the major retrospective at the Musée d’Orsay in Paris, and the significance of Melbourne’s masterpiece by Bastien-Lepage, October, 1878, was underlined by its use not only as the front cover of the catalogue, but also as the subject of banners and posters all over Paris. More recently our Big Yam Dreaming by Emily Kam Kngwarray has been displayed in a major survey of her work in Osaka and Tokyo.

Many more works in our collection are designated to join major exhibitions overseas.

Our ability to lend to these exhibitions greatly enhances our international standing, and assists in our negotiations with so many other museums to bring works from their collections to Melbourne. It is a rich and rapidly expanding process of exchange.

In 2007, NGV loaned more than 500 works of art to other museums and galleries, and public institutions throughout Victoria and Australia.
Our Buildings – Foundations for the Future

The NGV is fortunate to have two buildings of exceptional quality, providing more than 20,000 square metres of exhibition space. The Ian Potter Centre: NGV Australia, designed by LAB architecture studio, opened to the public in October 2002 and provides an innovative and contemporary setting for the NGV collection of Australian art – Indigenous and non-Indigenous – and maintains a robust program of temporary exhibitions.

NGV International, originally designed by the Melbourne-based architect Sir Roy Grounds, first opened in 1968, and in the period 1999–2003 underwent an extensive refurbishment and redesign by the renowned Italian architect Mario Bellini. It provides a magnificent setting for the international collections, beginning with Ancient Egypt, Greece and Rome and continuing through all the major schools to International Contemporary art.

Architectural History

Our Gallery was founded in 1861, and its first location was a series of rooms in the State Library of Victoria building on Swanston Street (designed by the colonial architect Joseph Reed), at the southern end of the Swanston Street façade. In succeeding decades, a series of fine galleries were constructed to house the State’s growing collection, and this became even more important after 1904, with the inflow of masterpieces acquired through the Felton Bequest.

The original State Library of Victoria building came to house both the National Gallery of Victoria and the Museum of Victoria, and like so many other 19th-century cultural composite building complexes around the world, the growth of collections forced radical rethinking and rationalisation. The President of the Council of Trustees, Sir Keith Murdoch, realised in the late 1940s that a new building would have to be found for the NGV, and planning went on through the 1950s, with the decision to construct a new building in St Kilda Road, on the site of the old Wirth’s Circus, being taken in 1956. Building continued through the 1960s, under the Director Eric Westbrook, with the new building opening to great acclaim in 1968.

By the mid-1990s it was clear that, after nearly 30 years of constant use and collection growth, the NGV was badly in need of expansion and refurbishment, and the State Government supported the Trustees’ view that a major redevelopment should be undertaken.
The Ian Potter Centre: NGV Australia, Federation Square
The Ian Potter Centre: NGV Australia at Federation Square

But how could a major increase in exhibition space, especially for the Australian collections, be accommodated without sacrificing the large garden to the rear, or expanding into an adjacent piece of land, which seemed an unlikely possibility? The plans for Melbourne's new civic centre, Federation Square, were soon to provide the opportunity.

Trustees and Government agreed that a major new building for the Australian collections of the NGV should be constructed. After an international competition, the London-based LAB architecture studio received the commission to design the whole of Federation Square, and their brief included a new building for the Australian collections of the National Gallery of Victoria. The incoming State Government supported the concept of the new building and provided the funds and incentive to bring the project to its successful conclusion.

The NGV building is consistent with the architectural principles governing Federation Square, with a concentration on the use of Australian sandstone, combined with metal and glass. The building in Federation Square represents an impressive modelling of form and space, and the architects have provided some 20 fine gallery spaces around a complex of public areas that offer dramatic spatial experiences.

In recognition of the munificent grant of $15 million for the NGV redevelopment by the Governors of the Ian Potter Foundation, the Trustees resolved that the building should be named The Ian Potter Centre: NGV Australia, and the NGV is proud to honour the name of this great Australian businessman and philanthropist in this way.

NGV International in St Kilda Road

Mario Bellini's project at the St Kilda Road building was confined to the interior, with no need for a new building on the garden site. Significant rethinking of the internal spaces, and the way the collections could be inserted, led to a clear and logical route around the building, with the collections laid out in a coherent art historical sequence, combining galleries for pictures and sculptures with spaces for decorative and applied arts.

Since the opening of The Ian Potter Centre: NGV Australia in October 2002, and the re-opening of NGV International in December 2003, more than 10 million people have visited the National Gallery of Victoria. The buildings of the NGV are often described as amongst the finest of their kind anywhere in the world. Both architectural firms were engaged to work with the NGV's own Design team on the installation of the collections and the end results are a triumph.

The total cost of the redevelopment of NGV International at St Kilda Road was just under $170 million, $100 million of which was provided by the Government of Victoria. The NGV raised the rest of this money in the community from a variety of sources; the two most significant gifts were $25 million from the Commonwealth Government as one of the major grants awarded by the Centenary of Federation Fund, and the grant of $15 million from the Governors of the Ian Potter Foundation.

Many members of the community made generous donations, allowing the full cost of the redevelopment to be met.

Government provided just over 90% of the funding of the Federation Square building, with private donors providing the rest.

