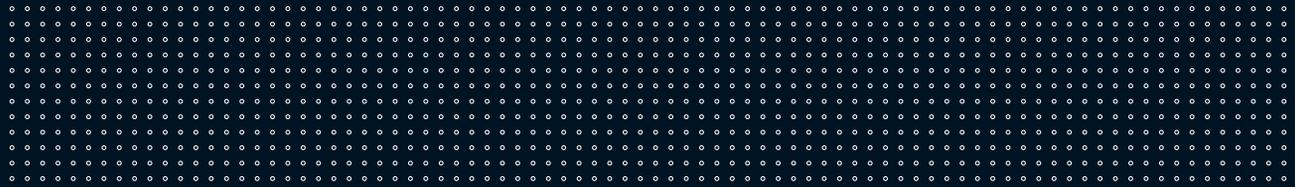


Council of Trustees of the  
National Gallery of Victoria





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Square. Architect: Lab + Bates Smart. Photograph John Gollings



National Gallery of Victoria

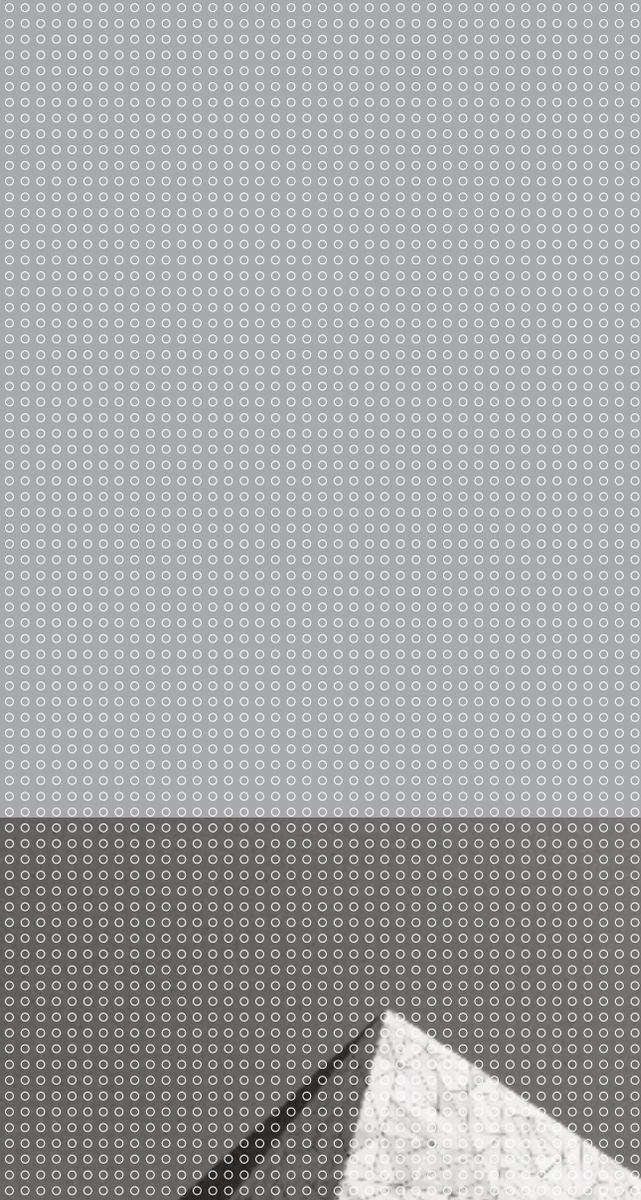


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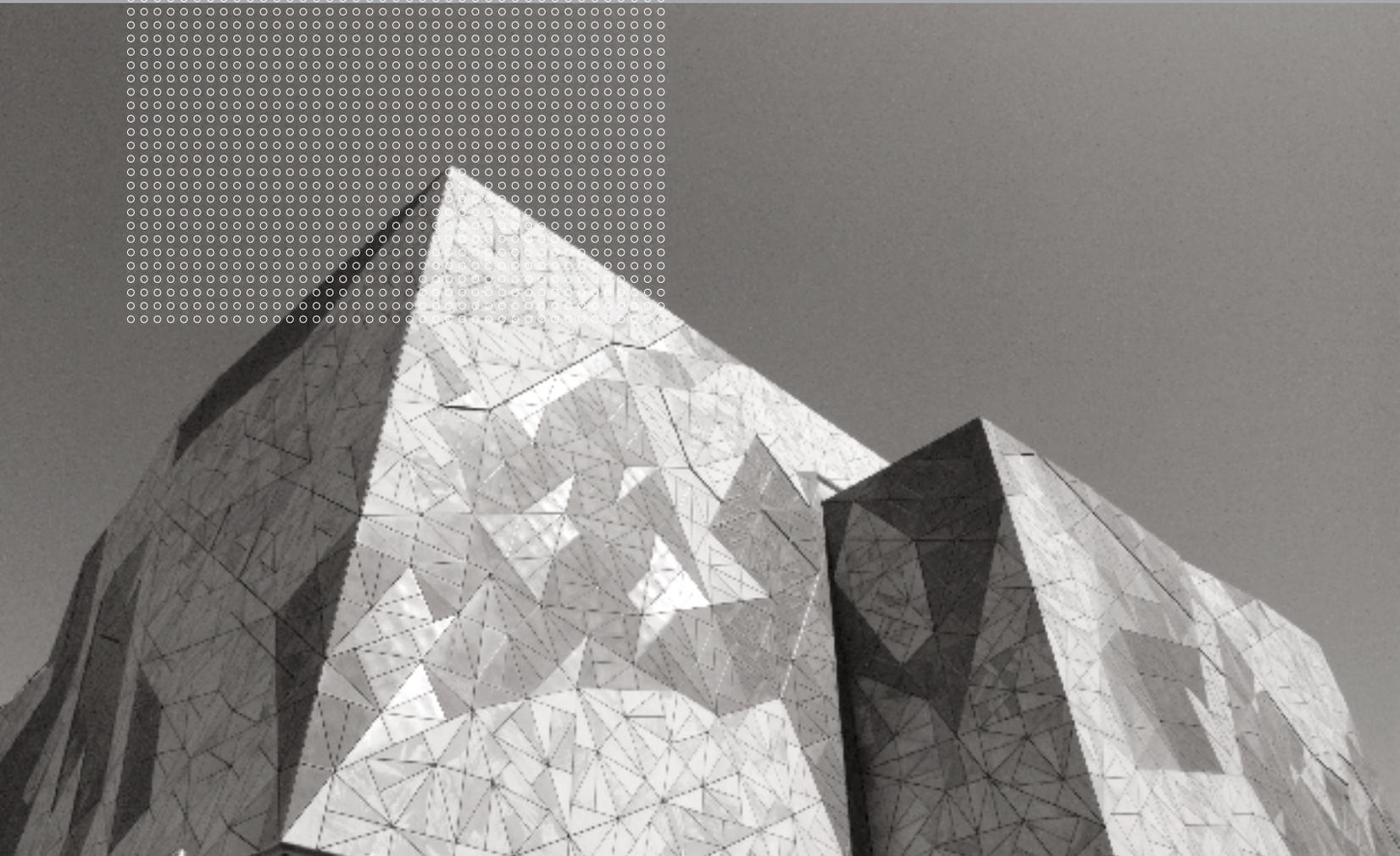
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The Ian Potter Centre: NGV Australia at Federation Square. Architect: Lab + Bates Smart. ©NGV



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



Council of Trustees of the National Gallery of Victoria

# Annual Report

for the year ended 30 June 2002

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 2002 in compliance with the *Financial Management Act 1994*.



Mr Steve Vizard AM  
President, Council of Trustees



Dr Gerard Vaughan  
Director, National Gallery of Victoria

# Council of Trustees of the National Gallery of Victoria

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

## COUNCIL OF TRUSTEES

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Post Graduate Paintings (Vic), MFA  
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Mr Ronald Walker AO CBE  
*Member*

