



# NGV 03/04

2003/04 Annual Report  
Council of Trustees of the National Gallery of Victoria





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The Chief Operating Officer

National Gallery of Victoria

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# NGV 03/04

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Council of Trustees of the National Gallery of Victoria

# Contents



President's Foreword	7
Establishment, Functions And Powers	8
Lead	10
NGV Council of Trustees, Executive Management Team, Senior Management Team, Staff Organisation Chart, Director's Report, Strategic Objectives 2003/04	
Show	32
Curatorial, Victorian Foundation for Living Australian Artists, Exhibitions Management Unit, Conservation, Cataloguing, Exhibition Design, Acquisition Highlights	
Promote	62
Photographic Services, Graphic Design, Communications, Marketing, Multimedia	
Engage	72
Front of House, Scholarly Publications, Audience Engagement, Education, Public Programs, NGV Voluntary Guides, Library, NGV Members	
Support	84
Human Resources, Risk and Facilities, Asset Management, Information Technology, Finance and Planning, Governance	
Grow	90
Sponsorship, NGV Foundation, Fundraising, NGV Business Council, Supporter Groups	
Review	98
Acquire & Lend	100
Report	126
Financial Summary	128
Financial Statements	131
Notes to Accounts	135
Statutory Reports	153
Sponsor Acknowledgments	159
Disclosure Index	160



European  
Painting and Sculpture



## President's Foreword

The year ended 30 June 2004 was one of the most important in the 143-year history of the National Gallery of Victoria.

From August to December 2003, the NGV successfully relocated its International collection to the redeveloped NGV International in St Kilda Road. In October 2003, the NGV's staff returned to St Kilda Road from North Melbourne. In December 2003, the St Kilda Road building was reopened to acclaim for the Mario Bellini redevelopment of the original Roy Grounds design.

Since December 2003, the NGV has operated two splendid galleries and buildings, The Ian Potter Centre: NGV Australia at Federation Square and NGV International at St Kilda Road.

More than 1.68 million people have visited the NGV in the past 12 months, including more than 93,000 students through the Gallery's education unit. Nearly 60,000 attended programs and guided tours. Meanwhile, NGV Members has grown from 14,399 to 23,384, an increase of 62%.

Dr Gerard Vaughan has been an outstanding Director over the past five years and recently he has accepted reappointment as Director for a further five years. The Chief Operating Officer, Elizabeth O'Keeffe, and Deputy Directors, Frances Lindsay (Australian Art) and Tony Ellwood (International Art), have met the very

considerable demands of bringing into full operation the two galleries at which the collections of the NGV are displayed.

Steve Vizard AM, the President of the Council of Trustees, and Alison Inglis and Chris Brown, retired from the Council in May 2004. Each played a significant role in guiding the NGV over the last six years through closure, redevelopment and re-opening.

The NGV is grateful for the support of Mary Delahunty MP, the Minister for the Arts, and the State Government, which has increased the NGV's recurrent grant to recognise increased operational requirements resulting from running two large public galleries and a separate art storage facility in North Melbourne.

The NGV is also grateful for the support provided by the Commonwealth of Australia and the Commonwealth Minister for the Arts, Senator Rod Kemp, for assistance extended to the NGV through the Commonwealth Indemnity Scheme.

The NGV wishes to thank the many donors and other supporters, most notably Dr Joseph Brown, for their generosity in time and money to the Gallery over the past year.

The NGV will strive in the future to make its collection accessible to all Victorians and to enhance the social and cultural life of Victoria.



Allan Myers

## Establishment, Function and Powers

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

### Objective

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

### Functions

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

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

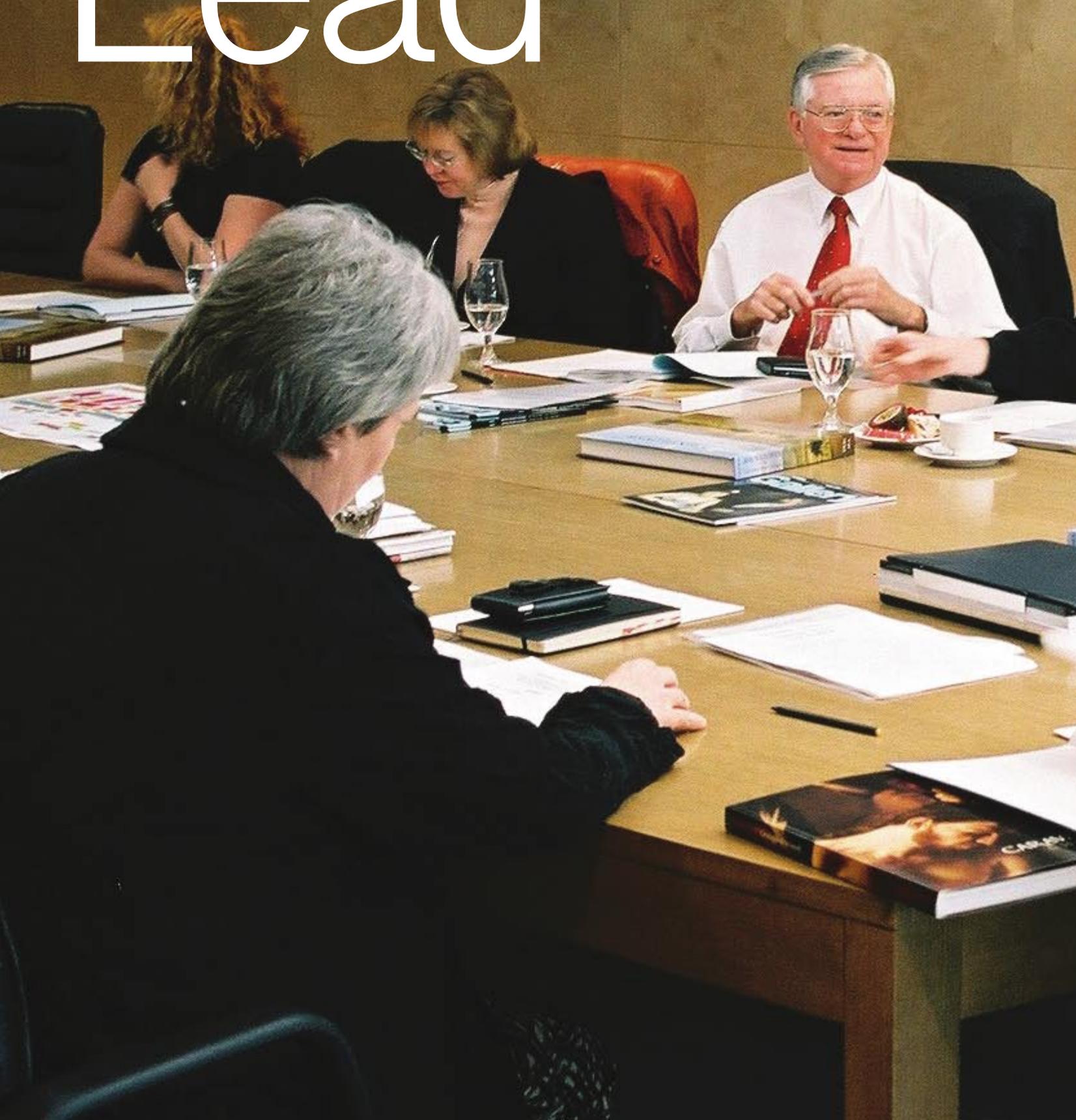
### Powers

The powers conferred by the Act enable the Council to:

Legislation	Power
s 13A(1)	do all things necessary or convenient to be done for or in connection with the carrying out of its functions
s 13A(2)(a)	enter into contracts, agreements or arrangements in connection with the carrying out of its functions
s 12A	employ staff
s 13A(2)(b); s 17A	grant a lease over any part of the National Gallery land; for a purpose not inconsistent with the reservation of that land; for a total term not exceeding 30 years; and subject to any covenants, exceptions, reservations and conditions determined by Council
s 13A(2)(b); s 17B	grant a licence over any part of the National Gallery land; for entry and use of the land or any building on that land for any purpose not inconsistent with the reservation of that land; for a period not exceeding 7 years; and subject to the terms and conditions determined by Council
s 14(1)	exchange, sell, lease or dispose of any property vested in the Council by or under the Act, with the approval of the Governor in Council
s 14(2B)	exchange, sell, lease or otherwise dispose of works of art in the development collection in accordance with the by-laws
s 14(3)	accept or take on loan, or purchase, personal property for the purpose of carrying into effect the objects of the Act
s 14(3A)	purchase personal property for the purpose of carrying into effect the objects of the Act on terms of deferred payment, instalment or similar terms as the Council thinks fit
s 14(4)	accept a donation or gift of, or cash for the purchase of, any picture, work of art or exhibit, conditional on the work remaining in the custody of the donor during his lifetime or any other period agreed between the donor and the Council, and on the work being handed to the Council by the donor for the purposes of exhibition or study, whenever the Council requests this in writing
s 14(5)	lend works of art vested in or under the management or control of the Council to such persons or for such purposes as the Council thinks fit
s 14(6)	agree to indemnify a person and his legal personal representative against any liability which may be incurred under Commonwealth or State law as a result of the gift, loan or sale of any personal property to the Council, with the approval of the Governor in Council,
ss 16(1)–(2)	retain, sell, lease or dispose of any property not vested in the Council by the Act, but submitted to or left with the Council with a view to its acceptance as a gift or purchase, or for valuation or an opinion, or for any prize or competition, where such property has been in the possession or custody of the Council for not less than 5 years, and has not been claimed after notice has been given according to the provisions of the Act, with the approval of the Governor in Council
s 18AA	exercise the powers conferred on it by the Borrowing and Investment Powers Act 1987 (Vic)



# Lead





Council of Trustees  
Executive Management Team  
Senior Management Team  
Director's Report  
Strategic Overview

Trustees, staff and management of the National Gallery of Victoria are committed to values of excellence, integrity and access. It is Management's role to communicate these core values throughout the organisation, and instil in all staff a deep understanding of all key policy areas. This can only be achieved successfully through a focused strategic plan, and clear and effective management.

The NGV's Council of Trustees, management and staff also acknowledge the Gallery's own leadership role in the community and its capacity to bring art and people together in the most inspired and exceptional ways.

## NGV Council of Trustees



(l-r, from top):

Mr Allan Myers, President

Ms Naomi Milgrom

Dr Vince Fitzgerald

Ms Merran Horne Kelsall

Ms Sally Smart

Ms Maureen Plavsic

Ms Maudie Palmer

Mr Ron Dewhurst

## Executive Management Team



(l-r, from top):

Dr Gerard Vaughan, Director

Ms Elizabeth O'Keeffe,  
Chief Operating Officer

Mr Tony Ellwood, Deputy Director,  
International Art

Ms Frances Lindsay,  
Deputy Director, Australian Art

Ms Liz Grainger,  
Chief Financial Officer

## Executive and Senior Management

The NGV's Executive and Senior Management Teams (EMT and SMT) represent key areas of the Gallery's curatorial and operational activities. At weekly and fortnightly meetings respectively, our management groups come together to share ideas and information, as well as report upon achievements, issues and progress of key policy areas and projects. All staff and stakeholders have a voice through our senior managers. The focus remains realising the Gallery's vision of bringing art and people together through: developing and displaying our Collection to the highest museum standard; engaging the widest possible audience; enriching society's experience of the visual arts; and ensuring the NGV's future sustainability.

### Executive Management Team

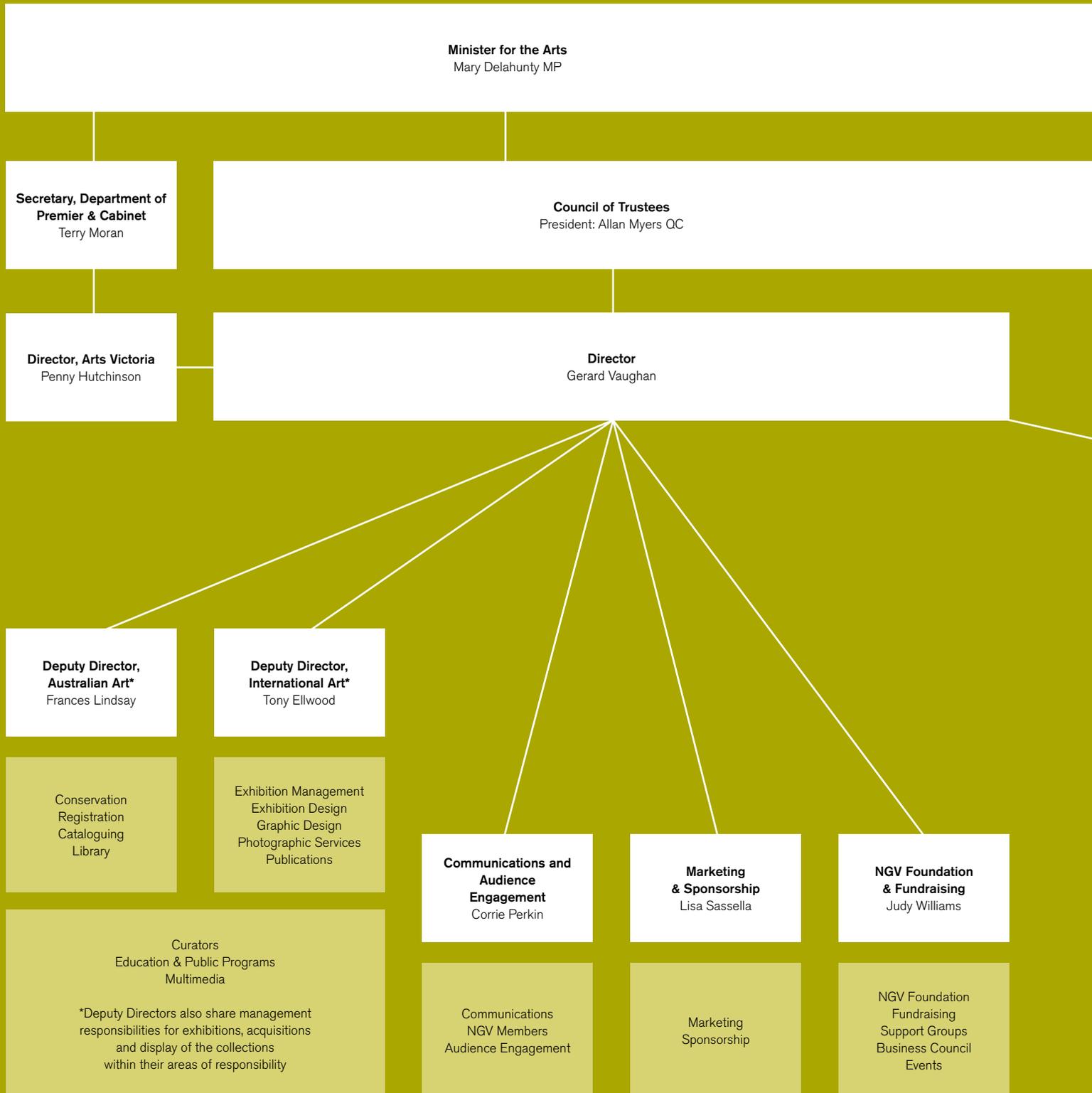
Gerard Vaughan, Director  
 Elizabeth O'Keeffe, Chief Operating Officer  
 Frances Lindsay, Deputy Director (Australian Art)  
 Tony Ellwood, Deputy Director (International Art)  
 Liz Grainger, Chief Financial Officer

### Senior Management Team

Gerard Vaughan, Director  
 Elizabeth O'Keeffe, Chief Operating Officer  
 Frances Lindsay, Deputy Director (Australian Art)  
 Tony Ellwood, Deputy Director (International Art)  
 Liz Grainger, Chief Financial Officer  
 Tom Dixon, Head of Conservation  
 Bronwen Edwards, Head of Human Resources  
 Melissa Obeid, NGV Members Manager  
 Gina Panebianco, Head of Education and Programs  
 Corrie Perkin, Head of Communications and Audience Engagement  
 Lisa Sassella, Head of Marketing and Sponsorship  
 Gary Sauvarin, Head of Commercial Initiatives  
 Tony van Noordenburg, Head of Risk and Facilities Management  
 Judy Williams, Head of Fundraising and NGV Foundation



## Staff Organisation Chart



**Minister for the Arts**  
Mary Delahunty MP

**Council of Trustees**  
President: Allan Myers QC

**Chief Operating Officer**  
Elizabeth O'Keeffe

**Commercial Outcomes**  
Gary Sauvarin

**Finance & Planning (Chief Financial Officer)**  
Liz Grainger

**Risk & Facilities**  
Tony van Noordenburg

**Human Resources**  
Bronwen Edwards

**Information Technology**  
Trish Knight

Front of House  
Retail & Wholesale  
Catering & Venue Hire  
Commercial Initiatives

Finance  
Administration  
Strategic Planning  
Corporate Reviews

Contract Services  
Risk Management  
Facilities Management  
Project Management  
Asset Management

Employee Relations  
Organisational  
Development

Corporate IT&T  
Infrastructure  
Corporate IT&T  
Applications



## Director's Report

The past year has been one of the most challenging and successful in the National Gallery of Victoria's 143-year history. The re-opening of NGV International in December 2003 marked the conclusion of a seven-year redevelopment program involving the planning, design, funding, construction, fit out and installation of two outstanding buildings. These projects have delivered to Melbourne and Victoria the finest art museum complex in Australia, and one which in quality of design, facilities and technology rivals the best anywhere.

From curatorial and operational perspectives, 2003/04 has been particularly challenging for staff and Trustees because of the return to St Kilda Road of the NGV's staff and Collection, and the responsibility of managing and operating the new buildings within the funding provided. Our new three-year Strategic Plan was also endorsed and is now shaping the way in which all NGV staff perform. The six key policy areas which define our operations and aspirations are:

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

The National Gallery of Victoria has faced the huge challenge of bringing both buildings on stream in order to serve the Victorian community. On the financial side, it is essential to combine the sound fiscal management of operating grants from government with a creative approach to fundraising and income generation, and the year has been particularly successful in relation to donations from the private sector and Sponsorship.

Public response to the opening of NGV International has been uniformly positive. In 2003/04 1.68 million people visited NGV Australia and NGV International. Visitor numbers have positioned the National Gallery of Victoria in the top 20 most visited art museums in the world. Exhibitions and public programs in both buildings attracted large numbers of visitors. In 2003/04, 153,000 people engaged with the NGV through their participation in special programs, ranging from school and youth programs to general educational events. Thirty-five publications were produced to support the

collections and exhibitions, in order to allow our visitors to understand and interpret the works of art they experience during their visit. The number and quality of the publications produced has been, in my view, one of the great successes of this remarkable year, and I warmly thank all those involved.

### NGV International

NGV International was officially opened by the Honourable Steve Bracks MP, Premier of Victoria, on 4 December, 2003. The Premier, the President of the Council of Trustees, Steve Vizard AM, and my colleagues and I welcomed the community back to the building which had been closed since 30 June 1999. The conclusion of the building program presented many significant challenges, not least of which was management of the time required for the builders to complete the project. In the first part of 2003 it was realised that, because certain deadlines for completion of works could not be met, our aspiration of a single moment of handover for the building was no longer viable, and that a more efficient way forward—in order to allow the building to open as planned before the end of the calendar year—was to effect a staged handover, with the National Gallery of Victoria assuming control of particular parts of the building according to a pre-determined schedule.

The first artworks were returned to the building and were installed in September 2003. In October, the full staff returned to St Kilda Road from our temporary headquarters in the Public Record Office complex in North Melbourne. Level 2 of NGV International, which contains the old master picture collections and the European decorative arts collections, was the first to be installed, followed by Level 3, containing the post-war 20th century collections, and finally the galleries on Level 1 and the ground floor were installed last. The architect Mario Bellini visited the building twice in this period, in September and then again for the week of the opening of the building.

Our return to St Kilda Road was the subject of a carefully managed publicity campaign. One of the highlights was the return to St Kilda Road of Tiepolo's great *Banquet of Cleopatra*, which was hung in its new position on 9 October 2003. Mary Delahunty MP, Minister for the Arts, conducted a media visit to the building, and took the opportunity to inspect the painting which had undergone a highly successful 12-month conservation program. The picture, like so



many others in the Collection, underwent cleaning and conservation and looked magnificent, and the Minister's visit and resulting media interest provided an opportunity to explain the huge effort which had gone on during the previous five years to prepare the collection for its reinstallation, ranging from general conservation and cleaning, to the repair of frames and their re-gilding.