Thus, the stage is set for the Masterpieces for Melbourne campaign. The buildings and infrastructure have been delivered to the highest standards achievable, and it is now time to address the equally critical question of the enhancement of the NGV Collection, for which the buildings serve as a beautiful showcase.
Serving and Inspiring the Community

The NGV has always existed to serve the people of Melbourne and the wider community, and since the completion of the redevelopment, more than 10 million people have visited the NGV.

One of the statistics which has emerged from our surveys is that 70% of our visitors are consistently from Melbourne and regional Victoria. It is notable that visitor figures for many of the world’s great museums, particularly those in major tourist centres, are exactly the opposite, with 60%–70% of visitors being foreign tourists. We can conclude therefore that regular access to the NGV is a critically important part of the cultural life of Melbourne, given that we are enjoying one of the highest community participation rates in the world.

Education and Public Programs

The NGV places significant emphasis upon its educational role, and around 150,000 school children visit the NGV in booked groups throughout the year to view the collection and learn from our education staff. We estimate that as many again come in groups with their own teachers, not just art teachers but teachers of history, languages other than English, and other subjects relevant to our collections. And thousands more visit with carers, parents and community groups.

The NGV has an extensive program of public events, lectures and seminars. Many of these events are specifically designed to attract members of particular ethnic communities in Victoria. One of our key aims is to ensure the broadest possible access for all Victorians and an important element of our contract with Government is free entry to the buildings to enjoy the NGV Collection.
A Short History of the NGV Collection

Sir Nicholas Serota, Director of Tate Gallery, London, has written: “The exceptional quality and depth of the NGV Collection means that in international terms Melbourne could be said to have one of the best picture collections in the world.”

When founded in 1861, the NGV was regarded as an essential cultural addition to the new colony – then only a decade old. Melbourne’s culturally engaged citizens, newly wealthy through the discovery of gold, wanted an institution to emulate London’s National Gallery, which was then still in its infancy.

The title National Gallery of Victoria, which might seem anomalous today, merely reflects the fact that at the time of our foundation, Victoria was a self-governing colony, and that the federation of the Australian States was not to occur for another forty years.

The then Director of the London National Gallery, Sir Charles Eastlake, was consulted and agreed to act as advisor. Eastlake took the view that the modest sums of money allocated each year for acquisitions by the Government of Victoria would not allow the new museum of art in Victoria to aspire to the purchase of old master works, so instead he advised that the purchase of contemporary art should be the NGV’s focus. This meant, above all, contemporary British art, and the majority of works acquired in the succeeding decades were from the British schools. Taste in Melbourne overall was conservative and there were few opportunities to bring in works other than those by established Royal Academicians, although some French, German, Italian and locally produced Australian works were also acquired.

In the 1880s, at the height of the great economic boom, ‘Marvellous Melbourne’ enjoyed a period of unparalleled prosperity, and little by little government grants, perhaps inspired by the example of the Fine Art courts of Melbourne’s two international exhibitions in 1880 and 1888, increased. More significant donations began to be made to the NGV from private collections. But then the bubble burst. The economic depression of the 1890s had a very negative impact on Melbourne’s art world generally and government grants to the NGV became irregular, and declined. Overall, private donations dried up.

Sir Nicholas Serota, Director of Tate Gallery London, has written: “The exceptional quality and depth of the NGV Collection means that in international terms Melbourne could be said to have one of the best picture collections in the world.”
Then Alfred Felton’s vision for the National Gallery of Victoria, as the beneficiary of his bequest, transformed everything and the NGV was able to embark on a half century of extraordinary acquisitions, effortlessly competing with the world in securing the finest pictures of every period. In 1905, for example, Camille Pissarro’s incomparable Impressionist masterpiece, *The Boulevard Montmartre* (1897) was amongst the first Felton acquisitions, incidentally making the NGV one of the very first public art museums in the world to acquire an Impressionist picture. Since then thousands of art works have been acquired for us by the Felton Bequest: great 16th and 17th-century masterpieces such as Titian’s *A monk with a book*, Tintoretto’s *Doge Pietro Loredano*, Poussin’s *The crossing of the Red Sea*, three pictures by Rembrandt, and one of the best groups of Rembrandt prints to be found anywhere, Van Dyck’s *Countess of Southampton*, two portraits by Reynolds, four Gainsboroughs, works by Canaletto, Tiepolo, Turner and Constable, the Barbizon school, a relatively small but very choice collection of French Impressionist pictures including two Monets and three Manets, the Pre-Raphaelites, and some great 20th-century pictures, though our representation of early 20th-century modernism remains weak, reflecting the conservatism of the Melbourne art world at the time. At the same time, the Felton Bequest assisted in the purchase of many Australian works of art, beginning with Frederick McCubbin’s monumental triptych with a national theme, *The pioneer*, 1904.

From 1904 until the end of the 1960s, most of the significant works of art acquired by the NGV in every field of collecting came through the Felton Bequest.

However, as a result of the creation of the Felton Bequest, Government largely withdrew from funding acquisitions, confining its financial support to paying the annual running costs of the NGV and capital projects as appropriate.