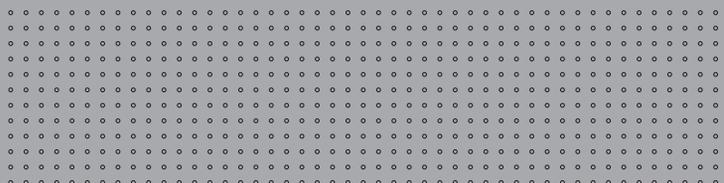


## EMERITUS TRUSTEES

Sir Andrew Grimwade CBE  
Dame Elisabeth Murdoch AC DBE  
Mr S. Baillieu Myer AC

EXECUTIVE COMMITTEE

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



Ms Frances Lindsay, Australian Art,  
BA(Melb.)  
*Deputy Director*



Mr Tony Ellwood, International Collections,  
BA(La Trobe), MAppSc(Mus Stud)(Deakin)  
*Deputy Director*

Mr Graeme Newcombe  
BBus(RMIT Melb.)  
*Chief Operating Officer and  
Secretary to the Council of Trustees*

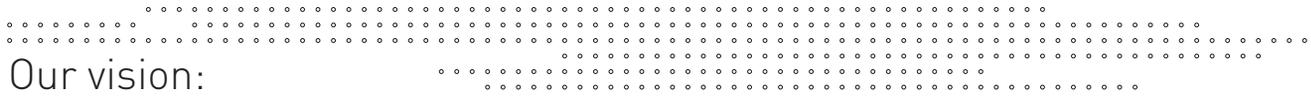


Mr Gordon Morrison,  
Exhibitions and Collection  
Management,  
BA(Hons)(Melb.)  
*Division Head*



Mr Barry Sweeney  
*Redevelopment Manager*





Our vision:

Bringing art and people together

## Establishment, Functions and Powers

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. The functions and powers of the NGV are defined in the Act as follows:

### 13 *Functions of the Council*

- (1) The functions of the Council shall be:
  - (a) to control, manage, operate, promote, develop and maintain the National Gallery and the National Gallery land;
  - (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;
  - (i) to carry out any other function conferred on the Council under this Act.
- (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.

### 13A *Powers of the Council*

- (1) The Council may do all things necessary or convenient to be done for or in connection with the carrying out of its functions.
- (2) Without limiting sub-section (1), the Council:
  - (a) for the purpose of carrying out its functions, may enter into contracts, agreements or arrangements with:
    - (i) the Victorian Arts Centre Trust constituted by the *Victorian Arts Centre Act 1979*; or
    - (ii) any other persons or body, whether corporate or unincorporated;
  - (b) may, subject to this Act, grant a lease or licence over any part of the National Gallery land.



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

14 *Power of the 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.
  - (1A) Nothing in this section applies in respect of the National Gallery land.
- (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 Ccollection.
  - (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 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 legal personal representative against any liability which may be incurred by that person or his 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

I am pleased to present the Council of Trustees of the National Gallery of Victoria Annual Report for the year ending 30 June 2002. Not surprisingly, the redevelopment program has continued to make great demands upon Trustees, management and staff, and I am deeply grateful to all members of the NGV family for their untiring enthusiasm, dedication and support.

The following pages document many aspects of life at the NGV over the previous year. Our activities and commitments continued to be dominated by the building program, which during the past twelve months witnessed the substantial completion of The Ian Potter Centre: NGV Australia at Federation Square and huge advances in the refurbishment of NGV International at St Kilda Road.

We now eagerly await the installation of our important collections in both buildings. Over the past year we received some very major gifts that will benefit all Victorians and visitors to Victoria upon our reopening. In particular, Rio Tinto's magnificent donation of the entire Fred Williams' Pilbara series was an event of special significance and we are most grateful to the Chairman and Chief Executive Officer of Rio Tinto for their generous spirit.

The role of the Government of Victoria is central to our activities and aspirations, and we remain most grateful for Government's commitment to our recurrent funding. Early in 2002, when the subject of admission charges became one of debate within the media and broader community, we particularly appreciated the assurances of both the Premier, the Hon. Steve Bracks, and the Minister for the Arts, the Hon. Mary Delahunty, that free, unlimited access to the collections of the NGV would be maintained. This serves as an important recognition of the contribution for the arts that the NGV makes to the cultural life of Melbourne. The Premier and the Minister have been involved with the NGV in a myriad of ways, and my fellow Trustees and I wish to express our sincere thanks.