The opening events attracted a great deal of media attention. An independent consultant on media valued the free editorial generated in the lead-up to the opening, and during the opening week, at \$7.1 million. The opening week began with a special viewing for the major donors to the building campaign at which Senator Rod Kemp, Federal Minister for the Arts, spoke. Senator Kemp acted as the representative of the Federal Government which had provided a grant of \$25 million through the Federation Fund. It should be remembered that \$66 million of the total budget of \$168 million for NGV International was provided from sources other than the Victorian Government. On the Tuesday of opening week there was a gala fundraising dinner attended by more than 700 people, which raised \$750,000. This sum was matched dollar for dollar by a private donor, and was supplemented with further gifts from a group of friends, thus providing the nearly \$2 million required for the purchase of Agnolo Gaddi's outstanding late 14th century panel painting *Madonna and Child with St John of the Evangelist, St John the Baptist, St James of Campostela and St Nicholas of Bari*. Dame Elisabeth Murdoch AC, OBE, unveiled the painting at the Gala Dinner. This was arguably the most important individual purchase made by the NGV since Picasso's *Weeping Woman* in 1986.

Special guests of honour included the Director of the Musée du Louvre, M. Henri Loyrette, and the Director of Tate Britain, Mr Steven Deuchar. In addition, highly distinguished international museum curators who had been in Sydney a few days earlier for the opening of the *Caravaggio* exhibition, joined us. These visitors included Sergio Benedetti, Senior Curator of the National Gallery of Ireland, Wolfgang Prohaska, Keeper of the Picture Collections of the Kunsthistorisches Museum in Vienna, Patrice Marandel, Senior Curator of European Art at the Los Angeles County Museum of Art, and a number of other lenders to the exhibition. The Director of the Louvre addressed our guests on behalf of all the international museum representatives.

The opening party on the evening of Wednesday 3 December was attended by some 4000 people. It was a memorable event, setting the tone for the opening

celebrations. In addition to the permanent collection, NGV International opened with an important exhibition presenting the works of four significant international artists, *world rush\_4 artists*; in addition, the first of our temporary exhibition galleries was dedicated to a multimedia survey of the architecture and design of Mario Bellini, and our third temporary exhibition space was dedicated to Jackson Pollock's *Blue Poles*, kindly lent to the National Gallery of Victoria to celebrate our reopening as part of the program of significant loans made by the National Gallery of Australia for its own celebration of its 20th anniversary. On Friday 4 December, we inaugurated the Clemenger BBDO Auditorium with an afternoon Directors' Forum at which five visiting art museum directors were invited to give short papers outlining the key issues currently absorbing their time and attention in their own institutions and countries. The following contributed papers: Henri Loyrette, Louvre, Paris; Pierre Georget, Musée de l'Orangerie, Paris; Stephen Deuchar, Tate Britain, London; Michael Brand, Virginia Museum of Fine Arts, Richmond; and our former director Timothy Potts, Kimbell Museum, Fort Worth, Texas.

In January and February 2004, the NGV endured a certain amount of critical media attention over two incidents in which glass was broken. The first involved a pane in the ceiling of Coles Court, and the second involved a panel of glass in a movable door to the NGV shop, which broke when a member of staff opened it. In both cases, the safety glass performed as it was designed to do, shattering into an enormous number of tiny pellets and in effect causing a shower of glass. Both incidents were regrettable; management treated the issues with great seriousness and attention to detail, most particularly to put in place temporary measures to assure the public of their complete safety should such an incident occur again. The Council of Trustees commissioned Peter Bowtell and Ignatius Calderone from ARUP Engineers, to produce a detailed and exhaustive report on both of these incidents, and a complete audit of all glass in the National Gallery of Victoria. As a result of the consultants' recommendations, a number of other works were undertaken in order to give the community, the press and government an absolute assurance that no further incidents would occur. The press reaction to these incidents reflected the intense public interest in the new building.

In March 2004, the first pay exhibition at NGV International was launched: *Darkness and Light: Caravaggio and his World*. This exhibition had been jointly developed with the Art Gallery of NSW, and

was deliberately timed to commence at the NGV three months after the opening. Nearly 100,000 people visited this important exhibition, which was judged a great success. Our Public Programs Department organised an excellent symposium, at which Caravaggio experts John Spike and Peter Robb, among others, spoke.

On 16 June, we opened *The Impressionists: Masterpieces from the Musée d'Orsay*. This was the first of a new series of special exhibitions entitled Melbourne Winter Masterpieces, a collaboration between the Government of Victoria, Victorian Major Events Company, Art Exhibitions Australia and the NGV. Government had asked Victorian Major Events Company to turn its attention to appropriate cultural events, most particularly in the quieter time during winter when fewer special sporting events are on. The NGV celebrates this Government initiative, and looks forward to these future projects.

One of the defining features of *The Impressionists* exhibition was the sophisticated marketing and communications program devised for it. A special marketing committee, involving senior representatives of all the stakeholders in the exhibition, met on a regular basis, with Young and Rubicam providing pro bono a particularly creative advertising program. A key element of the Melbourne Winter Masterpieces project was the commissioning of a significant economic impact study. The NGV's close collaboration with Tourism Victoria brought instant results, and represented an excellent example of two government funded organisations supporting each other. It was clear from the first days of the exhibition that the number of visitors would be exceptionally high, and this has proved to be the case.

In its first six months, NGV International had nearly 753,000 visitors. The redevelopment of a much-loved Melbourne building has been celebrated by all Victorians, and offers the NGV, its collections and exhibitions, a 21st century state-of-the-art facility.

I would like to pay tribute to Mr Jim Cousins AO, formerly Deputy President of the Council of Trustees who, after his retirement from the Council last year, continued to chair the Buildings' Committee. Jim led the committee with enormous commitment and skill through two complex projects, as well as the refitting of our temporary space at Russell Street which the Gallery occupied from 1999–2002. His dedication to the project is hugely valued by us all. We also acknowledge Mr Barry Sweeney, Redevelopment Manager, for the very important contribution he

has made to the NGV throughout the seven-year redevelopment program; Baulderstone, Hornibrook Pty Ltd., the construction company for the St Kilda Road project; and our colleagues at Major Projects Victoria, in particular James Cain, John Weston and Martin Coates, who managed one of the State's most significant construction projects.

Italian architect Mario Bellini and all the members of his team, most particularly Giovanna Bonfanti, Giovanni Cappelletti, Raffaele Cipolletta and Mirjana Sazunic, working with Melbourne-based architects Métier3, have presented a world-class facility, adhering to the highest standards in design, finish and execution. We thank all individuals at both architectural firms for their vision and their commitment.

## NGV Australia

The year was also highly successful for The Ian Potter Centre: NGV Australia. The building itself has made a significant impact, and has won a series of architectural and design awards, both nationally and internationally. The highly successful Sidney Nolan exhibition, *Desert and Drought*, concluded shortly after the beginning of the new financial year. Nearly 44,000 tickets were sold. The next major exhibition was dedicated to the Heidelberg School artist Charles Conder, curated by the Art Gallery of New South Wales. We celebrated the first anniversary of the opening of the building with a major retrospective exhibition on the contemporary Australian artist Peter Booth. This was a long-awaited event, and was considered of such importance that most of Level 3 was dedicated to it. It proved hugely popular, particularly with artists and younger visitors, and the catalogue sold out during the course of the exhibition.

On 18 September, in the presence of Peter and Joan Clemenger, we inaugurated the prestigious triennial Clemenger Contemporary Art Award, with the prize of \$30,000 being won by John Mawurndjul, a western Arnhem Land artist. Judges of the prize were Elizabeth Anne McGregor, Director of the Museum of Contemporary Art, Sydney, Melbourne photographer Bill Henson, and Joan Clemenger. In March 2004, the popular *Top Arts* exhibition (dedicated to the best VCE work of the previous year) opened, launched by the Minister for Education, the Honourable Lynne Kosky. The quality of the works exhibited remained extremely high and there was an enormous visitation, particularly school groups. The *Clifford Possum Tjapaltjarri* travelling exhibition, curated by the Art Gallery of South Australia, opened in May and received an appreciative

Dr Gerard Vaughan at the opening of *Charles Conder 1868–1909*, and with Joan Clemenger and Clemenger Contemporary Art Award winner, John Mawurndjul. Both events were in September 2003





response. It is worth noting that, notwithstanding more than 2 million visitors since its 2002 opening, the quality of the building was such that there were few visible signs of wear and tear.

### Joseph Brown Collection

On 6 May 2004, the Premier of Victoria announced at a press conference held at NGV Australia that the connoisseur and collector, Dr Joseph Brown, had decided to gift the major part of his incomparable collection of Australian art to the NGV. This concluded a very long process of discussion and debate concerning the future of the Joseph Brown Collection. After detailed discussions in which the Premier, Mr Steve Bracks and Mrs Terri Bracks, the Minister Mary Delahunty, the Executive Director of Arts Victoria, Penny Hutchinson, the President of the Council of Trustees, Steve Vizard, NGV Director, Gerard Vaughan and Deputy Director, Frances Lindsay all participated, Dr Brown agreed in principle in January 2004 to our proposal that 100 of the major paintings and sculptures and 53 works on paper be gifted to the NGV, to be displayed together in perpetuity in two adjoining galleries on Level 2 of NGV Australia.

My colleagues and I worked closely with Dr Brown in debating the merits or otherwise of each of the works selected. The announcement of the gift brought a groundswell of public enthusiasm and approval, including a group of extremely positive newspaper articles and editorials. The individual works were independently valued at a total of \$20,352,000. As a complete collection, maintained in its entirety, it is worth around \$30 million, and is the largest single gift of works of art ever donated in Australia. It was agreed that *The Joseph Brown Collection* would open to the public in early October 2004. All of us at the National Gallery of Victoria remain deeply grateful to Dr Joseph Brown for his munificent gift, and for the confidence he has expressed in the ability of the NGV to care for his collection and to make it available to a vast public. We were also delighted when Dr Brown accepted the invitation from the President of the Council of Trustees and the Chairman of the NGV Foundation to assume the role of Patron of the NGV Foundation, in succession to the late Sir Rupert Hamer. A warm note of congratulations and support from Lady Hamer was read out at the media conference.

### The Alfred Felton Centenary

The eighth of January, 2004, was the centenary of the death of our great benefactor Alfred Felton, and

thus the creation of the Felton Bequest. It hardly needs to be said that the great richness and depth of the collections of the NGV can be attributed largely to the vision and generosity of this one person. A monumental inscription honouring Alfred Felton was applied to the west wall of The Great Hall, and was there for all to see from the moment of the reopening of the building. In November 2003, the NGV hosted the launch of Professor John Poynter's fine and detailed biography of Alfred Felton and the Felton Bequest, *Mr Felton's Bequests*, published by The Miegunyah Press, University of Melbourne. In April 2004, the NGV made its facilities available to Philanthropy Australia and the Felton Bequests' Committee for a special event honouring the other aspects of Alfred Felton's will, namely the many charitable purposes to which the other half of the income from the Felton Bequest is dedicated. The Felton Trustees announced three important new acquisitions for the centenary year, with a fourth to be announced towards the end of the calendar year 2004. The principal Felton gifts to the NGV for the centenary year were the following:

- Nathaniel Dance *The Pybus family* c. 1769, oil on canvas, 142.8 x 140.5 cm
- Alexander Archipenko *Silhouette* 1910, cast 1926–30, nickel plated bronze, 43.2 x 12.2 x 12.9 cm
- Cindy Sherman *Untitled #183A* from the *History Portraits* series, 1988, type C photograph, 96.5 x 57.0 cm

A committee consisting of Sir Andrew Grimwade, representing the Felton Bequests' Committee, Alison Inglis of the Felton Bequests' Committee (and at the time an NGV Trustee and Chairman of our Collections Committee), and I, with support from Frances Lindsay, undertook the process of commissioning a monument to Alfred Felton. A group of significant Australian sculptors were approached, with a short list of four being asked to provide maquettes. At the end of the process, Clive Murray White was awarded the commission to produce the Felton monument. The monument will be completed and unveiled in the latter part of 2004.

### Retirement of Sir Gustav Nossal

On 13 May, Sir Gustav Nossal AC formally retired as Chairman of the Felton Bequests' Committee. He was succeeded as Chairman by Sir Andrew Grimwade, the longest serving President of the Council of Trustees (1976–1990). All of us at the NGV look forward to working with Sir Andrew who, through his long

trusteeship, knows so much about the collections of the NGV, as we plan further acquisitions. Sir Gus Nossal has contributed to the life of the NGV through his Chairmanship of the Felton Bequests' Committee for more than a quarter of a century, assuming the role in 1977. One of Australia's most outstanding medical researchers in the field of fundamental immunology, Sir Gus also has a deep love of the visual arts, and his personal commitment and support has been fundamental to securing so many of the great masterpieces which the Felton Bequest continues to deliver to the NGV. All of us here at the NGV will remember with gratitude Sir Gus' enthusiastic engagement with the proposals we have brought to his committee, and I would like to take this opportunity to pay a personal tribute to Sir Gus, with whom I have worked closely since he appointed me as a Felton Bequest representative in London in 1984. I have valued Gus's counsel and sound advice on many issues. The NGV, and the people of Victoria, have much to thank him for.

## NGV Foundation

With the capital campaign for the building project winding down, the NGV Foundation began to turn its attention to the next phase of fundraising, namely, a significant increase in the endowment of the Foundation. In April, Judy Williams, who had previously managed all of NGV's key events and the affairs of the Business Council and other supporter groups, was appointed the new head of the Foundation. Planning began for the launch of the Felton Society, a group of friends of the Gallery who would formally notify us about future bequests. This, too, was an important element of the Felton centenary year, although the main endowment campaign will not be launched until the early part of 2005. The gift of the Joseph Brown Collection meant that the value of all gifts to the NGV Foundation in 2003/04 totalled considerably more than \$30 million.

We learnt with great sadness of the death of the Foundation's inaugural Patron, Sir Rupert Hamer AC, and I was privileged to represent the NGV at his State Funeral at St Paul's Cathedral on 30 March 2004. During his premiership, Sir Rupert supported the NGV in many generous and effective ways, ranging from lending the support of the Government of Victoria to the establishment of the NGV Foundation (inaugurated as The Art Foundation of Victoria) through matching private donations with government grants, to the decision to provide funding for the acquisition en bloc of the Jack Manton Collection of Heidelberg School

art. Sir Rupert and Lady Hamer regularly attended our events, and Sir Rupert expressed delight at the successful conclusion of the redevelopment program. He attended the Foundation preview of *Caravaggio* shortly before his death.

I thank all of our volunteer supporter groups for their enthusiastic contributions throughout the year. I would like to acknowledge the continuing commitment of Mr Jim Cousins, Chairman of the NGV Foundation, and his hardworking Board; Mr Paul Brasher and the Board of the Business Council of the NGV; and Mrs Ann Bennett and the committee and membership of the Women's Association, who continue to make generous grants for acquisitions. We felt great sadness at the passing of Mrs Elizabeth Summons, who founded the Women's Association at the behest of Eric Westbrook in 1961, and I felt privileged to be invited to deliver one of the eulogies at her funeral at Christ Church, South Yarra, on 12 August 2003.

Peter Clemenger retired as Chairman of the Board of NGV Members, and handed over to Alison Inglis. We warmly thank Peter for the huge contribution he has made to maintaining the good health and relevance of NGV Members during the period of Gallery closure and redevelopment. Peter and Joan Clemenger continued their personal support of the NGV by establishing the new Clemenger Curatorial Travel Awards, which will, in particular, permit curators to make overseas visits; again we thank Peter and Joan for their support for, and confidence in, our work.

On 26 May 2004, the President of the Council of Trustees, Steve Vizard, announced that he had informed the Minister for the Arts he would not seek reappointment for a third three-year term as President of the Council. Steve felt his family and other commitments required more time than he had available under current arrangements, and he felt he had made his contribution through the six years of the rebuilding and highly successful relaunch of the NGV. Steve involved himself in every aspect of our work, and was particularly helpful in relation to complex issues concerning the building campaign, and managing equally complex press issues. One of Steve's great contributions was assisting us in maintaining the high public profile of the NGV during the redevelopment process. We all thank him most warmly for his huge contribution and wish him and his family well.

Two weeks later, on 15 June, the Minister for the Arts, Mary Delahunty, announced the appointment of Mr Allan Myers QC as the new President of the Council. The NGV welcomes Allan Myers' appointment and the

Felton biographer John Poynter seated next to Dr Eric Westbrook. Behind (from left) AEA Chairman Robert McKay, Dr Gerard Vaughan, Sir Rupert Hamer and Sir Gustav Nossal at the launch of the Alfred Felton biography, November 2003; Dr Eric Westbrook and Bernard Smith at the book launch

HONOUR  
**ALFRED FELTON**

WHOSE BEQUEST HAS TRANSFORMED OUR COLLECTIONS



senior management team and all Gallery staff look forward to working with him over the years to come.

Two other long-serving Trustees retired at the same time as Steve Vizard: Mr Chris Brown, Treasurer of the Council of Trustees; and Dr Alison Inglis, the Council's academic trustee, who also served for many years as Chairman of our Collections Sub-Committee. Both have shown extraordinary dedication and commitment to the NGV, and we thank them most warmly for their generous service. We are delighted Dr Inglis continues in the Chairman's role for NGV Members. Our thanks, also, to our continuing Trustees, Ms Merran Horne Kelsall, Mr Ron Dewhurst, Ms Sally Smart, Ms Maudie Palmer, Ms Naomi Milgrom, Ms Maureen Plavsic, and Dr Vince FitzGerald who, with Allan Myers, continue to provide guidance, good governance and sound direction for the NGV.

These past 12 months have been particularly demanding on NGV management and staff, and I would like to take this opportunity to thank each one of my colleagues for their hard work, clear focus and dedication, particularly during the moving and pre-opening period of St Kilda Road.

I also extend my warm thanks and appreciation to my colleagues on the Executive Management Team: Deputy Director, Frances Lindsay (Australian Art), who continues to make outstanding contributions to the NGV, and has been responsible for an engaging exhibitions and collections program at The Ian Potter Centre: NGV Australia at Federation Square; and Tony Ellwood, Deputy Director (International Art). In 2003/04, Tony worked tirelessly on the St Kilda Road project, and has shown great commitment to ensuring its successful conclusion, and in particular to its inaugural exhibition schedule; our Chief Operating Officer, Elizabeth O'Keeffe, who continues to manage so efficiently the operational side of the NGV, particularly so during the complex relocation and re-opening phase; and ably supported by Liz Grainger who, as Chief Financial Officer, oversees the Gallery's financial management.

The National Gallery of Victoria thanks the Government of Victoria for its ongoing support. In particular, we would like to thank the Honorable Steve Bracks MP, Premier of Victoria, and Mary Delahunty MP, Minister for the Arts, for their encouragement and interest in all aspects of NGV life.

We continue to value our collaboration with Arts Victoria and its Director, Ms Penny Hutchinson, and we thank Penny and her staff for their advice, assistance

and friendship, particularly during the re-opening phase of St Kilda Road.

This has been an extraordinary period in the life of the National Gallery of Victoria. Our community has returned, with millions of people of all ages freely accessing again our great collections, and participating in our exciting exhibitions, programs and schools schedules. Bringing art and people together—the journey continues.

## Strategic Overview 2003/04

In October, 2003, the NGV Council of Trustees approved its Strategic Plan 2003–06 and its Business Plan 2003/04. These plans acknowledge the importance of planning for the future, identifying possible and inevitable challenges, assessing strengths and weaknesses, and thinking creatively as a group. The Strategic Plan in particular supports the State Government's policy agenda, set out in *Growing Victoria Together* and *Creative Capacity+: Arts for all Victorians*.

### Our Vision: Bringing Art and People Together

The NGV will:

- develop and display our Collection to the highest museum standards
- engage with the widest possible audience
- enrich society's experience of the visual arts; and
- ensure our future sustainability

The Plans confirm the NGV's values of excellence, integrity and access, and our commitment that everything we do is of the highest standard of excellence, characterised by respect and responsibility.

Success for the NGV is to be recognised as an art museum of international scope and significance which brings art and people together, and enriches the community's experience of the visual arts.

