

NGV
05/06
Annual Report



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National Gallery of Victoria

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NGV International

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Federation Square
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NGV thanks *Cookie*, 252 Swanston Street, Melbourne, for allowing us to use a photograph of their restaurant and bar on the cover of our 2005/06 Annual Report

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About the NGV

ORIGINS

Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest public art gallery.

GOVERNANCE

The State Government's *National Gallery of Victoria Act 1966* established the Gallery as a statutory authority which sits within the Department of Premier and Cabinet portfolio. The Act provided for a Council of Trustees with overall responsibility for the NGV, reporting to the Minister for the Arts.

NGV MISSION

To illuminate life by collecting, conserving and presenting great art

LOCATIONS

NGV's St Kilda Road building, designed by Sir Roy Grounds, opened in 1968. Since December 2003 NGV has operated one gallery across two sites – NGV International, re-designed by Mario Bellini, on St Kilda Road and The Ian Potter Centre: NGV Australia at Federation Square, designed by LAB Architecture Studio.

COLLECTION

More than 63,000 works including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion and textiles.

VISION

As Victoria's cultural flagship and home to Australia's finest art collection, the NGV will be recognised as one of the leading art museums of the world

ADMISSION

Admission to the State Collection (NGV Collection) is free. Entry fees are charged for special exhibitions.

NGV INTERNATIONAL

Open 10am–5pm, Wednesday to Monday; closed Tuesdays except for public holidays.

NGV AUSTRALIA

Open 10am–5pm, Tuesday to Sunday, closed Mondays except for public holidays.

ART AFTER DARK OPENINGS

Scheduled during special exhibitions.

VALUES

*Excellence
Integrity
Access*



Highlights

The year's many highlights included:

- 1.62 million visitors; ahead of target
- Attracting some 220,000 visitors to the 2005 Melbourne Winter Masterpieces exhibition, *Dutch Masters from the Rijksmuseum, Amsterdam*
- Holding 23 diverse exhibitions — from Bill Henson photography to Gwyn Hanssen Piggott ceramics to Martin Grant fashions
- Changing 1,440 works in the permanent collection displays
- Managing seven touring NGV exhibitions, including to Victorian regional galleries
- Lending 854 works from the State Collection including 458 for travelling exhibitions
- Enhancing the Commonwealth Games Cultural Program experience through special exhibitions
- Lending our major Rembrandt, *Two Old Men Disputing*, to exhibitions in Amsterdam and Berlin, celebrating the 400th anniversary of his birth — the first time this highly important, very fragile work has been lent
- Acquiring Paris Bordone's early 16th century painting, *The Rest on the Flight Into Egypt with Saint Catherine and Angels*
- Acquiring Edward Burne-Jones, *Portrait of Baronne Madeleine Deslandes*, 1895–96.
- Acquiring the earliest Chinese painting in our collection, 14th century Wu Zhen painting on silk
- Welcoming more than 114,000 visitors to hundreds of programs and guided tours, as well as an estimated 110,000 students and teachers representing more than 50 per cent of Victorian schools

LEFT

A visitor looking at Eliza Cameron's *Purge* at the *Top Arts: VCE 2005* exhibition at NGV Australia

BELOW

NGV International façade during the exhibition *Dutch Masters from the Rijksmuseum, Amsterdam*





President's Review

2005/06 was a successful year for the National Gallery of Victoria in terms of its excellent exhibitions, its many and varied programs, its interaction with regional galleries and other Victorian arts agencies and its broadening demographic reach.

It was also a challenging year. Ambitious budget goals were met. Tough economic decisions were taken, including the one day a week closure of both NGV International in St Kilda Road and The Ian Potter Centre of Art: NGV Australia in Federation Square. Substantial operational and cultural changes aimed at increasing productivity were implemented with all the complexities that change entails.

The Gallery took steps to assure its long-term financial sustainability through a fresh approach to both its commercial activities and to raising funds to help acquire the best art that can be bought. Planning documents signed off by the Council of Trustees during the year included the NGV 2006/09 Strategic Plan, 2006/07 Business Plan and new NGV Foundation *Fundraising For Art* campaign.

All NGV's planning has been informed by its new mission statement, 'to illuminate life by collecting, conserving and presenting great art,' and by its vision, 'as Victoria's cultural flagship and home to Australia's finest art collection. NGV will be recognised as one of the leading art museums of the world.' This is not rhetoric; it merely articulates existing commitment.

Whenever the Council of Trustees assess a proposal everything gets back to three words — acquire, conserve, display. This may sound simple, but we find it a very good touchstone by which to make decisions.

Everyone involved with NGV shares the belief that art does enhance lives and makes our community a better place to live in. Our challenge is to excite and engage even more people and encourage enjoyment of the NGV experience at every level, including our shops and our cafes and the new garden we are creating at our St Kilda Road site.

On behalf of the Council of Trustees and NGV staff, I would like to thank Arts Victoria, Victoria's Minister for the Arts, Mary Delahunty, and Victoria's Premier, Steve Bracks, for their support.

We particularly thank Arts Victoria for embracing the development of a Victorian State Indemnity Scheme to assist Victoria's arts agencies to exhibit works from other collections, under the Melbourne Winter Masterpieces banner. We hope the scheme is developed in a way which will not only secure the financial viability of NGV Melbourne Winter Masterpieces exhibitions, which entered their third year with the 30 June 2006 opening of *Picasso: Love & War 1935–1945*, but will also broaden the range of quality exhibitions at other Victorian arts venues.

As with its predecessors, the Picasso exhibition had only been possible through the Victorian Major Events Company (VMEC), the Commonwealth Government's Art Indemnity Australia and Art Exhibitions Australia (AEA). With the State Indemnity Schemes, the NGV can look forward to pursuing the possibility of mounting its own MWMs using its own design, curatorial and publication expertise and bringing greater financial benefits.

The Council remains grateful to the Commonwealth Government, and particularly to its Minister for the Arts, Senator Rod Kemp, for the Cultural Gifts Program which provides tax efficient opportunities for donors to the State's Collections — a critical pillar for the new NGV *Fundraising for Art* campaign.

Thank you also to my very hard working and harmonious fellow trustees, to NGV Director, Gerard Vaughan, admired and loved in the community for his enthusiasm and knowledge, and to NGV management and staff and all our tireless volunteers.

Finally, during the year NGV concluded its first Service Agreement with the State Government clarifying the kind and quality of services NGV will deliver in return for recurrent government funding.

The Council of Trustees is confident this agreement will be met, and looks forward to achieving success in enhancing the State Collection, strengthening attendances and audience engagement, ensuring a secure financial base and leveraging the State Collection and the many NGV programs to ensure greater awareness and appreciation of what is, without doubt, Australia's finest art collection.



Allan Myers
President, Council of Trustees, National Gallery of Victoria
30 June, 2006



OPPOSITE

Yinka Shonibare (born England 1962, lived in Nigeria 1965–84) *Reverend on ice* 2005. Fibreglass, cotton (Dutch wax), wool, leather, wood, steel, 160.0 x 402.3 x 601.5 cm (overall). National Gallery of Victoria, Melbourne. Purchased with the assistance of NGV Contemporary, 2006. © Courtesy of the artist

ABOVE

President of the Council of Trustees, Mr Allan Myers, and the Director of the National Gallery of Victoria, Dr Gerard Vaughan in front of Jules Lefevre's *The Grasshopper (La Cigale)* 1872, a favourite with the public in 2005/06

Director's Report

"It was a transforming year for the Gallery as we began an important new phase of restructuring our organisation in response to the needs of the broad Victorian community."



NGV Director Gerard Vaughan at the opening of *British Art & the 60s* from Tate Britain



Visitors enjoying facilities at the Cyber Café at NGV International. Photograph © Ross Bird

The year under review was a good and transforming year for The National Gallery of Victoria and our audiences. We welcomed 1.62 million visitors, offered 23 diverse exhibitions, sent seven excellent exhibitions on tour, acquired 490 artworks valued at more than \$12 million, presented an average 45 public programs and events every month, and lent 854 items from the State Collection to 91 venues, including works to some of the world's major exhibitions.

We lent Rembrandt's *Two old men disputing* for the very first time. It is fascinating to realise that this early masterpiece had never before been publicly exhibited in Europe, having emerged in 1936 from a private collection. It spent four months at the *Rembrandt — Caravaggio* exhibition organised by Amsterdam's Rijksmuseum – but, because of its redevelopment – actually staged at the Van Gogh Museum before moving on to the *Rembrandt – The Quest of A Genius* exhibition at Berlin's Gemäldegalerie.

While our Rembrandt participated in these two great European exhibitions, we joined the celebration of the 400th anniversary of Rembrandt's birth, producing *Rembrandt 1606–1669: from the Prints and Drawings Collection*.

The NGV is owned by the people of Victoria, as is the NGV Collection. It is the State Collection and it is in our care. We are very aware of our responsibilities to our public, defined through our Key Policy Areas on page 12 of this Annual Report. These are to:

- Actively develop the State Collection to ensure it remains Australia's finest
- Research, develop and present exceptional exhibitions and programs that enrich and educate the community
- Engage the widest possible audience
- Leverage content into successful commercial outcomes
- Maintain effective and efficient infrastructure
- Secure a broad and committed funding base

In 2005/06 there were many achievements in each area. It was a transforming year for the Gallery as we began an important new phase of restructuring our organisation in response to the needs of the broad Victorian community.

THE STATE COLLECTION

The artworks acquired during the year were diverse in terms of period and media. Paintings acquired included two exceptional acquisitions. In December 2005, an anonymous friend provided the funding to enable us to acquire Sir Edward Coley Burne-Jones' late Pre-Raphaelite masterpiece, *Portrait of Baronne Madeleine Deslandes, 1895–96*. Then, in June 2006, the President of our Council of Trustees, Allan Myers, and his wife, Maria, provided one third of the \$3.8 million purchase price for Paris Bordone's early 16th century Venetian masterpiece, *The Rest on the Flight Into Egypt with Saint Catherine and Angels* – the most expensive purchase we have ever made. The Paris-based dealer has given us two years in which to find the balance, a challenge which our Foundation willingly accepts.

We also bought early c.20 Viennese ceramics (including Michael Powolny), a 1960s chair designed by Finland's Eero Aarnio, new media (such as William Kentridge videos), photographs (including four Type C Martin Parr photographs), decorative arts and fashion (including a 2003 evening dress designed by John Galliano).

The six Antony Gormley sculptures displayed in the foyer of NGV International, *Inside Australia*, were the inaugural purchase through the Loti Smorgon Endowment Fund while the earliest Chinese artwork in our Asian collection, Wu Zhen's *Bamboo in spring rain*, an early 14th century painting on silk, was donated by a member of the Gallery's Council of Trustees, Mr Jason Yeap.

Major Australian art acquisitions included Bertram Mackennal's *War Memorial for Eton College*, a design hollow log, or *Iorrkon*, by John Mawurndjul, and a large Inge King sculpture *Rings of Jupiter (3)* of 2006. A significant number of works by contemporary photographers was acquired through the Loti Smorgon Fund.

Sixty three of the 490 artworks acquired were funded by the Victorian Foundation for Living Australian Artists (VFLAA), including Ricky Swallow's *Salad Days*, part of his 2005 Venice Biennale installation. First displayed at the Bendigo Art Gallery in April where it was unveiled by Victoria's Minister for the Arts, Mary Delahunty, it was displayed there until the end of the financial year. See more about our acquisitions on page 15–21, 88–95.

Our inability to secure John Brack's *The Bar* at auction in April was disappointing; it fetched a record price for an Australian painting at auction of \$3.12 million. But every negative tends to have an upside and, in the week before its auction, we received pledges of almost \$3 million from supporters. Through the publicity surrounding the auction, we received many offers of financial support from Victorians across the State. For the first time, the press realised that, with the exception of the State Government's seed-funding contribution to VFLAA, the NGV makes its purchases with privately donated funds. This high level of interest augurs well for the rollout of the Gallery's *Fundraising For Art* campaign in which we seek to raise as much as \$150 million by 2011, our 150th anniversary.

CURATORIAL AND CONSERVATION WORK

Once again, the trustees of the Hugh D T Williamson Foundation provided exceptional support, funding three young conservators who restored works in the Joseph Brown Collection including Eugène von Guérard's *Yalla-y-Poora*. Textile conservators prepared 105 works for exhibition and display while our objects conservators continued working with the CSIRO on the inner lid of the Tjeseb Egyptian sarcophagus, the project extending to LaTrobe University and Germany's HASYLAB.

Conservation was conducted on one of Melbourne's landmarks, Deborah Halpern's large sculpture, *Angel*, ahead of its move to the north bank of the Yarra River at Birrarung Marr, coinciding with NGV Australia's Deborah Halpern survey exhibition.

It was again pleasing to hear visiting curators from major art museums abroad commenting on the excellence of our curatorial, conservation and registration staff, making them feel confident about lending their valuable works to us. See more about conservation on page 15.

OUTWARD LOANS

Among the many works we lent to overseas institutions were Pierre Bonnard's *Siesta*, displayed at the definitive Pierre Bonnard exhibition at the Musée d'Art Moderne de la Ville de Paris from January until April this year.

We continued to display items from the State Collection throughout Victoria, interstate and overseas. Of the more than 800 items lent, 138 went to 31 Victorian venues, from the Heide Museum of Modern Art to the Jewish Museum of Australia, and to regional galleries from Hamilton to Warrnambool to Swan Hill. Our 56 new outward long term loans included a re-hang of the State Government's Cabinet Room preceding the 2006 Commonwealth Games in Melbourne. See more about our loans, and touring exhibitions, on page 23–23 and page 25.

EXHIBITIONS

Our second Melbourne Winter Masterpieces (MWM) exhibition, *Dutch Masters from the Rijksmuseum, Amsterdam*, was a huge success. Mounted with assistance from Victorian Major Events Company (VMEC), the Commonwealth Government's Art Indemnity Australia and Art Exhibitions Australia (AEA) it opened on 30 June 2005 and included the first Johannes Vermeer painting to visit Australia, *The Love Letter*, an incomparable masterpiece which entranced all our visitors.

This exhibition attracted nearly 220,000 visitors of whom 97 percent rated the Gallery experience as 'Good' or 'Very Good' – figures echoed throughout all our exhibitions. The State Government's Economic Impact Study found that *Dutch Masters* attracted \$23.8 million to Victoria.

Pissarro: The First Impressionist, was also popular, offering its 87,000 visitors a more in depth experience of this less-known Impressionist than *The Impressionists, Masterpieces from the Musée d'Orsay* loan exhibition in 2004 permitted. Melbourne's own *Le Boulevard Monmartre* was one of the stars of the Pissarro show.

We made a valuable contribution to the Commonwealth Games Cultural Program. NGV International featured a marvellous hut installation from Kenya and the show by the South African artist, William Kentridge, and we were delighted to host a new work by the Sydney based performance group, *Legs on the Wall*, where performers moved across the facade of our St Kilda Road building.

"It was again pleasing to hear visiting curators from major art museums abroad commenting on the excellence of our curatorial, conservation and registration staff ..."



Lid from the inner anthropoid coffin of Tjeseb Third Intermediate Period — Late Period, Dynasty XXV — early Dynasty XXVI, 747–600 BC. Purchased, 1938. Face mask after cleaning. Photographer: Marika Strohschnieder



Visitors at Gwyn Hanssen Piggot: A Survey 1955–2005



Frances Lindsay, NGV Deputy Director, Australian Art, at *Exiles and Emigrants: Epic Journeys to Australia* at NGV Australia

“We staged 23 diverse temporary exhibitions ... of which only five charged an entry fee.”