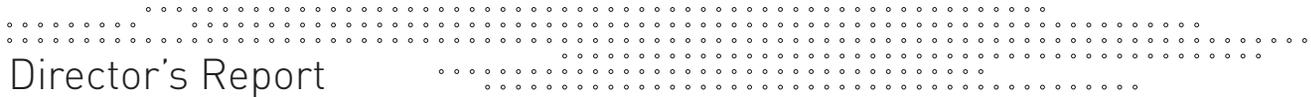
As always, much of the Gallery's success over the past year has been due to the enthusiastic assistance afforded by our various voluntary and support groups: the NGV Foundation, the National Gallery Society of Victoria, the Felton Bequests' Committee, the National Gallery of Victoria Business Council, the National Gallery Women's Association, the Friends of the Gallery Library, and the Voluntary Guides. It is extremely gratifying to know that, even without our major buildings online, the NGV enjoys such high levels of support within the community. This goodwill is similarly reflected in the many new and significant pledges made during the last year towards the Gallery Campaign, enabling the NGV to contribute one third towards the cost of the St Kilda Road building project from non-State government resources.

I would also like to acknowledge the continuing dedication shown by my fellow Trustees, Mr Jim Cousins, Deputy President and Chairman of the Building Sub-committee and the Internal Audit Committee; Mr Chris Brown, Treasurer and Chairman of the Finance Sub-committee and the Multimedia Steering Committee; Dr Alison Inglis, Chairman of the Collections Sub-committee, Deputy Chairman of the Gallery Society and a member of the Felton Bequests' Committee; Mr Ron Walker, Building Sub-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 Sub-committee; Ms Merran Kelsall, Programming Committee and Collections Sub-committee; and Ms Joy Murphy-Wandin, Internal Audit Committee and Fundraising Committee.

Finally, may I express my gratitude to the staff of the NGV for their immense contribution to keeping this Gallery at the forefront of great galleries around the world, and in particular, the executive staff — Dr Gerard Vaughan, Director, for his leadership of the NGV during one of its most challenging periods; Mr Graeme Newcombe, Chief Operating Officer, for his invaluable advice and guidance on every aspect of the NGV's operations; Ms Frances Lindsay, Deputy Director, Australian Art, for her dedication and untiring efforts in delivering the world's first major gallery devoted entirely to Australian art; Mr Tony Ellwood, Deputy Director, International Collections, for his commitment to ensuring that the refurbishment of the St Kilda Road gallery will be met with widespread acclaim; and Mr Gordon Morrison, Head of Exhibitions and Collection Management, for coordinating a remarkable array of exhibitions and masterminding the removal and transportation of our collections.

This has been a crucial year in securing the infrastructure with which the NGV will be armed for the future. We are now on the threshold of delivering the finest art museum building complex in Australia and look forward to sharing this great cultural asset with the people of Victoria.

Steve Vizard AM



# Director's Report

We have had a very busy but rewarding year, during which the NGV's huge redevelopment program has continued to be the focus of our endeavours.

## Building Works

The Ian Potter Centre: NGV Australia at Federation Square achieved its definitive form, allowing us to begin detailed planning for the future handover of the building and installation of the collections. Frances Lindsay, Deputy Director, Australian Art, has worked tirelessly with so many colleagues to deliver the finely tailored building now being brought to completion. Much work has been dedicated not only to the initial installations, but also to the provision of multimedia labelling, publications and the provision of excellent facilities.

Satisfying advances in building and layout were similarly made with the St Kilda Road project, NGV International, and in this respect, the concerted efforts of Tony Ellwood, Deputy Director, International Collections, should be acknowledged. We are reliably informed that ours is currently the largest art gallery building project in the world. Indeed, in due course, we will have across both buildings some 20,000 square metres of display space in our fifty galleries.

A Report of this kind cannot begin to document the vast efforts required of the entire NGV family—Trustees, executive staff and volunteer support groups—to deliver the decisions, budgets and planning necessary to bring these ambitious projects to fruition. That this has been achieved in addition to all the normal processes that underpin the life of a great art gallery like ours, is a credit to all involved.

