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ANNUAL REPORT

2017/18

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

**NGV
ANNUAL REPORT
2017/18**

NGV INTERNATIONAL
180 St Kilda Road

THE IAN POTTER CENTRE: NGV AUSTRALIA
Federation Square

National Gallery of Victoria
PO Box 7259
Melbourne VIC 3004
Australia
+61 3 8620 2222
www.ngv.vic.gov.au

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RESPONSIBLE BODY'S DECLARATION

In accordance with the *Financial Management Act 1994*, I am pleased to present the Council of Trustees of the National Gallery of Victoria's Annual Report for the year ending 30 June 2018.



Janet Whiting AM
President, Council of Trustees
30 August 2018

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(front cover)
Yayoi Kusama *Flower obsession* 2017
(installation view), flower decals, fabric flowers,
furniture, found objects
330.0 × 1890.0 × 1480.0 cm (variable) (installation).
National Gallery of Victoria, Melbourne Purchased,
NGV Women's Association, 2017
© Yayoi Kusama, Yayoi Kusama Studio Inc., courtesy
OTA Fine Arts, Tokyo

OVERVIEW



ABOUT THE NATIONAL GALLERY OF VICTORIA

ORIGINS

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

GOVERNANCE

The *National Gallery of Victoria Act 1966* established the NGV as a statutory authority which currently sits within the Department of Economic Development, Jobs, Transport and Resources. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for Creative Industries.

COUNCIL OF TRUSTEES FUNCTIONS

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

- Control, manage, operate, promote, develop and maintain the National Gallery land.
- Maintain, conserve, develop and promote the State Collection of works of art.
- 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.
- Carry out and make available such other services, including computers 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 these organisations on matters of general policy relating to art galleries.
- Provide leadership in the provision of art gallery services in Victoria.
- Carry out other functions as the Minister from time to time approves.
- Carry out any other functions conferred on the Council under this Act.

STATE COLLECTION

The State Collection comprises approximately 70,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture in all media.

PRINCIPAL LOCATIONS

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

ADMISSION

Admission to the State Collection is free. Entry fees are charged for some exhibitions.

OPENING HOURS

NGV International
180 St Kilda Road
Open daily 10am–5pm

The Ian Potter Centre: NGV Australia
Federation Square
Open daily 10am–5pm

(opposite)

A visitor admires design studio nendo's series of *Manga chairs*, 2015, during the 2017 NGV Triennial.

PRESIDENT'S FOREWORD



It gives me great pleasure to present the National Gallery of Victoria's 2017/18 Annual Report on behalf of the Council of Trustees.

It was another remarkable year of activity at the NGV as we continued to present a broad range of dynamic exhibitions, programs and events that engaged our visitors in diverse and meaningful experiences. The calibre of exhibitions and programs on offer has resonated deeply with our audience and in 2017/18 more than 3.3 million visitors attended the NGV.

Our ambition to grow to meet the demand from our audience for contemporary cultural experiences was given a huge boost in June 2018 when the Premier of Victoria, the Honourable Daniel Andrews MP, announced a significant investment of \$208 million in the Melbourne Arts precinct. The centrepiece of the renewal will be NGV Contemporary – a new, dedicated gallery for contemporary art and design. This opportunity will significantly expand our capacity to create displays of the best of local, national and international contemporary art and design, and the rejuvenation of the Arts Precinct is a landmark moment for Melbourne. I acknowledge the exceptional leadership and vision of the State Government's support of the arts in Victoria through this announcement.

The new gallery will also further consolidate the NGV's broader International Engagement Strategy, which aligns with the vision of the Victorian Government's sector-wide creative industries blueprint *Creative State*. Activity in support of the NGV's strategy continued throughout the period, with a significant area of focus being the ongoing development of cultural tourism initiatives to increase awareness of the NGV in key international markets through partnerships with Visit Victoria and Tourism Australia.

The NGV's rich Collection displays and dynamic exhibitions of Australian and international art and design remain the cornerstone of the Gallery's success. Major exhibitions such as *MoMA at NGV: 130 Years of Modern and Contemporary Art*, offered visitors the opportunity to experience iconic works by world-renowned artists; and the inaugural NGV Triennial, a large-scale celebration of the best of contemporary international and Australian art, architecture and design, film and performance was the most highly attended exhibition in the Gallery's history, attracting more than one million visitors and I thank the Victorian Government, our corporate partners and philanthropists for their exceptional belief in this initiative.

The achievements of the past year would not be possible without the significant support received from our many friends, volunteers, donors, Members and corporate partners. I gratefully acknowledge the support of the NGV Foundation Board, chaired by Leigh Clifford AO; the NGV Women's Association, chaired by Barbara Higgins; the NGV Business Council, chaired by Gerard Dalbosco; and the NGV Voluntary Guides, chaired by Dorothy Bennett.

The growth of the NGV Collection and our ambitious exhibition and programming schedule has been enabled by the generosity of the philanthropic community, and I thank all our supporters, donors and artists who, through the donation of funds or works of art have enriched the NGV's holdings and supported specific projects. There were many significant donations made during the past twelve months, and a full list of 2017/18 donors can be found on page 146.

The Felton Bequest continues to support the NGV through the acquisition of significant works of art that enrich the Collection. In 2017/18 the Felton Bequest supported the commissioning of Ron Mueck's monumental work *Mass, 2016–17*, comprising 100 large-scale sculptures of the human skull, rendered in resin. The work was a hugely popular feature of the NGV Triennial and I would like to thank the Felton Bequests' Committee, chaired by Sir Andrew Grimwade CBE, for its continued support.

We are indebted to the many sponsors and partners who have supported the NGV during the past twelve months. The Gallery's partnerships with the corporate sector, education and tertiary institutions, and media and tourism providers have ensured our capacity to deliver an innovative and ambitious program of events, as well as to reach large domestic and international audiences.

The many positive outcomes the NGV has achieved during the past year would not be possible without the support and advocacy of the Victorian Government. On behalf of the Council of Trustees and the NGV's Executive Management Team, we sincerely thank the Premier of Victoria, the Honourable Daniel Andrews MP; the Minister for Creative Industries, Martin Foley MP; the Secretary of the Department of Economic Development, Jobs, Transport and Resources, Richard Bolt; and Andrew Abbott, Deputy Secretary, Creative and Visitor Economies.

I would also like to express my sincere thanks to my fellow Trustees, Professor Su Baker AM, Leigh Clifford AO, Didier Elzinga, Lisa Gay, Corbett Lyon, Andrew Sisson AO and Michael Ullmer for their leadership. I would also like to acknowledge Dr Susan Cohn and Vicki Pearce, who retired from the Council in December 2017 and May 2018 respectively, for their years of service and dedication to the Gallery.

The Council Committees and Working Groups also contribute enormously to the NGV and I would like to thank the external members who volunteered their time and expertise: Caroline Coops, Jane Harvey and Tam Vu on the Audit, Risk and Compliance Committee; Chris Pidcock on the Investment Committee; Chris Thomas AM on the Remuneration and Nominations Committee; and Anthony Camm and Karen Quinlan on the Victorian Foundation for Living Australian Artists Committee.

I acknowledge the NGV Foundation Board's President Hugh Morgan AC and board members who served during the year Paul Bonnici, Bill Bowness AO, Krystyna Campbell-Pretty, Nicole Chow, Philip Cornish, Katie Dewhurst, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Michael Tong and Dr Geoff Raby, who retired from the Foundation Board in February 2018, for their inspiring leadership of the NGV's fundraising.

It is an exciting time for the Gallery and we are looking forward to all that lies ahead.

Janet Whiting AM
President, Council of Trustees
August 2018

DIRECTOR'S REVIEW



As we look back on the 2017/18 financial year we are very proud of the rich and varied program of exhibitions, displays and audience engagement and learning activities that were offered throughout the year. The enthusiasm of Victorians and visitors from further afield for engaging with art and ideas continues to inspire us. We have maintained a dedicated focus on serving our audience and continued to present the NGV Collection and exhibitions in innovative, informal and dynamic ways.

Many important new acquisitions were made across the Gallery's curatorial areas during the period, and the quality and ambition of our acquisition program owes a great deal to the exceptional support we receive from the philanthropic community, through both the gifting of works of art, and the donation of funds. We are extremely grateful to all who provided this crucial assistance in 2017/18. It contributes enormously to the capacity of the NGV to display and conserve important art and to undertake scholarly research on the Collection. The range of works acquired this year is truly broad; highlights can be found on page 15, and a full listing on page 36.

The strength of the NGV Collection was also evident in several major collection displays that were reimagined during the period as part of a major refurbishment of several galleries at The Ian Potter Centre: NGV Australia resulting in more opportunities for thematic displays and a rich presentation of the historical Australian art collection. At NGV International, the nineteenth-century Salon gallery underwent a major rehang, and for the first time paintings by Australian artists were included alongside works by their European contemporaries enabling a new dialogue and interpretation of works in the NGV Collection.

The NGV's fourteenth Melbourne Winter Masterpieces exhibition *Van Gogh and the Seasons* was on display when the 2017/18 financial year began. Jointly presented with Art Exhibitions Australia, it explored Vincent van Gogh's profound connection to nature, and was the largest collection of works by the artist to ever travel to Australia. At its conclusion on 12 July 2017, more than 462,000 visitors had attended the exhibition.

The NGV summer season has become a popular part of our calendar, focusing on ground-breaking contemporary art exhibitions to complement the historical focus of the winter season. The scale and ambition of our summer programming culminated this year in the inaugural NGV Triennial, a free exhibition that traversed all four levels of NGV International. Featuring the work of more than 100 artists and designers from thirty-two countries, the NGV Triennial signalled an important ongoing commitment to contemporary art at the Gallery.

The free exhibition showcased some of the most dynamic Australian and international contemporary art and design and audiences responded with great enthusiasm resulting in the NGV Triennial becoming the Gallery's most attended exhibition on record, attracting more than 1.23 million visitors. Coinciding with the Australian Open, NGV Triennial EXTRA extended the opportunity for audience participation by opening the exhibition from 6pm to midnight for ten nights in January 2018 supported by a diverse program of audience engagement initiatives.

At The Ian Potter Centre: NGV Australia, the summer season included a group of exhibitions that showcased the work of four Australian artists. *Del Kathryn Barton: The Highway is a Disco* was the first major survey of recent multi-disciplinary works by the well-known Sydney artist. *Louise Paramor: Palace of the Republics* featured a newly commissioned installation alongside a survey of the artist's recent colourful plastic assemblages. *Our Knowing and Not Knowing: Helen Maudsley* was an exhibition of recent work by this senior Melbourne artist, and featured new paintings as well as a selection of Maudsley's intricate drawings. Finally, *Mel O'Callaghan: Ensemble* presented a major video installation and a recent acquisition by the Paris-based contemporary artist.

The representation of fashion and design in our programming continued this year through several initiatives. The NGV celebrated the seventieth anniversary of one of the world's most prestigious couture houses with the exhibition *The House of Dior: Seventy Years of Haute Couture*. Exclusive to Melbourne, the exhibition was a collaboration between the NGV and the House of Dior and included a sumptuous display of more than 140 garments designed by Christian Dior Couture between 1947 and 2017. The David Richards Bequest and NGV Supporters of Fashion and Textiles enabled the Gallery to commission two Christian Dior Couture garments for the NGV Collection: *Spirit of Herbarium (Essence d'Herbier)*, 2017, designed for Dior by Maria Grazia Chiuri, and *Look 10, Bar coat*, 2012, by designer Raf Simons. Both garments featured in the exhibition.

Other significant exhibitions during the period included *Hokusai*, a comprehensive survey of the renowned Japanese printmaker featuring 176 works from the Japan Ukiyo-e Museum, Matsumoto, including five complete suites of prints that showcased Hokusai's prolific seventy-year career.

Opening in March 2018, two exhibitions presented concurrently explored Australia's colonial past and the art that emerged during and in response to this period. *Colony: Australia 1770–1861* and *Colony: Frontier Wars* offered two parallel experiences of the settlement of Australia. Including more than 600 artworks, the exhibitions featured significant loans from a wide range of Australian galleries, museums and libraries as well as private collections.

Opening in April 2018, *The Field Revisited* recreated the NGV's inaugural 1968 exhibition at its then new premises on St Kilda Road. *The Field* was the first comprehensive display of colour-field painting and abstract sculpture in this country, and was regarded as a landmark exhibition in Australian art history. A survey exhibition on the career of Robert Hunter, one of the artists included in *The Field*, opened on the same night as *The Field Revisited*.

In June 2018 we opened the largest Melbourne Winter Masterpieces exhibition the Gallery has ever presented. *MoMA at NGV: 130 Years of Modern and Contemporary Art* provided an insight into some of the most significant and influential artistic developments of the twentieth and twenty-first centuries. Presented in partnership with The Museum of Modern Art, New York, the exhibition provided a unique survey of MoMA's iconic collection.

Coinciding with *MoMA at NGV* and its associated audience engagement activities, we were delighted to be a part of MEL&NYC, a major city-wide festival supported by the Victorian Government and presented in partnership with more than fifty arts and community venues. The festival was a celebration of two of the world's great cities, Melbourne and New York, through an innovative program of art, design, theatre, dance, music, food and community-led events.

Scholarly research undertaken in support of exhibitions has resulted in the NGV's publishing program producing fourteen major printed titles during 2017/18, and a range of digital publications, including online essays. Our program of publications for children continued with two books, *My Contemporary Art Book* and *My Modern Art Book*, developed to coincide with the NGV Triennial and 2018 Melbourne Winter Masterpieces exhibition respectively. The NGV's publishing program has received a number of national and international awards this year and further details can be found on page 25.

The Gallery's commitment to diverse and inclusive audience engagement and learning initiatives continued this year with the delivery of a broad schedule of programs that provided engaging points of connection with the NGV Collection and exhibitions. Through its guided tours, talks, lecture series and workshops, the Gallery continues to present programs that offer rich cultural experiences, as well as social events such as the Friday Nights series that accompanies our major exhibitions, the Summer Sundays music series and the NGV Kids Summer Festival.

A major initiative delivered during the 2017/18 period, in partnership with the Victorian Government, was the second Melbourne Design Week during March 2018. The ten-day, city-wide event celebrated local and international design innovators through a series of exhibitions and events. As part of Design Week, the NGV's fourth annual Melbourne Art Book Fair – the largest international art book fair in the Asia-Pacific region – took place over the weekend of 16–18 March and featured emerging and established international and local publishers, artists and writers.