Our Goals:

The NGV's vision is underpinned by three core goals:

#### *Enhance the Collection*

- Acquire works which complement the existing collection and fit with the NGV's acquisition policy
- Ensure NGV leads acquisition of art in Australia in terms of available funds and quality
- Achieve the highest quality in research, interpretation, conservation, management and display



*Strengthen attendances and audience engagement*

- Maintain highest possible attendance
- Provide challenging and high quality exhibition and programs
- Grow supporter group membership to leading museum levels
- Achieve growth in target audiences
- Gain key stakeholder approval

*Ensure a secure financial base*

- Grow commercial revenues
- Maximise sponsorship opportunities
- Generate Foundation income sufficient to meet long-term acquisition objectives
- Achieve best practice in organisational efficiency

Our Key Indicators:

The NGV has a series of headline indicators to monitor success in achieving our goals. Quantitative indicators for 2003/04 and target indicators for 2004/05 include:

Enhance Collection	Actual 03/04	Target 04/05
Maintain acquisitions		
Donated works	\$26.2m*	\$3m*
Purchases	\$4m	\$1.8m

Strengthen Audience	Actual 03/04	Target 04/05
Sustain high visitor numbers		
NGV International	753,000	850,000
NGV Australia	935,000	780,000
	1,688,000	1,630,000
Increase NGV Members	23,384	25,000
Grow target markets		
Interstate visitors	22% (as at March 2004)	25%
Younger audiences (under 40 years)	37% (as at March 2004)	40%
Provide excellent visitor experience		
% of visitors rating overall NGV visit as "good" or "very good"	92% (as at March 2004)	92%
Ensure repeat visitation		
NGV International	1.8 times since opening	2.5 times per annum
NGV Australia	2.4 times since opening	2.5 times per annum

Secure Financial Base	Actual 03/04	Target 04/05
Grow commercial revenues		
Net commercial revenue as a proportion of total operating revenue	8.5%	12.7%
Increase funds for art purchases		
Value of Endowment Funds	\$23m	\$28m

\* 2003/04 figure includes the Joseph Brown Collection. The value of donated works in this year was exceptional because of this.

### Our Alignment with Government Policy:

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

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

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

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

Creative Capacity+ Goals	How NGV Contributes to Creative Capacity+
Arts for all Victorians: a culture of participation	NGV's display of the permanent collection, exhibitions and programs for schools, members and the public attracts Victorians from more varied backgrounds Increased access to NGV's collection through loans and regional tours Improved volunteer participation through NGV Members, Voluntary Guides and Friends of the Gallery Library
On the threshold: an economy based on innovation	Increase the number of school students engaging with art Provide opportunities for Victorians to be involved in life-long learning through NGV programs Increase the proportion of the Collection available for public access on line Improved leverage of funds from sources other than the State Government such as sponsorship, fundraising and commercial activities Continue support for new ideas, research and development on art display, interpretation and acquisition
Creative place: a dynamic arts sector	Enhance Victoria's reputation as a centre of excellence in the collection, research , conservation and display of art Achieve national and international recognition for excellence and innovation in the conservation, interpretation and display of the permanent collection and in the delivery of exhibitions and public programs
Creative Capacity+ Strategies	How NGV Contributes to Creative Capacity+
Developing artists, ideas and knowledge	Administer the Victorian Foundation for Living Artists to support contemporary art practice
Engaging creative communities	Engage with volunteers, schools, culturally diverse communities, underrepresented groups and regional Victorians
Building creative industries	Expand and promote opportunities for NGV to attract regional, interstate and international cultural tourism in partnership with government and tourism
Creating place and space	Ensure sustainability of NGV Broad and diverse community access to NGV's collection and programs Provide online access to the NGV collection and its interpretation

# Show





Curatorial  
Conservation  
Registration  
Exhibition Unit  
Exhibition Design  
New Acquisitions  
Cataloguing

The NGV's philosophy to bring art and people together is at the heart of all activity across three campuses—our two outstanding galleries and our collection storage facility in North Melbourne. To succeed in this objective, the NGV is dedicated to achieving three overarching goals:

- Enhance the Collection
- Strengthen attendance and audience engagement
- Ensure a secure financial base

None of this is possible without a strategic and dedicated commitment to the care, protection and display of the artworks. Over many years, the NGV's maintenance and enhancement of the Collection, its exceptional exhibitions program, scholarly integrity, and its professionalism relating to protecting, conserving, storing and displaying artworks, has been to the highest museum standards. Our curators, conservators, exhibition designers, registration and exhibitions management staff have further cemented the NGV's reputation as one of the world's most respected public galleries.

## Curatorial

Over the past year, judicious development of the collections occurred across all curatorial areas of the NGV with the acquisition of significant works through both purchase and gift. These works enhanced the collections in line with the NGV's acquisition policy. Of major significance to the Australian collection was the gift by Dr Joseph Brown AO OBE, of more than 150 works, including paintings, sculpture and works on paper from colonial times to the present day. These will be placed on permanent display in two galleries at NGV Australia.

The opening of NGV International provided the impetus for a group of highly significant works to enter the Collection, notably the late 14th century panel painting by Agnolo Gaddi, *Madonna and Child with St John the Baptist, St James of Campostela and St Nicholas of Bari*; a major eighteenth century painting by Nathaniel Dance, *The Pybus Family*; and a painting by Albert Gleizes, *Acrobats*.

Australian Art benefited from the generous support of the Hugh Williamson Foundation which commissioned Melbourne painter Jon Cattapan to produce *The Melbourne Panels*, a monumental triptych of the artist's impression of Federation Square within the landscape of Melbourne. Other significant acquisitions included key works by Indigenous artists, many of which were purchased and donated with the help of the NGV Supporters and Patrons of Indigenous Art group. Lyn Williams' generous gift of 172 prints by Fred Williams will enable the NGV to be the primary collection for the study of Williams' print oeuvre. Australian decorative arts benefited as well through the bequest of former NGV Deputy Director, Kenneth Hood, of an important group of Australian ceramics, and the provision of funds to enable future acquisitions in this area. In the area of contemporary art, the Joan Clemenger Endowment enabled the work of emerging Australian artists to be acquired, and the Loti Smorgon Endowment supported the purchase of works by Australian photographers. Contemporary Art also benefited from fund raising efforts of its support group, NGV Contemporary.

### Victorian Foundation for Living Australian Artists

In November 2002 the Victorian Government provided \$5 million towards the Victorian Foundation for Living Australian Artists. The VFLAA supports the practices of living Australian Artists through purchasing their work, and is committed to improving the access of regional galleries to the works acquired through the

fund. The inaugural meeting of the VFLAA was held in June 2004 at which two works were recommended for acquisition to the Council of Trustees and subsequently approved. The first was Mike Parr's *Aether/Awe* 2000–2002, a massive screen print & jet spray on 20 sheets of paper, consisting of 10 self-portraits from 1981 and 10 self portrait 'remnants' from 2001, bonded to canvas. Also presented was Ah Xian's *Human Human—flower and bird (bust 3)* 2000–2001, a lustrous resin and lacquer bust, the surface of which is decorated with intricate flower and bird designs.

In addition to supporting Australian artists through the purchase of their work, the VFLAA also aims to assist the Regional Galleries of Victoria, and works acquired through the VFLAA will tour to Regional Galleries in exhibition and be lent to them for display. Regional Gallery representatives on the committee are Karen Quinlan, Director of Bendigo Art Gallery and Danny McOwan, Director of Hamilton Art Gallery.

Prior to the reopening of NGV International in December 2003, curatorial staff responsible for International Art under the leadership of Tony Ellwood, Deputy Director (International Art) undertook years of extensive research and planning to ensure that the installation of the collections in the refurbished galleries would set new international standards for art museum display and interpretation, while supporting the NGV objectives. The extremely positive response from the public, critics and museum colleagues to the inaugural displays paid testimony to the high professional standard that the NGV curators brought to this task of reinterpreting and presenting the collections within the context of the new building. The publication of eight scholarly handbooks on the International Collections under the editorship of Tony Ellwood set new standards for research, writing and design.

At NGV Australia, now in its second year of operation, the curatorial staff under the direction of Frances Lindsay, Deputy Director (Australian Art) continued to present imaginative and innovative displays that revealed the depth of the NGV's holdings of Australian art and served to articulate new insights into the cultural history of this country. Again, the positive response of the community demonstrated through high attendance figures, community feedback and critical reviews, indicated that the curatorial programs at NGV Australia are making an outstanding contribution to the visual arts of Australia.

The work of the Curators is instrumental for the educative goals of the NGV, and in addition to

researching and writing on art they provide lectures and talks, both within the NGV and in the broader community. Many also make an important contribution by serving on local and national committees, opening public gallery exhibitions, judging art prizes, and fostering the appreciation visual arts through lectures, seminars and media appearances. During the year, many curators accompanied works being lent to other galleries around Australia and overseas. These courier trips provided them with invaluable opportunities to undertake research and to network with colleagues. In addition, Joan and Peter Clemenger have enabled the establishment of an annual NGV Clemenger Travel Grants program, with Kelly Gellatly (Curator of Contemporary Art) and David Hurlston (Curator of Exhibitions) being the first recipients.

*Amy Barclay: Curator, International Art Exhibitions*

Amy Barclay undertook a courier trip in May 2004 to deliver the NGV's Amedeo Modigliani painting *Portrait of the painter Manuel Humbert* to the Jewish Museum in New York. She also visited the Andy Warhol Museum in Pittsburgh to further discussions for the exhibition *Andy Warhol's Time Capsules* which will be shown at NGV International in 2005.

*Dr Isobel Crombie: Senior Curator Photography*

In 2003/04 Dr Isobel Crombie was joint editor with Tony Ellwood of the following books *The Collection: The National Gallery of Victoria* and *The Building: National Gallery of Victoria*. She was editor of the *Art Bulletin of Victoria no.43* and wrote the essay 'Madonna of the Future: Rejlander and Sassoferrato'. She wrote a book review on Max Dupain for the *Australian Book Review*, and contributed essays to the *Clemenger Art Award* catalogue; the *NGV 20th Century Painting and Sculpture* handbook; the *NGV 19th Century Painting and Sculpture* handbook; and the *2004* catalogue. She wrote a foreword to the Albury National Photographic Award catalogue; and essays on Paul Cezanne for the catalogues *The Allure of Light—Turner to Cezanne*; *European Masterpieces from the National Gallery of Victoria*; and *The Impressionists*. In April 2004, she was a courier to New York to collect an NGV loan. She was an assessor for a PhD candidate at the Tasmanian School of Art and for PhD and 3rd year students at the RMIT University, where she is an Adjunct Professor.

*Tony Ellwood: Deputy Director (International Art)*

Tony Ellwood has overseen the opening of NGV International, responsible for the display, installation, acquisition and interpretation of the international art collection in time for the opening in December 2003. During the year, he has unceasingly contributed to

the arts community by way of talks, lectures and presentations which have helped raise the profile of the NGV. In addition to his continued service as a Panel Member to the Commonwealth Government 'Visions of Australia' Travelling Fund Program Committee, invitations by Arts Victoria to sit on an Officers and Community Development panel to consider grant applications for the Victoria Commission's funding, Tony Ellwood was also appointed to the Selection Panel for the Venice Biennale 2005 by the Australia Council.

Tony has spoken to The University of Melbourne's Masters of Curatorship students on two occasions about exhibition planning and development, as well as speaking to the NGV Voluntary Guides. Tony also has participated in a number of forums and conversations throughout the year, the *world rush\_4 artists* forum celebrating the inaugural exhibition in 2003, hosted a lecture for the Melbourne Conversations in December 2003, along with principal architect of NGV International, Mario Bellini. He also spoke at a Melbourne Conversations panel, organised by Museums Australia as part of their National Conference on the subject of the challenges facing Museums in the 21st century. He has also opened numerous exhibitions throughout the public galleries museums sector.

*Kelly Gellatly: Curator, Contemporary Art*

Kelly Gellatly undertook professional development travel under the Clemenger Travel Grant in April 2004, travelling over four weeks to Auckland, Los Angeles, San Francisco, New York, Philadelphia, Washington, London, Berlin. Her itinerary included visits to museums, art-run and commercial art spaces as well as appointments with artists and colleagues in various institutions.

*Dr Ted Gott: Senior Curator International Art to 1980*

International Art has prepared 3 new handbooks: *Painting and Sculpture before 1800 in the International Collections of the National Gallery of Victoria*, *19th Century Painting and Sculpture in the International Collections of the National Gallery of Victoria*, and *20th Century Painting and Sculpture in the International Collections of the National Gallery of Victoria*

*Dr Julie Gough: Curator Indigenous Art*

Julie Gough was invited to install her own artwork at Brigham Young University, Provo, Utah as one of 7 Australian Installation artists. She also installed her work at a group exhibition entitled *<ABSTRACTIONS>* at ANU Drill Hall, Canberra, and at the Centre for Cross Cultural Studies and ANU Art Gallery. Whilst in Utah



Julie provided three guest lectures about Australian Indigenous Art of the National Gallery of Victoria.

*Kirsty Grant: Curator Prints & Drawings*

In December 2003, Kirsty Grant travelled to London in order to attend the opening of the exhibition, *Fred Williams: An Australian Vision*, at the British Museum. In London, she researched the history of the Music Hall and other subjects in preparation for work on the forthcoming catalogue raisonné of Fred Williams' prints.

*David Hurlston: Curator, Australian Art Exhibitions*

David Hurlston was a joint recipient of the 2003/04 Clemenger Travel Grant. Commencing in June 2004, David travelled to London, Paris, a number of locations in northern Italy and New York. He met with staff at many major galleries and museums to discuss Australian touring exhibition possibilities. David was also able to assist in securing loans of works of art for a number of forthcoming exhibitions.

*Terence Lane: Senior Curator, Australian Art to 1900*

Terence Lane spent October–November 2003 visiting and working in galleries and museums in London and Paris. September 2003 saw the publication of *Nineteenth-century Australian Art in the National Gallery of Victoria*, and April 2004 the publication of an essay on Melbourne studio pottery in *Australian Art Pottery 1900–1950*.

*Frances Lindsay: Deputy Director (Australian Art)*

In addition to overseeing the curatorial programs of NGV Australia, Frances Lindsay dedicated much time to giving numerous talks and introductions in support of exhibitions and public programs at both NGV Australia and in the broader community.

She judged Art prizes for Bendigo Art Gallery, the Needham Religious Art Prize in Mount Gambier, and opened several exhibitions both in Victoria and Interstate. She launched a book on the artist Michael Johnson and spoke at the RAIA 2003 Victorian Architecture Awards Exhibition on winning projects at Federation Square. She chaired the annual Duldig Lecture on Sculpture, and also chaired a seminar entitled *Storm Warning: Recent Views on Colin McCahon*. She chairs the Visual Arts/Crafts Committee of Asialink, and is a Board Member of the Public Galleries Association of Victoria. She is also a member of the academic advisory committee for the Melbourne Leadership Program. In early 2004 she spent two weeks visiting London, Paris and Berlin, specifically to view the operations of Tate Modern and other major international museums, and to extend

networks and explore possibilities for NGV exhibitions of Australian Art internationally.

*Christopher Menz: Senior Curator, Decorative Arts*

Christopher Menz couriered the NGV's painting *Vétheuil* by Monet to Edinburgh for the exhibition at the Royal Scottish Academy, *Monet: The Seine and the Sea—Vétheuil and Normandy, 1878–1883*. He also visited Glasgow and London.

*Kate Rhodes: Assistant Curator Photography*

In the past year Kate Rhodes was the co-guest editor for 'Photofile' 71 on Fashion Photography and she also contributed catalogue essays for NEW04 at ACCA, the Clemenger Contemporary Art Award at the NGV as well as articles for the *Art Bulletin of Victoria*, *Gallery Magazine* and the NGV *20th Century Painting and Sculpture* handbook. Kate was an invited guest and presenter at the photography festival 'FotoFreo' in Fremantle, WA. She was a member of the Peer Group Assessment panel for the Visual Arts and Craft Board of the Australia Council, and is a member of the Curatorial Steering Committee for the 2004 Next Wave Festival and is a current member of the Exhibition Advisory Committee, Centre for Contemporary Photography.

*Charles Green: Adjunct Senior Curator, Contemporary Art*

Charles Green played a key curatorial role in the exhibitions *world rush\_4 artists* and the critical survey of Australian art *2004*, and their accompanying publications. He commissioned all writers, edited all texts and wrote major essays. Charles Green organised a substantial program of symposia for 2004 supported by a 2003 University of Melbourne ISFP Grant and a Humanities Research Centre conference grant. He was the invited opening speaker at the *Collaborations* conference at Tate Modern, and his paper will be printed in the refereed journal *Third Text* in late 2004. Charles Green was also awarded a Gold Medal with co-researcher Lyndell Brown at the Bangladesh Biennale, Dacca. In addition to *world rush\_4 artists* and *2004*, his publications for 2004 include many articles and reviews in journals and chapters in books. He also lectured extensively.

*Jennifer Phipps: Curator of Australian Art, late modernism*

Jennifer Phipps wrote the catalogue essay for the retrospective exhibition *Ivan Durrant: Paddock to Plate* for Monash University, March 2004. She also wrote many entries for the handbook on the Joseph Brown Collection.

*Judith Ryan: Senior Curator, Indigenous Art*

Judith Ryan travelled as a courier to Washington DC accompanying the loan of the NGV's Lord of the Jaguar Pelt Throne vase to the major exhibition *Courtly Art of the Ancient Maya* at the National Gallery of Art, Washington. The NGV's important vase was displayed together with polychrome vases from the National Gallery of Australia and the British Museum. Whilst in Washington, Judith viewed the Indigenous Australian collection at the Smithsonian and met with curators at the National Museum of Women in the Arts to discuss an exhibition of Indigenous women's art planned for NMWA, Washington.

*Geoffrey Smith: Curator of Australian Art, 19th century – early modernism*

Geoffrey Smith curated the exhibition *Sidney Nolan: Desert and Drought* and authored the accompanying publication. He contributed to the *Peter Booth: Human/Nature* catalogue and undertook research in London for The Fred Williams Print Project. He gave numerous lectures and floor talks on aspects of Australian art.

*Jason Smith, Curator of Contemporary Art*

In January 2004, Jason Smith travelled to Japan with Australian artists Susan Norrie, Fiona Hall and David Rosetzky for the installation of the exhibition *Living Together is Easy* at the Contemporary Art Centre, Art Tower Mito. Additional activities have included wideranging public programs and lectures associated with the major survey *Peter Booth: Human/Nature*, and keynote addresses for the Biennale of Sydney at the Museum of Contemporary Art and Ballarat Fine Art Gallery.

*Katie Somerville: Curator Fashion & Textiles*

Katie Somerville attended the following conferences: Making An Appearance: Fashion, Dress and Consumption, at the Centre for Critical & Cultural Studies, The University of Queensland; Intermesh, RMIT; Textiles and the Digital II, COFA. She also delivered a lecture to the Brighton Historical Society, and was an examiner for an MA candidate at Monash University. She was a judge for the Australian Fashion Designer of the Year Awards.

*Susan Van Wyk: Curator Photography*

In 2003/04 Susan van Wyk presented a paper at the photography symposium, *Witness*, at the University of Melbourne. She wrote articles for the *Art Bulletin of Victoria*, *Gallery*, *Photofile* and *Leadership Victoria*. Susan made a number of visits to Sydney and Canberra to research and develop the forthcoming exhibition *Anzac and Beyond*.

*Dr Gerard Vaughan, Director*

Gerard Vaughan undertook more than 100 evening engagements, ranging from NGV events to participating in the life of regional galleries, universities and other community organisations. He travelled twice to New Zealand, in July 2003 to give the Annual Philip Carter Family Lecture at the Christchurch Art Gallery [Te Puna Waiwhetu], and in February 2004 to open the major Rosalie Gascoigne exhibition at the Wellington City Art Gallery. In April 2004 he gave the keynote address at the opening of the new Queensland University Museum of Art. On 15 December 2003 he gave the inaugural NGV Members Ursula Hoff Annual Lecture, and on 11 March 2004 he gave the NGV Women's Association Annual Lecture. He gave a paper on private sector funding of art museums at the Museums Australia National Conference on 18 May 2004. From 1 January 2004 he assumed the Chairmanship of the Council of Australian Art Museum Directors, and is the CAAMD representative on the newly established Collections Council of Australia. He sits on the board of Art Exhibitions Australia, on the Advisory Council for the Centre of Cross-Cultural Studies, ANU and the Deakin University Cultural Heritage and Museum Studies Academic Advisory Board.