## Funding the St Kilda Road Redevelopment

When the redevelopment of the St Kilda Road building was announced, the Government of Victoria committed \$96 million towards the \$148 million total cost, leaving the sum of \$52 million to be raised by the Gallery from non-State government sources. Accordingly, as detailed in the previous year's Annual Report, we embarked upon the Gallery Campaign, the most ambitious fundraising program ever undertaken by a visual arts institution in Australia.

The Gallery Campaign, under the chairmanship of Rupert Myer, has made great advances with several million and multi-million dollar donations received over the past twelve months. A committee chaired by Geoff Linton and supported by the Fundraising department also worked hard to secure many mid-range donations. In December, the fundraising task received a particular impetus with the appointment of Alun Evans as Head of the Fundraising department, and by the end of the financial year, only \$4 million remained to be raised for the building campaign.

The progress achieved in the Gallery's capital works fundraising program is very encouraging and attests to the high level of community support which the NGV enjoys. We are immensely grateful to all donors and hope we may look forward to their continued commitment as we turn our attention to the Gallery's next major fundraising project—the task of increasing the endowment of the NGV Foundation.

## Revaluation of the Collection

Earlier this year, we undertake a new valuation of the 65,000 works that comprise the NGV's collection. The revaluation was the first undertaken since 1997 and showed a three-fold increase to just under \$1.8 billion. This makes the NGV's collection one of the State's most valuable assets. The significant appreciation in the value of the collections may be attributed to a number of factors, most particularly the soaring prices realised for Old Masters in recent years.

As a cultural focus and educational centre, the NGV enriches the lives of huge numbers of Victorian and international visitors each year. The revaluation process prompts careful consideration of the resources required to maintain this precious part of the State's heritage.

## Donations of Works of Art

This Annual Report documents not only the support we receive from the Government of Victoria for recurrent costs, but also an increasingly high level of private support for our work. The donation of works of art was headed by Rio Tinto's munificent gift of all thirty-one works by Fred Williams which comprise the artist's Pilbara series. We understand that this is the most valuable gift of art ever made by a corporate entity to a public collection in Australia and I would like to express our sincere gratitude to Rio Tinto, and particularly to the Chief Executive of Rio Tinto, Leigh Clifford; the Managing Director of Rio Tinto Australia, Barry Cusack; and the General Manager of Corporate Relations, Ian Head, for their magnificent gift.

The year was inaugurated by the Rio Tinto donation and, fittingly, closed with another significant act of corporate generosity—the gift to the NGV of the contemporary art collection of Shell Australia. The collection, which is renowned for the diversity of contemporary issues it represents, was received by the Premier, on behalf of the Government and people of Victoria, at an official ceremony on 6 June. Under the terms of the gift, Shell has suggested that a sample of the works be made available to regional and suburban galleries, and on behalf of all the visual arts institutions in this State, I would like to thank Shell, and particularly the Group Manager, External Affairs of Shell Australia, John Simpson, and Chairman, Ian Parsley, for this most inspired gesture.