Didgeridoo player, Alan Brown, from One Fire Dance Troupe, performs at the Australia Day Citizenship Ceremony, Great Hall, NGV International, 26 January, 2006

NGV Australia hosted three major exhibitions to co-incide with The Games — 2006 *Contemporary Commonwealth*, in collaboration with ACMI, which juxtaposed the work of 11 Australian artists and 11 artists from a range of Commonwealth nations; *Exiles and Emigrants: Epic Journeys to Australia in the Victorian Era*, which included Ford Madox Brown's iconic *The Last of England* borrowed from Birmingham Museum & Art Gallery (a coup as, to our knowledge, it has not been loaned overseas before) and *Land Marks* which honoured the great masters of Australian Indigenous art. Collaborating with the Australian Centre for the Moving Image (ACMI) on *2006 Contemporary Commonwealth* provides us with a model going forward, demonstrating the increasing co-operation occurring between Victoria's arts agencies, including Museums Victoria and the State Library.

As well as changing over 1,400 items displayed in our permanent collection galleries (we never want our regular visitors to tire of our offerings!) we staged 23 diverse temporary exhibitions, large and small, of which only five charged an entry fee. They ranged from *Gwyn Hanssen Pigott: A Survey 1955–2005* to *MARTIN GRANT: Paris; Focus on Lacquer: Japanese Lacquer at the National Gallery of Victoria to The Paris End: Photography, Fashion and Glamour* — a real testament to our diverse interests.

Borrowed exhibitions which brought to Victoria art from around Australia and abroad included *Margaret Preston: Art and Life* from the Art Gallery of New South Wales, *British Art & the 60s* from Tate Britain, and *Words and Pictures* from Glasgow Museum's Galley of Modern Art. See more about our exhibitions on page 24–31.

AUDIENCES

I am pleased to report that our total 1.62 million visitors in 2005/06 exceeded our target of 1.59 million visitors. Of these, 64 per cent were from metropolitan Melbourne, 27 per cent from interstate and overseas, and 9 percent from regional Victoria, the last comparing with last year's 7.4 percent.

During the year we adapted Victoria's Department of Premier and Cabinet's Cultural Patronage Study for our own visitor segmentation model, and look forward to using it in the coming years.

The Gallery's staff worked closely with Arts Victoria and Tourism Victoria promoting the NGV to regional and interstate audiences while both our temporary and departmental exhibitions received strong media support.

Believing that education is a lifelong opportunity, we produced many scholarly room brochures and catalogues and school program material, and offered hundreds of events, programs and guided tours which targeted everyone from pre-schoolers through to seniors. The large number of events we offered to the public every month ranged from lectures and symposia to short courses, films and concerts, and these engaged more than 224,000 people.

More than 100,000 people attended hundreds of public and NGV Member programs and guided tours and our third year of evening openings, Art after Dark, continued to draw crowds, particularly young professionals who find after hours openings convenient. *British Art & the 60s*, for example, attracted 3,326 people over two nights.

Additionally, more than 110,000 students and teachers representing more than 50 per cent of Victoria's schools participated in our education programs. The 12th annual *Top Arts VCE 2005* exhibition again received approximately 2,500 entries and captured the public's imagination and support. We arranged gallery access visits for students from socio-economically disadvantaged schools and English language centres and schools. Results also started coming through from our NGV Youth Access Project, funded through the Pratt Foundation, as it entered its third year providing arts based programs for 15 to 25 year olds who are not in education or employment.

NGV Youth Access Forum led to an innovative 20 week community art program which re-connected young people with learning through practical printmaking and a fashion and textile program. Planning to increase our offerings to the tertiary sector, we extended our collaboration with a range of tertiary institutions, including the University of Melbourne. We worked with a range of cultural institutions on our programs, held a number of special 'cultural days' and created an Indigenous art schools program.

There was a growing response to our online presence as we received 1.75 million NGV website hits and subscribers to our online newsletter, *ngv@rt*, rose to almost 20,000. Online educational resources were available for the *Top Arts: VCE 2005, Exiles & Emigrants* and *Picasso: Love & War 1935–1945* exhibitions, and this access will continue to be developed. See more about our audiences and community involvement on page 24–31 and page 80–81.

REGIONAL INVOLVEMENT

Again in 2005/06 we worked closely with NETS (National Exhibition Touring Support), and PGAV (Public Galleries Association of Victoria) and the works acquired for the State Collection through the Victorian Foundation for Living Australian Artists (VFLAA) also helped to support public access to contemporary art in provincial Victoria.

NGV joined with NETS in the [new] media art: viewing, exhibiting, touring seminar at NGV, attended by gallery professionals across the state, and in developing the tour of the *Cicely and Colin Rigg Design Award* which will travel to three Victorian regional galleries and one interstate gallery in the coming year.

We partnered PGAV in obtaining Arts Victoria funding for a pilot Professional Development Support program which brought five staff from regional and metropolitan galleries to undertake internships in various NGV departments. This benefited the interns and also our own staff who gained a better understanding of regional galleries' operations. See more about our regional involvement on page 16.

ENVIRONMENTAL SUSTAINABILITY

From February 2006 the NGV adopted an Environmental Sustainability policy to reduce our 'ecological footprint' in line with State Government leadership in this area. The many initiatives we have adopted include 'green purchasing' principles and practices and we also established a water management plan with in-kind technical support from Melbourne Water and South East Water. These utilities generously helped us to link water and art through the award-winning NGV Water Trail for NGV International visitors. We thank both utilities for their support. See more on page 36 and page 81.

OUR PEOPLE

The talent of our people was recognised in 2005/06 by many and varied awards, the breadth of which can be seen on page 23 and 25. We continued to focus on professional development for our staff. The Gallery has moved forward with many positive initiatives including the creation of The Art of Balance: NGV Health and Wellbeing Program, the March certification of our 2006–09 NGV Enterprise Agreement which delivers more flexibility to our people and a renewed focus on Occupational Health & Safety and Equal Opportunity. See other initiatives on page 80–81.

We were pleased to receive a great deal of positive feedback about our helpful Front of House staff and our admirable voluntary guides. One visitor from Wales, who came to the Gallery hoping to see a particular painting, was impressed when one of our reception staff tracked it down for him; it was undertaking conservation. He was pleasantly surprised when, once he had returned home, he received an emailed image of the work! As Director, it is always pleasing to see recognition of the dedication of our staff.

We are grateful to the Gordon Darling Foundation for funding the visit of our Indigenous art curators — Judith Ryan, Stephen Gilchrist and Susan Balai — to the June opening of the Musée du Quai Branly in Paris and we are grateful for additional funding for staff travel provided through a generous annual grant from Peter and Joan Clemenger, through the will of the late Elizabeth Summons, and through the NGV Womens Association in honour of Elizabeth Summons. Many of our staff, including me, travelled abroad during the year. This is important as it is the international connections we make that ultimately deliver the major outcomes in terms of both acquisitions and exhibitions, and a heightened awareness of international best practice in all aspects of our operations.



Students visiting the 17th and 18th Century European Gallery, NGV International. Photo: Courtesy The Age, Melbourne



More than 220,000 people attended NGV programs, including lectures

“With tighter operational efficiencies in place our focus now is on raising funds towards buying the finest available artworks.”



Deputy Director, International Art, Tony Ellwood at Picasso Fundraising Dinner at NGV International on 28 June, 2006

FINANCIAL SUSTAINABILITY

In 2005/06 our net non-government revenues, including retail and catering operations and sponsorship, represented 14.9 per cent of total operating revenue (13.2 per cent previously). Retail and catering operations contributed more than \$3 million in gross margin, ahead of target. Retail sales at both our shops exceeded budget, and paper-based products remained the best sellers, led by card packs, catalogues and books. See some of our excellent range of publications on pages 40–41. During the year a fresh commercial approach led by our new head of commercial operations was developed and we look forward to implementing initiatives in the coming year including a revamp of the NGV Shop and catering facilities at NGV International.

After reporting deficits for the two years of consolidation after our St Kilda Road re-opening, I am pleased to note a modest surplus this year, reflecting the difficult but effective cost cutting exercise undertaken by NGV management. To place NGV on a firm financial footing without reducing the quality of our exhibitions, and in order to give key support staff full access to all gallery spaces during normal working hours, we reduced the year's exhibition program and, from October 2005, introduced the one day closing at each gallery. As our buildings close on different days (NGV Australia on Mondays; NGV International on Tuesdays), the NGV has remained accessible every day of the week, with pre-booked school groups accommodated in both buildings on the days of closure.

With tighter operational efficiencies in place our focus now is on raising funds towards buying the finest available artworks. State Governments have not traditionally funded acquisitions and it is up to us to ensure we have sufficient funds to acquire art which refreshes and develops the State Collection. Victorians, led by the example of the Felton Bequest, have a strong tradition of private benefaction.

During the year our Council of Trustees established an Investment Committee to ensure optimum returns from funds already invested and approved the NGV *Fundraising For Art* campaign which aims to raise cash for the purchase of particular works, to grow the Endowment Fund and encourage bequests to support our future acquisition of masterpieces.

In 2005/06 we raised close to \$9 million of cash gifts and bequests, the highest amount ever raised by the NGV in a single year, which would have been closer to \$12 million had we called in the pledges made to support our bid to secure John Brack's *The Bar*. We also raised more than \$2 million in cash and in-kind sponsorship and our hard working and creative marketing team will continue developing strategic partnerships in the coming year.

The year's major capital expenditure project was the redevelopment of the garden on the west side of NGV International, which will include new catering and childrens' facilities. The project has been entirely funded by our NGV trustee, Rino Grollo and his wife, Diana, through the Equiset company managed by their son, Lorenz. We thank the Grollos for their generous contribution.

A major milestone during the year was concluding our first Service Agreement with the State Government which makes explicit both our Minister's expectations and the outputs we must provide in return for recurrent government funding. This will bring increased clarity and accountability to our relationship with Government.

ERIC WESTBROOK

We noted with sadness the death on 5 November 2005 of Eric Westbrook, our Director from 1956–1973, and more recently chancellor of the NGV Foundation and our first Emeritus Director.

Eric's contribution to the life and success of the NGV was immeasurable. The collections developed in a wonderful way under his Directorship, commencing in 1956 with the announcement of the Everard Studley Miller Bequest which brought so many distinguished historical portraits into our collection; but above all Eric was a champion of international art and he dragged conservative Melbourne kicking and screaming into the contemporary, and especially American scene, producing exhibitions such as the pioneering *Two Decades of American Painting* in 1967. He worked ceaselessly through the 1960's to bring to fruition the project for our new building in St Kilda Rd, collaborating with architect Sir Roy Grounds. The new NGV, which revolutionized the Australian scene in the 60's, remains as his greatest achievement.

On Eric's retirement from the NGV in 1973 he became the inaugural director of the new Ministry for the Arts, now Arts Victoria. To honour his life and achievements the Council of Trustees have resolved to name the NGV Administration centre the Eric Westbrook Building. On 23 May 2006 we hosted a memorial event at NGV International, attended by Eric's daughter Charlotte Wilson and many of his friends, colleagues and admirers, and on that occasion Charlotte presented to the NGV a group of works by Eric (who had trained as a painter) and his late wife Dawn Sime.



More than 110,000 students and teachers participated in NGV programs

THANK YOU

On behalf of all my colleagues I would like to thank the Victorian Government, particularly the Premier, Steve Bracks, the Minister for the Arts, Mary Delahunty, the Director of Arts Victoria, Penny Hutchinson and the Acting Director, Anne-Marie Schwirtlich, for their ongoing support. We thank the Minister for Tourism, John Pandazopoulos, for assistance with Melbourne Winter Masterpieces.

Thanks also to the Commonwealth Government, particularly the Federal Arts Minister, Senator Rod Kemp, for maintaining the tax deductibility of gifts to the Gallery, and for our access to Art Indemnity Australia.

I thank the President of the NGV Council of Trustees, Allan Myers, and all the trustees for contributing their time, wise counsel and practical involvement for no financial reward. Their deep commitment to the NGV, on every level, is an inspiration to my colleagues and me. We congratulate our trustee Maudie Palmer on her well-deserved award of the Order of Australia.

Thanks also to each and every NGV staff member, including the members of our Strategic Leadership Team who are instrumental to the success of our operations – Frances Lindsay (Deputy Director, Australian Art), Tony Ellwood (Deputy Director, International Art), Liz Grainger (Head of Finance and Infrastructure), Lisa Sassella (Head of Marketing and Sponsorship), Laura Venus (Head of Human Resources), Judy Williams (Head of NGV Foundation and Fundraising) and Leigh Mackay (Head of the Corporate Office within the Directorate and Secretary to the Council of Trustees).

Finally, I express my deep gratitude to the many voluntary groups who work tirelessly to connect us to our community – the NGV Foundation, chaired by Bruce Parncutt; NGV Members, chaired by Maudie Palmer; the NGV Women's Association, chaired by Sarah Guest; the Voluntary Guides, chaired by Dinah Whitaker and then Jillian Dwyer; the NGV Business Council, chaired by Paul Brasher; NGV Contemporary, chaired by Michael Buxton, Friends of the Gallery Library, chaired by Michael Moon and The Felton Society, chaired by Dinah Whitaker.

We have together achieved much to be proud of and together we look forward to another exciting year.



Gerard Vaughan
Director
30 June, 2006



Eric Westbrook CB (1915–2005),
NGV Director 1956–73

STRATEGY

Legislative and Strategic Framework

LEGISLATIVE FRAMEWORK

The *National Gallery of Victoria Act 1966* established a Council of Trustees with overall responsibility for the National Gallery of Victoria reporting to the Minister for the Arts.

The Act provides 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* provides that the functions of the Council shall be to:

- Control, manage, operate, promote, develop, and maintain the National Gallery of Victoria 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) of the Act on matters of general policies 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 functions conferred on the Council under this Act.

NGV KEY POLICY AREAS (KPA'S)

The NGV has six key policy areas which underpin the organisation's objectives. These are:

- 1 Collection**
Actively develop the State Collection to ensure it remains Australia's finest
- 2 Content**
Research, develop and present exceptional exhibitions and programs that enrich and educate the community
- 3 Audience**
Engage the widest possible audience
- 4 Commercial**
Leverage content into successful commercial outcomes
- 5 Infrastructure**
Maintain effective and efficient infrastructure
- 6 Funding**
Secure a broad and committed funding base

Visitors at the *Top Arts: VCE 2005* exhibition, at NGV Australia, walking past *Untitled* by Y Le



Performance against Objectives

ALIGNMENT WITH VICTORIAN GOVERNMENT POLICY

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

- a culture of participation;
- an economy based on innovation; and
- a dynamic arts sector.

This policy also recognises the challenges of building audiences in under-represented groups and using limited financial resources more effectively. This is consistent with NGV's mission and vision. (See page 2).

The table below shows the links between the Key Policy Areas (KPAs) in the NGV Strategic Plan and the State Government's *Creative Capacity+: Arts for all Victorians*.