Publications for the year have included: "Severed Heads", essay in the catalogue *Darkness and Light: Caravaggio and his World*, AGNSW and NGV, 2003/04, pp. 68–70; a group of 10 entries and short introductory essays in the catalogue of *The Impressionists: Masterpieces from the Musée d'Orsay*; authorship of the book (with contributions from Veronica Angelatos) *31 New Acquisitions*, produced for the opening of NGV International in December 2003; and "Sassoferrato at the NGV" in *ABV43*.

*Danielle Whitfield: Assistant Curator Fashion & Textiles*

Danielle Whitfield attended the following conferences: Making An Appearance: Fashion, Dress and Consumption, at the Centre for Critical & Cultural Studies, The University of Queensland; Intermesh, RMIT; Textiles and the Digital II, COFA; and The Space Between, Curtin University.

*Maria Zagala: Assistant Curator Prints & Drawings*

Maria Zagala was on study leave from November 2003 – August 2004 in Berlin completing her Masters thesis on Renaissance drawing practice.

## Exhibition Summaries

### NGV International

world rush\_4 artists  
04/12/2003 – 15/02/2004

Support Sponsors: Qantas, Sofitel Melbourne, Rutledge Engineering, Wallenius Wilhelmsen, Godfrey Hirst

This exhibition brought together four artists whose approach to installation has placed them at the forefront of International Contemporary art. Eija-Liisa Ahtila (Helsinki), Doug Aitken (Los Angeles), Lee Bul (Korea) and Sarah Sze (New York) transform uncannily familiar impulses from mid-twentieth century modernist art while creating models of conceptually unbounded, imaginary worlds. Together, their reconfigured landscapes delineate the new shape of twenty-first century art.



Mario Bellini: Architect and Designer  
04/12/2003 – 22/02/2004

Support Sponsors: Diadem, Barrisol, Dulux Australia

This exhibition showcased the work of leading Italian architect and designer, Mario Bellini, the principal architect for the major NGV International redevelopment. The exhibition featured an innovative multi-media presentation covering Bellini's celebrated forty-year practice in the fields of architecture and design. The NGV was the fourth international institution to hold a major exhibition of Bellini's work, and the exhibition signalled the beginning of an occasional, but on-going program of exhibitions at the NGV focussing on prominent architects and designers.



National Gallery of Australia  
Jackson Pollock: Blue poles Number 11, 1952  
04/12/2003 – 22/02/2004

On loan to celebrate the 20th anniversary of the National Gallery of Australia

Supported by: Art Indemnity Australia, Australian Air Express

As part of its 20th anniversary celebrations, the National Gallery of Australia made a number of important one-off loans to institutions around Australia. The NGV was delighted to be able to exhibit Jackson Pollock's *Blue Poles: Number 11, 1952*, one of the artist's most significant late works.



Eija-Liisa Ahtila  
Born Finland 1959  
From *The house* 2002 (detail)  
DVD 3-projection installation with sound, 14 minutes  
dimensions variable  
© Crystal Eye, Ltd., Helsinki.  
Image courtesy Klemens Gasser & Tanja Grunet Inc., New York

Mario Bellini  
Born Italy 1935  
*Teneride* (Cassina) 1970

Jackson Pollock  
American 1912–1956  
*Blue Poles: Number 11* 1952  
1952 (detail)  
enamel and aluminium paint with glass on canvas  
212.9 x 488.9 cm  
National Gallery of Canberra  
© Jackson Pollock, 1952 / ARS  
Licensed by VISCOPY, Sydney, 2004



House Mix: Highlights of the International Fashion and Textiles Collection  
4/12/03 – 29/08/04

Myer Fashion and Textiles Gallery  
Principal Sponsor: Myer

Like a club DJ sampling music on the dance floor, the exhibition *House Mix* interpreted the Gallery's collection in new sequences, where works were arranged in engaging narratives that move across historical, modern and postmodern times. The fusion of historical and contemporary fashion presented a context in which to thoughtfully examine concepts of dress, form, reference and creation within the intricate web of artistic hierarchies and cultural protocols. A series of clothing ideas were tracked through distinct groupings, relating works in a visually harmonious and thematic dialogue.



Surveying the Centuries: Highlights from the Prints and Drawings Collection  
04/12/2003 – 21/03/2004

This exhibition showcased the NGV's magnificent collection of prints and drawings. The earliest work in the exhibition was the Gallery's 12th century Byzantine illuminated manuscript, and the most recent a major etching by Lucian Freud. Through this exhibition, some of the key developments in the history of international art were explored.

Natural Inspiration: Photographs of the Landscape 1840's- 1980's  
04/12/2003 – 04/04/2004

Through a fascinating collection of works that spanned 140 years of landscape photography, this exhibition drawn from the NGV Photography Collection explored the emotional spectrum that nature can inspire through works by some of the most celebrated practitioners.



Medusae: Dorothy Cross & Tom Cross  
04/12/2003 – 04/04/2004

The contemporary artist Dorothy Cross came to widespread attention and acclaim when she began a series of works featuring cow skins and udders. In 2000, Cross was awarded the SCIART Research and Development Project Award with her brother scientist Professor Tom Cross to produce the film *Medusae*. In *Medusae*, they combined the stories of Maude Delap, an amateur naturalist who bred jellyfish at the turn of the 19th century, with present day research into box jellyfish, the most deadly jellyfish in the world.



Christian Dior, Paris, couture house est. 1947  
John Galliano, designer since 1996  
Born Gibraltar 1960  
*Dress, hat and boots no. 39*  
design 2000, spring-summer, made 2003  
(detail)  
silk, paint, lacquer, metal, leather  
Presented through the NGV Foundation by Norma and Stuart Leslie, Governors, 2002

Anthony van Dyck  
Flemish, 1599–1641; worked in England and Italy  
*Self-portrait* c.1626–32 (detail)  
etching  
24.6 x 15.7 cm (plate); 24.7 x 15.9 cm (sheet)  
Everard Studley Miller Bequest, 1959

Ansel Adams  
American 1902–1984  
*Clearing Winter Storm, Yosemite Park* 1944  
gelatin silver photograph  
17.8 x 22.8 cm (image and sheet)  
Purchased from Admission Funds, 1989

Dorothy Cross  
Born Ireland 1956  
*Mastigias jellyfish: Palau, Micronesia* 2002  
photograph  
Courtesy of the artist and Frith Street Gallery, London



Resonance: Highlights of the Asian Art Collection  
04/12/2003 – 26/04/2004  
(closed 26/12/03, re-opened 2/04/04)

The NGV has one of the most impressive collections of Asian Art in the country. This display revealed its diverse nature and the interactions of artistic culture and style. Highlights included: Indian Miniatures; Hindu and Buddhist sculptures and painting; Chinese and Japanese Buddhist sculpture and painting; Chinese scholar paintings and calligraphy; Chinese court academy painting; and Japanese screens, painting, calligraphy and Ukiyo-e prints.

Darkness and Light: Caravaggio & his World  
11/03/2004 – 30/05/2004

Principal Sponsor: Deutsche Bank  
Support Sponsors: Channel Seven Melbourne, Qantas, Vittoria Coffee, Sofitel Melbourne, Corriere Della Sera

Jointly organised by the National Gallery of Victoria and the Art Gallery of NSW. Indemnification for this exhibition was provided by the Victorian Government

*Darkness & Light: Caravaggio & his World* featured key paintings demonstrating the scope and quality of Michelangelo Merisi da Caravaggio's (1571–1610) revolutionary vision. Almost instantly after his arrival in Rome, Caravaggio's style was taken up by other artists and over the ensuing decades it spread through most of Europe. *Darkness & Light: Caravaggio & his World* included outstanding works by these Caravaggisti, including Bartolomeo Manfredi, Orazio and Artemisia Gentileschi, Georges de la Tour, Jusepe de Ribera and Gerrit von Honthorst.

Guy Bourdin  
16/03/2004 – 06/06/2004

Principal Sponsors: L'Oréal Paris, L'Oréal Melbourne Fashion Festival  
Support Sponsors: Vogue Australia, Qantas

Guy Bourdin was at the height of his career from the mid 1970s to the early 1980s. While conventional fashion images make beauty and clothing their central elements, Bourdin's photographs offer a radical alternative. Guy Bourdin presented fashion as the luxurious embellishment rather than the subject of his photographs. This exhibition featured key photographs of Bourdin, showing the heart of commercial image making.

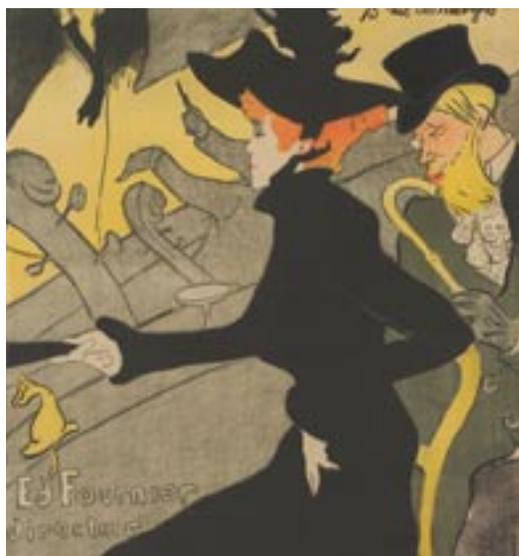


Tsukioka Yoshitoshi  
Japanese 1839–1892  
*A woman saving the nation, from the Taiheki chronicle 1886 (detail)*  
colour and silver woodblock  
(triptych)  
(a-c) 36.4 x 72.5 cm (image)  
(overall); 38.9 x 73.8 cm (sheet)  
(overall)  
Purchased, 1999

Michelangelo Merisi da Caravaggio  
Italian 1571–1610  
*Boy bitten by lizard c.1595/1600*  
oil on canvas  
66 x 49.5 cm  
The National Gallery, London

Guy Bourdin  
French 1928–1991  
No title (*Fashion illustration*) 1970  
French VOGUE, May 1977  
© The Guy Bourdin Estate, 2004.  
Image courtesy The Guy Bourdin Estate / Art + Commerce Anthology





From Paris With Love: The Graphic Arts in France  
1880s–1950s

03/04/2004 – 01/08/2004

Principal Sponsor: Right Management Consultants  
Support Sponsor: Qantas

Paris in the 19th century and first half of the 20th century was the most exciting and cosmopolitan of European cities. *From Paris with Love: The Graphic Arts in France 1880s–1950s* presented an array of prints, posters, drawings and artists' books drawn from the NGV's collection. The exhibition was particularly strong in prints, reflecting the remarkable boom in printmaking that occurred in France during this period, and especially in the 1890s.

Video Art Scene Switzerland

08/04/2004 – 01/08/2004

Organised by the Arts Council of Switzerland, Pro Helvetia, this touring exhibition allowed Swiss video artists to show their work in numerous international locations. The work comprised 11 pieces created since 1995 by Swiss video artists. These works demonstrated various technical possibilities, and displayed a range of poetic, playful and performance-inspired styles.



City of Light: Paris & Photography 1850s–1930s

24/04/2004 – 22/08/2004

From pioneering beginnings, French photographers have, at various points in photographic history, become leaders in the field. This exhibition, drawn from the NGV Collection, highlighted two such notable moments: the early days from the 1850s–1900s, and the development of human interest photography in the 1930s. This exhibition offered a rare opportunity to view and enjoy the contribution of French photographers to the medium.



The Art of Zen

15/5/04 – 24/10/04

This exhibition included Zen paintings and calligraphies, ceramics, lacquer and a paper robe. It dealt with the Zen Buddhist way of looking at the world. Zen (Chan in Chinese) originated in China in the 6th century. According to legend, Bodhidharma, an Indian monk, went to China in the 6th century and introduced Zen, the meditative sect of Buddhism to China. In contrast to other sects of Buddhism, Zen was revolutionary in that it did not rely on the word (or Buddhist scriptures) or Buddhist statues for worship.



Henri de Toulouse-Lautrec  
French 1864–1901  
*Divan Japonais* 1893 (detail)  
colour lithograph  
78.5 x 59.5 cm (image and sheet)  
Felton Bequest, 1948

Edith Flückiger  
Born Austria 1960  
*First pale, then light, then sky high (Erst hell, dann licht, dann himmelhoch)* 1999 (detail)  
DVD 3 mins, 30 seconds  
Dimensions variable

M. Leon & J. Levy  
*Emperor's pavilion, Exposition Universelle, Paris 1867*  
albumen silver photograph,  
watercolour  
Gift of Mrs K. Cunningham, 1988

Kim Hoa Tram  
Chinese, born in Vietnam 1959,  
arrived in Australia 1984  
*Awakening* 2002 (detail)  
ink and watercolour on paper (1-4)  
89.9 x 21.4 cm (image) (each)  
Lillian Ernestine Lobb Bequest  
2002  
© Courtesy of the artist



The Impressionists: Masterpieces  
from the Musée d'Orsay  
17/6/04–26/9/04

Organised by the National Gallery of Victoria and Art Exhibitions Australia Limited in collaboration with Musée d'Orsay, Paris

Principal Sponsors: Mazda Australia

Support Sponsors: Singapore Airlines, Seven Network, Triple M, Hotel Sofitel, Novotel, Herald Sun, City of Melbourne, Tourism Victoria, Art Indemnity Australia, Arts Victoria

Impressionism and the diverse artistic movements that developed from it, changed forever the way we view not only art but also the modern experience of life itself. While the artistic developments of late 19th century French painting were as seminal for the fashioning of urban cultures in the southern hemisphere as elsewhere in the world, knowledge of them remains fragmentary in this region. As well as bringing to Australian audiences (and international visitors from New Zealand, Hong Kong and Singapore) classic works by the well-known masters Monet, Manet, Degas and Renoir, the exhibition included a wealth of new artists and visual movements which have hitherto been poorly represented, or not represented at all, in this country.

Édouard Manet  
French 1832–1883  
*The balcony (Le Balcon)* 1868–  
1869  
oil on canvas  
170.0 x 124.5 cm  
Collection Musée d'Orsay, Paris  
© Photo RMN – Hervé  
Lewandowski



## NGV Australia

Top to Toe  
8/3/03 – 27/7/03

An exhibition highlighting the work of contemporary Australian milliners and shoe designers, *Top to Toe* examined the revival of bespoke (handmade) techniques and the emergence of accessory design as an important field within Australian fashion design in recent decades.

Bushfire: Our community responds  
17/3/03 – 6/7/03

Generously supported by The Gandel Charitable Trust, The Jack Brockhoff Foundation, RACV

The awe, terror and tragedy of bushfire have been constant themes in the creation of our national imagery. *Bushfire: Our community responds* presented a selection of works of art, dating back to 1859, which captured the immense effect bushfires have had on the Australian environment and its people.

Works exhibited included William Strutt's *Black Thursday, February 6th 1851*, kindly on loan from the State Library of Victoria, works by Sydney Long, Lin Onus, John Wolseley, Tim Storrier, the NGV's own *Gippsland, Sunday night, February 20th 1898* by John Longstaff, and a group of works from the estate of Fred Williams.

Seeing the Centre: The art of Albert Namatjira 1902 – 1959  
23/05/2003 – 27/07/2003

A National Gallery of Australia Travelling Exhibition  
Proudly sponsored by MARSH  
Supported by Australian Air Express

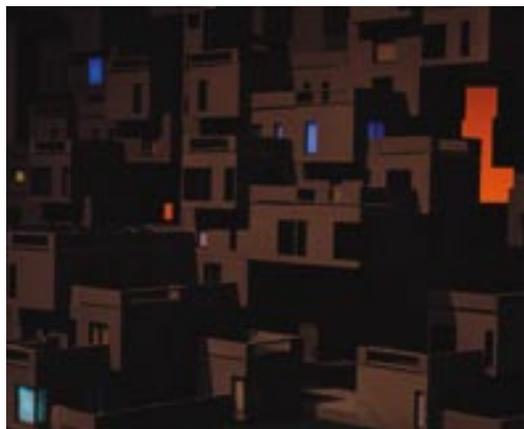
This exhibition reassessed the life and art of Western Aranda (Arrernte) artist, Albert Namatjira (1902-1959). For all his success, Namatjira's achievements were dismissed as purely derivative by many art commentators. He is now seen to have reworked the models of the European watercolour tradition to express a personal vision. His subjects were not chosen for their beauty in European terms, but as ancestral landscapes through which he expressed his relationship with the country to which he was spiritually bound.



Andrew McDonald  
Born Australia 1962  
Simon O'Mallon  
Born Australia 1957  
Donna-May Bolinger  
Born Canada 1960, arrived  
Australia 1983  
Johanna Preston  
Born Australia 1967  
Petr Zly  
Born Czechoslovakia 1961,  
arrived Australia 1968  
*Selected boots and shoes*  
Purchased 1997, 1998, 2002,  
2003  
© Courtesy of the artists

John Longstaff  
*Gippsland, Sunday night,  
February 20th, 1898* 1898  
oil on canvas  
144.8 x 198.7 cm  
Purchased, 1898

Albert Namatjira 1946  
Taken during the making of  
the film *Namatjira the painter*,  
released in 1947  
Frank Johnson (photographer)  
Frank Johnson Collection,  
National Library of Australia



Habitat: Callum Morton  
31/05/2003 – 17/08/2003

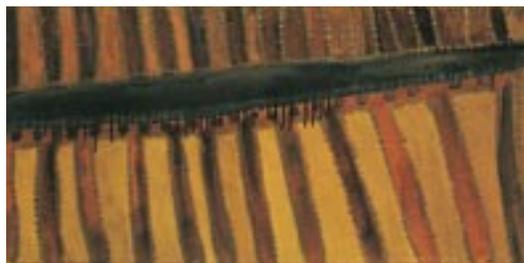
Macquarie Bank Contemporary Projects Gallery

A model based work that evolved out of artist Callum Morton's recent practice. The work was a 1:20 scale architectural model of a mass housing project that was built in 1967 for Expo in Montreal, Canada by Israeli architect Moshe Safdie. The work was brought to life through sound and light.

Rover Thomas: I want to paint  
03/06/2003 – 17/08/2003

Exhibition organised by the Holmes à Court Collection, Heytesbury

Rover Thomas gained international recognition for the distinctive style of painting that depicted his distinct awareness of the land and his special affinity with pigment. The exhibition presented 19 large-scale works by Rover Thomas.



Sidney Nolan: Desert and Drought  
06/06/2003 – 17/08/2003

Presented by Esso and Mobil  
Indemnification for this exhibition provided by the Victorian Government  
Support Sponsors: Channel Seven Melbourne, Sofitel Melbourne, Dulux Australia

Sidney Nolan is widely acknowledged as Australia's most inventive and influential artist of the twentieth century. Despite three major retrospective exhibitions there have been few opportunities to examine in detail the significance of his images of the Australian outback. This exhibition comprised 177 paintings, drawings and photographs from public, corporate and private collections in Australia and overseas, many of these had not been seen since their initial exhibition 50 years ago.



Mythform: The Making of Nearamnew  
28/06/2003 – 07/09/2003

An artwork by Paul Carter in collaboration with Lab architecture studio

In 1999 the Federation Square Public Art Program, in consultation with Lab architecture studio, commissioned highly regarded artist and writer Paul Carter to generate a work for the main plaza. Nearamnew, a text based ground piece, was the result. The history of the creation of Nearamnew formed the inaugural exhibition in the NGV Response Gallery.



Callum Morton  
Born Canada 1965, arrived Australia 1967  
*Habitat* 2002–2003 (detail)  
laser cut MDF, Perspex, synthetic polymer paint, lights, sound  
Collection of Corbett Lyon and Yueji Lyon

Rover Thomas  
Joolama c.1926–1998  
*Railway bridge, Katherine* 1984  
earth pigments and natural binder on composition board  
59.8 x 122.1 cm  
National Gallery of Victoria, Melbourne. Purchased from Admission Funds, 1990

Sidney Nolan  
Born Australia 1917, arrived Great Britain 1953, died 1992  
*Inland Australia* 1950  
oil and enamel paint on composition board  
121.5 x 152.0 cm  
Tate, London. Purchased, 1951  
© Courtesy of the artist's estate / Bridgeman Art Library

Paul Carter &  
Lab architecture studio  
*Nearamnew: Design Line* 2000 (detail)  
Kimberley sandstone  
dimensions variable  
Photo: Paul Carter



Colin McCahon: A Question of Faith  
04/07/2003 – 07/09/2003

The exhibition was curated and toured by the Stedelijk Museum Amsterdam with organisational support by Auckland Art Gallery Toi o Tamaki.