The opening of the NGV’s new building in 1968 heralded a new and energised phase of activity, and the NGV became much more open to collecting more radical international and Australian contemporary art. In the late 1970s the Council of Trustees and Government recognised that the Felton Bequest could no longer provide the level of financial support which would be required to maintain appropriate funding across all the NGV’s collecting departments – which by then had grown to include photography and fashion and textiles and, soon after, a new department of Australian Indigenous art.
NGV Foundation

In 1977 the Art Foundation of Victoria (renamed the NGV Foundation in 2000) was established to address the problem of funding. The Hamer Government supported the new Foundation, and agreed to match donations on a dollar for dollar basis for the first five years. Progress, however, was slow. In 1999 the Art Foundation of Victoria had a corpus of around $10 million (producing an annual income of less than $500,000); today the corpus stands at over $30 million, representing a significant increase through the years of the NGV’s redevelopment. During these years, however, the Endowment could not be our priority, as some $70 million of non-state government funding had to be raised to support the redevelopment project.

In 2002 the Bracks Government made a grant of $5 million to the NGV for the support of contemporary Australian art, on condition that this be matched by the NGV Foundation. The NGV duly found its share and thus the Victorian Foundation for Living Australian Artists came into being, and since then has acquired more than 100 major works.

Exhibitions

The NGV has a long history of bringing major exhibitions to Melbourne. The ‘blockbuster’ tradition began in 1975 with the hugely successful Modern Masters: Manet to Matisse from New York’s Museum of Modern Art. Since then an extraordinary number of major exhibitions sourced from around the world have been presented by the NGV.

Since the re-opening in late 2003, such exhibitions have become more regular and far more ambitious. The inauguration of the Melbourne Winter Masterpieces series in June 2004 with The Impressionists: Masterpieces from the Musée d’Orsay in Paris was transforming, with the exhibition attracting 380,000 visitors, making it one of the most visited exhibitions in the world that year. Nearly 80,000 people travelled to Melbourne from other States specifically to see the exhibition, bringing an economic benefit to Victoria of $25.7 million. The following year this success was repeated with Dutch Masters from the Rijksmuseum, although, as projected, at a slightly lower level of attendance. The Picasso: Love & War exhibition from the Musée Picasso in Paris...
achieved similar results. The 2007 exhibition *Guggenheim Collection: 1940s to Now* was equally successful, attracting huge crowds. Our major exhibition for 2007 at NGV Australia was *Australian Impressionism*, which became a national event attracting 140,000 visitors, more than double the previous record for an Australian exhibition at The Ian Potter Centre: NGV Australia.

We anticipate a massive response to our 2008 Melbourne Winter Masterpieces exhibition, *Art Deco*, a collaboration with the Victoria and Albert Museum in London.

The major exhibitions which come before and after Melbourne Winter Masterpieces each year – such as *Darkness & Light: Caravaggio and his World*, *Edvard Munch: The Frieze of Life*, and *British Art and the 1960s from Tate Britain* – also reflect the NGV’s high standing with major lending institutions around the world. Combined with the equally ambitious program of Australian exhibitions at The Ian Potter Centre: NGV Australia, we balance major historical surveys and retrospectives with the most innovative in contemporary practice.

The Melbourne Winter Masterpieces exhibition, *The Impressionists: Masterpieces from the Musée d’Orsay* in Paris, was transforming, attracting 380,000 visitors and making it one of the most visited exhibitions in the world that year – and the most visited single-venue exhibition in Australian history.

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**Paul SIGNAC**

French 1863–1935

*Gasometers at Clichy (Les gazomètres, Clichy)* 1886

oil on canvas

65.0 x 81.0 cm

Felton Bequest, 1948

**Camille PISSARRO**

Danish/French 1830–1903

*Boulevard Montmartre, morning, cloudy weather (Boulevard Montmartre, matin, temps gris)* 1897

oil on canvas

73.0 x 92.0 cm

Felton Bequest, 1905
An Inspiring History of Benefaction

Nearly all of the great collections of the NGV are the result of private benefaction. The Victorian community, and many supporters of the NGV who live in other parts of Australia and overseas, have throughout our history donated money and works of art for the development of the collections; these are today valued at more than $3 billion.

The history of private benefaction goes back to the earliest years of the NGV’s existence, in the 1860s, but most of the early gifts were modest, and made a minimal contribution to the overall quality and depth of the collections. The most significant work of art donated in the late 19th century was in 1888, when the Duke of Westminster presented JMW Turner’s early masterpiece *Dunstanborough Castle*, which had been sent out to Melbourne to be part of the British Gallery in the 1888 Centennial Exhibition. The 19th century ended with a respectable collection of essentially contemporary art, but lack of funds prevented any aspiration that the NGV might collect old masters, or indeed extend the collection seriously in other areas, such as antiquities or the visual culture of Asia.

In the 1903 Annual Report, the Trustees wrote in a rather desultory manner: “The additions to the Gallery during the year have been few, and nothing worthy of special note has been added, as the Trustees had no funds at their disposal for the purchase of pictures of value”.

But suddenly the NGV enjoyed a spectacular change in fortune. Under the will of the wealthy Melbourne businessman Alfred Felton, the National Gallery of Victoria became the recipient of half of the significant annual income of the new Felton Bequest, the other half being dedicated to good works, particularly relating to the health of women and children. Alfred Felton was a man of his time, who believed that his wealth and success should be shared with the community, recognising that Australia had given him opportunities undreamt of in Europe.