Contemporary architecture remained an important feature of the Gallery's calendar, and the NGV Architecture Commission, which showcases innovative temporary outdoor installations and structures in the NGV's Grollo Equiset Garden, presented its third iteration during the period. The 2017 commission was awarded by a national panel of judges to Retallak Thompson and other architects, who presented a maze-like structure that framed elements of the garden and provided contemplative, peaceful spaces within a network of passageways.

NGV Kids and Teens initiatives continued in 2017/18 through exhibitions, programs and publications that reflect the Gallery's commitment to providing creative experiences especially for children, teenagers and their families. Many of our audience engagement and learning activities for children and teens are presented in collaboration with contemporary artists and designers, fostering a direct connection between young people and creative practitioners. Coinciding with *MoMA at NGV: 130 Years of Modern and Contemporary Art*, the Gallery presented *New York! New York! For Kids*, an installation that featured interactive displays, multimedia and hands-on activities around the theme of New York City.

The NGV has received record support from our exceptional philanthropic community for specific projects and the achievements of the past year were made possible by our many friends and benefactors, as well as our valued corporate partners who have shared in our vision to provide fulfilling and enriching experiences for visitors of all ages and backgrounds. It is through the support of all our partners, benefactors, volunteers, members and friends that the NGV has been able to deliver such exceptional programs and exhibitions this year, and I offer my sincere thanks to all who have contributed to our success.

I would like to acknowledge the significant contribution made by the Council of Trustees, led by President Janet Whiting AM. I thank Dr Susan Cohn and Vicki Pearce, who retired from the board this year, for their commitment and service to the Gallery. I also thank the external members of our Council committees and working groups for their expert guidance throughout the year.

I am thankful to my executive colleagues Andrew Clark, Deputy Director; Dr Isobel Crombie, Assistant Director, Curatorial and Collection Management, and Don Heron, Assistant Director, Exhibitions Management and Design, and all of the NGV staff for their outstanding professionalism and commitment to the Gallery and our audiences.

I sincerely thank the Victorian Government for its continued partnership and advocacy, particularly the Honourable Daniel Andrews MP, Premier of Victoria; Martin Foley MP, Minister for Creative Industries; Richard Bolt, Secretary of the Department of Economic Development, Jobs, Transport and Resources; and Andrew Abbott, Deputy Secretary, Creative and Visitor Economies, and their respective teams.

In particular, I acknowledge the exceptional leadership and vision of the Victorian Government with the announcement in June 2018 of significant support for the renewal of the Melbourne Arts Precinct, including a new, dedicated building for contemporary art and design. NGV Contemporary represents an opportunity to position Melbourne as a global centre of innovation and architectural excellence, and to create an internationally recognised cultural identity for Victoria and Australia. This ambitious project reflects the NGV's commitment to inclusive engagement with diverse audiences and has the potential to become the epicentre for the local art and design community, attracting international and interstate tourists.

We are all looking forward to moving into the next stage of planning for NGV Contemporary whilst also continuing to deliver a varied and engaging program of art, design and ideas in the year ahead.

Tony Ellwood AM
Director
August 2018

(opposite)
Jasper Johns's *Map*, 1961, in the 2018 Melbourne Winter Masterpieces exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art*.



STRATEGIC FRAMEWORK

OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the state's works of art and bring art to the people of Victoria. Building on this 157-year history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

OUR VISION

Creating an inspiring future: enriching our understanding of art and life.

GOALS AND STRATEGIES

Bringing art works to life

- Tell more relevant and diverse stories by broadening our holdings of contemporary art while continuing to acquire key works of historical art.
- Provide a deeper understanding of artworks through research and enquiry.
- Present artworks at their best through dynamic, innovative displays.
- Harness digital technologies to take more artworks to broader audiences.
- Apply the highest level of conservation to artworks in our care for future generations.
- Protect current and future investment in our key assets by ensuring appropriate collection management and storage.

Connecting audiences

- Connect audiences with knowledge and ideas.
- Facilitate content-rich and socially rewarding experiences.
- Create inspiring opportunities for children and families to explore and engage with art and artists.
- Respect the vital role of artists.
- Reflect and engage Victoria's diverse community.
- Recognise regional Victorians as valued audiences by providing greater outreach opportunities.
- Use innovative technology to enhance what we do.

Realising our potential

- Maintain a focus on serving the community.
- Acknowledge and develop talent.
- Foster a culture of innovation, excellence and collaboration.
- Strengthen and enhance our international profile to enable greater opportunities for our collection, exhibitions, programs and philanthropy.
- Recognise everyone's role in achieving best-practice operating efficiency and sustainability.
- Recognise our responsibility to adapt to the changing needs of the community.
- Value, acknowledge and support our volunteers to be ambassadors.

Building for the Future

- Advocate and plan for a destination building to house, display and ensure the community's access to the best of Australian and international contemporary art.

Sharing our vision

- Celebrate a strong history of philanthropy and actively seek future giving.
- Partner with government to exceed community expectations.
- Build rewarding partnerships with the corporate sector.
- Motivate membership to actively participate and advocate on behalf of the NGV.

REPORT AGAINST OUTPUT TARGETS

PORTFOLIO AGENCIES OUTPUT –

2017/18 STATE BUDGET PAPER NO. 3 TARGETS

	2016/17 ACTUAL	2017/18 TARGET	2017/18 ACTUAL
QUANTITY			
Access – attendance/users	2,821,497	1,850,000	3,309,396
Access – website visitation	5,439,321	3,000,000	5,428,649
Members and friends	29,341	22,000	30,501
Volunteer hours	39,928	30,000	35,130
Students attending education programs	108,133	93,000	100,137
QUALITY			
Collection storage meeting industry standard	74%	77%	74%
Visitors satisfied with visit	98%	95%	98%
All facility safety audits conducted	Yes	Yes	Yes

KEY INITIATIVES AND PROJECTS

In the 2017/18 State Budget the Victorian Government allocated additional funding of \$10.7 million per year for two years, enabling the continued delivery of the hugely successful NGV Summer program – a suite of exhibitions and programs during the summer period focused on contemporary art. In 2017/18 the NGV delivered the inaugural NGV Triennial, a cross-disciplinary exhibition that showcased contemporary art and design practice in a global context with work by major figures in art, architecture and design, film and performance. The major exhibition in 2018/19 will be *Between Two Worlds | Escher X nendo*, the first major Australian exhibition to feature the work of Dutch artist M.C. Escher in dialogue with the work of acclaimed Japanese design studio nendo.

The NGV continues to facilitate the Victorian Design program, an initiative of the State Government's *Creative State* strategy. A curated year-round calendar of events for the design industry, students, businesses and the broader public, this year's program culminated with Melbourne Design Week delivered in March 2018, and planning for the 2019 program is well underway.

2017/18 PERFORMANCE REPORT



BRINGING ARTWORKS TO LIFE



ACQUISITION HIGHLIGHTS

In 2017/18 the NGV Collection continued to grow, guided by the Collections Strategy 2016–19. The full 2017/18 list of acquisitions can be found on page 36.

The acquisition of international contemporary art was an ongoing strategic priority during this period, with many works being acquired for display in the NGV Triennial. The Felton Bequest enabled the acquisition of the outstanding major installation *Mass*, 2016–17, by Australia sculptor Ron Mueck; Candice Breit's *Love story*, 2016, was purchased with funds from Grace and Brendan O'Brien; and through the support of the NGV Women's Association the Gallery was able to acquire *Flower obsession*, 2017, by the celebrated Japanese artist Yayoi Kusama. The Professor AGL Shaw AO Bequest has again aided the NGV in acquiring important contemporary work, notably three major sculptures by acclaimed Indian artist Subodh Gupta dating from 2001 to 2006, and American artist Fred Wilson's sculpture *The mete of the muse*, 2006. Through the generous donation of the artist David Hockney, the Gallery also acquired his video installation *The Four Seasons, Woldgate Woods*, 2010–11, along with his *The Yosemite suite* of digital prints, 2010–11.

Other significant contemporary works acquired this year include the video work *Incoming*, 2015–16, by Richard Mosse, purchased with the support of Christopher Thomas AM and Cheryl Thomas, Jane and Stephen Hains, Vivien and Graham Knowles, Michael and Emily Tong and the 2016 NGV Curatorial Tour donors; Camille Henrot's bronze sculpture *Contrology*, 2016, purchased through the Suzanne Dawbarn Bequest; and German artist Timo Nasser's stainless steel wall sculpture *Epistrophy*, 2016–17, supported with

funds donated by John Downer AM and Rose Downer. The acquisition of Polish artist Paulina Olowaska's *The painter*, 2016, was made possible by Connie Kimberley and Craig Kimberley OAM. The NGV Foundation supported the acquisition of teamLab design studio's *Moving creates vortices and vortices create movement*, 2017. Bruce Parncutt AO and Robin Campbell, and Michael and Emily Tong enabled the Gallery's acquisition of a body of works by Oki Sato's nendo design studio, contributing to the Gallery's expanding collection of contemporary design. Estudio Campana generously gifted *Victoria Amazonica*, 2017, by Brazilian designers Fernando and Humberto Campana in collaboration with Yarreny Artterre Artists.

The NGV's 2017 Annual Dinner and Annual Appeal supported the acquisition of five significant works by female artists. These works include British portraitist Mary Beale's *Portrait of a lady* c. 1680, supported by Krystyna Campbell-Pretty and the Campbell-Pretty Family in memory of Ros McCarthy; American sculptor Harriet Whitney Frishmuth's iconic sculpture *Speed*, 1922, purchased with funds donated by the Nicole Chow Foundation; Dutch genre painter Maria Margaretha La Fargue's *The shrimp seller*, 1776, acquired with the support of the Andrew and Geraldine Buxton Foundation; *Blue eyes*, 1956, by Françoise Gilot, the first woman artist from the School of Paris to enter the collection, supported by the Bowness Family Foundation and George and Patricia Kline and family; and *Césarine de Houdetot, Baronne de Barante: Les Pamplemousses*, 1818, by Louise Bouteiller, an important artist of the French Revolutionary and Napoleonic eras, acquired with the assistance of Peter and Anne Greenham, Ross Adler AC and Fiona Adler, Alan and Mavourneen Cowen, and donors to the NGV Foundation Annual Dinner and Annual Appeal.

The Gallery’s collection of eighteenth-century French painting was enriched by the donation of three works from Krystyna Campbell-Pretty and the Campbell-Pretty family: *Portrait of Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana*, c. 1775, by French society portraitist Élisabeth Louise Vigée Le Brun; *Trompe l’oeil*, 1770s, by Jean Valette-Falgores; and *Country pleasures*, c. 1789–93 by Louis-Léopold Boilly.

The Nordia Foundation supported the acquisition of four works created in 2017 by multidisciplinary Torres Strait Islander artist Gail Mabo. The Gallery also acquired Claudia Moodoonuthi’s installation *Coya (Little one)*, 2016–17, the result of a partnership between the NGV and MECCA Cosmetics, supported by Jo Horgan and MECCA Brands. Through the Australian Government’s Cultural Gifts Program, the Gallery was the recipient of the East Kimberley artist Paddy Bedford’s major painting *Joowarringayin – devil dreaming*, 2000, from Stephen Shostak, as well as forty-five paintings, dating from 1994–2008, from Ben and Helen Korman, introducing a number of significant Indigenous artists into the Collection.

A number of diverse contemporary acquisitions were made possible through the Victorian Foundation for Living Australian Artists, including Mel O’Callaghan’s video installation *Ensemble*, 2013; Steaphan Paton’s performative video work *Cloaked combat #3*, 2013; Maree Clarke’s photographic work *Ritual and ceremony*, 2012, printed 2018; Victorian artist David Noonan’s three *Untitled* screen-printed collage works, 2016; and a collection of twenty-eight contemporary lei forms by artists from the Torres Strait Islands.

A wide range of decorative arts acquisitions were made throughout 2017/18, including a rare example of Tiffany Studio’s *Wisteria, table lamp*, c.1903–5, the noted design studio’s most famous and iconic design, supported by the NGV Women’s Association. The Gallery’s collection of Art Nouveau design was augmented by the acquisition of Paul Follot’s *Tea and coffee service*, c. 1902, purchased with funds donated by Peter and Ivanka Canet, who also enabled the Gallery to acquire twenty pieces from the Japanese-inspired *Large birds (Grands Oiseaux) service*, c. 1878–90 by J. Vieillard and Co. Significant donations of decorative arts included a decorative mantelpiece and stained glass window and doors from ‘Cliveden’, one of Melbourne’s most extravagant nineteenth-century residences, donated by Krystyna Campbell-Pretty and the Campbell-Pretty family; and 103 works of British and continental twentieth-century domestic tableware from John Hinds.

The NGV’s collection of Asian art was enriched by the acquisition of 130 outstanding pieces of Imari porcelain from the seventeenth to the nineteenth century, generously supported by Pauline Gandel; and, through the support of an anonymous donor, Negishi Ayako’s *Waiting for makeup (Keshō o matsu)*, 1938.

A range of outstanding fashion works were acquired for the Gallery with the assistance of Krystyna Campbell-Pretty and the Campbell-Pretty family. In addition to a collection of historical fashion, including a rare pair of eighteenth-century shoes, these donations included important examples of work by fashion houses Alaïa, Givenchy, Jean Patou, Alexander McQueen, Balenciaga, Christian Lacroix, Jeanne Lanvin, nine works by Christian Dior and an Yves Saint Laurent’s *Ensemble* from the designer’s celebrated 1976–77 *Operas Ballet Russes* haute couture collection. Other notable acquisitions include Christian Dior works designed by Raf Simons and Maria Grazia Chiuri, supported by the David Richards Bequest; a Swarovski crystal *Dress*, 2017, by Dion Lee donated by the artist; and four Viktor&Rolf tapestries as well as *Look 31* from the designers’ 2017 Spring/Summer collection, gifted by the fashion house.

Three photographic works from the *Somnyama Ngonyama* series, 2015–16, by South African ‘visual activist’ Zanele Muholi entered the Collection through the Bowness Family Fund for Photography. Three works by William Dampier dating from 1697 to 1703 were acquired for the Prints and Drawings collection with the support of an anonymous donor; and the Gallery’s collection of colonial art continued to expand with the acquisition, supported by Norma Leslie, of John Lewin’s *A Natural History of Lepidopterous Insects of New South Wales*, 1822, containing eighteen of the earliest prints made in Australia. An anonymous donor enabled the acquisition of *Dead sentry (Toter Sappenposten)*, 1924, by German Expressionist Otto Dix; and the Margaret Stones Fund for International Prints and Drawings supported the acquisition of *Farm work*, 1937 by the noted American modernist graphic designer Lester Beall. The Velik Fund for Contemporary Drawings enabled the acquisition of Melbourne-based artist and musician Marco Fusinato’s *Mass Black Implosion (Black Angels, George Crumb)*, 2017.