NGV PLAN LINKS WITH CREATIVE CAPACITY+

Creative Capacity+ Goals	NGV KPAs linked to Creative Capacity+	How NGV Contributes to Creative Capacity+
Arts for all Victorians: a culture of participation	KPAs 2, 3	NGV's display of the collection, exhibitions and programs for schools, NGV Members and the public will attract more Victorians from more varied backgrounds. Increased access to NGV's Collection through loans and regional tours and access to our website. Improved volunteer participation through NGV Members, Voluntary Guides and Friends of the Gallery Library.
On the threshold: an economy based on innovation	KPAs 2, 3, 4, 5, 6	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 in art display, interpretation and acquisition.
Creative place: a dynamic arts sector	KPAs 1, 2, 3	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 Collection and in the delivery of exhibitions and public programs.
Developing artists, ideas and knowledge	KPAs 1, 2, 3	Administer the Victorian Foundation for Living Australian Artists to support contemporary art practice and, through our exhibition program and acquisition policies, exhibiting the work of contemporary artists.
Engaging creative communities	KPAs 2, 3, 4	Engage with volunteers, schools, culturally diverse communities, under-represented groups and regional Victorians.
Building creative industries	KPAs 3, 4	Expand and promote opportunities for NGV to attract regional, interstate and international cultural tourism in partnership with government and tourism.
Creating place and space	KPAs 2, 3, 4, 5, 6	Ensure sustainability of NGV. Broad and diverse community access to NGV collection and programs. Provide online access to the NGV collection and its interpretation.

OPERATIONS

Key Policy Area 1. Collection

Actively develop the State Collection to ensure it remains Australia's finest

PURPOSE

- Review, acquire and de-accession to support the NGV's goals
- Preserve the highest curatorial and conservation standards
- Achieve best practice in collection management

KEY 2005/06

PROJECTS AND OUTCOMES

- **Project** NGV Collection Stocktake
Aim Verifying the State Collection
Outcome Almost 8,000 items sighted from NGV's 63,982-strong database. Items sighted included 56.8 per cent of Australian paintings, 43.7 per cent of International paintings, 53.2 per cent of Australian fashion and textiles and 49.9 per cent of International fashion and textiles.

- **Project** Joseph Brown Collection — conservation
Aim Preserving the highest curatorial standards
Outcomes Technical examination and treatment of Eugène von Guérard's *Spring in the Valley of the Mitta Mitta with the Bogong Ranges in the distance* completed, as was examination, cleaning and reframing of his *Yalla-y-Poora* and treatment of 20 works on paper. Conservation interns funded by the Hugh DT Williamson Foundation assisted with this project.
- **Project** Arts Portfolio Collection Storage
Aim Securing more off site storage at a shared North Melbourne facility
Outcome With Arts Victoria and other arts agencies, NGV developed a business case for additional 3,500 square metres of storage capacity.

Jacopo Amigoni (Italian 1682–1752)
Portrait group: The singer Farinelli and friends c.1750–52 (detail).
Oil on canvas, 172.8 × 245.1 cm.
National Gallery of Victoria, Melbourne.
Felton Bequest, 1949. After its recent conservation, this masterpiece can again be seen as it was in the mid 18th century.





ACQUISITIONS

Also see page 88–95

- Artworks with a total value of more than \$12 million
- Acquiring Edward Burne-Jones, *Portrait of Baronne Madeleine Deslandes*, 1895–96
- Acquiring Paris Bordone's early 16th century painting, *The Rest on the Flight Into Egypt with Saint Catherine and Angels*
- Victorian Foundation for Living Australian Artists (VFLAA) purchasing Ricky Swallow, *Salad Days* and Inge King, *Rings of Saturn (3)* among other artists
- Acquiring Yinka Shonibare, *Reverend On Ice* from 2006 *Contemporary Commonwealth* with assistance from NGV Contemporary
- Acquiring the Asian Collection's earliest Chinese painting, Wu Zhen, *Bamboo in spring rain*, a donation from NGV trustee, Jason Yeap
- Acquiring Antony Gormley, *Inside Australia* sculptures, the inaugural contemporary art purchase in 2005 by the Loti Smorgon Endowment Fund
- Acquiring new media works including William Kentridge, *7 Fragments for George Méliès*, a suite of seven films about the artist in his studio, with financial assistance from the NGV Contemporary

Gerrit Berckheyde (Dutch 1638–1698)
The Town Hall, Amsterdam 1690. Oil on canvas, 52.8 x 62.6 cm. National Gallery of Victoria, Melbourne. Felton Bequest, 1920

ABOVE LEFT: The painting before cleaning and reframing
ABOVE RIGHT: After cleaning and with a more historically appropriate frame

ACCESSIONING AND DISPLAY

- Changing 660 works in permanent displays at NGV Australia
- Changing 780 works in permanent displays at NGV International

CONSERVATION

- Conservation of 30 fragile bark paintings for *Land Marks* exhibition
- Restoring Cézanne, *The uphill road* for the *Pissarro: The First Impressionist* exhibition
- Restoring Alice Mills, *Portrait of Joan Margaret Syme* for *The Paris End: Photography, Fashion and Glamour* exhibition
- Restoring Korean lacquer cabinets for *Focus on Lacquer: Japanese lacquer* exhibition
- Third year of Memorandum of Understanding with CSIRO delivering materials analysis of inner lid of Tjeseb Egyptian sarcophagus; project extended to LaTrobe University and Germany's HASYLAB
- Completing conservation on Deborah Halpern's *Angel* ahead of its relocation to Birrarung Marr
- Cleaning of Jacopo Amigoni's *Portrait group: The singer Farinelli and friends*

LOANS FROM THE COLLECTION

See pages 22–23

SCHOLARLY PUBLICATIONS

See pages 40–41

THE SHAW RESEARCH LIBRARY

- The Friends of the Gallery Library helping fund NGV's purchase of the first English translation of E. Bénédiz's 14-volume *Dictionary of Artists* (Paris: Gründ, 2006)

GLOBAL NETWORKING AND LEARNING BY NGV STAFF

- Brent Powell, Manager, Art Services: presented a paper at the San Francisco Museum of Modern Art packing and crating workshop, June 2006
- Julie Banks, Senior Registrar, Locations: American Association of Museums Conference, Boston, US, April 2006
- Suzi Shaw, Conservator, Frames and Furniture: Clemenger travel grant and Ian Potter Cultural Trust grant to study Japanese lacquer conservation, National Research Institute for Cultural Properties, Tokyo, September 2005 to January 2006
- Craig Williams, Sponsorship Consultant: Clemenger travel grant to Chicago for the IEG Sponsorship Conference and to meet with museum colleagues there and in Los Angeles, March 2006.
- Gerard Vaughan, Director: presented a paper, *The Impact of Agents and Correspondents on Art and Architecture in 18th century Rome*, October 2005 at a conference in Rome organised by the Research Centre for European Enlightenment Studies, Potsdam, and the Fritz Thyssen Foundation, Cologne.
- Frances Lindsay, Deputy Director: attended American Association of Art Museums conference, Boston, US, April/May 2006
- Tony Ellwood, Deputy Director: addressed the opening ceremony of the Kyushu National Museum, October 2005



REGIONAL NETWORKING AND LEARNING

- \$10,000 Arts Victoria funding for Professional Development Support pilot program from December 2005, enabling NGV internships to Public Galleries Association of Victoria (PGAV) staff: Trevor Smith, Horsham Regional Gallery; Lorri Lambert, Swan Hill Regional Art Gallery; Sandra Allen, Benalla Art Gallery; Mark Cain, Shepparton Art Gallery; Sherryn Vardy, LaTrobe Regional Gallery
- NETS presenting the [new] media art: viewing, exhibiting, touring seminar at NGV, attended by gallery professionals across the state

- NGV registration and installation staff participating in a Museum of Victoria workshop
- Purchasing a \$50,000 portable fumigation system to share with regional galleries
- Lisa Sassella, Head of NGV Marketing and Sponsorship, appointed Deputy Chair of Australian Development Marketing Forum, a group of marketing, sponsorship and fundraising professionals from national and state galleries, museums, libraries and botanical gardens
- Director Gerard Vaughan concluding his two year appointment as Chairman of the Council of Australian Art Museum Directors in February 2006, and concluding his appointment as a member of the Collections Council of Australia at the same time

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS (VFLAA)*

- 63 of the 490 artworks acquired were funded by VFLAA
- The 63 works including photography, painting, prints, drawings, jewellery, decorative arts, video and installation pieces
- NGV representation at VFLAA committee meetings in July and October 2005, and February and May 2006 with regional representatives — from Danny McOwan, Director of Hamilton Art Gallery and Karen Quinlan, Director of Bendigo Art Gallery

YEAR AHEAD

- CSIRO to analyse materials used in Australian paintings ahead of 2006/07 *Australian Impressionism* exhibition
- Investment in substantial improvement of gallery lighting at NGV International, including the Impressionist and the Dutch galleries and Greek and Roman Antiquities

ABOVE

Inge King (German born 1918, arrived Australia 1951) *Rings of Jupiter* (3) 2006. Stainless steel, 180.0 × 180.0 × 200.0 cm. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006. © Courtesy of the artist

OPPOSITE PAGE

AH XIAN (born China 1960, arrived Australia 1990) *China China — bust 71* (2002) (detail). Porcelain, 35.5 × 32.6 × 23.6 cm. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006. © Courtesy of the artist

* Established by the State Government in November 2002 with a \$5 million grant subsequently matched by the NGV Foundation, VFLAA enables NGV to purchase significant works by living Australian artists to raise the profile of Victoria's contemporary visual arts sector. These works are able to be lent to Victoria's regional art galleries and PGAV Members.



VFLAA PERFORMANCE MEASURES

Artistic Performance	Target	NGV Outcome
Number of artists whose work was acquired	5	30
Number of VFLAA works acquired	5	63
Number of Victorian artists whose works were acquired	2	20
Number of Indigenous artists whose works were acquired	1	6
% income spent in primary market	60	100
VFLAA/State Collection Access Performance	Target	Outcome
Number of Regional Galleries who received loans	6	2
Number of VFLAA works loaned to galleries	9	6
Number of works displayed and attributed to VFLAA at NGV International/NGV Australa	5	36
NGV's Management of VFLAA Performance	Target	Outcome
Number of Regional Galleries having VFLAA membership	4	2
Number of VFLAA acquisition meetings	3	4

Financial Performance	Notes	Projected	2005/06 Actual	2005/06 Variance
NGV contribution	1)	–	N/A	–
Total return on investment	2)	7.0%	15.7%	8.7%
Investment income returned to capital	–	10.0%	10.0%	0%
Annual value of acquisitions	3)	\$350,000	\$1,162,776	\$812,776
Market value of fund at year end	4)	\$10,000,000	\$11,164,670	\$1,164,670

NOTES

1) The NGV fully matched the Government's contribution of \$5 million in 2004/2005.

2) The total return of 15.7 per cent was ahead of expectations because of strong market performance in the first three quarters of the year.

3) The value of acquisitions reflected the availability of higher than planned investment income as a result of 1) and 2).

4) The market value of the fund at the end of the year reflected the acceleration of the NGV's contribution and strong market performance.

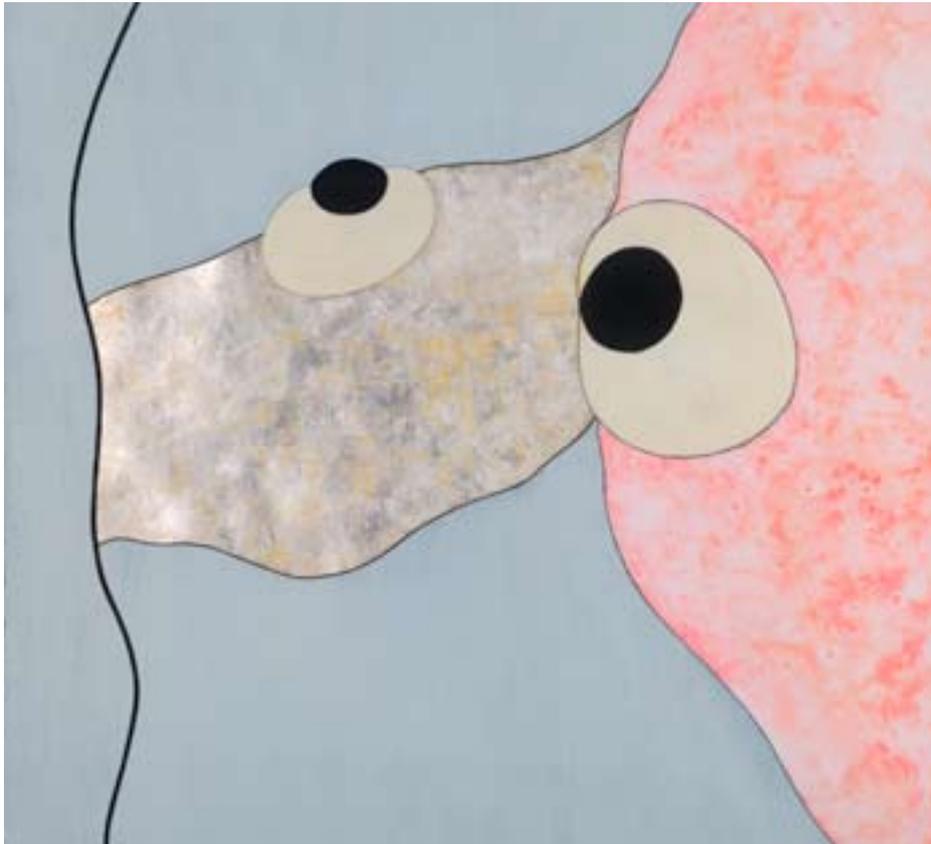
Australian acquisition & gift highlights

CONTEMPORARY

RIGHT
Ricky Swallow (born Australia 1974)
Salad days (2005). Jelutong (*Dyera costulata*), maple (*Acer sp.*), 102.0 × 102.0 × 23.8 cm. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005. © Ricky Swallow, courtesy of Darren Knight Gallery, Sydney

BELOW
Bertram Mackennal (born Australia 1863, lived in England, France and India 1882–1931, died England 1931).
War Memorial for Eton College (1923). Bronze, 240.0 × 79.4 × 93.4 cm





PRINTS & DRAWINGS

Brent Harris (born New Zealand 1956, arrived Australia 1981) *Mirror #2* 2005 (detail). Hand-coloured paper pulp with stencilling, flocking and silver leaf on handmade paper, 167.6 × 129.5 cm (image and sheet). Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006. © Courtesy of the artist



PAINTINGS

John Brack (Australia 1920–99) *Solandra* 1955 (detail). Oil on composition board, 45.7 × 40.5 cm. Presented through the Bequest of Mrs Elizabeth Summons MBE, Founder Benefactor, 2003. © Courtesy of Helen Brack

International acquisition & gift highlights

PAINTINGS

RIGHT

Edward **BURNE-JONES** (English 1833–98) *Portrait of Baronne Madeleine Deslandes* (1895–96). Oil on canvas, 115.5 × 58.2 cm. Purchased with the assistance of an anonymous donor, 2005

OPPOSITE AT TOP

Paris **BORDONE** (Italian 1500–71) *Rest on the flight into Egypt with Saint Catherine and Angels* (c. 1527–30). Oil on canvas, 154.7 × 236.0 cm (image); 156.4 × 237.4 cm (canvas). Purchased through the NGV Foundation with the assistance of Allan and Maria Myers, Honorary Life Benefactors, 2006.