Sponsored by Creative New Zealand and private patrons in New Zealand and Australia. Indemnification for this exhibition was provided by the Victorian Government

Central to McCahon's oeuvre is the investigation of the true nature of faith and his own spiritual experience and development. He was deeply committed to the environment and entered into an engagement with Maori culture. Landscape and religion, in particular the language of the bible, are constant factors in his work. This significant International exhibition was curated by Marja Bloem, Curator of Painting and Sculpture at the Stedelijk Museum.

Swish: Fashionable Melbourne of the 1950s  
09/08/2003 – 20/01/2004

Celebrating fashionable life in Melbourne during the 1950s, this exhibition examined the influences and inspiration behind the creation and wearing of fashion during the 1950s. Key Australian designers and labels from the NGV's collection were showcased.

Remembering Barak  
15/08/2003- 19/10/2003

This exhibition celebrated the work of Barak, leader of the Wurundjeri in the late 19th century who left a visual record of the cultural life of his people. The beautiful images of this exhibition confirmed the importance of identity and the central place of ceremony in Aboriginal society.

Second Sight: Australian Photography  
in the National Gallery Of Victoria  
30/10/2003 – 16/11/2003

Macquarie Bank Contemporary Projects Gallery and throughout Level 2

This exhibition explored the depth of photographic works in the NGV's collection, from some of the first photographs ever taken through to recent contemporary works. The installation was unique, instead of being displayed together in a single space, the works were dispersed throughout NGV Australia's permanent hang.

Colin McCahon  
New Zealand 1919–1987  
*Will he save Him? (Elias series)*  
1959  
enamel on hardboard  
122 x 90 cm  
Auckland Art Gallery Toi o Tamaki  
Gift of the artist, 1982,  
Reproduced with permission  
of Colin McCahon Research &  
Publication Trust

La Petite, Melbourne est. 1940,  
closed 1986  
Pat Rogers, designer, Neil Rogers,  
business partner  
*Cocktail dress* c.1955 (detail)  
silk, wool, cotton, acetate, metal  
Centre back: 116.0 cm; waist:  
31.0cm (flat)  
Gift of Mr J.O. Wicking 1999

Barak  
Wurundjeri c.1824–1903  
*Figures in possum skin cloaks*  
1898  
pencil, wash, charcoal solution,  
gouache and earth pigments on  
paper  
57.0 x 88.8 cm (image and sheet)  
Purchased, 1962

Penelope Davis  
Born Australia 1963  
*Red 2* 2000  
From the *Penumbra [where  
shadows become light]* series  
2000  
type C photograph  
78.5 x 104.5 cm  
Purchased with funds arranged by  
Loti Smorgon for Contemporary  
Australian Photography, 2000  
© Courtesy of the artist





Charles Conder 1868 – 1909  
05/09/2003 – 09/11/2003

An exhibition from the Art Gallery of New South Wales

This long-awaited retrospective brought together 112 works by Charles Conder, about one third of which were drawn from the six years Conder spent in Sydney and then in Melbourne where he painted with Tom Roberts, Frederick McCubbin and Arthur Streeton in the group now known as the Heidelberg School. The remaining works included examples of the landscape and pastoral subjects he painted in Normandy under the influence of Claude Monet and his late imaginative watercolours on silk including a number of painted fans; seascapes and beach scenes.



2003 Clemenger Contemporary Art Award  
19/09/2003 – 23/11/2003

In 1991 an extraordinary gift from Joan and Peter Clemenger enabled the National Gallery of Victoria to establish the Clemenger Contemporary Art Award, a triennial exhibition and award that celebrates the ongoing achievement of some of Australia's most distinguished contemporary artists. The 2003 Clemenger Contemporary Art Award was the fourth in the series, and brought together a group of artists whose work is conceptually and stylistically diverse, yet unified in its engagement with some of the prevailing cultural and social issues of contemporary life. The recipient of the award was Western Arnhem Land artist John Mawurndjul for his bark painting *Mardayin at Dilebang*.

Fair Game: Art + Sport  
19/09/2003 – 11/01/2004

Principal Sponsor: Crown Lager

Through *Fair Game: Art + Sport*, an exhibition in the response gallery, the NGV acknowledged the perpetual intermingling of sport and life. The varied and sometimes extreme approaches by artists to the theme reflected the ambivalence felt by many people. Sport inspired by art mirrors a broader cultural impact of physical activity and strategic game playing.

Fraught Tales: Four Contemporary Narratives  
28/11/2003 – 26/01/2004

Macquarie Bank Contemporary Projects Gallery

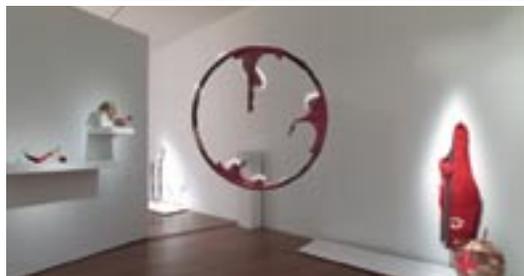
Featuring the work of four contemporary artists, *Fraught Tales: Four Contemporary Narratives* looked at the idea of narrative as a method by which we may explain our experience of the world.

Charles Conder  
Born England 1808, arrived Australia 1884, died 1909  
*A holiday at Mentone* 1888  
oil on canvas  
46.2 x 60.8 cm  
Art Gallery of South Australia, Adelaide

John Mawurndjul  
Born Kuninjku 1952  
*Mardayin at Dilebang* 2003  
earth pigments on bark  
132.0 x 62.0 cm  
Presented through the NGV Foundation by Anita Castan, Governor, Nellie Castan, Governor, Judith and Leon Gorr and Ricci Swart, 2003  
© John Mawurndjul, 2003 / Licensed by VISCOPY, Sydney 2004

Fair Game  
Installation view

Fraught Tales  
Installation view





Peter Booth: Human/Nature  
29/11/2003 – 29/02/2004

Principal Sponsor: Baker & McKenzie  
Support Sponsor: Qantas

The first major retrospective exhibition of work by Melbourne artist Peter Booth. This long-awaited exhibition surveyed his career through painting, sculpture and work on paper.



Lionel Lindsay: An Antipodean Spain  
13/12/2003 – 15/02/2004

This exhibition presented Lindsay's images of Spain in conjunction with his prints of Australian rural subjects, enabling a comparison of Lindsay's depiction of subjects. The range of exhibited material including prints, watercolours, sketchbooks and Lindsay's personal diaries and correspondence, enabled insight into Lindsay's creative process.

Xin Nian  
22/01/2004 – 18/04/2004

To coincide with Chinese New Year, NGV Response Gallery presented an exciting exhibition of works by artists who have a familiar association with Chinese heritage. The cultural identity of the various artists in this exhibition may have been adopted, displaced, or in some way challenged through living in an Australian environment. The artists in this exhibition were of different generations and work in a variety of media. The images themselves reflected changing influences and contain both traditional and western aesthetic interests.

Contempora Fellowship 2002–2004: Aleks Danko  
SONGS OF AUSTRALIA VOLUME 16 – SHHH, GO BACK TO SLEEP (an un-Australian dob-in mix)  
07/02/2004 – 18/04/2004

Macquarie Bank Contemporary Projects Gallery

Supported by the Victorian Government through Arts Victoria, Department of Premier and Cabinet

The Contempora Fellowship awards an Australian visual artist \$50,000 per annum for a two year period. It comprises an intellectual residency of two years and a touring exhibition of new work by the Fellow produced during the Fellowship. Aleks Danko's two-year residency with the NGV culminated in the exhibition *SONGS OF AUSTRALIA VOLUME 16 – SHHH, GO BACK TO SLEEP (an un-Australian dob-in mix)* which built on his *Songs of Australia* series, shown at NGV Australia and then toured to regional centres: Bendigo and Swan Hill.

Peter Booth  
Born Great Britain 1940, arrived Australia 1958  
*Painting* 1977  
oil on canvas  
182.5 x 304.0 cm  
Gift of the artist in memory of Les Hawkins, 1978  
© Peter Booth, 1977 / Licensed by VISCOPY, Sydney 2004

Lionel Lindsay  
Australia 1874-1961  
*Casa Consistoriales, Baeza* c.1928  
watercolour, pencil and black pencil  
27.1 x 39.8 cm irreg.  
Felton Bequest, 1941

Zhong Chen  
Born China 1970, arrived Australia 1989  
*Three wise men* 2002  
automotive paint on porcelain  
35.0 x 45.0 x 97.0 cm (each)  
Collection of the artist  
Courtesy of Eva Breuer Art Dealer, Sydney

Aleks Danko  
Born Australia 1950  
*SONGS OF AUSTRALIA VOLUME 16 – SHHH, GO BACK TO SLEEP (an un-Australian dob-in mix)* 2004  
constructed room, stained plywood building, 258 pencil and ink drawings (overall), lighting on timers, recorded voice, sound system, acrylic paint, vinyl text, recorded piano  
Installation view





*Pins & Needles: Textiles and Technique* from the Australian Collection

14/02/2004 – 04/07/2004

Myer Fashion and Textiles Gallery

Principal Sponsor: Myer

*Pins & Needles* brought together more than 30 contemporary, historical, functional, wearable and purely decorative works from the NGV's Australian Fashion and Textiles collection. Exploring a diverse range of textile techniques, this exhibition included everything from quilting, embroidery and screen-printing, to weaving, crochet, knitting and beyond. The range of works gathered for *Pins & Needles* celebrated the richness of our local textile design heritage through the distinctive and innovative approaches that Australian textile artists past and present have developed.



*Good Looking: Narrative Photographs*

Past and Present

06/03/2004 – 16/05/2004

The idea of 'good looking' is one way of seeing that encapsulates the fact that photographs are not simply a mirror to the world but one of the most complex and, at times, problematic forms of visual representation. The exhibition *Good Looking: Narrative Photographs Past and Present* brought together images from the National Gallery of Victoria's permanent collection that invited us to project fictions.

Top Arts: VCE 2003

19/03/2004 – 16/05/2004

In partnership with: Department of Education and Training, Victorian Curriculum and Assessment Authority, Catholic Education Office, Association of Independent Schools of Victoria

Supported by: VicHealth

Support Sponsor: Chroma Australia

This exhibition celebrated 10 years of *Top Arts* at NGV Australia. This annual exhibition showcased exemplary artwork from students who have completed VCE Art and Studio Arts in 2003. It represented the very best of a diversity of media taught in all schools across Victoria. *Top Arts* captured the innovation, ideas and attitudes of young people. For many of these talented young artists, this was the first time their work had been displayed professionally.



Meredith Rowe  
Born Australia 1969  
*Beercan lace* 2001–02  
ramie, calico, metallic and silk thread, ink and pigment dyes, crêpe paste, cotton  
39.0 x 193.0 cm  
Purchased 2002;  
*Magnolia* 2001–02  
ramie, ink, discharge paste, videotape, cotton  
30.0 x 193.0 cm  
Purchased 2002;  
*Fusion food* 2001–02  
ramie, silk, jade beads, ink and pigment dyes, cotton  
26.0 x 297.0 cm  
Purchased 2002;  
*This product is unbelievably delicious* 2001–02  
ramie, nylon, metal silk thread, lead pencil, ink dyes, cotton  
31.0 x 214.0 cm  
Purchased 2002

Martyn Jolly  
Born Australia 1963  
*Untitled* 1997, from the series *Nineteen sixty-three: News and information* 1997  
laser print  
24.9 x 20.4 cm  
Purchased, 1998

Tara Morrish  
Ballarat High School, Ballarat  
*Girls' night out* 2003 (detail)  
gelatin silver photograph  
29.5 x 24.5 cm



Clifford Possum Tjapaltjarri  
24/03/2004 – 03/05/2004

An Art Gallery of South Australia Travelling Exhibition  
National Tour Sponsor: Santos  
Supported by: Visions of Australia, Gordon Darling Foundation

This first major retrospective exhibition celebrated the work of Clifford Possum Tjapaltjarri—one of Australia's greatest painters. Clifford Possum led the way for Western Desert 'dot' painting. He was one of the very first artists to begin painting in Papunya, preceding the 1971 arrival of teacher Geoffrey Bardon. This movement is now recognised as one of the most powerful developments in Australian art history, and all of its major shifts can be followed through Clifford Possum's extraordinary 30-year career.

re\_generation  
15/05/2004 – 15/08/2004

Supported by: Myer Foundation and Next Wave Festival

*re\_generation* presented the work of artists inspired by botanical subjects and specimens. The works ranged from literal, sometimes academic, representations of flowers and plants to artists' use of the flower as a symbolic motif for human conditions and the transience of life. The centrepiece of the exhibition, *An establishment for the diffusion of knowledge*, was a new installation by Melbourne artist Kate Cotching, commissioned as part of the 2004 Next Wave Festival.

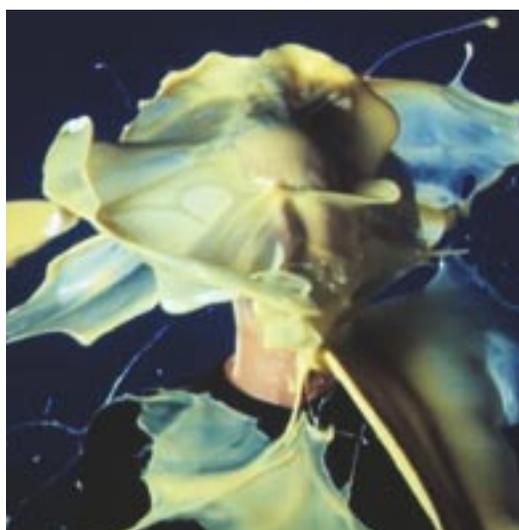
2004: Australian Culture Now  
08/06/2004 – 01/08/2004

A collaboration between the Australian Centre for the Moving Image and the National Gallery of Victoria

Principal Sponsor: Ernst & Young  
Exhibition Partner: John McCaughey Memorial Prize Trust  
Support Sponsor: Macquarie Bank, Sofitel Melbourne, Federation Square, Xenon, Taylor Made Signs

This project was assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

This exhibition was a spectacular survey of work at the edge of current artistic practice. *2004* featured the latest film, video, television, painting, networked media, sculpture, installation, photography, craft, design and fashion from more than 130 leading and emerging Australian artists.



Clifford Possum Tjapaltjarri  
Anmatyerre c.1932–2002  
*Dead spirit at Napperby* 2001  
synthetic polymer paint on canvas  
152.0 x 121.0 cm  
Arnaud Serval, France  
© Estate of Clifford Possum  
Tjapaltjarri: Courtesy of Aboriginal Artist's Agency

Julie Millowick  
Born Australia 1948  
*Gardens* 2003 (detail)  
gelatin silver photogram  
40.0 x 50.0 cm  
Collection of the artist

Marcus Lyall  
Born Great Britain 1971  
*Slow service* 2003  
digital video  
8 minutes  
© Courtesy of the artist

## NGV Touring Exhibitions

Lionel Lindsay: An Antipodean in Spain

A National Gallery of Victoria Touring Exhibition

Ballarat Fine Art Gallery

1/4/04 – 30/5/04

Gippsland Art Gallery, Sale

18/6/04 – 25/7/04

Fred Williams The Pilbara Series

A Centenary of Federation Gift to the People of Australia 2001 from Rio Tinto.

A National Gallery of Victoria Touring Exhibition

The tour of this exhibition is made possible through Visions of Australia

Geraldton Regional Art Gallery

26 March 2004 – 13 June 2004

Araluen Galleries

25 June 2004 – 15 August 2004

Tour continues

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

Supported by the Victorian Government through Arts Victoria, Department of Premier and Cabinet

Bendigo Art Gallery

1/5/04 – 13/6/04

Swan Hill Regional Art Gallery

17/7/04 – 22/8/04

## Exhibitions Management Unit

The Exhibitions Management Unit was restructured in January 2004 as part of the Gallery-wide re-organisation following the departure of Gordon Morrison, Division Head Exhibitions and Collection Management, who left the NGV after more 20 years to take up the position of Director of Ballarat Fine Art Gallery. Tarragh Cunningham was appointed Exhibitions Manager in April 2004 and will work with Nicole Monteiro, Exhibitions Coordinator with an additional Exhibitions Coordinator to be appointed by July 2004.

The opening of NGV International brought new challenges to the unit in terms of scheduling exhibitions, installation, resources and logistic planning across two campuses. During 2003/04, Exhibitions Management managed an ambitious exhibitions program of 40 temporary exhibitions. The Unit also continued planning future exhibitions schedule for a full exhibitions program across both buildings up to 2006. This includes planning a touring program to regional, interstate and international institutions.

2003/04 saw a variety of ticketing options tested. This will enable us to more efficiently analyse trends and forecast potential audience and revenue for ticketing exhibitions.

Three touring exhibitions were undertaken in this financial year travelling to four regional and two interstate galleries. This included the exhibition *SONGS OF AUSTRALIA VOLUME 16 – SHHH GO BACK TO SLEEP (an un-Australian dob-in mix)*. The exhibition by the inaugural Contemporaria fellow Aleks Danko which toured to two regional galleries. The Contemporaria Fellowship 2002–2004 is supported by the Victorian Government through Arts Victoria, and the Department of Premier and Cabinet. We are pleased to say planning for a strategic touring exhibitions program has been undertaken through forming closer ties with our regional and interstate colleagues.

Activities of the Exhibitions Management Unit include:

- Implementation and management of the NGV's exhibitions and installation schedule
- Forward planning of exhibition program as it relates to logistical matters
- Coordination of project meetings
- Coordination of contract development for exhibitions and related correspondence with other galleries
- Initiate, develop, implement and monitor budgets for exhibitions
- Manage NGV initiated touring exhibitions
- Liaise with all NGV departments and units to ensure that all contractual obligations in relation to exhibitions programs are met
- Liaise and work cooperatively with NGV staff in relation to the coordination of activities associated with the exhibitions program
- Assist with the coordination of the installation of exhibitions

The Exhibitions Manager and Coordinator travelled to Latrobe Regional Gallery, Morwell for the AGM of the Public Galleries Association of Victoria in June, 2004.

To Ballarat Fine Art Gallery in April, and Gippsland Art Gallery, Sale, in June for opening of NGV Touring exhibition *Lionel Lindsay: An Antipodean in Spain*. Plans, also, to visit colleagues at Bendigo Art Gallery and Mildura Art Gallery in July to discuss upcoming projects. Nicky Monteiro participated in the judging panel of the Museums Australia Publication Design Awards 2004.

Future planning for travel to meet with regional and interstate colleagues to further build relationships and plan NGV travelling exhibitions and collaborative projects.

## Registration

The Registration Department is responsible for a wide scope of collection management activities involving works of art including packing, transport, couriering, accessioning, loans, exhibition project management, fine arts insurance and indemnity, location control, inventories, developing and maintaining storage systems and overseeing the computerised collection management system. The Department participates practically in all activities involving works of art. These activities are varied and may be as straightforward as updating a location record for a collection item moving within a storage area, or as complex as co-ordinating all aspects needed to safely transport and install, hundreds of works of art from dozens of different sources internationally for an exhibition and tour.

The Department plays a major role in servicing the exhibition program and is responsible for negotiating loan contracts, liaising with lenders, arranging indemnity/insurance cover, co-ordinating packing and freight schedules with lenders and shipping agents, physically supervising arrivals/departures of shipments at airports and the NGV, loading onto trucks, couriering art works locally and overseas, unpacking and installing works of art.

The objective of the department is to facilitate the Gallery in its activities of acquisition, display, conservation and research. We are committed to ensuring the safety of works of art in the care of the NGV, to ensuring that legal and financial obligations related to those works are efficiently met, and to maintain the highest level of international professional museum standards in all of our activities. The Department endeavours to achieve this in the simplest, most straightforward way with the least amount of 'red tape' as possible. However, because of the nature of the tasks, the manner in which they may be undertaken

can be influenced by lenders requirements, legal constraints, the restrictions of insurance/indemnity policies, Customs, Quarantine and government legislation.

The NGV's Registration Department is committed to actively shaping the Collection to ensure it remains Australia's finest universal collection, and delivering programs and exhibitions to audiences efficiently.

