National Gallery of Victoria **Annual Report 2000–01**

# National Gallery of Victoria **Annual Report 2000–01**

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National Gallery of Victoria

Victoria
The Place To Be

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National Gallery of Victoria

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Front cover: Detail from *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia* publication

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# National Gallery of Victoria **Annual Report 2000–01** for the year ended 30 June 2001

On behalf of the Council of Trustees of the National Gallery of Victoria, we have the honour of submitting the Annual Report and Financial Statements for the year ended 30 June 2001 in compliance with the *Financial Management Act* 1994.

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

**Dr Gerard Vaughan**
Director, National Gallery of Victoria

*European Masterpieces* exhibition at the Cincinnati Art Museum, Ohio, USA

Ms Joy Murphy-Wandin

Mr Peter Clemenger AM

Mr Ronald Walker, AO, CBE

Mr Chris Brown
Treasurer

Ms Sally Smart
(from June 2001)

Mr Jim Cousins
Deputy President

Dr Alison Inglis

Ms Maudie Palmer

Ms Merran Horne Kelsall
(from June 2001)

Mr Steve Vizard AM
President

Mr Rupert Myer

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Gordon Morrison

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Dame Elisabeth Murdoch, AC, DBE

Mr S. Baillieu Myer, AC

## COUNCIL OF TRUSTEES

The governing body of the National Gallery of Victoria is the Council of Trustees.

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**DEPUTY PRESIDENT**

Mr Jim Cousins

**TREASURER**

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Dr Alison Inglis, BA(Hons)(Melb.)

Dr Chris McAuliffe, MA(Melb.), PhD(Harv.) (until January 2001)

Ms Joy Murphy-Wandin, AssDip Accounting & Legal Studies (Swinburne)

Mr Rupert Myer, BCom(Hons)(Melb.), MA(Cantab.)

Ms Maudie Palmer

Ms Sally Smart, Dip Graphic Design (S.A.), Post Graduate Paintings (Vic), MFA (from June 2001)

Mr Ronald Walker, AO, CBE

## EXECUTIVE COMMITTEE

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Dr Gerard Vaughan, MA(Melb.), DPhil(Oxon.), FSA

**DEPUTY DIRECTORS**

Ms Frances Lindsay, Australian Art, BA(Melb.)

Mr Tony Ellwood, International Art, BA(La Trobe), MAppSc (Mus Stud)(Deakin)

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Ms Ruth Davidson, Marketing and Development, BA(Hons)(Qld) (until June 2001)

**REDEVELOPMENT MANAGER**

Mr Barry Sweeney

# MISSION STATEMENT

School students viewing
Egyptian art at NGV on Russell

The mission of the National Gallery of Victoria is to optimise for the benefit of all Victorians its nationally and internationally acknowledged reputation as custodian of the richest treasury of visual arts in the southern hemisphere.

The Gallery will provide all Victorians and visitors to the State with a vibrant and challenging environment in which to experience, appreciate and enjoy the visual arts in all media from antiquity to the present day.

As a dynamic venue presenting world-class exhibitions and utilising innovative display and communications technologies, the Gallery will be the cornerstone of Melbourne's cultural status, firmly establishing the city as the arts capital of Australia.



# ESTABLISHMENT, FUNCTIONS AND POWERS OF THE NATIONAL GALLERY OF VICTORIA

Establishment, Functions and Powers of the National Gallery of Victoria

The National Gallery, as defined in the National Gallery of Victoria Act 1966, is the responsibility of a Council of Trustees established under the legislation reporting to the Minister for the Arts, The Honourable Mary Delahunty, MP.

*1 Functions of the Council*

1 The function of the Council shall be:

a to manage and control the National Gallery;

b to maintain, conserve, develop and promote the State collection of works of art;

c to make material within the State collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines with a view to the most advantageous use of the State collection;

ca to conduct public programs and exhibitions of material within the State collection;

d to carry out and make available such other services, including computer and other technologies and the printing, publication and sale of books, information and reproductions, in relation to pictures, works of art and art exhibits as the Council thinks fit;

e to assist in the promotion, organisation and supervision of art galleries and any body or association established for the promotion of art within Victoria;

f to advise the Minister and the organisations mentioned in paragraph (e) on matters of general policy relating to art galleries;

g to provide leadership in the provision of art gallery services in Victoria;

h to carry out such other functions as the Minister from time to time approves.

2 In carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria.

*2 Power to Council to sell, purchase etc. property:*

(1) Subject to sub-section (2) and with the approval of the Governor-in-Council, the Council may exchange, sell, lease or dispose of any property vested in it by or under this Act.

(2) The Governor-in-Council must not approve the sale, exchange or disposal of a work of art in the State collection unless satisfied that the Council has resolved that retention of that work is unnecessary and inappropriate to the activities of the Council.

(2A) Sub-section (2) does not apply to works of art in the development collection.

(2B) Notwithstanding the provisions of sub-section (1) the Council may subject to and in accordance with the by-laws exchange, sell, lease or otherwise dispose of works of art in the development collection.

(2C) Notwithstanding anything to the contrary in sub-section (3) the Council shall not out of the moneys available to it acquire works of art for the development collection unless the moneys so used:

(a) are paid out by the Council subject to and in accordance with the terms of a special trust;

(b) are made available to the Council for that purpose; or

(c) represent all or part of the proceeds of the sale, exchange, leasing or disposal by the Council of any work or works of art in the development collection.

(2D) The Council shall not include in the development collection any works of art which were at the commencement of the *National Gallery of Victoria (Development Collection) Act* 1976 in the State collection.

3 The Council may accept or take on loan or, out of any moneys available to it, purchase any personal property for the purpose of carrying into effect the objects of this Act.

(3A) The Council may with the consent of the Governor-in-Council purchase any personal property for the purposes of carrying into effect the objects of this Act on terms of deferred payment and those terms may provide that the purchase money shall be paid by instalments and the purchase may be subject to such other terms and conditions as the Council thinks fit.

4 In addition to any other method of donation or gift which the Council is entitled to accept, the Council may accept a donation or gift of, or of cash for the purchase of, any picture, work of art or exhibit conditional on such picture, work of art or exhibit:

a remaining in the custody of the donor during his/her lifetime or for any other period agreed upon between the donor and the Council; and

b being handed over by the donor to the Council for the purpose of exhibition or study whenever and for such period as the Council may in writing so request.

5 The Council may lend works of art vested in or under the management or control of the Council to such persons or for such purposes as the Council thinks fit.

6 With the approval of the Governor-in-Council the Council may agree to indemnify and execute indemnities under the seal of the Council in favour of a person and his/her legal personal representative against any liability which may be incurred by that person or his/her legal personal representative by the operation of a law of the Commonwealth or of this or any other State or of any other country as a result of the gift, loan or sale of any personal property to the Council.

# PRESIDENT'S FOREWORD

Steve Vizard, AM

On behalf of my fellow Trustees, I am pleased to present the Annual Report for the year ending June 2001. This past year has been enormously stimulating for the Trustees, management and staff of the National Gallery of Victoria.

You will see in the following pages, an account of the remarkable redevelopment activities, which have taken place. Both building projects are well underway. *The Ian Potter Centre: NGV Australian Art* at Federation Square is expected to be open to the public mid-2002, an occasion that, like many Melburnians, we are all looking forward to.

In February 2001, the Premier announced that Baulderstone Hornibrook Pty Ltd had been awarded the tender for building work at the St Kilda Road site. This project is progressing extremely well, with completion expected by early 2003, and the building is expected to open to the public mid-2003.

The exceptional support that the National Gallery of Victoria has received from private gifts and donations is especially noteworthy and warmly appreciated. More than $30 million has been received from the many loyal and supportive friends of the Gallery. This tangible show of support has bolstered the efforts of the National Gallery of Victoria as we draw closer to the opening dates of our two premises.

This period of redevelopment has enabled the Gallery to present to the world some of our best European paintings. *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia* has been loaned to a number of museums and art galleries in the United States of America and a reduced show was loaned to New Zealand. In all locations the exhibition has been met with much praise and acclaim from the public. The works will next travel to Singapore and then return to us in Melbourne in 2003.

This past year has highlighted and reinforced the support shown by the State Government of Victoria, with the Premier, the Hon. Steve Bracks MP, participating in a number of key events, and the Minister for Arts and Education, the Hon. Mary Delahunty MP, similarly being involved throughout the year. We are indebted to the Premier, the Minister and the Government for the support shown to the National Gallery of Victoria during this period of redevelopment, and are certain that these new buildings will reinforce Melbourne's standing within the national and international arts community.

There have been a number of changes to the Council of Trustees during the past year. I would like to welcome Ms Sally Smart and Ms Merran Kelsall, who bring to the Council new insights and considerable expertise. My colleagues at the Gallery, both fellow Trustees and staff, look forward to working with them. We bid farewell to Mr Michael Darling and Dr Chris McAulliffe, who have both made significant contributions during their terms of office.

I would like to acknowledge the dedication shown by my fellow Trustees, Mr Jim Cousins, Deputy President, Chairman of the Building Committee and the Internal Audit Committee; Mr Chris Brown, Treasurer, Chairman of the Finance Committee and the Multimedia Steering Committee; Dr Alison Inglis, Chairman of the Collections Committee and a member of the Committee of the Gallery Society; Mr Ron Walker, Building Committee; Mr Rupert Myer, Chairman of both the Fundraising Committee and the NGV Foundation; Mr Peter Clemenger, President of the Gallery Society; Ms Maudie Palmer, Programming Committee and Collections Committee; and Ms Joy Murphy-Wandin, Internal Audit Committee and Fundraising Committee.

Finally, I would like to thank the management and staff for their immense contribution to the Gallery: the executive staff – Dr Gerard Vaughan, our Director, who has contributed much to every aspect of Gallery life; Mr Graeme Newcombe, Chief Operating Officer, who provides invaluable guidance to the Gallery; Ms Frances Lindsay, Deputy Director, for her untiring efforts in ensuring that T*he Ian Potter Centre: NGV Australian Art* is opened to the acclaim it surely deserves; Mr Tony Ellwood, Deputy Director, who has worked very closely with the architects to ensure that the St Kilda Road building will delight all visitors; Mr Gordon Morrison, Exhibitions and Collection Management, who has delivered a range of spectacular exhibition programs – all staff, the support groups and the benefactors. During this year, the International Year of the Volunteer, I would like to extend a special thank you to the Volunteers who enthusiastically give their time and skills to the Gallery. We farewell Ms Ruth Davidson, Division Head, Marketing and Development, and are grateful for her hard work and dedication in assisting the Gallery to reach this point, and thank Ms Judy Williams for stepping into that position in the interim.

I look forward to working with everyone in the coming year to ensure that the National Gallery of Victoria remains a great cultural icon for the people of Victoria.

Steve Vizard, AM



# DIRECTOR'S REPORT

Dr Gerard Vaughan

We have completed another challenging year. All of our activities continue to be heavily influenced by the redevelopment process.

## REDEVELOPMENT PROGRESS

Our new building, *The Ian Potter Centre: NGV Australian Art* at Federation Square, assumed its final form, with its spacious interiors articulated architecturally, ready for the finishes. The project to redevelop our St Kilda Road building got off to a flying start, following the Premier's announcement on 26 February 2001 that the tender had been awarded to Baulderston Hornibrook Pty Ltd. We are quietly confident that *The Ian Potter Centre: NGV Australian Art* at Federation Square will open to the public in mid-2002, and the *National Gallery of Victoria: NGV International Art* in St Kilda Road will open a year later.

The redevelopment defines many other aspects of the work of the NGV. Our ambitious multimedia project has shot ahead, ready for opening day in Federation Square. Helen Page has completed the formation of a talented multimedia team and, working with the Deputy Directors, the dual process of content development and obtaining digitised images of the collection has begun in earnest. New publications about our collections, designed to enhance our visitors' enjoyment of the new layouts and installations, are well advanced.

The exhibitions program for both buildings is also well developed, and detailed planning is underway for shows up to five years ahead. *The Ian Potter Centre: NGV Australian Art* will open with a major exhibition *Fieldwork*, a survey of issues and trends in Australian art as reflected through the collecting policies of the NGV since 1968, when we moved into St Kilda Road. The title is deliberately conceived as a homage to that memorable show, *The Field*, with which we inaugurated the new Gallery.

The Buildings Sub-committee, admirably chaired by Jim Cousins, has worked ceaselessly on every aspect of the two building projects. A major achievement during this year was securing occupancy of the north ground floor of our Federation Square building from the Federation Square Management Company, on the basis of the NGV paying a full commercial rent. This space, preciously earmarked for rental by external tenants, will now allow us to offer our visitors a larger better, and more financially profitable, retail facility.

## PLANNING FOR THE FUTURE

The year has also seen the completion of our three-year *Strategic Plan 2001–2003*, which defines our priorities and values, guiding every member of our staff, and our external stakeholders, in understanding the NGV's public mission. A combined program of internal and external consultation has resulted in a succinct, clear document which I believe will be an invaluable resource in the coming years.

The *Strategic Plan* defines our key mission as 'Bringing art and people together'. I would like to thank Robyn Worsnop, Graeme Newcombe, Tony Ellwood and all the members of the Strategic Plan Project Team for their commitment to this process.

As part of the *Strategic Plan*, we undertook a review of key senior management processes and structures in October, resulting in a number of changes, including a redefining of the General Manager's role to that of Chief Operating Officer with new responsibilities in budgetary management.

## FUNDING THE REDEVELOPMENT

*The Gallery Campaign*, the most ambitious fundraising program ever undertaken by a visual arts institution in Australia, was launched on 10 October 2000 by the Premier, in the presence of our Minister, The Hon. Mary Delahunty MP. The Gallery Campaign seeks to raise $64 million from non-government sources to complete an overall $200 million redevelopment goal. That is to say, it will build upon the $136 million already secured to provide the base building at St Kilda Road: $96 million committed by the Government of Victoria, $25 million committed by the Commonwealth Government through the Federation Fund, and $15 million provided by the Governors of The Ian Potter Foundation.

It was again the Premier who announced The Ian Potter Foundation's magnificent grant on 11 July 2000. This was the largest grant ever made in Australia to an arts organisation from a non-government source, and predictably brought a huge amount of press and public attention.

This extraordinary gesture of support for the NGV – in response to which the Council of Trustees has named our Federation Square building 'The Ian Potter Centre' – caught the imagination of the whole community, and was the ideal prelude for the formal launch of our fundraising campaign.

Chaired by Rupert Myer (whose father and uncle had played similar roles in the lead-up to the opening of the St Kilda Road gallery in 1968), the campaign got off to a flying start with the announcement of a group of important gifts and pledges. These included $3 million from Mrs Loti Smorgon, $2 million from the Clemenger Foundation, and $1 million each from Mr James Fairfax and the Pratt Foundation. The campaign's parallel program of Notified Bequests, whereby an intending bequestor formally notifies the Gallery of his or her intentions and can therefore receive an appropriate level of recognition from the NGV Foundation, was also inaugurated with several exceptionally generous pledges.

## DONATIONS OF WORKS OF ART

Throughout the year the Gallery continued to receive, through the NGV Foundation, generous donations of works of art. These are listed further on in this report, but the year can be counted exceptional because of two very remarkable gifts: Mr John Wicking's presentation of Hugh Ramsay's portrait of *Jeanne* (1901), indisputably one of the greatest Australian paintings of the turn of the 20th century; Primmy and Charles Bright's presentation of Giovanni Paolo Panini's *The Cumaean Sibyl delivering the Oracles*, allowing at last this significant 18th century painter to be represented in our collection by a work of exceptional quality. We thank these and all our donors for their generous support and confidence in the NGV's future.

**It is worth noting that in this very exceptional year, the total value of all private, non-government gifts and pledges, from all sources and for all purposes, and including works of art, has exceeded $30 million. This private support for our collections and development project is extremely encouraging.**

### EUROPEAN MASTERPIECES

In October 2000 we inaugurated our great travelling exhibition, *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia*, with the first US venue being the Cincinnati Museum of Art, Ohio. I had the honour of attending the launch and associated events, with Rupert Myer representing the Council of Trustees. The exhibition was attended by record crowds and received enthusiastic press and television coverage, a testament to the exceptional quality of the Melbourne collection.

Thereafter, the exhibition travelled to the Kimbell Museum of Art in Dallas, Forth Worth (Jim Cousins representing the Council of Trustees at the opening on 20 March 2001), and the Denver Art Museum, Colorado (Tony Ellwood, Deputy Director, representing the NGV at the opening events on 24, 25 and 27 June 2001).

We were pleased to agree to an additional fifth US venue, the Birmingham Museum of Art in Alabama, as well as agreeing to half of the exhibition travelling on to the Singapore Art Museum after its return from the USA in mid-2002.

The tour has been an important opportunity to promote not just the NGV, but also Victoria and Australia.

### NGV ON RUSSELL

The year also saw the inauguration of a series of temporary exhibitions in our Russell Street galleries. We began in October with a relatively small, but important, exhibition of architectural models, drawings, and photographs of the work of Daniel Libeskind, undertaken in collaboration with the Jewish Museum of Australia. The exhibition, curated by Tracey Judd, achieved a high level of interest in architectural circles, and launched what we hope will be a series of ongoing exhibitions dedicated to architecture and design. Daniel Libeskind visited Melbourne and gave a seminar on the architecture of the contemporary art museum at the NGV, to which representatives of other public galleries were invited.

On 16 November we opened an important exhibition dedicated to the fashion designer Gianni Versace, curated by Robyn Healy. This proved to be highly successful, with more than 60,000 visitors, and also played a pioneering role in attracting new audiences. In appreciation of the quality and success of the Melbourne exhibition, the Fondazione Versace of Milan donated three important gowns, including one designed for Diana, Princess of Wales.

On 15 March we opened the *Dead Sea Scrolls* exhibition, which in turn attracted new audiences, with 50,791 visitors. We concluded the year with another highly successful VCE exhibition, *Top Arts*, which again attracted more than 50,000 visitors.

### ACKNOWLEDGEMENTS

We value the support we receive from Arts Victoria, through Penny Hutchinson and her colleagues, and the interest and support we regularly receive from our Minister, Mary Delahunty, and her staff. Steve Vizard and members of the Council of Trustees continue to offer guidance and advice on every aspect of our operations, and all the members of the Senior Management Team recognise the huge additional demands the redevelopment projects make upon the Trustees' valuable time.

At the end of 2000 Sonia Dean, our Senior Curator, International Art, retired after 30 years of outstanding service. As a curator and scholar, as an initiator and deliverer of exhibitions, as a mentor and colleague, Sonia's contribution to the life of the NGV has been exceptional and we wish her well in her retirement.

We continue to receive magnificent support from our various voluntary groups and membership organisations, and their ongoing contributions are fully documented in this report. Without these friends, who give so freely of their time and efforts, we could not produce the results of which we are so proud.

As Director I would like to pay tribute to each and every member of staff of the NGV, whose extraordinary dedication and skills have made possible all the events and achievements outlined in this report. The Deputy Directors, Frances Lindsay and Tony Ellwood, the Chief Operating Officer, Graeme Newcombe, the Head of the Collections Division, Gordon Morrison, and the Head of Marketing, Ruth Davidson, have all gone beyond the call of duty, not only to manage the day to day activities for which they are responsible, but also to deal with the demands of two enormous, separate building projects.

When these projects are completed, Melbourne and Victoria will have two of the finest art museum complexes anywhere in the world. By the time we issue next year's Annual Report, the *Ian Potter Centre: NGV Australian Art* at Federation Square will have opened. We are all working towards that important event.

Dr Gerard Vaughan

**ACQUISITION:**

Giovanni Paolo PANINI
(Italy 1691–1765),

*The Cumaean Sibyl delivering the Oracles*, (c. 1741),
oil on canvas.
Presented through the NGV Foundation by Primmy and Charles Bright, Founder Benefactors, 2001

# CURATORIAL AND EDUCATION AND PROGRAMS DIVISION

## Curatorial

### ACQUISITIONS

The Australian collection received a very generous gift from John and Janet Wicking through the NGV Foundation, of Hugh Ramsay's *Jeanne* 1901, universally acknowledged as one of the artist's masterpieces. The subject, Jeanne Garreau, was the daughter of Ramsay's concierge at Montparnasse when the artist was working in Paris. Another significant acquisition was Augustus Earle's portrait of *Captain Thomas Valentine Blomfield* (c. 1827), purchased with the assistance of the K.M. Christensen and A.E. Bond Bequest, through the NGV Foundation with the assistance of an anonymous donor. It is an important acquisition of the early colonial era that relates to a pair of Earle portraits already in the collection. Another major colonial work acquired was a beautiful daguerreotype by James and William Freeman, *Portrait of a family* (c. 1855), purchased through the Gerstl Bequest. Other purchases of early Australian works included a watercolour of 1817–21 by the convict artist Richard Browne depicting Burgun, an indigenous male from the Sydney area, purchased through the Warren Clark Bequest.

For Australian art of the 20th century, the addition of Nora Heysen's *Portrait study* 1933, purchased through the NGV Foundation with the assistance of the Joe White Bequest, represented the first work by this important South Australian artist to enter the collection.

Other important acquisitions included Charles Blackman's painting, *Barbara and Auguste* 1957, a figure composition painted to celebrate the birth of the artist's first child, that was presented by Mrs Barbara Blackman through the NGV Foundation; and *Something to come* 1964, a painting by Margo Lewers, a significant Sydney artist who was previously unrepresented in the collection, which was purchased at auction.

Lyn Williams, through the NGV Foundation, generously donated the ninth group of etchings by Fred Williams to the Prints and Drawings collection, as part of an on-going gift. This selection of forty outstanding and rare impressions are part of a systematic program to build up the Gallery's holdings of the print oeuvre of Fred Williams in order to make it the most comprehensive in Australia. With this gift, Lyn Williams becomes an Honorary Life Benefactor of the NGV Foundation.

The Contemporary Australian art collection was augmented with the purchase through the NGV Foundation with the assistance of the Joan Clemenger Endowment, of a sculptural installation by Sarah Robson entitled, *Cadence*, 1999. Other significant purchases included, an early large *Bowl* (c. 1967–68) by Gwyn Hanssen Piggott, through the NGV Foundation with the assistance of the Marjorie Webster Memorial, and Mike Parr's monumental woodcut, *The now schizophrenic* 2000, purchased through the NGV Foundation, with the assistance of Rita Avdiev. In addition, Elizabeth Gower's collage, (*Beetles*), from the *Chance or Design* series (1993–95), was acquired through the NGV Foundation with the assistance of The Leon and Sandra Velik Endowment for Contemporary Drawings.

Major acquisitions of Aboriginal and Torres Strait Islander Art that were presented through the NGV Foundation included a most generous gift from Elizabeth and Colin Laverty of three large Papunya Tula works by Uta Uta Tjangala, Anatjari Tjakamarra and Joseph Jurra Tjapaltjarri, and a major early painting by Gordon Bennett, *Perpetual Motion Machine*, from Beverly and Anthony Knight. The gift from the Ekkilau Craft Torres Strait Islander Corporation of *Kikim Kerker Maizab Kaur Ad Bami* 1996, a major installation depicting a Darnley Island creation story, was another important acquisition that strengthened the Gallery's representation of artists from the Torres Strait Islands.

A major acquisition to the Asian Art collection was a Chinese handscroll attributed to Wang Zhenpeng, *Dragon Boat Regatta in the Jimning Pond* 1323, donated from the Bequest of Geoffrey Ernest Sargant. The inscription on the scroll indicates that it was painted to commemorate the birthday of the then heir, and later Emperor, Renzong. Other significant additions were a Japanese red lacquered wood circular tray, purchased through the NGV Foundation with the assistance of Sir Roderick and Lady Carnegie, and a Negoro lacquered armrest purchased through the NGV Foundation with the assistance of The Peter and Susan Rowland Endowment.

An exciting addition to the Fashion and Textiles collection was *Swimsuit* (c. 1935) by John Orry-Kelly made from wool and elastic, that was presented through the Jean Gurnett Smith Bequest. The work is a rare example of the figure hugging silhouettes which reigned on the screens of Hollywood during the 1930s and 1940s.

The Photography collection was augmented by the acquisition of a series of works by Felice Beato including the major photograph No title (*Barbers*) (1866–68). The works were purchased through the NGV Foundation with the assistance of The Herald and Weekly Times Limited. The acquisition of these photographs develops a new collecting area of Japanese studio photographs of the nineteenth century.

Important acquisitions for the Decorative Arts collections included a group of Minton porcelain and majolica ware, presented through the NGV Foundation by Dr Robert Wilson, and a group of Chelsea porcelain items, presented through the NGV Foundation by Mrs Angela Isles. A *Hanging cabinet*, attributed to E.W. Godwin and presented through the NGV Foundation by Terence Lane, was the major acquisition of European furniture.

The purchase of two first edition impressions from Piranesi's etched views, the *Vedute di Roma*: *View of the Piazza del Popolo* and *View of the Capitoline Hill with the steps to the Church of S. Maria in Aracoeli*, were important additions to the Prints and Drawings collection. Professor Musgrave presented through the NGV Foundation three additional Hogarth prints supplementing his earlier gift of Hogarth engravings, while Margaret Stones presented through the NGV Foundation a Piranesi etching, depicting the Via Appia from the artist's *Roman Antiquities* series. Michael Moon presented a fine impression of *Steeplechasing*, a colour linocut from 1930 by Sybil Andrews, one of the leading artists of the Grosvenor School.

In the contemporary field, Richard Hamilton's colour iris digital print, *A mirrorical return* 1998 was purchased through the NGV Foundation, with the assistance of Bret Walker S.C. A pair of screenprints made in 2000 by the young British artists, Langlands & Bell, *Air routes of Britain (Day)* and *(Night)* was also purchased through the NGV Foundation, with the assistance of Optus Communication Pty Limited. Ken and Marian Scarlett presented through the NGV Foundation an interesting group of works on paper by the Japanese installation and performance artists Tadashi Kawamata, Goji Hamada and Akio Suzuki, all of whom were involved in exhibitions held in Melbourne in the 1980s.

**ACQUISITION:**

Hugh RAMSAY
(born Great Britain 1877, arrived in Australia 1878, died 1906),

*Jeanne*, (1901),
oil on canvas.
Presented through the NGV Foundation by John and Janet Wicking, Honorary Life Benefactor, 2001

A donation by an anonymous donor enabled the significant purchase of three dresses by London designer Hussein Chalayan for the Fashion and Textiles collection. The works, *Cast dress no.1*, *no. 2* and *no. 3* 2000–01, are made from a polyester resin and their design aims to link the virtual to the real world.

### ACTIVITIES

Nazareth Alfred, Assistant Curator, Aboriginal and Torres Strait Islander Art, embarked on a study of linguistics at Batchelor College in the Northern Territory and continued to work on a major exhibition of Torres Strait Islander art, *Baizam ira Kazil: Children of the Sharks*, scheduled for 2004.

Laurie Benson, Assistant Curator, International Art, delivered numerous floor talks and public lectures, and opened the *Spacing Out with Caravaggio* exhibition at Monash Gallery of Art. He was curatorial liaison and co-ordinator of the NGV Provenance Review Committee and acted as Curator of International Paintings after the retirement of Sonia Dean, Senior Curator Research, in December 2000. He serves on the Executive Committee of Museums Australia (Vic).

Lin Celli, Education Officer, presented education programs and undertook research in school programs while on a working holiday in Japan 18–19 September. This program was partially funded by DEET.

Dr Isobel Crombie, Senior Curator, Photography, delivered key lectures at Christie's, the Lyceum Club, and the Art Gallery of New South Wales, and delivered a paper entitled 'Private Lives: Photographic Portraits by Viscountess Jocelyn' at the National Portrait Gallery symposium 'Portraiture and Photography'. She lectured to art teachers on 'Being a Curator' as part of the Education Services conference on contemporary art, and judged both the Photo Technica Award for New Australian Photo-Artist of the Year at the Australian Centre for Photography, Sydney, and the Leica Award at the Centre for Contemporary Photography. Dr Crombie was interviewed on ABC Radio National for a program on Wolfgang Sievers; participated in the Frontline Management Initiative Program; was a principal supervisor for a doctoral student (The University of Melbourne); and is a member of the advisory board for *Australian Book Review*.

Sonia Dean, Senior Curator, International Art, retired in December 2000 after 30 years at the NGV. She accompanied the *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia* exhibition from Melbourne to Cincinnati by freight plane via Hong Kong and Alaska, a total of 46 hours by plane and truck. In Cincinnati she gave media interviews and lectured on the exhibition. On the return journey, she stopped in Los Angeles to visit the Getty Museum and to undertake research at the Getty Library. She was also the literary editor of the *Art Bulletin of Victoria*, and gave a number of lectures and talks at the NGV on 'French Academy Painting', 'Felton Acquisitions' and on Jules Lefebvre's painting, *Chloé*. She also contributed to the production of an audio guide tour for the *Masterpieces* exhibition.

Tony Ellwood, Deputy Director, International Art, was the co-curator of the Australian paintings and works on paper component of *Gold and Civilization*, the inaugural exhibition at the National Museum of Australia. He attended the opening of the *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia* in Denver, Colorado, and lectured on the NGV to Denver Art Museum support groups. On the return trip, he discussed future projects with colleagues in San Francisco and Los Angeles. He also undertook a courier trip from Texas, accompanying art shipments for the exhibition *From Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*. Tony Ellwood chaired a forum for Daniel Libeskind's, *LINEAGE* exhibition, and spoke at the Royal Australian Institute of Architects Design Symposium. He was also a speaker at a forum on international art museums at Span Galleries. He judged the Baldessin Foundation Travelling Fellowship prize, and delivered lectures for the Business Council, the Fairley Leadership Program, the Lyceum Club, the Local Government Professionals, and the NGV Voluntary Guides. He opened *Persistence of Pop* at the Exhibitions Gallery in Wangaratta and *Celebrating the Exquisite Corpse* at Monash Gallery of Art. Tony Ellwood serves on the committee for the NGV Strategic Plan, and the Visions of Australia Board.

Kirsty Grant, Curator, Prints and Drawings, presented a paper at the Victorian College of the Arts Symposium, 'Drawing: The Expanded Field'. She acted as external examiner for a MA printmaking student at Monash University (Gippsland). She co-judged Masterpiece in a Day at the Monash Gallery of Art and judged the 2001 Smorgon Steel Contemporary Art Prize, part of the Williamstown Festival. She also accompanied the loan of Manet's *Le Melon* to the Walters Museum, Baltimore and couriered the return of Van Gogh's *Head of a man* from the Philadelphia Museum of Art.

Robyn Healy, Senior Curator, Fashion and Textiles, delivered an extensive series of lectures and floor talks about the exhibition *Gianni Versace: The Retrospective 1982–1997* for the Gallery Society, Education Services and Public Programs. She attended the 2001 Melbourne Fashion Festival business seminar. She is a member of the Frances Burke Textile Resource Centre Board at RMIT University and acts as a mentor for the centre's co-ordinator, Kaye Ashton. Ms Healy is also participating in the NGV Frontline Management Initiative program.

David Hurlston, Program Coordinator, Community, undertook research in access and indigenous programs while on a working holiday at Bathurst Island and the Northern Territory, 25–29 September.

Tracey Judd, Senior Assistant Curator, Directorate, delivered a number of lectures on a range of topics including 'Impressionism and Post-Impressionism', 'Matisse and Picasso', 'Early British Modernism' and 'British Paintings in the NGV'. She also delivered a number of lectures and floor talks in association with the travelling exhibition *Be Jewelled! Contemporary Jewellery from the NGV* and the architectural exhibition *LINEAGE: The Architecture of Daniel Libeskind*. She was the courier for a group of British paintings on loan to the Mildura Art Gallery and pre-Raphaelite paintings on loan to the Art Gallery of New South Wales for the Schaeffer Collection exhibition.

Robyn Krause-Hale, Senior Education Officer, commenced the Frontline Management training program conducted by NGV Human Resources and Swinburne University. She also attended the International Council of Museum Conference in New Zealand in November.

Terence Lane, Senior Curator, Australian Art, gave numerous lectures to National Trust of Australia (Victoria); museum studies students from the School of Fine Arts, Classical Studies and Archaeology, The University of Melbourne, and the NGV Voluntary Guides. He travelled to Canberra to undertake research for an NGV publication on 19th century Australian art.

Cathy Leahy, Curator, Prints and Drawings, couriered Turner's *Red Rigi* to the Royal Academy in London. She represented the NGV at the 'Monet and Japan' symposium at the National Gallery of Australia and also judged the Wyndham City Contemporary Art Prize.

Margaret Legge, Curator, Decorative Arts, attended the annual conference of Museums Australia in Canberra in 2001. She gave lectures to the NGV Voluntary Guides on the collections of international decorative arts, on European furniture and silver, and on the development of art pottery and studio pottery in England and Australia. She serves on the board of the Australian National Committee of ICOM (International Council of Museums) and has been appointed Membership Secretary.

Frances Lindsay, Deputy Director, Australian Art, travelled to Japan on a cultural tour organised by the Australian Embassy and the (Japanese) Agency for Cultural Affairs Visual Arts Visitors Program. The Tokyo National Museum of Modern Art was the host institution. During her trip Ms Lindsay visited over 14 cultural institutions and extended the NGV network with Japanese museums. She delivered lectures to the Australian University Alumni Council; the Museum Shops Association of Australia; Deakin architecture students; the NGV Voluntary Guides; and the Women's Networking Meeting Group. She judged the 'Castlemaine Drawing Prize'; the 'Mental Health Foundation Art Award'; the 'Wordware Art Competition'and the 'Nillumbik Art Award'. She opened various exhibitions including *The Enduring Landscape: Gouaches by Fred Williams* at Monash Gallery of Art, and *Resonating – Paintings by Denise Green* at the Art Gallery of New South Wales. Ms Lindsay also led a panel discussion at the Melbourne Contemporary Art Fair titled 'Steering the Juggernauts: The Re-development of Major Cultural Institutions', and participated in a forum on contemporary art at Span Galleries. She was a member of the Australia Council selection committee for the Venice Biennale 2001, and she serves on the Advisory Committee for the Museum Leadership Program, and the Visible Art Foundation.

Christopher Menz, Senior Curator, Decorative Arts, joined the staff in May 2001.

Dr Mae Anna Pang, Senior Curator, Asian Art, gave a lecture entitled 'The Enigma of Bada Shanren (1626–1705), The Mad Monk Painter of the 17th century China' to the Asia Society Australasia Centre, and a lecture on media and practice in Chinese painting to students at The University of Melbourne. She also travelled to China and made valuable professional contacts with the Guangzhou City Art Museum in Guangdong province. The Asian Art department provided a work experience placement for a student from the Museum Management and Art Curatorship course at The University of Melbourne.

Helen Page, Multimedia Manager, was a judge in the Australian Financial Review Australian Internet Awards held in December 2000.

Jennifer Phipps, Curator of Australian Art (Late Modernism), travelled to Europe and USA in July and August. Whilst in London she negotiated the acquisition of a Gwyn Hanssen Piggot *Bowl* for the NGV collection and visited the Birmingham School of Art to research Marion Wilkinson and her connections with Australian modernism and child art. In Israel she visited the Yosl Bergner Retrospective, Tel Aviv Museum of Contemporary Art, and interviewed the artist in his studio. She delivered a number of lectures and floor talks at the NGV at Russell and was one of the curators involved with the *Common Wealth: A Tribute to Federation* exhibition.

Louisa Ragas, Programs Coordinator, undertook research into programs and program evaluations (with particular focus on young members programs) at Vancouver and Seattle Galleries while on a working holiday in the USA, 4–29 September.

Kate Rhodes, Assistant Curator, Photography, joined the curatorial staff in February 2001. She is the Asia-Pacific Correspondent for the London-based website *eyestorm* (www.eyestorm.com) and writes monthly preview listings for exhibitions in Australia, Asia and New Zealand.



**ACQUISITION:**

Augustus EARLE
(born Great Britain 1793,
worked in Australia 1825–28,
died Great Britain 1839),

*Captain Thomas Valentine Blomfield*,
(c. 1827),
oil on canvas. Purchased with the assistance of the K. M. Christensen and A. E. Bond Bequest and through the NGV Foundation with the assistance of an anonymous donor, 2001

Judith Ryan, Senior Curator, Aboriginal and Torres Strait Islander Art, attended the *Papunya Tula: Genesis and Genius* exhibition opening and symposium at the Art Gallery of New South Wales. She presented many public lectures including two for the Fine Arts Department of The University of Melbourne. She also initiated a Supporters and Patrons group for Aboriginal and Torres Strait Islander Art at the NGV.

Geoffrey Smith, Curator of Australian Art (19th Century to Early Modernism), visited London and undertook research for the NGV Sidney Nolan exhibition scheduled for 2002, as part of the courier trip involving the return of William Dobell's *Helena Rubinstein* (1957) from the National Portrait Gallery, London. He opened the exhibitions *Modern Australian Landscape Painting: Boyd, Drysdale, Nolan, Perceval, Williams* at Albury Regional Art Gallery and *Yvonne Atkinson* at The Lyceum Club. He was a member of the Advisory Group for the Committee for Melbourne Future Focus Group, which was responsible for the Norman Lindsay Magic Pudding Sculpture installed at the Royal Botanic Gardens, Melbourne. He also gave a number of floor talks for the *Melbourne 1956* exhibition at NGV on Russell.

Jason Smith, Curator, Contemporary Art, couriered works by William Blake and William Dobell to the Tate Britain and the National Portrait Gallery, London. He gave keynote addresses at the Art Education Victoria Annual Conference, the Australian Contemporary Art Fair, and the Mornington Peninsula Regional Art Gallery. He participated in the inaugural Peter MacCallum Institute Art Committee Debate and he opened exhibitions at the Monash University Gallery, the Becton National Sculpture exhibition, and *On the Cross*, part of the Melbourne Fashion Festival. He also gave a series of floor talks as part of the *Colin McCahon: A Time for Messages* exhibition at NGV on Russell.

Katie Somerville, Assistant Curator, Fashion and Textiles, was a courier for Paul Signac's *Les Gazomètres de Clichy* on loan to the major Paul Signac exhibition, at Galeries nationales du Grand Palais, Paris. She delivered a series of floor talks and a lecture about the exhibition *Gianni Versace: The Retrospective 1982–1997* at NGV on Russell. She opened the exhibition *Cut to*, at the Pb gallery for the 2001 Melbourne Fashion Festival.

Katie Somerville and Kate Douglas, staff members, examining gift from Gianni Versace Archives

Dr Gerard Vaughan, Director, attended the inauguration in October of the NGV's travelling exhibition in Cincinnati, Ohio, where he lectured on the origin and development of the collections of the NGV, addressed various member and press groups, and undertook television appearances. On his return to Australia, he attended the International Council of Museums' conference in Christchurch, New Zealand, where he delivered a keynote address on 'Commercialisation and the Contemporary Art Museum'. The Director agreed to chair the selection panel for the inaugural 2001 Helen Lempriere Sculpture Award, the most valuable arts prize in Australia.

The Director undertook more than one hundred speaking engagements in Melbourne and around Victoria, including many visits to regional art galleries; he was guest speaker at the AGM of the Hamilton Art Gallery in August. As an example of his activities, in July 2000 he was guest speaker at the annual dinner of the Oxford Society of Victoria, the annual dinner of the Melbourne Club Arts Sub-Committee, and lectured in French on Lefebvre's Chloë, at an NGV event for the French community. In February he delivered the inaugural NGV Women's Association annual lecture, on 'Allan Ramsay's *Portrait of Lord Temple* and the Culture of Stowe: fashion and taste in 18th century England'. In March he opened the Bayside Coastal Art Trail in Sandringham. In April the Director opened the new art gallery complex at Deakin University's Stonnington Campus with an exhibition by Geoffrey Bartlett, and participated in a charity debate at Sotheby's for the Peter MacCallum Art Collection Committee on 'Is Art Sexy Enough?' He also opened the Melbourne showing of *The Doug Moran National Portrait Prize*.

Heather Whitely, Education Officer, observed education programs in European and British galleries in December–January.

Susan van Wyk, Curator, Photography, was curator for a joint project with the Monash Gallery of Art, *A Sunlit Vision: Photographs by Max Dupain*. She presented a number of lectures and floor talks in conjunction with the Max Dupain exhibition and the *Melbourne 1956* exhibition at NGV on Russell, and also gave lectures to the NGV Voluntary Guides and the Gallery Society. She participated in the 'great debate' on contemporary art organised by Education Services, and she judged the Annual Veterans' Art Award.