The NGV Foundation is committed to the purchase of this work and is seeking support from the community. We thank and acknowledge Allan and Maria Myers for their inaugural gift to the purchase fund.



INTERNATIONAL FASHION & TEXTILES

CHRISTIAN DIOR Paris fashion house est. 1946, John **GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) *Elvira evening dress*, 2003, autumn–winter. Viscose and synthetic devoré velvet, plastic and synthetic lurex, 160.0 cm (centre back) (variable). Purchased, 2006. Photo © Guy Marineau. Reproduced courtesy of the photographer and Christian Dior





ASIAN ART

WU Zhen (Chinese 1280–1354)
Bamboo in spring rain (early 14th century) (detail). Ink on silk, 30.3 × 40.6 cm (image and sheet), 42.2 × 42.2 cm (mount). Presented by Jason Yeap, Founder Benefactor, 2005



PRINTS AND DRAWINGS

Grayson PERRY (English 1960–)
Map of an Englishman 2004. Etching, soft-ground etching, spit-bite etching, plate tone, ed. 15/50, 111.2 × 149.4 cm (plate), 112.2 × 150.4 cm (sheet). Printed by Hugh Stoneman, Cornwall; Published by Paragon Press, London. Purchased with the assistance of the Margaret Stones Fund for International Prints and Drawings, 2005. © Grayson Perry, courtesy of Victoria Miro Gallery, London



DECORATIVE ARTS

Eero AARNIO designer (Finland 1932 –)
ASKO INTERNATIONAL, Lahti manufacturer (Finland 1918–99). *Globe chair* 1963–65 designed, 1960s manufactured. Fibreglass, fabric, polyurethane foam, painted aluminium, zip, other materials, 121.0 × 111.0 × 97.0 cm. Purchased, 2005. © Courtesy Eero Aarnio

Collection / loan highlights

LOAN HIGHLIGHTS

NGV managed a rigorous and demanding outward loans program in 2005/06, including:

- Lending 854 works including 458 for travelling exhibitions
- Lending Ricky Swallow's *Salad Days* (VFLAA) to the Bendigo Art Gallery from April until 30 June, 2006
- Lending items to Victorian venues including galleries in Ararat, Ballarat, Bendigo, Castlemaine, Geelong, Hamilton, LaTrobe Valley, Mornington Peninsula, Yarra Valley, Swan Hill, Wangaratta and Warrnambool
- Lending items to Melbourne metropolitan venues including the Bundoora Homestead Art Centre, Heide Museum of Modern Art, Jewish Museum of Australia and Monash Gallery of Art
- Lending items to interstate venues including the National Gallery of Australia, National Portrait Gallery, Art Gallery of New South Wales, Art Gallery of South Australia, Queensland Art Gallery, Museum and Art Gallery of the Northern Territory, Historic Houses Trust of New South Wales and regional galleries from Bathurst in NSW to Mackay in Queensland
- Lending items to overseas venues including the Auckland Art Gallery; Kyushu National Museum, Japan; Tate Britain, London; Compton Verney House, UK; Musée d'Art Moderne de la Ville de Paris; Museum Tinguely, Basel, Switzerland; Sprengel Museum, Hannover, Germany; Rijksmuseum, Amsterdam; Gemäldegalerie, Staatliche Museen zu Berlin, Germany; Statens Museum for Kunst, Copenhagen, and the National Museum of Women in the Arts, Washington, US
- Making 56 new outward long term loans to 12 Victorian government departments and bodies including the Supreme Court of Victoria, the County Court, the State Library of Victoria and the Department of Premier and Cabinet

YEAR AHEAD

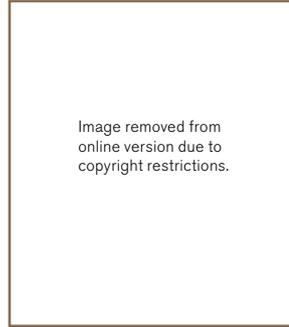
- Ensuring the capacity to add exceptional works to the State Collection through fundraising and donor development
- Greater focus on the promotion of the State Collection to visitors

Pierre BONNARD (French 1867–1947)
Siesta (La sieste) (1900). Oil on canvas, 109.0 × 132.0 cm. Felton Bequest, 1949. Lent to Musée d'Art Moderne de la Ville de Paris: *Pierre Bonnard* exhibition, 25 January 2006 to 30 April 2006

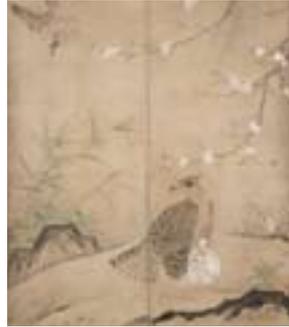




Fiona Hall (born Australia 1953) *Dead in the water* (1999). Polyvinyl chloride, glass beads, silver wire, glass, wood and transparent synthetic polymer resin. (a-e) 106.2 × 129.1 × 129.2 cm (installation). Purchased, 1999. © Courtesy of the artist. Lent to Queensland Art Gallery: *The Art of Fiona Hall 1988–2004* exhibition, 8 July 2005 to 11 September 2005.



Margaret Preston (Australia 1875–1963, lived in Europe 1904–07, 1912–19) *Corner of Mosman Bay* 1929. Oil on canvas, 52.5 × 45.8 cm. Purchased through The Art Foundation of Victoria with the assistance of Westpac Banking Corporation, Founder Benefactor, 1997. © Margaret Preston/ Licensed by VISCOPY, Sydney 2006. Lent to Art Gallery of NSW, 30 July 2005 to 23 October 2005.



HAGETSU Tosatsu (Japanese 1516–85) *Birds and flowers in a landscape* 1575 (detail). Ink and pigments on paper, (a) 155.6 × 357.0 cm (image and sheet), (b) 155.6 × 356.6 cm (image and sheet). Felton Bequest, 1958. Lent to Kyushu National Museum: *Japan, Country of Beauty* exhibition in Fukuoka, 16 October 2005 to 27 November 2005.



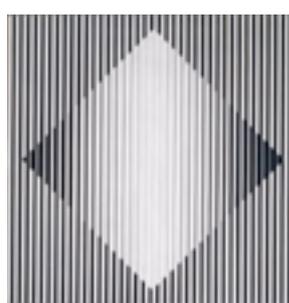
Camille PISSARRO (Danish / French 1830–1903) *Boulevard Montmartre, morning, cloudy weather (Boulevard Montmartre, matin, temps gris)* 1897. Oil on canvas, 73.0 × 92.0 cm. Felton Bequest, 1905. Lent to the Art Gallery of New South Wales: *Pissarro: The First Impressionist* exhibition, 18 November 2005 to 20 May 2006.



Charles Rennie MACKINTOSH designer (Scotland 1868–1928) *Chair from the Willow Tea Rooms* 1903. Ebonised oak, rush, 104.5 × 46.3 × 40.8 cm. Purchased, 1970. Lent to Bendigo Art Gallery: *Designs for a Modern World: Charles Rennie Mackintosh* exhibition, 4 February 2006 to 9 April 2006. Purchased 1970



REMBRANDT Harmensz. van Rijn (Dutch 1606–69) *Two old men disputing* (1628). Oil on wood panel, 72.4 × 59.7 cm. Felton Bequest, 1936. Lent to the Rijksmuseum-organised *Rembrandt – Caravaggio* exhibition, Van Gogh Museum, Amsterdam, 24 February 2006 to 18 June 2006.



Bridget RILEY (English 1931–) *Opening* (1961). Tempera and pencil on composition board, 102.6 × 102.7 cm. Felton Bequest, 1967. © Courtesy of the artist. Lent to the Auckland Art Gallery, Toio Tamaki, 25 February 2006 to 2 July 2006.



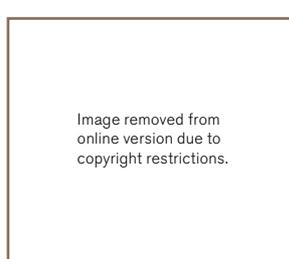
Arthur Boyd (Australia 1920–99, lived in England 1959–68) *Shearers playing for a bride* (1957). Oil and tempera on canvas, 150.1 × 175.7 cm. Gift of Tristan Buesst, 1958. © National Gallery of Victoria. Lent to Museum and Art Gallery of the Northern Territory: *The Sound of the Sky* exhibition, 7 April 2006 to 16 July 2006.



AH XIAN (born China 1960, arrived Australia 1990) *Human human – Flower and bird* (2000–01). Resin, fibreglass, lacquer, 45.4 × 46.0 × 28.0 cm. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2004. © Courtesy of the artist. Lent to the Hamilton Art Gallery, 24 May 2006 to 9 July 2006.



Howard HODGKIN (English 1932–) *Night and day* (1997–99). Oil on plywood and wood, 163.0 × 196.2 cm (framed). Felton Bequest, 2001. © Courtesy of the artist. Lent to Tate Britain, London, 14 June 2006 to 10 September 2006.



John Mawurndjul (Kuninjku born c. 1952) *Yingarna* 1997 (detail). Earth pigments on bark, 183.0 × 82.5 cm. Purchased, 1997. © John Mawurndjul/ Licensed by VISCOPY, Sydney. One of 10 bark paintings lent to Museum Tinguely: *rarrk – John Mawurndjul: Journey in time in northern Australia* exhibition in Basel, Switzerland, 20 September 2005 to 31 January 2006. Also lent to Sprengel Museum, Hannover, Germany, 19 February to 5 June 2006.



Grace Cossington Smith (Australia 1892–1984) *The bridge in-curve* (1930). Tempera on cardboard, 83.6 × 111.8 cm. Presented by the National Gallery Society of Victoria, 1967. © Courtesy of the artist's estate. Lent to the Art Gallery of New South Wales: *Grace Cossington Smith* exhibition, 29 October 2005 to 15 January 2006

Key Policy Area 2. Exhibitions & Programs

Research, develop and present exceptional content that enriches and educates the community

Purpose

- Create challenging and high quality exhibitions, programs and publications, maintaining high curatorial standards and broad audience appeal
- Maintain stakeholder recognition of the quality and integrity of the NGV exhibitions and programs
- Maintain and encourage outstanding research and scholarship
- Continue our standing as a leading partner in exhibitions

Performance of William Kentridge:
9 Drawings for Projection
Federation Court, NGV International

KEY 2005/06 PROJECTS AND OUTCOMES

- **Key NGV Australia project: The 2006 Commonwealth Games Cultural Program**
Aim To create challenging, high quality exhibitions with broad audience appeal to enhance the cultural program for the 2006 Commonwealth Games in Melbourne
Outcome The creation of three major exhibitions — *2006 Contemporary Commonwealth*, in collaboration with the Australian Centre for the Moving Image, juxtaposing the work of 11 Australian artists and 11 artists from a range of Commonwealth nations; *Exiles and Emigrants: Epic Journeys to Australia in the Victorian Era*, with exhibits including Ford Madox Brown's *The Last of England* borrowed from Birmingham; and *Land Marks*, honouring the great masters of Australian Indigenous art portrayed in a variety of contexts

- **Key NGV International project: Melbourne Winter Masterpieces**
Aim To build on the success of this high profile annual exhibition as it entered its second year
Outcome Staging *Dutch Masters from the Rijksmuseum, Amsterdam*, a survey of 17th century Dutch painting including works by Rembrandt, Johannes Vermeer, Jan Steen, Frans Hals and Pieter de Hooch, along with decorative arts illustrating aspects of daily life in 17th century Netherlands. The exhibition attracted nearly 220,000 visitors. June 30, 2006 saw the opening of the 2006 Melbourne Winter Masterpieces exhibition, *Picasso: Love & War 1935–45*





DIVERSE, QUALITY EXHIBITIONS

- NGV staging 23 diverse temporary exhibitions ranging from 14th century Chinese scroll paintings to 1990s fashion and new media video works
- Of the above, only five exhibitions charging an entry fee (pay exhibition)
- NGV working with the Australian Centre for the Moving Image (ACMI) on the creation of 2006 *Contemporary Commonwealth*
- High public visibility with the relocation of Deborah Halpern's *Angel* sculpture to the north bank of the Yarra River coinciding with the *Deborah Halpern: Angel* survey exhibition
- Celebrating the 400th anniversary of Rembrandt's birth (15 July 2006) with NGV's *Rembrandt 1606–1669: from the Prints and Drawings Collection*
- *British Art & the 60s* pairing for the first time David Hockney's *The Second Marriage* (1963) from the NGV Collection and Hockney's *The First Marriage (A Marriage of Styles I)* (1962) from Tate Britain

EXHIBITION VISITORS AND PROGRAM PARTICIPANTS

- More than 114,000 people attending hundreds of public and Member programs and guided tours which accompanied NGV exhibitions
- Additionally, an estimated 110,000 students and teachers attending exhibition and collection-related educational programs (see page 33)
- Nearly 220,000 visitors to *Dutch Masters*; nearly 87,000 visitors to *Pissarro: The First Impressionist*
- 97 percent of visitors to *Dutch Masters* rating the exhibition as 'Good' or 'Very Good' — figures echoed throughout all pay exhibitions.

AWARDS

These included;

- NGV's Exhibition Design department winning the Dulux Colour Awards 2006 Temporary Structures award for *Akira Isogawa: Printemps – Été*
- NGV Graphic Design department winning three 2006 Museums Australia Publication Design Awards: for the exhibition catalogue for *Gwyn Hanssen Pigott: A Survey 1955–2005*, for an invitation to *Andy Warhol's Time Capsules* and for Education Resources material for *Dutch Masters*

NGV TOURING EXHIBITIONS

- Seven NGV touring exhibitions to nine venues
- Destinations including Victorian regional galleries, four interstate institutions and Asian venues
- Touring highlights including *Metropolis*, the first projection-based new media work shown in Australia and *Rajput: Sons of Kings*, an exhibition reflecting the depth and breadth of the South East Asian Collection.