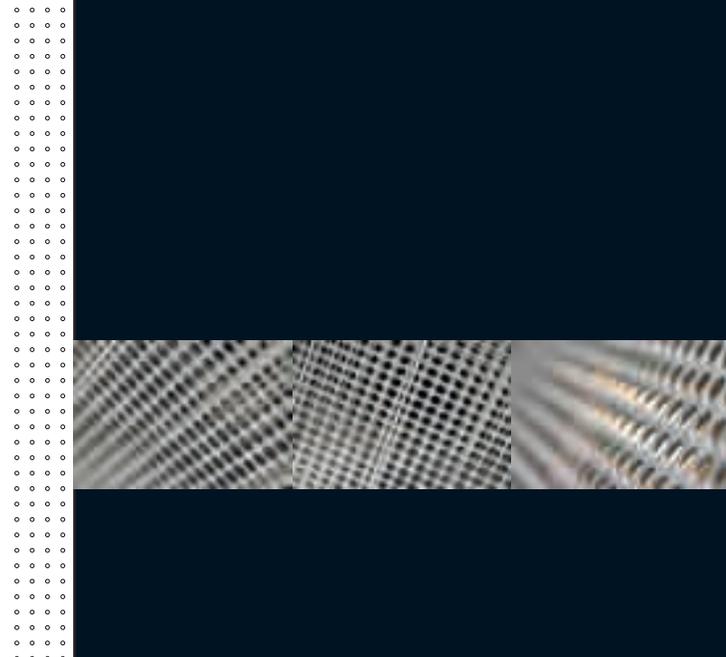


In addition, we received a number of significant gifts through the NGV Foundation, including the donation by Ian and Dorothy Hicks of seven contemporary Papunya Tula works; *Possum man and possum woman travelling* presented by Rod Menzies; Victorian painter Eyre Crowe's *A sheep shearing match*, donated by Mrs Deidre Cowan; and another superb addition to our representation of Hugh Ramsay, the artist's *Self-portrait in a white jacket*, presented by Mrs Nell Turnbull and her family. In last year's Report, we announced Mr John Wicking's generous gift of *Jeanne* by Ramsay; thus two branches of the Wicking family have now given to the NGV the artist's two most significant works that were still in private hands. These and so many other donations demonstrate not only the goodwill of the community in which we live and the commitment of our supporters, but serve as recognition of the quality of our collections and the magnificent context in which these will be displayed once our new buildings are complete. To all of our many generous benefactors, we extend our warmest thanks.

### European Masterpieces

Our great touring exhibition *European Masterpieces: Six Centuries of Painting from the National Gallery of Victoria, Australia* travelled to a further three venues in North America before returning home safely in April, nearly two years after the tour commenced. Following its display at the Cincinnati Museum of Art, Ohio and the Kimbell Museum of Art in Dallas, Fort Worth (outlined in last year's Report), the show then travelled to the Denver Art Museum, Colorado; the Portland Art Museum, Oregon; and the Birmingham Art Museum, Alabama, where I had the privilege of participating in the various associated gallery and media functions.

It gives me great pleasure to report that the Melbourne exhibition was viewed by some 483,000 visitors. At each venue, our pictures were received with universal acclaim and enthusiasm; in particular, the show attracted huge attendances in Portland where the exhibition opened shortly after the events of 11 September in New York. Having satisfied ourselves that there was no obvious, increased danger to the pictures remaining in America, and following consultation with the President and Council of Trustees, we took the decision that the tour should continue. This gesture of support from the NGV at such a time of crisis was seen as significant and was enormously appreciated by all concerned. Indeed, our commitment to the tour in the weeks and months following 11 September was a subject of comment in the US press. Overall, the profile not only of the NGV, but also of Melbourne and Victoria, was immeasurably enhanced as a result of the *European Masterpieces* tour and we look forward to embarking upon other touring shows in the coming years.



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

### NGV on Russell

Notwithstanding the physical limitations of our temporary home on the State Library premises, we continued to mount important shows during our occupation of those magnificently restored, historic galleries in Russell Street. Following the closure of *Top Arts: VCE 2000*, we launched our first major 'blockbuster' to be held in the temporary galleries, *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*. The exhibition was attended by more than 100,000 visitors and the related public programs and events attracted a particularly high level of interest. It is a tribute to all concerned—from the Deputy Director and curators in our International department, to our Design and Registration staff, the Marketing division and the Exhibitions and Collection Management division—that the exhibition made such an impact. The vital role played by Art Exhibitions Australia (AEA) in touring such a major exhibition to this country should also be acknowledged, together with the valuable contribution of M. Pierre Georgel, Director of the Musée de l'Orangerie, without whose visionary support the project would not have been possible.

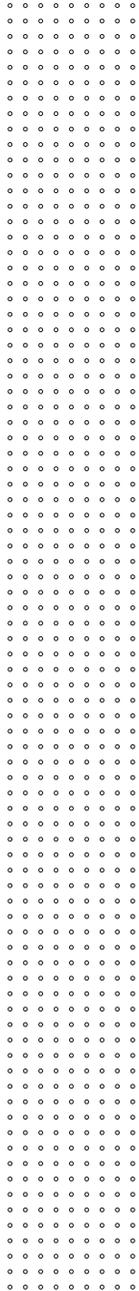
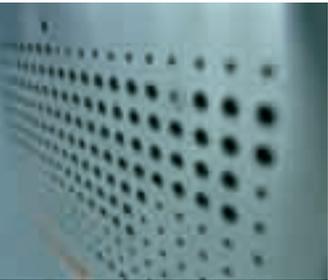
In February, we opened *Spring Flowers, Autumn Grass: The Spirit of Nature in Asian Art* to coincide with two very important events in our community—the Chinese New Year celebrations and the equally popular Melbourne International Flower and Garden Show. Organised by our Senior Curator of Asian Art, Dr Mae Anna Pang, the exhibition attracted an enthusiastic response from all sections of the community and was accompanied by a fine catalogue, which also sold extremely well. Further highlights from our exhibitions program at NGV on Russell over the past year include *Victorian Photographs, Julia Margaret Cameron: Annals of*