Maria Zagala, Assistant Curator, Prints and Drawings, attended the following symposia: 'Constructing Architectural Identity' at The University of Melbourne; 'Drawing – The extended field' at the Victorian College of the Arts; 'Used by – artist-run spaces and initiatives in Australia and the region' at the Centre for Contemporary Photography; 'National Print Symposium' at the National Gallery of Australia. She accompanied a consignment of Blake watercolours to London, and also gave two floor talks in connection with the NGV exhibition *Colin McCahon: A Time for Messages*.

Irena Zdanowicz, Senior Curator, Prints and Drawings, undertook a courier trip to London to accompany the Blake and Turner loans back to Melbourne. She attended the symposium 'Constructing Architectural Identity' at The University of Melbourne. She is the Victorian representative on the Stamp Advisory Committee of Australia Post and a member of the Harold Wright Committee at The University of Melbourne. She is also literary editor of the *Art Bulletin of Victoria* to be published in 2001.

### SCHOLARSHIP AND PUBLICATIONS

Dr Isobel Crombie wrote 'Creative Interactions: Photographers of the Architecture of Frederick Romberg' in Harriet Edquist (ed.) *Frederick Romberg: The Architecture of Migration 1938-1975*. She has written two articles, 'The Cazneaux Women' and 'Imagined Space', for *Australian Book Review* in which she also has a monthly column on photography in the collection of the NGV. She has also written several articles for *ACMP* and *Gallery*.

Tony Ellwood contributed an article to the catalogue for the *Gold and Civilisation* exhibition, National Museum of Australia.

Kirsty Grant wrote the catalogue for *The Enduring Landscape: Gouaches by Fred Williams* exhibition at the Monash Gallery of Art.

Tracey Judd wrote the exhibition catalogue for *Be Jewelled! Contemporary Jewellery from the National Gallery of Victoria*. She also wrote articles on the *LINEAGE: The Architecture of Daniel Libeskind* exhibition. She is working on her Masters of Arts by research at The University of Melbourne, on the topic of 'Early British Modernist Paintings in the National Gallery of Victoria.'

Terence Lane contributed to the *Common Wealth: A Tribute to Federation* catalogue.

Cathy Leahy conducted interviews with the artists and wrote the catalogue essay for the exhibition *Spitting and Biting: Ten Contemporary Artists and the Print* at Monash University Gallery.

Frances Lindsay contributed articles to *Gallery* magazine.

Jennifer Phipps, with co-author Beryl McKenzie, wrote 'Artists and wunderkind' published in *Artlink*, June 2001 and also contributed to the *Common Wealth: A Tribute to Federation* catalogue.

Kate Rhodes wrote 'Mathieu Gallois Flight 934B' in *Photofile* No. 62, 2001, and 'TM/MF' in *Log Illustrated*, No. 12, 2001. She also wrote the article 'Boganism: Even Tougher This Season', in the exhibition catalogue, *Tougher Than Art*, at the 1st Floor Artists and Writers Space, as well as an article for the Centre for Contemporary Arts newsletter.

Judith Ryan wrote an article for Maningrida Arts and Culture entitled *At the forefront: Aboriginal Art from Maningrida and beyond*, for an exhibition to be held in France later in 2001.

Geoffrey Smith wrote the catalogue for the *Melbourne 1956* exhibition, as well as several articles for *Gallery* magazine. He also wrote the John Perceval obituary in the *Australian*, 17 October 2000, and contributed to the *Common Wealth: A Tribute to Federation* catalogue.

Jason Smith wrote the catalogue for the exhibition *Colin McCahon: A Time for Messages* and also contributed to the *Common Wealth: A Tribute to Federation* catalogue.

Susan van Wyk wrote the room brochure for the exhibition *A Sunlit Vision: Photographs by Max Dupain* at Monash Gallery of Art.

Maria Zagala published a review of the *Korea-Australia Print Exchange* exhibition in the March issue of *Imprint*. She is continuing to work (part-time) on her Master of Arts at Latrobe University, her topic being the representation of the nude in Italian Renaissance drawing.

Irena Zdanowicz was appointed literary editor of the 2001 issue of the *Art Bulletin of Victoria*. She also worked on the documentation of provenance issues for inclusion in the *Draft Discussion Paper: The Provenance Review Committeee, National Gallery of Victoria*.

## Multimedia

Multimedia supports the NGV to extend its local, regional and global audiences. The planned combination of internet and in-house multimedia at the Gallery will provide the public with a continuum of interaction with cultural knowledge through pre-visit, actual visit, post-visit and virtual (non-visit) access to content and services.

This has been a year of change, growth and consolidation for the Multimedia department. In recognition of its public access role, the department was transferred to the Curatorial Division in July 2000, reporting to the Deputy Directors. An expanded team structure was established by January 2001 to support the increased demand for multimedia content and services both on the internet and within the new buildings. The team now consists of a manager, a project manager, a designer, a production co-ordinator/editor, a web programer and an administration officer.



### EXHIBITION MULTIMEDIA AT THE NGV

cdp Media were commissioned in August 2000 to develop production briefs, along with preliminary hardware and software specifications, concept design, budget estimates, production and installation schedules for exhibition multimedia at The Ian Potter Centre: NGV Australian Art at Federation Square. This followed from the recommendations in the National Museums of Scotland's report, building on the NGV's multimedia initiatives and the concepts previously developed by cdp Media and Lab+ Bates Smart for multimedia in the new building.

From this work and the intensive work undertaken by the NGV's Multimedia Team with the architects for the National Gallery of Victoria: NGV International Art at St Kilda Road, the team developed and released a tender for exhibition multimedia responding to both buildings' requirements. The tender closed on 24 May 2001.

### NGV MULTIMEDIA AND THE INTERNET

A major redevelopment of the NGV's web site (www.ngv.vic.gov.au) is being undertaken to tie in with the opening of The Ian Potter Centre: NGV Australian Art, whilst maintaining a vibrant existing presence. The NGV web site contains information representing the whole of the Gallery's activities, ranging from exhibition, education and public programs, to Gallery Shop, members, employment vacancies and media releases. The site holds approximately 1715 pages of rich information and image content, with over one fifth having been created since the beginning of January 2001. For a variety of reasons, it is difficult to accurately report on web site usage. However, the NGV's statistics show an average of over 100,000 page requests per month, with consistent growth.

The NGV web site is promoted as an additional benefit to NGV's sponsors. All exhibition sites aim to maximise marketing, product sales and program bookings. In addition, they provide contextual information and activities aimed to enhance the experience of the visitor and provide a taste of the experience for those who cannot visit. When exhibitions close the information is retained, contributing to the growing pool of information resources the NGV provides to the public. Notable examples of current content include:

- *Provenance Research Project*: This web page is part of the ongoing research undertaken by the NGV on the history of ownership (provenance) of paintings in the European collection, from the moment the artist first disposed of the work to its acquisition by the NGV. This work is a critical activity of the Gallery as the provenance of a work of art is recognised as an important element of social and cultural history.

  In recent years, there has been worldwide interest by governments, art galleries, museums, scholars, historians and the public to clarify the provenance of works of art during the period of systematic looting and confiscation undertaken by the Nazi regime from 1933–45. To this end, the NGV is the first Australian gallery, through its web site, to draw particular public attention to a number of works that, for many possible reasons, have gaps in the provenance during those critical years.

- *Gianni Versace: The Retrospective 1982–1997*: The dynamic web page added biographical material and a walk-through of the gallery space, helping to generate excitement about the exhibition.

- *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia*: Constructed to support the touring exhibition and its host galleries, this web site allows visitors to browse the 80 included works. In addition to supporting the touring exhibition, it provides Victorians online access to some of the most important and most-loved European works in the NGV collection while they are touring overseas. The Arts Reporter at the Columbus (Ohio) *Dispatch* thanked the NGV for providing the detailed list of works on the web site, noting that not many museums listed every work in their shows.

- *Colin McCahon: A Time for Messages*: Exploring the works *A letter to Hebrews* (1979) and the newly acquired *One* (1965), this web site includes an essay, biography and list of works for the exhibition.
- *Dead Sea Scrolls*: In addition to providing information about each scroll fragment, the web site added two special online inter-actives: one allowing close examination of the *Psalms* scroll, and another exploring the story of Moses as represented in works in the NGV collection.
- *Top Arts: VCE 2000*: Aiming to support current VCE students, this web site profiles four exhibiting VCE 2000 students, their work and their folios. It also provides access to student work from previous years.
- *Renoir to Picasso:* Features the represented artists and their works, the history of the Musée de l'Orangerie and the collector Paul Guillaume. Also features a special pre-visit interactive aimed at 10–12 year old children. The web site experiments with new ways to market key public programs.
- *Public Programs*: Information for visitors, in support of public programs.
- *Education Programs*: Information for teachers and parents in support of ongoing programs for schools.
- *NGV Shop*: Ongoing support of mail order business through an online catalogue and order form.

### MULTIMEDIA PROJECT – DIGITISING

With the acquisition of digital photographic equipment, additional staff and training for the NGV's Photographic Services department, the NGV is moving from a primarily analogue photographic process to a primarily digital capture process. Implementation of the digitising aspect of the Multimedia Project is now the responsibility of Photographic Services, with the Multimedia Team retaining grant reporting responsibility, to Arts Victoria and Multimedia Victoria.

As well as the outcomes for multimedia production, flow-on benefits to other departments within the NGV from this change include Marketing and Development saving an estimated $50 per press release by circulating promotional images on CD-ROM, as well as Curators and Cataloguing having quick and easy access to colour prints. Future beneficiaries should include Publications, Education and Programs.

### EXTERNAL COLLABORATIONS

Two Memorandums of Understanding for collaborative development have been signed this year, the first between the NGV and the Victorian Department of Education, Employment and Training (DEET) for access to NGV content via their on-line Education Channel, and the second with SBS and other major Victorian cultural institutions for development of content for a dedicated SBS cultural site.

## Education and Programs

Following the first year of program initiatives established at NGV on Russell, a range of programs designed for new and diverse audiences was piloted and trialled. With changing exhibitions and pay exhibitions, the scope for diverse programs and increased attendances expanded. In excess of 57,000 people participated in education, public and members' programs, representing an increase of 27 per cent in program attendances compared with the previous year.

Information Staff continued to provide high quality customer service to 300,000 visitors who came to the Gallery, and responded to more than 5000 email and written enquiries. Access to and training for Information Officers in the Vernon database further assisted staff in prompt replies to these enquiries that came from local, national and international locations.

Program preparation for education services at the Gallery's new and redeveloped sites was supported by a restructure in school programs at the end of 2000 and the subsequent appointment of Senior Education Officers for Australian Art and International Art respectively. Programs and services to regional Victoria was the other key aspect to the education restructure, and in May 2001 an Outreach Education Officer was appointed to focus on curriculum support for outer metropolitan and country schools.

December marked the anniversary of 50 years of education services at the NGV. Eighty past and present staff, teachers, NGV staff and colleagues attended a celebratory function held on 5 December to reflect on achievements of the passing decades and to foreshadow the expectations and challenges of the years to come. Gerard Vaughan, Director, Susan Dennett, Curriculum Coordinator, DEET, and James Mollison, former Director, NGV, made presentations.

Synergies between art and education were strengthened by a joint membership drive launched at the end of 2000 by Art Education Victoria (art teachers' subject association) and the National Gallery Society (NGS). In the first six months of the campaign, more than seventy art teachers registered and paid for this special membership offer.

As part of the department's on-going commitment to the development, co-ordination and evaluation of innovative programs to enhance the visitor's experience and appreciation of the Gallery and its collections, a range of high quality and new programs were presented, in particular for community-based activities and programs. Members' programs were well researched to provide exclusive events and programs, accessible only through the NGV and NGS Membership.

### PUBLIC AND MEMBERS' PROGRAMS

The 'NGV Art Lounge' was launched in October 2000 with the specific purpose of attracting young people aged 18–30 years to come to the Gallery for social engagement, contemporary music, reasonably priced food and wine and interesting conversations with like-minded people and friends. 'By Design' incorporated visits to commercial galleries and a focus on contemporary art and design beyond the walls of the Gallery. 'Film on Friday' presented new scope for video and short films in support of temporary exhibitions. 'Art on the Move' introduced thematic tours presented by Gallery staff and guest speakers. 'Master Classes' expanded the Gallery Art School program with a range of intensive one-day workshops introduced to provide young audiences with practical skills and techniques and the opportunity to work with professional artists and practitioners. 'In-reach Regional Artbus Programs' targeted country locations and regional galleries to bring people to the NGV. 'European Masterpieces Lecture Series' began in 2001 in response to the catalogue of works from the NGV's European collections currently travelling overseas.

To better understand the program interests of the public and members, staff implemented program evaluations and a telephone survey of members currently not participating in programs. The outcome of these evaluations confirm that programs are satisfying interest levels and expectations. Some programs and services were also modified or removed from the program schedule due to low audience responses. These included 'Vox Pop', 'Auslan Family Programs', weekend 'Artbus Programs' and the 'Members Incentive Scheme'. More than 14,000 people participated in Public and Members' Programs.

### SCHOOL PROGRAMS

Classes in the collection, workshops and specialised programs focusing on the NGV and temporary exhibitions as a resource for curriculum across all key learning areas were provided to more than 39,000 students and teachers.

In excess of 4000 students received programs as part of outreach services to outer metropolitan and regional locations. Programs in support of travelling exhibitions were also developed and conducted for *Modern Australian Landscape Painting* and *Nolan Wimmera Landscapes*, which travelled to Mornington Peninsula Gallery, La Trobe Gallery, Gippsland Art Gallery and Bendigo Art Gallery, Benalla Art Gallery, and The George Adams Gallery respectively in the latter half of 2000.



Work experience placements of one to two week's duration were provided to nine year-10 students from across Victoria, including the Catholic Regional College, Catholic Ladies College Eltham, University High, Community Options Programs, Loretto Mandeville, and Stawell Secondary College. New program initiatives included expanded VCE programs across the study designs, art and studio arts, and student holiday programs.

New education resources were developed and distributed in support of temporary exhibitions including a student trail for middle years for *Melbourne 1956* and *Dead Sea Scrolls*, and a teachers' resource was prepared in conjunction with the education staff of the Jewish Museum of Australia for the exhibition *LINEAGE: the Architecture of Daniel Libeskind*. The Italian kit *Dove C'Arte: a resource for students and teachers of Italian* was completed in May and launched as part of Education Week 2001. The kit features 16 works from the NGV collection, bilingual and historical information on each work and activities for students of early, middle and later years. The kit is a joint project with the LOTE Unit of the DEET and COASIT. The on-line education resource for *Top Arts: VCE 2000* was prepared to respond to the revised study designs, current exhibits and student enquiries.

The Visual Arts Hub Network, a voluntary association of education staff, arts administrators and curators from regional locations, convened by Education School Programs at the NGV, met eight times throughout the year to focus on and exchange program ideas, resource development and curriculum support. Meeting venues included the Australian Centre for Contemporary Art in July; Melbourne Exhibition Centre for the DEET *Lets Read Expo* in September; Jewish Museum in October; The Ian Potter Centre for Contemporary Art at The University of Melbourne in December; DEET in February; Monash Gallery of Art in April; Bendigo Art Gallery in May, and the NGV in June.

### EXHIBITION PROGRAMS

#### *Melbourne 1956*

Public programs attendance: over 1100; student/teachers: 335

A diverse range of activities and programs was developed in response to the exhibition including 16 floor talks; 4 lunchtime lectures; 4 in-depth lectures; 3 'In–Reach Artbus Programs' from Ballarat, Benalla and La Trobe Galleries; a family program: 'Rock Around the Gallery – back to the 50s'; holiday programs: 'Ready, Set, Go!' and 'Bush Olympics'; film night – science fiction revisited at RMIT, and the launch of 'NGV Art Lounge'. School programs focused on the 'Art of the Fifties', the 'Olympic Spirit' and a joint program 'Olympia, Olympia' with the Post Master Gallery. A $5000 budget was allocated for the production of an education resource for early and middle-year students and staff.

#### *LINEAGE: the Architecture of Daniel Libeskind*

Public programs attendance: over 1100; student/teachers: 320

This exhibition attracted a new audience of architects, designers and tertiary students. The public programs developed to target this particular audience group included the 'Focus on Architecture' lecture series, 'Architecture on the Edge Forum Architectural Tours', and 'Design, Create, Construct' holiday programs for children. A closed lecture forum was conducted for directors and representatives from metropolitan and regional galleries and arts agencies. School programs targeted students and teachers of visual communication and design and technology studies. The education staff of the NGV and the Jewish Museum of Australia jointly developed an education resource for teachers and senior students. A $2500 budget was allocated for the production of an education resource for teachers and senior students, highlighting the major building projects by Daniel Libeskind.

*Gianni Versace: The Retrospective 1982–1997*

Public programs attendance: over 2100; student/teachers: over 900

A public program full of verve was developed to support this exciting fashion exhibition. The 'NGV Art Lounge' had more than 180 attendees grooving to the sounds of the eighties and the 'Teachers' Preview' attracted more than 200 to the dance party. Lectures, seminars and study mornings were held in support of the exhibition, all of which attracted high attendances. The 'In-reach Artbus Program' brought visitors from Bendigo Art Gallery, Mornington Peninsula Gallery and Geelong Art Gallery. A $3500 budget was allocated to the production of a well-designed and colourful family trail, prepared and distributed to children and their families. The trail draws on the links between the exhibition and the NGV collection. A high quality publication and product, this resource was the first family trail for the NGV. Holiday programs and family programs 'Dressing Ahead' also focused on the exhibition. School Programs provided introductory talks for students and teachers and Italian language classes.

*Colin McCahon: A Time for Messages and Dead Sea Scrolls*

Public programs attendance: over 3500; student/teachers: over 2000

The timing of these two exhibitions created the opportunity for consideration and review of the intersection of word and image – art and text, from antiquities to present day. Study mornings and joint viewings invited the public, teachers and members to compare and contrast the very different approaches to use of text in art and belief.

An extensive range of public programs was developed to support the *Dead Sea Scrolls* exhibition. Highlights included a special day of introductory talks as part of Senior Citizens' Week (375 attendees); Auslan (Australian sign language) tours by arrangement, a series of free lunchtime lectures presented by university lecturers and academics (400+); a special lecture by Dr Barbara Thiering, author of the best seller *Jesus the Man* (320); the 'NGV Art Lounge' (118 attendees); guided talks for groups of 20 or more (300+); the 'Music Program' (600+). An International Symposium (170 attendees), featured presentations and discussion by world renowned scholars, Prof. Lawrence Schiffman, Dr Philip Davies, Dr George Brooke and Dr Ada Yardeni; it was chaired by Dr Rachael Kohn, ABC and Radio National presenter. School programs incorporated guided tours and classes in the exhibition, teachers' professional development programs on 'Art and Religion', 'Religion and Society', and an engaging, informative and well designed education resource for students of middle years.

*Top Arts: VCE 2000*

Over 50,000 attended the exhibition and over 9,000 student/teachers attended education programs.

Managed by Education and Programs and curated by Merren Ricketson, this exhibition featured sixty works from 48 students. This popular annual exhibition is in its seventh year at the Gallery. The State Reviewers, curator and Manager of Education and Programs selected a representative sample of exemplary works of painting, sculpture, printmaking, drawing, photography, new media, textiles, mixed media and videos for display. A full range of student and public programs complemented the exhibition with more than 9000 students participating in programs before the end of June.

A catalogue and the on-line education resource provided study design information, exhibitors' profiles and information on selected contemporary artists from the NGV to local, national and overseas visitors. A record attendance of more than 420 people attended the opening night in the McArthur Gallery and 205 teachers, exhibitors and their families attended the Gala Dinner at the Hotel Sofitel, Melbourne.

Education partners again included DEET, the Victorian Curriculum and Assessment Authority, the Catholic Education Office, the Association of Independent Schools of Victoria and the principal sponsor was again the Bank of Melbourne. The exhibition was arranged to tour after the NGV to the Geelong Art Gallery, and the Bank of Melbourne sponsored the People's Choice Awards at both NGV on Russell and the Geelong Art Gallery.

### TERTIARY AND PROFESSIONAL PLACEMENTS

Julia Christoph, third-year student in Cultural Sciences at Munster University Germany, commenced an eight-week placement with Public Programs on 31 July. This placement came through the Goethe Institute and involved an application for Occupational Training to the Department of Immigration. Libby Bedford, PhD student at The University of Melbourne, completed a three-week placement with School Programs in October.

### MULTICULTURAL ARTS MARKETING AMBASSADOR SCHEME (MAMAS)

A partnership program with Multicultural Arts Victoria and The University of Melbourne places an ambassador with the NGV for two days per week for six months from June 2001, to research marketing strategies and program content for diverse audiences. The scheme is funded through the Australia Council.

### STAFFING AND PROFESSIONAL DEVELOPMENT

The staffing changes and restructure created a high level of mobility within the department and provided the opportunity for School Programs to review the contribution of $174,000 towards salaries and education staff.

# EXHIBITION AND COLLECTION MANAGEMENT DIVISION

The main focus during this period for the Exhibitions and Collection Management Division was the realisation of the touring of some of the Gallery's most important international paintings. This project is the most significant example in the history of the Gallery of where exhibitions management and collection management meet. The logistics of such an operation are extremely complex, and it is a testament to every staff member involved in the project that it has been, and continues to be, such a resounding success.

The tour began in July 2000 at the Auckland City Gallery in New Zealand. This part of the tour comprised a selection of 40 paintings and was titled *The Master's Eye: Five Centuries of European Painting*. This exhibition attracted 51,000 visitors, which is impressive given that Auckland's population is 385,000. The catalogue also sold out.

The rest of the tour comprised 88 paintings, and was specifically designed to tour to four museums in the United States. This larger selection of works is entitled *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia*. The four museums on the tour are: Cincinnati Art Museum, Kimbell Art Museum, Denver Art Museum, and Portland Art Museum. Following a recent site inspection visit to the Birmingham Art Museum in Alabama, that venue has also been added as the fifth and last United States venue.

The *European Masterpieces* exhibition closed at the Cincinnati Art Museum on 14 January 2000 after a phenomenally successful run which included that Museum's highest ever daily attendance, and record queues. The exhibition at the Kimbell Art Museum closed on 26 May 2000. That leg of the tour was also highly successful, and brought large audiences and overwhelming critical praise to the Kimbell Art Museum.

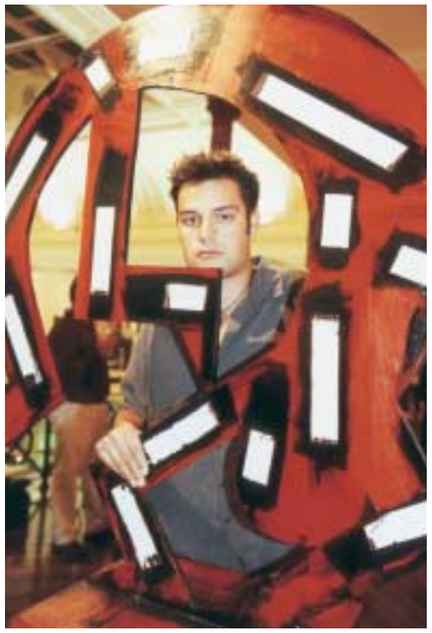
This tour has so far required several courier trips by our Registration, Curatorial, Conservation, and Managerial staff, and will mean more in the future.

An in-principle agreement has also been made to tour a small version – not dissimilar in size and concept to the New Zealand group of works – to the Singapore Art Museum. The Division Head of Exhibitions and Collection Management will make a site inspection visit to that Museum in July.

The international tour of some of the NGV's most important international paintings was a new undertaking for the department. However, as in the past, works from the Australian collection were also toured to regional galleries. These were: *Nolan Wimmera Landscapes* to Bendigo Art Gallery; *Modern Australian Landscape Painting: Boyd, Drysdale, Nolan, Perceval, Williams* to Albury Regional Gallery; *Be Jewelled! Contemporary Jewellery from the NGV* to Monash Gallery of Art and Geelong Art Gallery; *A Sunlit Vision: Photographs by Max Dupain* to Monash Gallery of Art and Swan Hill Regional Art Gallery; and *The Enduring Landscape: Gouaches by Fred Williams* to Monash Gallery of Art and Newcastle Regional Art Gallery.

As always, the loans program extended to ministerial offices and a small number of government buildings.

An exceptional amount of hard work was required by the Registration department to retrieve a body of 3000 works on paper from the Baillieu Library at The University of Melbourne. These works had been on long-term loan since 1967 and were returned to the NGV for audit and cataloguing purposes.



Adrian Davey with his *Large figure on hands* work in the *Top Arts: VCE* 2000 exhibition

Tatiana Grigorieva, Australian Olympic silver medallist, at the viewing of the *Gianni Versace: The Retrospective 1982–1997* exhibition

School students viewing Egyptian at NGV on Russell

**GIANNI VERSACE**, Milan, *Ballgown* 1994 spring-summer, silk, silk organza,, metallic lame. Collection Gianni Versace archives

The total number of works on loan from the NGV were: new short–term 354; ongoing short-term 266; new long-term 18; ongoing long-term to government departments and Heide Museum of Modern Art 435; 88 in the *European Masterpieces* exhibition; 40 in the *Master's Eye* exhibition; 21 in the *Nolan Wimmera Landscapes* exhibition; and 18 in the *Modern Australian Landscape Paintings* exhibition.

The display program at the NGV on Russell continued, with the following exhibitions: *Melbourne 1956*; *LINEAGE: the Architecture of Daniel Libeskind*; *Gianni Versace: The Retrospective 1982–1997*; *Colin McCahon: A Time for Messages*; *Dead Sea Scrolls*; *Common Wealth: A Tribute to Federation*; and *Top Arts: VCE 2000*. This continual display turn-over could not have been achieved without the diligent efforts of the Registration and Installation teams.

In particular the *Dead Sea Scrolls* exhibition was of great focus for this department, due to the fact that the Division Head, Gordon Morrison, was also the Co-ordinating Curator. His involvement was intrinsic to the realisation, and the subsequent success of the exhibition. He provided all didactic text for labels and information panels, briefed Education Services and Public Programs staff, delivered nine slide lectures and 15 floor talks, introduced several other public speakers and choirs, gave more than a dozen press interviews, presided over the symposium, liaised with international couriers and curators, and responded to all public enquiries (the overwhelming majority of which were supportive, inquisitive, and positive). Broadly speaking, the *Dead Sea Scrolls* exhibition welcomed many new audiences to the NGV. Complementing the extraordinary works in the show was the impressive exhibition design, that provided visitors with an ambient, sensitive context in which to view the works. The aesthetic of the space was favourably commented on by visitors regularly.

In October 2000, the Relocation team reformed to begin the process of preparing for packing those works destined for display at the The Ian Potter Centre: NGV Australian Art at Federation Square. This substantial project continues to keep this team very busy.

As usual, the Cataloguing department has also maintained an intense schedule of recording detailed information about those international works previously uncatalogued, and for new acquisitions.

In February 2001, the new position of Associate Registrar for Federation Square was created. The main responsibility of this position is the over-seeing of all registration duties for the installation of the collection at Federation Square.

The Programing Sub-Committee, chaired by the President of the Council of the Trustees, continued to meet regularly to discuss, draft and finalise exhibition schedules for NGV on Russell, National Gallery of Victoria: NGV International Art at St Kilda Road, and The Ian Potter Centre: NGV Australian Art at Federation Square.

## Exhibitions Travelling to Regional Galleries

Five exhibitions were toured to regional galleries, including three to the metropolitan venue Monash Gallery of Art, and one to the metropolitan venue George Adams Gallery.

*Nolan Wimmera Landscapes* exhibition continued its tour to Bendigo Art Gallery where the total attendance figure was 8895 (including 420 students). The next venue, Benalla Art Gallery attracted an audience of over 2000 (387 students). The tour finished at George Adams Gallery at the Victorian Arts Centre, where the total number of attendees was 28,983 (student numbers are not available).

*Modern Australian Landscape Painting: Boyd, Drysdale, Nolan, Perceval, Williams* continued its tour to Mornington Peninsula Regional Gallery where the total attendance figure was 8500 (including 582 students). The La Trobe Regional Gallery attracted an audience of 3449 people (student numbers are not available), while at Gippsland Art Gallery, the total attendance figure was 2393 (863 students). The tour finished at Albury Regional Art Gallery with total attendance of 4841 (663 students).

*Be Jewelled! Contemporary Jewellery from the NGV!* began its tour at the Monash Gallery of Art, where the total attendance figure was 3409 (including 107 students). The next and final destination was the Geelong Art Gallery, where the total attendance figure was 3504 (714 students).

*A Sunlit Vision: Photographs by Max Dupain* began at the Monash Gallery of Art, where the total attendance figure was 4846 (approximately 400 students). The exhibition moved on to Swan Hill Regional Art Gallery until 19 August 2001.

*The Enduring Landscape: Gouaches by Fred Williams* began its tour at Monash Gallery of Art, where the attendance figure was 5011. As this exhibition was during school holidays, the total number of students was not significant. It then moved to Newcastle Regional Art Gallery until 12 August 2001.

## Registration

Over the past year the Registration department's main activities have been the management of the international tour of the important international paintings in both the *Master's Eye* and the *Masterpieces* exhibitions, the management of changing displays and exhibitions at NGV on Russell, the continuing loans program, and relocation preparations. Three staff members travelled to New Zealand for the pack-up and return of works for the exhibition *Master's Eye: Five Centuries of European Painting*.

For the exhibition *European Masterpieces: Six Centuries of the Paintings from the National Gallery of Victoria, Australia*, the following transactions were overseen in person by NGV staff: outward shipment to Cincinnati Art Museum; pack-up at Cincinnati Art Museum; transfer from Cincinnati Art Museum to Kimbell Art Museum; and transfer from Kimbell Art Museum to Denver Art Museum. For these operations nine members of staff travelled to the United States.

The following exhibitions and display changes for NGV on Russell were managed by the Registration department: *Melbourne 1956*; *LINEAGE: The Architecture of Daniel Libeskind*; *Gianni Versace: The Retrospective 1982–1997*; *Colin McCahon: A Time for Messages*; *Dead Sea Scrolls*; *Common Wealth: A Tribute to Federation*; and *Top Arts: VCE 2000*.

The NGV's support of Australian regional and metropolitan galleries, other public institutions and international museums continued by way of the comprehensive loans program.

The following galleries received loans as part of NGV touring exhibitions: Bendigo Art Gallery; Benalla Art Gallery; George Adams Gallery; Mornington Peninsula Regional Gallery; La Trobe Regional Gallery; Gippsland Art Gallery; Albury Regional Art Gallery; Monash Gallery of Art; Geelong Art Gallery; Swan Hill Regional Art Gallery; and Newcastle Regional Art Gallery.

The following Australian institutions received loans from the NGV permanent collection to complete temporary exhibitions or displays: Queensland Art Gallery; Art Gallery of New South Wales; Art Gallery of South Australia; National Gallery of Australia; National Museum of Australia; Melbourne Museum; Post Master Gallery; Gold Treasury Museum; S.H. Ervin Gallery; Presbyterian Ladies College; Museum of Contemporary Art; Ian Potter Museum of Art, The University of Melbourne; and Australian National University Drill Hall Gallery.

The following international institutions received loans from the NGV permanent collection during the year to complete temporary exhibitions or displays: The Metropolitan Museum of Art, New York; National Portrait Gallery, London; Tate Britain; Royal Academy of Arts, London; The American Federation of Arts exhibition at Walters Art Gallery, Baltimore; Museo Thyssen-Bornemisza, Spain; Réunion des Musées Nationaux, Paris; and Museo Nacional Centro de Arte Reina Sofia, Spain.

The international loans accompanied by courier were as follows:

- Paul Cézanne, *The uphill road (La route montante)*, returned from Kunsthaus Zurich, Switzerland
- Francesco Trevisani, *Joseph being sold by his brothers*, returned from the Museum of Fine Arts, Houston
- William Dobell, *Helena Rubinstein*, to National Portrait Gallery, London
- William Dobell, *Helena Rubinstein*, returned from National Portrait Gallery, London
- William Blake, 'group of thirteen watercolours', to Tate Britain
- William Blake, 'group of eight watercolours', returned from Tate Britain
- William Blake, 'group of five watercolours', returned from The Metropolitan Museum of Art, New York
- J.M.W. Turner, *The Red Rigi*, to the Royal Academy of Arts, London
- J.M.W. Turner, *The Red Rigi*, returned from Royal Academy of Arts, London
- Edouard Manet, *The melon (Le melon)*, to Walters Art Gallery, Baltimore
- Edouard Manet, *The melon (Le melon)*, returned from Walters Art Gallery, Baltimore
- Van Gogh, *Portrait of a man*, returned from Philadelphia Museum of Art
- Unknown after Jan Van Eyck, *Madonna and Child*, to Museo Thyssen-Bornemisza, Madrid
- Paul Signac, *Gasometers at Clichy*, to Galeries nationales du Grand Palais, Paris
- Michael Andrews, *All night long*, to Tate Britain

The loans program continues to include those specific to the NGV's redevelopment program. The past financial year saw the return of a number of redevelopment loans from Shepparton Art Gallery, Castlemaine Art Gallery, Hamilton Art Gallery, La Trobe Regional Gallery, and Mildura Art Gallery. As well as these returns, new redevelopment loans were also sent to Geelong Art Gallery and Shepparton Art Gallery. Loans to government offices and Heide Museum of Modern Art included 25 continuing borrowers, five new borrowers, and overall, the loan of 367 works.

The Relocation team continues to be extremely busy with preparations for the moves to Federation Square and St Kilda Road.

Two new positions were created within the Registration department: Vernon Collection Systems Administrator, and Associate Registrar, Federation Square.

**ACQUISITION:**

Felice BEATO
(Great Britain 1820–1907),

*No title (Barbers)*,
albumen silver photograph, watercolour. Purchased through the NGV Foundation with the assistance of The Herald and Weekly Times Limited, Fellow, 2001

# MARKETING AND DEVELOPMENT DIVISION

The new branding campaign – to identify the NGV as a distinguished institution developing two premises – was introduced during the year. The foundation of the campaign is the distinctive new logo in 'NGV' red which now appears on NGV stationery and all promotional material, including the Gallery's web site.

The marketing campaign to communicate the NGV's temporary relocation to Russell Street continued throughout the year. Various advertising media were used in a comprehensive strategy formed around the new logo – bright outdoor signage and the red NGV-branded tram were particularly effective.

The Gallery received extensive media coverage. Key issues which attracted media attention included, the Gallery Campaign; the Provenance Project; the Waterwall; The Ian Potter Centre: NGV Australian Art at Federation Square; the gift of Hugh Ramsay's *Jeanne* by Mr John Wicking; and the purchase of Hussein Chalayan creations from London Fashion Week.

Steve Vizard, President of the Council of Trustees with the Minister for the Arts, Mary Delahunty and the Premier of Victoria, Steve Bracks at the launch of the Gallery's fundraising campaign

While the media provided strong coverage of the various activities at NGV on Russell, their interest in the progress of the NGV redevelopment continued.

The Gallery Campaign was launched by the Premier of Victoria, Mr Steve Bracks, in October 2000. The three-year campaign – One Vision, Two Galleries – aims to complete the NGV's $200 million dollar funding program to redevelop the Gallery and increase funds for acquisitions.

Minister for the Arts, Mary Delahunty and Lady Potter at the announcement of the naming of The Ian Potter Centre: NGV Australian Art at Federation Square

Gerard Vaughan, Director at the launch of the fundraising campaign

Excellent media coverage was achieved for all touring exhibitions and for exhibitions at NGV on Russell.

*Gianni Versace: The Retrospective 1982–1997* was the first pay exhibition to be held at NGV on Russell as well as the first since the closure of the St Kilda Road Gallery. This successful exhibition was a vibrant vehicle for promotion of the NGV to new audiences and to communicate the temporary relocation of the Gallery.

The exhibition generated extensive interest nationally as well as in France and New Zealand. A wide range of media outlets – from mainstream to alternative – produced stories on the exhibition. Print media included *The Australian Women's Weekly*; Melbourne Symphony Orchestra (MSO); *Who Weekly* and *Marie Claire*. Every commercial television network in Melbourne covered the exhibition at least once and the exhibition was also featured on programs on Foxtel and Channel 31. Radio coverage ranged from RRR to the ABC. *Gianni Versace: The Retrospective 1982–1997* also featured on many websites, The Age Online held an online exhibition and Real Media Player of the exhibition. Many of the reports were the first of their kind for the NGV.

Similarly, *Dead Sea Scrolls* attracted coverage from beyond the Gallery's traditional media outlets. Religious and theological publications provided numerous in-depth articles on the exhibition.

The department wishes to acknowledge and thank the sponsors for their continued support of the Gallery. These include Channel 7 Melbourne, Buspak, Qantas, *The Age*, Media Entertainment Group, Dulux, Hotel Sofitel Melbourne, The Craftsman Press, Edwards Dunlop Paper, Southcorp Wines, PMP Printing, Colorific, Triple M, Swanston Trams, Cody Outdoor, Tattersall's, *The Australian Women's Weekly*, Texas Utility (TXU), Pratt Foundation, Diadem, National Australia Bank, Fox FM, Westfield, RACV, Bank of Melbourne, Department of Education, Employment and Training, Victorian Curriculum & Assessment Authority, Catholic Education Office, and Association of Independent Schools of Victoria.

The Voluntary Guides are thanked for their generosity in taking guests through the exhibitions and for their contribution to the success of NGV functions. The NGV Foundation and the National Gallery Women's Association are also thanked for their continuing generous support.

The Premier, Steve Bracks at the commencement of the renovation of the St Kilda Road building

# BUSINESS SERVICES DIVISION

Allowing for the smaller exhibition space at NGV on Russell, the gallery was still able to mount two major exhibitions, *Gianni Versace: The Retrospective 1982–1997* and *Dead Sea Scrolls*.

The *Versace* exhibition was a most exciting and innovative venture that attracted almost 50,000 visitors. The *Dead Sea Scrolls* exhibition was equally successful and the Gallery's Education and Public Programs areas were also very well patronised during this period.

Gerard Vaughan, Director, Melissa Reynolds, Bank of Melbourne, Chris Brown, Treasurer and Prof Kwong Lee Dow, Chair, Victorian Curriculum and Assessment Authority at *Top Arts: VCE 2000* exhibition opening

*Top Arts: VCE 2000* proved attractive not only to students, but also to a wider community audience. This exhibition, which is held annually, is attracting larger numbers of patrons each year.

Staffing requirements for the move to Federation Square and return to St Kilda Road are now well in hand and the relocation and conservation teams are working very hard on ensuring that all works are hung and looking their best for the opening of these two world-class galleries.

Following the review of the Gallery's IT system, a new computer system was installed at both the administration centre in North Melbourne and the NGV on Russell. This system is now fully operational, and will provide benefits to the Gallery in the future.

The *National Gallery of Victoria Strategic Plan 2001–2003* has been completed and endorsed by the Council of Trustees. Implementation of the plan has commenced and this has been embraced by staff and management. Major areas identified will be developed and reviewed in the years ahead, and this will substantially improve the ability of the Gallery to offer staff a more fulfilling and interactive role in its running.

Staff training remains a major priority for the Gallery, and all staff have participated in a wide range of programs including performance management, equal opportunity, time management and computer training. These courses provided staff with the opportunity to expand their skills, and to play enhanced roles in the Gallery's operations.

The Gallery's commercial operations, which centre on a small retail shop and a coffee shop, continue to operate effectively, and their operations have been enhanced by the large numbers of patrons attending the major exhibitions.