(p. 14)

Michael Lin, *Federation*, 2017, commissioned for display on the floor of Federation Court.

(p. 15)

NAIDOC week storytelling with artist Natalie Barnes in the exhibition *Colony: Frontier Wars*.

EXHIBITIONS AND DISPLAYS

In 2017/18 the NGV held thirty-nine exhibitions across its two venues, NGV International and The Ian Potter Centre: NGV Australia, and toured exhibitions to the Art Gallery of Western Australia, Perth and Latrobe Regional Gallery, Morwell. The 2017/18 program continued to present a broad range of exhibitions and associated programs that engaged a diverse audience. Some exhibition highlights from the year are as follows:

Van Gogh and the Seasons

The 2017 Melbourne Winter Masterpieces exhibition *Van Gogh and the Seasons* invited viewers to explore Vincent van Gogh’s work through nearly fifty paintings and drawings, many of which depict places that were the setting for defining moments in the artist’s tumultuous life. Drawing extensively from Van Gogh’s personal letters and research into his interest in literature and nature, *Van Gogh and the Seasons* provided insight into the influences and themes that dominate much of this visionary artist’s work.

Hokusai

Direct from the Japan Ukiyo-e Museum, the exhibition showcased the remarkable seventy-year career of Katsushika Hokusai, one of Japan’s most globally recognised artists. From his early works, to complete sets of his most famous series, the exhibition highlighted the artist’s the unique social observations, innovative approach to design and mastery of the brush across 176 works, including a selection of NGV Collection works.

The House of Dior: Seventy Years of Haute Couture

An exclusive collaboration between the NGV and the House of Dior, this exhibition celebrated the seventieth anniversary of one of the world’s most prestigious couture houses. Exhibited in a series of themes, a sumptuous display of more than 140 garments explored the history of the fashion house, and featured the work of the seven designers who shaped Dior’s renowned fashionable silhouette from 1947 – 2017.

NGV Triennial 2017

The largest exhibition the Gallery has ever held, the inaugural NGV Triennial was a free exhibition that traversed all four levels of NGV International. It featured the work of more than 100 artists and designers, bringing together a multitude of work from over 32 countries. The *NGV Triennial 2017* surveyed the world of art and design, across cultures, scales and perspectives to represent a diverse artistic response to contemporary issues.

Del Kathryn Barton: The Highway is a Disco

Presenting new and existing works by Archibald Prize-winning Australian artist Del Kathryn Barton, this major solo exhibition revealed the artist’s imaginative and sensuous world through a survey of paintings, drawings, collage, sculpture and film. *The Highway is a Disco* brought together the artist’s exuberant and psychedelic aesthetic in a comprehensive display of her oeuvre.

Colony: Australia 1770–1861

Drawn from public and private collections across the country, *Colony: Australia 1770–1861* brought together significant examples of art and design produced during this period and surveyed the key settlements and development of life and culture in the colonies. The exhibition explored this period in time through a variety of mediums including painting, prints, drawings and early examples of photography. Importantly, the exhibition acknowledged the impact of European settlement on Indigenous communities.

Colony: Frontier Wars

Presented concurrently to *Colony: Australia 1770–1861*, *Colony: Frontier Wars* explored the continuing consequences of colonisation from 1788 onwards through the NGV’s collection of historical and contemporary Indigenous art in addition to significant loans. The works displayed offered responses to three intersecting areas of the colonial encounter: loss, survival and revival.

The Field Revisited

The Field Revisited recreated the National Gallery of Victoria’s inaugural 1968 exhibition at its then new premises on St Kilda Road, which signified a dramatic shift in the Gallery’s approach to contemporary art. By reassembling as many of the original colour-field paintings and abstract sculptures as possible, as well as coinciding with the 50-year anniversary of the building, this restaging examined the exhibition’s impact and significance on Australian art history.

Robert Hunter

This retrospective exhibition featured examples of Robert Hunter’s renowned minimalist artworks, created over nearly five decades. As Hunter was a participant in the landmark abstract exhibition *The Field* in 1968, this exhibition ran concurrently with *The Field Revisited* in 2018 to highlight his unwavering commitment to his singular aesthetic position, and his unique place in Australian art.

MoMA at NGV: 130 years of Modern and Contemporary Art

The 2018 Melbourne Winter Masterpieces exhibition *MoMA at NGV: 130 years of Modern and Contemporary Art* provided a fascinating insight into some of the most significant and influential artistic developments of the twentieth and twenty-first centuries. Featuring more than 200 key works from MoMA’s collection this exhibition utilised a multi-disciplinary approach to the exhibition display that saw paintings and sculpture from MoMA’s unparalleled collection exhibited alongside drawings, prints, photographs, furniture, design objects, graphic design and architecture.

New York! New York! for Kids

Coinciding with *MoMA at NGV: 130 Years of Modern and Contemporary Art*, NGV Kids presented a participatory installation highlighting New York City. Featuring displays, multimedia projections and hands-on activities, this free exhibition introduced children to the vibrancy of New York through interactive experiences.

RESEARCH AND CONSERVATION

The NGV Conservation department provides expertise in the preparation and maintenance of collection items for displays and exhibitions and the monitoring of display and storage environments for collection and loan works. As part of its program of examination and treatment of works of art, the department undertakes research to offer new insights into technical art history and conservation practice and shares this information via lectures, floor talks, social media and public programs.

Conservation treatments on key paintings included the cleaning treatment of Eugene Delacroix's *The confession of the Giaour*, c.1830, Peter Paul Rubens' *Louis XIII of France*, 1622, and Amedeo Modigliani's *Portrait of the painter Manuel Humbert*, 1916. Cleaning and re-framing was carried out on Arent de Gelder's *King Ahasuerus condemning Haman*, c.1680, and reframing was undertaken on two other seventeenth-century Dutch pictures: *Flowerpiece* by an unknown artist and *Travellers by a well* by Andries Both.

Through the generous support of the Professor AGL Shaw AO Bequest, the NGV has established the Centre for Frames Research within the Conservation department to enable ongoing research and the production of art historical frame displays for the Gallery's rich painting collection.

Conservation treatments in other collection areas included the repair and re-upholstery of a *Sofa*, by an unknown maker from the 1840s, a pair of *Armchairs for Maie Casey* by Fred Ward, c.1932, and the *Wave sofa*, 1988, designed by Zaha Hadid. The application of digitally replicated eighteenth-century silk was used to replace lost areas of a 1760s dress.

An inter-disciplinary two-day symposium entitled *Collecting the Now* hosted by the NGV considered the innovative methods, practices and materials being used in collecting, presenting and preserving contemporary art.

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million from the State Government of Victoria, matched by an equal contribution from the NGV's Council of Trustees. The VFLAA has the following objectives:

- Increase support for living Australian artists by purchasing and exhibiting Australian art, with an emphasis on contemporary Australian visual art.
- Enable public galleries throughout Victoria to exhibit high-quality examples of contemporary Australian visual art.
- Expand the NGV's purchasing capacity for contemporary Australian visual art and enhance the State Collection's holdings of such work.
- Grow the VFLAA Fund in real terms over time.

The VFLAA Committee convened four times during the financial year: in August and October 2017, and in February and June 2018. In 2017/18 the VFLAA acquired a total of 452 works across a range of disciplines.

The NGV thanks the regional representatives on the VFLAA Committee: Anthony Camm, Director, Ararat Regional Art Gallery, and Karen Quinlan, Director, Bendigo Art Gallery, for their contribution during this period.

The table opposite provides an overview of the performance of the VFLAA in 2017/18.

VFLAA STATISTICS

Financial performance

Indicator	2017/18
Annual growth in capital of the VFLAA Endowed Fund	9.7%
Annual value of acquisitions	\$511,284
Market value of fund at year end	\$ 16,329,933

Artistic performance

Indicator	2016/17	2017/18	
		TARGET	RESULT
Number of VFLAA works acquired	105	—	452
Number of artists whose art was acquired	35	—	80
Number of Victorian artists whose art was acquired	11	—	20
Victorian artists as a percentage of total artists acquired	31%	50%	25%
Number of Indigenous artists whose art was acquired	17	2	55
% income spent in primary market	100%	80%	100%

VFLAA/State Collection access performance

Indicator	2016/17	2017/18	
		TARGET	RESULT
VFLAA works displayed at the NGV	154	45	24
VFLAA works displayed on NGV website	99%	80%	99%
Regional/outer metropolitan galleries which received VFLAA loans	2	4	2
VFLAA works loaned to regional/outer metropolitan galleries	7	9	4
Total number of VFLAA works loaned	9	—	39

NGV's management of VFLAA performance

Indicator	2016/17	2017/18
Number of regional representatives on the VFLAA Committee	2	2
Number of VFLAA acquisition meetings	2	4
Publication of VFLAA report in NGV Annual Report	Yes	Yes

CONNECTING AUDIENCES



Connecting audiences with art, knowledge and ideas is central to the NGV's strategic aims, and the Gallery delivered an extensive range of public programs and events that enriched visitors' experiences and attracted new audiences in 2017/18.

AUDIENCE ENGAGEMENT HIGHLIGHTS

The after-hours NGV Friday Nights series were held in conjunction with both the 2017 and 2018 Melbourne Winter Masterpieces exhibitions, as well as the major fashion exhibition *The House of Dior: Seventy Years of Haute Couture*.

In January 2018, to coincide with the major summer exhibition NGV Triennial, audiences enjoyed the inaugural NGV Triennial EXTRA, an evening festival held over ten nights featuring dance, performance, guest DJs, pop-up bars, architecture, food and conversation.

A range of programming partnerships enabled the NGV to explore the connections between art, design, music, culture and ideas, and the NGV was delighted to collaborate with Asia Society Australia, the Australian National Academy of Music, the Melbourne Symphony Orchestra and the Lowy Institute among others to deliver diverse public programs.

The NGV continued its partnership with the Victorian Government to deliver Melbourne Design Week in March 2018, a ten-day, citywide celebration exploring the wide-ranging effects of design on contemporary life. Programs included talks, tours, workshops and events at the NGV and participating venues around Melbourne. Design Week also included the fourth annual Melbourne Art Book

Fair held over three days, which featured a symposium, talks, book launches, performances and workshops.

Commencing in June to coincide with the 2018 Melbourne Winter Masterpieces exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art*, the NGV launched MEL&NYC, a three-month citywide festival of events and programs supported by the Victorian Government and presented in partnership with more than fifty cultural and community partners across Melbourne.

NGV KIDS AND TEENS

The NGV engages children, teens and their families with art and design through exhibitions, programs and publications. To coincide with the 2018 Melbourne Winter Masterpieces exhibition, NGV Kids presented the dedicated children's exhibition *New York! New York! for Kids* featuring interactive displays, multimedia projections and hands-on activities. During NGV Triennial, Dutch art collective We Make Carpets developed a large-scale interactive installation *Hands On: We Make Carpets for Kids*.

NGV Teens engaged young people through two Art Party events, a series of hands-on workshops and, following a pilot program in 2017, the establishment of the inaugural Teen Council comprising eleven young enthusiasts from across Melbourne who will assist in the planning and delivery of initiatives for young people at the NGV.

The annual NGV Kids Summer Festival was held in January 2018 and included workshops with artists and a range of art-making and participatory activities.

NGV LEARNING HIGHLIGHTS

Lecture series and symposia presented throughout the year by local, national and international specialists and academics, alongside NGV staff, provided opportunities for adult learners to explore ideas relating to exhibitions and the Collection.

Programs for early learners, primary and secondary students included daily educator-led talks and workshops, supporting learning areas across the Victorian curriculum.

The 2018 *Top Arts* exhibition, which showcases work created by senior students as part of VCE Arts and VCE Studio Arts was supported by introductory lectures, folio viewings and 'art raves' presented by exhibiting students. In a new initiative, an evening viewing for students and teens was held in the opening week of the exhibition, providing further opportunity for exhibiting students to introduce their work to peers.

The Gallery held a three-day summer school for senior art and design students in conjunction with NGV Triennial and an annual work-experience program provided opportunities for students to gain insight into the professional practices of an art museum.

Teacher professional development programs were held for major exhibitions including *Van Gogh and the Seasons*, *Hokusai*, NGV Triennial, *Colony: Australia 1770-1861* and *Colony: Frontier Wars*. The NGV also worked with education sector bodies to deliver programs with key subject associations.

A partnership between the NGV and the Victorian Department of Education and Training's Tech Schools initiative resulted in the inaugural Tech Fest in March 2018, launched by Education Minister James Merlino MP. As part of Melbourne Design Week, Tech Fest participants undertook a design challenge to repurpose e-waste.

Programs for the tertiary sector included introductory talks for major exhibitions and an accredited summer school presented in collaboration with Learning Partner, La Trobe University; and, over four consecutive Sundays in spring 2017, the NGV presented the short course, 'Illuminating Australian Art – Modernism and Beyond: Ways of Making, Ways of Looking' in collaboration with Learning Partner, Deakin University.

ENGAGING WITH ARTISTS

In 2017/18 the NGV worked with contemporary artists from diverse creative fields. Audiences connected directly with artists and designers through the collaborative presentation of a number of programs including workshops, lectures, talks, art-making activities and printed and digital resources.

The Gallery continued to work with artists, makers, designers and jewellers to enhance the merchandise in the NGV Design Store. This program supports the practice of contemporary practitioners, increasing exposure to their work and providing audiences with an opportunity to discover and acquire unique works. A collaboration with a number of Australian fashion designers, brands and jewellers was undertaken to commission works for the NGV Design

Store to coincide with the exhibition *The House of Dior: Seventy Years of Haute Couture*, and the Gallery worked with many artists and designers from the NGV Triennial to create a collection of merchandise.

Close collaborations with artists were also undertaken in 2017/18 to deliver successful publications, such as the titles *Jim Dine: A Life in Print*, *Gareth Sansom: Transformer* and *Del Kathryn Barton: The Highway is a Disco*.