Professor John Poynter’s recent biography of Felton makes it clear that in the first decades of the existence of the Felton Bequest, the Felton Trustees regularly criticised the Government for adopting the position that it could now withdraw from funding acquisitions and leave it entirely to the Felton Bequest. They argued, though without success, that Alfred Felton’s intentions were for his Bequest to add to the commitment made by Government, in order to bring in exceptional masterpieces. The fact that the Felton Bequest found itself having to fund all acquisitions meant that fewer exceptional masterpieces could be acquired. Notwithstanding this, the Felton Bequest has transformed the fortunes of the National Gallery of Victoria, making it, in many of the areas in which it collects, one of the great art museums of the world. This is particularly the case in relation to European paintings, and works on paper.

Since 1904, the Government has only made occasional contributions, usually in relation to the acquisition of particular pictures.

Two significant examples of government intervention occurred in the 1970s, when the Government of Victoria, together with Associated Securities Ltd, made a substantial grant to assist with the acquisition of JMW Turner’s late masterpiece *A mountain scene, Val d’Aosta*.

Equally importantly, in 1979 the Hamer administration provided the sum of $2 million for the purchase of the Jack Manton Collection of Australian Impressionist pictures. The Government recognised that the Manton Collection, which contained many of the greatest masterpieces of this period, could never be formed again, and that its dispersal at public auction would be a tragedy for Australia’s visual culture generally. The Government intervened and acquired en bloc the Manton Collection, which was then handed to the National Gallery of Victoria for safe keeping on behalf of the people of Victoria.

In late 2002, the Bracks Government provided the sum of $5 million as seed funding for the new Victorian Foundation for Living Australian Artists, and this sum was later matched by the National Gallery of Victoria.

Nevertheless, throughout this long period when government largely withdrew from supporting collection development – as opposed to its support for the operating costs and for capital expenditure from time to time – strong community support allowed the NGV to continue collecting.

Many other members of the community responded to the spirit of the Felton Bequest and have supported the NGV since 1904. A chronological list of the NGV’s major donors is set out on the benefactors' honour roll in Federation Court at NGV International.
The Victorian community, and many supporters of the NGV who live in other parts of Australia and overseas, have throughout our history donated money and works of art for the development of the collections; these are today valued at more than $3 billion.
TIBETO-CHINESE
Avalokiteshvara
(17th century–18th century) China
gilt-bronze, semi-precious stone, pigment
115.0 x 72.5 x 45.4 cm
Felton Bequest, 1966

Donor Board, Federation Court,
NGV International
Felton Bequest inscription,
Great Hall, NGV International

John Longstaff
Australia 1861–1941,
lived in Europe 1887–95, 1901–20
Alfred Felton (c. 1932)
oil on canvas
139.4 x 95.9 cm
Felton Bequest, 1932
### Benefactors' Honour Roll

All of these donors have made a gift at least equivalent to $1 million today, and those listed in bold have made multi-million dollar gifts.