# TRUSTEE COMMITTEES

**FINANCE SUB-COMMITTEE**
Mr C. Brown (Chair); Mr S. Vizard; Ms M. Kelsall

**MULTIMEDIA STEERING COMMITTEE**
Mr C. Brown (Chair); Ms S. Smart

**BUILDING SUB-COMMITTEE/PROJECT CONTROL GROUP**
Mr J. Cousins (Chair); Mr S. Vizard; Mr R. Walker

**INTERNAL AUDIT COMMITTEE**
Mr J. Cousins (Chair); Mr R. Myer; Ms J. Murphy-Wandin

**COMMITTEE FOR OPENING OF NGV AUSTRALIAN ART**
Mr S. Vizard (Chair); Mr P. Clemenger

**NATIONAL GALLERY SOCIETY COMMITTEE**
Mr. P. Clemenger (Chair); Dr A. Inglis

**PROGRAMMING SUB-COMMITTEE**
Mr S. Vizard (Chair); Ms M. Palmer; Dr A. Inglis; Mr J. Cousins

**COLLECTIONS SUB-COMMITTEE**
Dr A. Inglis (Chair); Ms M. Palmer; Ms M. Kelsall

**FUNDRAISING COMMITTEE**
Mr R. Myer (Chair); Ms J. Murphy-Wandin

# VOLUNTARY AND SUPPORT GROUPS

## NGV Foundation

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

The Foundation has enjoyed another successful year. Funds provided for the acquisition of works of art totalled $425,778, and the total value of works gifted totalled $3,393,951. Cash donations totalled $778,837. Since establishment of Foundation in 1976, the total value of works funded and gifted amounts to $35,096,185.

During the year, various functions and private viewings were held for benefactors and guests, and it is pleasing to note that through these sources and other efforts, 74 new members joined the Foundation.

As part of the NGV's fundraising campaign, the Foundation has undertaken to raise $2 million for the naming rights to the special exhibition galleries at The Ian Potter Centre: NGV Australian Art at Federation Square, and has also launched a fund for the acquisition of a major work of art to celebrate the opening of this new gallery and the re-opening of National Gallery of Victoria: NGV International Art at St Kilda Road.

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

Mr Rupert Myer

### EXECUTIVE BOARD MEMBERS

*Chairman*

Mr Rupert Myer

*Deputy Chairmen*

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Mr Michael Shmith

*Honorary Treasurer*

Mr Chris Brown

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Mr Guy Abrahams
Mr Harry Carrodus
Mrs Libby Cousins
Miss Patricia Feilman, AM
Mr Gordon Moffatt, AM
Dr Justin O'Day
Dr David Rosenthal
Mrs Sandra Velik
Mr Anthony Waldegrave-Knight
Mr Ralph Ward-Ambler, AM

## The Alfred Felton Bequests' Committee

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

The Bequests' Committee considers for purchase only items that are recommended by the Trustees of the National Gallery of Victoria.

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

Professor John Poynter's commission to write a biography of the late Alfred Felton is progressing. The biography, incorporating the history and achievements of the Bequest, is expected to be completed to coincide with the preparation of special events to mark the centenary in January 2004 of the Felton Bequests.

While the Trustee did not make a purchase in the year ending June 2001, funds are being accumulated for a significant purchase before the end of 2001.

Sir Gustav Nossal, AO

### COMMITTEE

*Chairman*

Professor Sir Gustav Nossal, AO

*Committee Members*

Mr Bruce Bonyhady, Director, ANZ Executors and Trustees Limited
Sir Andrew Grimwade, CBE
Dr Alison Inglis (representing the NGV)
Mrs Richard Searby



## National Gallery of Victoria Business Council

The National Gallery of Victoria Business Council assists the NGV in the raising of sponsorship for exhibitions and other activities of the Gallery.

Business Council Members and their guests enjoy out-of-hours Gallery visits, guided tours and visits behind-the-scenes. Access to exhibitions for corporate entertainment is a very important benefit of Business Council Membership. The Council keenly awaits the arrival of *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris* to enjoy this special benefit. The NGV on Russell has provided Members with the exclusive privilege of entertaining clients in the magnificent McArthur Gallery and a number of spectacular dinners have been held in the past year.

The Council's annual Arts Dinner 2000 was held in conjunction with the exhibition *LINEAGE: The architecture of Daniel Libeskind*. Architects from the two gallery projects joined artists and Members at dinner to give an insight and update on the progress of the two projects.

The Council's programs included a special viewing of the *Dead Sea Scrolls* and a visit to the Victorian Tapestry Workshop.

Throughout the redevelopment period, a full membership program is operating at NGV on Russell, and in 2002 the program will expand to include the The Ian Potter Centre: NGV Australian Art at Federation Square.

The Council reported a successful year with all functions well attended. We would like to acknowledge and thank Mrs Lyn Williams for generously hosting a private evening for Members. Our thanks also go to Mari Funaki, Ms Sue Walker, AM and our own Gallery Curators who shared their knowledge with Members, partners and guests, helping to make our function all the more enjoyable.

Mr Laurie Cox, AO

### COMMITTEE OF MANAGEMENT

*Chairman*

Mr Laurence G. Cox, AO

*Committee Members*

Mr Terry Campbell
Mr David Jones, AM, OBE

*President, Council of Trustees*

Mr Steve Vizard, AM

*Director NGV*

Dr Gerard Vaughan

*Chief Operating Officer NGV*

Mr Graeme Newcombe

## National Gallery Society of Victoria

The National Gallery Society has experienced a very difficult period since free entry was introduced at St Kilda Road in 1996, but we have turned the corner and the future is looking very positive indeed.

This past year has seen our financial position improve significantly. We had forecast a small profit, however, we finished the year with a surplus of $72,542. This compares with the loss of $283,339 for the previous year.

Our membership numbers improved in 1999–2000 when we offered 'two years for the price of one', but that offer has now ended and numbers have further reduced in the past year. On the other hand, our current retention rate of 75 per cent is in line with most major galleries around the world.

By 30 June 2001, we had enrolled 35 organisations as members of our corporate membership program. This is a very pleasing result and reflects the attractiveness of a sensibly priced membership specifically designed for smaller to medium sized organisations.

The Society's bi-monthly magazine *Gallery* continues to provide a link between members, the Society and the NGV. A good deal of time and effort goes into producing the magazine with the result that we provide members with a world-class publication.

Throughout the year we continued to offer members a diverse and stimulating series of events through the Members Program. Some 195 events were available with over 7000 people attending. The take-up rate for programs improved to 75 per cent.Looking to the future, the privileges and advantages of members will become very real with the opening of our two new galleries The Ian Potter Centre: NGV Australian Art at Federation Square and National Gallery of Victoria: NGV International Art at St Kilda Road open. It augurs well for the future of the Gallery Society.

Mr Peter Clemenger

### COMMITTEE

*Chairman*

Mr Peter Clemenger AM

*Deputy Chairman*

Dr Alison Inglis

*Members*

Mr Thomas Beyer
Ms Lynnette Furness
Mrs Barbara Kane
Mr Peter Rankin
Mr Graham Ryles
Dr Gerard Vaughan

## Friends of the Gallery Library

The Friends of the Gallery Library, under the leadership of Dr Robin Sharwood, contributed over $18,000 during the year towards the purchase of books for the NGV Library. Some notable additions were a collection of catalogues from the Gabinetto Disegni e Stampe degli Uffizi, and the catalogues raisonnés of Anton Mengs, Taddeo and Federico Zuccari, Max Ernst, Piranesi's etchings, and Picasso's ceramics. Without the Friends these expensive items could not have been acquired.

The Friends held a series of four lectures. Dr George MacDonald, Director, Museum Victoria, spoke on the new Melbourne Museum, while Dr Isobel Crombie, NGV's Senior Curator, Photograph, spoke about a 19th century album of photographs belonging to Viscountess Jocelyn. Dr Chrisopher McAuliffe, Director of the Ian Potter Museum of Art, The University of Melbourne, discussed some paintings in the collection of The University of Melbourne; and Mr Gordon Morrison, NGV's Division Head, Exhibition and Collection Management, gave an overview of the *Dead Sea Scrolls* exhibition.

Dr Robin Sharwood

**BOARD**

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Dr Robin Sharwood

*Vice-President*
Mr Michael Moon

*Honorary Secretary*
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Voluntary Guides who graduated in June 2001

## Voluntary Guides

The Voluntary Guides have continued to work from two campuses this year. Through the generosity of Village Cinemas, lectures have been held at the Europa Cinema in South Yarra, while administration and guided tours have taken place at the NGV on Russell.

Forty-eight new Guides completed 18 months training in June. Frances Lindsay, Deputy Director, Australian Art, officiated at their graduation and Steve Vizard, President of the Council of Trustees, and Gerard Vaughan, Director, spoke at the graduation lunch. We were pleased that Jim Cousins, the Deputy President, Graeme Newcombe, Chief Operating Officer, and Gina Panebianco, Manager, Education and Programs, could also attend. Never before in our 33-year history has such an ambitious training program for new Guides taken place under such unusual circumstances, so we have been enormously encouraged by the support we have received from the Gallery's Trustees, management and staff.

Throughout the year, 65 Guides have offered a range of services to the visiting public. These have included general 'Highlight' and 'Mini' tours, booked 'Special Tours', 'Picture of the Month', the 'Children's Holiday Program' and 'Gallery Visits You'. Guides have also assisted Public Programs, the Business Council and the Gallery Society. Special tours and booked tours were also offered for three major exhibitions: *LINEAGE: the Architecture of Daniel Libeskind*, *Gianni Versace: The Retrospective 1982–1997* and *Dead Sea Scrolls*.

Our organisation has a rich heritage on which to build and this is reflected in other galleries' interest in our programs. This year we have welcomed Guides from Geelong and Heide Galleries to our lectures, and we also plan a seminar, to be held in conjunction with Public Galleries Association of Victoris (PGAV), for regional Victorian galleries. The NGV is well placed to take the lead in this way.

The year has been challenging but also very rewarding and we look forward to the opening of Federation Square with excitement. Guides have reviewed their processes of governance in preparation for the changes to come, and the membership has increased to 111 Guides in anticipation of a diverse program to accommodate the vast collections of the NGV. The new Gallery will present fresh opportunities to apply new strategies for guiding in a revolutionary space.

Ms Margaret Anderson

**COMMITTEE**

*President*
Ms Margaret Anderson

*Deputy President*
Ms Christine Collingwood

*Honorary Secretary*
Ms Judy Norman

*Assistant Honorary Secretary*
Ms Beverly Menzies

*Honorary Treasurer*
Ms Eileen Clark



## National Gallery Women's Association

The National Gallery Women's Association was established in 1961 to raise funds for acquiring works of art, to promote the welfare of the Gallery and to assist the Director and Trustees. In addition, Encouragement Awards were introduced for art students attending the Victorian College of the Arts. The Association also donates a book to the NGV Library, chosen in consultation with the Librarian, in memory of late members. The Library has received 11 books since the inception of this scheme in 1996.

Despite the closure of the Gallery, the enthusiasm of members of the Association has not waned, and we have had a busy year of fund-raising events.

'Art of the Palate' dinners, whereby generous hosts provide a viewing of their art collection and a talk, followed by a formal dinner, have continued in popularity. We have enjoyed evenings hosted by William Mora at his gallery, the Liberman family at JGL, and Chris Deutscher and Rod Menzies at Deutscher Menzies. We now also organise 'limited edition' dinners in private homes for a small number of guests, as initiated so successfully by Rupert and Annabel Myer.

Another inaugural event was the Annual Lecture. The first speaker was Dr Gerard Vaughan, Director, whose talk on Allan Ramsay's *Portrait of Lord Temple* before an audience of 360, set a high standard which we hope to maintain.

Also new this year was a 'Golf Day at The National', Cape Schanck, which should continue to be an enjoyable and effective fund-raiser.

'Garden Day' in October brought nearly 1000 visitors, as did the annual 'Film Night' in June. The generosity of the garden owners and Village Roadshow resulted in good profits from both these events.

Thanks to the Myer family, 95 guests were treated to a perfect March evening cocktail party at Cranlana house and garden.

We spent a most interesting day in the Geelong area when Geoffrey Edwards, Director, Geelong Art Gallery, welcomed us to the newly renovated Gallery and Brian Hubber of the State Library talked about the exhibition of works related to convict William Buckley. Dr Judith Trimble then led us through the Deakin University Woolstores Campus and Costa Hall. Next we visited the Mansion Hotel, Werribee for a delicious lunch generously donated by Anne and Mark Robertson, followed by a tour of the *Helen Lempriere Sculpture* exhibition.

Members and guests have been privileged to hear most interesting floor talks by Gallery staff. Robyn Healy, Senior Curator, Fashion and Textiles and Katie Somerville, Assistant Curator, Fashion and Textiles took us through the *Gianni Versace: The Retrospective 1982–1997* exhibition, and the *Dead Sea Scrolls* were given meaningful context by Gordon Morrison, Division Head, Exhibition and Collection Management.

Last September, in conjunction with the NGV Foundation and thanks to the generosity of Sheraton Towers Southgate, we held a fun 1950s cocktail party which enabled us to contribute to the purchase of Charles Blackman's *Georges Mora*, 1956. When The Ian Potter Centre: NGV Australian Art at Federation Square opens, we hope we will be in a strong position to assist with the purchase of another major work.

Mrs Susan Hamson

**COMMITTEE**

*President*
Mrs Susan Hamson

*Co-Vice-Presidents*
Mrs Vivien Knowles
Mrs Mary Lou Orloff
Mrs Jann Smeaton
Mrs Judith Varlamos

*Honorary Secretary*
Mrs Chloe Hyde

*Honorary Treasurer*
Mrs Caroline Daniell

*Assistant Honorary Treasurer*
Mrs Louise Green

# EXHIBITIONS

**MELBOURNE 1956**
16 August – 1 October 2000; a National Gallery of Victoria exhibition; principal sponsor *The Australian Women's Weekly*

**LINEAGE: THE ARCHITECTURE OF DANIEL LIBESKIND**
18 October 2000 – 18 January 2001; a National Gallery of Victoria exhibition in partnership with the Jewish Museum of Australia; principal sponsor Pratt Foundation; support sponsors Qantas, Diadem, Hotel Sofitel Melbourne

**GIANNI VERSACE: THE RETROSPECTIVE 1982–1997**
17 November 2000 – 4 February 2001; drawn from the archives of Gianni Versace; principal sponsor National Australia Bank; support sponsors Fox FM, Channel Seven Melbourne, Media Entertainment Group, Hotel Sofitel Melbourne, Qantas, *The Age*

**COLIN MCCAHON: A TIME FOR MESSAGES**
2 February – 13 May 2001; a National Gallery of Victoria exhibition; support sponsors Diadem, Dulux, Hotel Sofitel Melbourne

**DEAD SEA SCROLLS**
16 March – 17 June 2001; an Art Gallery of New South Wales exhibition in association with Israel Antiquities Authority; national sponsor Westfield; Victorian sponsor RACV; support sponsors Media Entertainment Group, Channel Seven Melbourne, Hotel Sofitel Melbourne, Qantas

**COMMON WEALTH: A TRIBUTE TO FEDERATION**
10 April – 2 December 2001; a National Gallery of Victoria special installation; principal sponsor Tattersall's

**TOP ARTS: VCE 2000**
23 May – 16 July 2001; A Season of Excellence event at National Gallery of Victoria in partnership with the Department of Education, Employment and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office; principal sponsor Bank of Melbourne; support sponsors Channel Seven Melbourne, *The Age*, Media Entertainment Group, Association of Independent Schools of Victoria (AISV)

Works on display at *Gianni Versace: The Retrospective 1982–1997* exhibition

# TOURING EXHIBITIONS

*European Masterpieces* exhibition at the Cincinnati Art Museum

## International Tours

**THE MASTER'S EYE: FIVE CENTURIES OF EUROPEAN PAINTING**
Auckland Art Gallery (Toi o Tamaki), 1 July – 1 October 2000; a touring exhibition from the collection of the National Gallery of Victoria, Melbourne indemnified by the New Zealand Government

**EUROPEAN MASTERPIECES: SIX CENTURIES OF PAINTINGS FROM THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA**
Cincinnati Art Museum, 27 October 2000 – 14 January 2001; Kimbell Art Museum, Fort Worth, 18 March – 27 May 2001; Denver Art Museum, 23 June – 9 September 2001; Portland Art Gallery, 6 October 2001 – 6 January 2002; a National Gallery of Victoria travelling exhibition supported by a United States Government indemnity and air freight sponsored by Evergreen Aviation

## Regional Galleries

**NOLAN WIMMERA LANDSCAPES**
Bendigo Art Gallery, 9 June – 23 July 2000; Benalla Art Gallery, 5 August – 17 September 2000; The George Adams Gallery, Victorian Arts Centre, 13 October – 3 December 2000; principal sponsor Tattersall's and indemnification provided by Arts Victoria, Department of Premier & Cabinet

**MODERN AUSTRALIAN LANDSCAPE PAINTING: BOYD, DRYSDALE, NOLAN, PERCEVAL, WILLIAMS**
Mornington Peninsula Regional Gallery, 10 June – 30 July 2000; La Trobe Regional Gallery, 4 August – 17 September 2000; Gippsland Art Gallery, 6 October – 19 November 2000; Albury Regional Art Gallery, 6 January – 25 February 2001; principal sponsor TXU (Texas Utilities) and indemnification in Victoria provided by Arts Victoria, Department of Premier & Cabinet

**BE JEWELLED! CONTEMPORARY JEWELLERY FROM THE NGV**
Monash Gallery of Art, 18 August – 1 October 2000; Geelong Art Gallery, 21 October 2000 – 14 January 2001; a National Gallery of Victoria travelling exhibition

**A SUNLIT VISION: PHOTOGRAPHS BY MAX DUPAIN**
Monash Gallery of Art, 6 October – 26 November 2000; Swan Hill Regional Art Gallery, 22 June – 19 August 2001; a National Gallery of Victoria travelling exhibition

**THE ENDURING LANDSCAPE: GOUACHES BY FRED WILLIAMS**
Monash Gallery of Art, 1 December 2000 – 28 January 2001; Newcastle Regional Art Gallery, 9 June – 12 August 2001, a National Gallery of Victoria travelling exhibition



# PUBLICATIONS

The Gallery published the following titles during 2000–01.

*Melbourne 1956*; published August 2000

*European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia*; published October 2000

*Colin McCahon: A Time for Messages*; published January 2001

*1999–2000 Annual Report*; published February 2001

*Common Wealth: A Tribute to Federation*; published April 2001

*Top Arts: VCE 2000*; published May 2001

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

# ACQUISITIONS

## Australian Art

### ABORIGINAL AND TORRES STRAIT ISLAND ART

*Gifts*

Gordon Bennett (born Australia 1955), *Perpetual Motion Machine*, 1987–88, oil and synthetic polymer paint on canvas. Presented through the NGV Foundation by Beverly and Anthony Knight, Governors, 2001

Bunguwuy (Gupapuyngu c. 1922–82), *Djalambu*, (c. 1960), earth pigments on bark. Presented through the NGV Foundation by Kean Ooi, Member, 2001

Timothy Cook (Tiwi born 1958), *Untitled*, 1999, earth pigments on canvas. Gift of Alison Kelly Gallery, 2001

Norah Gada Sailor (Kala lag aw ya born 1935), Ina Pilot (Meriam mir born c. 1940), Ruth Pau (Meriam mir born c. 1940), May Stephen (Meriam mir born c. 1935), Ago Anson (Meriam mir born c. 1946), Colina Sailor (Meriam mir born c. 1930), *Kikim Kerker Maizab Kaur Ad Bami*, 1996, earthenware, shells, fibre, paint on cotton. Gift of Ekkilau Craft Torres Strait Islander Corporation, 2000

Dawidi (Liyagawumirri c.1921–70), *Wolma, the first thundercloud and the rain flooding the country*, (c. 1965), earth pigments on bark. Presented through the NGV Foundation in memory of Georgina Saunders by Don Saunders, Member, 2001

Corrie Fullard (Palawa born 1931), *Shell necklace*, 2000, pink-tipped kelp shells (*Phasianotrochus rutilus*), cotton thread. Gift of Catherine Allen, 2001

Dinah Garadji (Wandarang/Mara born c. 1923), *Just patterns*, 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Christine Collingwood, Member, 2001

Willie Gudabi & Moima Willie (Alawa 1916–96 & Ngaalakan born c. 1935), *Initiation ritual*, 1992, synthetic polymer paint on canvas. Presented through the NGV Foundation by Mr Ian Darling, Governor, 2000

Mithinari Gurruwiwi (Galpu c.1929–76), *Ancestral file snake*, 1965, earth pigments on bark. Presented through the NGV Foundation by Mrs Alma Roxanas, Fellow, 2001

Tiempi Paddy Henry (Tiwi 1925–99), *Purukuparli*, (c. 1970), earth pigments, ironwood. Presented by Elizabeth and Colin Laverty through the NGV Foundation, Governors, 2001

Injalak Arts and Crafts (established 1986), *Manme (bush foods) design*, 1992, screenprinting and painting on cotton. Presented through the NGV Foundation by Felicity Wright, Member, 2001

Margaret Napangardi Lewis, *T-shirt with Janyinki Jukurrpa design*, 1987, batik on cotton t-shirt. Presented through the NGV Foundation by Felicity Wright, Member, 2001

Wally Lipuwanga (Rembarrnga born 1945), *Three echidnas*, (c. 1970), earth pigments on bark. Presented through the NGV Foundation by Dr Milton Roxanas, Governor, 2001

Aangaburra Gurnangkialla Patsy Lulpunda (Wororra 1898–2000), *Wandjina II*, 2000, earth pigments on canvas. Gift of Sonia Heitlinger, 2000

George Milpurrurru (Ganalbingu 1934–98), *Totemic dog*, (c. 1984), earth pigments on bark. Presented through the NGV Foundation by Dr Milton Roxanas, Governor, 2001

Paddy Compass Namadbara (Iwaidja c. 1890–1973), *Namarnday spirits*, (early 1960s), earth pigments on bark. Presented through the NGV Foundation by Ian Rogers, Member, 2000

Mitjili Napurrula (Pintupi born 1945), *Watiya tjuta (Trees)*, 1997, synthetic polymer paint on canvas. Presented through the NGV Foundation in memory of Ron Castan, by Nellie Castan, Member, 2001

Jimmy Matjirri Pascoe (Burarra born 1957), *Wind story*, 1996, earth pigments on plywood. Presented through the NGV Foundation by Helen Read, 2001

Peggy Napurrula Poulson (Warlpiri born c. 1935), *T-shirt with yarla manu ngarlajiyi jukurrpa design*; *T-shirt with yawalyu body painting design*, 1987, batik on cotton t-shirt. Presented through the NGV Foundation by Felicity Wright, Member, 2001

Paddy Freddy Puruntatameri (Tiwi born c. 1925), *Purukuparli*, 1977, earth pigments, ironwood, feathers. Presented by Elizabeth and Colin Laverty through the NGV Foundation, Governors, 2001

Angelina Pwerl (Alyawarr/Eastern Anmatyerr born 1952), *Awely*, 1996, synthetic polymer paint on canvas; *Whitefella killing blackfella*, 1998, synthetic polymer paint and earth pigments on canvas; *Female figure*, 1999, synthetic polymer paint on wood. Presented through the NGV Foundation by Bill Nuttall, Fellow, 2001

Billy Thomas (Joongoorra) (Wangkajunga born c. 1920), *Wardruddi Rockhole*, 1999, synthetic polymer paint on canvas. Presented through the NGV Foundation by Gabrielle Pizzi, Governor, 2001

Anatjari Tjakamarra (Ngaatjatjarra/Pintupi c. 1938–92), *Kurlkurta*, 1990, synthetic polymer paint on canvas. Presented by Elizabeth and Colin Laverty through the NGV Foundation, Governors, 2001

Uta Uta Tjangala (Pintupi c. 1920–90), *Untitled (Ngurrapalangunya)*, 1989, synthetic polymer paint on canvas. Presented by Elizabeth and Colin Laverty through the NGV Foundation, Governors, 2001

Joseph Jurra Tjapaltjarri (Pintupi born c. 1952), *Women's camp and rockholes at Patjinna, south of Kintore*, 1989, synthetic polymer paint on canvas. Presented by Elizabeth and Colin Laverty through the NGV Foundation, Governors, 2001

Boliny Wanambi (Marrakulu born 1957), *Djulaku at Yanawal*, (c. 1985), earth pigments on bark. Presented through the NGV Foundation by Mrs Alma Roxanas, Fellow, 2001

Rex Wilfred (Ritharrngu born c. 1945), *Old story from my father*, 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Christine Collingwood, Member, 2001

Clara Wubukwubuk (Ganalbingu born 1950), *Catfish*, (c. 1988), earth pigments on bark. Presented through the NGV Foundation by Dr Milton Roxanas, Governor, 2001

Lena Yarinkura (Rembarrnga born 1948), *Wurum spirit*, 2000, pandanus fibre, paperbark, earth pigments. Gift of Alison Kelly Gallery, 2001



*Purchases*

Irene Entata (Western Aranda born 1946), *Gecko brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint. Loeffler Bequest, 2000

Ricardo Idagi (Meriam mir born 1957), *Magram le op*, 2000, earthenware, abalone shells, twine, beads. Purchased, 2001

Judith Inkamala (Western Aranda born 1948), *Goanna brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint. Loeffler Bequest, 2000

Esther Kennedy (Western Aranda born 1947), *Bird brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint. Loeffler Bequest, 2000

Paddy Compass Namadbara (Iwaida c. 1890–1973), *Namarnday spirits*, early 1960s, earth pigments on bark. Gerstl Bequest, 2000

Dorothy Napangardi (Warlpiri born c. 1956), *Karntakurlangu Jukurrpa (Belonging to women)*, 2000, synthetic polymer paint on canvas. Bequest of Asle Chilton, 2001

Jimmy Pike (Walmajarri born c. 1940), *Kalkalwurtu*, 1988, synthetic polymer paint on canvas. Gerstl Bequest, 2000

Arthur Robertson (Ngaanyatjarra born c. 1937), *Rockholes*, 1999, clear float glass, spinifex resin, kangaroo sinew. Gerstl Bequest, 2001

Linda Rontji (Western Aranda born 1962), *Goanna brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint; *Kangaroo brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint; *Possum brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint. Loeffler Bequest, 2000

Virginia Rontji (Western Aranda born 1942), *Bush Tucker brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint. Loeffler Bequest, 2000

Peter Skipper (Walmajarri/Juwalinyborn c. 1929), *Purnarra II*, 1989, synthetic polymer paint on canvas. Gerstl Bequest, 2000

Rahel Ungwanaka (Western Aranda born 1946), *Emu brooch*, 1999, silver nickel, silver, steel, synthetic polymer paint; *Honeyant, brooch*, (1999), silver nickel, silver, steel, synthetic polymer paint. Loeffler Bequest, 2000

Seriat Young (Kala lag awya born 1946), *Theebathal*, 1999, wurkar fibres, black pearl shell; *Therie*, 1999, wurkar fibres, coconut broom, crane feathers, ibis feathers, pelican feathers, giddy-giddy beads; *Therie*, 1999, wurkar fibres, crane feathers, ibis feathers, pelican feathers, giddy-giddy beads. Purchased, 2000

### CERAMICS

*Gifts*

Merric BOYD (Australia 1888–1959), *Jug*, 1935, earthenware. Gift of Mrs Loretto Wittig, 2001

Milton MOON (born Australia 1926), *Free form platter… Olary images*, 1996, earthenware, rubber; *Milky Way* from *Ngadjuri* series, 1997, stoneware. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Fiona MURPHY (born Australia 1958), *Spiral*, 1997, stoneware. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Gwyn Hanssen PIGOTT (born Australia 1935), *Exodus II*, 1996, porcelain. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

*Purchases*

Gwyn Hanssen PIGOTT (born Australia 1935), *Bowl*, (1967–68), earthenware. Purchased through the NGV Foundation with the assistance of the Marjorie Webster Memorial, Governor, 2001

VICTORIA ART POTTERY (Australia 1896-1912), William FERRY (born Great Britain 1861, arrived in Australia 1896, died 1934), *Jardinière*, (c. 1898), earthenware. Purchased through the NGV Foundation with the assistance of the Mrs E. M. Borrow Fund, Fellow, 2001

## FASHION AND TEXTILES

*Purchases*

AKIRA (Australia established 1994), Akira ISOGAWA (born Japan 1964, arrived in Australia 1986), *Metamorphosis outfit*, 2000–01 spring/summer, silk organza, glass beads. Gerstl Bequest, 2001

BATA, *Shoes*, (1951–55), goanna skin (*varanun bengalensis*), leather, metal. Gerstl Bequest, 2001

BEECRAFT, *Bag*, (1951–55), goanna skin (*varanun salvator*), leather, metal. Gerstl Bequest, 2001

FASHORNE, *Gloves*, (1951–55), shark skin, kid skin, metal. Gerstl Bequest, 2001

THOMPSON (Australia), *Shoes*, (1951–55), perspex, plastic, leather, glass diamanté, metal. Gerstl Bequest, 2001

UNKNOWN (Australia), *Shoes*, (1951–55), leather, synthetic brocade, metallic thread, metal. Gerstl Bequest, 2001

## GLASS

*Purchases*

Benjamin EDOLS (born 1967), Cathy ELLIOT (born 1964), *Seed*, 1998, glass (blown, ground, wheel cut). J. Henderson Bequest, 2000

## JEWELLERY

*Gifts*

Inge KING (born Germany 1918, arrived in Australia 1951), *Bracelet*, 1951–52, silver. Presented through the NGV Foundation by Mrs Diana Morgan, Member, 2001

Matcham SKIPPER (born New Zealand 1921, arrived in Australia 1923), *Titania pendant and necklace*, 1972, silver, baroque pearl, moonstone, smoky quartz. Presented through the NGV Foundation by Mrs Diana Morgan, Member, 2001

Wolf WENNRICH (born Germany 1922, arrived in Australia 1953, died 1991), *Ring*, (c. 1972), silver, 18ct gold, gold alloy. Gift of Michael Wennrich, 2001

*Purchases*

DINOSAUR DESIGNS (Melbourne established 1985), Liane ROSSLER (born 1965), Louise OLSEN (born 1964), Stephen ORMANDY (born 1964), *Boulder bangle*, 1999, transparent synthetic polymer resin; *Boulder cuff*, (1999), opaque synthetic polymer resin; *Choker*, (1999), transparent synthetic polymer resin, cotton, steel; *Choker*, (2000), transparent synthetic polymer resin, steel; *Long river rock necklace*, 1999, opaque synthetic polymer resin, cotton; *Long band bangle*, (2000), transparent synthetic polymer resin; *Long medium band bangle*, (2000), transparent and opaque synthetic polymer resin; *Medium river rock necklace*, (1999), opaque synthetic polymer resin, cotton; *Necklace*, (2000),transparent and opaque synthetic polymer resin, cotton. Purchased, 2000

## METALWORK

*Gifts*

Wolf WENNRICH (born Germany 1922, arrived in Australia 1953, died 1991), Panel *World War II – memories*, 1975, titianium, synthetic polymer resin, copper alloy, (stainless steel), aluminium (chipboard backing). Gift of Michael Wennrich, 2001

## PAINTING

*Gifts*

Charles BLACKMAN (born Australia 1928), *Barbara and Auguste*, 1957, oil and enamel paint on composition board. Presented through the NGV Foundation by Mrs Barbara Blackman, Governor, 2000

Roy CHURCHER (born Great Britain 1933, arrived in Australia 1957), *Evening Wamboin VII*; *Scrub, Wamboin VI*, 1999, oil on canvas; *Beach incident*; *Summer Scrub*; *Weather change*, 2000, oil on canvas. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Robert DOBLE (born Great Britain 1961, arrived in Australia 1990), *Pandemonium New York* from the *Gravity* series, 2000, oil and metallic paint on canvas. Presented through the NGV Foundation by Mrs Nellie Castan, Fellow, 2001

Agnes GOODSIR (born Australia 1864, arrived in France 1923, died 1939), *(Woman reading)*, (c. 1915), oil on canvas. Presented through the NGV Foundation by John and Suzanne Playfoot, Governor, 2001

Karen HAYMAN (born Australia 1959), *The jester*, 1985, oil on canvas. Presented through the NGV Foundation by Mr Rupert Myer, Governor, 2001

Louise HEARMAN (born Australia 1963), *Untitled*, 1989, oil on canvas. Presented through the NGV Foundation by Leon and Sandra Velik, Fellows, 2001

Michael JOHNSON (born Australia 1938), *Tiered*, 1998, oil on canvas. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

David KEELING (born Australia 1951), *Veil*, 1999, oil on canvas. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Richard LARTER (born Great Britain 1929, arrived in Australia 1962), *Summer's end*, 1988, synthetic polymer paint on canvas. Presented through the NGV Foundation by Elizabeth and Colin Laverty, Governors, 2001

Sue LOVEGROVE (born Australia 1962), *Between worlds no. 168*, 1998, oil on canvas. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Dusan MAREK (born Czechoslovakia 1926, arrived in Australia 1948, died 1993), *Scientific priest*, 1965, oil on plywood. Presented through the NGV Foundation by The Agapitos/Wilson Collection, Member, 2000

Mandy MARTIN (born Australia 1952), *Cooper Creek*, 1995, oil, earth pigment and pencil on canvas; *Near Innamincka*, 1995, oil, earth pigment and pencil on paper; *The great land can only hope that it will defeat man yet by being so great that it can never be found*, 1996, oil, earth pigment and metallic filings on canvas; *Peripateia*, 1998, oil and metallic pigment on canvas. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Peter POWDITCH (born Australia 1942), *Trunks*, 1970–71, synthetic polymer paint and oil on composition board. Presented through the NGV Foundation by Bill Nuttall, Fellow, and Annette Reeves, Member, 2001

Hugh RAMSAY (born Great Britain 1877, arrived in Australia 1878, died 1906), *Jeanne*, (1901), oil on canvas. Presented through the NGV Foundation by John and Janet Wicking, Honorary Life Benefactor, 2001

Kenneth ROWELL (Australia 1920–99,) *Exultate jubilate III*, 1997, synthetic polymer paint and charcoal on canvas; *Exultate jubilate VII*, 1997, synthetic polymer paint on canvas. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Tony TUCKSON (born Egypt 1921, arrived in Australia 1942, died 1973), *'E'*, (1962–65), synthetic polymer paint on composition board. Presented through the NGV Foundation by Orica Limited, Fellow, 2001

Ken WHISSON (born Australia 1927, lives in Italy from 1978), *Juggler and pink, yellow and blue aerialist*, 1989–90, oil on canvas. Presented through the NGV Foundation by Elizabeth and Colin Laverty, Governors, 2001



*Purchases*

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

Charles BLACKMAN (born Australia 1928), *Georges Mora*, (1956), enamel paint on paper on composition board. Purchased by individual members of the Art Foundation: Mr Ric Charlton AM, Christie's Australia Pty Ltd, The Herald & Weekly Times Limited, HIH Insurance Limited, Mr Gordon Moffatt AM, Mr Hugh M. Morgan AO, Dame Elisabeth Murdoch AC, DBE, Mr Robin Syme, Williams Family Endowment, Mr Jim Cousins, Mrs Libby Cousins, Mr Ralph Ward-Ambler AM, Mrs Barbara Ward-Ambler, Mr Robert Gould, Mrs Joan Harper, Mrs Patricia Macdonald, Mr Rupert Myer, Mr S. Baillieu Myer AC, Anonymous, Mr Neil Batt AO, Mrs Pamela Coldham, Mr Henry Guillaume, Dr Ursula Hoff AO, OBE, Mrs Mem Kirby, Dr Justin O'Day, Mrs Sally O'Day, Mr Gary Singer, Mr Alexander G. Lynch, Mrs Marjory Lynch OAM, Dr Richard Reed, Mrs Vivienne Reed, Mr Alan T. Scott, Mrs Myra Scott, Professor Peter Musgrave and with the assistance of the National Gallery Women's Association, 2000

John BRACK (Australia 1920–99), *Self portrait*, 1955, oil on canvas. Purchased with the assistance of the National Gallery Women's Association, 2000

Lesley DUMBRELL (born Australia 1941), *Hanoi red*, 1998, oil on canvas. Purchased through the NGV Foundation with the assistance of McDonald's Australia Limited, Member, 2000

Augustus EARLE (born Great Britain 1793, worked in Australia 1825–28, died Great Britain 1839), *Captain Thomas Valentine Blomfield*, (c. 1827), oil on wood panel. Purchased with the assistance of the K. M. Christensen and A. E. Bond Bequest and through the NGV Foundation with the assistance of an anonymous donor, 2001

Nora HEYSEN (born Australia 1911), *Portrait study*, 1933, oil on canvas. Purchased through the NGV Foundation with the assistance of the Joe White Bequest, Founder Benefactor, 2001

Margo LEWERS (Australia 1908–78), *Something to come*, 1964, synthetic polymer paint on composition board. Purchased through the NGV Foundation with the assistance of Christine Collingwood, Member, 2000

David STRACHAN (born Great Britain 1919, arrived in Australia 1921, died 1970), *Old silver lead mine I*, (1966-67), oil on composition board. Purchased through the NGV Foundation with the assistance of Mr James Agapitos and Mr Ray Wilson, Fellows, 2000

## PHOTOGRAPHY

*Gifts*

BEAVER PHOTOGRAPHIC (active 1950s–60s), *Geelong Harbour Trust Port Authority Building, Geelong, Victoria (external view: front entrance)*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Adrian BODDINGTON (Australia 1911–70), *Shell CW. Test (K2020-1)*; *Shell CW. Test (K2020-4)*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Adrian CROTHERS PTY LTD (active 1950s–60s), *A.C.I. House – Melb*, (c. 1960s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Roy DUNSTON (active 1950s–60s), *Timbertop (14197)*; *Timbertop (14199)*; *Timbertop (14200)*; *Timbertop (14201)*; *Timbertop (14202)*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Max DUPAIN (Australia 1911–92), *Shell Clyde (1)*; *Shell Clyde (2)*; *Shell Clyde (3)*; *Shell Clyde (4)*; *Shell Clyde (5)*; *Shell Clyde (7)*; *Shell Clyde (8)*; *Shell Clyde (9)*; *Shell Refinery, Clyde, New South Wales (external view: window shades)*; *Shell Refinery, Clyde, New South Wales (view along covered walkway)*; *Shell Refinery, Clyde, New South Wales (view of courtyard garden)*, (c. 1955-60), gelatin silver photograph; *National University Mathematics Building Canberra, Australian Capital Territory*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Les GORRIE (active 1950s–60s), *The Australian Estates Company Ltd. Portland Woolstore, Victoria (aerial view)*; *The Australian Estates Company Ltd. Portland Woolstore, Victoria (aerial view: Estates wool store)*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundatio by The Buchan Group, Fellow, 2001

Mark HINDERAKER (born United States 1946, arrived in Australia 1970), No title (*Portrait of Steven Lojewski*), 1975; No title (*Portrait of Leonie Reisberg*), 1976; *Untitled (Corona del mar)*, 1977; *Untitled* from *A short history of modern painting* series, 1977; *Untitled (Universal studios)*, 1977; *Looking at science, number 1*, 1977, gelatin silver photograph. Presented through the NGV Foundation by Janice Hinderaker, Member, 2001

J.C. YOUNG & RICHARDSON (active 1950s–60s), *Australia and New Zealand Bank Ltd. Kings Cross. Sydney, New South Wales (external view)*; *Australia and New Zealand Bank Ltd. Kings Cross. Sydney, New South Wales (internal view)*; *Australia and New Zealand Bank Ltd. Zetland Sydney, New South Wales (external view)*; *Australia and New Zealand Bank Ltd. Zetland Sydney, New South Wales (internal view)*; *A.N.Z. Bank Williams St. Kings Cross N.S.W.*; *A.N.Z. Bank Williams St. Kings Cross N.S.W.*; *A.N.Z. Bank – Zetland N.S.W.*; *A.N.Z. Bank – Zetland N.S.W.*; *A.N.Z. Bank - Zetland N.S.W.*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

May MOORE (born New Zealand 1881, arrived in Australia 1910, died 1931), Mina MOORE (born New Zealand 1882, arrived in Australia 1913, died 1957), No title (*Portrait of a woman*), (c. 1914), gelatin silver photograph. Presented through the NGV Foundation by Janice Hinderaker, Member, 2001

Grant MUDFORD (born Australia 1944, working in the United States since 1977), *Untitled (brick wall)*; *Untitled (wall with torn posters)*, 1976, gelatin silver photograph. Presented through the NGV Foundation by Dr David Rosenthal, Governor, 2001