Metropolis
4 July 2005 – 29 July 2005
Academy Gallery, Launceston

Rajput: Sons of Kings
8 June – 4 September 2005
Art Gallery of New South Wales

*Exiles and Emigrants:
Epic Journeys to Australia in the
Victorian Era*
21 April – 4 June 2006
National Museum of Australia
Generously supported by Tattersall's
Support Sponsor: Qantas

*Colour Power: Aboriginal art
post 1984*

17 November 2005 –
21 January 2006
National Museum of Australia
18 February – 23 April 2006
Wollongong City Gallery
Principal Sponsor: BlueScope Steel

Akira Isogawa: Printemps – Été
Toured in association with the
Asialink Centre
Singapore Arts House
23 May – 6 July 2005
Manila Metropolitan Museum of Art
25 January – 10 February 2006
Bangkok Queens Gallery
23 March – 30 May 2006

*Good Looking: Narrative Photographs
Past and Present*
Shepparton Art Gallery
26 May – 3 July 2005
National Library of Australia
3 September – 30 October 2005

YEAR AHEAD

- Melbourne Winter Masterpieces Program — agreement of terms with ongoing sponsorship and government partners
- Development of strategic program across provincial Victoria, with VFLAA as a prime focus

ABOVE LEFT
MARTIN GRANT: Paris exhibition at
NGV Australia

ABOVE RIGHT
Hamilton Art Gallery Director, Danny
McQwan, NGV Deputy Director,
Frances Lindsay, Bendigo Art Gallery
Director, Karen Quinlan, Victoria's
Arts Minister, Mary Delahunty,
Bendigo Art Gallery President, John
Higgs, and NGV Director, Gerard
Vaughan, at the unveiling of Ricky
Swallow's *Salad Days* at Bendigo
Art Gallery. Photo: Elysia Baker

Exhibitions at NGV Australia

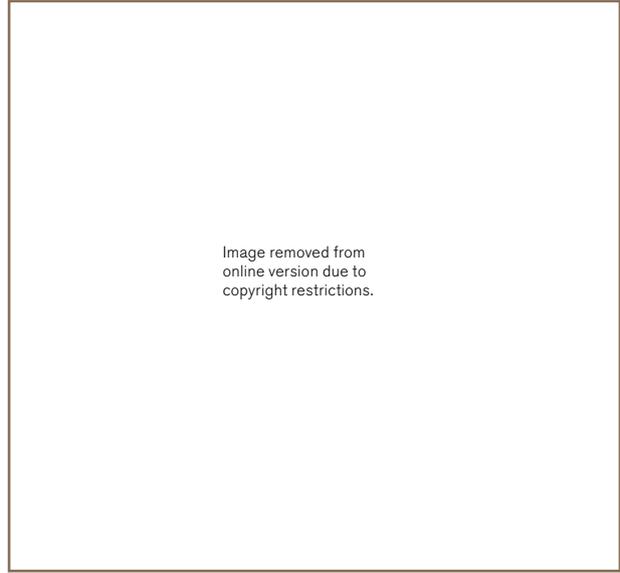


Exiles and Emigrants: Epic Journeys to Australia during the Victorian Era

9 December 2005 –
26 March 2006
Galleries 17–20, Level 3

Generously supported by: Tattersall's
Support Sponsors: Qantas, Dulux, 1278
3AW, Leader Community Newspaper

Ford Madox Brown (born France 1821,
lived in England 1844–93, died England
1893) *The last of England* 1855 (detail).
Oil on wood panel, 82.6 × 75.0 cm.
Birmingham Museum and Art Gallery,
Birmingham. Purchased, 1891



Margaret Preston: Art and Life

An exhibition organised
by the Art Gallery of
New South Wales.
12 November 2005 –
29 January 2006
Galleries 15 & 16, Level 3

Principal Sponsor: CGU Insurance
National Touring Partner:
Visions of Australia
Support Sponsors: Flowers Vasette,
The Australian Women's Weekly

Margaret Preston (Australia
1875–1963, lived in Europe 1904–07,
1912–19). *Flapper* 1928 1928 (detail).
Oil on canvas, 77.3 × 58.5 cm. National
Gallery of Australia, Canberra. Purchased
with the assistance of the Cooma-
Monaro Snowy River Fund, 1988.
© Margaret Preston Estate. Licensed by
VISCOPY, Australia



2006 Contemporary Commonwealth

Presented by Festival
Melbourne2006, the 2006
Commonwealth Games and
the National Gallery of Victoria,
in association with ACMI.
24 February – 25 June 2006
Galleries 13–16, Level 3

NGV Support Sponsor: Barco Systems

Yinka Shonibare (born England 1962,
lived in Nigeria 1965–84) Still from
Un ballo in maschera (A masked ball)
2004 (detail). Colour video, sound, 32:00,
edition of 6. Collection of the artist,
courtesy of James Cohan Gallery, New
York. © Yinka Shonibare, courtesy of
James Cohan Gallery, New York



Land Marks

10 February – 11 June 2006
BlueScope Steel Indigenous
Galleries, Ground Floor

Principal Sponsor: BlueScope Steel

Yala Yala Gibbs Tjungurrayi (Pintupi
c.1928–98) *Snake and Water Dreaming*
1972 (detail). Earth pigments and
synthetic polymer paint on composition
board, 56.5 × 49.9 cm. Gift of Mrs
Douglas Carnegie OAM, 1989. National
Gallery of Victoria, Melbourne. © The
artist's estate, courtesy of Aboriginal
Artists Agency Limited



**The Paris End:
Photography, Fashion
and Glamour**

3 June – 1 October 2006
Gallery 11, Level 2

Helmut Newton (born Germany 1920, lived in Australia 1940–61, died United States 2004) Henry Talbot (born Germany 1920, arrived Australia 1940, died 1999) *No title (Model in car holding handbag in the air)* c. 1960 (detail). Gelatin silver photograph, 24.3 x 19.0 cm. Private collection. © Helmut Newton and Henry Talbot Estates



MARTIN GRANT: Paris

9 December 2005 –
7 May 2006

Myer Fashion and Textiles
Gallery, Level 2

Principal Sponsor: Myer

Martin Grant, Paris fashion house est. 1992. Martin Grant, designer (born Australia 1966, lived in France 1991–). *Camel coat* 2005–06 autumn-winter. Wool, polyamide. Collection of Martin Grant, Paris. Photographer: Polly Borland



**The Cicely & Colin Rigg
Contemporary Design
Award 2006**

7 June – 3 September 2006
Myer Fashion and Textiles
Gallery, Level 2

Principal Sponsor: Myer

Marcos Davidson (born Australia 1959) *The cloud of unknowing, collar* from *Lapidem* 2005–06. Ebonite, fine silver, 20.0 x 20.0 x 1.0 cm. Collection of the artist, Melbourne. © Courtesy of the artist



**This & Other Worlds:
Contemporary Australian
Drawing**

2 August – 6 November 2005
Galleries 19 & 20 including
the Macquarie Bank
Contemporary Projects
Gallery, Level 3

Principal Sponsor: Macquarie Bank

Sharon Goodwin (born Australia 1973) *Lover's leap* 2003 (detail). Gouache and watercolour, 75.5 x 101.0 cm. Purchased 2003. National Gallery of Victoria, Melbourne. © Courtesy of the artist



Top Arts: VCE 2005

27 April – 16 July 2006
Galleries 19 & 20, Level 3

Principal Sponsor:
Goldman Sachs JBVere
Education Partners: Department of
Education and Training, Victorian
Curriculum and Assessment Authority,
Catholic Education Office, Association
of Independent Schools of Victoria
A VCE Season of Excellence Event

Daniel Remenyi *Untitled* 2005 (detail). Recycled metal, 161.0 x 101.0 x 40.0 cm. The Christian College Geelong



Deborah Halpern: Angel

10 May – 23 July 2006
Galleries 17 & 18, Level 3

MACQUARIE BANK SERIES
Principal Sponsor: Macquarie Bank

Deborah Halpern (born Australia 1957). *Angel* 1988 (detail). Ceramic, steel, concrete, 924.5 x 992.5 x 351.5 cm. Commissioned by the National Gallery of Victoria in collaboration with The Australian Bicentennial Authority and with the assistance of the following sponsors: The Commonwealth Industrial Gases Limited, Fellow, and The Sidney Myer Fund, Governor, through The Art Foundation of Victoria, the Crafts Board and Visual Arts / Craft Board of the Australian Council, the Melbourne Moomba Festival Ltd, Australian Building Adhesives Pty Ltd, Big S Scaffolding, Blythe Colours (Australia) Pty Ltd, D.G. Whelan Hi-Lift Rentals, the Ferro Corporation, (Australia) Pty Ltd, Johnson Tiles Pty Ltd, R. Downes and L. Grace, the Readymix Group, Tubemakers of Australia Ltd and Wormald Fire Systems, 1988. National Gallery of Victoria, Melbourne. © Courtesy of the artist and Christine Abrahams Gallery, Melbourne

Exhibitions at NGV International



Dutch Masters From the Rijksmuseum, Amsterdam

24 June – 2 October 2005
Temporary Exhibition Spaces
1, 2 & 3, Ground Level

Principal Sponsor: Mazda
Singapore Airlines, Channel Seven,
Triple M, Melbourne Airport, Sofitel,
Novotel, City of Melbourne, Tourism
Victoria, Young & Rubicam, Major Events
Melbourne, Herald Sun.
Rijksmuseum Amsterdam, Art Indemnity
Australia, Art Exhibitions Australia,
Victorian State Government

Johannes VERMEER (Dutch 1632–
1675) *The love letter* 1669–72.
Oil on canvas, 44.0 × 38.5 cm.
Rijksmuseum, Amsterdam

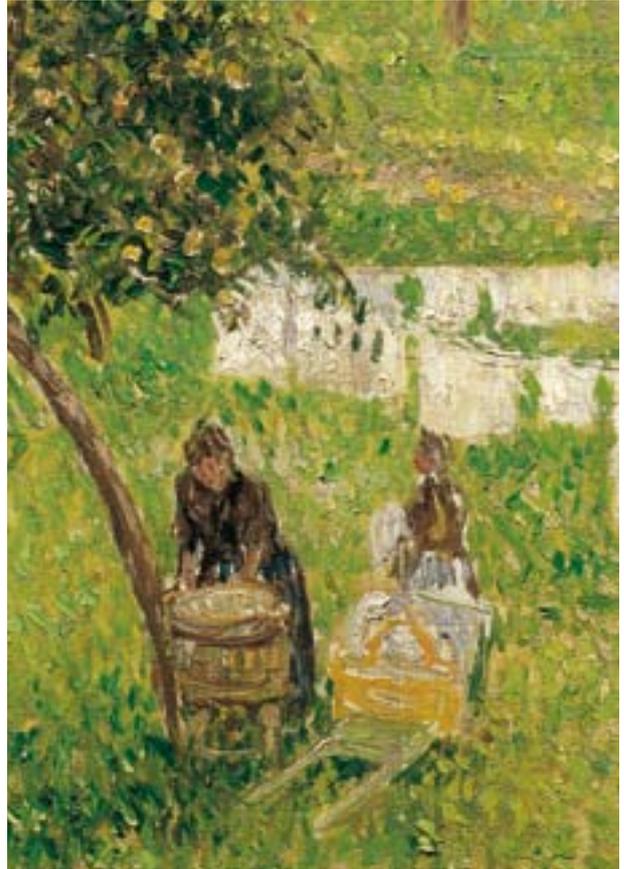


**British Art & the 60s
from Tate Britain**

A Tate Britain exhibition in association with the National Gallery of Victoria.
28 October 2005 –
5 February 2006
Temporary Exhibition Spaces
2 & 3, Ground Floor

Principal Sponsor: Bell Potter
Support Sponsors: MINI, Moonlight Projects, Dulux, Vittoria Coffee, JCDecaux, Space Furniture, Melbourne Airport, Sofitel Melbourne, The Age, Channel Seven. Indemnification for this exhibition was provided by the Victorian Government

Lewis Morley (English 1925–)
Christine Keeler 1963 (detail). Bromide print, 50.8 × 41.3 cm. National Portrait Gallery. © Lewis Morley



**Pissarro:
The First Impressionist**

An exhibition organised by the Art Gallery of New South Wales.
4 March – 28 May 2006
Temporary Exhibition Spaces
1 & 2, Ground Level

Principal Sponsor: Ernst & Young
Support Sponsors: Qantas, Sofitel Melbourne, JCDecaux, Investec, ResMed Foundation, Connex

Camille Pissarro (French 1830–1903)
Washing day at Eragny 1901 (detail). Oil on canvas, 33.0 × 40.5 cm. Queensland Art Gallery, Brisbane. Purchased, 1975



**Gwyn Hanssen Pigott:
A Survey 1955–2005**

4 November 2005 –
19 March 2006
Asian Art Temporary
Exhibitions Gallery, Level 1

MACQUARIE BANK SERIES
Principal Sponsor: Macquarie Bank

Gwyn Hanssen Pigott (born Australia 1935, lived in England 1958–65, France 1966–72) *Three bowls* c. 1980. Porcellaneous stoneware, 13.5 × 20.7 cm; 7.5 × 12.5 cm; 7.5 × 12.4 cm. Private collection, Melbourne. © Gwyn Hanssen Pigott



BritPrint

21 October 2005 –
29 January 2006
Temporary Exhibition
Space 1, Ground Level

Marc Quinn (English 1964–) *Untitled* from the series *Winter garden* 2004 (detail). Colour ink-jet pigment print, edition 25/59, 83.5 × 124.0 cm (sheet). National Gallery of Victoria, Melbourne. Purchased 2004. © Marc Quinn, courtesy of Paragon Press, 2006



**Remote Control:
Contemporary Photomedia**
23 November 2005 –
7 May 2006
Photography Gallery, Level 3

Malerie Marder (American 1971–)
Untitled 2001 (detail). Chromogenic
development print, 121.9 × 152.4 cm.
National Gallery of Victoria, Melbourne.
Purchased, 2002. © Malerie Marder,
courtesy of Greenberg Van Doren
Gallery, NY



**American Beauty:
Photographs of the
American Social
Landscape 1930s – 1970s**
13 May – 22 October 2006
Photography Gallery, Level 3

José LÓPEZ (Cuban 1941–92,
emigrated to America 1959)
Luis MEDINA (Cuban 1942–85,
emigrated to America 1959)
Southern Illinois 1974 (detail). Type C
photograph. 22.0 × 22.8 cm (image);
35.3 × 27.9 cm (sheet). National Gallery
of Victoria, Melbourne. Purchased, 1978.
© Luis Medina Estate, courtesy of
The Art Institute of Chicago, and José
López Estate



**Everlasting:
The Flower in Fashion
and Textiles**
26 August 2005 –
2 April 2006
Myer Fashion and Textiles
Gallery, Level 2

Principal Sponsor: Myer

Emilio Pucci, Florence, fashion house
est. 1944. Emilio PUCCI, designer
(Italy 1914–1992). *Palazzo pyjama*
1970 (detail). Quadrofoglio print on silk
crêpe de chine, rayon fringe, 142.0 cm
(centre back); 61.0 cm (sleeve length).
Purchased, 1993. National Gallery of
Victoria, Melbourne. © Emilio Pucci



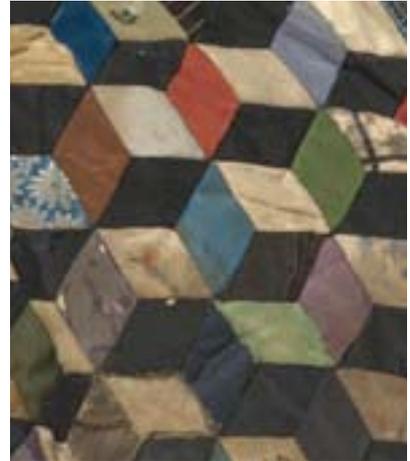
DRAWN
From the collection
1 December 2005 –
30 April 2006
Prints and Drawings Gallery,
Ground Floor

Adolph Menzel (German 1815–1905)
A man's head 1886 (detail). Pencil, 20.9
× 12.8 cm National Gallery of Victoria,
Melbourne. Purchased, 1895



**Rembrandt 1606–1669:
from the Prints and
Drawings collection**
24 May – 24 September 2006
Prints and Drawings Gallery,
Ground Level

Rembrandt Harmensz. van Rijn (Dutch
1606–1669) *Self-portrait leaning on a
stone sill* 1639 (detail). Etching, touched
with black chalk, 1st state of 2. 20.5 ×
16.4 cm (plate), 20.8 × 16.6 cm (sheet).
National Gallery of Victoria, Melbourne.
Purchased, 1891