Achievements during 2003/04 included:

- Relocation of the collection to NGV International
- Installed opening displays at NGV International
- Reconfiguration of the NGV collection store at the Victorian Archive Centre (VAC), North Melbourne
- New acquisitions processed
- Outward loans processed
- Met the operational demands of an extensive exhibition schedule at NGV Australia and NGV International
- The handling and processing of the Joseph Brown donation

Professional travel included:

July, 2003

*Ieva Kanepe, Senior Registrar, Loans*  
*Christy Bryar, Senior Registrar, NGV Australia*  
*Svetlana Matovski, Collection Manager, Off-site store*  
 Couriers to accompany 3 shipments of 16 paintings to the Christchurch Art Gallery for exhibition to celebrate their re-opening

*Julie Singleton, Assistant Registrar, Exhibitions*  
 Courier for Jules Bastien-Lepage *Season of October: The potato gatherers* from The Bunkamura Museum of Art, Tokyo

*Svetlana Matovski, Collection Manager, Off-site store*  
*Christy Bryar, Senior Registrar, NGV Australia*  
 Attended conference at NGA Couriering of Works of Art

August, 2003

*Victoria Garton, Location Controller*  
 Courier for 6 works on loan to S.H. Ervin Gallery, NSW

October, 2003

*Anat Meiri, Senior Registrar, NGV Australia*  
 Courier for Monet *Vétheuil* to National Gallery of Scotland. Attended Australian Registrars Committee Conference Challenging Collections at National Museum of Australia, ACT

*Svetlana Matovski, Collection Manager, Off-Site store*  
Courier for loan of six works returning from S.H. Ervin Gallery, NSW

February, 2004

*Ieva Kanepe, Senior Registrar, Loans*  
Courier for Honore Daumier *Don Quixote* reading for loan to Conde Duque Cultural Centre, Madrid

*Julie-Anne Carbon, Collection Database Administrator*  
Attended 2 day training session at Vernon Systems, Auckland

*Toby Pola, Senior Art Handler*  
Professional development and training day at AGNSW and Museum of Contemporary Art, Sydney

March, 2004

*Julie Singleton, Assistant Registrar, Exhibitions*  
*Tony Wright, Registration Assistant*  
*Wayne Childs, Gallery Driver/Art Handler*  
Couriers for touring exhibition *Lionel Lindsay: An Antipodean in Spain* to Ballarat Fine Art Gallery

April, 2004

*Paula Nason, Relocation Manager*  
Courier for Honore Daumier *Don Quixote* reading returning from loan to Conde Duque Cultural Centre, Madrid

May, 2004

*Jarno Coone, Art Handler*  
*Michael Bourke, Art Handler*  
Installed touring exhibition at Bendigo Art Gallery, *Contemporaria Fellowship 2002-2004: Aleks Danko SONGS OF AUSTRALIA VOLUME 16 – SHHH, GO BACK TO SLEEP (an un-Australian dob-in mix)*

June, 2004

*Kathryn Kiely, Associate Registrar*  
Courier for John Constable *Clouds* returning from loan to the Salander-O'Reilly Galleries, New York

*Brent Powell, Manager Art Services*  
Courier for Caravaggio *St John the Baptist in the Wilderness* returning to the Nelson-Atkins Museum of Art, Kansas City

*Victoria Garton, Assistant Registrar, Loans*  
Eight-week internship in the Exhibitions & Collections Management Department at the National Galleries of Scotland

*Denise McCann, Assistant Registrar*  
Courier for exhibition *Fred Williams The Pilbara Series* travelling from the Geraldton Regional Art Gallery, WA to Alice Springs Cultural Precinct

*Julie Singleton, Assistant Registrar, Exhibitions*  
*Tony Wright, Registration Assistant*  
*Wayne Childs, Gallery Driver/Art Handler*  
Couriers for touring exhibition *Lionel Lindsay: An Antipodean in Spain* to Gippsland Art Gallery

## Conservation

The NGV's Conservation Department is at the core of public access to our Collection. The Department integrates with all other Gallery activities, providing expertise in examination and treatment of works of art within the specialties of picture frames and furniture, works of art on paper and photographs, paintings, textiles and a wide range of artistic objects. Our conservators identify and control physical risks to the collection including environmental and biological risks, manage a comprehensive preventive conservation program and carry out expert treatments of damaged or deteriorated items. We examine and document all outgoing loans, new acquisitions and incoming and outgoing exhibitions. NGV Conservation is equipped with a considerable array of scientific equipment and advises on authenticity, deterioration and its control and methods and materials of construction of works of art and has developed national and international strategic partnerships, giving the NGV access to the most advanced examination techniques in the world. Staff regularly publish research and findings in NGV, national and international scholarly journals. The Department has developed an international reputation for excellence, and serves the NGV by managing the condition of the Collection for current and future generations.

For the first half of 2003/04, the NGV Conservation Department was focused on supporting exhibitions in the 21 galleries at NGV Australia and preparing for the opening of NGV International at St Kilda Road in December. Simultaneously, equipment, collections and people were all relocated in a massive operation from our North Melbourne premises back to St Kilda Road after a four-year absence. Very quickly, work recommenced to prepare for the opening of 30 new galleries at NGV International. The prints and drawings, photographic, antiquities, Asian, decorative arts, Indigenous and textiles collections were relocated from storage and thousands of items were brought in for the opening displays. The culmination of many months'



treatment of the prints and drawings collections was seen in *Surveying the Centuries* and *From Paris With Love* and with *Natural Inspiration* and *City of Light* in the photography gallery.

A highlight of the opening was the re-presentation of the Tiepolo *Banquet of Cleopatra* which had undergone comprehensive treatment the previous year. We were delighted to welcome the Arts Minister, Mary Delahunty, to a special viewing prior to the building re-opening, in October, 2003, where she met Head of Conservation, Tom Dixon, and other members of the paintings conservation team.

The frame for the Burne-Jones *Wheel of Fortune* was treated. This involved reconstruction of major missing components, while replica frames were created for several of our 17th-century Dutch paintings. Textile conservators treated and prepared items for *Swish: Fashionable Melbourne in the 1950s*, and then *Pins and Needles* at NGV Australia, and for *House Mix* at NGV International. The objects conservators worked closely with numerous contractors and on their own to install and assemble more than 2000 works of art.

Conservation staff were involved in all aspects of getting the new building up and running, contributing their knowledge of materials and behaviour of artworks to not only the installation of thousands of works for display and storage, but also practical knowledge to such key areas as security and critical facilities. Paintings, frames, furniture, textiles, and objects too numerous to mention had been treated over the previous years in preparation for this pivotal moment in the history of the NGV.

This year saw 12 months of exciting exhibitions at NGV Australia and half a year of exhibitions at NGV International. This led to our exhibitions conservators carefully examining and documenting the condition of 6068 works on loan to or from the NGV, and the department's day-to-day involvement with changeovers of items on display. In spite of the phenomenal excitement of our working in two new buildings we had important day to day work of the department including our examination, condition reporting and where necessary proposing treatments for 851 new acquisitions, and an extremely active loans program, while dealing with supporting displays of unprecedented numbers of works on display at a time.

Several NGV Conservation staff travelled within Australia and overseas to represent our department this year. Angeletta Leggio received a grant from the Andrew Mellon Foundation to attend a workshop on

treatment of photographs in Los Angeles, organised a series of advanced training workshops in Australia sponsored by the Getty Trust, and gave a series of lectures to the University of Melbourne and the Centre for Contemporary Photography. Linda Waters attended a workshop on mending torn fabrics using a revolutionary method developed in Germany and presented by the Getty Conservation Institute in Los Angeles. Suzi Shaw was awarded a place in the prestigious "Urushi 2003", an ICCROM sponsored intensive course on treatment of Japanese lacquer with support from the NGV and the Ian Potter Foundation.

Michael Varcoe-Cocks co-convened the paintings conservation symposium in Hobart. In recognition of the outstanding expertise in the department, many of our staff have delivered academic lectures and especially for the newly established conservation training course at the University of Melbourne.

## Exhibition Design

The NGV's Exhibition Design Department is responsible for the design, plan and production of exhibition designs ranging from individual exhibits within permanent collections, to visiting blockbuster-style international loan exhibitions. The Department designs and co-ordinates the visual elements of each exhibit, including label, didactic text and illustrative materials. It also documents and specifies information and materials through tender to procurement.

Exhibition design liaises with NGV staff, external customers, suppliers and stakeholders to ensure NGV strategic and operational goals and objectives are met within agreed constraints and within financial parameters. Our staff also provide expert advice on design related issues. We are dedicated to the presentation of exceptional content that enriches and educates the community. All activities are underpinned by an endeavor to enhance the NGV's values: excellence, integrity and access.

The first half of the 2003/04 year saw the team managing the logistics of operating from three venues: North Melbourne, NGV Australia at Federation Square and NGV International at St Kilda Road. From mid-2003, installation of International artworks into the St Kilda Road building began. This required the team work on-site with the builder and several sub-contracted trades, while meeting the challenging deadlines.

The Exhibition Designers were among the first staff to relocate to NGV International. Staff were accommodated in temporary facilities with Education and Registration staff before moving to their own office space when the building officially re-opened.

While preparation for NGV International continued, so did the NGV Australia exhibition schedule. Prior to December, the team designed several adjustments to the permanent collections and oversaw 20 temporary exhibition changeovers at NGV Australia. Two significant exhibitions worthy of note include: *Colin McCahon* for the complicated nature of the loan, and *Peter Booth*, the first admission exhibition to take up six of the eight galleries on Level 3. The pressures surrounding this exhibition installation were intensified because it opened just one week before NGV International's official opening, requiring extraordinary dedication and long hours from the exhibition designers, who regularly worked 18-hour days.

The second half of the year has also been extremely busy. Operating two buildings, with the ambitious temporary exhibitions program of major national and international visiting exhibits, fine tuning and finessing of design details and assisting with the completion and defect rectification of building works has required skill, dedication and hard work.

Head of Exhibition design, Daryl West-Moore, was awarded an International Partnership Among Museums (IPAM) grant to travel to the J. Paul Getty Museum, LA. He will work on a collaborative project focusing on the issues associated with a dual campus operation and will travel to the United States in mid-July for six weeks to work with the Getty's senior designer, Mr. Tim McNeil. Tim will visit the NGV for six weeks from the beginning of November. Angela Chang conducted a two-week internship in June, 2004, with Mario Bellini Associati, Milan, as part of a summer vacation in Europe. Hospitality and accommodation were graciously provided by Giovanna Bonfanti. Angela is indebted to her kindness and was able to develop strong professional ties with members of the MBA design team. Cate Hall visited the John Glover exhibition in Tasmania with colleagues from curatorial and exhibitions management.

## Cataloguing

2003/04 has seen much advancement within the Cataloguing Department. With the relocation to newly refurbished premises at NGV International, the department undertook the completion of the cataloguing of the remaining approximately 30,000 uncatalogued works within the Gallery's stockholdings. With the relocation, the closing off of the collection for moving purposes hindered the Department's activities, but this was offset by the new project of standardisation and verification of all data for label production, catalogue checklist entries and captioning for products. The department completed the task of 3500 labels within four months, while continuing to catalogue new acquisitions throughout the financial year. The success of this project has provided for its continuation.

The Cataloguing Department is responsible for verifying data relating to artist names, artist biographical dates, title of works, production dates, medium, measurements, inscriptions, credit lines and accession numbers. Our new cataloguing room offers all staff and visitors a truly value added product in that all the information compiled has been verified and accessible to all, ensuring speedy access to the Gallery's data. Worksheet sleeves within our folders contain, a completed worksheet, and wherever possible, a submission for acquisition, old catalogue card and black and white or colour image of the work. The information compiled is being entered into the Vernon database for even quicker access to information and searches and for the future purpose of listing our entire collection on the web.

Cataloguer Trish Little has undertaken the cataloguing of International works, assisting curators from the Painting and Decorative Arts Departments, verification of label and checklist entries for the opening of NGV International and continuing exhibitions and changeovers during the year. Cataloguer Julietta Park has also been involved in similar endeavours within the Asian Department and both have performed above expectations under arduous conditions within the past financial year.

Of the 851 new acquisitions for the financial year, the Department catalogued 161 ceramics from the Kenneth Hood Bequest and 170 works from the Joseph Brown Collection, both within one month, while continuing with the Department's regular duties.

## Acquisition Highlights

2003/04 was a significant year for acquiring important works which enhance the Collection. Our community continued its generous financial support of our acquisition policies and the broader NGV objective of growing the Collection for current and future generations to enjoy. Some of the year's highlights are presented here. A full list is published in the separate Acquisitions & Loans section.



1



4

1 John Mawurndjul  
Kuninjku born 1952  
*Mardayin at Kudjarnngal* 2003  
earth pigments on bark  
152.0 x 72.0 cm  
Purchased through the NGV  
Foundation with the support of Anita  
Castan, Governor, Nellie Castan,  
Governor, Judith and Leon Gorr, and  
Ricci Swart, 2003  
2003.663  
© John Mawurndjul, 2003/Licensed  
by VISCOPY, Sydney 2004

2 Eugene von Guérard  
born Austria 181, lived in Australia  
1852–82, died England 1901  
*Yalla-y-Poora* 1864  
oil on canvas  
71.6 x 122.4 cm  
The Joseph Brown Collection  
Presented through the NGV  
Foundation by Dr Joseph  
Brown AO OBE, Honorary Life  
Benefactor, 2004

3 Jon Cattapan  
born Australia 1956  
*The Melbourne panels* 2003  
oil on linen  
(a-c) 200.6 x 545.0 cm (overall)  
Commissioned through the NGV  
Foundation by The Hugh D. T.  
Williamson Foundation, Founder  
Benefactor, 2003  
© Courtesy of the artist

4 Samuel Namunjaja  
Kuninjku born 1965  
*Lorrkon (hollow log)* 2002  
earth pigments on wood  
263.5 x 20.0 x 18.0 cm  
Purchased through the NGV  
Foundation in memory of Axel  
Poignant with the support of an  
anonymous donor, 2003  
2003.689  
© Samuel Namunjaja, 2002/Licensed  
by VISCOPY, Sydney 2004



2



3

1 Sidney Nolan  
 born Australia 1917, lived in England  
 1953–92, died England 1992  
*Temptation of St Anthony* 1952  
 oil and enamel paint on composition  
 board  
 121.8 x 91.3 cm  
 Purchased through the NGV  
 Foundation with the assistance of an  
 anonymous donor, and the proceeds  
 of *The Impressionists Gala Dinner* at  
 NGV International, 2004  
 2004.1  
 © Courtesy of the artist's estate/  
 Bridgeman Art Library

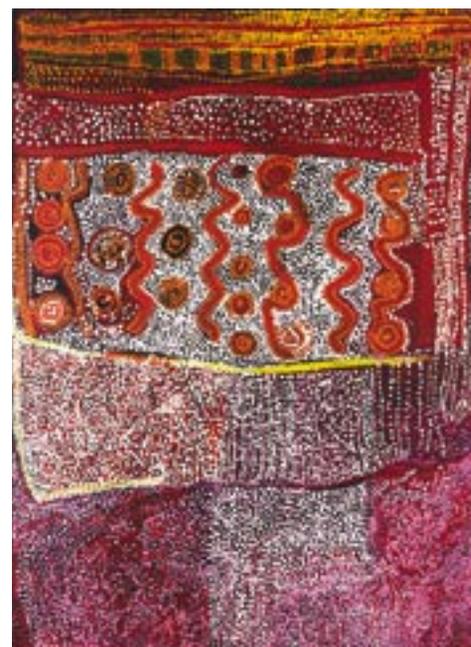


2 Albert Tucker  
 Australia 1914–99, lived in Europe  
 and United States 1947–60  
*City* 1973  
 synthetic polymer paint on canvas  
 138.0 x 168.0 cm  
 Presented through the NGV  
 Foundation by Barbara Tucker,  
 Founder Benefactor, 2004  
 2004.23  
 © Courtesy of Barbara Tucker

3 Alexander ARCHIPENKO  
 Ukrainian/American 1887–  
 1964, worked throughout  
 Europe 1908–23  
*Silhouette* 1910, cast  
 1926–30  
 nickel plated bronze  
 43.2 x 12.2 x 12.9 cm  
 Felton Bequest, 2003  
 2003.686  
 © Alexander Archipenko, 1910/ARS.  
 Licensed by VISCOPY, Sydney 2004



4 Tommy Watson  
 Pitjantjatjara born 1935  
*Awilyulu* 2003  
 synthetic polymer paint on canvas  
 199.0 x 149.0cm  
 Purchased through the NGV  
 Foundation with the support of Susan  
 and Michael Hamson, Fellow, and  
 through the National Gallery Women's  
 Association, Governor, 2003  
 2003.675  
 © Courtesy of the artist and Irrunytju  
 Community Inc.



5 Frederick McCubbin  
 Australia 1855–1917  
*Autumn memories* 1899  
 oil on canvas  
 122.9 x 153.5 cm  
 The Joseph Brown Collection.  
 Presented through the NGV  
 Foundation by Dr Joseph Brown AO  
 OBE, Honorary Life Benefactor, 2004  
 2004.192





1



2



3



4



5

1 Peter Booth  
born England 1940, arrived Australia 1958  
*Painting* 1996 1996  
oil on canvas  
182.8 x 122.0 cm  
Presented through the NGV Foundation  
by the artist and Magda Matwiejew,  
Governors, 2004  
© Peter Booth, 1996/Licensed by  
VISCOPY, Sydney 2004

2 Agnolo Gaddi  
Italian active 1369–96  
*Madonna and Child with St  
John the Evangelist, St John  
the Baptist, St James of  
Compostela and St Nicholas of  
Bari* c. 1388–90  
tempera and gold on wood  
panel  
97.5 x 53.5 cm  
Purchased through the NGV Foundation  
with the assistance of an anonymous  
donor, Paula Fox, Governor, Jean Hedges,  
Governor, Lady Reid, Governor, Margaret  
Ross, Governor and the proceeds of the  
Inaugural Fundraising Dinner at NGV  
International, 2003

3 Albert Gleizes  
French 1881–1953, worked in United  
States 1915–19  
*Acrobats (Les Acrobates)* 1916  
oil on canvas  
118.5 x 82.0 cm irreg.  
Purchased through The NGV Foundation  
with the assistance of The Eugenie  
Crawford Bequest, Founder Benefactor,  
2003

4 Nathaniel Dance  
English 1735–1811, worked in Italy  
1754–65  
*The Pybus family* c. 1769  
oil on canvas  
142.8 x 140.2 cm  
Felton Bequest, 2003

5 Fred Williams  
Australia 1927–82  
*Mine at Tom Price* 1979  
gouache  
75.5 x 56.8 cm (image and sheet)  
Presented through the NGV Foundation  
by Lyn Williams, Honorary Life Benefactor,  
2004  
© Fred Williams Estate

1 Dinos Chapman  
 English 1962–  
 Jake Chapman  
 English 1966–  
*Untitled*, from the *Exquisite corpse* portfolio  
 2000  
 etching and soft ground etching, ed.  
 30/30  
 22.8 x 17.7 cm (plate); 46.0 x 37.0 cm  
 (sheet)  
 Purchased, 2004  
 2004.3.15



2 Patricia Piccinini  
 born Sierra Leone 1965, arrived Australia  
 1972  
*Desert riders, mountain* 2000  
 from the *Desert riders* series 2000  
 type C photograph  
 79.4 x 79.6 cm (image)  
 Presented through the NGV Foundation by  
 Fraser Hopkins, Member, 2004  
 2004.117  
 © Courtesy of the artist



3 Pierre Cardin, Paris, couture house  
 est. 1953  
 Pierre Cardin, designer  
 born Italy 1922, emigrated to France 1924  
*Dress with metal ornament* c. 1968  
 wool, metal, acetate  
 118.3 cm (centre back), 36.0 cm (waist,  
 flat)  
 Purchased 2004  
 2004.90



4 Nicky Hoberman  
 South African/Portuguese 1967–, worked  
 throughout Europe and United States  
 1996–  
*Big wigs* 2000  
 oil on canvas  
 244.5 X 366.5 cm  
 Purchased through the NGV Foundation  
 with the support of Robert Gould,  
 Governor, Lisl Singer, Governor, Geoff and  
 Vicki Ainsworth, Member, Naomi Milgrom,  
 Member, and Mark and Lindy Ainsworth,  
 Member, 2003  
 2003.480  
 © Nicky Hoberman, courtesy Feigen  
 Contemporary



5 Lee Bul  
 South Korean 1964–  
*Untitled* 2003  
 polyurethane, enamel paint, stainless steel,  
 aluminium wire  
 (1-75) 495.0 x 1700.0 x 1200.0 cm  
 (installation)  
 Purchased, 2004  
 2004.33.1-75  
 © Lee Bul, Courtesy pkm Gallery, Seoul



# Promote



NATIONAL GALLERY

Photographic Services  
Graphic Design  
Communications  
Marketing  
Multimedia  
Retail Merchandise and Operations



OF VICTORIA

NATIONAL GALLERY OF VICTORIA

The NGV's success as a cultural institution dedicated to servicing its community relies on promotion. How we communicate news, programs, exhibitions and events depends on a large creative team, bringing together the skills of graphic design, photography, writing, brochure production, multi-media, marketing and advertising. The role of the NGV Shop, also, is vital in spreading the Gallery message, as well as realising commercial outcomes. Merchandise which relates to the Collection and exhibitions program takes the NGV brand into the homes of our visitors.