Helmut NEWTON (born Germany 1920, arrived in Australia 1938), *Old Shell Corner (7409)*, (c. 1950–55), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Robert POCKLEY (active 1950s–60s), *Old Folks' Home, Geelong (9808.9)*; *Old Folks' Home, Geelong (9808.10)*; *Old Folks' Home, Geelong (9808.11)*; *Old Folks' Home, Geelong (9808.12)*; *The Australian Mercantile Land and Finance Company Ltd. Geelong Woolstore, Victoria (view with palm trees)*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Leonie REISBERG (born Australia 1955), *Untitled (blouse, Clifton Hill)*, 1975; *Untitled (portrait in a winery)*, 1975; *Untitled (wrapped tree trunk)*, (c. 1976), gelatin silver photograph. Presented through the NGV Foundation by Janice Hinderaker, Member, 2001

F. RUSIC (active 1950s–60s), *Shell Head Office (1A)*, (c. 1950s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Wolfgang SIEVERS (born Germany 1913, arrived in Australia 1938), No title (*Exterior view*); No title (*Exterior view: flags*); No title (*Exterior view: flags and paving*); No title (*Exterior view: front entrance*), (c. 1955); No title (*External view of Shell Club House: pergola*); No title (*Exterior view: path*); No title (*External view: Shell Club*); No title (*Exterior view: stone walls*); No title (*Exterior view: window shades*); No title (*Interior view: wallpaper*); No title (*Laboratory with scientists*); No title (*Medical Centre*); No title (*Shell Club House: exterior view and lawn*); No title (*Shell Club House: pergola and playground*); No title (*Shell Club House: stone fireplace*); No title (*Shell door handles*); No title (*Shell door handles*); *Shell H.O. Melb. (R2920.A.D.)*; *Shell Housing Estate (2845-Z)*, (c. 1955); *Shell Refining, Geelong (1600-A)*; *Shell Refining, Geelong (2069-D)*; *Shell Refining, Geelong (2069-E)*; *Shell Refining, Geelong (2069-G)*; *Shell Refining, Geelong (2069-H)*; two *Shell Refining, Geelong (2069-K)*; *Shell Refining, Geelong (2069-N)*; *Shell Refining, Geelong (2069-O)*; *Shell Refining, Geelong (2069-Q)*; *Shell Refining, Geelong (2069-T)*; *Shell Refining, Geelong (2069-V)*; *Shell Refining, Geelong (2069-W)*; *Shell Refining, Geelong (2069-X)*; *Shell Refining, Geelong (2069-Y)*; *Shell Refining, Geelong (2069-Z)*; *Shell Refining, Geelong (2069-AA)*; *Shell Refining, Geelong (2069-AE)*; *Shell Refining, Geelong (2845-AF)*; *Shell Refining, Geelong (2069-AG)*; *Shell Refining, Geelong (2069-AH)*; *Shell Refining, Geelong (2069-AM)*; *Shell Refining, Geelong (2069-AN)*; *Shell Refining, Geelong (2069-AO)*; *Shell Refining, Geelong (2069-AP)*; *Shell Refining, Geelong (2069-AQ)*; *Shell Refining, Geelong (2069-AS)*; *Shell Refining, Geelong (2069-AU)*; *Shell Refining, Geelong (2069-AV)*; *Shell Refining, Geelong (2069-AX)*; *Shell Refining, Geelong (2069-AY)*; *Shell Refining, Geelong (2069-AZ)*; *Shell Refining, Geelong (2069-BA)*; *Shell Refining, Geelong (2069-BB)*; *Shell Refining, Geelong (2845-X)*, *Shell Refining – Geelong*; (c. 1955); *Australian Timken Pty. Ltd. Ballarat (external view one)*; *Australian Timken Pty. Ltd. Ballarat (external view two)*; *Australian Timken Pty. Ltd. Ballarat (inside the factory)*; *Australian Timken Pty. Ltd. Ballarat (view with front entrance)*; *Timken, Ballarat (2845-AA)*; *Timken, Ballarat (2845-AB)*; *Timken, Ballarat (2845-AC)*; *Timken, Ballarat (2845-AH)*; *Timken, Ballarat (2845-H)*; *Timken, Ballarat (2845-L)*; *Timken, Ballarat (2845-M)*, (c. 1958), gelatin silver photograph; *Caterpillar, Melb. (2321-AD)*; *Caterpillar, Melb. (2321-AH)*; *Caterpillar, Melb. (2321-AK)*; *Caterpillar, Melb. (2321-AL)*; *Caterpillar, Melb. (2321-AM)*; *Caterpillar, Melb. (2321-AN)*; *Caterpillar, Melb. (2321-AP)*; *Caterpillar, Melb. (2878-A)*; *Caterpillar, Melb. (2878-B)*; *Caterpillar, Melb. (2878-F)*; *Caterpillar, Melb. (2878-K)*, (c. 1955–60); *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (birdseye view of model)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (birdseye view of model)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (close up of offices)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (close up of shed)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (first aid building)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (view of front gates)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (view of shed)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (view with road)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (view with roller door)*; *Caterpillar of Australia Pty. Ltd. Tullamarine, Victoria (view with three flags)*; *Leroy Manufacturing Company Limited Melbourne (desk and chairs)*; *Leroy Manufacturing Company Limited Melbourne (lobby)*; *Leroy Manufacturing Company Limited Melbourne (office)*; *Leroy Manufacturing Company Limited Melbourne (waiting room)*; No title (*Clyde: entrance*); No title (*Interior view: lobby and revolving door*); No title (*Model of Shell House*); No title (*Model of Shell House*); No title (*Shell Head Office: Boardroom*); No title (*Shell Head Office: Boardroom at night*); No title (*Shell Head Office: drinking fountain*); No title (*Shell Head Office: lobby waiting area*); No title (*Shell Head Office: men in conversation*); No title (*Shell Head Office: office with couch*); No title (*Shell Head Office: offices with glass walls*); No title (*Shell Head Office: Office with lounge*); No title (*Shell Head Office: Office with lounge*); No title (*Shell Head Office: Office with Venetian blinds*); No title (*Shell Head Office: office with view of the Yarra River*); No title (*Shell Head Office: office with view of the Yarra River*); No title (*Shell House and silhouette of building*); No title (*Shell House: view through tree*); *Russell Offices (3179 H)*; *Russell Offices (3179 K)*; *Shell Co. Head Office, Melb. (B2445-A)*; *Shell Head Office, Melb. (2439-A)*; *Shell Head Office, Melb. (2439-B)*; *Shell Head Office, Melb. (2439-E)*; *Shell Head Office, Melb. (2439-M)*; *Shell Head Office, Melb. (2439-P)*; *Shell Head Office, Melb. (2439-S)*, (c. 1955–60); *Shell Head Office (2920.AC)*; *Shell Head Office (2920.AG)*; *Shell Head Office (2920.AO)*; *Shell Head Office (2920.AP)*; *Shell Head Office (2920.AS)*; *Shell Head Office (2920.AT)*; *Shell Head Office (2920.2)*; *Shell Head Office (2920.BA)*; *Shell Head Office (2920.BB)*; *Shell Head Office (2920.BD)*; *Shell Head Office (2920.BC)*; *Shell Head Office (2920.BE)*; *Shell Head Office (2920.C)*; *Shell Head Office (2920.H)*; *Shell Head Office (2920.O)*; *Shell Head Office (2920.P)*; *Shell Head Office (2920.S)*; *Shell Head Office (3100 L)*; *Shell Head Office (3100 M)*; *Shell Head Office (3100 N)*; *Shell Head Office (3100 O)*; *Shell Head Office (3100 P)*; *Shell Head Office (3100 T)*; *Shell Head Office (A.X.)*, (c. 1955–60); *Shell Head Office (1B)*, (c. 1950s); *Elder House – Melb*; *Elder Smith, Goldsbrough Mort Ltd, Elder House – Melb*; *McGregor House – Melb*; *National Insurance Company of New Zealand Limited (external view at night)*; *National Insurance Company of New Zealand Limited (external view: grey)*; *National Insurance Company of New Zealand Limited (external view: white)*; *National Insurance Company of New Zealand Limited (internal view)*; No title (*Shell Clyde: courtyard*); No title (*Shell Clyde: courtyard and garden*); No title (*Shell Clyde: entrance*); No title (*Shell Clyde: view across window*), (c. 1950s), gelatin silver photograph; *Proposed Medical Centre (colour photograph of drawing)*, (c. 1950s), type C photograph; *Proposed Medical Centre (photograph of model)*; *Radiological Services (306 1A)*; *Radiological Services (306 1B)*; *Radiological Services (306 1C)*; *Radiological Services (306 1D)*; *Radiological Services (306 1E)*; *Radiological Services (306 1F)*; *Radiological Services (306 1G)*; *Radiological Services (306 1H)*; *Radiological Services (306 1K)*; *Radiological Services (306 1L)*, (c. 1950s); *Ford, Broadmeadows (drawing)*, (c. 1960); *Ford, Broadmeadows (view of model)*; *Ford, Broadmeadows (view of model)*, (c. 1960); *B.L.B. Park Street (2788-E)*; *B.L.B. Park Street (2788-F)*; *B.L.B. Park Street (2788-G)*; *B.L.B. Park Street (2788-H)*, (c. 1960–64); *Russell Offices (3136 A)*; *Russell Offices (3136 B)*; *Russell Offices (3136 C)*; *Russell Offices (3136 D)*; *Russell Offices (3179 A)*; *Russell Offices (3179 C)*; *Russell Offices (3179 D)*; *Russell Offices (3179 E)*; *Russell Offices (3179 G)*; *Russell offices, Canberra (2842-M)*; *Russell Offices (3179 L)*; (c. 1960–65), gelatin silver photograph; *Russell offices, Canberra (C2842-CAO)*; *Russell offices, Canberra (C2842-CAN)*, (c. 1960–65), type C photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

Mark STRIZIC (born Germany 1928, arrived in Australia 1950), *A.C.I. House – Melb*, (c. 1960s), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

UNKNOWN (B.L.B.) *Radiological Services (B.L.B. Negative)*, (c. 1950s), gelatin silver photograph; *Exchange Arcade, Geelong (B.L.B.1)*; *Exchange Arcade, Geelong (B.L.B.2)*, (c. 1962), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

UNKNOWN *Alcoa of Australia Pty. Ltd. Point Henry Works, Victoria (view from roadside)*; *Alcoa of Australia Pty. Ltd. Point Henry Works, Victoria (view from roadside)*; *Australian Timken Pty. Ltd. Ballarat, Victoria (view with Australian flag)*; *Birmid Auto Castings Pty. Ltd. Foundry Plant, Geelong, Victoria (external view: front entrance)*; *Birmid Auto Castings Pty. Ltd. Foundry Plant, Geelong, Victoria (external view with carpark)*; *Caterpillar of Australia Pty. Ltd. Melbourne Plant, Victoria (birds-eye view)*; *Caterpillar of Australia Pty. Ltd. Melbourne Plant, Victoria (close-up view with car)*; *Caterpillar of Australia Pty. Ltd. Melbourne Plant, Victoria (view with flags)*; *City Development Project (sketch one)*; *City Development Project (sketch two)*; *City Development Project (site plan)*; *City Development Project (plaza levels)*; *City Development Project (upper arcade)*; *City Development Project (lower arcade)*; *City Development Project (upper parking)*; *City Development Project (lower parking)*; *City Development Project (Swanston Street elevation)*; *City Development Project (Latrobe Street elevation)*; *City Development Project (Lonsdale Street elevation)*; *City Development Project (Elizabeth Street elevation)*; *City Development Project (north-south section)*;

*Elder Smith & Co. Limited, Elder House, Melbourne, Victoria*; *Geelong Harbour Trust Port Authority Building Geelong, Victoria (external view with carpark)*; *International Harvester Company of Australia Pty. Ltd. Canteen, Geelong, Victoria*; *Layfords Balmain Sydney, New South Wales (view from roadside)*; *Layfords Balmain Sydney, New South Wales (view of carport)*; *National Capital Development Commission Russell Offices Canberra, Australian Capital Territory*; *Rubbertex (Australia) Pty. Ltd. Factory, Albion, Victoria*; *Shell (Australia) Pty. Ltd. Head Office Melbourne, Victoria (external at night)*; *Shell (Australia) Pty. Ltd. Head Office Melbourne, Victoria (external view with tram lines)*; *Stock Exchange (view of model)*; *The Australian Estates Company Ltd. Portland Woolstore, Victoria*; *The Australian Estates Company Ltd. Portland Woolstore, Victoria (view from roadside)*; *The Australian Estates Company Ltd. Portland Woolstore, Victoria (view with two men)*; *The Australian Estates Company Ltd. Portland Woolstore, Victoria (carpark)*, (c. 1950s); *Stock Exchange (view of model)*, *Stock Exchange (view of model)*, (c. 1962); *Ford, Broadmeadows (view with moving car)*; *Ford Motor Company of Australia Head Office, Broadmeadows, Victoria (angle view)*; *Ford Motor Company of Australia Head Office, Broadmeadows, Victoria (front view)*, (c. 1964), gelatin silver photograph. Presented through the NGV Foundation by The Buchan Group, Fellow, 2001

*Purchases*

Robert ASHTON (born Australia 1950), *Jane's shell*; *Rock face*; *Sanctuary*, 2000, laser print (quadtone). Gurnett-Smith Bequest, 2000

Christl BERG (born Germany 1944, arrived in Australia 1984), *Remnants*, 2000, gelatin silver photograph. Purchased with funds donated by Loti Smorgon for Contemporary Australian Photography, 2001

Pat BRASSINGTON (born Australia 1942), *Starlight*; *Twins*; *Voicing*, 2001, pigment print. Purchased with funds donated by Loti Smorgon for Contemporary Australian Photography, 2001

Keast BURKE (born New Zealand 1896, died Australia 1974), *Diver*; *Finlandia*, (c. 1940); *Harvest*, (c. 1940), gelatin silver photograph. Gerstl Bequest, 2000

Peter CALLAS (born Australia 1952), *Jungle book*, 1999, type C photograph. Purchased with funds donated by Loti Smorgon for Contemporary Australian Photography, 2000

Penelope DAVIS (born Australia 1963), *Blue 4; Blue/Green 8*; *Red 2*, from the *Penumbra (where shadow becomes light)* series, 2000, type C photograph. Purchased with funds donated by Loti Smorgon for Contemporary Australian Photography, 2001

Anne FERRAN (born Australia 1949), *Untitled (red night dress)*, 1998, type C photograph. Purchased with funds donated by Loti Smorgon for Contemporary Australian Photography, 2001

James FREEMAN (born England 1814, arrived in Australia 1854, died 1890), William FREEMAN (born England 1809, arrived in Australia 1853, died 1895), *Portrait of a family*, (c. 1855), daguerreotype, oil paint. Gerstl Bequest, 2000

Bill HENSON (born Australia 1955), *Untitled (road)*; *Untitled (young woman)*, (1997–98), type C photograph. Purchased through the NGV Foundation with the assistance of Mrs Mem Kirby, Fellow, 2000

Christopher KOLLER (born Great Britain 1943, arrived in Australia 1952), *Milano*, 1999, type C photograph. Gerstl Bequest, 2000

MEADE BROTHERS STUDIO, Melbourne, Thomas GLAISTER (born Great Britain 1825, arrived in Australia c. 1854, died in the United States 1904), No title (*Portrait of a man*), (c. 1854), daguerreotype. Purchased through the NGV Foundation with the assistance of T.H. Lustig and Moar Families, Governor, 2001

Ian NORTH (born New Zealand 1945, arrived in Australia 1971), *Canberra suite*, 1980–81, type C photograph. Purchased through the NGV Foundation with the assistance of David Syme & Co Limited, Fellow, 2001

Trent PARKE (born Australia 1971), Narelle AUTIO (born Australia 1969), four untitled photographs, from *The Seventh Wave* series, 2000, gelatin silver photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2001

Patricia PICCININI (born Sierra Leone 1965, arrived in Australia 1972), *Social studies* from the *SO2* series, 2000, type C photograph. Purchased with funds donated by Loti Smorgon for Contemporary Australian Photography, 2000

Susan PURDY (born Australia 1957), *An album of leaves*, 2000, album: 12 gelatin silver photographs, eighteen pages, gold leaf and lacquer cover, brass hinges, glued and stitched binding. Purchased, 2000

Michael WILLIAMS (born Australia 1956), *Sanctuary Lakes, number 2*; *Sanctuary Lakes, number 3*, (2000), type C photograph. Gurnett-Smith Bequest, 2000

## PRINTS AND DRAWINGS

### DRAWINGS

*Gifts*

Rex BATTARBEE (Australia 1893–1973), *Ghost gums*, 1948, watercolour over pencil. Presented through the NGV Foundation by Mr Rob Gould, Governor, 2000

Penleigh BOYD (born Great Britain 1890, arrived in Australia 1893, died 1923), *Grey gums*, 1920, watercolour. Gift of anonymous donors, 2000

Russell DRYSDALE (born Great Britain 1912, arrived in Australia 1923, died 1981), *Dead animal*, 1945, pen and brush and ink and watercolour. Presented through the NGV Foundation by Mr Robert Griffiths, Member, 2001

Brent HARRIS (born New Zealand 1956, arrived in Australia 1981), *Study for Swamp (No. 2) A*, 1999, charcoal; *Study for Swamp (No. 2) B*, 1999, charcoal; *Study for Swamp (No. 2) C*, 1999, coloured pencils; *Study for Swamp (No. 2) D*, 1999, charcoal; *Study for Swamp (No. 2) E*, 1999, charcoal; *Study for Swamp (No. 2) F*, 1999, coloured pencils; *Study for Swamp (No. 2) G*, 1999, coloured pencils. Presented through the NGV Foundation by the artist, Member, 2001

UNKNOWN (Australia, active 1888), *Illuminated address to Frederic Hymen Cowen*, 1888, pen and coloured inks, watercolour, gouache, gold paint, brown morocco binding with gilt and blind embossing, red, black and blue leather inlays, blue moiré taffeta, 4 bound pages. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

*Purchases*

Richard BROWNE (born Ireland 1776, arrived in Australia 1811, died 1824), *Burgun*, (c. 1817–1921), watercolour and gouache. Warren Clark Bequest, 2000

Elizabeth GOWER (born Australia 1952), *(Beetles)* from the *Chance or design* series, (1993–95), collage on tracing paper. Purchased through the NGV Foundation with the assistance of The Leon and Sandra Velik Endowment for Contemporary Drawings, Fellow, 2000

### PRINTS

*Gifts*

Barbie KJAR (born Australia 1957), *Diver with fruit*, 1995, hand-coloured drypoint with plate tone, artist's proof; *Olivia*, 1997, drypoint and plate tone, artist's proof. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001



Bruno LETI (born Italy 1941, arrived in Australia 1950), *Nangari*, 1997, colour monotype on chine collé, unique impression; *Vale*, 1997, colour monotype on chine collé, unique impression. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Norman LINDSAY (Australia 1879–1969), *The ragged poet*, 1924, etching, engraving and aquatint, edition 22/55. Bequest of Geoffrey Ernest Sargant, 2000

Fred WILLIAMS (Australia 1927–82), *Burning log*, (1958–59), aquatint, engraving, etching, drypoint, foul biting and plate tone on grey paper, third state, edition 1/18; *Forest*, (1958), etching, aquatint and engraving, fourth state, edition 12/30; *Gum tree*, (1958), aquatint, engraving, rough biting and drypoint on blue paper, fourth state, edition 4/9; *Gum trees at Colo Vale*, (1958), etching, aquatint, engraving and drypoint, first state, edition 6/20; *Gum trees at Colo Vale*, (1958), etching, aquatint, engraving and drypoint on grey paper, second state, edition 11/16; *Red trees*, (1958), etching, aquatint, engraving and drypoint, first state, counterproof, edition 9/9; *Rocks and bush, Mittagong*, (1958), flat biting over lithographic crayon and aquatint, first state, proof B; *Rocks and bush, Mittagong*, (1958), flat biting over lithographic crayon, aquatint, engraving and drypoint, fourth state, edition 10/18; *Rocks in the forest, Mittagong*, (1958), relief etching, only state, edition 6/15; *Saplings, Mittagong*, (1958–61), flat biting over lithographic crayon, aquatint, engraving and drypoint touched with pencil, second state, artist's proof A; *Saplings, Mittagong*, (1958-61), flat biting over lithographic crayon, aquatint, engraving and drypoint printed in sepia ink, fourth state, edition 24/25; *The forest pond*, (1959-60), etching, aquatint, engraving and drypoint, first state, artist's proof A; *The forest pond*, (1959–60), etching, aquatint, engraving, drypoint, touched with ink, first state, edition 3/8; *The forest pond*, (1959–60), etching, aquatint, engraving and drypoint, third state, artist's proof A, unique proof; *The forest pond*, (1959–60), etching, aquatint, engraving and drypoint on brown paper, fourth state, edition 3/25; *Landscape with a building*, (1959–60), aquatint, etching, drypoint, engraving and flat biting, first state, artist's proof A, unique proof; *Landscape with a building*, (1959–60), aquatint, etching, drypoint, engraving and flat biting, third state, edition 4/16; *Landscape with a steep road*, (1959), aquatint, etching and drypoint, first state, artist's proof A; *Landscape with a steep road*, (1959), aquatint, etching, drypoint, engraving and plate tone, fifth state, edition 5/18; *Mittagong*, 1959, relief etching, only state, edition 2/4; *Pond in Sherbrooke Forest*, (1959–60), aquatint, etching, engraving and drypoint, second state, artist's proof B; *Pond in Sherbrooke Forest*, (1959–60), aquatint, etching, engraving, drypoint and plate tone, third state, artist's proof B; *Pond in Sherbrooke Forest*, (1959–60), aquatint, etching, engraving, drypoint, rough biting and flat biting, fourth state, edition 4/10; *Isobel in her playsuit*, (1964–65), etching and foul biting, first state, unique proof; *Isobel in her playsuit*, (1964–65), etching and flat biting, third state, artist's proof A, unique proof; *Isobel in her playsuit*, (1964–65), etching and drypoint, flat biting on grey paper, fifth state, edition 9/18; *Isobel in her playsuit*, (1964–65), etching, drypoint and flat biting on grey paper, fifth state, counterproof, edition 6/14; *Bill Hannan reading to the children*, (1965–66), etching, drypoint and flat biting, only state, edition 6/6; *Isobel drawing in profile*, (1965), etching, drypoint, foul bite and plate tone, first state, artist's proof A, unique proof; *Isobel in profile looking up*, (1965), etching, foul biting and plate tone, first state, unique artist's proof; *Isobel in profile looking up*, (1965), etching, aquatint, foul biting and plate tone, second state, edition 7/25; *Isobel in profile looking up*, (1965), etching, aquatint, foul biting and plate tone on grey paper, second state, edition 8/10; *Visitors at Upwey*, (1965–66), etching, drypoint, foul bite and plate tone, only state, edition 9/18; *Hal Hattam*, (1966), etching, drypoint and foul bite on green paper, first state, artist's proof A; *Picnic at Yellingbo*, (1966), etching, drypoint, foul bite, mezzotint rocker and plate tone on grey-blue paper, first state, artist's proof A; *Young girl number 1*, (1966), etching, foul biting and plate tone, touched with printing ink, only state, unique proof; *Young girl number 1*, (1966), etching, foul biting and plate tone, only state, edition 19/20; *Young girl number 2*, (1966), etching and plate tone, first state; *Young girl number 5*, (1966), etching, engraving, foul bite and plate tone on green paper, third state, edition 16/24; *Tumblers number 2*, (1967), etching, deep etching, flat biting and foul bite, third state, artist's proof A; *Fred Williams, Music Hall Etchings 1954–56*, 1998, published by Lyre Bird Press, artist's book: etching, aquatint, lithography, screenprint, 30 pages,

paper cover in slip-box, stitched binding, edition 29/40. Presented through the NGV Foundation by Mrs Lyn Williams, Honorary Life Benefactor, 2001. *Little man juggling*, (1954–55), etching, aquatint and drypoint, first state, artist's proof A; *The spree*, (1954–55), etching and plate tone, touched with ink, first state, artist's proof; *Dancer*, (1955–56), etching, aquatint and drypoint, first state, unique artist's proof; *The bath*, 1956, etching, foul biting and plate tone, first state, edition 6/6; *Landscape with a steep road* (1959), aquatint, etching and drypoint, first state, artist's proof D; *The forest pond* (1959–60), etching, aquatint, engraving and drypoint touched with ink, first state, edition 5/8; *The forest pond*, (1959–60), etching, aquatint, engraving and drypoint, second state, artist's proof B; *Pond in Sherbrooke Forest* (1959–60), aquatint, etching and drypoint, first state, artist's proof A; *Lilies*, (1962), aquatint, drypoint and engraving, eleventh state, unique artist's proof A; *Martin Smith*, (1964–65), etching and drypoint, touched with printing ink, third state, unique counterproof; *Isobel in profile looking up*, (1965), etching, first state, unique counterproof; *Summit in the You Yangs*, (1965–66), etching, engraving and scraper, touched with pencil, first state, unique artist's proof. Gift of James Mollison AO, 2001

*Purchases*

Mike PARR (born Australia 1945), *The now schizophrenic*, 2000, woodcut on 14 sheets, unique state. Purchased through the NGV Foundation with the assistance of Ms Rita Avdiev, Governor, 2001

SCULPTURE

*Gifts*

Marion BORGELT (born Australia 1954), *Mortar and Vessel nos 1-20*, 1999, oil, beeswax and stone; *Object no. V*; *Object no. VI*; *Object no. VII*; *Object no. VIII* from the *Weaving the labyrinth series 1998–99*, 1999, oil, beeswax and papier mâché. Presented through the NGV Foundation by Dato Arthur Tan Boon Shih, Governor, 2001

Lyndon DADSWELL (Australia 1908–86), *Cave*, (1964), gum paper tape and wire. Presented through the NGV Foundation by Dr George Ivanov, Member, 2001

Barbara TRIBE (Australia 1913-2001), *Medusa*, (1931, cast late 1970s), bronze, wood base, edition 10/20. Presented through the NGV Foundation by the artist, Member, 2001

VIDEO

*Gifts*

Gordon BENNETT (born Australia 1955), *Performance with object for the expiation of guilt (Violence and grief remix)*, 1996, VHS videotape, Sony E-180 PRO-X V. Gift of the artist, 2000

DEVELOPMENT COLLECTION

Kate BEYNON (born Hong Kong 1970, arrived in Australia 1974), *Li Ji: Warrior girl*, 2000, VHS video tape, Fuji H4715 double coating SE-30. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Mari FUNAKI (born Japan 1950, arrived in Australia 1979), *Clip brooch*; *Clip brooch*; *Clip brooch*; *Clip brooch*; *Clip brooch*, (2000), heat coloured mild steel. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Julia GORMAN (born 1968), *The future in every direction*, (1999), synthetic polymer paint on transparent synthetic polymer resin. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2000

Elizabeth GOWER (born Australia 1952), *(Reptiles)* from the *Chance or design* series, (1993–95), collage on tracing paper. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2000

Richard GRAYSON (born Great Britain 1958, arrived in Australia 1984, *Negative space (things I don't understand) No. 6*, 2000, oil on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Samantha HOBSON (Kuuku 'Yau born 1981), *Bust 'im up*, 2000, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2000

Raafat ISHAK (born Egypt 1967, arrived in Australia 1982), *Good Government*, 1999–2000, oil paint and mount-board on canvas; *Good information*, 1999–2000, oil paint and mount board on canvas (8 panels). Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

David JOLLY (born Australia 1972), *Late afternoon*, 2001, oil on glass; *Venus*, 2001, oil on glass. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Louise PARAMOR (born Australia 1964) *Lustgarten*; *Lustgarten*, 1999–2000, paper and wood. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Sarah ROBSON (born Australia 1963), *Cadence*, 1999, synthetic polymer paint and wax on composition board. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Blanche TILDEN (born Australia 1968), *Graded*, 2000, titanium, pyrex. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

## International Art

ASIAN

*Gifts*

BURMA, *Shakyamuni Buddha*, (19th century), bronze. Bequest of Geoffrey Ernest Sargant, 2001

CHINA, *Saucer-dish*, (18th century), porcelain (gilt and enamel decoration). Bequest of Geoffrey Ernest Sargant, 2000. *Box*, (19th century), lacquered wood (black cinnibar); *Box*, (19th century), lacquered wood (*cinnibar*); *Brush holder*, (18th–19th century), bamboo; *Jug*, (c. 1780), porcelain (gilt and enamel decoration); *Kendi (spouted drinking or pouring vessel)*, (14th century), stoneware; *Vairocana*, (17th century), gilt bronze, enamel. Bequest of Geoffrey Ernest Sargant, 2001

Totoya HOKKEI (Japan 1780–1850), *Yamauba seated beside a large axe*, from the *Mountain upon mountain* series, (late 19th century), colour woodblock on Japanese paper, second edition. Bequest of Geoffrey Ernest Sargant, 2001

JAPAN, *Bowl*, (c. 1875), porcelain (gilt and polychrome enamel decoration); *Bowl*, (c. 1925), earthenware (semi-porcelaneous with gilt and polychrome enamel decoration); *Dish*, (c. 1820), porcelain; *Dish*, (c. 1840), porcelain (gilt and enamel decoration); *Incense burner*, (c. 1859), porcelain; *Gourd-shaped bottle*, (20th century), porcelain (enamel and Kakiemon decoration); *Pair of vases*, (19th century), porcelain (gilt and enamel decoration); *Plate*, (18th century), porcelain; *Saki bottle*, (c. 1750), porcelain; *Tea caddy*, (19th–20th century), porcelain (gilt and enamel decoration); *Tea cup*, (20th century), porcelain (gilt and polychrome enamel decoration); *Vase*, (20th century), porcelain (gilt and enamel decoration). Bequest of Geoffrey Ernest Sargant, 2000

MOK E-Den (born China 1947), *Frogs swimming in a lotus pond*, (c. 1985), watercolour and brush and ink on paper on silk. Bequest of Geoffrey Ernest Sargant, 2001

TIBET, *Bodhisattva*, (19th–20th century), gilt bronze; *Shakyamuni Buddha*, (17th–18th century), gilt bronze, copper, turquoise. Bequest of Geoffrey Ernest Sargant, 2001

VIETNAM, *Covered box*, (15th century), stoneware (enamel decoration). Bequest of Geoffrey Ernest Sargant, 2000



**ACQUISITION:**

MINTON
(England established c. 1793),

Christopher DRESSER
(designer) (England 1834–1904),

*Match pot*, 1867,
porcelain
Presented through the NGV Foundation by
Dr Robert Wilson, Honorary Life Benefactor, 2001

WANG Zhenpeng (attributed to) (China, active early 14th century), *Dragon boat regatta in the Jinming Pond*, 1323, coloured inks and brush and ink on silk. Bequest of Geoffrey Ernest Sargant, 2000

*Purchases*

CHAN Ping Kwong (born Hong Kong 1940, arrived in Australia 1970s), *A couplet of calligraphy*,1983, ink on paper (hanging scroll); *Lotus and cat*, 1994, coloured ink on paper, wood (hanging scroll). Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Governor, 2001

CHINA, *Ink slab*, 1581, porcelain; *Handscroll container and colour ink stick*, 1875, watercolour, brush and ink on paper, silk, cardboard brass, woodblock on paper, colour ink sticks (mineral colour and glue). *Handscroll container and ink sticks*, 1875, watercolour and brush and ink on paper, silk, cardboard, brass, woodblock on paper, ink sticks, (pine soot and glue). Kaiser Bequest, 2001

JAPAN, *Circular tray*, (18th century), lacquered wood (Negoro-nuri). Purchased through the NGV Foundation with the assistance of Sir Roderick and Lady Carnegie, Fellow, 2001. *Armrest*, (19th century), lacquered wood (Negoro lacquer). Purchased through the NGV Foundation with the assistance of The Peter and Susan Rowland Endowment, Governor, 2001

Patrick LAM (born Vietnam 1950, arrived in Australia 1980), *The Heart Sutra*, (1997), ink on paper, wood (hanging scroll). Kaiser Bequest, 2001

Xiao Min WANG (born China 1954, arrived in Australia 1991), *Tang poem*, (1999), ink on paper, wood (hanging scroll); *Tang poem*, (1999), ink on paper, wood (hanging scroll). Purchased, 2001

CERAMICS

*Gifts*

BOW (England c. 1748–76), *Mug*, (c. 1750), porcelain; *Plate*, (c. 1765), porcelain. Bequest of Geoffrey Ernest Sargant, 2000

CHELSEA (England c. 1744–69), *Pair of partridge tureens*, (c. 1755), porcelain; *Two sunflower dishes*, (c. 1755), porcelain. Presented through the NGV Foundation by Mrs Angela Isles, Governor, 2001

DERBY (England established c. 1748), *Teabowl and saucer*, (c. 1775), porcelain. Bequest of Geoffrey Ernest Sargant, 2000

Edmond LACHENAL (France 1855-1930), *Jardinière and stand*, 1889, earthenware. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

LOWESTOFT (England c. 1757–99), *Teabowl and saucer*, (c. 1780), porcelain. Bequest of Geoffrey Ernest Sargant, 2000

MINTON (England established c. 1793), *Miranda, figure*, 1859, porcelain; *Dorothea, figure*, 1861, porcelain; *Double bottle*, 1873, porcelain; *Teapot*; *Teapot*, 1874, earthenware. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

MINTON (England established c. 1793), Alboine BIRKS (decorator) (England 1861–1941), *Pair of pilgrim bottles*, (c. 1885), porcelain. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

MINTON (England established c. 1793), Christopher DRESSER (designer) (England 1834–1904), *Match pot*, 1867, porcelain; *Pair of vases*, 1869, porcelain. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

MINTON (England established c. 1793), Aaron GREEN (decorator) (England c. 1820–96), *Vase*, 1870, porcelain. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

MINTON (England established c. 1793), William MUSSILL (decorator) (England 1828–1906), *Bucket (Seau)*, 1871, earthenware; *Plaque*, 1873, earthenware. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

MINTON (England established c. 1793), Louis Marc Emmanual SOLON (decorator) (England 1865–1913), *Vase*, 1901, porcelain. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

MINTON (England established c. 1793), Charles TOFT junior (decorator) (active 1870–78), *Vase*, (c. 1871–78), porcelain. Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

WORCESTER (England 1751–1862), *Butter tub and stand*, (c. 1775), porcelain; *Cup and saucer*, (c. 1770), porcelain; *Cup and saucer*, (c. 1775), porcelain; *Jug*, (c. 1775), porcelain; *Teabowl and saucer*, (c. 1770), porcelain. Bequest of Geoffrey Ernest Sargant, 2000

WORCESTER – CHAMBERLAIN'S (England 1751–1862), *Cup and saucer*, (c. 1815), porcelain. Bequest of Geoffrey Ernest Sargant, 2000

## FASHION AND TEXTILES

*Gifts*

ANDRÉ COURRÈGES (Paris established 1961), André COURRÈGES (born France 1923), *Coat*, (1972), wool, acrylic, cotton, polyurethane, acetate, metal. Presented through the NGV Foundation by Mrs Esther Balloul, Member, 2001

BES-BEN Chicago, *Evening cap*, (c. 1990), silk, cotton, imitation jewels, plastic combs. Presented through the NGV Foundation by Ms Angela Wood, Fellow, 2001

CHANEL (Paris established 1914–39, re-opened 1954), Gabrielle CHANEL (France 1883–1971), Karl LAGERFELD (born Germany 1938, working in France from 1953), *Collection of buttons*, 1955–95, metal, leather, plastic, fabric; *Collection of belts*, (c. 1960–94), metal, leather; *Cardigan*, (c. 1990), silk, metal; *Dress, underdress and belt*, (c. 1970), silk; *Dress and camisole top*, (c. 1980), silk; *Collection of cufflinks*, (c. 1960–80), metal; *2 Scarves*, (c. 1985), silk; *Shoes*, (c. 1960), leather; *Shoes*, (c. 1970), leather; *Shoes*, (c. 1980), leather; *Shirt* (c. 1970), silk; *Shirt*, (c. 1985), silk, metal; *Shirt*; *Shirt*; *Shirt*, (c. 1990), silk, metal; *Suit: comprising jacket, skirt and shirt*, (c. 1970), wool, silk, metal, plastic; *Suit: compromising jacket, skirt and shirt*, (c. 1980), silk, wool, metal; *'2.55' bag*, (c. 1985), leather, metal. Presented through the NGV Foundation by Ms Angela Wood, Fellow, 2001

CHRISTIAN DIOR (Paris established 1947), Christian DIOR (France 1905–57), *Evening ensemble*, (autumn-winter 1952), silk, cotton, metal. Presented through the NGV Foundation by Ms Angela Wood, Fellow, 2001

CHLOÉ (Paris established 1952), Karl LAGERFELD (born Germany 1938, working in France from 1953), *Camisole, top and skirt*, (c. 1980), silk, metal. Presented through the NGV Foundation by Mrs Joan Clemenger, Governor, 2001

GIANNI VERSACE (Milan established 1978), Gianni VERSACE (Italy 1946–97), *'Exit' evening dress*, 1990–91 autumn/winter, silk jersey, silk crepe; *Evening dress*, 1994–95 autumn/winter, metal mesh, leather, lurex velvet; printed. Gift of the Gianni Versace archives, through the NGV Foundation, Governor, 2001

ATELIER VERSACE (Milan established 1989), Gianni VERSACE (Italy 1946–97), *Evening dress*, 1996–97 autumn/winter, silk crepe, silk chiffon, glass beads. Gift of the Gianni Versace archives, through the NGV Foundation, Member, 2001

KARL LAGERFELD (Paris established 1984), Karl LAGERFELD (born Germany 1938, working in France from 1953), *Coat*, (c. 1987), wool, velvet, acetate, metal, jet, glass. Presented through the NGV Foundation by Mrs Esther Balloul, Member, 2001

PIERRE BALMAIN (Paris established 1946), Pierre BALMAIN (France 1914–82), *Evening jacket*, (c. 1950), wool, silk, metallic thread, rhinestones, paste pearls. Presented through the NGV Foundation by Ms Angela Wood, Fellow, 2001

SAKS FIFTH AVENUE (New York), *Mules*, (c. 1960), lamé, leather. Presented through the NGV Foundation by Ms Angela Wood, Fellow, 2001

UNKNOWN (France), *Evening bag*, (c. 1970), metal, diamanté, silk. Presented through the NGV Foundation by Ms Angela Wood, Fellow, 2001

UNKNOWN (Great Britain), *Coverlet*, (c. 1790), silk, linen, polychrome silks. Presented through the NGV Foundation by Jessica Taylor (née Durnford) and family, Member, 2001

*Purchases*

ADRIAN (Los Angeles established 1941), Gilbert ADRIAN (United States 1903–59), *'Panel wrap' suit*, (c. 1946), wool, rayon. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2000

COLE OF CALIFORNIA (United States established 1923), Margit FELIIGI, *Swimsuit*, (c. 1950), gold lamé, spandex, elastic, metal fasteners. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001

HUSSEIN CHALAYAN (London established 1995), Hussein CHALAYAN (born Turkey 1970), *Cast dress no. 1*; *Cast dress no. 2*, *Cast dress no. 3*, 2000–01 spring/summer, polyester resin. Purchased through the NGV Foundation with the assistance of an anonymous donor, 2001

JANTZEN (United States established 1910), *'Wondergirl' swimsuit*, (1959), polyester/cotton, spandex, elastic, plastic boning, metal fasteners. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001

JEAN PAUL GAULTIER (Paris established 1976), Jean Paul GAULTIER (born France 1952), *Men's jumpsuit*, (c. 1987), wool, rayon, metal, metallic thread, felt. Kaiser Bequest, 2001

John ORRY-KELLY (born Australia 1897, arrived in the United States 1923, died in the United States 1964), *Swimsuit*, (c. 1935), wool, elastic. Jean Gurnett Smith Bequest, 2001

Rudi GERNREICH (born Vienna 1922, arrived United States 1938, died United States 1985), *Patchwork swimsuit*, (c. 1963), wool, spandex, elastic, vinyl; *Topless swimsuit*, 1964, wool, cotton, rubber. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001

SEDITIONARIES (London 1977–80), Malcolm McLAREN (born Great Britain 1946), Vivienne WESTWOOD (born Great Britain 1941), *Parachute shirt*, (c. 1979), cotton, silk, plastic. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001