DIVERSE COMMUNITIES

In 2017/18 the NGV engaged visitors from diverse communities through audience engagement and learning initiatives and partnerships. This included programs presented by the Koorie Heritage Trust, Melbourne Artists for Asylum Seekers, Afro Hub, and the Boon Wurrung Foundation, while programs during NGV Triennial explored the many nations and cultures represented in the exhibition.

The NGV Voluntary Guides played a key role in making the NGV accessible to diverse audiences through specialist programs including Art and Memory tours for people living with dementia, audio-described tours for visitors with vision loss, and tours in languages other than English. NGV Learning programs also featured tailored sessions designed to meet the needs of specific groups.

A program of artist-led Auslan tours expanded in 2017/18 to include monthly tours of the NGV Collection and exhibitions, and the first NGV Auslan family tour, presented as part of the NGV Kids Summer Festival.

PUBLICATION HIGHLIGHTS

The NGV's strong publishing program continued in 2017/18 with the commissioning, development and release of twenty-five scholarly publications across print, online and e-books. A full listing can be found on page 76.

Many NGV print publications exceeded sales targets and were reprinted to satisfy demand. The NGV also continued its commitment to accessibility through the online publication of numerous texts including online essays and interviews, and *The Joseph Brown Collection* e-book.

Significant scholarly titles published in 2017/18 included the accompanying catalogue for the NGV Triennial, which featured essays, opinion pieces and other creative responses to works in the exhibition from more than fifty contributors; and *Colony: 1770-1861 / Frontier Wars*, which highlighted multiple perspectives on Australia's colonial history through new scholarship and first-person statements from contemporary artists.

A highlight of the period was the international distribution of key NGV publications, including a co-edition of *Van Gogh and the Seasons* with Princeton University Press, and a Dutch language edition of *Viktor&Rolf Fashion Artists: A Drawing Book for Kids* with Kunsthal Rotterdam in the Netherlands.

The NGV published two titles for children, aimed at readers aged five years and above, to accompany major exhibitions. *My Contemporary Art Book* and *My Modern Art Book* – published to coincide with the NGV Triennial and *MoMA at NGV: 130 Years of Modern and Contemporary Art* respectively – extended the NGV's popular children's book publishing program.

OUTREACH AND REGIONAL ENGAGEMENT

The NGV continued a collaboration with Regional Arts Victoria to present outreach programs for schools in regional and outer-metropolitan areas.

The Gallery Visits You outreach program, in which NGV Voluntary Guides present illustrated talks on the NGV Collection and exhibition highlights, provided a meaningful point of connection with the Gallery for those living in community and aged-care facilities.

Now in its fifth year, the NGV Kids on Tour program reached more local and rural communities than ever before at fifty-seven venues across Victoria, including migrant resource centres, public libraries, regional galleries and children's hospital wards. The program enables the delivery of NGV-developed activities in Victorian communities free of charge.

The NGV also joined the Good Friday Appeal's Kids Day Out at the Melbourne Convention and Exhibition Centre on 30 March, offering art-making activities to families with proceeds going to the Royal Children's Hospital.

NGV Learning resources were produced for a range of exhibitions and made available digitally to all educators and students via the NGV website, while video and audio content available via NGV Channel extended engagement with NGV projects for audiences off-site.

The NGV touring exhibition *Writing in the Rain: Contemporary Asian Video Art from the National Gallery of Victoria* showcased recent acquisitions of Asian video art works and was on display at Latrobe Regional Gallery in Morwell from April to July 2018.

Following its premiere at the NGV in March 2017, *Bill Henson*, an exhibition of recent photographs selected by the artist and gifted to the NGV Collection by Foundation Board member Bill Bowness AO, toured to the Art Gallery of Western Australia.

(p. 20)
Hana Assafiri and the Speed-Daters host a program entitled *In Good Faith* as part of NGV Triennial EXTRA.

(opposite)
Young visitors participate in the *We Make Carpets for Kids* installation by Dutch art collective *We Make Carpets*, commissioned for the 2017 NGV Triennial.

INNOVATIVE TECHNOLOGY

The NGV continued to embrace digital innovation and technology in 2017/18 through the development of major websites, interactive apps, film and motion graphics and integrated-technology displays implemented in support of major exhibitions.

Custom-designed multimedia displays were developed for a number of exhibitions, including *Uneasy Seasons: Fiona Hall for Kids*, which featured animations made by local secondary school students.

Triennial Tuesdays, a pilot program of free virtual excursions offered during NGV Triennial, enabled students to engage with the exhibition from their own classroom. Through this program, NGV educators introduced the exhibition to students from around the world. Triennial Voices was a digital resource that brought together more than fifty international writers, researchers and creative practitioners in a collaboration with the University of Melbourne. The project was accessible online as well as onsite via a dedicated multimedia lounge within the exhibition.

In December, the NGV launched its first location-enabled app as part of a long-term project supported by major partner Telstra and throughout the year continued to create dynamic content and build a digital community across the NGV's social media platforms.

Social media generated from NGV Triennial was unprecedented: exhibition-related social media posts by the Gallery reached 15.3 million people, while views garnered by external profiles mentioning NGV Triennial reached a reported 194 million across social media.



REALISING OUR POTENTIAL



The NGV is committed to genuine community engagement and recognises that the NGV Collection exists for our community to access and enjoy.

SERVING THE COMMUNITY

The NGV places a high value on welcoming experiences, inclusive and consistent service, and access for all audiences. The NGV Service Standards program equips staff with service skills that align with NGV values, and training and consolidation in the standards for staff continued in 2017/18.

INNOVATION AND COLLABORATION

In 2017, the NGV established the International Audience Engagement (IAE) network with the aim of creating a global network of art museum professionals who are committed to improving audience experience. Led by the NGV, the steering group comprises representatives from the National Gallery Singapore; Museum of Modern Art, New York; National Museum of American History, Washington D.C.; Minneapolis Institute of Art and the National Gallery of Canada. The IAE network held its first meeting in March 2018, hosted by the NGV, with twenty-nine art museum professionals attending over two days. Outcomes of the meeting included a universal values statement and seven key guidelines for museum audience engagement.

In 2017/18 the NGV strengthened its partnerships with a range of institutions to deliver thought-provoking events and experiences. Collaborating partners included the Asia Society Australia; Australian National Academy of Music; Lowy Institute; Open House Melbourne; Melbourne Symphony Orchestra; Melbourne Writers Festival and the Virgin Australia Melbourne Fashion Festival.

Collaboration and engagement with the education sector included programs delivered in partnership with key subject associations, including Art Education Victoria; The Association of French Teachers Victoria; Design and Technology Teachers Association; Japanese Language Teachers Association of Victoria; Modern Language Teachers Association of Victoria; Victorian Association of Philosophy in Schools, and the Victorian Association for the Teaching of English.

The NGV drew on its corporate partner networks to develop new initiatives in 2017/18, including launching MECCA M-Power with long-standing partner MECCA Brands. This new grant and mentoring program is designed to support emerging female artists in reaching the next stage in their careers.

The support of the tertiary sector was unprecedented in 2017/18, with four university partners supporting the inaugural NGV Triennial. The NGV collaborated with RMIT University to commission Roland Snooks's architectural installation *Floe* as part of Triennial EXTRA; the University of Melbourne collaborated with the NGV on the creation of Triennial Voices, a digital editorial project in which a range of academics explored themes and ideas from the exhibition; La Trobe University hosted artist Alexandra Kehayoglou in conversation at the La Trobe Art Institute in Bendigo, providing the opportunity for regional outreach; and Deakin University presented a keynote lecture with design studio Formafantasma at the NGV.

VOLUNTEER CONTRIBUTION

Volunteers play an important role in the NGV's ability to deliver a wide range of programs and events to our audiences, and the Gallery acknowledges the significant contribution of the many volunteers who dedicated their time to the Gallery during the year.

A team of 123 Voluntary Guides provided tours of the NGV Collection four times a day, at both NGV International and The Ian Potter Centre: NGV Australia in 2017/18. Regular rostered tours and booked group tours for temporary exhibitions were also presented by NGV Voluntary Guides to enrich audiences' experience of the collection and exhibitions. In addition, the Guides continued to support a variety of other NGV activities, including corporate and sponsor functions, special events, Members' viewings, NGV Friday Nights, and VIP tours. The Guides play a key role in making the NGV accessible to a wide range of visitors through specialist tours and programs.

Volunteers have also been instrumental in assisting the NGV Library with a number of projects, including maintaining the library's core collections of artist and gallery files, books and journals. Volunteers also supported various aspects of the NGV Members program and events, and the members of the inaugural NGV Teen Council have given their time and unique perspective to assist with the development of programs for young people at the Gallery.

All members of the NGV Council of Trustees contribute their expertise and a significant amount of time to the Gallery on a voluntary basis. The sub-committees of the Council of Trustees also benefit from the knowledge and guidance of external members who offer their time on a voluntary basis.

RECOGNITION

Several NGV publications received accolades this year. In April, the NGV Triennial catalogue received the highest honour at the Design and Art Direction Awards in London. It also won Hachette Australia Book of the Year at the 66th Australian Book Design Awards (ABDAs) held in Melbourne in May. Another NGV publication, *Patrick Pound: The Great Exhibition* also won Best Designed Fully Illustrated Book Under \$50 at the ABDAs.

The NGV Kids publication *My Contemporary Art Book*, produced to accompany the NGV Triennial, won the Children's Educational category at the International Book Awards held in Los Angeles in May 2018, and the NGV's first publication for teens *25 International Artists Who Have Made an Impact* won the Young Adult: Non-Fiction category.

Further recognition for NGV Kids publishing was received for *Viktor&Rolf Fashion Artists: A Drawing Book for Kids*, which won Bronze at the 2017 Moonbeam Children's Book Awards in the Activity Book 1 – Games, Arts & Crafts, etc category. It also won First Prize in the Educational Resources category at the 2017 American Alliance of Museum Publications Design Competition.

(opposite)
The NGV Teen Council 2018 with curators
Myles Russell-Cook and Rebecca Edwards.

BUILDING FOR THE FUTURE

NGV CONTEMPORARY

The NGV was delighted by the Victorian Government's announcement in June 2018 of an investment of \$208 million over two years for the first phase of a project to redevelop the Melbourne Arts Precinct. The centrepiece of this redevelopment project will be NGV Contemporary, a new gallery for contemporary art and design.

Located at 77 Southbank Boulevard and connected to an expansive 18,000m² of new and renewed public green space, NGV Contemporary will be Australia's largest contemporary art gallery and will ensure visitors can experience the NGV's Collection of contemporary art and design, along with a year round program of major contemporary exhibitions of global significance. NGV Contemporary will be a landmark building for Melbourne that will become an epicentre for the local art and design community and a drawcard for all Victorians, and interstate and international tourists.



(opposite)
Architect's impression of the proposed arts precinct, which will include NGV Contemporary. Image credit: Courtesy of State Government of Victoria

SHARING OUR VISION

Support from all areas of the community has had a tremendous impact on the NGV over the past twelve months. Donations from individuals and foundations have not only supported the growth and development of the NGV Collection but also enabled the delivery of numerous Gallery programs and initiatives.

Active partnerships and collaborations with the academic, community, philanthropic and corporate sectors have greatly assisted the scope of the NGV's programming, and government support has also been crucial in allowing the Gallery to fulfil its strategic aims.

SUPPORTED INITIATIVES

The NGV is extremely grateful to federal, state and local governments for their support of programs and exhibitions in 2017/18. The Australian Government's International Exhibitions Insurance Program, which provides funding for the purchase of insurance for significant cultural exhibitions, assisted in both the 2017 and 2018 Melbourne Winter Masterpieces exhibitions. Without this assistance, the high cost of insuring significant cultural items would prohibit major exhibitions from touring to Australia.

The Department of Education and Training, Victorian Curriculum and Assessment Authority, Catholic Education Melbourne and Independent Schools Victoria continued to support NGV Learning programs as well as the *Top Arts 2018* exhibition of VCE Arts and Studio Arts students' work.

FUNDRAISING AND PHILANTHROPY

A major fundraising initiative was launched in May 2018 to acquire Salvador Dalí's *Trilogy of the desert: Mirage*, 1946. It is the first painting by Dalí to enter the collection of a public art museum in Australia. The appeal received a wide-ranging response from all areas of the community. Thanks are extended to everyone who donated to this Annual Appeal, including leadership gifts from The Eugenie Crawford Bequest; The Professor AGL Shaw AO Bequest; The Nigel Peck AM and Patricia Peck Fund; Morry Fraid AM and the Spotlight Foundation; Paula Fox AO and Lindsay Fox AC; Ken Harrison AM and Jill Harrison; the Hansen Little Foundation; The Betsy and Ollie Polasek Endowment; Peter and Anne Greenham; Suzanne Kirkham; Annette Davis and Leon Davis AO; the Gwenneth Nancy Head Foundation; Loris Peggie, Dianne and Giorgio Gjergja, Christopher and Kerryann Kelly; and the 2018 NGV Foundation Annual Dinner donors, especially the dedicated table captains, who supported the campaign through this event.

Financial support towards the NGV Collection was received from many individuals who assisted the NGV to acquire important works of art for the community to access and enjoy. We recognise all donors who gave funds to support acquisitions in 2017/18 and sincerely thank major donors, including Barry Janes and Paul Cross; Pauline Gandel and John Gandel AC; Krystyna Campbell-Pretty and the Campbell-Pretty family; Peter and Ivanka Canet; Gordon Moffatt AM; Michael and Emily Tong; Elizabeth Foster; Andrew and Geraldine Buxton; George Kline and Patricia Curtis-Kline; Joanna Horgan and Peter Wetenhall; Carol A. Sisson; Norma Leslie; Leon and Sandra Velik; John and Cecily Adams; Philip

Williams AM and Elizabeth Williams; Chris Thomas AM and Cheryl Thomas; Bagôt Gjergja Foundation; Loris Orthwein; Barbara Hay; Barbara van Ernst AM; Olga Kononchuk; Connie Kimberley and Chloe Podgornik; Judy Matear; John and Jennifer Fast; Linda Herd; John and Lorraine Bates; and Angus Mackay.

The Gallery is grateful to the committed Annual Giving donors who enabled key acquisitions in the collecting areas of International Art, Contemporary Art, Indigenous Art, Asian Art, Contemporary Design and Architecture, Fashion and Textiles, and Prints and Drawings.