*My Glasshouse; Night and Day: 20th Century International Works; Yikwani: Contemporary Tiwi Ceramics; and Top Arts: VCE 2001*, our annual — but also last — exhibition at NGV on Russell, which once again proved hugely popular with the public.

In our final weeks at Russell Street, we also featured a small but noteworthy display of our holdings of the Portuguese-born artist Arthur Loureiro, who worked in Melbourne during the late nineteenth century. These pictures were installed to commemorate the visit of His Excellency, Dr Jorge Sampaio, President of Portugal, his wife Dr Maria Jose Ritta and official party, and also provided the ideal occasion to unveil one of our recent acquisitions, a fascinating painting by the British artist Arthur Montague which documents the interior of Senhor Loureiro’s studio in Melbourne in the early 1890s.

We closed NGV on Russell to the public on Sunday 30 June and returned the spaces to the State Library of Victoria to be reincorporated into the Library’s present redevelopment program. We are most grateful to the Library Board of Victoria and staff of the State Library, and particularly to the Chief Executive Officer and State Librarian, for their generous approach to our tenure of the premises. The provision of the three handsome gallery spaces as a temporary home for part of the NGV collection over the past two years must be judged a great success, ensuring that for the most of its closure the NGV retained a strong presence within the cultural life of this city.



## Acknowledgements

We greatly appreciate the support we receive from Arts Victoria, through its Director, Penny Hutchinson, and her colleagues, together with the interest and support we receive from our Minister, the Hon. Mary Delahunty MP.

Once again, it has been a privilege to work with Steve Vizard and his colleagues on the Council of Trustees, all of whom continue to offer valuable guidance on every aspect of our operations. In particular, I would like to acknowledge Jim Cousins who, while continuing to chair the Building Sub-committee, also assumed the responsibility of Chairman of the NGV Foundation. Warm thanks also to Rupert Myer who relinquished chairmanship of the NGV Foundation to take a more prominent role in our capital works fundraising project as Chairman of the Gallery Campaign.

A number of valued colleagues left the employ of the NGV during the past year and we wish them well in their future endeavours. In particular, I would like to pay special tribute to Irena Zdanowicz, Senior Curator of Prints and Drawings, who retired in November. During her thirty-three years of outstanding service, Irena has guided the fortunes of her department in an inspired and exemplary manner, and we wish her well in her retirement.

As always, the events and achievements outlined here would not be possible without the magnificent support we continue to receive from our various voluntary groups. To all these friends and supporters of the NGV who give so generously of their time and talent, we offer sincere thanks.



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

As Director, I would like to express my profound gratitude to each and every member of staff of the NGV, all of whom have worked ceaselessly to ensure that the NGV continues to be a centre of excellence and leader among great galleries. A redevelopment project of the scale on which we embarked—the largest art museum building program currently being undertaken in the world—requires extraordinary effort and dedication, and I am particularly grateful to the Deputy Directors, Frances Lindsay and Tony Ellwood, the Chief Operating Officer, Graeme Newcombe, the Head of Exhibitions and Collection Management, Gordon Morrison, the Manager, External Relations, Judy Williams, and Fundraising Director, Alun Evans, for their willingness always to go beyond the call of duty.

By the time our next Annual Report appears, we will have launched The Ian Potter Centre: NGV Australia and the reopening of NGV International will be imminent. We look forward to sharing with the people of Victoria two of the finest art museum complexes anywhere in the world.

Dr Gerard Vaughan