## Photographic Services

From the postcards in the NGV shops, to multi-media screens in the gallery foyers, to What's On brochures, media kits, TV commercials, the internet, books and catalogues, the NGV message depends as much on its reproduced artworks as it does on words and slogans.

Photographic Services is responsible for providing images to all departments in the Gallery, as well as meeting the requests of external clients. Each year, hundreds of artworks from the Collection, and many on loan to the NGV as part of the temporary exhibition schedule, are photographed. With each work, the greatest care is exercised in the handling, lighting and photographing of the work, while the highest technical standards are applied for quality reproduction.

As well as the number of items photographed and catalogued for future use, the Photographic Services department provides images for other Gallery departments, including publications, curatorial, conservation, communications and education services.

The 2002 opening of NGV Australia required Photographic Services to provide vast numbers of photographs for catalogues and multimedia purposes, as well as responding to the usual range of weekly requests. Once this had been achieved, the department started work on photographing hundreds of artworks for the eight Collection handbooks to be produced for the opening of NGV International in December, 2003. In addition, images were required for the multimedia presence at both sites, as well as images for promotional purposes and for temporary exhibition catalogues covering both NGV Australia and NGV International.

During this intense period, half of the department's North Melbourne studio was packed and relocated to St Kilda Road. Photography for 25 room brochures, several catalogues and books, as well as the NGV's annual report, were completed. Three of the publications produced during this year achieved awards, and the success of these publications relies heavily on the quality of the photographic images available to NGV graphic designers.

The logistics for photographing artworks are complex, with works as large as seven metres wide down to tiny objects just 1.5cm needing to be scheduled into the studios, and all requiring very different set-ups and lighting in order to create an image that reproduces an artwork close to the artist's intention. Each image must also contain the maximum amount of visual information.

Having studios on two sites in 2004 has presented scheduling challenges, but the large space at North Melbourne means that we can photograph very large works that would otherwise be impossible. In this space, and with the use of the gantry we have been able to roll out and photograph many carpets and tapestries in the NGV collection that previously have been too difficult to photograph.

Our images reflect the NGV's Collection and its diverse exhibition schedule. They play a vital role in telling the Gallery story, and further engage people—both nationally and around the world via the web—with the NGV.

## Graphic Design

The Graphic Design team saw one of its most challenging and intensive work periods last financial year due to the new Ian Potter Centre: NGV Australia being fully operational, and also the lead-up to, and subsequent opening of, NGV International.

Graphic Design worked closely with Marketing to implement the new NGV brand template, which presents a new NGV look and applies to both our galleries. This new look was introduced and applied across a number of different media, from external building signage, to posters, newspaper and magazine advertising, and the What's On information brochures.

The Graphic Design department also invested a high percentage of time and resources into developing and producing a series of eight world class publications focusing on the diverse range of the NGV's International collection. Titles include *Asian Art*, *Ancient Civilizations*, *Decorative Arts*, *Fashion and Textiles*, *Painting and Sculpture before 1800*, *19th Century Painting and Sculpture*, *20th Century Painting and Sculpture*, and *Prints and Drawings* in the International Collections of the National Gallery of Victoria. A slipcase has been designed to house this set of publications. In the August 2004 edition of the Australian Book Review John McPhee writes "The National Gallery of Victoria's eight new souvenir books devoted to works from the international collections are exemplary and could serve as models to most museums ... Visually seductive, these books are illustrated with beautiful photographs of individual works and ravishing details ... With these new books, the NGV attains for its publications an international standard. They show that book design is a fine art worthy of an art museum's attention".

Other publications produced by Graphic Design in 2003/04 include a series of 6 children's books: *abc, 123, animals, line, colour, shape*. Exhibitions catalogues include: *world rush \_4 artists, Peter Booth, Top Arts: VCE 2003, From Paris with Love, 2004: Australian Culture Now*. We have produced a wide range of room brochures for departmental shows, and for exhibitions with a smaller budget. A range of merchandise has also been produced including a publication of quotations and luscious image details called *art & words*.

The Graphic Design Department consists of a staff of four who service internal departments' requirements at the NGV. The workload is highly reflective of the exhibition schedule. Every exhibition requires some type of graphic treatment, and with approximately 15 change over exhibitions every three months, our designers are constantly developing new concepts and innovative design solutions to promote and inform the public of current exhibitions. A small-scale exhibition might require a masthead, opening invitation and advertisements. A large-scale exhibition requires a range of design material from a publication, large advertising campaign including building and street banners, posters and outdoor super sites, publication driven advertisements, education and public program material, merchandise, media kits and signage.

Graphic Design works closely with the Senior Management Team, curators, NGV staff, external design studios and freelancers as well as print and prepress suppliers. We create high quality printed products, primarily publications, room brochures, educational and public program material. In managing and improving the way we work we will continue to present exceptional material that enriches and educates the community through presenting and publishing literature based on our collection and travelling exhibitions.

Graphic Design is committed to broadening NGV's audience with material distributed through regional Victoria, interstate and internationally. The catalogues and education kits we design for travelling exhibitions reach a wider audience in our regional galleries, and interstate.

Graphic Design also maximises commercial outcomes in creating merchandise and publications. Also by enticing new members and visitation by designing NGV Members' brochures, flyers and application forms and advertising paid public program events.

NGV Graphic Design has received three Awards at the Museums Australia Publication Design Awards 2004.

The MAPD awards celebrate excellence in design and communication of Museum publications Australia-wide. The announcement of Awards was held at the National Museums Australia Conference 'Food for Thought: Imagining a Sustainable Future' at the Sofitel Melbourne. Congratulations to our winners Jackie Robinson, Kai Brethouwer and Cameron Midson.

## Communications

The NGV's Communications and Audience Engagement department is responsible for communicating key Gallery messages to the public, to the media, and to a wide variety of stakeholders, including our own NGV staff and supporter groups. In February 2004, new responsibilities relating to audience development and NGV Members were brought under the communications umbrella, which involves the department working closely with the Directorate, the office of the Chief Operating Officer, Programs and Education staff, NGV Members, and Marketing. NGV Members now comes under this department's responsibility, also.

The department is committed to providing information accurately and responsibly. It promotes NGV activities, staff, collections, exhibitions and initiatives, and is the main source of news and information relating to Gallery business. It also promotes closer links between the NGV and its supporter groups, in particular NGV Members.

With 40 exhibitions at NGV Australia and NGV International over the 2003/04 period, Communications staff prepared individual media and communications strategies, liaising with curators, and the Director and Deputy Directors, to ensure maximum publicity and coverage was achieved. Servicing the media with access to staff, interviews, media previews, images, media kits, information, quotes and comment, and electronic media release DVDs relating to these many exhibitions ensured the NGV received daily coverage in the local, national and international news.

From June 2003, a significant part of the communications focus was on the re-opening of the St Kilda Road building. Redevelopment issues, the celebration events, the many background building "preview" walks with editors, producers, journalists and photographers, and then finally, the week of re-opening required an extensive publicity strategy which resulted in an estimated \$7.1 million of editorial coverage on the re-opening alone.





Other achievements for 2003/04 include:

- Working with Programs, Education, NGV Members and Graphic Design on the production of more than 50 brochures, including a monthly What's On brochure for both NGV Australia and NGV International (24 per year)
- Celebration of two million visitors in the first year of NGV Australia, and subsequent media coverage of first anniversary in November 2003
- Production of new brochures to mark the opening of NGV International (including LOTE guides, All Abilities brochures, floor maps, NGV Members flyers etc)
- Working with executive management and trustees on issues and incident management
- Research and writing more than 60 speeches for government, trustees and management
- Working with Tourism Victoria and the City of Melbourne to provide tours, information and access to visiting journalists and international guests
- Editing and production of *Gallery* magazine (six per year) which has increased in size from around 44 pages per issue to around 68 pages per issue
- Working with multimedia on the development and successful launch of the NGV@rt e-newsletter
- Published *art & words* book, working with Deputy Director Tony Ellwood, senior curator Ted Gott, and Graphic Design staff
- Extensive exhibition media coverage, including a detailed strategy for *The Impressionists*
- Working with Director and Department of Premier and Cabinet on the announcement of the Joseph Brown Collection in May, and overseeing media coverage

## Marketing

The NGV's Marketing department works with management in the development of a strategic blueprint for the NGV brand. Marketing then oversee its execution throughout NGV activities, including the marketing positioning and brand essence for NGV. The department also guides design developments for the NGV brand through to logo application on all NGV promotional material.

The Marketing team manages NGV advertising, as well as the promotion of each exhibition at NGV Australia and NGV International.

Our department also develops relationships with key local and state government agencies such as City of Melbourne, Arts Victoria and its agencies, and Tourism

Victoria in order to position the NGV to a broad audience.

The monitoring of visitor experience at the NGV is also part of this team's responsibility, which involves developing a consumer research program and making recommendations to the Senior Management Team to ensure continuous improvement.

Achievements in 2003/04 include:

- Developed and introduced NGV brand guidelines including the new advertising template to ensure we present a consistent house style across the NGV
- Developed and executed major campaigns for the following exhibitions: *Sidney Nolan*, *Peter Booth*, *Caravaggio*, *Guy Bourdin*, and *2004: Australian Culture Now*
- Managed major advertising campaign for *The Impressionists* exhibition in partnership with Art Exhibitions Australia and co-ordinated the cross-promotional activities of 11 sponsors to maximise exhibition attendance
- Commissioned and developed NGV Sounds, a series of music CDs themed around the NGV's permanent collection and launched for the opening of NGV International. This initiative provides an ongoing revenue stream for the NGV Shop and is a great demonstration of the NGV brand promise to deliver "art like never before"
- Promoted Open House weekend in July 2003, Public Open Weekend of NGV International in December 2003, and NGV's participation in the Australia Day celebrations in January 2004
- Developed unique campaigns for NGV exhibitions on display simultaneously, using different communications messages and channels to more effectively target potential visitors
- Initiated the economic impact study for *The Impressionists* with Arts Victoria, Victorian Major Events Company and AEA

In December, 2003, the collaborative marketing initiative between Arts Victoria and its arts agencies, won the Victorian Government Communications Award for its campaign to promote the first annual Open House weekend in July 2003. Open House is a weekend of special events at major Melbourne arts venues including the Australian Centre for the Moving Image, the Arts Centre, Immigration Museum, Melbourne Museum, NGV and State Library of Victoria, designed to attract new audiences to the arts.

## Multimedia

2003/04 saw the Multimedia team in full operational production mode for NGV Australia and the NGV web development, while also contract managing and participating in the extensive installation and opening content development for NGV International.

### Front-of-House Multimedia

Multimedia carries out content development, installation, maintenance and technical support for 92 permanent screen and projector locations at NGV Australia and NGV International. The opening of NGV International saw the "publication" of our second stage of In-focus Touch screen stories on the International collection, providing nearly 200 rich interactives for the public to explore in their own time at approximately 20 individual or grouped locations across the two buildings.

NGV International includes unique environments, such as the Cyber Café with touch screens installed in nine of the café tables. Adjacent to the first floor café is the popular Lounge Display Wall, where the department creates and project 20 minute loops of enigmatic multimedia content of artists at work interspersed with beautiful montages of selected images from the NGV's collection. During the recent *Caravaggio* and *Impressionists* exhibitions, the space allowed the showing of films relevant to the exhibitions. This is possible due to the sophistication of the Multimedia Show control system that allows automatic scheduling of the various content elements.

In addition, Multimedia has developed more than 130 presentations for the video walls, over 2,200 for the What's On Information screens, as well as responding to every exhibition with new content updates for the eight "Cores" at NGV Australia

### Exhibition multimedia and New Media Art installation

During the past year the NGV Multimedia team has established an outstanding reputation for the design and installation of multimedia within exhibition galleries. Working closely with the artist, curator and Exhibition Design, the team have carried out 14 installations that are aesthetically sympathetic with the artist's intent, yet efficient in their implementation.

One example: Mario Bellini, the principal architect for NGV International, requested the team to develop a virtual rather than objects-based exhibition as his key

NGV International opening exhibition. *Mario Bellini: Architect and Designer* was a major achievement, which demonstrated both Multimedia's creative talent and technical expertise.

### Theatres

In January 2004, user and technical support for NGV's three theatre venues, two Education studios and the boardroom was transferred to Multimedia. This brought with it the oversight of completion of audio visual / multimedia equipment infrastructure for those spaces.

Support included:

- 333 public and corporate programs in the NGV Australia Theatre
- 213 at the NGV International Clemenger BBDO Auditorium
- support to all other the areas and to off-site presentations
- training NGV staff to self-support their own programs
- technical support for the front-of-house multimedia installations across both sites
- planning, installation and integration of New Media Art and exhibition multimedia equipment

Online: [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)

The NGV web site underwent a second stage of design development to integrate the new corporate look and feel created to coincide with the opening of NGV International. Further modifications have been made to facilitate visitor usability and ensure promotion of NGV priority areas at any given time.

Results include:

- 100% increase to 2000 pages from 1000 at June 03
- Increased visitor numbers to 856,655 from 600,000 last year
- Increased NGV Members and NGV Artbeat online membership subscriptions
- April 2004 launch of NGV@RT e-newsletter in collaboration with NGV Communications department. 2063 subscriptions achieved in two months and five issues
- April 2004 second stage design of NGV Shop Online and addition of 99 NGV publication and merchandise items

## Special Multimedia Content and Product Development

As an extension of its Front-of House and exhibition content development, the Multimedia Team, in collaboration with other departments, has begun to develop more sophisticated original content which has the potential to become commercial product or education resources. Some examples include:

- Curatorial: Indigenous and Contemporary artists are filmed and interviewed with their works at the time of an exhibition's installation, providing not only an invaluable record of the process and thoughts of the artist, but an excellent learning resource for aspiring artists
- Communications: Creation of a DVD media release for *The Impressionists*, including interviews of the Director and Deputy Directors, an in-depth treatise by the Curator on several aspects of the exhibition, interspersed with relevant works. Sofitel also used the DVD's as part of its in-house guest television service
- Marketing: In-house development of cinema and TV commercials to promote key exhibitions such as *Caravaggio, Impressionists* and *Glover*
- Marketing: NGV screen content regularly adapted for Federation Square plaza and atrium screens
- Funding: Creation of a video montage to DVD of a sample of works purchased through the Felton Bequest

## Retail Merchandise and Operations

When The Ian Potter Centre: NGV Australia opened in 2002, the old Gallery Shop was reborn as the NGV Shop. Very quickly, this exciting retail space on the ground floor became a destination point for visitors to the Gallery, and Federation Square.

In December, 2004, NGV International opened the second NGV Shop—this time in a magnificent location near the St Kilda Road waterwall, in a space designed by Italian architect, Mario Bellini. This new shop is double the size of the original St Kilda Road shop, and offers our visitors a comprehensive and exciting shopping experience.

Both shops are the shop front to the NGV. Much of the wide range of product available reflects the NGV's collection, our buildings, and the exhibition schedule.

Posters, gift cards, postcards, apparel, catalogues, books, bookmarks, children's gifts, badges, coffee cups—even umbrellas—enable each visitor to take home a piece of the NGV experience as a reminder of their time spent at the Gallery.

Achievements include:

- Established operations NGV International Shop
- Created a range of NGV International merchandise inspired by the International Collection
- Great success with the six children's books inspired by the International Collection due to price point and innovative design
- NGV International shop had a total of 67,606 customers, average spend of \$23.69 between December 2003–June 2004
- NGV Australia shop 2003/04 financial year a total of 55,151 customers, average spend of \$26.90. This is an increase of \$2.56 on the previous year
- Produced merchandise for the following exhibitions: *Charles Conder, Peter Booth, Darkness and Light: Caravaggio and his world, The Impressionists*
- Produced a wide range of merchandise for the NGV Shops across the following categories: postcards, books, posters, calendars, card packs, apparel
- Noticeable increase in number of on-line and mail-order sales

Marita Madden, Manager of Retail Operations and Merchandising, attended The Museum Stores Association of America annual international conference held in Portland, Oregon, USA in early 2004. Five hundred delegates from around the world attended this conference. The NGV has been a member of this association for many years. The MSA has an international membership with affiliates in all major institutions in Europe, the Americas, Asia and the South Pacific. This conference, now in its 50th year, has long been recognised as the premier forum in the world for the international cultural retail community, and provides a stimulating environment in which to exchange ideas and information.

# Engage





Front of House  
Audience Engagement  
Publications  
Education and Public Programs  
Voluntary Guides  
Library  
NGV Members  
Events and Functions

Since it first opened its doors in May 1861, the National Gallery of Victoria has been a place where knowledge is shared, and the visual arts experience is made available to people of all ages and backgrounds. In the 21st century, the NGV continues to inspire our community by maintaining the highest standards of museum practice, providing wide-ranging research, scholarship, expertise and knowledge, and engaging diverse audiences. With the large numbers of people who access both buildings every day comes a keen awareness of the importance of the positive visitor experience. The NGV is also dedicated to nurturing its supporter base, and providing services and benefits to students, teachers, Members, program attendees and any visitors who come to the Gallery for an event, function or exhibition opening. We are committed to building meaningful and positive relationships—relationships we hope will continue for many years.

## Front of House

Front-of-house staff working at both NGV International and NGV Australia are dedicated to maintaining a professional, efficient and informed level of customer service. Their responsibilities include:

- to provide current and accurate information on the NGV collection, artists, exhibitions, programs, and services
- to process NGV program bookings, memberships, exhibition tickets, and merchandise sales in a professional manner while continually optimising procedures
- to maintain high levels of accuracy and efficiency in dealing with computer systems and financial transactions

During the 2003/04 period, Front of House has grown from nine part-time Information Officers to 33 part-time and casual staff, with two Front-of-House Managers covering both sites. This increase in staff was necessary for the re-opening of NGV International, and the expected popularity of *The Impressionists* exhibition which opened in June.

The department also employed visitor representatives to assist visitors in the foyer spaces at the opening of NGV International in December 2003, and again from June 2004 to assist with the queues.

## Audience Engagement

Across the NGV, new strategies have been put in place to engage audiences and develop new relationships. In February, an Audience Engagement Manager was appointed as part of the Communications and Audience Engagement division. Part of this role's responsibility is to monitor attendances, track exhibition visitor numbers and revenue, and work closely with NGV Members to track NGV services, programs and activities are being accessed. Detailed reporting of exhibition attendances, the collection of visitor postcodes, assessing trends and issues, providing important data to Management—as well as weekly consulting with Information Desk staff—provides management with a clearer picture of how the buildings, the exhibitions and the collections are being accessed, and by whom. This information also assists Communications and Audience Engagement staff in providing accurate information about NGV activities to the community, enticing people to visit our exhibitions,

our collections, attend events, purchase merchandise, and take part in activities.

The Audience Engagement department also works closely with the Directorate to nurture relationships with key stakeholders, including other Government agencies, NGV supporter groups, donors and sponsors, and potential friends of the Gallery.

## Scholarly Publications

The target for the NGV's Publications Department during the year was 29 titles. In fact, 40 titles were published covering books on the collection, exhibition catalogues, journals, room brochures and co-publishing ventures. These publications included:

- *Peter Booth: Human/Nature* by Jason Smith & Robert Lindsay
- *Two Centuries of Australian Art* by Bernard Smith (co-published with Thames & Hudson)
- *Nineteenth Century Australian Art in the National Gallery of Victoria* by Terence Lane
- *2004* edited by Charles Green
- *The ABC of Art* by Dianne Hilyear
- *123: The Art of Counting* by Graham Parker
- *Colour* by Susie May
- *Asian Art in the International Collections of the National Gallery of Victoria* by Mae Anna Pang
- *Fashion & Textiles in the International Collections of the National Gallery of Victoria* by Robyn Healy
- *20th Century Painting & Sculpture in the International Collections of the National Gallery of Victoria* by Ted Gott & Laurie Benson
- *Ancient Civilisations in the International Collections of the National Gallery of Victoria* by Colin Hope
- *Decorative Arts in the International Collections of the National Gallery of Victoria* by Christopher Menz & Margaret Legge
- *Prints & Drawings in the International Collections of the National Gallery of Victoria* by Cathy Leahy
- *Art Bulletin of Victoria no. 43* edited by Isobel Crombie

The Gallery's external distribution of publications was strengthened within Australia. In the near future, distribution will extend internationally, providing greater opportunities to promote the NGV's reputation.