Following the remarkable success of the inaugural NGV Triennial, sincere gratitude is extended to the many donors who supported this landmark exhibition. Leadership donations were received from Maureen Wheeler AO and Tony Wheeler AO; Michael and Emily Tong; Paula Fox AO and Lindsay Fox AC; Krystyna Campbell-Pretty and the Campbell-Pretty family; Craig Kimberley OAM and Connie Kimberley; the Spotlight Foundation; the Orloff Family Charitable Trust; Paul and Wendy Bonnici; Neville and Diana Bertalli; Len and Elana Warson; the Australia-Japan Foundation; Karen McLeod Adair and Anthony Adair; MAB Corporation Pty Ltd; the Trawalla Foundation; Vicki Vidor OAM and Peter Avery, and the Embassy of the Kingdom of the Netherlands. Support for the 2020 NGV Triennial has been gratefully received from Michael Schwarz and David Clouston; Cameron Oxley and Bronwyn Ross; Nicholas Allen and Helen Nicolay; and Nick and Liliana Mazzeo.

Outstanding support towards exhibitions, programs and Gallery initiatives was received throughout 2017/18, including major donations from the Neilson Foundation; the Hugh D. T. Williamson Foundation; the Joe White Bequest; Metal Manufactures Limited; Paula Fox AO and Lindsay Fox AC; Elias and Colleen Jreissati; Krystyna Campbell-Pretty and the Campbell-Pretty family; Philip and Caroline Cornish; John Higgins AO and Jodie Maunder; Loris Orthwein; the Cicely and Colin Rigg Bequest; the Ullmer Family Foundation; Susan Morgan; MECCA Foundation; Jane and Stephen Hains; Copyright Agency Limited; Hugh Morgan AC and Elizabeth Morgan, and the City of Melbourne.

We acknowledge all bequests received during the period and wish to highlight the Mary and Lou Senini Bequest; the Bequest of Sir Anthony Jephcott; the Estate of Robert Cincotta; the Estate of Mr Murray Piper; the Henry Stuart Logan Clark Trust; the Warren Clark Bequest; the Thomas William Lasham Fund; the Jean Margaret Williams Bequest; the Estate of Lydia Maria Macmichael; the Marie Theresa McVeigh Trust; the Estate of Ms Marion O. Page; the Estate of Alison Kinnear Puzey, and the Professor AGL Shaw AO Bequest.

The Gallery was delighted to be gifted significant works of art for the NGV Collection in 2017/18. This included major works donated directly by artists including David Hockney; John Olsen AO OBE; Estudio Campana; David McDiarmid Estate; Emily Floyd; Ben Quilty; Ricky Swallow; Viktor&Rolf; and Dion Lee. Major gifts were received from donors Marcus Besen AC and Eva Besen AO; Krystyna Campbell-Pretty and the Campbell-Pretty family; Ben Korman; Nellie Castan; Stephen Shostak; RMIT University;

John Hinds; Todd Barlin; Konfir Kabo; Terry Cutler; Annette Gero; Beth Parsons; S. Baillieu Myer AC and Sarah Myer; Dominique Sirop; Charles Nodrum; Alexander Knox; Stuart Purves AM; Karen Woodbury and Chris Deutscher; Andrew Lu OAM; the Reverend Ian Brown; Hans Sip; Len and Elana Warson; Ofer Elboher; Rob Gould; Louise Rath; Helen Nixon; Takamasa Takahashi; Geoffrey Bartlett; George and Susan Henly; John Ryrie; Luke Roberts; Pam Hallandal; Peter and Barbara Burton; Diane Bretherton; Margaret Hendy; Margaret Plant; Leigh and Alexandra Copeland; Takeshi Yoshimura; Leigh Mackay; Andrew Browne; Larry Warsh; Stephen Allkins, and Anne Ross.

CORPORATE PARTNERSHIPS

In 2017/18 the NGV was delighted to welcome new partners American Express; Canson Australia; Clemenger BBDO; Dan Murphy's; David Jones; Dezeen; Golden Age Group; Japan Airlines; Kay & Burton; Moët & Chandon; Perrier; Parfums Christian Dior; QMS Media; The Design Files; *The New York Times* and V/Line. Renewing partners included Telstra, Macquarie Group, Crown Resorts Foundation and Packer Family Foundation, Dulux, the University of Melbourne, and La Trobe University, many of whom committed to multi-year support of the NGV. Corporations from a broad range of sectors are now engaged with the NGV, either through exhibition partnerships, the NGV Business Council, program partnerships or corporate memberships.

In August 2017, the inaugural NGV Gala was held to celebrate the opening of the exhibition *The House of Dior: Seventy Years of Haute Couture*. The Gallery engaged a range of partners in creative collaborations in support of the event. Principal Partner David Jones was involved with many facets of the event, from arrivals on the David Jones red carpet and pre-event social media promotion by its ambassadors, to supporting a showcase of work by Australian fashion designers, and Major Partner *Vogue Australia* captured vox pops and featured the event on their online photo-gallery.

In partnership with Tennis Australia, the NGV worked with designer Helen Kontouris to create a unique corporate hospitality space at the 2018 Australian Open. Tennis Australia also included NGV Triennial video content on the centre court screens at Rod Laver Arena, promoting the NGV to thousands of local and international visitors.

Held during the Australian Open 2018, NGV Triennial EXTRA was supported by new and returning partners including Dan Murphy's, Clemenger BBDO, Higgins Coatings, Tennis Australia, Broadsheet, Xanadu and Asahi.

The NGV also acknowledges the support for *The House of Dior: Seventy Years of Haute Couture* from the corporate sector, including Principal Partner David Jones and Major Partners *Vogue Australia*, Chadstone – The Fashion Capital, Mercedes-Benz Australia/Pacific, and Qantas Airways Limited. The Visit Victoria partnership enabled NGV to deliver promotional events in China in December 2017.

Macquarie Group continued to lead support of the NGV's Australian art program as a Principal Partner of *Top Arts 2017* and *Top Arts 2018*. Deakin University also provided ongoing support as a Major Partner of *Del Kathryn Barton: The Highway is a Disco; Louise Paramor: Palace of the Republic; Our Knowing and Not Knowing: Helen Maudsley; Mel O'Callaghan: Ensemble; Colony: Australia 1770–1861* and *Colony: Frontier Wars*.

Outstanding support was provided for the inaugural NGV Triennial, including from Principal Partner Mercedes-Benz Australia/Pacific and Major Partners Golden Age Group, EY, Telstra, Macquarie Group, and Higgins Coatings.

The 2017 Melbourne Winter Masterpieces exhibition *Van Gogh and the Seasons* received strong support led by Principal Partner Mazda, Principal Donor Singapore Airlines, Major Partner Telstra, and Learning Partner the University of Melbourne. Similarly, the 2018 exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art* has received significant support from Principal Partner Mercedes-Benz and Major Partners American Express, EY, Telstra and Qantas.

MEMBERS

NGV Members benefited from dedicated programming in 2017/18, including exhibition previews, viewings, workshops, talks, studio visits and the annual NGV Members Summer Party. To celebrate the exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art*, a reciprocal arrangement offering members of both institutions specially developed programming and ticketing offers was available for the duration of the exhibition.

EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2017/18 FINANCIAL YEAR



THE IAN POTTER CENTRE: NGV AUSTRALIA

Top Arts 2017

24 March – 16 July 2017

NGV Design Studio, The Ian Potter Centre: NGV Australia

Principal Partner:

Macquarie Group

Major Partner:

Deakin University

Education Supporters:

Department of Education and Training, State Government of Victoria

Victorian Curriculum and Assessment Authority

Catholic Education Melbourne

Independent Schools Victoria

NGV Festival of Photography

Patrick Pound: The Great Exhibition

31 March – 30 July 2017

Galleries 1–4, Ground level, The Ian Potter Centre: NGV Australia

Every Brilliant Eye: Australian Art of the 1990s

2 June – 1 October 2017

Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia

Brave New World: Australia 1930s

14 July – 15 October 2017

Galleries 15–16, Level 3, The Ian Potter Centre: NGV Australia

The Pool

18 August 2017 – 18 February 2018

NGV Design Studio, The Ian Potter Centre: NGV Australia

Supporters:

Australian Institute of Architects

DuluxGroup

Brickworks

Akio Makigawa: Spirit and Memory

25 August 2017 – 25 February 2018

Foyer spaces, All levels, The Ian Potter Centre: NGV Australia

Past Legacy: Present Tense

1 September 2017 – 28 January 2018

Galleries 13–14, Level 3, The Ian Potter Centre: NGV Australia

Gareth Sansom: Transformer

15 September 2017 – 28 January 2018

Galleries 1–4, Ground level, The Ian Potter Centre: NGV Australia

Publication supporters:

Susan and John Wardle

Claudia Moodoonuthi: Coya – Little One, 2017

9 November 2017 – 18 February 2018

Intrafilament, Level 2, The Ian Potter Centre: NGV Australia

Supporter:

Jo Horgan and MECCA Brands

Del Kathryn Barton: The Highway is a Disco

17 November 2017 – 12 March 2018

Galleries 15–16, Level 3, The Ian Potter Centre: NGV Australia

Major Partner:

Deakin University

Louise Paramor: Palace of the Republic

17 November 2017 – 12 March 2018

Galleries 17–18, Level 3, The Ian Potter Centre: NGV Australia

Major Partner:

Deakin University

Our Knowing and Not Knowing: Helen Maudsley

17 November 2017 – 12 March 2018

Galleries 19–20, Level 3, The Ian Potter Centre: NGV Australia

Major Partner:

Deakin University

Mel O'Callaghan: Ensemble

17 November 2017 – 12 March 2018

Galleries 19–20, Level 3, The Ian Potter Centre: NGV Australia

Major Partner:

Deakin University

Colony: Australia 1770–1861

15 March – 15 July 2018

Galleries 1–4, Ground level, The Ian Potter Centre: NGV Australia

Major Partner:

Deakin University

Media Partner:

The Age

Supported by:

The State Library of New South Wales

Creative Victoria

Colony: Frontier Wars

15 March – 2 September 2018

Galleries 13–14, Level 3, The Ian Potter Centre: NGV Australia

Major Partner:

Deakin University

Media Partner:

The Age

Supported by:

Creative Victoria

Top Arts 2018

23 March – 15 July 2018

NGV Design Studio, The Ian Potter Centre: NGV Australia

Principal Partner:

Macquarie Group

Major Partner:

Deakin University

Education Supporters:

Department of Education and Training, State Government of Victoria

Victorian Curriculum and Assessment Authority

Catholic Education Melbourne

Independent Schools Victoria

Robert Hunter

27 April – 26 August 2018

Galleries 15–16, Level 3, The Ian Potter Centre: NGV Australia

The Field Revisited

27 April – 26 August 2018

Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia

Publication supporter:

The Joe White Bequest

NGV INTERNATIONAL

Lawrence Weiner: OUT OF SIGHT

10 February – 6 August 2017

Ground level, NGV International

The Language of Ornament

24 February 2017 – 11 February 2018

Decorative Arts passage, Level 2, NGV International

NGV Festival of Photography

Bill Henson

10 March – 27 August 2017

Gallery E16, Level 2, NGV International

NGV Festival of Photography

Ross Coulter: Audience

17 March – 16 July 2017

Gallery E30, Level 3, NGV International

NGV Festival of Photography

Zoë Croggon: Tenebrae

17 March – 30 July 2017

Foyer, Level 3, NGV International

Creating the Contemporary Chair: The Gordon Moffatt Gift

17 March – 15 October 2017

Gallery E26, Level 3, NGV International

Supporter:

Gordon Moffatt AM

Fiona Hall: Uneasy Seasons

13 April – 8 October 2017

Gallery E8, Ground level, NGV International

Supporters:

The Truby and Florence Williams Charitable Trust

Crown Resorts Foundation and Packer Family Foundation

The Ullmer Family Foundation

(opposite)

Artist Helen Maudsley with curator Pip Wallis at a public program for the exhibition *Our Knowing and Not Knowing: Helen Maudsley*.

Melbourne Winter Masterpieces 2017

Van Gogh and the Seasons

28 April – 12 July 2017

Galleries 1–4, Ground level, NGV International

Presented by:

Visit Victoria

Principal Partner:

Mazda

Principal Donor:

Singapore Airlines

Major Partner:

Telstra

Learning Partner:

University of Melbourne

Partner:

Corrs Chambers Westgarth

Tourism and Media Partners:

The Australian

Herald Sun

Val Morgan Cinema Network

Sofitel Melbourne on Collins

Adshel

Melbourne Airport

Seven Network

Supporters:

DuluxGroup

Yering Station

Wittner

Dynaudio and Astell & Kern

Supported by:

Australian Government International Exhibitions Insurance Program

Organised by the National Gallery of Victoria and
Art Exhibitions Australia

Buddha's Smile

2 June – 8 October 2017

Gallery E11, Level 1, NGV International

Jim Dine: A Life in Print

14 July – 15 October 2017

Galleries E28–29, Level 3, NGV International

Hokusai

21 July – 22 October 2017

Galleries E5–6, Ground level, NGV International

Major Partner:

Japan Airlines

Michael Lin: Federation

18 August – 12 November 2017

Federation Court, Ground level, NGV International

Supporter:

Neilson Foundation

The House of Dior: Seventy Years of Haute Couture

27 August – 7 November 2017

Galleries 1–4, Ground level, NGV International

Presenting Partner:

Visit Victoria

Principal Partner:

David Jones

Major Partners:

Vogue Australia

Chadstone – The Fashion Capital

Mercedes-Benz Australia/Pacific

Qantas Airways Limited

Major Supporter:

The Nicole Chow Family Foundation

Media and Tourism Partners:

Adshel

Melbourne Airport

Sofitel Melbourne on Collins

smoothfm

Val Morgan Cinema Network

Broadsheet

Herald Sun

Supporters:

Christian Dior Parfums

Moët & Chandon

Yering Station

DuluxGroup

Acquisition Supporter:

Krystyna Campbell-Pretty and the Campbell-Pretty Family

2017 NGV Architecture Commission: Retallack Thompson and Other Architects

15 December 2017 – 30 April 2018

Grollo Equiset Garden, Ground level, NGV International

Design Partner:

RMIT University

Major Partner:

Golden Age Group

Supporter:

The Hugh D. T. Williamson Foundation

NGV Triennial

15 December 2017 – 15 April 2018

All levels, NGV International

Presented by:

Creative Victoria

Principal Partner:

Mercedes-Benz Australia/Pacific

Major Partners:

Golden Age Group

EY

Telstra

Macquarie Group

Higgins Coatings

Design Partner:

RMIT University

Major Partner:

Deakin University

Research Partner:

University of Melbourne

Learning Partner:

La Trobe University

Supporters:

MECCA Brands

MIMCO

DuluxGroup

Xanadu

Publication Partner:

The Gordon Darling Foundation

Media and Tourism Partners:

Adshel

Sofitel Melbourne on Collins

Melbourne Airport

smoothfm

Val Morgan Cinema Network

Herald Sun

Broadsheet

The New York Times

NGV Triennial Champions:

Felton Bequest

Loti and Victor Smorgon Fund

NGV Women's Association

NGV Triennial Lead Supporters:

Michael and Emily Tong

Fox Family Foundation

Rose Downer and John Downer AM

Orloff Family Charitable Trust

Krystyna Campbell-Pretty and the Campbell-Pretty Family

Robin Campbell and Bruce Parncutt AO

Maureen Wheeler AO and Tony Wheeler AO

John Higgins and Jodie Maunder

Connie Kimberley and Craig Kimberley OAM

NGV Triennial Major Supporters:

Peter Clemenger AO and Joan Clemenger AO

The Hugh D. T. Williamson Foundation

Len and Elana Warson

Anonymous

Bonnici Family

Michael Schwarz and David Clouston

Karen McLeod Adair and Anthony Adair

The Gordon Darling Foundation

Spotlight Foundation

Norma and Stuart Leslie Fund

Elizabeth Summons Grant in Memory of Nicholas Draffin

Truby and Florence Williams Charitable Trust

Crown Resorts Foundation and Packer Family Foundation

NGV Triennial Supporters:

Vicki Vidor OAM and Peter Avery

Cameron Oxley and Bronwyn Ross

Chris Thomas AM and Cheryl Thomas

Jo Horgan and Peter Wetenhall

Department of Foreign Affairs and Trade

Michael and Andrew Buxton from MAB Corporate Pty Ltd

Gjergja Family

Bowness Family Foundation

John McCaughey Memorial Prize Trust

Esther Frenkiel OAM and David Frenkiel

Sarah Morgan

Brendan and Grace O'Brien

Andrew Cook

Prof. John Hay AC and Barbara Hay

Jane and Stephen Hains

Vivien and Graham Knowles

Norma Leslie

Neville and Diana Beralli

Australia-Japan Foundation

Andrew and Geraldine Buxton Foundation

Victorian Foundation for Living Australian Artists

Sarah and Ted Watts

Trawalla Foundation

Nicholas Allen and Helen Nicolay

The Embassy of the Kingdom of the Netherlands

Leigh Clifford AO and Sue Clifford

Virginia Dahlenburg

Anne Ross

John and Cecily Adams

Nick Perkins and Paul Banks

Culture Ireland

Tom Mosby

Robert and Karen Boscarato

NGV Supporters of Contemporary Art

NGV Patrons

Bequest Support:

Suzanne Dawbarn Bequest

Ruth Houghton Bequest

Donald Russell Elford and Dorothy Grace Elford Bequest

Floe

19 January 2018 – 18 February 2018

Great Hall, Ground level, NGV International

Design Partner:

RMIT University

Supporters:

Australian Antarctic Division

Australia Council for the Arts

The Bogong Centre for Sound Culture

Creative Victoria

Maureen Wheeler AO and Tony Wheeler AO

A Modern Life: Tablewares 1930s–1980s

30 March 2018 – 27 January 2019

Decorative Arts passage, Level 2, NGV International

Japonisme: Japan and the Birth of Modern Art

25 May – 28 October 2018

Gallery E11, Level 1, NGV International

Rirkrit Tiravanija

9 June – 7 October 2018

Ground level, NGV International

Melbourne Winter Masterpieces 2018

MoMA at NGV: 130 years of Modern and Contemporary Art

9 June – 7 October 2018

Galleries 1–4 and E5–6, Ground level, NGV International

Presented by:

Visit Victoria

Principal Partner:

Mercedes-Benz Australia/Pacific

Major Partners:

American Express

EY

Telstra

Qantas Airways Limited

Learning Partner:

The University of Melbourne

Partner: Corrs Chambers Westgarth

Media Partners:

The New York Times

QMS Media

Val Morgan Cinema Network

smoothfm

Broadsheet

Herald Sun

Tourism Partners:

Melbourne Airport

Sofitel Melbourne on Collins

V/Line

Supporters:

DuluxGroup

Yering Station

Schools Access Supporter:

Krystyna Campbell-Pretty and the Campbell-Pretty Family

Publication Partner:

The Gordon Darling Foundation

Supported by:

Australian Government International Exhibitions Insurance Program

Organised by the National Gallery of Victoria and The Museum of

Modern Art, New York

New York! New York!

9 June – 7 October 2018

Gallery E8, Ground level, NGV International

Supporters:

Crown Resorts Foundation and the Packer Family Foundation

Neilson Foundation

TOURING EXHIBITIONS

Open at any point within the 2017/18 financial year

Bill Henson

16 September – 11 December 2017

Art Gallery of Western Australia

Writing in the Rain: Contemporary Asian Video Art from the

National Gallery of Victoria

3 April – 29 July 2018

Latrobe Regional Gallery



(opposite)

A visitor views the exhibition
Colony: Australia 1770–1861.

ACQUISITIONS



AUSTRALIAN ART

Aboriginal and Torres Strait Islander Art

GIFTS

Paddy Bedford (Gija c. 1922–2007), *Joowarringayin - Devil Dreaming* 2000, earth pigments and binder on canvas. Gift of Stephen Shostak through the Australian Government's Cultural Gifts Program, 2018

Ngarta Jinny Bent (Walmajarri 1935–2002), *Wajuwaju* 2001, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Jarran Jan Billycan (Yulparija born c. 1930), *Kirriwirri* 2008, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Wanina Biddee Bonney (Walmajarri born c. 1940) **Biddy Baadjo** (Walmajarri born c. 1938) **Kuji Rosie Goodijee** (Wangkajunga born c. 1935) **Luurn Willie Kew** (Wangkajunga born 1920s) **Yangkarni Penny K-lyons** (Walmajarri born c. 1935) **Nada Rawlins** (Wangkajunga born c. 1936) **Jill Jack** (Walmajarri born 1955) **Janie Lee** (Wangkajunga born c. 1945) **Mayapu Elsie Thomas** (Wangkajunga c. 1940–2012) **Juknja Nora Tjookootja** (Wangkajunga born 1930s) **George Tuckerbox** (Wangkajunga born 1930s), *We bin born in the bush* 2005, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Anmanari Brown (Pitjantjatjara early 1930s–2018), *Wiltjara (Seven Sisters Dreaming)* 2002, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Nyuju Stumpy Brown (Wangkajunga c. 1924–2011), *Ngutakarangu* 2003, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018; *Ngupawarlu* 2004, synthetic polymer paint on canvas. Gift of George Burr and Susan Henly through the Australian Government's Cultural Gifts Program, 2018

Trevor Turbo Brown (Latje Latje born 1967), *Kookaburra* 2005; *Blue wren* 2006, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018; *Dingo meeting; Getting their photo taken by tourists; Near the water Dreamtime* 2007, synthetic polymer paint on canvas. Gift of Hans Sip through the Australian Government's Cultural Gifts Program, 2017; *Self Portrait, 'I am the Dingo Spirit'* 2015, synthetic polymer paint on canvas. Gift of Vince Sinni in memory of Trevor Turbo Brown through the Australian Government's Cultural Gifts Program, 2018

Thelma Burke (Yaangal 1926–2013), *Homestead Valley Station; Lorraine Station* 2007, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Humberto Campana designer (Brazilian born 1953) **Fernando Campana** designer (Brazilian born 1961) **Trudy Inkamala** (Western Arrernte/Luritja born 1940) **Roxanne Petrick** (Arrernte/Alyawarr born 1986) **Rosabella Ryder** (Arrernte born 1975) **Rhonda Sharpe** (Luritja born 1977) **Maurice Petrick** (Arrernte/Alyawarr born 1973) **Marlene Rubuntja** (Western Arrernte born 1961) **Dulcie Sharpe** (Luritja/Arrernte born 1957) **Dulcie Raggett** (Luritja born 1970) **Cornelius Ebatarinja** (Western Arrernte/Arrernte born 1982) **Sonya Petrick** (Arrernte/Alyawarr born 1982) **Louise Robertson** (Warlpiri born 1984) **Janella Ebatarinja** (Western Arrernte born 1983) **Katherine Ryder** (Arrernte born 1973) **Elliat Rich** production designer (French/Australian born 1979) **James James B. Young** (born Australia 1979) **ELBOWRKSHIP, Alice Springs** manufacturer (est. 2013) **CENTRE FOR APPROPRIATE TECHNOLOGY, Alice Springs** manufacturer (est. 1980) **SCHIAVELLO, Melbourne** manufacturer (est. 1966), *Victoria Amazonica* (2017), steel, composition board, fabric, foam, wool. Gift of Estudio Campana, 2018

Coiley Campbell (Ngaanyatjarra born c. 1936–2009), *Untitled* 2002, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Yurnangurnu Nola Campbell (Manyjilyarra born 1948), *Karilwara, old man's Country; Old man's Country* 2002, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Judith Donaldson (Pitjantjatjara 1936–2008) **Wilbur Brooks** (Pitjantjatjara c. 1935–2004), *Wakurra* 2002, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Judith Donaldson (Pitjantjatjara 1936–2008) **Myrtle Pennington** (Pitjantjatjara born c. 1935), *Yawarr* 2006, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Yulyurlu Lorna Napurrurla Fencer (Warlpiri c. 1925–2006), *Yarla (Yam Dreaming); Yarla (Yam Dreaming)* 2000, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Mirdidingkingathi Juwarnda Sally Gabori (Kaiadilt c. 1924–2015), *Dibiridibi Country* 2007, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017; *My Country* 2007, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018; *Thundi* 2011, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Lindsay Harris (Nyoongar born 1947), *Some cry longer than others #2* 2007, earth pigments and resins on hemp. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Gertrude Huddleston (Marra c. 1933–2013), *My Country; My Country; My Country* 2001, synthetic polymer paint on canvasboard. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Weaver Jack (Yulparija born c. 1928–2010), *Lungurung* 2006, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Mick Jawalji (Gija/Andajin born c. 1920–2012), *Balngawun.giny* 2004; *Jirigaburdburdoni; Jubugarniny* 2008, earth pigments on plywood. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Peggy Napangardi Jones (Warlpiri 1951–2014), *Big bird; Bird; White cocky and bush* 2002, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Freddy Ken (Pitjantjatjara active early 21st century), *Untitled* 2010, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Birmuyingathi Maali Netta Loogatha (Kaiadilt born 1942), *Sally and Kelly's Country* 2006, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Mathaman Marika (Rirratjingu c. 1916–1970), *Djang'kawu creation story* 1958, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2018

Nanyin Maymuru (Manggalili c. 1914–1969), *Sacred ochre site* 1964, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2018

Narritjin Maymuru (Manggalili c. 1916–1981), *Gunyan crabs in Djarrakpi landscape* 1967, earth pigments on Stringybark (*Eucalyptus sp.*). Professor AGL Shaw AO Bequest, 2017

Kukula McDonald (Luritja 1935–2007), *Flying away* 2007, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Mary Anne Nampijinpa Michaels (Warlpiri c. 1935–2012), *Lappi Lappi* 1994, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

Thunduyingathi Bijarrb May Moodoonuthi (Kaiadilt 1929–2008), *Birrkunda; Birrkunda* 2008, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government's Cultural Gifts Program, 2018

(opposite)
Visitors engage with teamLab's *Moving creates vortices and vortices create movement*, 2017, during the NGV Triennial.

Lindsay Bird Mpetyan (Anmatyerr born c. 1935), *Angula Country men’s business no. 1* 1996, batik on silk. Presented by ANZ Banking Group Limited, 2017

Jambalulu Mulwirrkbirrk (Iwaidja 1908–c. 1986), *Spear fight* 1959, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Louise Rath through the Australian Government’s Cultural Gifts Program, 2018

Clinton Nain (Meriam Mir/Ku Ku born 1971), *Colonial cream* 2005; *Target* 2008, synthetic polymer paint, bitumen and enamel paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Rosella Namok (Aankum born 1979), *Leaving the community - daybreak* 2001; *Pink house* 2002; *Neap tide - night fishing* 2005, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Mawukura (Mulgra) Jimmy Nerrimah (Walmajarri 1924–2013), *Wajuwaju*; *Walypa* 2001, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Susie Pascoe (Kuuku-y’au born 1935) **Maria Butcher** (Umpila c. 1930–2009) **Doris Platt** (Lama-Lama born c. 1950) **Dorothy Short** (Umpila born 1993), *Ngana Nyi Mukana Meen’tthama Ma’apina: We make a good one* 2008, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Billy Benn Perrurle (Alyawarr/Akara 1943–2012), *Artetyerre; Artetyerre* 2007, synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017; *Artetyerre; Artetyerre (Harts Range)* 2007, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Carmelina Puantalura (Tiwi c. 1957–2006), *Taparra* 2003, earth pigments on Ironwood (*Casuarina sp.*). Gift of Marielle Soni through the Australian Government’s Cultural Gifts Program, 2018

Spider Snell (Wangkajunga c. 1930–2016), *Ngunnar Ngunnar* 2003, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Cornelia Tipuamantumirri (Tiwi born 1930), *Pwoja Jilamara* 2010; *Pwoja Jilamara* 2012, earth pigments and synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

Unknown (Queensland Aboriginal active 19th century), *Arrow* (19th century), bamboo. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Unknown (Queensland Aboriginal active 19th century), *Sukuba morap (Pipe)* (19th century), bamboo. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Unknown (New South Wales Aboriginal active early 20th century), *Boomerang* (early 20th century), wood, paint. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Unknown (Queensland Aboriginal active early 20th century), *Dhari (Headdress)* (early 20th century), cane, earth pigments, fibre, cassowary feathers. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Unknown (Kunwinjku active 1960s), *Untitled (Echidna Dreaming)* 1965, earth pigments on Stringybark (*Eucalyptu sp.*). Professor AGL Shaw AO Bequest, 2017

Dolly Walker (Puhungha Wagabu) (Ngalia c. 1940–2011), *Cosmo Newberry Settlement* 2004, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Nyankulya Watson (Pitjantjatjara c. 1938–2012), *Ngura Wiru* 2002, synthetic polymer paint on canvas. Gift of Ben and Helen Korman through the Australian Government’s Cultural Gifts Program, 2018