**ACQUISITION:**

MINTON (England, established c. 1793), Charles TOFT junior (decorator) (active 1870–78), *Vase* c.1871-78
porcelain
40.0 x 23.5 x 22.5 cm
Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2001

SEX (London 1974–77), Malcolm McLAREN (born Great Britain 1946), Vivienne WESTWOOD (born Great Britain 1941), *Bondage trousers*, (c. 1974), cotton, wool, leather, metal, plastic. Purchased through the NGV Foundation with the assistance of Ms Kerry Gardner, Member, 2001

WORLD'S END (London 1980–84), Malcolm McLAREN (born Great Britain 1946), Vivienne WESTWOOD (born Great Britain 1941), *Coat*, 1983–84 autumn/winter, nylon. Gerstl Bequest, 2001

## FURNITURE

*Gifts*

E.W. GODWIN (attributed to) (designer) (Great Britain 1833-86), COLLINSON & LOCK (attributed to) (manufacturer) (Great Britain working 19th century), *Hanging cabinet*, (c. 1872–75), ebonised wood, brass fittings, glass, mirror glass. Presented through the NGV Foundation by Terence Lane, Governor, 2001

## JEWELLERY

*Purchases*

Nel LINSSEN (born The Netherlands 1935), *Necklace*, (1995), paper, silicon tube; *Necklace*, (1999), paper, nylon thread. Gerstl Bequest, 2001

## OCEANIC

*Gifts*

Kebali (Papua New Guinea), *Drum (dewaka)*, (c. 1970), wood, wallaby skin, bamboo, earth pigments. Presented through the NGV Foundation by Mrs Elizabeth Pryce, Member, 2000

Boni Simbagwa (Papua New Guinea), *Suspension hook*, (c. 1960), wood, fibre, earth pigments. Presented through the NGV Foundation by Gabrielle Pizzi, Governor, 2001

Unknown (Papua New Guinea), *Gope (ancestral board)*, (c. 1950), wood, earth pigments. Presented through the NGV Foundation by Gabrielle Pizzi, 2001

Unknown (Cook Islands), *Tapa cloth wrapping from god staff*, 19th Century, bark cloth, vegetable dyes. Presented through the NGV Foundation by Mrs Joan Emery, Member, 2000

## PAINTING

*Gifts*

Giovanni Paolo PANINI (Italy 1691–1765), *The Cumaean Sibyl delivering the Oracles*, (c. 1741), oil on canvas. Presented through the NGV Foundation by Primmy and Charles Bright, Founder Benefactors, 2001

PHOTOGRAPHY

*Gifts*

Felice BEATO (attributed to) (Great Britain 1820–1907), No title (*Samurai warrior*), 1860s–73, albumen silver photograph, watercolour. Presented through the NGV Foundation by Mr Thomas Dixon, Member, 2001

Tamamura KOZABURO (born Japan 1856, date of death unknown), *Benton dori, Yokohama*; *Bluff Gardens, Yokohama*; *Fuji from Hakone Lake*; *Gojiozaka at Kioto*; *Hakone Lake*; *Kashiwabara*; *Kasuga at Nara*; *Miyanoshita*; *Miyanoshita (town and waterfall)*; *Sailing ship*; *Tamagawa*; *Yomeimen Gate at Nikko*, 1880s–1923, albumen silver photograph, watercolour. Presented through the NGV Foundation by Mr Thomas Dixon, Member, 2001

Tamamura KOZABURO (attributed to) (born Japan 1856, date of death unknown), *Corean Bronze Lantern Nikko*; *Enshima Island*; *Haruna*; *Kioto Town from Maruyama*; No title (*Japanese house and dam*); *Shiba at Tokyo*, 1880s–1923, albumen silver photograph, watercolour. Presented through the NGV Foundation by Mr Thomas Dixon, Member, 2001

Ogawa KAZUMASA (attributed to) (Japan 1860–1929), *Japanese girls writing, reading and sewning [sic]*; No title (*Two women*); No title (*Woman with umbrella*); No title (*Young woman holding bonsai*), 1880s, albumen silver photograph, watercolour. Presented through the NGV Foundation by Mr Thomas Dixon, Member, 2001

*Purchases*

Felice BEATO (Great Britain 1820–1907), No title (*Kneeling woman with pipe and tobacco box*); *Portrait of a Samurai with pistol*, (c. 1860s–70s), albumen silver photograph and watercolour. Gerstl Bequest, 2000. No title (*Barbers*); No title (*Maiko*); No title (*Samurai doctor and patient*), (1866–68), albumen silver photograph, watercolour. Purchased through the NGV Foundation with the assistance of The Herald and Weekly Times Limited, Fellow, 2001

Kimbei KUSAKABE (Japan 1841–1934), *Pilgrimage go up Fujiyama*, (c. 1880s), albumen silver photograph. Gerstl Bequest, 2000

Baron Raimund von STILLFRIED (Italy 1839–1911), No title (*Japanese Postman*), (c. 1880), albumen silver photograph; No title (*Young Japanese Woman*), (c. 1870), albumen silver photograph. Gerstl Bequest, 2000. No title (*Samurai in armour*); No title (*Tattooed man*); No title (*Traveller*), (1870s), albumen silver photograph, watercolour. Purchased through the NGV Foundation with the assistance of The Herald and Weekly Times Limited, Fellow, 2001

UNKNOWN (Japan), No title (*Japanese woman applying face powder*), (c. 1870), albumen silver photograph. Gerstl Bequest, 2000. No title (*Folk actor as devil*); No title (*Satsuma drummers*), (1880s), albumen silver photograph, watercolour. Purchased through the NGV Foundation with the assistance of The Herald and Weekly Times Limited, Fellow, 2001

PRINTS AND DRAWINGS

## ARTISTS' BOOKS

*Gifts*

Fanny Anne CHARSLEY (Great Britain 1828–1915, worked in Australia 1857–67), *The Wild Flowers Around Melbourne*, published by Day & Son Ltd, London, 1867, illustrated book: letterpress text; lithography, hand-coloured with watercolour; blue leather binding with gold embossing. Presented through the NGV Foundation by Dr Sophie Ducker, Member, 2001

Akio SUZUKI (born North Korea 1941, lives and works in Japan), *Performance Book*, 1985; artist's book used for a sound performance at the Open Stage, Melbourne, during the exhibition *Continuum '85*, 10–27 September 1985; various types of paper, many of which were torn during the performance, stapled inside black paper covers. Presented through the NGV Foundation by Ken and Marian Scarlett, Members, 2001

## DRAWINGS

*Gifts*

Tadashi KAWAMATA (born Japan 1953), Six drawings for an installation in the Gryphon Gallery, for the exhibition *Ideas from Japan: Made in Australia, Melbourne*, 3–21 August 1981, fibre-tipped pen, coloured pencil and gouache on 6 sheets of graph paper. Presented through the NGV Foundation by Ken and Marian Scarlett, Members, 2001

## PRINTS

*Gifts*

Sybil ANDREWS (born Great Britain 1898, died Canada 1992), *Steeplechasing*, 1930, colour linocut, 2nd edition 11/50. Presented by Traudl and Michael Moon, 2001

Goji HAMADA (born Japan 1944), Six prints documenting performances by the artist: *material no. 2 'butter music'*, Tokyo, 1979; *material no. 4 'stranger'*, Tokyo, 1979; *transistor heart*, Tokyo, 1980; *equivalence*, Tokyo, 1980; *ear of orange and stone*, Tokyo, 1981; *a work*, Tokoname, 1981, each print dated 1981, photomechanical prints. Presented through the NGV Foundation by Ken and Marian Scarlett, Members, 2001

William HOGARTH (Great Britain 1697–1764), *A chorus of singers*, first published 1732, etching, 3rd state (of 3), posthumous edition; *Before*, 1736, etching and engraving, 1st state (of 3); *After*, 1736, etching and engraving, 1st state (of 3). Presented through the NGV Foundation by Professor P. Musgrave, Member, 2001

Giovanni Battista PIRANESI (Italy 1720–78), *Veduta dell'antica Via Appia, che passo sotto le mura, gia descritte nelle passate tavole dell' Ustrino…* (View of the ancient Appian Way which passes alongside the wall already described in the previous views of the Ustrinum [crematorium] ...), Plate VII, volume 3 [of 4] from *Le Antichitá Romane* (Roman Antiquities), early 1750s, etching, first edition published in Rome 1756. Presented through the NGV Foundation by Margaret Stones, Fellow, 2001

Luke SULLIVAN (England 1705–71) engraver, after William HOGARTH (England 1697–1764), *The March to Finchley*, first published 1750, reworked and re-issued by Hogarth 1761, etching and engraving, 8th state (of 9). Presented through the NGV Foundation by Professor P. Musgrave, Member, 2001

*Purchases*

Richard HAMILTON (born Great Britain 1922), *A mirrorical return*, 1998, colour iris digital print, edition 31/50. Purchased through the NGV Foundation with the assistance of Mr Bret Walker S.C., Member, 2001

LANGLANDS & BELL; Ben LANGLANDS (born Great Britain 1955) and Nikki BELL (born Great Britain 1959), *Air routes of Britain (day) and (night)*, 2000, a pair of screenprints, printed in black and white inks, edition 12/45. Purchased through the NGV Foundation with the assistance of Optus Communications Pty Limited, Member, 2001

Giovanni Battista PIRANESI (Italy 1720–78), 2 plates from the *Vedute di Roma* (Views of Rome) series: *Veduta della Piazza del Popolo*, (c. 1746–48); *Veduta del Romano Campidoglio con Scalinata che va' alla Chiesa d'Araceli (View of the Capitoline Hill with the steps to the Church of S. Maria in Arcoeli)*, (c. 1746–48), etchings, first edition published in Rome (c. 1750–51). Loffler Bequest, 2001

# WORKS OF ART LOANED BY THE NATIONAL GALLERY OF VICTORIA

EXHIBITIONS

NATIONAL GALLERY OF VICTORIA
(TOURING EXHIBITION)
*The Master's Eye: Five Centuries of European Painting*

Auckland Art Gallery (1 July – 1 October 2000)

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

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

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

Gianlorenzo BERNINI (attributed to) (Neapolitan (active in Rome) 1598–1680), *Portrait of a young man*, oil on canvas. Everard Studley Miller Bequest, 1976

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

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

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

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

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

John CONSTABLE (English 1776–1837), *Study of a boat passing a lock*, (c. 1823), oil on canvas. Felton Bequest, 1950–51

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

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

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

Anthony van DYCK (Flemish (active in Italy and England) 1599–1641), *Philip Herbert, 4th Earl of Pembroke*, (c. 1634), oil on canvas. Felton Bequest, 1938

Jan van EYCK (after) (Flemish c. 1370/1400–1441), *Madonna and Child*, (c. 1433), oil on wood panel. Felton Bequest 1923

Prospero FONTANA (Bolognese 1509/10–97), *Holy family with St Jerome, a female martyr and the infant St John*, (c. 1553–55), oil on wood panel. Felton Bequest, 1961

Thomas GAINSBOROUGH (English 1727–88), *An officer of the 4th Regiment of Foot*, (1776–80), oil on canvas. Felton Bequest, 1922

Mark GERTLER (English 1891–9139), *The apple woman and her husband*, 1912, oil on canvas. Purchased, 1953

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

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

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

ITALIAN (Florentine), *Profile portrait of a lady*, tempera and oil on wood panel. Felton Bequest, 1946.

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

Thomas de KEYSER (Dutch c. 1596/97–1667), *Frederick van Velthuysen and his wife Josina*, 1636, oil on wood panel. Presented through The Art Foundation of Victoria by Lynton and Nigel Morgan, in memory of their parents, Eric and Marian Morgan, Founder Benefactors, 1987

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

Edouard MANET (French 1832–83), *The house at Rueil*, 1882, oil on canvas. Felton Bequest, 1926

Simon MARMION ? (French c. 1425–89), *The Virgin and Child*, (c. 1465–75), oil on wood panel. Felton Bequest, 1954

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

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

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

Camille PISSARRO (French 1930–1903), *Boulevard Montmartre, morning, cloudy weather*, 1897, oil on canvas. Felton Bequest, 1905

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

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

Joshua REYNOLDS (English 1723–91), *Miss Susanna Gale*, (1763–64), oil on canvas. Felton Bequest, 1934

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



Joseph Mallord William TURNER (English 1775–1851), *A mountain scene, Val d'Aosta*, (c. 1845), oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria and donations from Associated Securities Limited, the Commonwealth Government (through the Australia Council), the National Gallery Society of Victoria, the National Art Collections Fund (Great Britain), The Potter Foundation and other organisations, the Myer family and the people of Victoria, 1973

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

Johan ZOFFANY (German (active in England) 1733–1810), *Self-portrait as David with the head of Goliath*, 1756, oil on canvas. Purchased with the assistance of the Isabella Mary Curnick Bequest and The Art Foundation of Victoria, 1994

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NATIONAL GALLERY OF VICTORIA
(TOURING EXHIBITION)

*Nolan: Wimmera landscape*

Bendigo Regional Art Gallery (until 23 July 2000)

Shepparton Art Gallery (5 August – 17 September 2000)

George Adams Gallery, Melbourne (13 October – 13 November 2000)

Sidney NOLAN (born Australia 1917, arrived in Great Britain 1953, died 1992), *Bathers*, 1942, synthetic polymer paint on cardboard; *Going to school*, 1942, synthetic polymer paint on steel sheet; *Going to school*, 1942, synthetic polymer paint on tissue paper on cardboard; *Near Dimboola*, 1942, synthetic polymer paint on cotton gauze on cardboard; *Wimmera*, (1942), synthetic polymer paint on cotton gauze on cardboard; *Wimmera River*, 1942, synthetic polymer paint on cotton gauze on cardboard; *Ballarat*, 1943, synthetic polymer paint on cotton gauze on cardboard; *Ballarat*, 1943, synthetic polymer paint on canvas; *Ballarat*, (1943), synthetic polymer paint on cotton gauze on cardboard; *Ballarat cemetery*, (1943), synthetic polymer paint on canvas; *Flour lumper, Dimboola*, 1943, synthetic polymer paint on canvas; *Lagoon, Wimmera*, 1943, synthetic polymer paint on cardboard; *Little Desert*, (1943), synthetic polymer paint on cotton gauze on cardboard; *Mt Arapiles*, 1943, synthetic polymer paint on canvas; *Railway guard, Dimboola*, 1943, synthetic polymer paint on canvas; *Railway yards, Dimboola*, 1943, synthetic polymer paint on canvas; *Wimmera*, (1943), synthetic polymer paint on cotton gauze on cardboard; *Bush after grassfire*, 1944, synthetic polymer paint on canvas; *Dimboola*, 1944, synthetic polymer paint on canvas on wood strainer; *Landscape*, 1944, synthetic polymer paint on cotton gauze on cardboard; *Near Dimboola*, (1944), synthetic polymer paint on cotton gauze on cardboard. Gift of Sir Sidney and Lady Nolan, 1983

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NATIONAL GALLERY OF VICTORIA
(TOURING EXHIBITION)

*Modern Australian Landscape Painting: Boyd, Drysdale, Nolan, Perceval, Williams*

Mornington Peninsula Regional Art Gallery (until 30 July 2000)

La Trobe Regional Gallery (5 August – 17 September 2000)

Gippsland Art Gallery (6 October – 19 November 2000)

Albury Regional Gallery (6 January – 25 February 2001)

Arthur BOYD (Australia 1862–1940), *The Grampians*, (1950), tempera on composition board. Purchased, 1952. *Irrigation lake, Wimmera*, (1950), resin and tempera on composition board. Purchased, 1950. *Burning off*, (1957), oil on composition board. Purchased with funds donated by Mr Roderick Carnegie, 1971. *Gathering cockles*, (1957), oil on canvas on composition board; *Peninsula landscape*, (1957), oil on canvas on composition board. Presented through The Art Foundation of Victoria by Mrs G. H. Hillas, Founder Benefactor, 1998

Russell DRYSDALE (born Great Britain, arrived in Australia 1923, died 1981), *Moody's pub*, (1941), oil on plywood. Purchased 1942. *Broken mountain*, (1950), oil on canvas. Presented through The Art Foundation of Victoria by National Australia Bank Limited, Honorary Life Benefactor, 1990. *Station blacks, Cape York*, (1953), oil on composition board. Purchased, 1954

Sidney NOLAN (born Australia 1917, arrived in Great Britain 1953, died 1992), *Central Australia*, 1949, ripolin enamel on composition board; *Durack Rangers*, 1950, ripolin enamel on composition board. Purchased 1950. *Carcass*, 1953, ripolin enamel on composition board. Purchased through The Art Foundation of Victoria with the assistance of National Australia Bank Limited, Honorary Life Benefactor, 1995. *Rainforest*, 1957, synthetic polymer paint on composition board. Purchased, 1959

John PERCEVAL (Australia 1923-2000), *Tug boat in a boat*, 1956, enamel paint and tempera on composition board. Purchased, 1956. *Ocean beach, Sorrento*, 1957, enamel paint and tempera on canvas on composition board. Presented through The Art Foundation of Victoria by Mrs G. H. Hillas, Governor, 1997. *Shedding tree*, 1961, oil and eucalyptus leaf on canvas on composition board. Presented through The Art Foundation of Victoria by Fingal Pastoral Property Limited, Fellow, 1997

Fred WILLIAMS (Australia 1927–82), *The charcoal burner*, (1959), oil on composition board. Purchased, 1960. *The Nattai River*, (1958), oil on composition board. Purchased, 1958. *Treescape*, (1958), oil on composition board. Presented through The Art Foundation of Victoria by Mrs G. H. Hillas, Governor, 1998

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NATIONAL GALLERY OF VICTORIA (TOURING EXHIBITION)

*Be Jewelled! Contemporary Jewellery from the NGV*

Monash Gallery of Art (22 August – 1 October 2000)

Geelong Art Gallery (21 October 2000 – 14 January 2001)

Michael ANDERSON (born New Zealand 1960, arrived in Australia 1971), *Vest*, 1984, rubber, 750 yellow gold, copper. Purchased, 1984

Sean AXELROD (born Israel 1954, arrived in Australia 1988), *Six dead heroes, brooch*, 1983, silver, ribbon, balsawood, plastic, lead, felt, brass, wood, synthetic polymer paint. Purchased from Admission Funds, 1989

Alan BACON (born Australia 1945), *Necktie necklace*, (1971), silver, plastic. Gift of Lady Lane, 1972

Robert BAINES (born Australia 1949), *Ear loop*, (c. 1980), 18ct gold, titanium, diamonds. Purchased with the assistance of the Crafts Board of the Australia Council, 1981. *Progress brooch*, (1985), 22ct gold, silver, bronze, stainless steel. Purchased from Admission Funds and the assistance of the Crafts Board of the Australia Council, 1985. *A journey to the plenitude, pin*, (1984), gold, silver, silver-gilt, steel. Purchased from Admission Funds, 1984

Frank BAUER (born Germany 1942, arrived in Australia 1972), *Pin*, (1982), 18ct gold, rolled steel. Purchased, 1992

Godwin BAUM (born Germany 1955, arrived in Australia 1982), *Necklace*, (1986), 22ct gold, hematite, quartz. Purchased from Admission Funds and with the assistance of the Crafts Board of the Australia Council, 1986

Caroline BROADHEAD (born England 1950), *Necklace*, 1977, cotton thread, silver. Purchased, 1978

Claus BURY (born Germany 1946), *Object 9, bracelet*, 1974, from the *Container* series, 18ct gold, fine silver, sterling silver, copper, nickel silver, brass, pencil, coloured pencils, gouache, transfer decal lettering, paper, glass, composition board and steel. Purchased, 1975

Anton CEPKA (born Czechoslovakia 1936), *Brooch*, (1978), silver, chrysoprase, steel, accompanied by wood, silk, cotton and brass case. Purchased with the assistance of the Crafts Board of Australia Council, 1979

Susan COHN (born Australia 1952), *Torn mesh*, bracelet, (1987), anodised aluminium. Purchased from Admission Funds, 1991

Felicity DALGLIESH (born Australia 1940), *Pteiodphyta necklace*, (1993), niobium, 18ct gold, tantablum, stainless steel. Purchased, 1998

DINOSAUR DESIGNS (established 1985, manufacturer), Louise OLSEN (born Australia 1964, designer), Liane ROSSLER (born Australia 1965, designer), Stephen ORMANDY (born Australia 1964, designer), *Choker*, 1999, resin, cotton; *Choker*, 2000, resin, steel; *Medium river rock, necklace*, 1999, resin, cotton; *Long river rock, necklace*, 1999, resin, cotton; *Necklace*, 2000, resin, cotton; *Long medium band bangle*, 2000, resin; *Boulder bangle*, 1999, resin; *Boulder cuff*, 1999, resin; *Long band bangle*, 2000, resin. Purchased, 2000

Kate DURHAM (born Australia 1956), *Sentimenta romantica de l'amour et glamour: Wedding ensemble*, (1982), Japanese ash, papier mâché, plastic, aluminium, enamel paint, lacquer, diamenté, faux pearls, photographs, transparency, found objects, metallic and acrylic thread, pen and ink, ribbon, elastic, lace, glitter, brass, wire. Gift of Kate Durham, 1982. *Necklace*, (1980), plastic, wood. Purchased, 1980

Robert EBENDORF (born United States 1938), *Necklace*, (c. 1988), newspaper, 24ct gold leaf, lacquer, copper, ebony, wire. Gift of Mr Thomas J. Weisz, 1988

Warwick FREEMAN (born New Zealand 1953), *Pebble ball*, (1995), pebbles, resin, nylon core; *Scallop blossom*, (1995), scallop shell, gold, silver. Purchased, 1996. *Pearl mirror, pendant*, (1999), nacre, obsidian; *Kawakawa leaf, brooch*, (1999), nephite silver. Loffler Bequest, 1999

Rowena GOUGH (born Australia 1958), *Two bracelet forms*, 1981, copper, gold. Purchased with the assistance of the Crafts Board of the Australia Council, 1981. *Stacked button neckpiece*, (1997), 18ct gold, mother-of-pearl. Purchased, 1997

Sarah HARMANEE (born England 1970, arrived in Australia 1970), *Face veil*, (1997), silver plate, leather; *Blade headpiece*, (1997), silver plate. Purchased, 1998

Therese HILBERT (born Switzerland 1948), *Vessel pendant*, (1996), 925 silver, cotton; *Brooch*, (1999), 925 silver, stainless steel. Loffler Bequest, 1999

Shelley HILTON (born Australia 1965), *Neckpiece*, 1997, 925 silver. Purchased, 1998; *'and very quietly the water shifted', brooch*, 1999, silver, stainless steel. Loffler Bequest, 2000

Hermann JÜNGER (born Germany 1928), *Choker with fourteen interchangeable pendants*, (1978–79), gold, silver, gilt metal, crystal, enamel, jasper, ivory, tombac. Purchased, 1983

Rex KEOGH (born Australia 1943), *Ring form*, (1973), silver, stainless steel, acrylic glass, titanium, polyester resin. Purchased, 1974

Manon van KOUSWIJK (born The Netherlands 1967), *Bib*, (1998), blood coral beads, cloth, cotton thread, gilt-metal. Purchased, 1999

Johannes KUHNEN (born Germany 1952, arrived in Australia 1981), *Pendant*, (1999), anodised aluminium, stainless steel cable; *Brooch*, 1999, anodised aluminium, wood, stainless steel cable. Loffler Bequest, 1999

Otto KÜNZLI (born Switzerland 1942), *Twelve pins*, (1982), wallpaper, synthetic polymer core, steel. Purchased, 1983. *'Oh Say!', brooch*, (1991), gold, stainless steel; *Gold makes blind*, bracelet, (1980), rubber, gold. Purchased, 1997



Edward de LARGE (born England 1945), *Brooch*, 1976, silver, titanium. Purchased 1977

Helge LARSEN & Darani LEWERS (born Denmark 1929, arrived in Australia 1961 & born Australia 1936), *Ring*; *Ring*, (1974); *Ring* (1976), silver; *Brooch*, (1985), silver, copper. Purchased with the assistance of the Crafts Board of the Australia Council, 1987

Fritz MAIERHOFER (born Austria 1941, worked in England 1967–70), *Brooch*, 1972, silver, synthetic polymer resin, ed. 10/30; *Ring*, (1973), silver, synthetic polymer resin. Purchased, 1977

Carlier MAKIGAWA (born Australia 1952), *Three bamboo blind brooches*, (1983), bamboo, steel, lacquered wire. Purchased, 1983. *Brooch in frame*, (1983), gold, silver, brass, steel, enamel paint. Purchased, 1984. *Building brooch*, (1986), stainless steel, silver, papier mâché, gold leaf. Purchased from Admission Funds, 1988. *Building brooch*, (1987), stainless steel, silver, papier mâché, graphite, lacquer, gold leaf. Purchased from Admission Funds, 1988

Sally MARSLAND (born Australia 1969), *five brooches that are round: cream deep bowl*, (1997–98), anodised aluminium; *five brooches that are round: white ball*, (1997–98), 925 silver, copper depleted surface; *five brooches that are round: black jelly mould flower*, (1997–98), 925 silver; *five brooches that are round: white egg shell*, (1997–98), 925 silver, copper depleted surface; *five brooches that are round: cream deep bowl*, (1997–98), anodised aluminium. Purchased, 1998

Gert MOSSETIG (born Austria 1947), *Necklace*, 1988, aluminium, brass. Purchased from Admission Funds, 1989

Wendy RAMSHAW (born England 1939), *Necklace without direction*, 1977, 18ct gold, enamel, accompanied by leather, silk, velvet, ribbon, cardboard case. Purchased with the assistance of the Crafts Board of Australia Council, 1978. *Ring set*, 1977, 18ct gold, enamel, silver, synthetic polymer resin. Purchased with the assistance of the Crafts Board of the Australia Council, 1979

Tom SADDINGTON (born England 1952), *Ring*, (1976), silver, paper, synthetic polymer resin. Purchased, 1977

Hubertus von SKAL (born Germany 1942), *Pendant*, (1977), stone, gold, string. Purchased, 1978

Blanche TILDEN (born Australia 1948), *Short conveyor*, (1997), pyrex glass, titanium, 925 silver. Purchased, 1997

Gunilla TREEN (born England 1949), *Three brooches*, (1974), silver, ivory, titanium, synthetic polymer resin. Purchased with the assistance of the Crafts Board of the Australia Council, 1978

Peter TULLY (Australia 1947–92), *Breakfast necklace*, (1976), plastic. Gift of Terence Lane, 1978. *Love me tender, necklace*, 1977, plastic, paper, paste. Purchased, 1978. *Ubangi, necklace*, (1977), plastic. Purchased, 1977

David WATKINS (born England 1940), *Triangular neckpiece*, (1976), coloured synthetic polymer resin, gold. Purchased with the assistance of the Crafts Board of the Australia Council, 1978

Wolf WENNRICH (born Germany 1922, arrived in Australia 1953, died 1991), *Ring*; *Ring*, (c. 1975), silver, synthetic polymer resin. Gift of Michael Wennrich, 1991

Margaret WEST (born Australia 1936), *Transient images – fragments, brooch*, (1979–80), stainless steel, paint, pencil. Purchased from Admission Funds with the assistance of the Crafts Board of the Australia Council, 1982. *Eight stones with steel neckpiece*, 1985, steel, stone. Purchased from Admission Funds with the assistance of the Crafts Board of the Australia Council, 1985. *Cloud rose, brooch*, 1998, marble (*thassos*), 925 silver, steel. Purchased, 1999

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NATIONAL GALLERY OF VICTORIA (TOURING EXHIBITION)

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

Cincinnati Art Museum (27 October 2000 – 14 January 2001)

Kimbell Art Museum, Fort Worth (18 March – 26 May 2001)

Denver Art Museum (23 June – 9 September 2001)

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

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

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

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

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

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

Gianlorenzo BERNINI (attributed to) (Neapolitan (active in Rome) 1598–1680), *Portrait of a young man* (formerly *Self-portrait*), oil on canvas. Everard Studley Miller Bequest, 1976

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

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

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

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

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

Bernardo CAVALLINO (Neapolitan 1616–c. 1656), *The Virgin Annunciate*, (c. 1645–50), oil on canvas mounted on wood panel. Felton Bequest, 1968

Paul CÉZANNE (French 1839-1906), *The uphill road*, (1881), oil on canvas. Felton Bequest, 1938

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

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

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

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

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

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

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

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

Anthony van DYCK (Flemish (active in Italy and England) 1599–1641), *Philip Herbert, 4th Earl of Pembroke*, (c. 1634), oil on canvas. Felton Bequest, 1938; *Rachel de Ruvigny, Countess of Southampton*, (c. 1640), oil on canvas mounted on plywood panel. Felton Bequest, 1922

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

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

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

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

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

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

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

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

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

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

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

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

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

Thomas de KEYSER (Dutch c. 1596/97–1667), *Frederick van Velthuysen and his wife Josina*, 1636, oil on wood panel. Presented through The Art Foundation of Victoria by Lynton and Nigel Morgan, in memory of their parents, Eric and Marian Morgan, Founder Benefactors, 1987

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

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

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

Simon MARMION? (French c. 1425–89), *The Virgin and Child*, (c. 1465–75), oil on wood panel. Felton Bequest, 1954

Hans MEMLING (French c. 1430/40–94), *The man of sorrows in the arms of the Virgin*, (1475 or 1479), oil and gold leaf on wood panel. Felton Bequest, 1924

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

Joseph Mallord William TURNER (English 1775–1851), *Walton Bridges*, (c. 1806), oil on canvas. Felton Bequest, 1920. *A mountain scene, Val d'Aosta*, (c. 1845), oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria and donations from Associated Securities Limited, the Commonwealth Government (through the Australia Council), the National Gallery Society of Victoria, the National Art Collections Fund (Great Britain), The Potter Foundation and other organisations, the Myer family and the people of Victoria, 1973

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

UNKNOWN, Dutch (formerly attributed to Jan Victors), *Portrait of a lady*, (c. 1640), oil on canvas. Purchased, 1979

Perino del VAGA (Florentine (active in Rome and Genoa) 1501–47), *The Holy Family*, (c. 1545–46), oil on wood panel. Felton Bequest, 1966

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

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

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

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

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

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

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

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THE DETROIT INSTITUTE OF ARTS (TOURING EXHIBITION)

*Van Gogh Portraits*

Museum of Fine Arts, Boston (2 July – 24 September 2000)

Philadelphia Museum of Art (22 October 2000 – 14 January 2001)

Vincent van GOGH (Dutch 1853-90), *Head of a man*, oil on canvas. Felton Bequest, 1940

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SARJEANT GALLERY, WANGANUI (TOURING EXHIBITION)

*Edith Collier and the Women of her Circle*

Hocken Library, Dunedin (until 4 July 2000)

Southland Art Museum, Invercargill (15 July – 20 August 2000)

Aigantighe Art Gallery, Timaru (1 September – 22 October 2000)

Hawke's Bay Art Museum (18 November 2000 – 7 January 2001)

Whangarei Art Museum (20 January – 13 March 2001)

Rotorua Museum of Art and History (25 March – 16 May 2001)

Manawatu Art Museum, Palmerston North (29 May – 26 July 2001)

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

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ART GALLERY OF NEW SOUTH WALES (TOURING EXHIBITION)

*Jeffrey Smart Retrospective*

Museum of Modern Art at Heide (until 6 August 2000)

Jeffrey SMART (born in Australia 1921, worked in Italy since 1965), *Kapunda mines*, 1946, oil on canvas. Purchased, 1947. *Cahill Expressway*, (1962), oil on plywood. Purchased, 1963. *Factory staff, Erehwyna*, (1972), oil on canvas. Purchased, 1972

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QUEENSLAND ART GALLERY (TOURING EXHIBTION)

*Urban dingo: The art of Lin Onus 1948–1996*

Museum of Contemporary Art, Sydney (11 August – 29 October 2000)

Queensland Art Gallery (24 November 2000 – 4 March 2001)

Melbourne Museum (6 April – 29 July 2001)

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

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CERAMICS AND GLASS CIRCLE OF AUSTRALIA (TOURING EXHIBITION)

*A Treasury of Bow*

Gold Treasury Museum (19 August – 8 October 2000)

Ballarat Fine Art Gallery (24 November 2000 – 18 Jauary 2001)

BOW (England c. 1748–76), *Figures: Spring, Summer, Autumn, Winter*, (c. 1760–65); *Plate*, (c. 1756–60), porcelain. The Colin Templeton Collection. Gift of Mrs Colin Templeton, 1942. *Spoon tray*, (c. 1755), porcelain. Felton Bequest, 1940. *Teabowl and saucer*, (c. 1755), porcelain. Anonymous bequest, 1980. *Tureen*, (c. 1750), porcelain. Felton Bequest, 1939. *Plate*, (c. 1754–57), porcelain. Purchased 1981

ROYAL ACADEMY OF ARTS, LONDON (TOURING EXHIBITION)

*1900: Art at the Crossroads*

Guggenheim Museum, New York (until 10 September 2000)

Clara SOUTHERN (Australia 1860–1940), *An old bee farm*, (c. 1900), oil on canvas. Felton Bequest, 1942

PHILADELPHIA MUSEUM OF ART, PENNSYLVANIA (TOURING EXHIBITION)

*Art in Rome in the Eighteenth Century*

Museum of Fine Arts, Houston (until 17 September 2000)

Francesco TREVISANI (Italian 1656–1746), *Joseph being sold by his brothers*, (c. 1710), oil on canvas. Felton Bequest, 1954

AUSTRALIAN WAR MEMORIAL (TOURING EXHIBITION)

*Forging the Nation*

Australian War Memorial (26 October 2000 – 4 February 2001

Melbourne Museum (2 March – 3 June 2001)

George LAMBERT (born Russia 1873, arrived in Australia 1887, died 1930), *A sergeant of the Light Horse in Palestine*, 1920, oil on canvas. Felton Bequest, 1921

Frederick McCUBBIN (Australia 1855–1917), *Princes Bridge*, 1908, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979 (displayed at Melbourne Museum only)

ART GALLERY OF SOUTH AUSTRALIA (TOURING EXHIBITION)

*Modern Australian Women: Paintings and prints 1925–45*

Art Gallery of South Australia (24 November 2000 – 25 February 2001)

Art Gallery of Western Australia (12 April – 3 June 2001)

National Gallery of Australia (14 July – 26 August 2001)

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

Grace CROWLEY (Australia 1890–1979), *Girl with goats*, 1928, oil on canvas. Presented by the National Gallery Society of Victoria, 1967

Grace Cossington SMITH (Australia 1892–1984), *The bridge in-curve*, (1930), tempera on cardboard. Presented by the National Gallery Society of Victoria, 1967

MUSEO THYSSEN-BORNEMISZA, MADRID (TOURING EXHIBITION)

*The Mediterranean Renaissance. The movement of artists and works of art between Italy, France and Spain in the fifteenth century*

Museo Thyssen-Bornemisza, Madrid (31 January – 6 May 2001)

Museo de Bellas Artes, Valencia (18 May – 2 September 2001)

Jan van EYCK (after) (Flemish c. 1370/1400–41), *Madonna and Child*, (c. 1433), oil on wood panel. Felton Bequest, 1923

RÉUNION DES MUSÉES NATIONAUX (TOURING EXHIBITION)

*Signac*

Galeries nationales du Grand Palais, Paris (27 February – 28 May 2001)

Van Gogh Museum, Amsterdam (18 June – 9 September 2001)

The Metropolitan Museum of Art (1 October – 31 December 2001)

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

ART EXHIBITIONS AUSTRALIA LIMITED (TOURING EXHIBITION)

*Gold and Civilisation*

National Museum of Australia (11 March – 24 June 2001)

Melbourne Museum (Museum Victoria) (19 July – 21 October 2001)

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

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

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

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

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

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

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

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

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

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

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



Henry YOUNG (Australia active mid 1860s–91), *The Caulfield Cup*, 1887, 15 ct and 9 ct gold, silver, wood, velvet. The O'Loughlin Gift: a memorial to Martin Loughlin (1833–94), miner, sportsman and philanthropist. Gift of three of his great-nieces, 1994

GEELONG ART GALLERY (TOURING EXHIBITION)

*William Buckley: Rediscovered*

Geelong Art Gallery (12 May – 18 July 2001)

Mornington Peninsula Regional Gallery (20 July – 26 August 2001)

Juan DAVILA (born Chile 1946, arrived in Australia 1974), *Buckley's return*, 1999, watercolour, brush and ink, gouache, coloured wax crayon, pencil, chalk, synthetic polymer paint and red wool. Purchased, 1999

G. A. GILBERT (attributed to) (Australia 1815–pre1889), *Swan Bay*, pencil, white gouache, blue wash on grey/green paper. Felton Bequest, 1960

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

KUNSTFORUM VIENNA (TOURING EXHIBITION)

*Cézanne: Finished – Unfinished*

Kunsthaus Zürich (until 13 August 2000)

Paul CÉZANNE (French 1839–1906), *The uphill road* (*La route montante*), (c. 1879–82), oil on canvas. Felton Bequest, 1938

THE AUSTRALIAN NATIONAL UNIVERSITY DRILL HALL GALLERY (TOURING EXHIBITION)

*Peter Purves Smith (1912–1949)*

Heide Museum of Modern Art (30 June – 19 August 2001)

Benalla Art Gallery (3 September – 15 October 2001)

Peter PURVES SMITH (Australia 1912–49), *Surrealist landscape*, (1938), oil on canvas. Purchased, 1976. *West Africa*, 1948, oil on canvas. Purchased, 1949

NATIONAL GALLERY OF AUSTRALIA, CANBERRA (TOURING EXHIBITION)

*Techno Craft: the work of Susan Cohn 1980–2000*

National Gallery of Australia (until 2 July 2000)

Queensland University of Technology Art Museum (28 July – 24 September 2000)

Object Galleries, Centre for Contemporary Craft, Sydney (7 October – 3 December 2000)

Jam Factory Contemporary Craft and Design, Adelaide (3 February – 1 April 2001)

Plimsoll Gallery, University of Tasmania, Hobart (28 April – 20 May 2001)

John Curtin Gallery, Curtin University of Technology, Perth (8 June–15 July 2001)

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

NATIONAL GALLERY OF AUSTRALIA (TOURING EXHIBITION)

*Federation: Australian Art and Society 1901–2001*

National Gallery of Australia (8 December 2000 – 11 February 2001)

Heide Museum of Modern Art (17 March – 13 May 2001)

Perc Tucker Regional Gallery (15 June – 5 August 2001)

Newcastle Region Art Gallery (18 August – 14 October 2001)

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

National Gallery of Australia (8 December 2000 – 11 February 2001)

Davida ALLEN (born Australia 1951), *Death of my father*, (1982), oil on canvas. Michell Endowment, 1982.