<table>
<thead>
<tr>
<th>Year</th>
<th>Name and/or Organisation</th>
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<tbody>
<tr>
<td>1886</td>
<td>William Gilbee</td>
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<tr>
<td>1888</td>
<td>Duke of Westminster</td>
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<td>1904</td>
<td>The Felton Bequest</td>
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<tr>
<td>1914</td>
<td>John Connell</td>
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<td>1924</td>
<td>James McAllan</td>
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<tr>
<td>1936</td>
<td>John Connell</td>
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<tr>
<td>1937</td>
<td>Herbert and Irene Kent</td>
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<tr>
<td>1939</td>
<td>Howard Spensley</td>
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<td>1944</td>
<td>Allan R Henderson</td>
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<tr>
<td>1956</td>
<td>Everard Studley Miller Bequest</td>
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<td>1968</td>
<td>William and Margaret Morgan</td>
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<td>1968</td>
<td>NGV Women's Association</td>
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<td>1968</td>
<td>The Murdoch Family</td>
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<td>1969</td>
<td>Samuel E Wills Bequest</td>
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<td>1976</td>
<td>Michel Endowment</td>
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<td>1979</td>
<td>Government of Victoria</td>
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<td>1979</td>
<td>NGV Foundation</td>
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<tr>
<td>1987</td>
<td>Robert Raynor AM</td>
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<td>1989</td>
<td>ANZ Banking Group Limited</td>
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<td>1990</td>
<td>Joseph Brown AO OBE</td>
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<tr>
<td>1992</td>
<td>National Australia Bank Limited</td>
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<tr>
<td>1996</td>
<td>John W Fawcett</td>
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<td>1996</td>
<td>Ruth Margaret Frances Houghton</td>
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<td>1997</td>
<td>National Gallery Society</td>
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<td>1998</td>
<td>The Eugenie Crawford Bequest</td>
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<td>Violet Dulieu</td>
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<td>2000</td>
<td>John Philip Clyde Govett</td>
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<td>2000</td>
<td>Elisabeth Murdoch AC DBE</td>
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<td>2000</td>
<td>The Ian Potter Foundation</td>
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<td>2000</td>
<td>Alan Shaw AO</td>
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<td>2000</td>
<td>Loti Smorgon AO</td>
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<tr>
<td>2001</td>
<td>Commonwealth Government (Centenary of Federation Fund)</td>
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<td>2001</td>
<td>Jim Cousins AO</td>
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<td>2001</td>
<td>Moya Palmer</td>
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<td>2001</td>
<td>Rio Tinto Limited</td>
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<td>2001</td>
<td>John O Wicking AM and Janet Wicking</td>
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<td>2001</td>
<td>Lyn Williams AM</td>
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<td>2001</td>
<td>Robert Wilson</td>
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<td>2002</td>
<td>Alcoa World Alumina Australia</td>
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<td>2002</td>
<td>Elias Jreissati and Colleen Jreissati</td>
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<td>2002</td>
<td>Peter Wynne Morris and Derek Parker</td>
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<td>2002</td>
<td>The Sidney and Merlyn Myer Family</td>
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<td>2002</td>
<td>Pratt Foundation</td>
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<td>2002</td>
<td>The John T Reid Charitable Trusts</td>
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<td>2002</td>
<td>Shell Australia Limited</td>
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<tr>
<td>2002</td>
<td>Peter Szental and Lorraine Elsass</td>
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<tr>
<td>2003</td>
<td>Anonymous</td>
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<tr>
<td>2003</td>
<td>Max and Charlotte Moffatt and Family</td>
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<tr>
<td>2003</td>
<td>William and Margaret Morgan Family</td>
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<td>2003</td>
<td>Allan Myers and Maria Myers</td>
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<td>2003</td>
<td>John Schaeffer AO</td>
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<td>2004</td>
<td>Joseph Brown AO OBE</td>
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<td>2004</td>
<td>John W Fawcett</td>
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<td>2005</td>
<td>Barbara Blackman</td>
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<td>2005</td>
<td>Rino Grollo and Diana Ruzzene-Grollo</td>
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<tr>
<td>2005</td>
<td>The Hugh D T Williamson Foundation</td>
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<tr>
<td>2006</td>
<td>Ian Brown</td>
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<tr>
<td>2006</td>
<td>Anonymous</td>
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<tr>
<td>2007</td>
<td>Ian Hicks AM and Dorothy Hicks</td>
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<td>2007</td>
<td>Eleanor Mary Borrow Bequest</td>
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<td>2007</td>
<td>Loti Smorgon AO</td>
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<td>2007</td>
<td>David Angel and Anita Angel</td>
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<tr>
<td>2008</td>
<td>Bowness Family</td>
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<tr>
<td>2008</td>
<td>Peter Clemenger AM and Joan Clemenger</td>
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<tr>
<td>2008</td>
<td>Alan and Mavourneen Cowen</td>
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<td>2008</td>
<td>John Higgins</td>
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<tr>
<td>2008</td>
<td>Bruce Parncutt and Robin Campbell</td>
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<tr>
<td>2008</td>
<td>Allan Myers AO and Maria Myers AO</td>
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<tr>
<td>2008</td>
<td>Jason Yeap and Min Lee Wong</td>
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<tr>
<td>2008</td>
<td>Loti Smorgon AO and Victor Smorgon AC</td>
</tr>
<tr>
<td>2008</td>
<td>Yulgilbar Foundation</td>
</tr>
</tbody>
</table>
Many benefactors came forward to support the National Gallery of Victoria at the time of its redevelopment. It should be remembered that while Government paid for most of the cost of building NGV Australia in Federation Square, only $100 million of the nearly $170 million cost of the redevelopment of the St Kilda Road building was provided by Government, meaning that the rest needed to be secured from non-state government sources. Two exceptional benefactions were made.

The first, of $25 million, came from the Commonwealth Government’s Centenary of Federation Fund, and this was soon followed by a grant of $15 million from the Governors of the Ian Potter Foundation, the largest grant made to an arts organisation in Australia by a private entity. This mix of public and private funding was transforming, and hundreds of donors followed suit in supporting the campaign.

So far as the collections were concerned, Mrs Loti Smorgon made a highly important contribution to the capital of the Foundation by establishing the Loti Smorgon Fund, with a munificent inaugural gift. Mrs Smorgon has augmented this generous support through further significant gifts and, with her husband, Victor Smorgon, has made the principal Leadership Gift to our new Masterpieces for Melbourne campaign, more than 10% of the total sought and the largest cash gift (to our knowledge) ever made by an individual, or individuals, to an arts organisation in Australia.

NGV Trustee, and later President of the Council, Allan Myers, with his wife Maria, have also provided exceptional gifts for both the building redevelopment and the NGV Collection. In February 2008 Allan and Maria Myers made an additional gift of $6 million, $5 million of which provided the inaugural endowment for the new Asian Art Acquisition Fund.

The NGV is deeply grateful to Loti and Victor Smorgon, and to Allan and Maria Myers, for their inspiring Leadership Gifts. As a gift not only to Melbourne but to the people of Australia, and in celebration of the opening of The Ian Potter Centre: NGV Australia at the end of 2002, Rio Tinto donated the entire Fred Williams Pilbara series, one of the most important series of works ever painted by an Australian artist and, in
terms of landscape painting, the equal to Sidney Nolan’s Ned Kelly series of the 1940s. This was the highest valued corporate gift to an art museum in the history of Australia. Significant gifts soon followed from Shell Australia and Alcoa World Alumina Australia.

By far the most important gift received by the National Gallery of Victoria, in terms of value, since the Bequest of Alfred Felton, was Dr Joseph Brown’s gift of 153 works from his private collection, arguably the most important ever formed in Australia, with special strengths in 19th and early 20th-century Australian art. This gift, valued at some $25 million, was transforming, and the Dr Joseph Brown Collection is exhibited permanently on Level 2 at NGV Australia. The Trustees of the NGV were also delighted when Dr Brown accepted their invitation to become Patron of the NGV Foundation in 2005, following the death of the inaugural Patron, Sir Rupert Hamer.