Pedro Wonaeamirri (Tiwi born 1974), *Pukumani; Pwoja - Pukumani* 1998, earth pigments and synthetic polymer paint on canvas. Gift of Dr Terry Cutler, 2017

PURCHASES

Hans Ahwang (Kala Lagaw Ya/Meriam Mir born 1986), *Kulai pamle (First family)* 2017, sea hibiscus, kulap, moon shell, sale mobile seeds, green emerald dove feathers, duck feather, chicken feathers, adhesive, mild steel ring. Purchased, Victorian Foundation for Living Australian Artists, 2018

Akay Koo’olia Women’s Arts Centre Artists, Aurukun (est. 2015) *God’s eye installation* 2017, ghost net, wool, wood. Purchased NGV Foundation Patrons, 2017

Joseph Au (Kala Lagaw Ya born 1975), *Lagangu (From the island)* 2017, bamboo, pearl shell. Purchased, Victorian Foundation for Living Australian Artists, 2018

Mariana Babia (Meriam Mir born 1955), *Kulapiw Koewsa lei II* 2017, kulap seed (green), timber bead, copper tube, nylon coated trace wire, crimps. Purchased, Victorian Foundation for Living Australian Artists, 2018

Kris Louis Billy designer (Kala Lagaw Ya 1952–2012), **Zogo Tudi Dance Team Collective, Warraber Island** maker (est. 2009), *Gethau Zamiak (Women’s sik dance machine)* 2017, crane feathers, cotton, wood, synthetic polymer paint, wood, polyvinyl acetate. Purchased NGV Foundation, 2017

Alvaro Catalán de OCÓN designer (Spanish born 1975) **Lynette Birriran** weaver (Djambarrpuyungu born 1960) **Mary Dhapalany** weaver (Madhalpuyngu born 1950) **Judith Djelirr** weaver (Liyagalawumirr born 1950) **Julie Djulibing Malibirr** weaver (Ganalbingu born 1948) **Joy Gadawarr** weaver (Dabi born 1960) **Melinda Gedjen** weaver (Liyagalawumirr born 1973) **Betty Matjarra** weaver (Garrwura born 1949) **Cecily Mopbarmbr**r weaver (Marrangu born 1995) **Evonne Munuyngu** weaver (Madhalpuyngu born 1960) **STUDIO ALVARO CATALÁN DE OCÓN, Madrid** design studio (est. 2004) **ACdO, Madrid** manufacturer (est. 2014), *PET Lamp Ramingining: Bukmukgu Guyananhawuy (Every family thinking forward)* 2016, pandanus (*Pandanus sp.*), natural dyes, PET plastic bottle. Purchased NGV Foundation with the assistance of Vicki Vidor OAM and Peter Avery, 2018

Alvaro Catalán de OCÓN designer (Spanish born 1975) **Mary Dhapalany** weaver (Madhalpuyngu born 1950), *PET Lamp Ramingining: Individual lamp; PET Lamp Ramingining: Twin piece* 2016, pandanus (*Pandanus sp.*), natural dyes, PET plastic bottle. Purchased NGV Foundation with the assistance of Vicki Vidor OAM and Peter Avery, 2018

Alvaro Catalán de OCÓN designer (Spanish born 1975) **Robyn Djunginy** weaver (Yirritja born 1950), *PET Lamp Ramingining: Quartet* 2016, pandanus (*Pandanus sp.*), natural dyes, PET plastic bottle. Purchased NGV Foundation with the assistance of Vicki Vidor OAM and Peter Avery, 2018

Toby Cedar (Meriam Mir born 1978), *Op Nor Beizam (Tiger shark mask)* 2017, pearl shell, bamboo, twine, goose feathers, raffia. Purchased with funds donated by Loris Orthwein, 2017

Maree Clarke (Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961), *Ritual and Ceremony* 2012, printed 2018, gelatin silver photograph, ed. 1/10. Purchased, Victorian Foundation for Living Australian Artists, 2018

Benita Clements (Arrernte born 1963), *West McDonalds Ranges* 2016, watercolour, fibre-tipped pen and ink over pencil. Purchased NGV Foundation, 2018

Michael Cook (Bidjara born 1968), *Invasion, giant birds* (2018); *Invasion, kangaroo; Invasion, UFO possums* 2018, from the *Invasion* series 2018, inkjet prints, eds. 5/6. Purchased, Victorian Foundation for Living Australian Artists, 2018

Shirley Daniel (Kulau Kawau Ya born 1972) **Theresa Shirley Clermont** (Kulau Kawau Ya born 1996) **Dadib Elam Ingui** (Kulau Kawau Ya born 1980) **Bonita Kaida** (Kulau Kawau Ya born 1996), *Ngalpan Buway lei (Our family lei)* 2017, aluminium cans, cassowary feathers, local white seed, steel cable, adhesive. Purchased, Victorian Foundation for Living Australian Artists, 2018

Carmel Juleen Drummond (Kala Lagaw Ya born 1963) **Eral Daisy Saub** (Kala Lagaw Ya born 1978) **Nobie Kaim Gaidan** (Kala Lagaw Ya born 1963) **Messena Mooka** (Kala Lagaw Ya born 1956) **Waikap Morseu** (Kala Lagaw Ya born 1942) **Matilda Nona** (Kala Lagaw Ya born 1974)\

Petta Laza (Kala Lagaw Ya born 1971) **Annie May Ishmail** (Kala Lagaw Ya born 1952) **Relovina Nona** (Kala Lagaw Ya born 1991) **Joseph Au** (Kala Lagaw Ya born 1975) **Laurie Nona** (Kala Lagaw Ya born 1974) **Edmund Laza** (Kala Lagaw Ya born 1986) **Weldon Matasia** (Kala Lagaw Ya born 1986), *Synge (Fish sling)* 2017, screen printed cotton, cotton thread, steel wire, steel springs, kulap seeds, foam and plastic bouys, high density plastic sinkers, thread. Purchased, Victorian Foundation for Living Australian Artists, 2018

Robert Fielding (Pitjantjatjara/Yankunytjatjara/Arrernte born 1969), *In your hands* 2016, inkjet print, ed. 1/5. Purchased, Victorian Foundation for Living Australian Artists, 2018

Patricia Margaret Gabey (Nayama) (Meriam Mir born 1960), *Multicultural lei* 2017, nylon, satin, plastic, enamel paint. Purchased, Victorian Foundation for Living Australian Artists, 2018

Aiona Tala Gaidan (Meriam Mir born 1988) **Relovina Nona** (Kala Lagaw Ya born 1991), *Neckpiece: Laguan danazaya (Island Lifestyle) 1* 2017, coconut, kulap seed, shell, timber, waxed cotton thread; *Neckpiece: Laguan danazaya (Island Lifestyle) 2* 2017, coconut, kulap seed, shell, timber, waxed cotton thread, plastic bead, cassowary feather. Purchased, Victorian Foundation for Living Australian Artists, 2018

Rachel Emma Gela (Meriam Mir born 1954), *Erubian beads 1* 2017, ceramic, seed, nylon. Purchased, Victorian Foundation for Living Australian Artists, 2018

Marlene Gilson (Wada wurrung/Wathaurong born 1954), *Kulin gathering* 2017, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2018

Carol Maanyatja Golding (Ngaanyatjarra c. 1932–2016), *Wati Kutjarra* 2006, synthetic polymer paint on canvas. Purchased with funds donated by Judith and Leon Gorr, 2018

Tonya Grant (Djirbal born 1973), *Jawun (Basket)* 2017, lawyer cane (*Calamus australis*). Purchased, Victorian Foundation for Living Australian Artists, 2018

Christine Holroyd (Kugu Munhin/Kuuk Thaayorre born 1970) **Mylene Holroyd** (Kugu Munhin/Kuuk Thaayorre born 1972) **Sid Bruce Short Joe** (Wik Liyanh born 1964) **Rhiannon Edwards** (Kuuk Thaayorre born 1988) **Christine Yantumba** (Kuuk Thaayorre born 1986), *Obalow (Mermaid)* 2017, ghost net. Purchased with funds donated by Nicholas Allen and Helen Nicolay, 2017

Mylene Holroyd (Kugu Munhin/Kuuk Thaayorre born 1972), *Pufferfish* 2017, synthetic polymer paint on ghost net, polystyrene and plastic, steel cable, chicken wire. Purchased with funds donated by Linda Herd, 2017

Nicholas Hovington (Palawa born 1979), *Bounty* 2017, kangaroo jaws with teeth, river reeds, wax thread. Purchased, Victorian Foundation for Living Australian Artists, 2018

Noreen Hudson (Arrernte born 1947), *Abandoned car* 2016, watercolour over pencil. Purchased NGV Foundation, 2018

Clara Inkamala (Arrernte born 1954), *West ‘McDonalds’ Ranges* 2016, watercolour and gouache over pencil. Purchased NGV Foundation, 2018

Kathy Inkamala (Arrernte born 1968), *Near Tjuritja (West MacDonnell Ranges, NT)* 2016, watercolour over pencil. Purchased NGV Foundation, 2018

Reinhold Inkamala (Arrernte born 1969), *Homeless* 2016, watercolour, synthetic polymer paint and gouache over pencil. Purchased NGV Foundation, 2018

Mary Kaigey (Meriam Mir born 1954) **Rita Lui** (Meriam Mir born 1949) **Helen Mabo** (Meriam Mir born c. 1950) **Garee Kaigey** (Meriam Mir born 1941) **Helen Dick** (Meriam Mir born 1956) **Delina Noah** (Meriam Mir born 1964) **Beverley Mabo** (Meriam Mir born 1959) **Segar Passi** (Meriam Mir born 1942), *Messiah Luzab Lera Kaubo Arsir II (The whole island of Mer, making things, making lei II)* 2017, canvas, synthetic polymer paint, thread, synthetic wadding, wing seed, shell, plastic, copper sheet, copper tube, nylon cord, PET plastic, coral, kulap seed, steel coated wire, wongai seed. Purchased, Victorian Foundation for Living Australian Artists, 2018

Lavinia Ketchell (Meriam Mir born 1993), *Fish trap* 2017, rubber, satin ribbon, adhesive. Purchased, Victorian Foundation for Living Australian Artists, 2018

Nancy Kiwat (Meriam Mir born 1971) **Fred Kiwat** (Meriam Mir born 1975), *Gazir lagoon I* 2017, shells, seeds, nylon thread; *Gazir lagoon II* 2017, shells, coconut, aluminium, steel cable. Purchased, Victorian Foundation for Living Australian Artists, 2018

Petta Laza (Kala Lagaw Ya born 1971), *Samul Gy Mariyl (Coconut and cassowary feather spirits)* 2017, coconut shell, coconut fibre, cassowary feathers, nylon, plastic adhesive. Purchased, Victorian Foundation for Living Australian Artists, 2018

Grace Lilian Lee (Meriam Mir born 1988), *Black: Infinity* 2016, cotton, feathers, wool, cane; *Red: Acceptance* 2016, cotton, dyed feathers, beads, wool, cane; *White: Enlightenment* 2016, cotton, feathers, wool, cane. Purchased NGV Foundation, 2018

Birmuyingathi Maali Netta Loogatha (Kaiadilt born 1942)
Dibirdibi Amanda Jane Gabori (Kaiadilt born 1966)
Warthadangathi Bijarrba Ethel Thomas (Kaiadilt born 1946)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Birmuyingathi Maali Netta Loogatha (Kaiadilt born 1942)
Dibirdibi Elsie Gabori (Kaiadilt born c. 1947)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Birmuyingathi Maali Netta Loogatha (Kaiadilt born 1942)
Helena Gabori (Kaiadilt born 1963)
Agnes Kohler (Kaiadilt born 1952)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Birmuyingathi Maali Netta Loogatha (Kaiadilt born 1942),
Warthadangathi Bijarrba Ethel Thomas (Kaiadilt born 1946)
Agnes Kohler (Kaiadilt born 1952)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Dolly Thunduyingathui Bangaa Loogatha (Kaiadilt born c. 1946)
Dibirdibi Amanda Jane Gabori (Kaiadilt born 1966)
Helena Gabori (Kaiadilt born 1963)
Dibirdibi Elsie Gabori (Kaiadilt born c. 1947)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Dolly Thunduyingathui Bangaa Loogatha (Kaiadilt born c. 1946)
Warthadangathi Bijarrba Ethel Thomas (Kaiadilt born 1946)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Rayarriwarrrharrbayingathi Mingungurra Amy Loogatha (Kaiadilt born 1946)
Alison Kirstin Goongarra (Kaiadilt born 1984)
Dorothy Gabori (Kaiadilt born 1959)
Agnes Kohler (Kaiadilt born 1952)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Rayarriwarrrharrbayingathi Mingungurra Amy Loogatha (Kaiadilt born 1946)
Alison Kirstin Goongarra (Kaiadilt born 1984)
Dibirdibi Amanda Jane Gabori (Kaiadilt born 1966)
Helena Gabori (Kaiadilt born 1963)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Gail Mabo (Piadram born 1965), *Mabo claim I; Mabo claim II; Tagai; Zenath Kes* 2017, bamboo, twine, shells, polyurethane. Purchased with funds donated by the Nordia Foundation, 2017

Shirley Macnamara (Indjalandji-Dhidhanu/Alyawarr born 1949), *Galah nest* 2017, spinifex, Galah feathers, spinifex resin and fixative. Purchased, Victorian Foundation for Living Australian Artists, 2017

Claudia Moodoonuthi (Kaiadilt born 1995), *Coya (Little one)* 2016–17, synthetic polymer paint, boots, trolley and carved wooden dog, rocking horse and carved wooden dog, four wheeler and carved dog, pen on scooter, carved dog and kangaroo skin, skateboard, surfboard, copic marker and pyrography on guitar. Purchased with funds donated by Jo Horgan and MECCA Brands, 2017

Marrnyula Mununggurr (Djapu born 1964), *Ganybu* 2016, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2017

Alison Murray (Girramay/Djirbal born 1967), *Murray family together* 2016, earthenware, wire, cotton thread. Purchased, Victorian Foundation for Living Australian Artists, 2018

Nancy Naawi (Meriam Mir born 1958), *Island home I* 2017, kulap seed, cooper pipe, shell, wongai seed, red seed, bamboo. Purchased, Victorian Foundation for Living Australian Artists, 2018