Norman LINDSAY (Australia 1879–1969), *Pollice Verso*, (1904), pen and Indian ink. Felton Bequest, 1907

IVAN DOUGHERTY GALLERY, SYDNEY

*Landfall: Robert MacPherson and Bea Maddock*

(until 8 July 2000)

Bea MADDOCK (born Australia 1934), *Disquiet*, 1981, encaustic and collage on canvas. Purchased, 1982

NATIONAL WOOL MUSEUM

*Logo Merino: Sheep in Australian art and design*

(29 July – 22 December 2000)

August Friedrich Albrecht SCHENCK (Danish 1828–1901), *Anguish (Angoisse)*, oil on canvas. Purchased, 1880

Edmond-Jean-Baptiste TSCHAGGENY (Belgian 1818–73), *Sheep in repose*, 1864, oil on canvas. Purchased by the Commissioners of Fine Arts for Victoria, 1864

Francis Derwent WOOD (English 1871–1926), *Figure with ram and shield*, bronze. Felton Bequest, 1928

BIENNALE OF SYDNEY

*The 12th Biennale of Sydney*

Art Gallery of New South Wales (until 30 July 2000)

Fiona HALL (born Australia 1953), *Paradisus Terrestris Entitled*, (1996), aluminium and tin. Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1997. *Dead in the water*, 1999, polyvinyl chloride, glass beads, silver wire, vitrine, wood and transparent synthetic polymer resin. Purchased, 1999

Ginger Riley Munduwalawala (Mara born c. 1937), *Ngak Ngak and the Four Arches*, (1993), synthetic polymer paint on canvas. Gift of the National Gallery Society of Victoria, 1994

Museum of Contemporary Art (until 30 July 2000)

England Banggala (Gun-nartpa born c. 1925), *Wangarra spirit*, (1991), earth pigments, fibre, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

James Iyuna (Kunwinjku born 1959), *Mimih spirit*, 1991, earth pigments, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Willie Jolpa (Burarra born c. 1937), *Wangarra spirit*, 1991, earth pigments, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Mick Kubarkku (Kunwinjku born c. 1922), *Mimih spirit*, (1992), earth pigments, carved wood; *Mimih spirit*, (1992), earth pigments, carved wood; *Mimih spirit*, (1992), earth pigments, carved wood. Purchased from Admission Funds, 1992

Crusoe Kuningbal (Kunwinjku c. 1922–84), *Mimih spirit*, (1984), earth pigments on hardwood; *Mimih spirit*, (1984), earth pigments on wood. Purchased from Admission Funds, 1985

Crusoe Kurdal (Maningrida born c. 1959), *Mimih spirit*, (1990), earth pigments, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Jack Larrangkay (Maningrida born c. 1930), *Balinjarngarlang spirit*, 1991, earth pigments, carved wood, fibre, feathers. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Jacky Maranbarra (Maningrida born 1941), *Wangarra spirit*, (1991), earth pigments, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Jimmy Wood Marraluka (Rembarrnga born c. 1942), *Balinjarngarlang spirit*, (1991), earth pigments, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

John Mawurndjul (Kunwinjku born 1952), *Mardayin ceremonial designs from Kakodbebuldi*, (1990), earth pigments on bark. Purchased from Admission Funds, 1990. *Mimih*, (1997), earth pigments on wood (*Bombax ceiba*). Purchased, 1998. *Mardayin Burrk-dorreng*, (1990), earth pigment on bark.
Purchased from Admission Funds, 1990

Les Midikkurriya & Lena Yarinkura (Rembarrngo born c. 1945 & Rembarrngo born c. 1948), *Ngorkorr spirit with woven bags*, 1991, earth pigments, fibre, shells, wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Ivan Namirrki (Kunwinjku born 1960), *Nakidjkidj spirit*, (1991), earth pigments, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Michael Ngalabiya (Wurlaki born c. 1926), *Warrabunbun spirit*, (1990–91), earth pigments, carved wood; *Warrabunbun spirit*, 1990–91, earth pigments, fibre, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

Gerhard RICHTER (German born 1932), *Abstract painting*, (1990), oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of Westpac Banking Corporation, Founder Benefactor, 1992

Alec Wurrmala (Burarra born c. 1939), *Galabarrbarra/Ganawarrna spirit*, (1991), earth pigments, fibre, carved wood; *Galabarrbarra/Ganawarrna spirit*, (1991), earth pigments, carved wood. Purchased through The Art Foundation of Victoria with the assistance of Shell Company of Australia, Founder Benefactor, 1991

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MORNINGTON PENINSULA REGIONAL GALLERY

*Penleigh Boyd: Perpetual Sunlight*

(until 30 July 2000)

Penleigh BOYD (born Great Britain 1890, arrived in Australia 1893, died 1923), *The breath of spring*, 1919, oil on canvas. Felton Bequest, 1919. *Untitled* (*Port Phillip Bay*), 1920, watercolour. Presented through The Art Foundation of Victoria from the Bequest of Mrs G. H. Hillas, Founder Benefactor, 2000

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GOLD TREASURY MUSEUM

*Melbourne: A city built on gold*

(7 August 2000 – 31 December 2001)

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

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

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

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

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

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

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

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

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

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

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

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



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ART GALLERY OF NEW SOUTH WALES

*Papunya Tula: Genesis and Genius*

(18 August - 12 November 2000)

Mick Wallangkarri Tjakamarra (Arrernte/Luritja c. 1910–96), *Old man's Dreaming on death or destiny*, (1971), synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with the assistance of North Broken Hill Pty Ltd, Fellow, 1987

Dini Campbell Tjampitjinpa (Pintupi born c. 1945), *Tingari Dreaming*, 1986, synthetic polymer paint on canvas. Purchased from Admission Funds, 1987

Warlimpirrnga Tjapaltjarri (Pintupi born late 1950s), *Dingo Dreaming*, 1988, synthetic polymer paint on canvas. Gift of Ron and Nellie Castan, 1989

Watuma Charlie Tarawa Tjungurrayi (Pintupi 1921–99), *Mitukatjirri*, 1972, gouache on composition board. Gift of Mrs Douglas Carnegie OAM, 1988

George Tjungurrayi (Pintupi born c. 1947), *Tingari Dreaming*, 1996, synthetic polymer paint on canvas. Purchased with the assistance of the Adamson Bequest, 1997

Shorty Lungkarda Tjungurrayi (Pintupi c. 1920–87), *Waterhole in a cave*, 1972, synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with assistance of ICI Australia Ltd, Fellow, 1988

Yala Yala Gibbs Tjunggurrayi (Pintupi c. 1928–98), *Snake and water Dreaming* (1972), earth pigments and synthetic polymer paint on composition board. Gift of Mrs Douglas Carnegie OAM, 1989

Johnny Warangkula Tjupurrula (Luritja c. 1925–2001), *A bush tucker story*, (1972), synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with the assistance of North Broken Hill Pty Ltd., Fellow, 1987. *Nintaka and the mala men*, (1973), synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with the assistance of ICI Australia Limited, Fellow, 1988

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ART GALLERY OF NEW SOUTH WALES

*World Without End: Aspects of 20th century photography*

(2 December 2000 – 25 February 2001)

Man RAY (French 1890–1976), *Kiki with African mask*, 1926, gelatin silver photograph. Purchased through The Art Foundation of Victoria with the assistance of Miss Fiona MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactors, 1983

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ART GALLERY OF NEW SOUTH WALES

*19th century display in the John and Julie Schaeffer Galleries*

(9 May – 9 September 2001)

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

(9 May – 9 August 2001)

Dante ROSSETTI (English 1828–82), *Paolo and Francesca da Rimini*, (c. 1867), watercolour. Felton Bequest, 1955

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TEL AVIV MUSEUM OF ART, ISRAEL

*Yosl Bergner Retrospective*

(until 31 August 2000)

Yosl BERGNER (born Austria, worked in Australia 1937–50, lives and works in Israel), *Aboriginal man seated*, 1938, pencil; *Aboriginal man seated on the ground*, 1938, pen and ink, pencil; *Aboriginal man standing*, 1938, black chalk. Presented through The Art Foundation of Victoria by Yosl Bergner, Founder Benefactor, 1984. *Portrait of Edie*, 1939, oil on composition board; *Father and child*, 1940, oil on composition board; *The village on fire*, 1940, oil on composition board. Presented through The Art Foundation of Victoria by Yosl Bergner, Foundation Benefactor, 1985. *Two women*, 1942, oil on composition board. Gift of Mr Isaac Engelhard and Mrs Dorka Engelhard, 1979. *The ghetto wall*, 1943, oil on canvas on composition board. Presented through The Art Foundation of Victoria by Mr Yosl Bergner, Founder Benefactor, 1985. *Prisoners*, 1944, oil on composition board. Gift of the artist 1979. *Still life*, (c. 1947), oil on composition board. Allan R. Henderson Donation, 1947

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GIPPSLAND ART GALLERY

*Mike Brown: Collaborators and conspirators*

(1 September - 1 October 2000)

Mike BROWN (Australia 1938–97), *The little king*, (c. 1961–62), found objects, synthetic polymer and enamel paint on wood. Gift of the Trustees of the Museum of Modern Art and Design of Australia, 1981

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ROYAL BOTANIC GARDENS, SYDNEY

*State of the Waratah*

S.H. Ervin Gallery, Sydney (1 September – 8 October 2000)

BUSH COUTURE, Sydney (established 1982–91), Linda JACKSON (designer) (born Australia 1950), *Waratah costume*, (1983), silk, feathers, dyes. Purchased, 1994

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THE IAN POTTER MUSEUM OF ART

*Seeing red: The art and science of infra red analysis*

(23 September – 28 November 2000)

Eugene von GUÉRARD (born Austria 1811, worked in Australia 1852–82, died Great Britain 1901), *Sydney Heads*, 1860, oil on canvas. Presented through The Art Foundation of Victoria by Mr Kerry Packer, Founder Benefactor, 1986

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THE IAN POTTER MUSEUM OF ART

*Sanctity and Mystery: The Symbolist Art of Rupert Bunny*

(2 June – 29 July 2001)

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

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NATIONAL PORTRAIT GALLERY, LONDON

*Painting the Century*

(26 October 2000 – 4 February 2001)

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

TATE BRITAIN

*William Blake*

(9 November 2000 – 11 February 2001)

William BLAKE (British 1754–1827), *Dante Running from the Three Beasts*, (1824–27), pen, ink and watercolour over pencil; *The Stygian Lake with the Ireful Sinners Fighting*, (1824–27), pen, ink and watercolour over pencil; *The Angel Crossing the Styx*, (1824–27), pen and watercolour over pencil (recto), pencil and wash (verso); *The Hell-Hounds Hunting the Destroyers of Their Own Goods*, (1824–27), pen, ink and watercolour over black chalk and pencil; *Capaneus the Blasphemer*, (1824–27), pen, ink and watercolour; *The Symbolic Figure of the Course of Human History described by Virgil*, (1824–27), pen, ink and watercolour over pencil and (black chalk); *Geryon Conveying Dante and Virgil Down Towards Malebolge*, (1824–27), pen, ink and watercolour over pencil and chalk; *Lucifer*, (1824–27), pen, ink and watercolour over pencil and black chalk; *The Lawn with the Kings and Angels*, (1824–27), pen, ink and watercolour over pencil; *The Angel Inviting Dante to Enter the Fire*, (1824–27), pen, ink and watercolour over pencil and black chalk; *St Peter, Beatrice and Dante with St James*, (1824–27), pen, ink and watercolour over pencil; *The Queen of Heaven in Glory*, (1824–27), pen and watercolour over pencil and black chalk, from 36 illustrations to Dante's *Divine Comedy*; *Los, Enitharmon and Orc*, plate 21 from *The First Book of Urizen*, (c. 1795), relief etching, colour-printing (monotype) with opaque pigments; later watercolour, and pen and ink finish. Felton Bequest, 1920.

ROYAL ACADEMY OF ARTS, LONDON

*J.M.W. Turner, R.A.: The Great Watercolours*

2 December 2000 – 18 February 2001

Joseph Mallord William TURNER (English 1775–1851), *The Red Rigi*, 1842, watercolour. Felton Bequest, 1947

UNIVERSITY OF QUEENSLAND ART MUSEUM

*Monochromes*

7 December 2000 – 28 February 2001

Dale HICKEY (born Australia 1937), *90 White Walls*, (1970), black and white photographs, fibre-tipped pen on cardboard, enamel painted wooden box and fibre (90 postcards, 5 index cards). Gift of Mr Bruce Pollard, 1980.

Bea MADDOCK (born Australia 1934), *Disquiet*, 1981, encaustic and collage on canvas. Purchased, 1982

THE AMERICAN FEDERATION OF ARTS

*Edouard Manet: The still-life paintings*

Walters Art Gallery, Baltimore (20 January – 15 April 2001)

Édouard MANET (French 1832–83), *The melon* (Le melon), oil on canvas. Felton Bequest, 1926

ART GALLERY OF WESTERN AUSTRALIA

*Robert MacPherson Survey*

(25 January – 25 March 2001)

Robert MacPHERSON (born Australia 1937), *20 frog poems: Hill son (floury baker) for G.B.*, 1989–92, polyvinyl chloride decal lettering on aluminium on wood, eye hooks, billycart and hessian sack. Purchased through The Art Foundation of Victoria with the assistance of the Utah Foundation, Fellow, 1996

GLEN EIRA CITY GALLERY

*PLC 125th Anniversary Exhibition*

(12 February – 18 March 2001)

C. Asquith BAKER (born Great Britain 1868, arrived in Australia c. 1869, died 1960), *The river*, (c. 1910), oil on canvas. Purchased, 1958. *Untitled (Courtyard scene)*, (1903), oil on canvas. Accessioned, 1999

Florence FULLER (born South Africia 1867, arrived in Australia in childhood, died 1945), *A French peasant*, (1894–99), oil on canvas. Purchased, 1972

Pam HALLANDAL (born Australia 1929), *Self portrait with idol*, 1984, charcoal and pastel. Purchased, 1985

Arthur LOUREIRO (born Portugal 1853, worked in Australia 1884–1904, died Portugal 1932), *Landscape*, 1901, oil on wood panel. Presented through The Art Foundation of Victoria by Mrs Marjory Miller, Member, 1998

Marguerite MAHOOD (Australia 1901–89), *The disinherited*, (c. 1944), oil on composition board. Presented through The Art Foundation of Victoria by Ms Sally McRae, Member, 1998. *Gothic figure*, 1933, earthenware (on wood base); *Dragonesque*, 1931, earthenware. Purchased, 1977

Violet TEAGUE (Australia 1872–1951), *Portrait*, 1901, oil on canvas. Purchased, 1959

JEWISH MUSEUM OF AUSTRALIA

*Schmatte Business*

(18 February – 31 May 2001)

Athol SHMITH (Australia 1914–90), No title (*Fashion Illustration, model Virginia Gray*), 1951, gelatin silver photograph. Presented through The Art Foundation of Victoria by the Shmith Family, Fellow, 1993. No title (*Fashion Illustration, model Ann Chapman*), (c. 1961), gelatin silver photograph. Purchased through The Art Foundation of Victoria with the assistance of The Ian Potter Foundation, 1989. No title (*Fashion illustration, model Margaret Hibble*), (1963), gelatin silver photograph; No title (*Fashion illustration, woman with double bass*), (1960s), gelatin silver photograph; No title (*Fashion illustration, woman in fringed dress and coat*), (c. 1960), gelatin silver photograph. Presented through The Art Foundation of Victoria by the Shmith Family, Governor, 1995

JEWISH MUSEUM OF AUSTRALIA

*Bagel Belt: The Jews of St Kilda and Caulfield*

(20 June – 30 September 2001)

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

JEWISH MUSEUM OF AUSTRALIA

*For display in the Australian Jewish History Gallery*

(until 5 August 2002)

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

E. Phillips FOX (Australia 1865–1915), *Moonrise, Heidelberg*, 1900, oil on canvas. Purchased, 1948. Temporarily recalled for loan to Heide Museum of Modern Art exhibition *Heidelberg to Heide: Creating an Australian landscape 1850–1950*



(17 May – 12 August 2001)

E. Phillips FOX (Australia 1865–1915), *Green wave, Manly*, (1914), oil on canvas. Herbert and Ivy Brookes Bequest, 1973. Replacement loan for E. Phillips Fox *Moonrise, Heidelberg*, temporarily recalled for loan to Heide exhibition, *Heidelberg to Heide: Creating an Australian landscape 1850–1950*

NATIONAL GALLERY OF AUSTRALIA

*Monet and Japan*

National Gallery of Australia (9 March – 11 June 2001)

Katsushika HOKUSAI (Japanese 1760–1849), *Ejiri in the province of Suruga*, colour woodblock; *In the Totomi Mountains*, (c. 1830), colour woodblock. Felton Bequest, 1909

Okamoto TOYOHIKO (Japanese 1773–1845), *Pines*, early 19th century, ink on gold leaf paper, mounted on a pair of six-panel screens. Felton Bequest, 1991

NATIONAL MUSEUM OF AUSTRALIA

*Tangled Destinies*

(11 March 2001 – 26 February 2003)

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

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM

*Fraser Fair Retrospective*

(24 March – 13 May 2001)

Fraser FAIR (born Australia 1949), *My studio*, 1981, oil on canvas. Michell Endowment, 1981. *Bungle Bungles*, 1989, oil on canvas. Presented through The Art Foundation of Victoria by The Fair Trust, Member, 1993

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM

*Murray Griffin (1903–92)*

(27 May – 1 July 2001)

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

MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA, MADRID

*Picasso: The Great Series and the Old Masters (1953–1971)*

(26 March – 18 June 2001)

Pablo PICASSO (Spanish 1881–1973), *Luncheon on the grass* (Le déjeuner sur l'herbe), 1961, pencil on white woven sheet. Conditional gift of Professor and Mrs A.G.L. Shaw, 1977

THE METROPOLITAN MUSEUM OF ART, NEW YORK

*William Blake, 1757–1827*

(26 March – 24 June 2001)

William BLAKE (English 1757–1827), *The Angel Crossing the Styx*, (1824–27), pen and watercolour over pencil; *Capaneus the Blasphemer*, (1824–27), pen, ink and watercolour; *The Symbolic Figure of the Course of Human History Described by Virgil*, (1824–27), pen, ink and watercolour over pencil and (black chalk); *Geryon Conveying Dante and Virgil Down Towards Malebolge*, (1824–27), pen, ink and watercolour over pencil and chalk; *The Queen of Heaven in Glory*, (1824–27), pen and watercolour over pencil and black chalk, from 36 illustrations to Dante's *Divine Comedy*. Felton Bequest, 1920

BRISBANE CITY GALLERY

*Thancoupie*

(3 May – 19 August 2001)

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

PERFORMING ARTS MUSEUM, MELBOURNE

*Nellie Stewart: Australia's Darling of the Stage*

George Adams Gallery (5 May – 15 July 2001)

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

MUSEUM OF CONTEMPORARY ART, SYDNEY

*Kathleen Petyarr survey*

(9 May – 22 July 2001)

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

LAKE MACQUARIE CITY ART GALLERY

*wellconnected: dobell*

(11 May – 15 July 2001)

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

LAKE MACQUARIE CITY ART GALLERY

*Dobell: The Portraits*

(18 June – 15 July 2001)

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

HEIDE MUSEUM OF MODERN ART

*Heidelberg to Heide: Creating an Australian landscape 1850–1950*

(2 June – 12 August 2001)

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

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

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

THE POST MASTER GALLERY

*Botanical Venus: Daniel Solander in New Holland*

(2 June – 9 September 2001)

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

ART GALLERY OF SOUTH AUSTRALIA

*Hossein Valamanesh survey exhibition*

(29 June – 26 August 2001)

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

IMMIGRATION MUSEUM

*For display in the Impacts Gallery 'Cornucopia' showcase*

(until 31 October 2001)

Stacha HALPERN (born Poland 1919, arrived in Australia 1939, worked France 1951–66, died Australia 1969), *Bowl*; *Jug*; (1947–50), earthenware. Purchased, 1950

Inge KING (born Germany 1918, in England and Scotland 1939–50, arrived in Australia 1951), *Winged image*, 1964, welded steel, 2nd version. Presented by the AMP Society, 1971

NATIONAL WOOL MUSEUM

*For display in Orientation Gallery*

(until 30 December 2001)

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

NATIONAL PORTRAIT GALLERY, CANBERRA

*For display in Main Gallery*

(until 20 February 2001)

Hugh RAMSAY (born Great Britain 1877, arrived in Australia 1878, died 1906), *Self portrait (Smoking in front of piano)*, (1901–02), oil on canvas. Felton Bequest, 1906

NATIONAL PORTRAIT GALLERY, CANBERRA

*Part of inaugural permanent display*

(until 4 March 2002)

Thomas WOOLNER (born Great Britain 1825, arrived in Australia 1852, to England 1854, died 1892), *Sir Redmond Barry*, 1878, marble. Presented by Subscribers, 1881

## SHORT AND LONG-TERM LOANS

*Short-term loans during the Gallery's redevelopment period*

MONASH GALLERY OF ART

(until 12 July 2000)

August Friedrich Albrecht SCHENCK (Danish 1828–1901), *Anguish* (Angoisse), oil on canvas. Purchased 1880

LA TROBE REGIONAL GALLERY, VICTORIA

(until 31 July 2000)

Giuseppe BRIATI (attributed to) (Italy 1686–1772), *Bowl*, (c. 1736), glass. Purchased 1871

Dale CHIHULY (born United States 1941), *Untitled group*, from the *Macchia* series, 1982, glass. Purchased through The Art Foundation of Victoria with the assistance of Australian Consolidated Industries Limited, Governor, 1983

COMPAGNIA GENERALE VENEZIA MURANO, Venice (manufacturer) (established 1877–1910), *Chalice*, (c. 1880), glass; *Decanter*, (c. 1880), glass; *Goblet*, (c. 1880), glass. Purchased 1881. *Jug*, (c. 1880), glass. Gift of John H. Connell 1914. *Tazza*, (c. 1880), glass; *Vase*, (c. 1880), glass. Purchased, 1881

ENGLAND, *Goblet*, (c. 1680), glass; *Flask*, (c. 1685), glass. Presented by the William and Margaret Morgan Endowment, 1973. *Wine glass*, (c. 1750–60), glass; *Ale glass*, (c. 1760), glass; *Wine glass*, (c. 1760), glass; *Wine glass*, (c. 1760), glass. Presented by the Margaret Morgan Endowment, 1968. *Wine glass*, (c. 1760), glass. Felton Bequest, 1963

ITALY, Venice, *Wine glass*, 16th century, glass; *Bottle*, mid-16th century, glass; *Bowl with handle*, second half of 16th century, glass; *Covered bowl*, 18th century, glass. Purchased, 1871. *Jug*, (c. 1880), glass. Gift of John H. Connell, 1914

Richard MARQUIS (born United States 1945), *Non-functional teapot*, 1976, glass. Presented through The Art Foundation of Victoria by Terence Lane, Fellow, 1996

SALVIATI DOTT. ANTONIO, Venice (manufacturer) (established 1877–1890), *Dessert dish*, (c. 1880), glass, gilt enamel. Purchased, 1881

SEGUSO VETRI D'ARTE, MURANO (manufacturer) (established 1937–73, 1976–94), Flavio POLI (designer, Italy 1900–84), *Vase*, (c. 1950), glass; *Vase*, (c. 1950), glass. Felton Bequest, 1952

Gianni TOSO (born Italy 1942), *Acher*, (1980), glass (metal, wood and plastic base). Purchased through The Art Foundation of Victoria with the assistance of Australian Consolidated Industries Limited, Governor, 1983

VETRERIA FRATELLI TOSO, MURANO (attributed to) (manufacturer) (established 1854–1901), *Vase*, (c. 1890–1900), glass. Purchased, 1996

VENINI & CO. (manufacturer) (established 1925), Ginette GIGNOUS-VENINI (designer) (Italy 1891–1982), *Pioggia, vase*, (c. 1965) (designed), 1980 (manufactured), glass. Purchased through The Art Foundation of Victoria with the assistance of The Gualtiero Vaccari Foundation, Governor, 1997



VETRI SOFFIATI MURANESI VENINI E C., MURANO (manufacturer) (established 1937–73, 1976–94), Fulvio BIANCONI (designer) (Italy 1900–84), *Fazzoletto, vase*, 1949 (designed), (c. 1950–60) (manufactured), glass. Purchased from Admission Funds 1989. Carlo SCARPA (designer) (Italy 1906–78), *Dish*, (c. 1960), glass. Purchased through The Art Foundation of Victoria by Mr Klaus Moje, Fellow, 1995

MILDURA ARTS CENTRE, VICTORIA

(until 30 September 2000)

David BOMBERG (English 1890–1957), *Bideford, Devon – The meeting of the Taw and Torridge rivers*, (1946), oil on canvas. Felton Bequest, 1973

Frank BRANGWYN (English 1867–1956), *The card players*, 1910, oil on canvas. Felton Bequest 1912. *In a Turkish garden*, oil on wood panel. Gift of Mr John H. Connell, 1914

Ivon HITCHENS (English 1893–1979), *Home farm, Iping*, 1944, oil on canvas. Purchased, 1946

Augustus JOHN (English 1878–1961), *Robin*, oil on wood panel. Felton Bequest, 1920

Gwen JOHN (English 1876–1939), *The nun*, (c. 1910), oil on cardboard. Felton Bequest, 1947

Henry LAMB (English 1883–1960), *The artist's wife*, 1928, oil on canvas on cardboard. Purchased, 1946

Paul NASH (English 1889–1946), *Edge of the marsh*, 1925, oil on canvas. Felton Bequest, 1948

William ORPEN (English 1878–1931), *Gentleman in riding costume*, 1904, oil on canvas. Felton Bequest, 1921. *The Chinese shawl*, oil on canvas. Felton Bequest, 1923. *Night*, oil on canvas. Felton Bequest, 1929

Matthew SMITH (English 1879–1959), *Woman and parrot*, oil on canvas. Felton Bequest, 1966

MONASH GALLERY OF ART

*A Sunlit Vision: Photographs by Max Dupain*

(6 October – 26 November 2000)

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

GEELONG ART GALLERY

(16 October 2000 – 31 December 2001)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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GEELONG ART GALLERY

(16 October 2000 – 25 April 2001)

Nicholas CHEVALIER (born Russia 1828, worked in Australia 1854–67, died Great Britain 1902), *Mount Arapiles*, 1863, oil on canvas. Bequest of Allan R. Henderson, 1956

Thomas CLARK (born Great Britain c. 1814, arrived in Australia c. 1852, died 1883), *Coast scene, St Kilda*, 1857, oil on canvas. Felton Bequest, 1969. *Falls on the Wannon*, (c. 1860), oil on canvas. Felton Bequest, 1973

Charles CONDER (born Great Britain 1868, lived in Australia 1884–90, died Great Britain 1909), *Springtime*, 1888, oil on canvas. Felton Bequest, 1941

Hugh RAMSAY (born Great Britain 1877, arrived in Australia 1878, died 1906), *Self portrait (full length in dressing gown)*, (1901–02), oil on canvas. Gift of Miss E.D. Ramsay, 1943

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GEELONG ART GALLERY

(16 October 2000 – 30 September 2001)

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

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MONASH GALLERY OF ART

*The Enduring Landscape: Gouaches by Fred Williams*

(1 December 2000 – 28 January 2001)

Fred WILLIAMS (Australia 1927–82), *Mittagong*, (1959), gouache; *Sherbrooke*, (1960), gouache and pastel; *You Yangs*, (1963), gouache; *Circular hillside landscape*, (1966–67), gouache and pencil; *Australian landscape (2)*, *Australian landscape (4)*, (1970), gouache and pencil; *Lightning storm, Waratah Bay*, (1971), gouache; *Rain forest*, (1971), synthetic polymer paint and gouache; *Mangrove needles*, (1973), synthetic polymer paint and gouache; *Lysterfield*, (1974), gouache and synthetic polymer paint; *Ti-tree swamp (Flinders Island)*, (1974), synthetic polymer paint; *Kosciusko*, (1975), synthetic polymer paint; *Cape York bushfire (1)*, (1977), gouache and synthetic polymer paint; *Cape York bushfire (2)*, (1977), synthetic polymer paint and gouache; *Coastline, Weipa*, 1977, gouache and synthetic polymer paint on two sheets; *Insect catching plant, Weipa*, (1977), synthetic polymer paint and gouache; *Upwey*, (1965), gouache; *Desert flowers, Tibooburra*, (1967), gouache; *Horseman in the landscape*, (1967), gouache; *Tibooburra (1)*, (1967), gouache; *You Yangs pond*, (1967), gouache; *After bushfire (3)*, (1968), gouache, synthetic polymer paint, earth pigment and charcoal; *Burning tree stump*, (1968), gouache; *Burnt ferns*, (1968), gouache; *Wilson's Promontory*, (1968), gouache; *Australian landscape (1)*, (1969), gouache; *Sandridge*, (1970), gouache; *West Gate Bridge*, (1970), gouache. Purchased through The Art Foundation of Victoria with the assistance of the H. J. Heinz II Charitable and Family Trust, Governor, and the Utah Foundation, Fellow, 1980. *Untitled (Light aeroplane, Tibooburra)*, (1967), gouache. Presented through The Art Foundation of Victoria from the Bequest of Mrs G. H. Hillas, Founder Benefactor, 2000. *Landscape with rocks*, (1958), gouache. Purchased, 1959

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MUSEUM OF MODERN ART AT HEIDE, MELBOURNE

(until 31 December 2000)

Bruce Armstrong (born Australia 1957), *Untitled*, 1987, redgum. Presented by the Bardas Family as the winner of the Bardas Family Sculpture Commission, 1987

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SHEPPARTON ART GALLERY

(8 January – 30 June 2001)

BOW (England c.1748–76), *Dish: 'Quail' pattern*, 1755–60, porcelain. The Colin Templeton Collection. Gift of Mrs Colin Templeton, 1942. *Pair of figures: Liberty and Matrimony*, (c. 1765), porcelain. Gift of John H. Connell, 1929

BRISTOL (England), *Flower brick*, (c. 1750), earthenware. Gift of Mr and Mrs Robert Hall Warren, 1939

CHELSEA (England c. 1744–69), *Dish*, (1750–52), porcelain. Anonymous bequest, 1980. *Teabowl and saucer*, (1750–52), porcelain; *Dish*, (1753–55), porcelain. The Colin Templeton Collection. Gift of Mrs Colin Templeton, 1942

DERBY (England established c. 1748), *Basket*, (c. 1765), porcelain; *Pair of figures: Shepherd and shepherdess*, (1756–60), porcelain. The Colin Templeton Collection. Gift of Mrs Colin Templeton, 1942. *Sauceboat*, (1760–62), porcelain. Felton Bequest, 1939. *Europa and the Bull*, (1765–70), porcelain. Felton Bequest, 1956

LAMBETH (England), *Bottle*, (1750–60), earthenware. Felton Bequest, 1939

STAFFORDSHIRE (England), *The planter, jug*, (1770–80), earthenware. Gift of the executors of the Estate of Mrs Conway, 1940. *Figure: The lost sheep*, (1775–80), earthenware. Felton Bequest, 1939. *Jug*, stoneware. Felton Bequest, 1938

WEDGWOOD, Staffordshire (manufacturer) (Great Britain established 1759), Lady Elizabeth TEMPLETOWN (designer) (English 1717–1823), *Vase and cover*, (c. 1785), stoneware. Presented through The Art Foundation of Victoria by Mr Keith M. Deutsher, Founder Benefactor, 1995

WORCESTER (England 1751–1862), *Teapot: 'Marchioness of Huntley' pattern*, (c. 1770), porcelain. Felton Bequest, 1939. *Dish*, (c. 1765), porcelain. Gift of John H. Connell, 1929. *Jug*, (c. 1765), porcelain. Felton Bequest, 1956

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NEWCASTLE REGION ART GALLERY

*The Enduring Landscape: Gouaches by Fred Williams*

(9 June – 12 August 2001)

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



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MONASH GALLERY OF ART

(until 14 June 2001)

Frederick McCUBBIN (Australia 1855–1917), *Home again*, 1884, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of G. J. Coles and Company Pty Ltd, Governor, 1981. *Lost*, 1907, oil on canvas. Felton Bequest, 1941

Berthe MOUCHETTE (born France 1846, arrived in Australia 1881, worked in France c. 1920–28, died 1928), *The Queen's bouquet*, (1891), oil on canvas. Accessioned, 1995

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SWAN HILL REGIONAL ART GALLERY

*A Sunlit Vision: Photographs by Max Dupain*

(23 June – 19 August 2001)

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

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CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM

(until 30 June 2001)

George BELL (Australia 1878–1966), *Lulworth Cove*, 1911, oil on canvas. Felton Bequest, 1920. *Toinette*, 1934, oil on canvas on cardboard. Purchased, 1966

Arthur BOYD (Australia 1920–99), *The waterhole*, (1954), enamel paint on composition board. Purchased, 1954

Lina BRYANS (born Germany (of Australian parents) 1909, arrived in Australia 1910, died 2000), *The babe is wise*, (1940), oil on cardboard. Gift of Miss Jean Campbell, 1962. Recalled in October 2001 for loan to Art Gallery of South Australia exhibition *Modern Australian Women: Paintings and prints 1925–45*

Ola COHN (Australia 1892–1964), *Head of a virgin*, 1926, bronze. Purchased, 1945

Sybil CRAIG (born Great Britain 1901, arrived in Australia 1902, died 1969), *Peggy*, (c. 1932), oil on canvas. Purchased, 1978

Bob DICKERSON (born Australia 1924), *The tired man*, (c. 1956), enamel paint on composition board. Purchased, 1957

Bernard HALL (born Great Britain 1859, arrived in Australia 1892, died 1935), *The giant crab*, (c. 1928), oil on canvas. Felton Bequest, 1930

Percy LINDSAY (Australia 1870–1952), *The bridge builders*, 1927, oil on canvas. Felton Bequest, 1928

Sidney NOLAN (born Australia 1917, arrived in Great Britain 1953, died 1992), *Musgrave Ranges*, 1949, ripolin enamel and red-ochre oil on composition board. Bequest of Allan R. Henderson, 1956

Harold PARKER (born Great Britain 1873, arrived in Australia 1876, died 1962), *Ariadne*, 1919, marble. Felton Bequest, 1921

Ada May PLANTE (born New Zealand 1875, arrived in Australia 1888, died 1950), *Quinces*, (c. 1940), oil on canvas on composition board. Purchased, 1945

James QUINN (Australia 1871–1951), *Portrait of a young girl*, oil on canvas. Purchased, 1961

Hugh RAMSAY (born Great Britain 1877, arrived in Australia 1878, died 1906), *Portrait of the artist standing before easel*, (1901–02), oil on canvas. Bequest of the executors on behalf of Miss E. D. Ramsay (deceased), 1943

Grace Cossington SMITH (Australia 1892–1984), *Crowd*, (c. 1922), oil on cardboard. Presented by the National Gallery Society of Victoria, 1967

Clive STEPHEN (Australia 1889-1957), *Garden sculpture*, (c. 1950), sandstone. Gift of Dr Val Stephen, 1984

Tina WENTCHER (born Turkey 1887, arrived in Australia 1940, died 1974), *Head of a Besharin boy* (replica of bronze original), (1929, cast c. 1944), pewter (on marble base). Gift of the artist, 1944

Eric WILSON (Australia 1911–46), *Channel crossing*, (1939–40), oil on canvas on (plywood). Purchased, 1951

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HAMILTON ART GALLERY

(until 30 June 2001)

CARL M. COHR, Fredericia (manufacturer) (established 1860), Hans BUNDE (designer), *Tobacco jar*, (1953), silver; *Jug*, (1960s), silver, ivory. Purchased, 1969

ENGLAND, *Vase*, glass. Felton Bequest, 1949

HANS HANSEN SOLVSMEDIE A/S, Denmark (manufacturer) (established 1906), Karl Gustav HANSEN (designer) (born Denmark 1914), *Teapot*, 1950, silver, cane. Felton Bequest, 1952. Bent Gabrielsen PEDERSEN (designer) (born 1914), *Water pitcher*, 1963, silver. Purchased, 1969

FRANTZ HINGELBERG (manufacturer) (established 1928), Svend WEIHRAUCH (designer) (born Denmark 1899), *Ewer*, (1948), silver, ivory. Felton Bequest, 1952

GEORG JENSEN SOLVSMEDIE, Denmark (manufacturer), Sigward BERNADOTTE (designer) (born Sweden 1907), *Sugar sifter*, c. 1950 (designed), 1950–52 (manufactured), silver. Felton Bequest, 1952. Georg JENSEN (designer) (Danish 1866–1935), *Teapot*, 1905 (designed), 1945–52 (manufactured), silver, ivory; *Candy basket*, c. 1917 (designed), 1945–52 (manufactured), silver; *Candlestick*, 1919 (designed), 1945–52 (manufactured), silver. Felton Bequest 1952. Henning KOPPEL (designer) (Danish 1918–81), *Coffee pot*, (1956), silver, ebony. Purchased 1969. *Dish*, (1956) (designed), (c. 1980) (manufactured), silver. Purchased with the assistance of Georg Jensen Silversmiths Ltd to mark the centenary of Georges Australia Ltd, 1980

A. MICHELSEN, Copenhagen (manufacturer) (established 1841), Kay FISKER (designer) (Danish 1893–1965), *Pitcher*, 1926 (designed), silver. Felton Bequest, 1952. Erik HERLOW (designer) (born Denmark 1913), *Tea caddy*, (1948), silver. Felton Bequest, 1952. Tove KINDT-LARSEN & Edvard KINDT-LARSEN (designers) (born 1906 & born 1901), *Cigar container*, 1941 (designed), silver; *Cigarette container*, (1941), silver. Felton Bequest, 1952

Jean PUIFORCAT (France 1897–1945), *Box*, 1925, silver, ivory; *Beaker*, 1937, silver; *Centrepiece*, 1937, silver, silver-gilt, rosewood; *Egg cup*, 1937, silver; *Lidded jug*, 1937, silver, silver-gilt, ivory; *Chalice*, 1939, silver, silver-gilt, ivory; *Paten*, (1939), silver, silver-gilt. Felton Bequest, 1952

William STANIER, *Lidded vase*, (c. 1935), glass. Felton Bequest, 1949

JOHN WALSH WALSH, Birmingham (manufacturer), *Tumbler*, (c. 1935), glass; William Clyne FARQUHARSON (designer) (1906–72), *Vase*, (c. 1935), glass. Felton Bequest,1949

WHITEFRIARS, JAMES POWELL AND SONS (manufacturer) (established 1834), *Vase*, (1930s), glass; *Dish*, (c. 1937–40), glass; *Vase*, (c. 1937–40), blown and moulded glass. Felton Bequest, 1949

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MONASH UNIVERSITY GALLERY, MELBOURNE

(until December 2001)

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

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BALLARAT FINE ART GALLERY, VICTORIA

(until 31 December 2001)

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

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

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

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

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

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

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

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

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BENDIGO ART GALLERY, VICTORIA

(until 31 December 2001)

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

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

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

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

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

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

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

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

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

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

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

Jean-Louis-Ernest MEISSONIER (French 1815–91), *The hired assassins (Les bravi)*, 1852, oil on canvas. Purchased, 19l4. *The alms giver (L'Aumône)*, oil on wood panel. Felton Bequest, 1905

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

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



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

Lucien SIMON (French 1861-1945), *The racecourse (Les Courses)*, oil on canvas. Felton Bequest, 1920

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

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

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

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

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

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GIPPSLAND ART GALLERY, VICTORIA

(until 31 December 2001)

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

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MILDURA ARTS CENTRE, VICTORIA

(until 31 December 2001)

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

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

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MONASH GALLERY OF ART

(until 31 December 2001)

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

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

George COATES (born Australia 1869, worked in great Britain 1897–1930, died Great Britain 1930), *Motherhood*, 1903, oil on canvas (two panels). Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1904

Pierre-Marie BEYLE (French 1838–1902), *The last resting place of Coco* (La derniere étape de Coco), oil on canvas. Purchased, 1881

N. CARTA (Italian active 1860s), *Adam and Eve finding the dead body of Abel*, 1869, oil on canvas. Purchased, l870

Nicholas GYSIS (Greek 1842–1901), *Love's pilgrimage*, 1876, oil on canvas. Purchased, l884

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

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

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

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

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

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

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MCCLELLAND GALLERY, MELBOURNE

(until 30 June 2002)

Pino CONTE (born Italy 1915), *Tree of life*, (1961), bronze. Gift of Mrs E. Balloul, 1972. (Recalled 12 April 2001 for conservation treatment not to be returned)

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

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

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

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

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

## NEW LONG-TERM LOANS TO GOVERNMENT DEPARTMENTS

DEPARTMENT OF PREMIER AND CABINET

Muriel LUDERS (born Australia 1906), *Landscape*, 1968, oil on composition board. Purchased with funds donated by Mr Roderick Carnegie, 1970

Frederick McCUBBIN (Australia 1855–1917), *Mezger's Mill, near Hobart, Tasmania*, 1899. Purchased with the assistance of a special grant from the Government of Victoria, 1979. *The wattle glade (the boundary of Mr MacGregor's garden, Mount Macedon)*. Purchased with the assistance of a special grant from the Government of Victoria, 1979

Alan SUMNER (Australia 1910–94), *Lowtide*, (c. 1948), oil on canvas. Purchased, 1948

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GOVERNMENT HOUSE

Rupert BUNNY (Australia 1864–1947), *Nausicaa's serving maids*, (c. 1926–29), oil on canvas. Felton Bequest, 1946

DEPARTMENT OF STATE AND REGIONAL DEVELOPMENT

Nancy GUEST (born Australia 1904), *Memory of a colour pattern*, (c. 1931), oil on canvas. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1931

Jan RISKE (born Australia 1932), *Autumn*, 1954, oil on composition board. Purchased, 1959