The NGV acknowledges the continuing support of the Government of Victoria through its annual grant for operating expenses. In addition the Government of Victoria has generously supported capital building projects, most particularly the funding of the St Kilda Road building which opened in 1968. The Victorian Government also provided the majority of the funding for the redevelopment program of 1999–2003 resulting in the building of The Ian Potter Centre: NGV Australia in Federation Square and the refurbishment of the St Kilda Road building which re-opened as NGV International.

The NGV also acknowledges with gratitude the support it receives for collection development from the Commonwealth Government through the special tax incentive arrangements provided for the Cultural Gifts Program.

Rio Tinto donated the entire Fred Williams Pilbara series, one of the most important series of works ever painted by an Australian artist and, in terms of landscape painting, the equal to Sidney Nolan’s Ned Kelly series of the 1940s.
What We Intend to Acquire

Without the levels of funding proposed, NGV will not be able to maintain its position as a globally significant art museum, with all that this positioning implies for the Victorian community.

NGV’s increasingly strong and proactive partnerships with the major art museums of the world enable us to hold exhibitions of the highest quality and to reciprocate by lending key works to many significant international exhibitions.

William BLAKE
England 1757–1827
Antaeus setting down Dante and Virgil in the last circle of Hell (detail)
Illustration to The Divine Comedy by Dante Alighieri (Inferno XXXI, 112–43)
1824–27
pen and ink and watercolour
52.6 x 37.4 cm
Felton Bequest, 1920
## Summary of Collection Expenditure Targets

In combination, the following budgets indicate an ideal total expenditure of between $15 million and $25 million annually for the next five to seven years. The individual collection annual expenditure targets are summarised below, although it is recognised that not all would necessarily be achieved, or needed, in any given year.

<table>
<thead>
<tr>
<th>Category</th>
<th>Range</th>
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<tbody>
<tr>
<td>Australian Art, Indigenous and non-Indigenous</td>
<td>$3 – 4 m</td>
</tr>
<tr>
<td>International and Australian Contemporary Art (post 1980)</td>
<td>$1.8 – 3 m</td>
</tr>
<tr>
<td>International Twentieth Century Art (1900–1980)</td>
<td>$3 – 4 m</td>
</tr>
<tr>
<td>International Decorative Arts</td>
<td>$1 – 1.5 m</td>
</tr>
<tr>
<td>International Prints and Drawings</td>
<td>$0.5 – 1 m</td>
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<tr>
<td>Photography</td>
<td>$0.5 – 1 m</td>
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<tr>
<td>The Art of Our Region</td>
<td>$0.5 – 1.5 m</td>
</tr>
<tr>
<td>Chinese and Japanese Art</td>
<td>$1 – 2.5 m</td>
</tr>
<tr>
<td>British and European Art (pre 1900)</td>
<td>$3 – 5 m</td>
</tr>
<tr>
<td>Indian Art</td>
<td>$0.3 – 1 m</td>
</tr>
<tr>
<td>Antiquities</td>
<td>$0.2 – 0.3 m</td>
</tr>
<tr>
<td>International &amp; Australian Fashion &amp; Textiles</td>
<td>$0.2 – 0.2 m</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$15 – 25 m</strong></td>
</tr>
</tbody>
</table>

Expenditures of this magnitude are not large by global standards, although they appear large in relation to NGV’s historic spending levels. An annual expenditure of $20 million would represent less than 1% of the $3 billion value of the collection.

Without the levels of funding proposed above, NGV will not be able to maintain its position as a globally significant art museum, with all that this positioning implies for the Victorian community. The ideal is to set the bar at a new level and obtain the funding that will enable us to clear it.
So far as the European collections are concerned, there are particularly significant gaps in our representation of the art of the 20th century.
The International Collection: What We Need to Achieve

So far as the European collections are concerned, there are particularly significant gaps in our representation of the art of the 20th century.

We have no great early 20th-century abstract painting. German Expressionism, Russian Constructivism and Italian Futurism are unrepresented by major paintings and sculptures. Through the Gallia collection and donations by other individuals, our holdings of early 20th-century Viennese decorative arts, particularly the work of Joseph Hoffman, are substantial. We would like to plan similar collecting projects for other great moments in the history of 20th-century art and design such as the Bauhaus in Berlin, the De Stijl movement in Holland, and Art Deco in Paris and elsewhere.

The ability to track and acquire the very best in international contemporary art is critically important and must be comprehensive, including Australian, European, North and South American, Asian and Oceanic art.

It is especially important to enhance our Asian collections, in particular Chinese, Japanese, Indian and South East Asian art. Until the recent acquisition of the early 17th-century Horse stable screen, it is hard to remember the last time a truly major acquisition was made in the field of Asian art, and many key areas need to be addressed.

There is a real urgency in addressing the gaps in our Asian collections.
Given the booming economies of these regions, and the emergence of a well funded local market, the opportunities to acquire major works will become less frequent and the value of such works will soar.