**Abstract Mode: Geometric
Fashion and Textiles**
4 May – 12 November 2006.
Myer Fashion and Textiles
Gallery, Level 2

Principal Sponsor: Myer

ENGLAND *Doll's dress* c. 1865 (detail).
Silk, cotton lace, paper backing, 52.0 cm
(centre back); 7.5 cm (sleeve). National
Gallery of Victoria. Gift of Lady Nicholson
and her daughter, 1951



**Mountains and Streams
Chinese Paintings from the
Asian Collection**

13 April – 10 September 2006
Asian Temporary Exhibitions
Space, Level 1

Kim Hoa TRAM (Shen Jinhe) (Chinese, born Vietnam 1959–, worked in Australia 1984–). *Pines with cranes dancing in the snow, dance in motion* 2000 (detail). Ink and pigments on paper, 137.1 × 69.2 cm (image and sheet). National Gallery of Victoria, Melbourne. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001.
© Courtesy of the artist



**Focus on Lacquer:
Japanese Lacquer at the
National Gallery of Victoria**

25 March – 16 July 2006
Asian Art Domestic Ware,
Level 1

Japanese (Edo period, late 18th century – early 19th century, Japan) *Sake bottle* Lacquer on wood (Negoro lacquer), 31.8 × 23.5 cm diameter. National Gallery of Victoria, Melbourne. Presented through the NGV Foundation by Mr S. Baillieu Myer, AC, Honorary Life Benefactor, 2005



**William Kentridge:
7 Fragments for
Georges Méliès**

24 February – 21 May 2006
Temporary Exhibition
Space 1, Ground Level

Support Sponsor: Rutledge Engineering

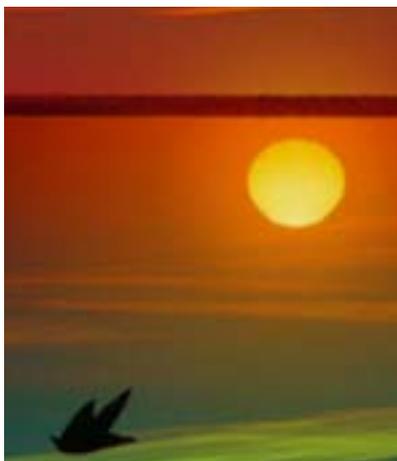
William Kentridge (South African 1955–) *7 Fragments for George Méliès* 2003. Still from *Film 3: Tabula Rasa 1* (detail). 35mm film transferred to digital betacam. National Gallery of Victoria, Melbourne. Purchased with the assistance of NGV Contemporary, 2005. © Courtesy of William Kentridge



**Yang Zhengzhong
Let's Puff**

Part of Experimenta
Vanishing Point.
27 August –
11 December 2005
New Media Gallery, Level 3

Yang Zhengzhong (Chinese 1968–) *Let's Puff* 2003. Two channel digital video installation. Collection of the artist. © Courtesy of the artist and ShangHART Gallery, Shanghai



**Paul Pfeiffer
Morning After the Deluge**

17 December 2005 –
26 February 2006
New Media Gallery, Level 3

Paul Pfeiffer (American 1966–) Still from *Morning after the deluge* 2003 (detail). Single channel DVD projection. Collection of the artist. © The artist, courtesy The Project, New York



**Words and Pictures:
Two contemporary works from
Glasgow Museums, Scotland**

From Glasgow Museums Gallery
of Modern Art.
3 March – 25 June 2006
New Media Space Level 3

Roderick Buchanan (Scottish 1965–) Still from *Gobstopper* 1999 (detail). Colour video transferred to DVD, sound, 14 min, looped. Gallery of Modern Art, Glasgow. Purchased with the assistance of the National Fund for Acquisitions administered with government funds by the National Museums of Scotland, 2003. © Roderick Buchanan, courtesy of Lisson Gallery, London. Image © Glasgow City Council (Museums)

Key Policy Area 3. Audience

Engage the widest possible audience

Purpose

- Maintain traditional audiences and increase audiences in demographic and geographic target markets
- Sustain support group membership at leading museum levels
- Provide a memorable and engaging audience-focused gallery experience
- Ensure public appreciation of the quality of NGV exhibitions and programs



ABOVE
One of many family-friendly NGV activities

BELOW
Young Ambassadors presenting at The Ian Potter Centre: NGV Australia in front of Jon Cattapan's *The Melbourne Panels* 2003 © Courtesy of the artist

KEY 2005/06 PROJECTS AND OUTCOMES

- **Marketing project**
Building young audiences
Aim Attract new young audiences for the future from specific demographic and geographic markets
Outcomes Increasing popularity of Art after Dark with *British Art & the 60s from Tate Britain* late night openings attracting 3,326 people over two nights; subscribers to the online newsletter NGV@rt rising from 3,246 in June 2005 to almost 20,000 in June 2006; success of the NGV Sounds CD series
- **Sponsorship project** Attracting sponsorship and developing long-term strategic partnerships
Aim Achieve substantial cash and in-kind sponsorship to support exhibition programs and general activities
Outcomes Achieving \$1.2 million cash sponsorship, long term partnerships with Myer, Macquarie Bank and Bluescope Steel. Principal sponsors of exhibitions including Ernst & Young (*Pissarro: The First Impressionist*), Goldman Sachs JB Were (*Top Arts: VCE 2005*), CGU (*Margaret Preston: Art and Life*) and Bell Potter Securities (*British Art & the 60s from Tate Britain*). Negotiating contra sponsorship deals valued at more than \$1 million, including Sofitel Melbourne, Qantas, S COMM, CSIRO and Space Furniture
- **Media project** Developing the Youth Access Program
Aim To make the gallery more accessible to young visitors
Outcomes Media supporting NGV's broad range of public and education programs. The NGV Youth Access project helping draw new audiences. Support for the Young Ambassador Program inspiring a similar program at LaTrobe Regional Gallery. Enhancing *Gallery* magazine as a major communication tool for NGV Members and supporters
- **Programs project** Extending reach into the tertiary sector
Aim Provide NGV access to facilitate teaching and learning through the visual arts at the tertiary level
Outcomes Completing data-base of Victorian tertiary institutions. Setting up a focus group to help program and marketing strategies for the 2007 academic year. Exploring new learning technologies to meet tertiary sector needs. Collaborating with bodies including Victorian Certificate of Applied Learning (VCAL) and Vocational and Education Training (VET) on arts, science and tourism programs. NGV Young Ambassadors collaborating with Kangan Batman TAFE and Hume City in the *Get Made Youth Program* giving young people 'at educational risk' a fashion design program with TAFE and Certificate 4 accreditation



KEY ACHIEVEMENTS

- A total 1.62 million people visiting NGV, exceeding a targetted 1.59 million visitors
- *Dutch Masters from the Rijksmuseum, Amsterdam* at NGV International and *2006 Contemporary Commonwealth* at NGV Australia attracting particularly high numbers of visitors from interstate and overseas; exit surveys reporting the share of non-Victorian audience at 36 per cent and 29 per cent respectively.
- 1.75 million NGV website hits (1.5 million previously)
- Economic Impact Study for *Dutch Masters from the Rijksmuseum, Amsterdam* reporting \$23.8 million revenue attracted to Victoria

Marketing, sponsorship and media

- Entries in every *Official Visitors Guide*, *Discover Melbourne* magazine and provincial Tourism Victoria campaign material
- Promotional contra deals with *The Age* newspaper, Moonlight Cinemas, JC Decaux (backlit billboards), Connex (rail advertising), InLink (elevator digital display screens in Melbourne and Sydney), radio 3AW and Leader Community Newspapers.
- Finalist in the Melbourne Airport 2005 Victorian Tourism Awards
- \$3.6 million free print and electronic media (independent evaluation) for *Dutch Masters from the Rijksmuseum, Amsterdam*

See sponsors on page 87.

Public and NGV Member programs

- Offering an average 45 programs and events to the public each month — from lectures and symposia to short courses, films and concerts
- More than 114,000 people attending programs and events and guided tours
- Monthly 'art bus' tours to regional Victorian galleries fully subscribed
- 31,054 NGV Members; 16,906 Member subscriptions as at 30 June 2006
- Cultural diversity enhanced by Indian, Japanese, Indonesian and Chinese cultural days and NGV's World Music Program, including a Greek instruments performance

- Program consultation with artists, academics, art critics, community leaders and bodies including Multicultural Arts Victoria, CAE, Goethe Institute, Modern Languages Teachers Association, Alliance Francaise and COASIT (Italian Assistance Association)
- Success of NGV Artbeat events for young professionals
- Production of *Gallery* magazine and a quarterly seasonal wall calendar for NGV Members

School programs

- Securing \$1.2 million Victorian Department of Education and Training (DE&T) funding for the next three years
- Providing online resources for *Top Arts: VCE 2005*, *Exiles and Emigrants: Epic Journeys to Australia in the Victorian Era* and *Picasso: Love & War 1935–1945*
- More than 110,000 people attending school programs — 96,856 students, 13,148 teachers; briefing breakfasts for school principals
- 299 student programs developed including Indigenous art and culture
- 35 teacher professional development programs including Victorian Essential Learning Standards (VELS) art education
- The 12th annual *Top Arts: VCE 2005* art exhibition receiving approximately 2,500 entries, with large visitor numbers
- Catholic Education Office providing two full time education officers at the NGV
- COASIT (Italian Assistance Association) providing a full time education offer at the NGV
- DE&T grants for Education Week activities in May and for NGV to convene the 2006 Victorian Visual Arts and Design Network
- Receiving a \$100,000 VicHealth 2006/07 grant: Innovative Schools Access programs

Awards

- Arts Victoria 2005 Leadership Awards: commendation for NGV Australia and Parks Victoria's *The Altered Land* Environment Trail
- Museums Australia National Design Award 2005 for NGV Children's Books and Edvard Munch Education resource

YEAR AHEAD**Audience**

- Growing regional, interstate and overseas audiences through cultural tourism strategies
- Investing in a stronger and more effective online NGV presence through developing the Cultural Broadband Network in conjunction with other Victorian arts agencies and Arts Victoria
- Achieving greater engagement with regional audiences, galleries and institutions

Marketing, Sponsorship and Media

- Using the Victorian Department of Premier and Cabinet Cultural Patronage Study as basis for NGV visitor segmentation model to identify key drivers of gallery visits
- Collaborating with Arts Victoria and Tourism Victoria on plans to increase interstate awareness of NGV
- Maintaining current corporate sponsorship levels and continuing to develop corporate partnership strategies to ensure long term funding
- Promoting NGV exhibitions, programs and activities, retail and membership to enhance attendance
- Promoting all NGV fundraising initiatives to secure funds for acquisitions
- Researching methods of better connecting with certain defined demographic groups

Public and NGV Member programs

- Increasing access programs for schools, youth and the wider community
- Youth Forum advising on marketing, retail and programs for upcoming exhibitions
- More programs involving diverse communities as presenters and attendees
- Strengthening public awareness of after hours programs
- Tailoring programs for special interest groups including tertiary sector, NGV Member and tour groups
- Increasing the rate of NGV Membership renewal
- Organising more exclusive special access and Art after Dark events

Key Policy Area 4. Commercial

Leverage content into successful commercial outcomes

Purpose

- Maximise return from commercial operations
- Create new products and services from NGV content
- Develop new distribution channels

CONTRIBUTIONS TO REVENUE

- Retail, catering and venue hire activities continuing to generate more than \$3 million of gross margin for NGV
- Net non government revenues, including commercial operations and sponsorship, representing 14.9 per cent of total operating revenue (13.2 per cent previously)

VISITOR MATERIALS

- Adding new i-pod technology to our traditional audio guide offering with the opening of *Picasso: Love & War 1935–1945*

The NGV Shop at NGV International where, as at the NGV Shop at NGV Australia, paper-based products were the largest selling items





RETAIL AT NGV AUSTRALIA

- The NGV Shop consistently performing ahead of budget
- Benefitting from a broader range of stock (particularly generalist books about Melbourne and Australia with tourist appeal) and from redesigned ambient lighting, more arresting window displays and cinema advertising
- Consumer demand continuing to be led by paper-based products such as catalogues and card packs
- Particularly strong sales of the exhibition catalogues for *Margaret Preston: Art and Life* and *Exiles & Emigrants: Epic Journeys to Australia in the Victorian Era*, with an impressive 1-in-13 pick up rate, far exceeding expectations

RETAIL AT NGV INTERNATIONAL

- Continuing steady sales, within expectations
- Consumer demand continuing to be led by paper-based products such as catalogues and card packs
- Particularly strong sales of the exhibition catalogues for *Dutch Masters from the Rijksmuseum, Amsterdam* and *Pissarro: The First Impressionist*, the latter selling out
- Introducing new elements to the NGV Shop ahead of the 30 June 2006 opening of *Picasso: Love & War 1935–1945* including more seating and innovative visual merchandising

RETAIL CATERING* & VENUE HIRE

- Retail catering and venue hire performing ahead of expectations
- NGV venues hired for more than 400 functions including a growing number of external hirers
- Substantial investment in audio and lighting capacity of the Great Hall at NGV International to enhance venue hire
- Comprehensive survey undertaken of visitor catering preferences

YEAR AHEAD

- More audio tours available for exhibition visitors
- Revamp of the NGV Shop and related catering areas at NGV International, including an expanded merchandise range

*NGV International has the Cyber Café, Mezzanine Restaurant and Garden Restaurant; NGV Australia has the Crossbar Cafe

Key Policy Area 5. Infrastructure

Maintain effective and efficient infrastructure

Purpose

- Maintain all physical assets as 'fit for purpose' and ensure they are effectively used
- Achieve value for money by ensuring best practice corporate operations
- Support staff in realising their professional capabilities
- Efficiently deliver all products and services

KEY 2005/06 PROJECTS AND OUTCOMES

- **Project Environmental Sustainability**
Aim Policy adopted from February 2006 to reduce NGV's 'ecological footprint' through policies and practices with minimal-to-zero impact on the environment or human health
Outcomes: Adopting green purchasing principles and practices; implementing a Water Management Plan at NGV International with in-kind technical support from Melbourne Water and South East Water and launching the Melbourne Water and South East Water-sponsored NGV Water Trail for NGV International visitors with a brochure explaining the significance of water in relation to key gallery exhibits. Operational measures include automatic air conditioning shutdown in administrative areas after hours and the provision of recycle bins for all recyclable materials (also see page 81)

- **Project The NGV International Garden Redevelopment**
Aim Enhance the visitor experience to encourage greater usage, including becoming a 'family friendly' area with new casual catering and children's facilities
Outcomes Garden construction on the building's west side began in April and is on time and on budget. The Grollo Equiset Garden, funded by NGV trustee, Rino Grollo and his wife, Diana, through the Equiset company managed by their son, Lorenz, is due for completion in spring, 2006
- **Project Human Resources Strategy 2006–09**
Aim To ensure HR works in parallel with the growth of the organisation as a whole; building staff capabilities including cross-organisational leadership skills; promoting workforce diversity and productivity
Outcomes Strategy completed, with first stage development of initiatives including the work and life balance program; negotiations of the NGV Enterprise Agreement; completion of the Work Value Review project and the NGV Leadership Program for the Strategic Leadership Team and the Senior Management Team

NGV Security Supervisor Georges Peka, who was 'highly commended' for Leadership in Customer Service in the 2005 Arts Portfolio Awards, with Gallery staff, IT Systems Administrator, Tim Dyer, and IT Application Manager, Kathryn Marshall