DEPARTMENT OF TREASURY AND FINANCE

Dorothy THORNHILL (Australia 1910–87) *Tree portrait*, (1947), oil on canvas. Purchased, 1947

ENVIRONMENT PROTECTION AUTHORITY

Sonder Nampitjinpa Turner (Warlpiri born c. 1956) *Women's ceremony, Karinyarra*, 1984, synthetic polymer paint on canvas. Purchased, 1985

Perry Langdon Japanangka & Uni Nampijinpa Martin (Warlpiri born c. 1948 & Warlpiri born c. 1942), *Warlukurlangu manu yankirri Jukurrpa (Fire country and emu Dreaming)*, (1987), synthetic polymer paint on canvas. Presented by Mr and Mrs Reuban Hall, 1987

Purny Mick Gill Tjakamarra (Kukatja born c. 1920), *Mungayi Yarra*, 1987, synthetic polymer paint on canvas. Purchased from admission funds, 1988

Ginger Tjakamarra (Pintupi born mid–1940s), *Kurlkurta*, 1988, synthetic polymer paint on canvas. Purchased from funds donated by the Helen M. Schutt Trust, 1989

MINISTRY FOR LOCAL GOVERNMENT

W.B. McINNES (Australia 1889–1939), *Geoff*, 1931, oil on canvas. Felton Bequest, 1931

MINISTRY FOR MAJOR PROJECTS AND TOURISM

J.R. JACKSON (Australia 1882–1975), *Valley of Tharwa, Murrumbidgee*, 1925, oil on canvas. Felton Bequest, 1926

ST VINCENT'S HOSPITAL

Constance STOKES (Australia 1906–91), *Yacht club*, (c. 1942), oil on canvas. Purchased, 1945

Frank ANDREW (Australia 1911–74), *Carrington Street*, 1945, oil on composition board. Purchased, 1945

Aida TOMESCU (born Russia 1955, arrived in Australia 1980), *Vis V*, 1991, oil on canvas. Purchased, 1991

Charles BUSH (Australia 1919–89), *Sawdust and new leaves*, (c. 1960s), oil and pencil on composition board. Presented through The Art Foundation of Victoria by Miss June Davies, Fellow, 1994

Michael KMIT (Australia 1910–81), *The three wise men*, 1954, oil on canvas. Purchased, 1954

VICTORIA RACING CLUB

Mostyn BRAMLEY-MOORE (born Australia 1952), *Ladder to the Dog Star*, (1985), oil on canvas. Gift of Mr Tom Bruce, 1994

David CHAPMAN (Australia 1927–83), *Granite Rocks, Freycinet Peninsula*, (1983), oil on canvas. Presented through The Art Foundation of Victoria by Mrs B Chapman, Fellow, 1984

John FIRTH-SMITH (born Australia 1943), *Relocation*, 1983, oil on canvas. Purchased, 1985. *Rounds in the snow*, 1982, synthetic polymer paint on canvas. Presented through The Art Foundation of Victoria by Mrs Phillipa Archdall, Fellow, 1985

Louise FORTHUN (born Australia 1959), *St. Kilda Road*, 1988, oil on cornice adhesive on plywood. Margaret Stewart Endowment, 1995

Helen GEIER (born Australia 1946), *Shelter I*, 1981, synthetic polymer paint on canvas. Michell Endowment, 1981

Craig GOUGH (born Australia 1939), *Sandringham series III*, 1982, synthetic polymer paint on canvas. Michell Endowment, 1982

Tim MAGUIRE (born Great Britain, arrived in Australia 1959), *Barbecue and mirage*, (1985), oil on plywood. Michell Endowment, 1986

Jan MURRAY (born Australia 1957), *Occasionally colliding*, 1981, oil on canvas. Michell Endowment, 1981

Derek O'CONNOR (born Great Britain, arrived in Australia 1969), *Untitled*, 1994, oil on canvas (2 panels). Margaret Stewart Endowment, 1994

Deborah RUSSELL (born Australia 1951), *Untitled*, 1995, oil on canvas. Margaret Stewart Endowment, 1995

Sally SMART (born Australia 1960), *Mad house history painting (Treehouse)*, 1989, oil on canvas. Margaret Stewart Endowment, 1990

Andrew TAYLOR (born Australia 1967), *Arusuf*, 1993–94, oil on canvas. Margaret Stewart Endowment, 1995

Peter WALSH (born Australia 1958), *Window*, 1990, oil on canvas. Margaret Stewart Endowment, 1990

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Modern Australian Landscape Painting: Boyd, Drysdale, Nolan, Perceval, Williams (touring exhibition), Mornington Peninsula Regional Gallery, 10 June – 30 July 2000; La Trobe Regional Gallery, 4 August – 17 September 2000; Gippsland Art Gallery, 6 October – 19 November 2000; Albury Regional Art Gallery, 6 January – 25 February 2001; principal sponsor TXU and indemnification in Victoria provided by Arts Victoria, Department of Premier & Cabinet

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Common Wealth: A Tribute to Federation, 10 April – 2 December 2001; principal sponsor Tattersall's

Top Arts: VCE 2000, 23 May – 15 July 2001; A Season of Excellence event at National Gallery of Victoria in partnership with the Department of Education, Employment and Training, the Victorian Curriculum and Assessment Authority and the Catholic Education Office; principal sponsor Bank of Melbourne, support sponsors Channel Seven Melbourne, *The Age*, Media Entertainment Group, Association of Independent Schools of Victoria (AISV)

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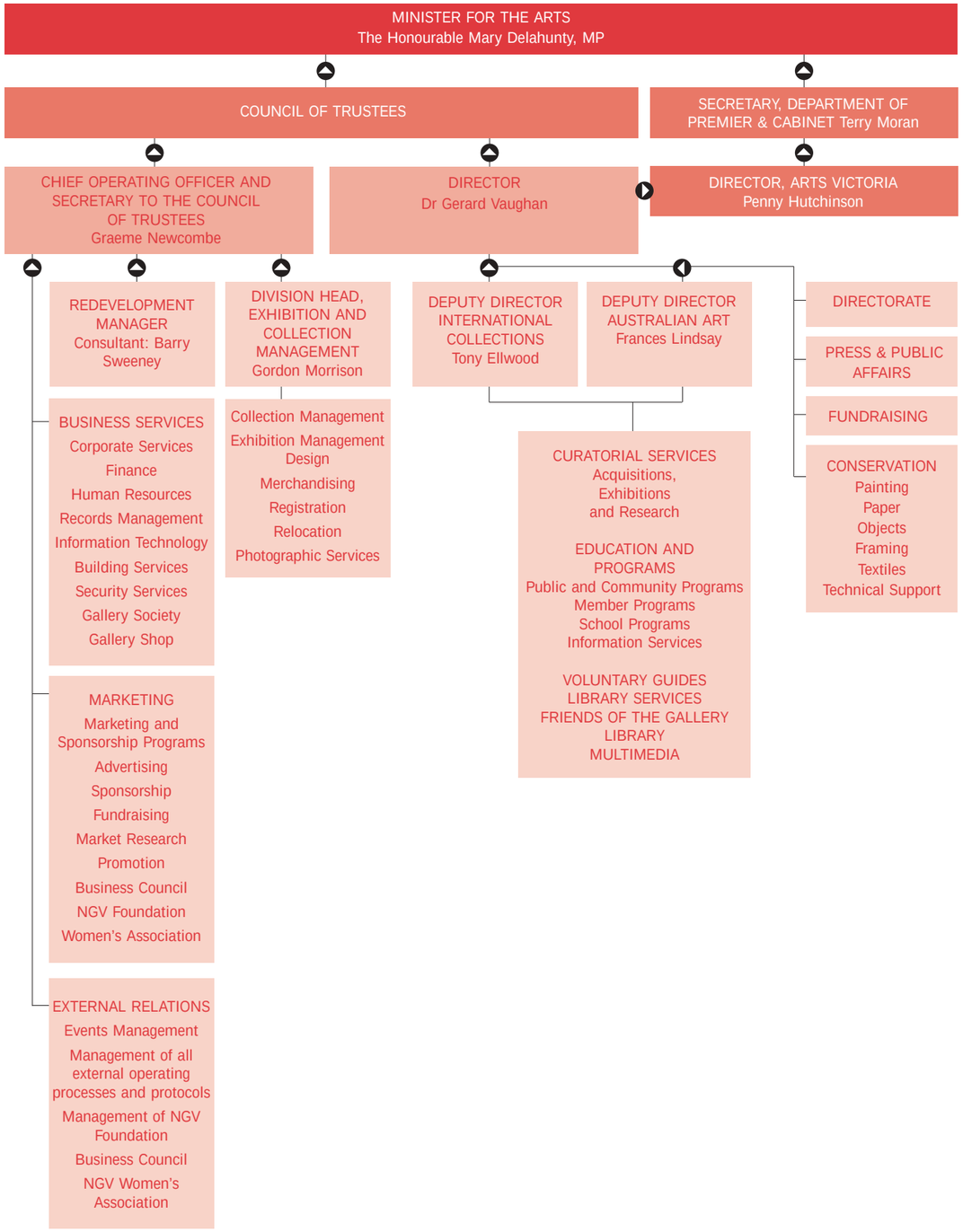
Mr Leon Davis, *Chairman*, Westpac Banking Corporation
Mr Kerry Duncan, *Partner*, Minter Ellison
Mr John Ellice-Flint, *Chief Executive and Managing Director*, Santos Ltd
Mr Frank Ford, *Partner in Charge*, Corporate Tax Victoria and NSW Deloitte Touche Tohmatsu
Mr Charles Goode, AC, *Chairman*, Australia and New Zealand Banking Group Limited
Mr Peter Griffin, *Director*, N. M. Rothschild Australia Holdings Pty Limited
Mr Phil Harkness, *Director, Melbourne*, A. T. Kearney
Mr John Harry, *Partner*, Arthur Robinson & Hedderwicks
Mr Ted Johnson, *Managing Director and Chief Executive Officer*, Royal Automobile Club of Victoria (RACV) Ltd
Mr David Jones, AM, OBE, *Director and Trustee*, George Adams Estate
Mr Wayne Kent, *Executive Director*, Macquarie Equity Capital Markets Ltd
Mr E.T. Kunkel, *Chief Executive*, Foster's Brewing Group Limited
Mr Hugh M. Morgan, AO, *Chief Executive Officer*, Western Mining Corporation
Mr Robert C. Olsen, *Chairman and Managing Director*, Esso Australia Ltd
Mr Tom Park, *Managing Director and Chief Executive Officer*, Southcorp Holdings Limited
Mr John Rennie, *Company Secretary*, Pacific Dunlop Limited
Mr Peter J. Smedley, *Group Managing Director and CEO*, Mayne Nickless Limited
Mr Clive Smith, *Chairman Australia and New Zealand*, Deutsche Bank AG
Mr Clive Standish, *CEO Asia Pacific*, UBS Warburg
Mr Paul Sumner, *Managing Director*, Sotheby's Australia
Mr Robert G. Watts, *Managing Director*, Swiss Re Australia
Mr Philip Weickhardt, *Managing Director and Chief Executive Officer*, Orica Limited
Mr Ross Wilson, *Managing Director and Chief Executive Officer*, Tabcorp Holdings Limited

# STAFFING

## Organisational Chart






After months of consultation and review, the *National Gallery of Victoria Strategic Plan 2001–2003* was endorsed by the Council of Trustees. This document brings together the views of the NGV's key stakeholders, including staff and management of the NGV, Government, sponsors and other art institutions and artists. The key focus of this document is the development of excellence and innovation internally, and of leadership through strong external partnerships, with existing stakeholders and with others in the community.

Brett Moore ceased duties as Principal, Education School Programs in December 2000 and Craig Young ceased duties as Education Officer, School Programs in January 2001. Brett and Craig returned to their school appointments for the start of the new school year.

Irene Ruffolo ceased duties on 29 April as Program Coordinator to pursue studies in Europe and Clare Leporati ceased duties as Bookings Officer on 6 April to commence work in an arts agency.

In June 2001, after management, staff and the Community and Public Sector Union had been rigorously consulted for more than 12 months, the NGV's second Enterprise Agreement received a 97 per cent 'yes' vote.

In October 2000, Gerard Vaughan, Director of the NGV, travelled to Cincinnati for the opening of the *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia* exhibition and also attended the ICOM/CECA conference in Auckland.

In December 2000, Frances Lindsay, Deputy Director, Australian Art, travelled to Japan at the invitation of the Agency for Cultural Affairs to undertake a cultural tour of museums. Tony Ellwood, Deputy Director, International Art, travelled to Denver in June 2001 for the opening of the *European Masterpieces* exhibition, as well as visiting San Francisco and Los Angeles in connection with possible exhibitions. From Security Services, Steven Ward, travelled to New York to visit several galleries to discuss security issues.

Several staff members couriered works of art overseas. From the Curatorial department, Sonia Dean travelled to Cincinnati; Susan van Wyk to Switzerland; Jason Smith to London; Maria Zagala to Britain; Cathy Leahy to London; Kirsty Grant to Baltimore and Philadelphia; Geoffrey Smith to London; Irena Zdanowicz to London, and Katie Somerville to Paris. From the Conservation department, Lizette Burgess and Carl Villis travelled to Cincinnati; John Payne to Cincinnati, Fort Worth and Madrid; Tom Dixon to Fort Worth, Denver and Houston; Catherine Earley to Auckland, Cincinnati and London, and Ruth Shervington to New York. From the Registration department, Janine Bofill travelled to Cincinnati, Fort Worth and Denver; Denise McCann to Auckland and Baltimore; David Legg to Cincinnati, and Ieva Kanepe to Cincinnati and Fort Worth. Gordon Morrision, Division Head Exhibition and Collection Management, travelled to Auckland. From the Senior Executive Team, Graeme Newcombe and Tony Ellwood travelled to Fort Worth and Alabama.

## Promotions During the Year

Nil

## Consultative Processes

Various committees are formed as needs arise, so that staff members are enabled to nominate a representative to participate in consultations on matters affecting their working environment and conditions. Current committees are:

- the Staffing Issues Consultative Committee, which continued as a forum for staff to raise issues and concerns.
- the Staff Training and Development Committee, which continued to oversee the training and development program for the NGV.
- the Occupational Health and Safety Committee, which continued to oversee the Gallery's Occupational Health and Safety (OH&S) requirements.

## Merit and Equity Goals

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

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

Processes for achieving these goals have been incorporated into:

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

## Staff Training and Development

The Gallery aims to provide opportunities for all staff to develop and broaden their skills. Several strategies have been developed to achieve this, namely

- the implementation of the Frontline Management Initiative Program designed for staff in supervisory positions
- the generic training and development program including training on all aspects of merit and equity
- formal study-leave programs.

A training and development committee continues to oversee the training and development requirements of the NGV.

## Selection and Recruitment

The Gallery's strategy for guaranteeing merit and equity in recruitment and selection includes the following:

- development and distribution of a Selection, Recruitment and Induction Manual and delivery of associated training for all staff in supervisory positions
- collection and analysis of information related to the Gallery's workforce and future organisational needs
- ensuring that a process for selection-grievance resolution is in place.

## The Grievance Resolution Process

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

## People Management and Performance Management

The Gallery has identified people management as a critical ingredient in management of merit and equity as well as of individual and organisational performance. The Gallery is firmly committed to these principles as well as to implementing a strategy in which an ongoing performance management system and education and training activities are incorporated. Working on the premise that all managers are responsible for applying merit and equity principles, and all staff members have a responsibility to comply with these principles,

- the performance-management system currently in place provides a comprehensive process for work planning, professional development and feedback based on these principles. This system applies to all staff and provides a process for accurately monitoring effectiveness, measuring progress and responding to the changing needs of staff and customers. Training, which focused on the principles of performance management and effective appraisal interviews, was provided to all staff throughout the year.
- through an employee-assistance program, staff members continued to receive support for personal and/or work-related issues that could affect their ability to both undertake their duties and contribute to meeting the Gallery's organisational goals and objectives.

## Specific Case and Issue Management

The Gallery can tailor strategies to address specific issues that have merit and equity implications.

## Statistics

As at 30 June 2001

### BREAKDOWN OF EMPLOYMENT STATUS

| PAID STAFF | EXECUTIVE STAFF | PERMANENT | FIXED TERM | CASUAL | TOTAL |
|---|---|---|---|---|---|
| Full-time male | 4 | 34 | 12 | Nil | 50 |
| Full-time female | 1 | 44 | 38 | Nil | 83 |
| Part-time male | Nil | 3 | 2 | 2 | 7 |
| Part-time female | Nil | 11 | 6 | 3 | 20 |
| **TOTAL** | **5** | **92** | **58** | **5** | **160** |

### GENDER BREAKDOWN, BY CLASSIFICATION

| CLASSIFICATION | MALE | FEMALE | TOTAL |
|---|---|---|---|
| EXECUTIVE OFFICERS | 4 | 1 | 5 |
| PROFESSIONAL | | | |
| Curators, Conservators, Librarians, Registration, Design: Band 1–3 | 8 | 38 | 46 |
| Professional: Band 4 | 4 | 9 | 13 |
| Professional: Band 5 | 1 | Nil | 1 |
| ADMINISTRATIVE | | | |
| Band 1–3 | 21 | 49 | 70 |
| Band 4 | 6 | 1 | 7 |
| Band 5 | 1 | 4 | 5 |
| TECHNICAL: Band 1–2 | 12 | 1 | 13 |
| **TOTAL** | **57** | **103** | **160** |



### EFFECTIVE FULL-TIME POSITIONS

| PAID STAFF | EXECUTIVE STAFF | PERMANENT | FIXED TERM | CASUAL | TOTAL |
|---|---|---|---|---|---|
| **Total full-time equivalent** | **5** | **84.74** | **59.1** | **1.97** | **150.81** |

### DESIGNATED EEO GROUPS

| PAID STAFF | EXECUTIVE STAFF | PERMANENT | FIXED TERM | CASUAL | TOTAL |
|---|---|---|---|---|---|
| ATSI: male | Nil | Nil | Nil | Nil | Nil |
| ATSI: female | Nil | 1 | Nil | Nil | 1 |
| People with a disability | Nil | Nil | Nil | Nil | Nil |
| **TOTAL** | **Nil** | **1** | **Nil** | **Nil** | **1** |

### STAFF EMPLOYED UNDER SECTION 48/52

| GENDER | NUMBER OF PEOPLE |
|---|---|
| Male | Nil |
| Female | Nil |
| **TOTAL** | **Nil** |

### RECRUITMENTS

| PAID STAFF | EXECUTIVE STAFF | PERMANENT | FIXED TERM | CASUAL | TOTAL |
|---|---|---|---|---|---|
| New male starters to the public sector | Nil | Nil | 8 | 2 | 10 |
| New female starters to the public sector | Nil | 1 | 25 | 8 | 34 |
| **TOTAL** | **Nil** | **1** | **33** | **10** | **44** |

### EXITS

| PAID STAFF | EXECUTIVE STAFF | PERMANENT | FIXED TERM | CASUAL | TOTAL |
|---|---|---|---|---|---|
| Voluntary-departure packages: male | Nil | Nil | Nil | Nil | Nil |
| Voluntary-departure packages: female | Nil | Nil | Nil | Nil | Nil |
| Compulsory-separation packages: male and female | Nil | Nil | Nil | Nil | Nil |
| Other resignations: male | Nil | Nil | 11 | 13 | 24 |
| Other resignations: female | 1 | 2 | 15 | 5 | 23 |
| Retirements: male | Nil | Nil | Nil | Nil | Nil |
| Retirements: female | Nil | Nil | Nil | Nil | Nil |
| Deaths: male | Nil | Nil | Nil | Nil | Nil |
| Deaths: female | Nil | Nil | Nil | Nil | Nil |
| **TOTAL** | **1** | **2** | **26** | **18** | **47** |

# OTHER STATUTORY MATTERS

## Pecuniary Interests

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

## Gallery Solicitors

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

## Workcover Performance

The Council of Trustees and management of the National Gallery of Victoria place a high priority on the health and safety of their staff members. The Occupation Health and Safety Committee met on six occasions this year. Despite a vigorous program conducted by the Occupational Health and Safety Committee and its individual members, 98 days were lost as a result of industrial accidents.

## Industrial Disputes

No days were lost as a result of industrial disputes.

## Building Maintenance

During 2000–01, the National Gallery of Victoria continued to occupy temporary premises at Russell Street and Macaulay Road while major refurbishment works are undertaken at 180 St Kilda Road.

The Building Services department managed a number of small projects within these buildings, with only one minor project at Russell Street requiring certification.

## Audit Committee

The Gallery's Audit Committee consists of Mr Jim Cousins, Mr Rupert Myer and Ms Joy Murphy-Wandin.

## Consultancies

No consultants were engaged during the period under review.

# FREEDOM OF INFORMATION

## Document Categories

The Gallery maintains a central correspondence registry, the files of which are divided into two categories:

- current papers
- archival papers.

'Current papers' fall into the broad areas of accounting, acquisitions, administration, art dealers, The Art Foundation of Victoria, artists, bequests, exhibitions, general correspondence, Great Hall hirings, minutes, personnel, publications and reports.

Accounting, personnel and works-of-art registration records are maintained separately within each department.

## Freedom-of-Information Arrangements

Part II statements have been prepared for publication and/or inspection by members of the public in accordance with the Act, and are made available from the Attorney-General's Department, Public Record Office Victoria and the State Library of Victoria. The statements are also made available for inspection and purchase from the Chief Operating Officer, National Gallery of Victoria. Copies of the 'Statement on Freedom-of-Information Arrangements' and the 'Statement on Publicity Services' are made available free of charge.

Applicants who wish to request access to a document or documents have to make their request in writing and send it to:

**Mr Graeme Newcombe**
**Chief Operating Officer**
**National Gallery of Victoria**
**PO Box 7259**
**Melbourne, VIC 8004**

Applicants should indicate as precisely as possible the subject and date range of the information they are seeking. If they have not sufficiently identified the document/s required in their request, they are advised and given the opportunity to consult with Gallery officers in order to reformulate their request.

The Gallery maintains an art reference library that it makes available to the general public on Wednesdays and Thursdays between 1.30pm and 4.30pm. Numbers are limited, and access is by appointment only. The general public can make telephone inquiries on (03) 9208 0266 from Monday to Friday, between 9.15am and 4.30pm.



## Charges

Charges for access to documents are made in accordance with the contents of the *Freedom of Information Act* 1982 and the *Freedom of Information (Access Charges) Regulations* 1993. In the Act, it is specified that access to information has to be provided at the lowest reasonable cost. The following charges apply:

- Application fee: $20 per application
- Photocopy fee: 20 cents per A4 page
- Search fee (identification and location of documents): $20 per hour or part of an hour
- Supervision fee (when a document is inspected at the National Gallery of Victoria): $5 per quarter-hour or part of a quarter-hour
- A deposit may be required where the calculated charge is substantial.

Charges other than the application fee can be waived if the request is either a routine request or for access to a document related to the applicant's personal affairs. The application fee can be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee.

It is the intention of the *Freedom of Information Act* that the maximum amount of information be made available promptly and inexpensively.

Applicants should make their written Freedom-of-Information request as specific and precise as possible so that their request can be processed efficiently.

## Other Information

Information that is more detailed is available in the *Freedom of Information Act* 1982 and/or the Part II statements that the Gallery completes annually in accordance with the Act's requirements.

In the 2000–01 financial year, the Gallery received no Freedom of Information requests.

# FINANCIAL SUMMARY

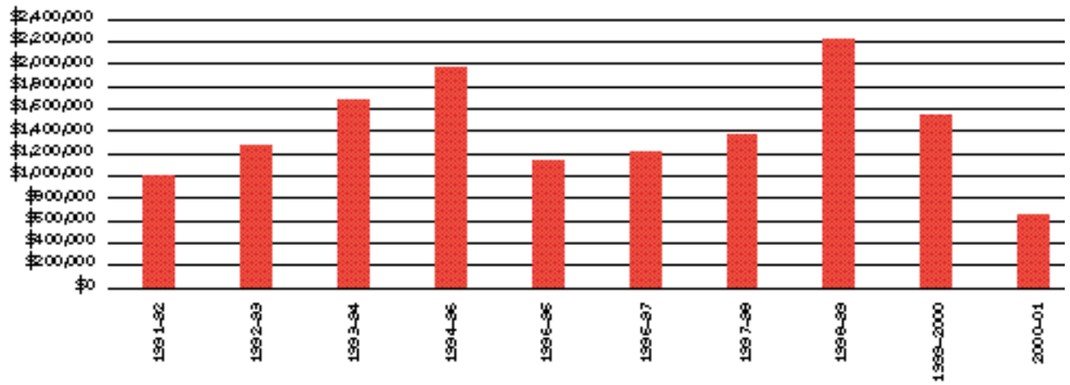
| | 2000–2001 | 1999–2000 | 1998–99 | 1997–98 | 1996–97 |
|---|---|---|---|---|---|
| Total attendance | 323,379 | 199,562 | 765,327 | 1,025,330 | 1,222,731 |
| Education-services participants | 44,396 | 34,583 | 88,142 | 95,735 | 104,398 |
| General admission charge – adult | Free | Free | Free | Free | Free |
| Works of art purchased | $654,920 | $1,540,000 | $2,281,035 | $1,369,000 | $1,205,000 |
| Works of art donated | $3,707,017 | $1,897,000 | $2,733,540 | $1,092,000 | $2,735,000 |
| **Total works of art acquired** | $4,361,937 | $3,437,000 | $5,014,575 | $2,461,000 | $3,940,000 |
| General- admission revenue | Nil | Nil | Nil | Nil | Nil |
| Exhibition admission revenue | $752,452 | Nil | $546,793 | $2,411,108 | $3,268,081 |
| **Total admission revenue** | $752,452 | Nil | $546,793 | $2,411,108 | $3,268,081 |
| State grants – recurrent | $19,089,254 | $17,161,000 | $13,624,000 | $14,407,000 | $10,788,000 |
| State grants – capital | $0 | $2,254,000 | $693,000 | $0 | $2,308,000 |
| **Total State grants** | $19,089,254 | $19,415,000 | $14,317,000 | $14,407,000 | $13,096,000 |
| Merchandise gross sales | $1,676,593 | $758,000 | $2,152,000 | $3,032,919 | 3,484,719 |
| Gross profit from trading | $1,050,161 | $319,000 | $696,000 | $1,279,033 | $1,243,553 |
| Employees (full-time equivalent) | 151 | 155 | 238 | 238 | 227 |
| Salaries and associated costs | $8,420,690 | $7,110,000 | $11,609,000 | $10,825,000 | $9,665,000 |
| Operating revenue | $39,353,136 | $34,030,000 | $28,701,000 | $34,898,000 | $28,841,000 |
| Operating expenses | $24,483,130 | $33,159,000 | $24,927,000 | $28,426,000 | $22,497,000 |
| **Operating surplus** | $14,870,006 | $871,000 | $3,774,000 | $6,472,000 | $6,344,000 |

## Summary of Significant Changes in Financial Position

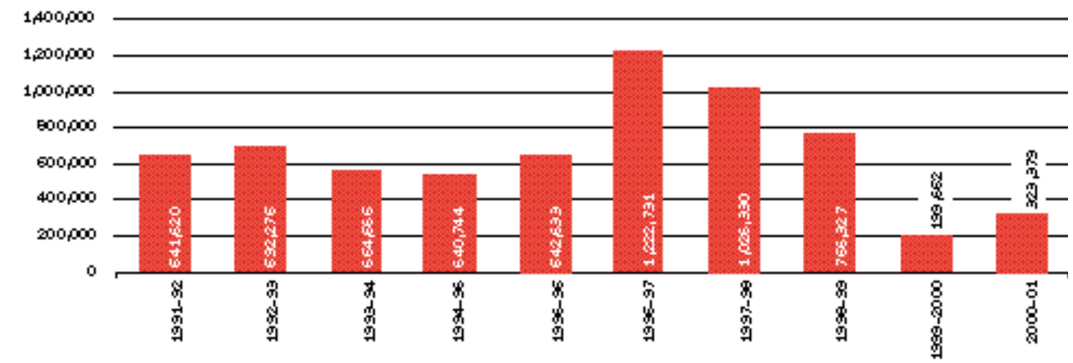
During the financial year under review, in the Council of Trustees' opinion there were no significant changes in the financial position of the National Gallery of Victoria that have not otherwise been disclosed in this report and its accompanying statements.



# NATIONAL GALLERY OF VICTORIA WORKS OF ART PURCHASED




# ATTENDANCE




# PERFORMANCE INDICATORS

| FINANCIAL YEAR 2000–2001 | | Half Yearly Target | Half Yearly Actual | Half Yearly Target | Half Yearly Actual | Actual |
|---|---|---|---|---|---|---|
| Visitors to NGV | Number | 46,000 | 49,000 | 151,000 | 274,379 | 323,379 |
| Online access to NGV websites | Number | 160,000 | 233,484 | 160,000 | 304,029 | 537,513 |
| Major public programs of NGV | Number | 8 | 8 | 8 | 22 | 30 |
| Major public programs at NGV that are regional | Number | 8 | 8 | 8 | 7 | 13 |
| NGV customer satisfaction with public programs and services | % | 100 | 80 | 100 | 80 | 80 |
| Asset Management Plans | Number | 0 | 0 | 1 | 0 | 1 |

The increase in hits to the NGV website are attributed to the exhibitions program, as is the increase in the number of major public programs in the second half of the year.

# SUPPLEMENTARY FINANCIAL INFORMATION

## BALANCE SHEET AS AT 30 JUNE 2001

| | Consolidated including works of art 2001 | Works of art only 2001 | NGV Operations 2001 |
|---|---|---|---|
| **EQUITY** | | | |
| Contributed capital | 75,584,523 | 0 | 75,584,523 |
| Works of art reserve | 614,941,363 | 595,256,423 | 19,684,940 |
| Bequest and donation reserve | 26,288,550 | 20,188,978 | 6,099,572 |
| Asset revaluation reserve | 820,122 | 0 | 820,122 |
| Investment revaluation reserve | 1,798,852 | 1,798,852 | 0 |
| General reserves | 10,375,450 | 32,601,030 | (22,225,580) |
| Accumulated surplus | 7,423,420 | 0 | 7,423,420 |
| **Total Equity** | 737,232,280 | 649,845,285 | 87,386,997 |
| **LIABILITIES** | | | |
| **Current liabilities** | | | |
| Creditors and accruals | 968,903 | 0 | 968,903 |
| Income in advance | 7,000 | 0 | 7,000 |
| Other current liabilities | 356,855 | 0 | 356,855 |
| Provision for employee entitlements | 652,383 | 0 | 652,383 |
| **Total current liabilities** | 1,985,141 | 0 | 1,985,141 |
| **Non-current liabilities** | | | |
| Provision for employee entitlements | 934,075 | 0 | 934,075 |
| **Total non-current liabilities** | 934,075 | 0 | 934,075 |
| **Total liabilities** | 2,919,215 | 0 | 2,919,215 |
| **TOTAL EQUITIES AND LIABILITIES** | 740,151,495 | 649,845,285 | 90,306,212 |
| **ASSETS** | | | |
| **Current assets** | | | |
| Cash | 13,873,783 | 2,515,222 | 11,358,561 |
| Debtors | 539,880 | 0 | 539,880 |
| Sundry debtors | 49,421 | 0 | 49,421 |
| Accrued income | 166,924 | 0 | 166,924 |
| Prepayments | 292,009 | 0 | 292,009 |
| Stock | 944,742 | 0 | 944,742 |
| Investments | 12,772,223 | 1,548,418 | 11,223,805 |
| **Total current assets** | 28,638,982 | 4,063,640 | 24,575,342 |
| **Non-current assets** | | | |
| Investments | 18,207,284 | 30,979,507 | (12,772,223) |
| Fixed assets | 58,364,862 | 0 | 58,364,862 |
| Land | 20,000,000 | 0 | 20,000,000 |
| Works of art | 613,136,448 | 613,136,448 | 0 |
| Library | 1,803,919 | 1,665,689 | 138,230 |
| **Total non-current assets** | 711,512,513 | 645,781,644 | 65,730,869 |
| **TOTAL ASSETS** | 740,151,495 | 649,845,285 | 90,306,212 |





# SUPPLEMENTARY FINANCIAL INFORMATION

## WORKS OF ART PROFIT AND LOSS REPORT FOR THE TWELVE MONTHS ENDING 30 JUNE 2001

| | Actual 2001 | Actual 2000 |
|---|---|---|
| **INCOME** | | |
| Trading income | 1,676,593 | 758,000 |
| Grants | 19,089,254 | 22,415,000 |
| Donations | 9,330,464 | 4,877,080 |
| Investment income | 2,288,830 | 1,473,000 |
| Other income | 6,987,995 | 4,506,528 |
| **Total income** | 39,353,136 | 34,029,608 |
| **EXPENSES** | | |
| Trading expenses | 1,050,161 | 439,000 |
| Salaries | 8,420,690 | 7,150,000 |
| Security | 742,126 | 1,287,000 |
| Other expenses | 14,270,154 | 16,726,668 |
| Abnormal item (write-off of interior of St Kilda Road) | 0 | 7,556,000 |
| **Total expenses** | 24,483,130 | 33,158,668 |
| **NET PROFIT** | | |
| **Before adjustment for works-of-art income** | 14,870,006 | 870,940 |
| *Less* | | |
| Donations cash and works-of-art | 9,330,464 | 4,877,080 |
| Commonwealth Government grant | 3,000,000 | 3,000,000 |
| **REVISED NET PROFIT** | | |
| **After adjustments, donations, etc.** | 2,539.542 | (7,006,140) |

# SUPPLEMENTARY FINANCIAL INFORMATION

## BEQUESTS AND DONATION RESERVES

| | Balance (at cost) excl. works of art 1/7/2000 $'000s | Net transfers $'000s | Balance (at cost) excl. works of art 30/6/2001 $'000s | Works of art reserve $'000s | Investment revaluation reserve $'000s | Total 30/6/2001 $'000s |
|---|---|---|---|---|---|---|
| **Bequest and Donation Reserves** | | | | | | |
| NGV Foundation | 11,169 | 1,419 | 12,588 | 35,096 | 850 | 48,534 |
| Violet Dulieu bequest | 1,777 | 1133 | 1,910 | 16 | 25 | 1,951 |
| Flora MacDonald-Anderson bequest | 1,379 | 60 | 1,439 | 0 | 103 | 1,542 |
| JPC Govett bequest | 0 | 1,247 | 1,247 | 0 | 14 | 1,261 |
| Samuel E Wills bequest | 1,099 | 83 | 1,182 | 0 | 70 | 1,252 |
| NGV Women's Association | (121) | 44 | (77) | 687 | 0 | 610 |
| Leslie Moira Henderson bequest | 0 | 0 | 0 | 418 | 0 | 418 |
| Isabella Mary Curnick bequest | 0 | 0 | 0 | 351 | 0 | 351 |
| NGV Business Council | 289 | 22 | 311 | 0 | 6 | 317 |
| Friends of the Gallery Library | 187 | 15 | 202 | 70 | 14 | 286 |
| Margaret Stewart endowment | 0 | 0 | 0 | 283 | 0 | 283 |
| Dr Eric Westbrook fund | 244 | 19 | 263 | 0 | 18 | 281 |
| Joan and Peter Clemenger prize | 192 | 15 | 207 | 0 | 13 | 220 |
| Warren Clark bequest | 108 | 6 | 114 | 78 | 0 | 192 |
| Estate Lillian Ernestine Lobb | 170 | 9 | 179 | 0 | 0 | 179 |
| Loti Smorgon endowment fund | 12 | 1 | 13 | 28 | 0 | 41 |
| Miscellaneous bequests and donations | 5,356 | 219 | 5,575 | 833 | 3 | 6,411 |
| | **21,861** | **3,292** | **25,153** | | | |
| K M Christensen and A E Bond bequest | 994 | (7) | 987 | 80 | 15 | 1,082 |
| A P Kaiser Bequest | 110 | (9) | 101 | 248 | 10 | 359 |
| Jean Gurnett Smith bequest | 15 | (5) | 10 | 106 | (2) | 114 |
| Alfred Gerstl bequest | 39 | (38) | 1 | 93 | 5 | 99 |
| Joan Clemenger (Emerging Artists) | 37 | (3) | 34 | 58 | 0 | 92 |
| Loffler Bequest | 12 | (9) | 3 | 20 | 0 | 23 |
| | **1,207** | **(71)** | **1,136** | | | |
| **Total bequest and donation reserves** | **23,068** | **3,221** | **26,289** | | | |

# AUDITOR-GENERAL'S REPORT

To the Members of the Parliament of Victoria, the responsible Ministers and the
Members of the Council of Trustees of the National Gallery of Victoria

## Audit Scope

The accompanying financial report of the Council of Trustees of the National Gallery of Victoria (operating as the National Gallery of Victoria) for the financial year ended 30 June 2001, comprising a statement of financial performance, statement of financial position, statement of cash flows and notes to the financial statements, has been audited. The Trustees are responsible for the preparation and presentation of the financial report and the information it contains. An independent audit of the financial report has been carried out in order to express an opinion on it to the Members of the Parliament of Victoria, the responsible Ministers and the Council of Trustees as required by the *Audit Act* 1994.

The audit has been conducted in accordance with the Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement. The audit procedures included an examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial report is presented fairly in accordance with Australian Accounting Standards and other mandatory professional reporting requirements and complies with the requirements of the *Financial Management Act* 1994, so as to present a view which is consistent with my understanding of the Council of Trustees' financial position, the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

## Audit Opinion

In my opinion, the financial report presents fairly the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2001 and the results of its operations and its cash flows for the year ended on that date in accordance with Australian Accounting Standards and other mandatory professional reporting requirements and complies with the requirements of the *Financial Management Act* 1994.

for J.W. Cameron
Auditor-General
Melbourne
31 October 2001

# FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2001

In our opinion,

(a) tthe attached Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows, and Notes to the Accounts present fairly the financial transactions for the year ended 30 June 2001 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2001,

(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 the *Financial Management Act* 1994, the Accounting Standards issued by the Australian accounting bodies, mandatory professional pronouncements, and

(d) at the date of signing these statements the Trustees are not aware of any circumstances that would render any particulars included in these statements misleading or inaccurate.