There is a real urgency in addressing the gaps in our Asian collections. The establishment of Supporters of Asian Art in February 2007, and the subsequent Asian Art Acquisition Fund, is an important step in addressing these issues and, in particular, involving Melbourne’s many Asian communities in the life of the NGV.
The Australian Collection

The Australian collection is one of the greatest strengths of the NGV, and the number of pictures far exceeds the total of pictures in the European collection. And so it should. The NGV is perhaps the prime repository of the visual culture of Australia, both Indigenous and non-Indigenous. We have been collecting contemporary art produced in Australia since our foundation in 1861, and some of the first acquisitions made by the Trustees in the 1860s and 1870s, including gifts from benefactors, were by artists such as Chevalier and von Guérard.

In 1984 the NGV determined to create a new department of Indigenous art, and since then has formed an exceptional collection of this important school of contemporary visual culture. The NGV will continue to collect Indigenous art, both traditional desert painting from Papunya Tula and from many other communities throughout Australia which visualise their cultures and legends, and also the work of younger urban-based Indigenous artists, whose style is profoundly different, and who engage in many of the great social issues of the day, particularly from an Indigenous perspective.

Contemporary Australian art, both Indigenous and non-Indigenous, has received an impetus in recent years through the formation of the Victorian Foundation for Living Australian Artists.

Groups of friends and volunteers work to raise funds to allow major items to enter the collection — such as Supporters of Indigenous Art, NGV Contemporary, Supporters of Asian Art and Supporters of Decorative Art — and the NGV Women’s Association also provides funds on an annual basis for key acquisitions. Even so, Australian contemporary art has become increasingly expensive, and we are always seeking additional sources of funding.

So far as our historic collections are concerned, notwithstanding the depth and breadth of the existing holdings, from time to time critically important works become available, and the NGV often aspires to securing these works for the NGV Collection. If the NGV Endowment in the area of Australian art were to increase substantially, our opportunity to go to auction successfully, to bid for key works of significance either to Australia or in particular to the State of Victoria, would be increased. So often, when a major work becomes available, the NGV finds itself with only a few weeks to raise 100% of the purchase price, and regularly important works have had to be let go. Equally, our attempts to bid successfully at auction are being regularly thwarted because of the huge increase in prices through competition from private collectors.

The situation will be transformed if the NGV Endowment can deliver substantial funds on an annual basis, which we could then use to leverage further top-up gifts in the community, to allow us to pursue works that we regard as of critical importance to the NGV Collection. The rise of new genres of committed private collectors has made securing the greatest masterpieces extremely competitive. The NGV needs the ability to bid on equal terms in the marketplace, and success can only be achieved with a significantly increased level of financial support.

The vitality of the Australian collections rests on their representing the richness and creativity in many fields of endeavour, from painting and sculpture to works on paper, photography, fashion and textiles, and decorative arts.

We have been collecting contemporary art produced in Australia since our foundation in 1861, and some of the first acquisitions were by artists such as Chevalier and von Guérard.
Brook Andrew
Wiradjuri born 1970
Sexy and dangerous 1996, printed 2005
computer-generated colour transparency
on transparent synthetic polymer resin
145.9 x 96.0 cm (image and sheet)
Purchased with funds from the Victorian Foundation
for Living Australian Artists, 2005
© Brook Andrew
Licensed by VISCOPY, Australia
Conservation Imperative

A sensible strategy for the growth of the collections must also take into account the NGV’s conservation requirements, including framing. The NGV has set an international benchmark for the exceptional quality of care and presentation that it provides for its collections. In particular, the NGV is committed to ensuring that paintings are presented in optimum condition and, where possible, in their original frame, or where this is not available, either a period frame or an appropriate reproduction. A single period frame for an old master painting can be extremely expensive, and whilst much has been achieved to date with the framing program, without an annual commitment of additional funds this will come to a standstill.

Special conservation projects range from the cleaning of pictures to enable them to be better appreciated, and in some cases to return to the walls of the NGV for the first time in decades, to the NGV’s framing programs such as the repair of damaged period frames in order to allow works to be exhibited again, or our program of removing inappropriate later frames from important pictures and replacing them with an appropriate facsimile.

Support of NGV conservation projects will have the benefit of allowing more of what we already own to be available for public display.

Summary

- The collection is our great asset and the heart of all our activities
- It is vital for the engagement with the visual arts by future generations that we remain relevant
- We are operating in a highly competitive market, but are hampered by very limited funds
- Important works are going to private collections where they are not always publicly accessible
- If the NGV is unable to address this decline in its buying power it will revert to the status of an interesting provincial museum, unable to offer our community access to the best and most challenging art works, especially in terms of contemporary art.

A proactive and ambitious response to this situation is possible, and that is why we have launched the Masterpieces for Melbourne campaign.

The Trustees, Director and curatorial staff of the NGV have developed a clear strategic plan for collection development; we need the goodwill and active support of the whole community to transform our buying power, enabling us again to enter the market for the greatest masterpieces.

The availability of significant new funds will allow the NGV to begin to acquire highly important works of art of a quality and significance that have been difficult to achieve for nearly half a century.
How Can I Help?

The National Gallery of Victoria contributes enormously to the cultural, educational and social life of Victorians. So that we can continue to inspire future generations and maintain our role at the forefront of the nation's cultural life, we need your support to provide an enduring legacy that will reconfirm the NGV's place as a vibrant, stimulating cultural destination – one of the world’s great galleries.