In 2003/04, the Publications Department developed publishing proposals, prepared contracts, edited

manuscripts, initiated photography, cleared copyright, developed copyright agreements with artists, prepared label text for exhibitions, supplied publications and merchandise to venues for touring exhibitions, warehoused stock and distributed publications, posters and cards beyond the gallery.

All of these activities assisted in the presentation of Gallery content, and enhanced the visitor experience. They also achieved the delicate balance of curatorial research and reputation, broad audience appeal, and commercial viability.

## Education and Programs

The Education and Programs Unit provides visitors with multiple, different and enjoyable ways to engage with art. Local, regional and international visitors can participate in, and select from, an extensive range of programs, events and activities which complement the historical and contemporary collections, and temporary exhibitions of Australian and International Art.

Bringing art and people together, and stimulating life-long learning and enjoyment of the visual arts, is at the core of all NGV programs. These programs are developed in line with the Gallery's strategic agenda for 2003–2006, and in particular two Key Policy Areas: Research, develop and present exceptional content; and Engage the widest possible audience.

In 2003/04 163,000 people engaged with art at the NGV through, public, members', youth and schools' programs and 35 publications were produced to support diverse audiences in their interpretation of exhibitions and displays.

### Education

The department's objective is to provide curriculum support to students and teachers utilising the NGV as a resource for learning. Classes, tours, lectures, workshops and education resources link the learning outcomes and work requirements of the VCE study designs and the Key Learning Areas across the curriculum from prep to year 12. Education programs are also designed to engage young people through activities that relate to their own lives and assist in the development of linguistic, emotional, aesthetic and social competencies. Teachers' professional development is offered to empower teachers to use the NGV's rich and diverse collections as a resource and to view the arts as insight to past, present and future societies.

Education at the NGV is supported through the collaboration and funding from The Department of Education and Training, the Catholic Education Office, COASIT and the Victorian Curriculum and Assessment Authority.

Achievements for 2003/04 include:

**Student programs:** Programs are developed in support of all exhibitions and the permanent collections at both sites. More than 93,000 students visited the NGV through the education unit. Highlight activities of the extensive and varied student programs included: a series of practical workshops exploring paint, drawing, mixed media techniques, fashion and textiles and new media techniques; classes in Indigenous Art; and culture, art, and language programs for Italian, French, German and Chinese language students.

The Young Researchers program provided students aged 13–15 years with in-depth workshops with visiting artists. Aleks Danko, Contempora Fellow, worked with young researchers on ideas and skills in developing text and personal responses as an integral part of art. An architecture program focused on the design of Mario Bellini, a visit to Lab architecture studio and the use of multimedia in exhibition design.

A new program was initiated in association with City Cite for VCE students of Art and Studio Arts in January 2004. The four-day intensive program brought together regional and metropolitan students to prepare for their assessment requirements in these study designs. This provided a wonderful opportunity to meet curators, visit contemporary art exhibitions and begin folio preparation.

Victorian Regional Access Program continued to provide Year Nine students from regional Victoria with opportunities to explore the visual and performing arts and the NGV's Label and Literacy Program continued with ongoing writing workshops and the display of student responses as labels accompanying art on display at NGV Australia.

**Outreach programs:** The NGV Outreach Education Officer and other staff continued to conduct workshops and classes in regional locations. Twenty programs were held off site, ranging from half-day Italian language programs in outer Melbourne schools to a week of workshop sessions in a Hamilton state school. Programs were also conducted at the Arts Centre in support of the Archibald Prize.

**Education resources:** Printed and illustrated teachers resources were developed for *Pen to Pixel*, *Sidney Nolan*, *Charles Conder*, *Barak*, *Peter Booth*, *Contempora*, *The Pilbara series*, *Caravaggio*, and *The*



*Impressionists*. Online resources were developed for *The art of Zen*, *Top Arts* and *Caravaggio*.

Teachers programs: A major addition to the NGV's education services was the appointment of the Italian Education Officer funded through COASIT in February 2004, a timely appointment for teachers' preparation for *Darkness and Light: Caravaggio and his world*, the first historical exhibition at NGV International.

More than 1500 teachers explored the NGV as a resource through 21 curriculum days and 10 professional development programs. 12 weekend seminars in support of temporary exhibitions provided teachers with personal enrichment and the re-opening of St Kilda Road provided the opportunity for the resumption of teacher's previews in conjunction with visiting international exhibitions culminating with more than 350 teachers attending *The Impressionists* preview in June 2004. Highlights for teachers' professional development with high attendances included a two-day symposium on Future Directions linking exhibitions and new media at both sites as a learning resource, Meeting the Middle Years learning strategies to engage young people, and Design Like Never Before.

Professional presentations: Education staff presented regularly at conferences providing an extension of professional development to a wider teacher audience and to museum professionals. Presentations were made at International Baccalaureate's Theory of Knowledge Festival, Art Education Victoria Annual Conference: Thinking Through Art, Seminar of the Victorian Home Economics and Textiles Teachers Association, Museums Australia Education Group National Conference: Engaging Education—Challenges of Student Learning in the 21st Century.

VADAM (Visual Art, Design and Media Network): Convened by the NGV Education unit VADAM provides professional development and support for Melbourne and regional galleries and associations delivering education programs to schools. Funded through DE&T, VADAM provides a communication network for government and changing priorities and initiatives in education. Seven meetings were held throughout the year with an average of 15 attendees at each meeting. Meetings comprised a guest speaker on current education issues, a viewing of the host venue and related exhibitions and education programs and an exchange of ideas and strategies. Meetings in 2003/04 were held at ACMI, NGV, Art Play, Geelong Regional Gallery, Melbourne Museum, The Ian Potter

Museum of Art at Melbourne University, the Jewish Museum and Bendigo Regional Gallery.

Top Arts: This year marked the 10th anniversary of Top Arts at the NGV. A commemorative CD-ROM was produced featuring selected works from the 10 years of exhibitions. The Gala Dinner featured entertainer Libby Gorr interviewing past exhibitors talking about their career development and a powerpoint presentation of the 10 years of exhibitions. For the first time, a poster was available featuring all works displayed in 2004 and the catalogue featured a new format with an artist work per page.

This year's annual exhibition of VCE Art and Studio Arts featured 100 works by 71 students from government, Catholic and Independent schools across Victoria. The education programs provided more than 11,000 students and teachers with insight to the work and assessment requirements for A and A+ outcomes. Introductory talks, folio viewings, exhibitor's talks, and teachers' professional development provided a range of informative education programs.

## Programs

Six Program Co-ordinators work across both NGV sites with a daily program 52 weeks of the year providing an extensive selection of activities designed to provide something for everyone. Programs target different age groups and interest levels, ranging from symposia, seminars, lectures, mini courses, and workshops to performances, readings, family and children's activities, tours, floor-talks and outreach programs presented by practising artists, arts professionals, celebrities and community groups. Attendance at programs increased to nearly 60,000 people.

Academic program: Weekly lectures, short courses and symposia in support of special exhibitions featured throughout the year with full capacity seminars and symposium held for *Colin McCahon*, *World Rush*, *Clifford Possum*, *Darkness and Light: Caravaggio and his world*, *The Impressionists* and *2004: Australian Culture Now*.

Seniors program: In addition to Mondays providing seniors with discounts at the NGV shops, cafes and admission to temporary exhibitions a lecture series introducing Australian and International art on display at the NGV's two new sites was developed as part of the annual Seniors Festival in March 2004.

Young and working professionals: Options include weekly late-night openings, weekend activities and lunchtime mini talks. Art After Dark (AAD) was

geared to attract people who work providing evening tours, talks, live entertainment, food and wine every Friday evening until 9pm at Federation Square and Wednesday evenings for the major exhibitions at St Kilda Rd. Celebrity talks with Libby Gorr and Santo Cilauro featured as part of the *Caravaggio* program with the final AAD evening attracting in excess of 2000 visitors. Artists' performances and talks were a highlight of AAD during 2004 attracting crowds of young and new audiences to the NGV on Friday night.

Families and childrens programs: A high-growth area for the NGV, the programs and activities available to children and families doubled in this year. The NGV's mobile art activity center Artcart can be seen at NGV Australia every Sunday between 11am and 3pm. Each week free art activities have engaged more than 7000 kids from 12 months of age to grandparents who are young at heart. Holiday programs and weekend short-courses provided children up to 15 years of age with experiences in art skills, studio practice, ideas, materials and techniques. "Splat!", held in conjunction with Jackson Pollock's *Blue Poles*, was a summer outdoor action painting workshop which engaged parents and children alike with fabulous art they could then frame and display at home. The breadth of free and fee-paying programs ensured that all sectors of the community could participate in family activities that are now branded as NGV Kids through a quarterly promotional flyer and mailing list.

Six children's books and three children's trails were launched with the opening of NGV International—Animal Hunt, The Pilbara Series, and a Decorative Arts Trail. The Bonjour Impressionnistes trail was also developed to encourage young children to explore art together with their family and friends.

Outreach and regional programs: The NGV's Artbus continued to provide programs focused on the art, culture and heritage of regional Victoria with eight trips to regional galleries, historical museums and artists studios. Combined with hospitality in some of Victoria's best eateries every event was booked out. A grandparents day and Family Artbus to Dromkeen was launched in March extending the regional visits to a wider audience. Staff provided talks in metropolitan centres and a public program was developed and held at Bendigo and Swan Hill Galleries as part of the Contemporaria Fellowship and exhibition of work by Aleks Danko. A family trail was prepared to accompany Fred Williams' *The Pilbara Series* travelling exhibition.

Music program: In addition to the weekly at the Art After Dark program at NGV Australia, a music

program was launched in 2004 at NGV International. Monthly free concerts were held in the Great Hall and in support of *Caravaggio and his world*, there was a special performance of Monteverdi Vespers of 1610 presented by the Melbourne Early Music Group. A series of concerts featuring the music of Ravel, Debussy and Berlioz was developed in celebration of *The Impressionists*.

Members exclusive programs: In support of the dedicated NGV membership, special programs were developed exclusively for Members to access NGV exhibitions, professional staff expertise and the NGV Members lounge. Free Member viewings were held after hours for pay exhibitions including *Charles Conder*, *Peter Booth*, *Clifford Possum*, *Caravaggio and his world*, *Guy Bourdin*, and *The Impressionists*. Members tours and talks were conducted every eight weeks, each tour finishing with coffee in the Members' Lounge with the curator or NGV guide. A free music program was developed and special member discounts applied to all fee-paying programs on offer at the NGV.

Partnership programs: Joint programs with tertiary institutions and associations increased with the availability of state-of-the-art facilities at both NGV locations.

NGV International opening weekend: 4–7 December celebrated the opening of NGV International and featured four full days of programs and activities including a special Directors' Forum attended by 230 participants, and a public program of 72 art talks by curators, guides and education and programs staff. Auslan interpretation was provided for 36 of these talks. 12 Music performances were held in the great hall providing live entertainment in the evenings and reflecting the cultural diversity represented in NGV International and the wider community. Family activities were held in the Great Hall and sculpture garden on a weekend of art and fun attended by several thousand people.

Awards: The Children's Books, *ABC-Alphabet in Art*, *123-The art of Counting*, and *Animals in Art* for children 3-5 years and *Colour, Line and Shape* for readers 6–9 years received an Arts Victoria Leadership Award in Public Programs 2003 and have also proven to be popular merchandise in the NGV shop.

## Youth Access

The NGV Youth Access Project is an initiative of the Education and Programs department and is funded by the Pratt Foundation. The project is designed to



provide arts-based programs, services and activities for young people in metropolitan and regional Victoria who initially are not in education or employment.

A program co-ordinator and assistant co-ordinator liaise with external organisations, artists and NGV staff to develop and implement collaborative programs and provide gallery experiences for a range of youth audiences.

Art Program and Touring Exhibition: Young men in custody were given the unique opportunity of working with artists and staff from the NGV to create an exhibition that both responded to works in the gallery's collection and enabled the young men to communicate ideas about themselves, their identities and concerns.

NGV Young Ambassadors program: the NGV provided a year-long paid training program for nine young people, consisting of practical and theoretical workshops, presentations, research assistance, work experiences with Education and Programs department, NGV gallery viewings and tours, site visits to and discussions with personnel from other galleries and museums.

Access activities: Tailored gallery experiences for around 400 people including students from alternative schools, youth in community settings, deaf young people, and adults with intellectual disabilities.

Award: The NGV Youth Access Project received an Arts Victoria Highly Commended Award for Leadership in Community Programs 2003.

## Voluntary Guides

The NGV had 104 active voluntary guides on duty this year. Their role includes:

- to present daily introductory tours of the collection seven days a week
- to provide tours of special exhibitions
- to provide tours for departmental exhibitions
- to provide tours for pre-paid booked tours of both the Collection and special exhibitions
- to support a 'Gallery Visits You' Outreach program with slides, to those who cannot visit the gallery
- to assist Education and Programs with art talks, the Artcart, and auditorium presentations
- to participate in evening programs and events as well as VIP tours

Achievements in 2003/04 include:

- The opening of NGV International which presented many challenges for Guides working across two galleries. These challenges have been met with enthusiasm
- A comprehensive lecture program to cover guiding activities
- Record numbers of tours have been given with some 29,672 people being taken on tours and programs with the NGV Voluntary Guides
- Special events such as the introductory weekend for NGV International gave guides opportunities to give introductory tours and focus tours on particular areas, such as the Rembrandt Cabinet
- Radio programs also offer a chance to promote the work of Voluntary Guides to a wider audience
- Margaret O'Bryan was awarded the OAM in this year's Honours List for her contributions to the work of the Voluntary Guides

## The Shaw Research Library

During this year, the NGV Library was renamed The Shaw Research Library, in honour of Professor AGL Shaw and Mrs Peggy Perrins Shaw. Professor Shaw has been the President of the Friends of the Gallery Library, and Mrs Shaw is a well-respected artist who is represented in the NGV Collection.

The Shaw Research Library is pivotal to the intellectual activities of the Gallery. The function of the Library is to collect documentation on the works of art in the NGV collection. It also collects material to support research on the art collection and potential acquisitions and supports the writing of publications and lectures on a wide range of topics in the pictorial arts. Its services are also available to the public who need to research topics in the pictorial arts. The Library, which has returned to St. Kilda Road and is much more accessible, is intimately related to all aspects of information use within the National Gallery of Victoria.

To improve its capacity to supply the necessary material for the NGV staff, the Library has increased its sources of information by subscribing to a number of electronic databases, both CD-ROM and online: Artbibliographies Modern; Art Index; Bibliography of the History of Art; International Repertory of the Literature of Art; Répertoire d'Art et d'Archéologie; Australian Public Affairs Information Service (APAIS); Australian Art Sales Digest; Groveart Online; Gordon's Print Price Annual.

In addition to informational databases, the Library has started subscribing to Kinetica, a database run by the National Library of Australia. This can be used for finding out which libraries hold a certain book, and also the Library can enter its own holdings for others to find. This will open up the Library's resources to other institutions. In addition Kinetica can be used for electronic cataloguing, as the records can be downloaded into our own system. This should make the processing of books much quicker and hence increase the efficiency of the Library.

The event of the year was the move back to the St Kilda Road site. Although the book-stock was moved from shelf to shelf in trolleys, the library staff still had to pack a large number of boxes and deal with them after the move. In addition the planned increase in public use of the Library necessitated the introduction of a security system that also involved the tagging of the book-stock in the stacks and the larger items in the compactus. The Library staff is most grateful to the Voluntary Guides for their help in this project.

During all this activity, the normal work of the library staff continued. The majority of the major periodicals are now in the serials database, and the cataloguing of the Hood donation is now finished. The retrospective cataloguing project has proceeded astonishingly well. Australian art has now been entered into the database, and the Aboriginal collection has been re-catalogued and moved to form a browsable unit.

During 2003/04 there were four donations of books under the Cultural Gifts Program.

### Friends of the Gallery Library

The Friends of the Gallery Library helped with the purchase of the more expensive publications. During 2003/04, under the leadership of their President, Michael Moon, they spent over \$10,000 on books for the Library. Amongst these were a number of volumes of the catalogues of the paintings in the Neue Pinakothek, Munich; Labarre's *Dictionary and*

*encyclopaedia of paper and paper-making*; *Dictionnaire des graveurs, illustrateurs et affichistes français et étrangers 1673–1950*, by Dugnat and Sanchez; Karakasi's *Archaic korai*; *Le collezioni di scultura del Museo di Roma: il seicento*, by E. di Gioia.

In addition to helping with the purchase of books, the Friends also presented a series of lectures for NGV Members. Deputy Director Tony Ellwood gave a presentation on the newly refurbished St Kilda Road building and a special preview of the new acquisitions; Christine Rolley spoke on the repair and conservation of an incunabula *The Epistle of St. Paul* 1495; and paintings conservator John Payne delivered a paper titled *It's not all black and white: the radiography of paintings*.

## NGV Members

NGV Members is the Gallery's largest and oldest supporter group. Its primary aim is to enrich its Members' experience of the NGV by offering a wide range of activities and benefits. NGV Members also supports and maintains a large Members Room at each venue.

With three workstation locations across both galleries, the department receives personal, email, phone and written membership queries and enquiries. It is responsible for promoting Membership to visitors to the Gallery, corresponding with Members and processing new and renewed memberships, and responding to queries received.

In order to achieve its membership targets, NGV Members is constantly assessing and responding to the requirements of our membership base. Staff also work with other NGV departments to leverage resources and opportunities to provide existing members with more benefits, in particular NGV Education and Public programs regarding Membership events, as well as seeking and implementing sponsorship and cross-promotional benefits.

In 2003/04, NGV Members:

- Took advantage of the re-opening of NGV International in St Kilda Road to re-connect with many lapsed Members, as well as encouraging visitors to the building to join NGV Members for the first time
- Achieved its target of 20,000 members by the end of the 2003/04 financial year
- Established a strategic plan to continue ongoing growth
- Obtained more than 2000 Artbeat Members (between 20 and 40 years old) since the launch in April 2003
- Moved from a one-venue operation to servicing two venues across seven days. Additional staff resources have been secured to meet the growing membership and administrative demands
- Adopted new initiatives to increase membership numbers, such as the free exhibition ticket for new membership offer (especially effective during the *Caravaggio* exhibition) and Priority Members Queuing which was a valued Membership incentive and benefit during *The Impressionists*
- Continued to receive support and gain success from the NGV Members Volunteer division, which has become a vital aspect of the day-to-day operation across a two-gallery environment. The role of the Volunteers has diversified to cover a range of departmental functions.
- Initiated a strategic planning process. The first review session involving internal and external stakeholders, was held in May. This review significantly contributed to the department's development of future strategies and goals, and will form the basis of an ongoing assessment of the organisation's performance and direction.
- Was closely involved with the June 2004 relaunch of the John McCaughey Memorial Prize. This prestigious award adopted a new format by acting as the 'Exhibition Partner' of the major survey exhibition: *2004: Australian Culture Now*—an initiative which allowed NGV Members to directly support the Gallery in its display and acquisition of contemporary Australian art
- Organised the inaugural Ursula Hoff Annual Lecture, held in December 2003. Dr Gerard Vaughan presented the lecture in honor of Dr Hoff, one of the NGV's most distinguished curators
- Continued to receive a positive response to its on-line new and renewing membership module, with many visitors to the website taking advantage of the convenience of joining over the net
- Cemented its relationship with other Australian arts organisations. In August, 2003, the Members Manager traveled to the National Gallery of Australia, the Art Gallery of New South Wales, and the Museum of Contemporary Art in Sydney to establish the exchange of information regarding the organisation and functioning of these respective departments—in particular the benefits most valued, the most successful initiatives, and agreements on reciprocal benefits. These discussions have strengthened the relationship between the institutions and the ongoing exchange of information vital to the development of NGV Members.