Christopher N. Brown
Treasurer
31 October 2001

Gerard R. Vaughan
Director
31 October 2001

Michael F. Steeth, FCPA
Finance Manager
31 October 2001





# STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 30 JUNE 2001

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| **Revenue from ordinary activities** | | | |
| Output grants | 2 | 19,089 | 22,415 |
| Resources received free of charge | 2 | 2,030 | 2,614 |
| Other revenue and revenue from other parties | 2 | 18,234 | 9,001 |
| | | 39,353 | 34,030 |
| **Expenses from ordinary activities** | | | |
| Employee benefits | 4 | 9,785 | 7,947 |
| Depreciation and amortisation expense | | 1,609 | 1,927 |
| Resources received free of charge | 15 | 2,075 | 2,614 |
| Capital asset charge | | 815 | 6,587 |
| Supplies and services | 5 | 6,220 | 3,879 |
| Other expenses from ordinary activities | 6 | 3,979 | 10,205 |
| | | 24,483 | 33,159 |
| **Net result for the reporting period** | | 14,870 | 871 |
| Net increase in Investment revaluation reserve | 14 | 294 | 631 |
| Total revenues, expenses and revaluation adjustments recognised directly in Equity | | 294 | 631 |
| **Total changes in equity other than those resulting from transactions with Victorian State Government in its capacity as owner** | | 15,164 | 1,502 |

*The above statement of financial performance should be read in conjunction with the accompanying Notes.*

# STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2001

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| **Current assets** | | | |
| Cash assets | 7 | 13,874 | 10,577 |
| Receivables | 8 | 755 | 652 |
| Inventories | 1(f) | 945 | 1,027 |
| Prepayments | | 292 | 155 |
| Other financial assets | 9(a) | 12,772 | 9,497 |
| **Total current assets** | | 28,638 | 21,908 |
| **Non-current assets** | | | |
| Other financial assets | 9(a) | 18,207 | 11,430 |
| Works of art | 10 | 614,941 | 610,580 |
| Property, plant and equipment | 11 | 78,365 | 7,538 |
| **Total non-current assets** | | 711,513 | 629,548 |
| **Total assets** | | 740,151 | 651,456 |
| **Current liabilities** | | | |
| Payables | 12 | 1,333 | 1,671 |
| Provisions | 1(h), 13 | 652 | 598 |
| **Total current liabilities** | | 1,985 | 2,269 |
| **Non-current liabilities** | | | |
| Provisions | 1(h), 13 | 934 | 588 |
| **Total non-current liabilities** | | 934 | 588 |
| **Total Liabilities** | | 2,919 | 2,857 |
| **NET ASSETS** | | 737,232 | 648,599 |
| **EQUITY** | | | |
| Contributed Capital | 14 | 75,585 | 2,130 |
| Reserves | 14 | 654,224 | 645,598 |
| Accumulated surplus | 14 | 7,423 | 871 |
| **TOTAL EQUITY** | | 737,232 | 648,599 |

*The above statement of financial position should be read in conjunction with the accompanying Notes.*





# STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2001

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| **CASH FLOWS FROM OPERATING ACTIVITIES** | | | |
| Receipts from government | | 18,964 | 22,687 |
| Receipts from other entities | | 11,654 | 5,972 |
| Net Goods and Services Tax received from The Australian Tax Office | | 126 | 0 |
| | | 30,744 | 28,659 |
| Payments to suppliers and employees | | (18,899) | (15,501) |
| | | 11,845 | 13,158 |
| Dividends received | | 389 | 346 |
| Interest received | | 1,900 | 1,095 |
| Capital asset charge | | (815) | (6,587) |
| **Net cash flows from operating activities** | 25 | 13,319 | 8,012 |
| **CASH FLOWS USED IN INVESTING ACTIVITIES** | | | |
| Proceeds from sale of equities and fixed interest securities | | 17,835 | 22,517 |
| Proceeds from sale of equipment | | 4 | 0 |
| Payments for equities and fixed interest securities | | (26,783) | (28,199) |
| Payments for works of art | | (654) | (1,132) |
| Payments for property, plant and equipment | | (406) | (894) |
| **Net cash flows used in investing activities** | | (10,004) | (7,708) |
| **CASH FLOWS FROM FINANCING ACTIVITIES** | | | |
| Lease repayments | | (18) | (27) |
| **Net cash flows used in financing activities** | | (18) | (27) |
| **NET CASH FLOWS FOR PERIOD** | | 3,297 | 277 |
| **CASH AT BEGINNING OF YEAR** | | 10,577 | 10,300 |
| **CASH AT END OF YEAR** | 7 | 13,874 | 10,577 |
| Investing activities – Note 17 Financial Instruments | | | |

*The above statement of cash flows should be read in conjunction with the accompanying Notes.*

# NOTES TO AND FORMING PART OF THE ACCOUNTS

AS AT 30 JUNE 2001

## 1. Summary of Significant Accounting Policies

This general-purpose financial report has been prepared in accordance with the *Financial Management Act* 1994, Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and Urgent Issues Group Consensus Views.

The financial report is prepared in accordance with the historical cost convention, except for certain fixed assets, investments, long service leave entitlements, works of art and library collections. The accounting policies adopted, and the classification and presentation of items, are consistent with those of the previous year, except where a change is required to comply with an Australian Accounting Standard or Urgent Issues Group Consensus Views, or an alternative accounting policy or alternative presentation or classification of an item, as permitted by an Australian Accounting Standard, is adopted to improve the relevance and reliability of the financial report. Where practicable, comparative amounts are presented and classified on a basis consistent with the current year.

In addition, these financial statements are in accordance with the new Accounting Trilogy for the statements of financial performance, statement of financial position and statement of cash flows.

**a. Reporting Entity**

The financial statements include all the controlled activities of the National Gallery of Victoria. The gallery has no controlled entities, however, the net assets and equity of the bequests that have been made to it are included in the reporting entity.

**b. Accounting Policies**

Accounting policies are consistent with previous years unless otherwise stated.

**c. Works of art and Library Collections and Other Assets**

*Works of art and library collections*

Control of works of art in 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 collection may take the form of either a purchase by the Gallery or a donation from the public.

During 1995–96, a project was commenced at the instruction of the State Government of Victoria to determine a value for the entire holdings of works of art and library material. This project was completed on 30 May 1997, and the resultant valuations are recognised in the financial statements.

Works of art were valued independently by Sotheby's Australia Pty Ltd, in each segment of sub-collections, resulting in a total value of $597,646,438. All directors of Sotheby's Australia Pty Ltd are approved valuers under the Commonwealth of Australia taxation incentives for the arts scheme.

During 1997–98 an additional $400,000, representing the market value of two sculptures, was recognised for the first time. The valuations were provided by Ms B. Hince, a registered valuer, under the taxation incentives for the arts scheme.

Library collections were valued independently by Kenneth Hince Old and Fine Books Pty Ltd (Member of the Antiquarian Booksellers Association). The valuation was completed on 11 December 1995, resulting in a total valuation of $1,500,400. The revaluation of the National Gallery of Victoria library is planned to be carried out in conjunction with the State Library of Victoria revaluation of its own collection.

The reported values represent market buying price current at the time of valuation in accordance with the Department of Treasury and Finance policy 'Recognition and valuation of non-current physical assets'. However, the individual valuations are not intended to be used, and would be inappropriate, for insurance, sale or any purpose other than the preparation of the annual financial statements.

Subsequent acquisitions of works-of-art and library books by purchase are recorded initially at cost. Subsequent acquisitions by donations are recorded at the market value that is current at the time of the donation. Market values are determined from either an average of independent valuations for works donated under the taxation incentives for the arts scheme or from a curatorial assessment by the National Gallery of Victoria.

The National Gallery of Victoria maintains a Works of art reserve equivalent to the estimated value of its Works of art portfolio.

*Property, plant and equipment*

Other non-current assets such as furniture and fittings, computer equipment, plant and equipment were valued in 1995 on a replacement cost basis by Mason Lockwood. These assets have not been re-valued in the current financial year due to the fact that most of the computer equipment will be written off in 2001–2002 and replaced by leased equipment and that the majority of this equipment is less than two years old. The written-down values of the remaining assets are considered immaterial as compared to the total assets value in the Statement of Financial Position. The Council of Trustees therefore decided to have them re-valued when the National Gallery of Victoria is relocated back to the St Kilda Road site.

As a result of changes to the *Victorian Arts Centre Act* 1979, assets, being the land and buildings of the St Kilda Road gallery, previously reported in the financial statement of the Victorian Arts Centre Trust, were transferred to the National Gallery of Victoria at a value determined by the Minister for Finance as at 1 July 2000. The capital cost of the refurbishment works at the St Kilda Road gallery expended up until 30 June 2000 was transferred at historical cost.

**d. Depreciation of Non-current Assets**

Depreciation is calculated on a straight-line basis so as to write-off applicable assets over their estimated useful lives to the Gallery. Depreciation is treated as an operating expense, and is recognised in the Statement of Financial Performance based on the following categories:

| Asset | % |
|---|---|
| Buildings | 2.00% |
| Capital improvements | 7.50% |
| Works-in-progress | Nil |
| Capital improvement – Temporary sites | 33.33% |
| Computer equipment and software | 20.00% |
| Furniture and fittings | 7.50% |
| Plant and equipment | 10.00% |
| Office equipment | 20.00% |



## 1. Summary of Significant Accounting Policies (continued)

Works of art are kept under special conditions so that there is minimal physical deterioration. They are anticipated to have indeterminate useful lives. No amount for depreciation has been recognised in respect of works of art, as their service potential has not, in any material sense, been consumed during the reporting period. Depreciation on the St Kilda Road gallery building will commence once the current refurbishment program has been completed.

**e. Investments**

Investments are valued at market value.

**f. Inventory**

Inventories on hand are valued at the lower of cost or net realisable value, and where appropriate, provision is made for possible obsolescence. In the current period all inventory is valued at cost.

**g. Major Expense**

In the 1999–2000 financial year a net amount of $7.5 million was written off in the Statement of Financial Performance in respect of capital improvements to the former site of the National Gallery of Victoria at St Kilda Road. Further demolition took place during the 2000–2001 financial year amounting to a net $1.1 million. These expenses have been classified in Note 6, 'Other expenses from ordinary activities' as 'Demolished capital improvements – St Kilda Road gallery'.

The interior of this site has been demolished and substantial renovations are taking place on this site with a completion date in early 2003.

**h. Employee Entitlements**

The National Gallery of Victoria has, in accordance with AAS 30 – Accounting for Employee Entitlements, assessed the liability for employee entitlements, and the amount represents the present obligation to pay entitlements that result from services provided up to the balance date. Liabilities for employee entitlements to wages, salaries and annual leave are accrued at nominal rates.

The liability for employee entitlements for long service leave represents the present value of the estimated future cash outflows to be made to employees for services provided up to the balance date. In determining the liability for employee entitlements, consideration was given to future increases in wages and salary rates, and experience with staff departures. Related on-costs have also been included in the liability.

**i. Rounding**

Amount shown in the financial statements are rounded to the nearest thousand dollars or, in other case, to the nearest dollar.

**j. Revenue Recognition**

In accordance with AAS 15 – Revenue, revenues are measured at the fair value of the consideration or contribution received or receivable. Revenue is recognised only when it can be reliably measured.

*Sale of Goods and Disposal of Other Assets*

Revenue arising from sale of goods or disposal of other assets is recognised when the following conditions have been satisfied:

(a) Control of the goods or other assets has passed to the buyer.

(b) It is probable that the economic benefits comprising the consideration will be realised.

*Rendering of Services*

Revenue arising from a contract for provision of services is recognised by reference to the stage of completion of the contract when the following conditions have been satisfied:

(a) Control of a right to be compensated for the services rendered exists.

(b) It is probable that the economic benefits comprising the compensation will be realised.

(c) The stage of completion of the transaction can be reliably measured.

*Contribution of Assets*

Revenue arising from contribution of assets is recognised when the following conditions have been satisfied:

(a) Control of the contribution or right to receive the contribution exists.

(b) It is probable that the economic benefits comprising the contribution will be realised.

*State Government Contributions*

State Government contributions are recognised on receipt.

*Interest*

Interest revenue is recognised on a time-proportionate basis that takes into account the effective yield on the financial asset.

*Dividends*

Dividend revenue is recognised when the right to receive payment is established.

*Member Subscriptions*

Member subscriptions are recognised as income in the same period as covered by the subscriptions.

*Management Fees*

Exhibition management fees are recognised as income in the period in which they are received.

**k. Capital Asset Charge**

The capital asset 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 assets).

## 2. Revenue

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| **Grants** | | | |
| State current – Department of Premier and Cabinet | | 14,718 | 12,368 |
| State other – Department of Education, Employment and Training | | 556 | 460 |
| State – Capital-asset charge | | 815 | 6,587 |
| Total State Grants | | 16,089 | 19,415 |
| Commonwealth | | 3,000 | 3,000 |
| Total grants | | 19,089 | 22,415 |
| **Resources received free of charge** | | | |
| Resources received free of charge | *15* | 2,030 | 2,614 |
| | | 2,030 | 2,614 |
| **Other revenue and revenue from other parties** | | | |
| Admissions | | 752 | 0 |
| Bequests and donations | | 5,623 | 2,981 |
| Education booking fees | | 229 | 149 |
| Gallery magazine | | 98 | 84 |
| Foreign Exchange Gain | | 181 | 0 |
| Investment income | | | |
| Dividends | | 389 | 350 |
| Interest | | 1,900 | 1,123 |
| Great Hall and restaurant | | (27) | 32 |
| Management fees | | 1,866 | 64 |
| Membership | | 878 | 149 |
| Merchandise sales (gross profit) | *3* | 627 | 319 |
| Miscellaneous | | 204 | 47 |
| Other trading | | 100 | 177 |
| Sponsorship | | 191 | 300 |
| Contra sponsorship | *18* | 708 | 530 |
| Donated works of art | *1(c)* | 3,707 | 1,896 |
| Profit on sale of securities | | 100 | 0 |
| Profit on sale of shares | | 708 | 800 |
| Total other revenue and revenue from other parties | | 18,234 | 9,001 |
| **Total revenue** | | 39,353 | 34,030 |



## 3. Merchandise Sales

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| Gross sales | | 1,677 | 758 |
| *Less* cost of goods sold | | (1,050) | (439) |
| **Gross profit from trading** | | 627 | 319 |

## 4. Employee benefits

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| Salaries and associated costs | | 8,210 | 7,044 |
| Staff development | | 210 | 106 |
| Travel and personal expenses | | 224 | 220 |
| Uniforms and protective clothing | | 3 | 1 |
| Provision for annual leave | *1(h)* | 580 | 639 |
| Provision for long-service leave | *1(h)* | 465 | (163) |
| Conservation trainees | | 93 | 100 |
| | | 9,785 | 7,947 |

## 5. Supplies and services

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| Advertising and publicity | | 1,393 | 1,079 |
| Accounting and audit fees | | 44 | 31 |
| Books and publications | | 133 | 30 |
| Computer support and supplies | | 267 | 150 |
| Conservation | | 143 | 62 |
| Couriers and freight | | 536 | 97 |
| Insurance | | 323 | 175 |
| Materials | | 244 | 251 |
| Photography | | 28 | 62 |
| Postage and telephones | | 174 | 187 |
| Printing | | 340 | 166 |
| Professional fees | | 2,427 | 1,490 |
| Stationery and supplies | | 99 | 70 |
| Subscriptions | | 41 | 14 |
| Valuation fees | | 28 | 15 |
| | | 6,220 | 3,879 |

## 6. Other expenses from ordinary activities

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| Bad debts written-off | | 24 | 0 |
| Bank, credit and cash charges | | 31 | 11 |
| Building maintenance | | 742 | 1,288 |
| Building utilities | | (23) | 254 |
| Equipment maintenance | | 29 | 36 |
| Exhibition design and displays | | 301 | 180 |
| Exhibition-management fees | | 496 | 12 |
| Gallery magazine | | 171 | 198 |
| Hospitality and function expenses | | 262 | 180 |
| Interest expense | | 1 | 3 |
| Investment management fees | | 230 | 95 |
| Life members' dinner | | 0 | 1 |
| Loss on foreign exchange | | 67 | 0 |
| Miscellaneous | | 109 | 361 |
| Motor vehicles | | 40 | 40 |
| Prizes and awards | | 56 | 56 |
| Loss on sale of securities | | 0 | 188 |
| Loss on sale/retirement of fixed assets | | 366 | 0 |
| Demolished capital improvements – St Kilda Road gallery | *11* | 1,054 | 7,556 |
| | | 3,979 | 10,205 |

## 7. Cash Assets

For the purposes of the Statement of Cash Flows, cash includes Cash on hand, Cash at bank and Investments in short-term deposits

| | | |
|---|---|---|
| Cash on hand and at bank | 3,255 | 80 |
| Short-term deposits* | 10,619 | 10,497 |
| | 13,874 | 10,577 |

*Short-term deposits

The deposits are bearing floating interest rates at between 4.35% and 5.6% (1999–2000: 4.35% and 5.35%)

## 8. Receivables

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| Trade Debtors | | 562 | 343 |
| Provision for doubtful debts | | (22) | 0 |
| **Net debtors** | | 540 | 343 |
| Other Debtors | | 215 | 309 |
| **Total receivables** | *17* | 755 | 652 |



## 9. Other financial assets

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| ***(a) Investments at Market Value*** | | | |
| **Current assets** | | | |
| Fixed-interest securities | | 0 | 0 |
| Equities | | 12,772 | 9,497 |
| **Total current investments** | | 12,772 | 9,497 |
| **Non-current assets** | | | |
| Fixed-interest securities | | 18,207 | 11,430 |
| **Total non-current investments** | | 18,207 | 11,430 |
| **Investments at market value** | *17* | 30,979 | 20,927 |

***(b) Post balance date***

Investment markets are subject to volatility. The terrorist attacks on the United States of America of 11 September 2001 have exacerbated this volatility and caused significant falls in the value of Australian and global equities. Based on the latest valuation reports provided by Rothschild Australia Asset Management Limited the adverse market conditions between balance date (30 June 2001) and the date of signing this report (31 October 2001), have adversely impacted on the Gallery's investments, resulting in a decrease in their value by approximately $1 million.

As a matter of course, the Gallery will continue to monitor market conditions in association with its investment advisors. The Gallery has adopted a long-term strategic planning horizon in the formulation of the Gallery's investment objectives, and these objectives recognise the volatility in investment markets.

| | Equities $'000s | Fixed Interest Securities $'000s | Total $'000s |
|---|---|---|---|
| **2001** | | | |
| Carrying amount at start of year | 9,497 | 11,430 | 20,927 |
| Additions | 8,718 | 18,066 | 26,784 |
| Disposals | (5,868) | (11,158) | (17,026) |
| Revaluation increase (decrease) | 425 | (131) | 294 |
| Carrying amount at end of year | 12,772 | 18,207 | 30,979 |
| **2000** | | | |
| Carrying amount at start of year | 6,792 | 7,275 | 14,067 |
| Additions | 6,485 | 21,652 | 28,137 |
| Disposals | (4,048) | (17,860) | (21,908) |
| Revaluation increase (decrease) | 268 | 363 | 631 |
| Carrying amount at end of year | 9,497 | 11,430 | 20,927 |

## 10. Works of art

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| Works of art at cost or donated | | 15,395 | 11,034 |
| Works of art independent valuation: 1997 | | 599,546 | 599,546 |
| Total works of art | *14* | 614,941 | 610,580 |

## 11. Property, plant and equipment

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| **Land** | | | |
| Independent valuation (2000) | *1(c)* | 20,000 | 0 |
| | | 20,000 | 0 |
| **Buildings** | | | |
| Independent valuation (2000) | *1(c)* | 18,972 | 0 |
| *Less*: Accumulated depreciation | | 0 | 0 |
| | | 18,972 | 0 |
| **Total land and buildings** | | 38,972 | 0 |
| **Capital Improvements** | | | |
| Historical cost | | 3,049 | 4,667 |
| *Less*: Accumulated depreciation | | (1,011) | (700) |
| | | 2,038 | 3,967 |
| **Works-in-progress** | | | |
| Historical cost | | 34,483 | 0 |
| *Less* : Accumulated depreciation | | 0 | 0 |
| | | 34,483 | 0 |
| **Computer Equipment and Software** | | | |
| Independent valuation (1995) | *1(c)* | 232 | 232 |
| Historical cost | | 1,098 | 1,147 |
| Reclassification of leased assets | | 110 | 0 |
| *Less*: Accumulated depreciation | | (700) | (607) |
| | | 740 | 772 |
| **Furniture and Fittings** | | | |
| Independent valuation (1995) | *1(c)* | 1,115 | 1,115 |
| Historical cost | | 488 | 902 |
| *Less* : Accumulated depreciation | | (652) | (669) |
| | | 951 | 1,348 |
| **Office Equipment** | | | |
| Independent valuation (1995) | *1(c)* | 260 | 260 |
| Historical cost | | 161 | 161 |
| *Less* : Accumulated depreciation | | (382) | (359) |
| | | 39 | 62 |
| **Plant and Equipment** | | | |
| Independent valuation (1995) | *1(c)* | 672 | 672 |
| Historical cost | | 1,545 | 1,657 |
| *Less* : Accumulated depreciation | | (1,075) | (940) |
| | | 1,142 | 1,389 |
| **Leased Assets** | | | |
| Historical cost | | 0 | 110 |
| *Less* : Accumulated depreciation | | 0 | (47) |
| | | 0 | 63 |
| **Total Assets** | | | |
| Independent valuation (1995) | *1(c)* | 2,279 | 2,279 |
| Independent valuation (2000) | *1(c)* | 38,972 | 0 |
| Historical cost | | 40,934 | 8,534 |
| *Less* : Accumulated depreciation | | (3,820) | (3,275) |
| | | 78,365 | 7,538 |



## 11. Property, plant and equipment (continued)

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| **Profit and/or (loss) on sale of property, plant and equipment** | | | |
| Proceeds on sale of property, plant and equipment | | 4 | 0 |
| *Less* : Carrying amount | | (1,424) | 0 |
| | | (1,420) | 0 |
| **Depreciation/Amortisation Charge for Year** | | | |
| Capital improvements | | 969 | 1,347 |
| Computer equipment and software | | 237 | 168 |
| Furniture and fittings | | 150 | 146 |
| Office equipment | | 23 | 52 |
| Plant and equipment | | 230 | 204 |
| Leased assets | | 0 | 10 |
| | *1(d)* | 1,609 | 1,927 |

**Reconciliations**

Reconciliations of the carrying amounts of each class of property, plant and equipment at the beginning and end of the current and previous financial year are as set out below.

| | Land $'000s | Buildings $'000s | Capital improvements $'000s | Works-in-progress $'000s | Computer equipment $'000s | Leased assets $'000s | Furniture and fittings $'000s | Office equipment $'000s | Plant and equipment $'000s | Total $'000s |
|---|---|---|---|---|---|---|---|---|---|---|
| **2001** | | | | | | | | | | |
| Carrying amount at start of year | 0 | 0 | 3,967 | 0 | 709 | 63 | 1,348 | 62 | 1,389 | 7,538 |
| Reclassification of leased assets | 0 | 0 | 0 | 0 | 63 | (63) | 0 | 0 | 0 | 0 |
| Additions | 20,000 | 18,972 | 94 | 34,483 | 245 | 0 | 11 | 0 | 56 | 73,861 |
| Disposals | 0 | 0 | (1,054) | 0 | (40) | 0 | (258) | 0 | (73) | (1,425) |
| Depreciation/ amortisation expense | 0 | 0 | (969) | 0 | (237) | 0 | (150) | (23) | (230) | (1,609) |
| Carrying amount at end of year | 20,000 | 18,972 | 2,038 | 34,483 | 740 | 0 | 951 | 39 | 1,142 | 78,365 |
| **2000** | | | | | | | | | | |
| Carrying amount at start of year | 0 | 0 | 10,721 | 0 | 450 | 74 | 1,387 | 66 | 1,299 | 13,997 |
| Additions | 0 | 0 | 2,149 | 0 | 427 | 0 | 107 | 48 | 294 | 3,025 |
| Disposals | 0 | 0 | (7,556) | 0 | 0 | 0 | 0 | 0 | 0 | (7,556) |
| Depreciation/ amortisation expense | 0 | 0 | (1,347) | 0 | (168) | (11) | (146) | (52) | (204) | (1,928) |
| Carrying amount at end of year | 0 | 0 | 3,967 | 0 | 709 | 63 | 1,348 | 62 | 1,389 | 7,538 |

| | Notes | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|---|
| **12. Payables** | | | |
| Trade creditors | | 969 | 936 |
| Other creditors and accruals - including GST | | 357 | 121 |
| Works of art purchases | | 0 | 507 |
| Leases | *22* | 0 | 18 |
| Income in advance | | 7 | 89 |
| **Total creditors** | *17* | 1,333 | 1,671 |
| **13. Provisions** | | | |
| Annual leave (current) | | 528 | 533 |
| Long service leave (current) | | 104 | 65 |
| Other | | 20 | 0 |
| **Total current liabilities** | | 652 | 598 |
| Long-service leave (non-current) | | 934 | 588 |
| **Total employee entitlements** | *1(h)* | 1,586 | 1,186 |
| **14. Equity and movements in equity** | | | |
| **Movement in reserves** | | | |
| **General reserves** | | | |
| Balance 1 July 2000 | | 9,624 | 18,368 |
| Increment/(decrement) during the year | | 751 | (8,744) |
| Balance 30 June 2001 | | 10,375 | 9,624 |
| **Bequests and donations** | | | |
| Balance 1 July 2000 | | 23,068 | 17,708 |
| Increment during the year | | 3,221 | 5,360 |
| Balance 30 June 2001 | | 26,289 | 23,068 |
| **Works of art reserve** | | | |
| Balance 1 July 2000 | | 610,580 | 607,143 |
| Transfer from accumulated surplus | | 4,361 | 3,437 |
| **Total works of art reserve** | | 614,941 | 610,580 |
| **Asset revaluation reserve** | | 820 | 820 |
| **Investment revaluation reserve** | | | |
| Balance 1 July 2000 | | 1,505 | 874 |
| Increment during the year | | 294 | 631 |
| Balance 30 June 2001 | | 1,799 | 1,505 |



| | Notes | 2000–01 $'000s | 1999-2000 $'000s |
|---|---|---|---|
| **14. Equity and movements in equity (continued)** | | | |
| **Accumulated surplus** | | | |
| Balance 1 July 2000 | | 871 | 52 |
| Transfer to/from general operating reserves | | (751) | 8,744 |
| Adjustment to reserves | | 15 | 1 |
| Surplus for the year | | 14,870 | 871 |
| Transfer to/from bequests and donation reserves | | (3,221) | (5,360) |
| Transfer to works of art reserves | | (4,361) | (3,437) |
| Balance 30 June 2001 | | 7,423 | 871 |
| **Contributed capital** | | | |
| Balance 1 July 2000 | | 2,130 | 0 |
| Capital contribution by Victorian State Government | | 73,455 | 2,130 |
| Balance 30 June 2001 | | 75,585 | 2,130 |

**Summary of Reserves**

| | Balance 1/7/2000 $'000s | Transfers $'000s | Balance 30/6/2001 $'000s |
|---|---|---|---|
| General reserves | 9,624 | 751 | 10,375 |
| Bequest and donations reserves | 23,068 | 3,221 | 26,289 |
| Works of art reserve | 610,580 | 4,361 | 614,941 |
| Asset revaluation reserve | 820 | 0 | 820 |
| Investment revaluation reserve | 1,505 | 294 | 1,799 |
| | 645,597 | 8,627 | 654,224 |
| Contributed capital | 2,130 | 73,455 | 75,585 |
| Accumulated surplus | 871 | 6,552 | 7,423 |
| **Total equity** | 648,598 | 88,634 | 737,232 |

**Bequest and donation reserves**

Comprises funds contributed by benefactors and administered by the Council of Trustees for the purposes of acquisitions of works of art and general operations of the Gallery.

**General reserves**

Incorporates all the activities administered by the Council of Trustees, including acquisition of works of art, admissions, exhibitions, public programs, the Gallery Shop, publications, catering, and building maintenance.

**Works of art reserve**

Mirrors works acquired by the National Gallery of Victoria by purchase or donation.

**Asset revaluation reserve**

Comprises increments to fixed assets arising from revaluations to market value

**Investment revaluation reserve**

Represents increments arising from revaluation of investments to market value.

## 15. Resources Received Free of Charge

The market value of land and buildings for the St Kilda Road gallery did not appear in the financial statements until 1 July 2000, when they were transferred to the National Gallery of Victoria. Until that date, all property occupied by the National Gallery of Victoria was leased without financial consideration.

The St Kilda Road site was leased without financial consideration from the Victorian Arts Centre Trust. The estimated market value of the free use of these facilities during 1999–2000 was $1,255,500. This represents the four months of the occupation of this site prior to the move of the Gallery to temporary accommodation at the Public Records Office site in North Melbourne and 285 Russell Street, Melbourne. This value was determined by applying the market rent per square metre of an adjacent building to the useable floor space of the National Gallery of Victoria.

The temporary gallery at 285 Russell Street is leased without financial consideration from the State Library of Victoria, by the National Gallery of Victoria for a period of 12 months during the 2000–2001 financial year at an estimated value of $839,100 (9 months during 1999–2000 – estimated value $559,400).

In addition, the site at North Melbourne, also leased without financial consideration from the Public Records Office has been occupied by the National Gallery of Victoria for a period of 12 months during the 2000–2001 financial year at an estimated value of $1,190,800 (8 months during 1999–2000 – estimated value $799,200).

| | 2000–2001 $'000s | 1999–2000 $'000s |
|---|---|---|
| St Kilda Road gallery | Nil | 1,256 |
| The temporary gallery at 285 Russell Street | 839 | 559 |
| Public Records Office at North Melbourne | 1,191 | 799 |
| | 2,030 | 2,614 |

A tenant within the temporary North Melbourne site receives administrative support from the National Gallery of Victoria without financial consideration. The estimated value of this resource provided free of charge is as follows:

| | 2000–2001 $'000s | 1999–2000 $'000s |
|---|---|---|
| NETS at North Melbourne Administrative support | 45 | 0 |
| | 45 | 0 |

Expenses from ordinary activities of the National Gallery of Victoria have been reduced by $45,000 to recognise this resource provided free of charge classified separately as an expense.

## 16. Audit Fees

The Victorian Auditor-General's Office audits the annual financial statements of the National Gallery of Victoria. Amounts payable for this service total $17,200 (1999–2000: $24,600).

## 17. Financial Instruments

**(i) Accounting Policies**

The economic entity's accounting policies, and terms and conditions of each class of financial asset and financial liability, at the balance date, are as follows.

- *Investments*
  Investments include equities and fixed interest securities. Investments on the stock exchange and market securities are brought to account at market value, and interest and dividend income is recognised in the revenue and expense statement when receivable.

  Net unrealised gains are credited to the asset revaluation reserve. Market values and historical cost for each class of investment are reported at note 9.
- *Debtors and Accrued Income*
  Trade debtors are carried at nominal amounts due, less any provision for doubtful debts. A provision for doubtful debts is recognised when collection of the full nominal amount is no longer probable. Credit sales are generally on 30-day terms.
- *Creditors and Accrual*
  These amounts represent liabilities for goods and services provided to the economic entity prior to the end of the financial year, and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

**(ii) Net Fair Value**

Unless otherwise stated, each class of financial asset and financial liability is recognised in the statement of financial performance at book value which approximates net fair value.



## 17. Financial Instruments (continued)

**(iii) Credit Risk**

The maximum credit risk on financial assets of the entity, which have been recognised on the statement of financial performance, is generally the carrying amount less any provision for doubtful debts. The total credit-risk exposure of the economic entity could also be considered to include the difference between the carrying amount and the realisable amount.

**(iv) Foreign Exchange Risk**

The economic entity maintains a US dollar bank account to hold funds collected from the *European Masterpieces* exhibition touring the United States of America. No hedging of the foreign exchange risk is undertaken. The account held $2,515,222 ($US1,261,384) at 30 June 2001 (2000: $Nil)

**(v) Interest Risk**

| | | Fixed-interest maturing in: | | | | |
|---|---|---|---|---|---|---|
| | Floating interest rate | 1 year or less | More than 1 year and up to 5 years | More than 5 years | Non–interest bearing | Total |
| 2000–2001 | | | | | | |
| **Financial assets** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** |
| Cash | 13,873 | 0 | 0 | 0 | 1 | 13,874 |
| Receivables | 0 | 0 | 0 | 0 | 755 | 755 |
| Investment | 0 | 0 | 11,940 | 6,267 | 12,772 | 30,979 |
| | 13,873 | 0 | 11,940 | 6,267 | 13,528 | 45,608 |
| Weighted average interest rate | 4.98% | N/A | 7.54% | 7.15% | N/A | |
| **Financial liabilities** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** |
| Creditors and accruals | 0 | 0 | 0 | 0 | 1,046 | 1,046 |
| Lease liabilities | 0 | 0 | 0 | 0 | 0 | 0 |
| | 0 | 0 | 0 | 0 | 1,046 | 1,046 |
| Weighted average interest rate | N/A | N/A | N/A | N/A | N/A | |
| **Net financial assets/(liabilities)** | 13,873 | 0 | 11,940 | 6,267 | 12,482 | 44,562 |
| 1999–2000 | | | | | | |
| **Financial assets** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** |
| Cash | 10,577 | 0 | 0 | 0 | 0 | 10,577 |
| Receivables | 0 | 0 | 0 | 0 | 652 | 652 |
| Investments | 0 | 0 | 5,232 | 6,198 | 9,497 | 20,927 |
| | 10,577 | 0 | 5,232 | 6,198 | 10,149 | 32,156 |
| Weighted average interest rate | 4.35% | N/A | 7% | 7% | N/A | |
| **Financial liabilities** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** | **$'000s** |
| Creditors and accruals | 0 | 0 | 0 | 0 | 1,564 | 1,564 |
| Lease liabilities | 0 | 18 | 0 | 0 | 0 | 18 |
| | 0 | 18 | 0 | 0 | 1,564 | 1,582 |
| Weighted average interest rate | N/A | 8.35% | 8.35% | N/A | N/A | |
| **Net financial assets/(liabilities)** | 10,577 | (18) | 5,232 | 6,198 | 8,585 | 30,574 |

## 18. Contra Sponsorship

The National Gallery of Victoria receives sponsorship in the form of advertising, accommodation, printing, refreshments, travel, freight, etc. in exchange for promoting the provider as a corporate supporter of the Gallery. The value of contra sponsorship of $708,206 is included in the financial statements (1999–2000: $529,508).

## 19. Superannuation

The National Gallery of Victoria has, in its staffing profile, a number of employees who are members of the public-sector superannuation schemes listed below. As at 30 June 2001, 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.

*Victorian Superannuation Board (Revised Scheme)*

Contributions are calculated at 14 per cent of participating-employee salaries.

*Victorian Superannuation Board (New Scheme)*

Contributions to this scheme vary as follows, depending on the amounts contributed by participating employees.

| Employee contribution | Employer contribution | Benefits |
|---|---|---|
| 0% | 7.3% | 10% (8.5%) of final average salary for each year at the rate |
| 3% | 8.8% | 16% (14%) of final average salary for each year at the rate |
| 5% | 9.8% | 20% (17.5%) of final average salary for each year at the rate |
| 7% | 10.8% | 24% (21%) of final average salary for each year at the rate (for prescribed class members and catch-up purposes only) |

Contributions to the aforementioned schemes totalled $229,194 during 2000–2001 (1999–2000: $247,756).

*Victorian Superannuation Board (Vic Super)*

Contributions calculated at 8.00 per cent of participating-employee salaries totalled $338,489 during 2000–2001 (1999–2000: $258,338 at 7%).

There were no outstanding Superannuation Contributions for the National Gallery of Victoria as at 30 June 2001.

## 20. Responsible Officer Disclosures

**Responsible persons**

During the reporting period, the following people held a position designated as that of a 'responsible person' as defined in section 9.4.3 of the *Financial Management Act* 1994. There were no benefits or remuneration paid to responsible persons other than the Accountable Officer (Director of the Gallery).

The Honourable M. Delahunty MP; Dr G. Vaughan; Mr P. Clemenger; Mr J. Cousins; Mr M. Darling (resigned 14 May 2001); Dr A. Inglis; Mr R. Walker; Mr R. Myer; Mr G. Newcombe; Mr S. Vizard; Mr C. Brown; Dr C. McAuliffe; Ms M. Palmer; Ms J. Murphy-Wandin; Ms M. Kelsall (appointed 7 June 2001) and Ms S. Smart (appointed 7 June 2001).

**Remuneration Benefits of Executive Officers (Including the Accountable Officer)**

The number of executive officers is shown in the officers' relevant income band as follows.

| Income band | 2000–2001 | 1999–2000 |
|---|---|---|
| $100,000–$109,999 | 1 | 0 |
| $110,000–$119,999 | 0 | 0 |
| $120,000–$139,999 | 0 | 1 |
| $140,000–$159,999 | 1 | 1 |
| $160,000–$169,999 | 0 | 1 |
| $170,000–$179,999 | 1 | 0 |

| | $'000s | $'000s |
|---|---|---|
| Total remuneration of executive officers included in the above, excluding bonuses, amounted to: | 428 | 392 |
| Bonuses paid during the period to executive officers included in the above amounted to: | 75 | 40 |

Amounts relating to Ministers are reported in the financial statements of the Department of Premier and Cabinet.

There were no related party transactions during the period.



## 21. Contingent Liabilities

There were no contingent liabilities at balance date (1999–2000: $Nil).

## 22. Commitments

There were no capital commitments at balance date (1999–2000: $Nil)

| | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|
| **Finance lease expenditure contracted for is payable as follows:** | | |
| Not later than one year | 0 | 18 |
| Later than one year but not later than five years | 0 | 0 |
| Later than two years but not later than five years | 0 | 0 |
| **Total finance lease expenditure commitments** | 0 | 18 |
| Less: Future finance charges | 0 | 0 |
| **Net finance lease liability** | 0 | 18 |
| **Reconciled to:** | | |
| Current liability | 0 | 18 |
| Non-current liability | 0 | 0 |
| **Net finance lease liability** | 0 | 18 |
| **Operating lease expenditure contracted for is payable as follows:** | | |
| Not later than one year | 5 | 26 |
| Later than one year but not later than five years | 2 | 0 |
| **Total operating lease expenditure commitments** | 7 | 26 |

## 23. Additions to Contributed Capital

The National Gallery of Victoria's financial statements include the following additions to Contributed Capital for the financial year:

| | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|
| Opening balance | 2,130 | 0 |
| Land | 20,000 | 0 |
| Building | 18,972 | 0 |
| Capital improvements | | |
| Amounts transferred from the Victoria Arts Centre Trust | 25,551 | 0 |
| Capital improvements | 8,932 | 2,130 |
| Total | 75,585 | 2,130 |

An exemption was granted by the Minister of Finance under subsection 47(1) of the *Financial Management Act* 1994 in both the 2000–2001 and 1999–2000 financial years to treat the above amount as 'Contributions to Capital' in the financial statements of the National Gallery of Victoria.

As a result of changes to the *Victorian Arts Centre Act* 1979, assets, being the land, buildings and the capital cost of the refurbishment works of the St Kilda Road gallery, previously on the books of the Victorian Arts Centre Trust, were transferred to the National Gallery of Victoria. Land and buildings were transferred at 'fair value' and the refurbishment works at 'cost'.

The amount of $25,550,741 and $8,931,372 represent the capital cost of refurbishment works at the St Kilda Road gallery.

Depreciation on both buildings and capital works at the gallery will commence once the refurbishment has been completed and the building project managers have handed over the building to the National Gallery of Victoria.

The amount of $2,130,388 in the 1999–2000 financial year was the capital cost of temporary exhibition site works, which have an expected useful life of 3 years.

## 24. Asset – Capital Improvements Write-off

The financial statements include the write-off of a written down value of assets of $1.1 million (1999–2000: $7.5 million) and this has been disclosed in 'Note 6 Other expenses from ordinary activities'. These write-offs are due to the move of the Gallery to various temporary locations and the re-development of the St Kilda Road site. Prior capital improvements have been removed and it is appropriate to treat the historical capital improvements at the St Kilda Road site as write-offs in determining the net result for the reporting period.

## 25. Notes to Statement of Cash Flows

**Reconciliation of net surplus for the year to net cash flows from operating activities**

| | 2000–01 $'000s | 1999–2000 $'000s |
|---|---|---|
| Net surplus for the year | 14,870 | 871 |
| *Plus:* | | |
| Depreciation/Amortisation | 1,609 | 1,927 |
| Loss on retirement of property, plant and equipment | 1420 | 7,556 |
| Loss on sale of fixed-interest securities | 0 | 188 |
| Increase in provisions for employee entitlements | 400 | 0 |
| Decrease in prepayments | 0 | 324 |
| Decrease in debtors | 0 | 1,606 |
| Decrease in inventories | 82 | 48 |
| | 3,511 | 11,649 |
| *Less:* | | |
| Donated works of art | (3,693) | (1,897) |
| Increase in accrued income | 0 | (78) |
| Increase in debtors | (103) | 0 |
| Increase in prepayments | (137) | 0 |
| Decrease in employee entitlements | 0 | (1,223) |
| Decrease in creditors and accruals | (321) | (428) |
| Decrease in income in advance | 0 | (82) |
| Profit on sale of equities | (708) | (800) |
| Profit on sale of fixed interest securities | (100) | 0 |
| | (5,062) | (4,508) |
| **Net cash flows from operating activities** | 13,319 | 8,012 |

Note: In the Statement of Cash Flows for the year ended 30 June 2000, the following items were classified as

| | |
|---|---|
| Cash Flows used in Investing Activities: | |
| Investment management fees | 95 |
| Interest expense | 3 |
| | 98 |

These items have been classified as cash flows from operating activities for the year ended June 2001.



# COMPLIANCE INDEX

## Compliance Index to Disclosure Requirements 1995–96

The Annual Report of the entity is prepared in accordance with the *Financial Management Act* 1994 and the Directions of the Minister for Finance. This index has been prepared to facilitate identification of compliances with statutory-disclosure requirements.

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The National Gallery of Victoria wishes to acknowledge the following organisations for their continued generous support during 2000–01

The National Gallery of Victoria wishes to acknowledge the following organisations, which have supported the Gallery on a project basis during 2000–01