Masterpieces for Melbourne has been conceived to return to the NGV the buying power it once had – to allow us to compete in the marketplace for masterpieces.

Now is the time to join us and invest in the future development of the NGV Collection.

We invite your commitment to Masterpieces for Melbourne in one or a combination of ways:

- **A gift to the permanent Endowment** – a fund which will provide an annual income stream for acquisitions in perpetuity.
- **A gift to the Art Acquisition Fund** – a fund which will enable us to respond to opportunities when they arise to enhance our historic holdings and secure new contemporary works. This may be a one-off donation, or an annual gift through the NGV’s new Patrons Program.
- **A notified bequest to the NGV** – historically bequests have been a major source of funding for the NGV’s collection, guaranteeing our long-term viability.

Donations to the National Gallery of Victoria are tax deductible and all funds raised will be used for the acquisition of works of art.

We encourage you to contact the NGV Foundation office to discuss how you might become involved in this crucially important initiative for Melbourne.

The National Gallery of Victoria contributes enormously to the cultural, educational and social life of Victorians. So that we can continue to inspire future generations and maintain our role at the forefront of the nation’s cultural life, we need your support…
How will My Gift be Recognised?

The NGV is committed to recognising and honouring its benefactors, their generosity and legacy.

All gifts to the campaign will be recognised through NGV Foundation membership at the relevant level of giving. Donors will be acknowledged on the donor boards at both NGV International and The Ian Potter Centre: NGV Australia.

Major benefactors to the Masterpieces for Melbourne campaign will be prominently acknowledged in Federation Court, their names noted in metal letters fixed to the bluestone walls of the court, in perpetuity.

In addition, donors of $5 million or more will be invited to join the President’s Advisory Council, also acknowledged monumentally in Federation Court.

Gifts to the Endowment of $1 million or more will be held in a named fund, invested within the Trust pool, the interest from which will be used to purchase works, ensuring that the donor will be given continuing accreditation in perpetuity. The donor’s name will appear on the label in the gallery space, and will form part of the caption whenever the work is published.

Major gifts to the Art Acquisition Fund will be given accreditation in perpetuity for the works acquired. The donor’s name will appear on the label in the gallery space, and will form part of the caption whenever the work is published.

Donations of $20,000 or more will be recognised through membership of the NGV Foundation. Notified bequests of $40,000 or more will be recognised through the Foundation at 50% of the value. We encourage you to make a bequest directed to the NGV’s permanent Endowment. Equally, you may bequest funds to be spent immediately on a single work or works. You are encouraged to consult with your solicitors, but a simple wording would be:

I give to the National Gallery of Victoria for the acquisition of works of art, the residue of my estate. The receipt of an authorised officer of the NGV shall be an absolute discharge to my executors.

or

I give to the National Gallery of Victoria for the acquisition of works of art, the sum of $________. The receipt of an authorised officer of the NGV shall be an absolute discharge to my executors.

Benefactors may wish to direct their donation to an area of special interest. The NGV has four funds for the immediate acquisition of work in specific collecting areas: the Asian Art Acquisition Fund, Supporters of Indigenous Art fund, NGV Contemporary fund, and the Supporters of Decorative Arts fund.

Please call the Foundation office to discuss your donation and your particular area of interest.

Ms Judy Williams
Head NGV Foundation
National Gallery of Victoria
PO Box 7259
Melbourne VIC 8004
Tel: (03) 8620 2415
Fax: (03) 8620 2526
Email: ngv.foundation@ngv.vic.gov.au
Our Campaign Leadership Gifts

At the launch of the *Masterpieces for Melbourne* campaign in May 2008, NGV was able to announce the following cash gifts:

**President’s Advisory Councillors**
Loti Smorgon AO and Victor Smorgon AC
Allan Myers AO and Maria Myers AO

**Honorary Life Benefactors**
Anonymous
Anonymous 2
Bowness Family
Alan and Mavourneen Cowan
Ian Hicks AM
John Higgins
Bruce Parncutt and Robin Campbell

**Levels of gift recognition**
The NGV is committed to recognising and honouring its benefactors, their generosity and legacy. Donations to the campaign will be recognised through NGV Foundation membership at the relevant level of giving.

<table>
<thead>
<tr>
<th>NGV Foundation</th>
<th>Gifts</th>
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<tr>
<td>President’s Advisory Councillors</td>
<td>Gifts of $5 million or more</td>
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<tr>
<td>Honorary Life Benefactor</td>
<td>Gifts of $1 million – $5 million</td>
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<tr>
<td>Founder Benefactor</td>
<td>Gifts of $400,000 – $1 million</td>
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<td>Governor</td>
<td>Gifts of $200,000 – $400,000</td>
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<td>Fellow</td>
<td>Gifts of $100,000 – $200,000</td>
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<tr>
<td>Member</td>
<td>Gifts of $20,000 – $100,000</td>
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As part of the *Masterpieces for Melbourne* campaign, the NGV Foundation will launch the Patrons Program – an annual giving program which invites tax deductible donations of $2500, $5000 and $10,000 per annum. In general, funds will be directed to the Art Acquisition Fund; however gifts can be directed to a specific area of interest.

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<tr>
<th>Circle</th>
<th>Amount per annum</th>
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<tr>
<td>President’s Circle</td>
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<td>Director’s Circle</td>
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<tr>
<td>Supporter’s Circle</td>
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