- **Project** The Art of Balance: NGV Health and Wellbeing Program
Aim To increase the health and morale of NGV staff to support productivity
Outcomes Program launched in October 2005 with the promotion of a balanced approach to work
- **Project** Information Management project
Aim Implementing continuous evaluation of NGV information management systems to ensure cost effectiveness and maximum functionality in line with business objectives
Outcomes Application review and upgrade frameworks developed to evaluate applications and upgrades on a cyclical basis using standard criteria

BUILDINGS AND FACILITIES

- Finalising the Business Continuity and Crisis Management Plans
- Completing a Security Review across both NGV sites and offsite storage areas
- Implementing more comprehensive half year reviews of all aspects of NGV buildings and their surrounds to ensure efficient and effective operation

INFORMATION MANAGEMENT

- Implementing the corporate intranet, a huge step forward
- Data management groups established to enhance NGV use of corporate data

PEOPLE

- Raising the profile of NGV's human resources through HR representation on the NGV Strategic Leadership Team
- Successfully negotiating the March certification of the NGV Enterprise Agreement 2006–09, including more 'family friendly conditions'
- Increasing the focus on Occupational Health & Safety including implementation of external review recommendations and the appointment of a dedicated safety manager
- Completing a Work Value Review leading to the positive regrading of a large number of roles and higher duty secondments
- Reinvigorated Equal Opportunity training for all staff
- Senior management coaching and mentoring

FINANCE

- Generally improving financial management, discipline and reporting across all areas of NGV
- Achieving compliance with the *Financial Management Act* as at 30 June, 2006
- Establishing a Council of Trustees Investment Committee responsible for NGV investment policies and strategies, with outstanding external representation
- Generating an overall return of 15.7 per cent on NGV investments managed by the Victorian Funds Management Corporation — ahead of expectations
- First stage of financial management training completed for the Senior Management Team with ongoing focus on individual line manager accountability for budgets

YEAR AHEAD

- Investing in health and safety and security infrastructure to ensure best practice and regulatory compliance
- Reviewing ongoing storage needs
- Assessing solutions for secure and effective storage of digital images and related Collection information
- Implementing cultural diversity training
- Building leadership capability and capacity
- Developing NGV behavioural protocols and principles
- Further developing Employee Engagement and Career Development program
- Encouraging and expanding NGV intranet use
- Investment Committee review of NGV's investment strategy to ensure maximum long-term capital growth and returns
- Harnessing technology to deliver more analytic tools for NGV managers

ABOVE LEFT
Cameron Midson, NGV Graphic Designer, working on *Rembrandt 1606–1669*

ABOVE RIGHT
The Water Wall at NGV International — a Melbourne icon and part of the award-winning NGV Water Trail Gallery Tour

Key Policy Area 6. Funding

Secure a broad and committed funding base

Purpose

- Maintain Government commitment to triennial funding
- Increase benefactor base
- Build and maintain strong relationships with all funding sources

KEY 2005/06 PROJECTS AND OUTCOMES

- **Project** Strategy for the launch of the NGV *Fundraising For Art* campaign
- **Aim** To raise substantial funds to support the acquisition of masterpieces for NGV
- **Outcome** The campaign plan approved by the Council of Trustees on 29 June 2006, with three components — raising cash, growing the Endowment Fund and growing bequests

Picasso Fundraising Dinner at NGV International on 28 June, 2006





NGV FUNDRAISING

- Achieving \$8.6 million of cash gifts and bequests, doubling the previous year
- Receiving gifts of artworks worth \$2.8 million
- Receiving 21 new notified bequests during the year, bringing the total value to nearly \$40 million
- NGV Foundation holding successful fundraising events such as the 28 June 2006 *Picasso: Love & War 1935–1945 exhibition* preview and dinner which raised funds for the acquisition of Bertram Mackennal's *War Memorial for Eton College* (1923)

- NGV Contemporary holding fundraising events which supported the purchase of William Kentridge videos; *7 Fragments for Georges Méliès*.
- NGV supporters and patrons of Indigenous art supporting the purchase of major works and gifts by Australian Indigenous artists
- Securing a significant group of other international and Australian works through purchase
- New potential NGV supporters invited to NGV events such as the opening of *Mountains and Streams: Chinese Paintings from the Asian Collection*
- The NGV Womens Association becomes a Council of Trustees committee
- The NGV Womens Association establishing the Elizabeth Summons Curatorial Travel Scholarship with accumulated funds

YEAR AHEAD

- The rollout of the NGV *Fundraising For Art* campaign
- Development of more strategic management of stakeholder groups

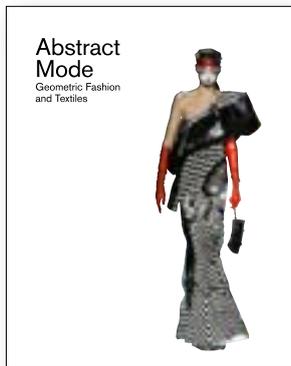
See full Donors list on page 84

ABOVE LEFT
Mrs Loti Smorgan AO with NGV Director, Gerard Vaughan, beside Antony Gormley's *Inside Australia*

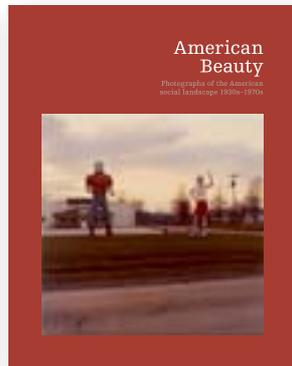
ABOVE RIGHT
Senior Curator Asian Art, Mae Anna Pang, Consul General of the People's Republic of China in Melbourne, Liang Shugen, Melbourne Lord Mayor, John So, at the exhibition *Focus on Lacquer: Japanese Lacquer* at NGV International

YEAR IN PUBLICATIONS — SELECTED

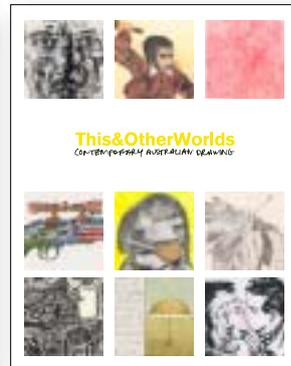
ROOM BROCHURES



Abstract Mode: Geometric Fashion & Textiles
by Roger Leong, Curator, International Fashion & Textiles



American Beauty: Photographs of the American Social Landscape 1930s to 1970s
by Isobel Crombie, Senior Curator, Photography



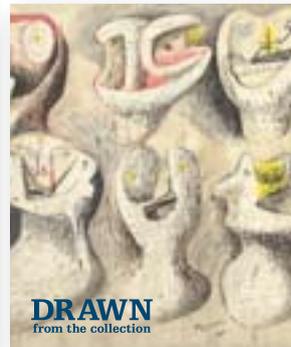
This and Other Worlds: Contemporary Australian Drawing
by Kirsty Grant, Curator, Prints & Drawings



MARTIN GRANT, Paris
by Katie Somerville, Curator, Australian Fashion & Textiles



BritPrint
by Cathy Leahy, Senior Curator, Prints & Drawings



DRAWN from the collection
by Maria Zagala, Curator, Prints & Drawings

NGV CO-PUBLICATIONS

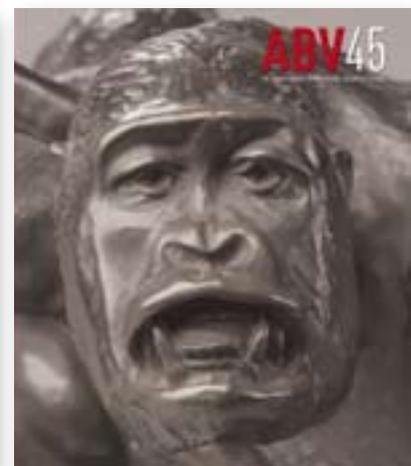


The Felton Illuminated Manuscripts in the National Gallery of Victoria by Margaret M. Manion, former Professor of Fine Arts, University of Melbourne, NGV Emeritus Trustee, and Hon. Curator of Medieval and Early Renaissance Art, with Macmillan Art Publishing and financial support from the Felton Bequest Committee



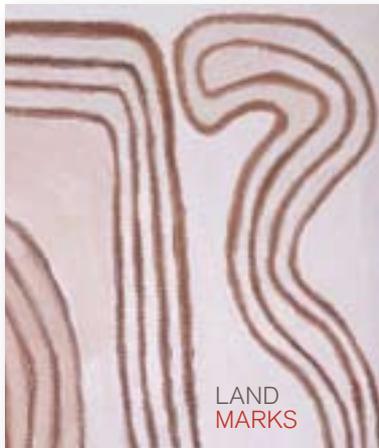
Dutch Masters from the Rijksmuseum, Amsterdam
by Ruud Priem, Utecht University, The Netherlands, with Art Exhibitions Australia

ANNUAL JOURNAL



ABV45: The Annual Journal of the National Gallery of Victoria
edited by Isobel Crombie, Senior Curator, Photography

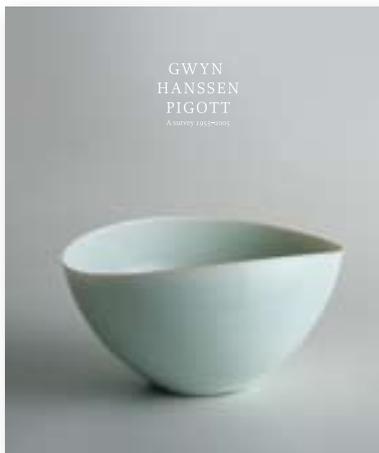
BOOKS / CATALOGUES



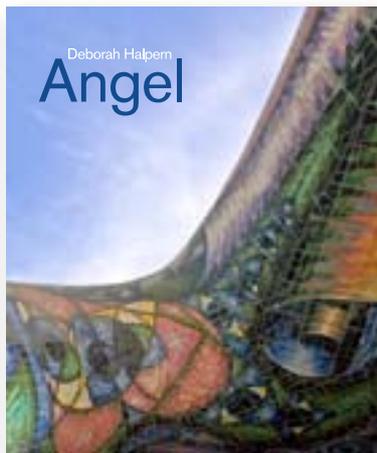
Land Marks: Indigenous Art in the National Gallery of Victoria
by Judith Ryan, Senior Curator, Indigenous Art, with other contributors



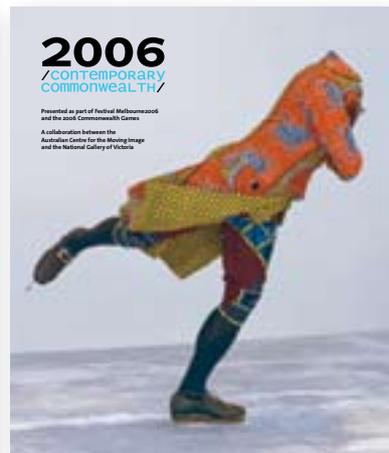
Mountains and Streams
by Mae Anna Pang, Senior Curator, Asian Art



Gwyn Hanssen Pigott: A Survey 1955-2005
by Jason Smith, Curator, Contemporary Art, with other contributors



Deborah Halpern: Angel
by Geoffrey Edwards, Director, Geelong Art Gallery, and David Hurlston, Exhibitions Curator, Australian Art



2006 Contemporary Commonwealth
edited by Charles Green, Adjunct Senior Curator of 20th Century Art



Top Arts: VCE 2005
by Merren Ricketson, Coordinating Curator



The Paris End: Photography, Fashion & Glamour
by Susan van Wyk, Curator, Photography, with essays by Michael Shmith, *The Age* newspaper, and Danielle Whitfield, Curator, Australian Fashion & Textiles



Exiles and Emigrants: Epic Journeys to Australia in the Victoria Era
by Patricia Tryon Macdonald, with Australian and international contributors

ORGANISATION

Council of Trustees

MEMBERS OF THE COUNCIL OF TRUSTEES



Allan Myers

Appointed a trustee in May 2003; reappointed 2006; appointed President in June 2004. Allan has had a long and distinguished career in commercial law, has lectured in law at universities in Melbourne, England and Canada and written many legal articles published in Australia and abroad. He has a long history of supporting professional organisations and charitable foundations including the Howard Florey Institute.



Vince FitzGerald

Appointed a trustee in May 2003; reappointed 2006. Vince is chairman of the Allen Consulting Group. Before this, he was a senior Commonwealth Government official in the departments of Treasury, Prime Minister and Cabinet, Finance, Trade and Employment, Education and Training. He is a director of ETF Securities, Gold Bullion Securities and Oil Securities Ltd and is on MAB Corporation's Advisory Board. He is a member of governing councils including Australian National University, is president of the Australian Services Roundtable and a trustee of the Finkel Foundation.



Merran H Kelsall

Appointed a trustee in June 2001; reappointed 2004. Merran is a chartered accountant who branched into business as a consultant, an independent company director and an executive coach. She has considerable experience in the work of audit, risk and compliance committees. She is a director of Melbourne Water Corporation and Cuscal Ltd and chairman of the Auditing and Assurance Standards Board, Public Transport Industry Ombudsman (Victoria) and Professional Indemnity Insurance Company Australia Pty Ltd.



Ron Dewhurst

Appointed a trustee in May 2003; reappointed 2006. Ron has had an extensive career in the finance industry both in Australia and overseas. In 2002 he retired from his position in the US as Head of Americas for J P Morgan Fleming Asset Management to return to live in Australia. Ron is currently chief executive of IOOF Holdings Limited.



Rino Grollo

Appointed a trustee in May 2005. Rino is the Chairman of the Grollo Group of companies, with diverse interests in property development, education and tourism in Australia. Rino sees the integration of these sectors as integral to the country's future prosperity.



Angela Ndaljanis

Appointed a trustee in July 2004. Angela is Associate Professor in the School of Art History and Cinema Studies, and Associate Dean of Information Technology and Multimedia at the University of Melbourne. She specialises in cinema and its interconnection with other visual media of the past and present and the convergence of popular forms such as films, computer games, comic books and theme park spaces. Her publications include *Neo-Baroque Aesthetics and Contemporary Entertainment*.

"I thank all the trustees for contributing their time, wise counsel and practical involvement for no financial reward."

— Gerard Vaughan



Maudie Palmer AO

Appointed a trustee in 2000; reappointed in 2003 & 2006. Having begun her career as Assistant Director/Curator at the University Gallery at University of Melbourne (now Ian Potter Museum of Art), Maudie was founding director of both Heide Park and Art Gallery (now Heide Museum of Modern Art), and TarraWarra Museum of Art. She has worked on projects including the Herring Island Environmental Sculpture Park, the Melbourne Festival Visual Arts Program and the Moet and Chandon Australian Art Foundation. Her committee work has included the Federal Government Tax Incentives for the Arts Committee.



Bruce Parncutt

Appointed a trustee in March 2005. Bruce is principal of Lion Capital, an investment management and corporate advisory boutique, and a director of Vision Systems Ltd. For more than 30 years he has worked in financial services including seven years as chief executive of McIntosh Securities Ltd, three years as Senior Vice President of Merrill Lynch and five years as a director of Australian Stock Exchange Ltd. He is involved in many fundraising activities for not-for-profit organisations.



Maureen Plavsic

Appointed a trustee in May 2003; reappointed 2006. Maureen has more than 20 years experience in advertising, media buying and brand marketing. She is a director of Pacific Brands Limited, Macquarie Radio Network Ltd and the not-for-profit organisation, Bestest Inc. She is a former director of Seven Network Ltd and Opera Australia.



Sally Smart

Appointed a trustee in June 2001; reappointed 2004. Since graduating from the VCA with a Master of Fine Art (Painting), Sally has had a successful career as an artist. Her career has become increasingly internationally focused. She has received numerous awards in recognition of her talent and contribution to the arts.



Jason Yeap

Appointed a trustee in June 2005. Mr Yeap is the chairman of Mering Corporation Pty Ltd, a Commissioner's Councillor for the Venice Biennale 2007, a former senior partner of Stammers law firm, and a director of Herbaceous Holdings Ltd and Beauty Product Company, China .

CORPORATE GOVERNANCE

(See page 2).

COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by s.5 of the National Gallery of Victoria Act 1966. The Act specifies 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." Section 6 of the Act stipulates that the Council shall consist of 11 members appointed by the Governor-in-Council. The Council's composition is:

- a) a person holding a senior academic office in the visual arts in a University in Victoria;
- b) a person having relevant experience in relation to regional art galleries within Victoria;
- c) a person who in the opinion of the Minister is distinguished in the field of business administration;
- d) a person who in the opinion of the Minister is distinguished in the field of finance;
- e) 7 others nominated by the Minister.

During the period July 2005 to June 2006 Mr Allan Myers was reappointed as Chairman of the Council of Trustees. Ms Merran Kelsall, Ms Sally Smart, Dr Angela Ndalians, Mr Bruce Parncutt, Mr Jason Yeap and Mr Rino Grollo continued as Trustees. Ms Maudie Palmer, Mr Ron Dewhurst, Dr Vince Fitzgerald and Ms Maureen Plavsic were reappointed as Trustees. Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities. During the year they have given generously of their time and expertise in their role as Trustees.

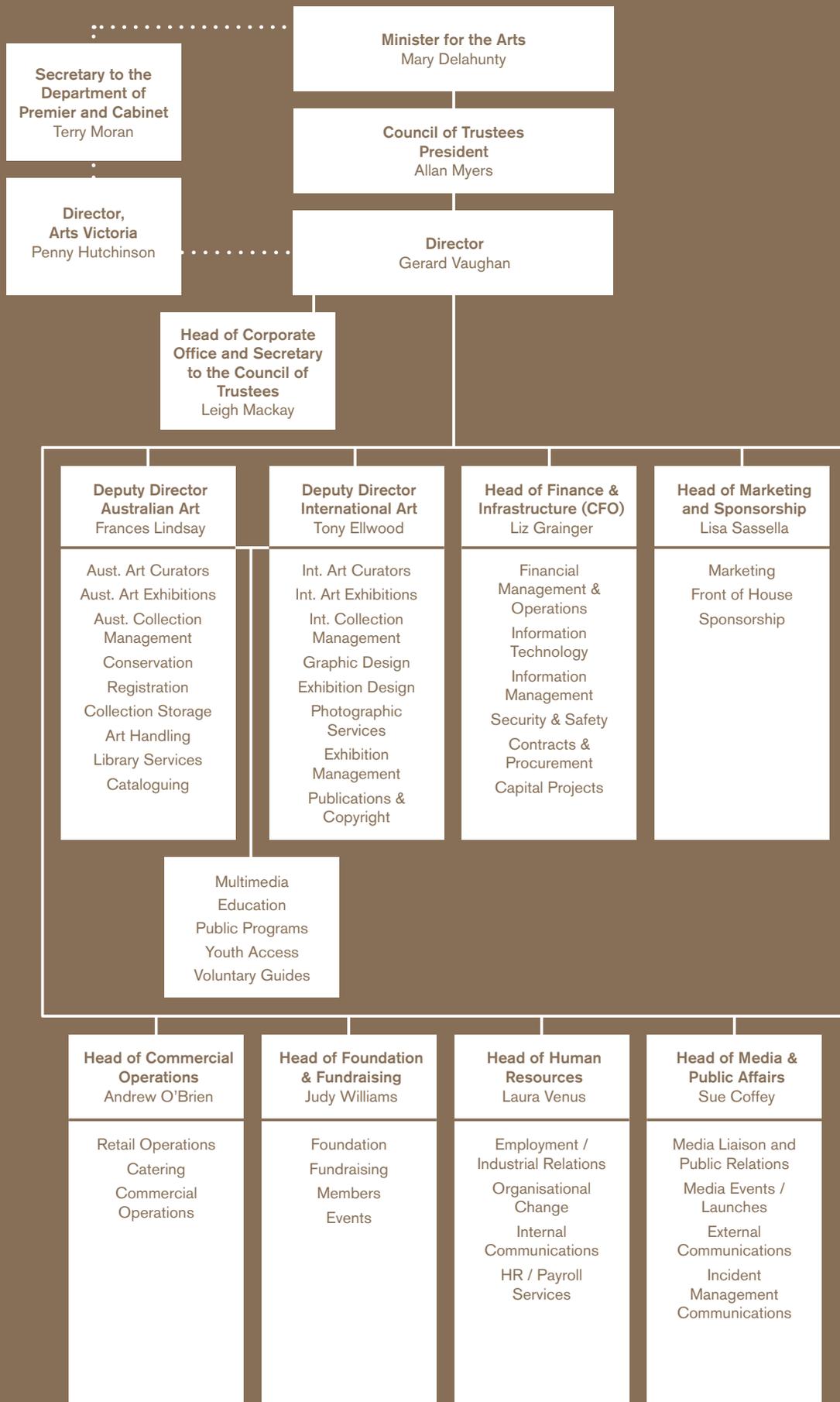
COUNCIL MEETINGS

The NGV provides corporate secretariat support for the Council which meets formally eight times a year and for Council Committees which meet between four and eight times a year.

COUNCIL COMMITTEES

All Council Committees are established under s.11A of the Act. They generally comprise a sub-set of Council members based on their respective areas of interest and expertise. Relevant senior managers attend Committee meetings. The Committees are responsible for developing policies in relation to their respective areas and for making recommendations to the Council.

Organisational Framework



Strategic Leadership Team



Dr Gerard Vaughan,
Director, National Gallery
of Victoria

“Thanks also to each and every NGV staff member, including the members of our Strategic Leadership Team who are instrumental to the success of our operations.”

— Gerard Vaughan



Frances Lindsay,
Deputy Director,
Australian Art



Tony Ellwood,
Deputy Director,
International Art



Liz Grainger,
Head of Finance and
Infrastructure



Lisa Sassella,
Head of Marketing and
Sponsorship



Laura Venus,
Head of Human Resources



Leigh Mackay,
Head of the Corporate
Office and Secretary
to the Council of Trustees



Judy Williams,
Head of NGV Foundation
and Fundraising

Committees and Affiliated Organisations

COUNCIL OF TRUSTEES COMMITTEES

AUDIT RISK & COMPLIANCE COMMITTEE

(also see page 83)

Chair Merran Kelsall (NGV Trustee)

NGV Trustee members Jason Yeap, Vince FitzGerald

Independent member Graham Smith

Management representatives

Gerard Vaughan, Liz Grainger, Katrina Excell

COLLECTION MANAGEMENT COMMITTEE

Chair Allan Myers

(NGV Trustee/President)

NGV Trustee members Maudie Palmer, Sally Smart, Angela Ndalianis

Management representatives

Gerard Vaughan, Tony Ellwood, Frances Lindsay

EXHIBITION MANAGEMENT & PROGRAMS COMMITTEE

Chair Sally Smart (NGV Trustee)

NGV Trustee members Maureen

Plavsic, Angela Ndalianis

Management representatives

Gerard Vaughan, Tony Ellwood, Frances

Lindsay, Liz Grainger, Lisa Sassella,

Nicole Monteiro

INFRASTRUCTURE COMMITTEE

Chair Vince FitzGerald (NGV Trustee)

NGV Trustee members Maureen

Plavsic, Rino Grollo

Management representatives

Gerard Vaughan, Liz Grainger,

Tony Van Noordenburg, Trish Knight

INVESTMENT COMMITTEE

Chair Ron Dewhurst (NGV Trustee)

NGV Trustee members Bruce

Parncutt, Vince FitzGerald

Independent members

Charles Macek, Andrew Sisson

Management representatives

Gerard Vaughan, Liz Grainger,

Judy Williams

PERFORMANCE & REMUNERATION COMMITTEE

Chair Ron Dewhurst (NGV Trustee)

NGV Trustee members Allan Myers,

Maudie Palmer

Management representatives

Gerard Vaughan, Laura Venus

Michael Watson, Senior Librarian,
at work in The Shaw Research Library,
NGV International



STAKEHOLDER SUPPORT COMMITTEE**Chair** Allan Myers

(NGV Trustee/President)

NGV Trustee members Ron Dewhurst, Maudie Palmer, Bruce Parncutt**Management representatives**

Gerard Vaughan, Judy Williams, Lisa Sassella

NGV MEMBERS COMMITTEE**Chair** Maudie Palmer (NGV Trustee)**NGV Trustee members** Ron Dewhurst**Independent members** Graham Ryles, Robin Matthews, Ian McColl, Anthony Phillips, Jan Daly**Management representatives**

Gerard Vaughan, Judy Williams, Melissa Obeid

NGV FOUNDATION BOARD**Chair** Bruce Parncutt (NGV Trustee)**NGV Trustee members** Allan Myers, Jason Yeap, Rino Grollo**Independent members** Ian Hicks AM (Deputy Chair), Paula Fox, John Higgins, Elias Jreissati**Management representatives**

Gerard Vaughan, Judy Williams

NGV WOMENS ASSOCIATION**President** Sarah Guest**Co-Vice Presidents** Perri Cutten, Anne Stoney, Nicci Baker, Louise Green**Honorary Secretary** Primmy Bright**Honorary Treasurer** Sarah Harley**Ex officio** Frances Lindsay**AFFILIATED ORGANISATIONS****NGV BUSINESS COUNCIL****COMMITTEE OF MANAGEMENT:****Chair** Paul Brasher, Global Chairman, PricewaterhouseCoopers;

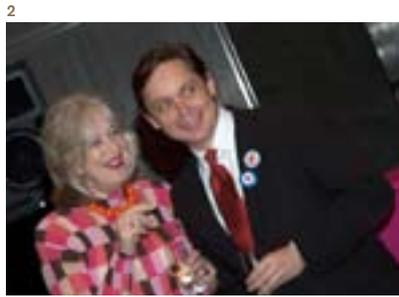
Terry Campbell, Executive Chairman, Goldman Sachs JBWere Pty Ltd;

Steve Clifford, Partner, Allens Arthur Robinson; David Jones AM OBE

Members Ross Adler AM, Chairman, Amtrade International PL; Katie Benson, Managing Director, Langham Hotel; Peter Clemenger AM, Director, Clemenger BBDO Ltd; Laurie Cox AO, Chairman, Transurban Group; Leon Davis, Chairman, Westpac Banking Corporation; Frank Ford, Managing Partner (Vic.) Deloitte Touche Tohmatsu; Charles Goode AC, Chairman, ANZ Banking Group Ltd; Mark Green, Managing Partner, Minter Ellison; Garry Hounsell, Investec; David Jones AM OBE, Chairman Tattersall's; Wayne Kent, Executive Director, Macquarie Bank Ltd; Graham Kraehe AO, Chairman, BlueScope Steel; Ian Lee, Managing Director, William Buck; Charlie Lenegan, Managing Director, Rio Tinto Australia; Jeremy Nestel, Managing Director, The Citigroup Private Bank; Mark Nolan, Chairman and Managing Director, Esso and Mobil Oil Australia; Clive Smith, Chairman Australia & New Zealand, Deutsche Bank AG; Peter Willcox, Chairman, Mayne Pharma Ltd**NGV VOLUNTARY GUIDES****President** Jillian Dwyer**Deputy President** Roslyn Feeney**Secretary** Maggie Voight**Treasurer** Diana Kimpton**Members** Robyn Cass, Gabrielle Cavanough, Jane Guy, Pamela Paton, Helen Craig, Catherine Dobson, Phillip Norris**FRIENDS OF THE GALLERY LIBRARY****President** Michael Moon**Vice President** Dr Frank Heckes**Hon. Sec.** Gloria Folino**Hon. Treas.** L. Silagy**Ex Officio** Michael Watson, Terry Lane**FELTON BEQUEST COMMITTEE****Chair** Sir Andrew Grimwade CBE**Independent members**

Mr Bruce Bonyhady, Mr Rupert Myer AM, Mr Allan Myers, Mrs Richard Searby (until May 2006)

YEAR IN PICTURES



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1. Fred Schepsi, Lynne Kosky at the opening of *Top Arts* at NGV Australia.
 2. Sue Curtis and Tony Ellwood at the opening of *British Art & the 60s* at NGV International.
 3. John Wood and Turbo Brown
 4. Mary Delahunty and Rt. Hon. Mrs Helen Liddel at the opening of *British Art & the 60s* at NGV International.
 5. Diana Morgan and Frances Lindsay at the opening of *Exiles and Emigrants* at NGV Australia.
 6. Rino and Diana Grollo at the opening of *Picasso: Love & War 1935–1945* at NGV International.
 7. Jan Minchin and Jason Smith at NGV Contemporary Party.

8. Julie Kantor and Maudie Palmer at the opening of *Margaret Preston*.
 9. Jean-Pierre Chabrol and Patricia Tryon McDonald at the opening of *Exiles and Emigrants* at NGV Australia
 10. Allan Myers and Paula Fox at the NGV Life Members Dinner.
 11. Kate Ceberano and Martin Grant at the opening of *MARTIN GRANT, Paris* at NGV Australia.
 12. Sir James and Lady Gobbo, Gerard Vaughan and Dame Elisabeth Murdoch at the opening of *Exiles and Emigrants* at NGV Australia. 13. John Bertrand at the opening of *Exiles and Emigrants* at NGV Australia.
 14. Richard Neville at the opening of *British Art & the 60s* at NGV International.

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15. Sally Smart and Penny Hutchinson at the opening of *British Art & the 60s* at NGV International.
 16. Frances Lindsay, Mary Delahunty, Edmund Capon and Deborah Edwards at the opening of *Margaret Preston* at NGV Australia.
 17. Kim Abrahams at the opening of *Deborah Halpern: Angel* at NGV Australia.
 18. Jason Yeap, Mary Delahunty and Edmund Capon at the opening of *Margaret Preston* at NGV Australia.
 19. Picasso fundraising dinner with Berram Mackenna's *Monument for Eton College* in the foreground.
 20. Reverend Ian Brown and Cathy Leahy at Donors' reception for *Rembrandt 1606–1669* at NGV International.

21. Marilyn Darling receiving NGV Life Membership from Gerard Vaughan and Allan Myers.
 22. Launch of Margaret Manion's *The Felton Illuminated Manuscripts in the National Gallery of Victoria* at NGV International.
 23. John So (far right) and Wendy Cheng at the opening of *Mountains and Streams* at NGV International.
 24. Paula Fox receiving NGV Life Membership from Gerard Vaughan and Allan Myers.
 25. Ann Hollingworth, Gerard Vaughan and the Rt. Hon. Mrs Helen Liddel at the opening of *British Art & the 60s* at NGV International.
 26. Deborah Halpern and Geoffrey Edwards at the opening of *Deborah Halpern: Angel* at NGV Australia.