Cessa Nakata (Kala Lagaw Ya born 1927), *Frangipani land* 2017, shell, reclaimed bamboo, plastic, polyester raffia, timber beads, coconut, steel cable. Purchased, Victorian Foundation for Living Australian Artists, 2018

Lenie Namatjira (Arrernte born 1951), *A big hole in the ground; I've seen this car on the Namatjira Highway* 2016, watercolour over pencil; *Mt Gillen, near Alice Springs* 2016, watercolour and fibre-tipped pen over pencil. Purchased NGV Foundation, 2018

Trevor Nickolls (Ngarrindjeri 1949–2012), *Still life, Venetian vase* 1990, synthetic polymer paint on linen. Purchased, NGV Supporters of Indigenous Art, 2018

Matilda Nona (Meriam Mir born 1974), *Ngu zu Ngoeythy-za (My fashion necklace)* 2017, cotton thread, copper, aluminium, timber, glass, periwinkle shell, kulap seed, cowrie shell, cycad seed. Purchased, Victorian Foundation for Living Australian Artists, 2018

Michael Norman (Kuuk Thaayorre born 1970), *Mud crab* 2017, synthetic polymer paint on ghost net, polystyrene and plastic, steel cable, chicken wire. Purchased with funds donated by Loris Orthwein, 2017

Steaphan Paton (Gunai/Monaro-Ngarigo born 1985), *Cloaked combat #3* 2013, colour high definition video, stereo sound, ed. 2/3. Purchased, Victorian Foundation for Living Australian Artists, 2017

Racy Qui-Pitt (Meriam Mir born 1953), *Neckpiece: Island Seizgurr* 2017, kulap seed, shell, ribbon, seed, enamel. Purchased, Victorian Foundation for Living Australian Artists, 2018

Ellarose Savage (Meriam Mir born 1968), *My home reef* 2017, rubber, ghost net, nail enamel, plastic cable ties. Purchased, Victorian Foundation for Living Australian Artists, 2018

Paula Savage (Kala Lagaw Ya/Meriam Mir born 1982), *Vegetation* 2017, silk linen, mild stell ring, natural dyed raffia, timber, shells. Purchased, Victorian Foundation for Living Australian Artists, 2018

Rion Savage (Kala Lagaw Ya born 1974), *Sai (Fish fence)* 2017, foam, natural fibre, aerosol paint. Purchased, Victorian Foundation for Living Australian Artists, 2018

Maryann Sebasio (Meriam Mir born 1947), *Ilwer (The morning star)* 2017, rubber, shell, kulap seed, thread, nylon. Purchased, Victorian Foundation for Living Australian Artists, 2018

Isobel Stephen (Kala Lagaw Ya born 1953), *Mudtha maza (Home reef)* 2017, mild steel ring, silver wire, nylon plastic, shells. Purchased, Victorian Foundation for Living Australian Artists, 2018

Wasie Tardent (Meriam Mir born 1943), *Porso ball (black, large); Porso ball (purple, small); Porso ball (grey, small) I; Porso ball (grey, small) II* 2017, nylon and copper; *Torres Strait deumer a wer (TSI pidgeon and stars)* 2017, rubber, plastic, coconut leaf, enamel paint, steel cable. Purchased, Victorian Foundation for Living Australian Artists, 2018

Warthadangathi Bijarrba Ethel Thomas (Kaiadilt born 1946)
Dolly Thunduyingathui Bangaa Loogatha (Kaiadilt born c. 1946)
Dibirdibi Elsie Gabori (Kaiadilt born c. 1947)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

Warthadangathi Bijarrba Ethel Thomas (Kaiadilt born 1946)
Rayarriwarrrharrbayingathi Mingungurra Amy Loogatha (Kaiadilt born 1946)
Grace Lilian Lee collaborator (Meriam Mir born 1988), *Burrkunda, dress* 2017, synthetic polymer paint on cotton. Purchased with funds donated by Krystyna Campbell-Pretty, 2017

James Tylor (Possum) (Kaurna/Maori born 1986), *Fallen tree half dome hut; Stone footing for dome hut; Un-resettling (Bird snare); Un-resettling (Scar Tree)* 2016, from the *Un-resettling (Dwellings)* series 2016, hand-coloured inkjet prints. Purchased, Victorian Foundation for Living Australian Artists, 2017

Rosie Ware (Kala Lagaw Ya born 1960), *Crepe copper lei* 2017, copper, shells, timber beads, steel cable, enamel paint. Purchased, Victorian Foundation for Living Australian Artists, 2018

Australian Decorative Arts

GIFTS

John William BROWN designer (England 1842–1928, lived in Australia 1891–94)
JAMES POWELL & SONS, WHITEFRIARS GLASS WORKS, London manufacturer (1834–1980), *Cliveden welcome window* 1887, glass, Oak (*Quercus sp.*), lead. Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

Alan CONSTABLE (born Australia 1956), *No title (Paintbrush 1); No title (Paintbrush 2); No title (Paintbrush 4); No title (Paintbrush 5)* 2005; *No title (Camera)* 2007, ceramic. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

GUNDA manufacturer
Gundars LUSIS potter and decorator (born Latvia 1928, arrived Australia 1949, died 1996), *Platter; Textured vase; Vase* (1960s), earthenware. Gift of John Hinds, 2017

Gwyn HANSSEN PIGOTT (born Australia 1935, lived in England 1958–65, France 1966–72, died England 2013), *Chord* 2004, porcelain. Gift of Chris Deutscher and Karen Woodbury through the Australian Government’s Cultural Gifts Program, 2018

Dale HARDIMAN designer and maker (born Australia 1990) *Parts chandelier* (2018), coloured synthetic rubber on concrete on wood, painted metal, light globes, glass, metal, plastic, electrical cord. Gift of the artist, 2018

HENRY YOUNG & CO., Melbourne manufacturer (1882–91), *Serviette ring* (1880s), sterling silver. Gift of John McPhee, 2017

Paul HODGES (born Australia 1974), *Interpretation of man series. Number 2; Interpretation of man series. Number 5* 2004; *Untitled (after ‘Bunny’ by Amanda Marburg); Untitled (after ‘Owl’ by Amanda Marburg)* 2005, ceramic. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

Chris MASON (born Australia 1979), *Irish wolfhound* 2004; *No title (Seated female figure)* 2006, ceramic. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural, 2018

William MONTGOMERY designer (born England 1850, lived in Germany c. 1877–84, arrived Australia 1886, died 1927), *Cliveden dining hall doors* 1887, glass, wood, lead, brass (with later metal additions). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

Jodie NOBLE (born Australia 1981), *Untitled (Baby in diaper)* 2005, ceramic. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

NYLEX CORPORATION, Australia manufacturer (active 1930s–2009)
Lionel SUTTIE industrial designer (born 1929)
A. WIEDERKEHR graphic designer, *Bessemer Europa segmented savoury tray; Set of six Bessemer picnic plates* (1970s), melamine resin. Gift of John Hinds, 2017

Reg PRESTON (Australia 1917–2000), *Fondue pot; Small cooking pot* (1970s), earthenware. Gift of John Hinds, 2017

William ROBINSON (born Australia 1936), *The ball game* 1995, earthenware. Gift of Robert Gould through the Australian Government’s Cultural Gifts Program, 2018

TERRA CERAMICS, Australia manufacturer (1946–81), *Seven-piece sectional savoury platter and lazy susan* (1960s), earthenware, wood. Gift of John Hinds, 2017

PURCHASES

ALTERFACT, Northcote, Melbourne manufacturer (est. 2014)
Ben LANDAU designer (born Australia 1985)
Lucile SCIALLANO designer (born France 1989, arrived Australia 2013), *1 tile wonder, teapot; Joystick, teapot; Totem, teapot; Yellow babar, teapot; Yellow tail, teapot* (2017), from the *Teapot Menagerie* collection 2017, porcelain, ed. 1/3. Purchased with funds donated by Dr Sarah Tiffin and Andrew Clark, 2017

ARTHUR MERRIC BOYD POTTERY, Murrumbeena, Melbourne manufacturer (1944–58)
Neil DOUGLAS decorator (born New Zealand 1911, arrived Australia 1912, died 2003), *Possum jar* 1947, earthenware. Purchased NGV Foundation, 2017

Jonathan BEN-TOVIM (born Zimbabwe of Australian parents 1983, arrived Australia 1984, lived in Netherlands 2005–07, England 2007–10), *Crash wall lamp I; Crash wall lamp II* (2018), automotive paint on steel, painted wood, LEDs, electrical cord. Purchased, Victorian Foundation for Living Australian Artists, 2018

Chris CONNELL designer (born Australia 1955)
MERCHANTS OF AUSTRALIAN PRODUCTS PTY LTD, Melbourne manufacturer (est. 1992), *Pepe, chair* (1992), wool, polyurethane foam, polyurethane, steel, rubber. Purchased with funds donated by Gordon Moffatt AM, 2017

Tracey DEEP designer and maker (born Australia 1967) **Arne JACOBSEN after designer REPUBLIC OF FRITZ HANSEN, Allerød** manufacturer (est. 1872), *She chair* (2016 designed), (2017 manufactured), bamboo rope, plywood, steel, wire. Purchased with funds donated by Gordon Moffatt AM, 2017

Mary FEATHERSTON designer (born England 1943, arrived Australia 1953) **Blanche TILDEN** designer and maker (born Australia 1968), *Circllet, necklace* 2015 designed, 2016 made, soda lime glass, ceramic lustre, sterling silver. Purchased, Victorian Foundation for Living Australian Artists, 2017

Robert FOSTER designer (Australia 1962–2016) **FINK & Co. Queanbeyan, Canberra** manufacturer (est. 1993), *Green wake* 2009, anodised aluminium. Purchased NGV Foundation, 2018

William HAMILTON (born Ireland c. 1796, arrived Australia 1832, died 1885), *Sideboard* (c. 1835), Red Cedar (*Toona ciliata*). Purchased NGV Foundation, 2017

Nicolette JOHNSON (born England 1990, arrived Australia 2005), *Black studded vase; Crater vase; Sprouting vase* 2018, stoneware. Purchased, Victorian Foundation for Living Australian Artists, 2018

Guy KEULEMANS designer and maker (born Australia 1975) **Kyoko HASHIMOTO** designer and maker (born Japan 1980, arrived Australia 1991), *Terra rings 1–15* (2017), painted brass, sterling silver, concrete, iron oxide, glass, (brass), bituminous sandstone, marble powder, calcite crystal, polyurethane, limestone, optical calcite crystal, heavy crude oil, light crude oil, steel, polyester resin, epoxy resin, magnets; *Ritual Objects for the Time of Fossil Capital* 2018, plastic, cement, sand, oxide, polymer rope, resin, steel. Purchased, Victorian Foundation for Living Australian Artists, 2017

Helen KONTOURIS designer (born Australia 1976) **SCHIAVELLO, Melbourne** manufacturer (est. 1966), *101 chair* (2001 designed), (2017 manufactured), fibreglass, wool felt. Purchased with funds donated by Gordon Moffatt AM, 2017

Brodie NEILL designer (born Australia 1979, lived in England 2005–), *Gyro, table* (2016), plastic, glass reinforced polyester resin, dyed paint, lacquer. Purchased, Victorian Foundation for Living Australian Artists and Mercedes-Benz Australia/Pacific, 2018

Brodie NEILL designer (born Australia 1979, lived in England 2005–) **MADE IN RATIO, London** manufacturer (est. 2013), *Cowrie rocker* (2013), plywood, ash veneer. Ruth Margaret Frances Houghton Bequest, 2017

Sean O’CONNELL (born Australia 1972), *Material studies: Spark rings* 2015, bone, copper, ebony, gold-plated silver, human hair, bone (buffalo), Huon Pine (*Largarostrobus franklinii*), Gibeon meteorite, mokume gane (TiZr), plastic (corian), silicon nitride, stainless steel, tantalum, beeswax, inkjet prints. Purchased, Victorian Foundation for Living Australian Artists, 2018

Elliat RICH (born France 1979, arrived Australia 1980), *Standing mirror* 2018, from the *Other places* series 2018, acrylic, ed. 1/8; *Standing place; Tall place* 2018, from the *Other places* series 2018, Tasmanian Oak, eds. 1/8; *Weaver* 2018, from the *Other places* series 2018, aluminium and synthetic fibre, ed. 1/3. Purchased with funds donated by Jo Hogan, 2018

Makiko RYUJIN (born Japan 1982, arrived Australia 1999), *Shinki #2; Shinki #3; Shinki #8* 2018, Pin oak (*sp. Quercus palustris*). Purchased, Victorian Foundation for Living Australian Artists, 2018

Marc SCHAMBURG designer (born Australia 1965) **Michael ALVISSE** designer (born Singapore 1963) **SCHAMBURG + ALVISSE, Sydney** manufacturer (est. 1994), *Stop playing with yourself puzzle* (2005), wool, polyurethane foam, steel (stand); *Stop playing with yourself puzzle chair* 2005), wool, polyurethane foam, steel (base). Purchased with funds donated by Gordon Moffatt AM, 2017

Ted SECOMBE (born Australia 1957) *Iron red form; Manganin alloy bowl* 2017, stoneware. Purchased with the assistance of Professor Barbara van Ernst AM, 2017

WORTH STUDIOS, Melbourne manufacturer (est. 2007) **Volker HAUG** designer (born Germany 1974) *OMG (Oh my God)* 2013, anodised aluminium, steel, braided cable, stainless steel cable. Purchased NGV Foundation, 2018

Australian Fashion and Textiles

GIFTS

Frances BURKE (Australia 1907–94), *Snowflowers* (c. 1960), screenprinted cotton. Gift of Alistair Hay in memory of Lorna Hay, 2018

CARLA ZAMPATTI, Sydney fashion house (est. 1965) **Carla ZAMPATTI** designer (born Italy 1942, arrived Australia 1950), *Jumpsuit* (1970s), wool, acetate; *Dress* (1980s), wool, synthetic; *Dress* 1994, silk; *Dress* 2012, cotton, nylon; *Dress* 2014, polyester; *Dress* 2014, silk, nylon, polyester; *Jumpsuit* 2015, synthetic (crepe), nylon (mesh). Gift of the artist, 2017

COLLETTE DINNIGAN, Sydney fashion house (1990–2013) **Collette DINNIGAN** designer (born South Africa 1965, lived in New Zealand 1974–85, arrived Australia 1985), *Evening ensemble* 2000, silk, plastic, metal (thread), metal (fastenings). Gift of Cornelia Goode, 2018

DION LEE, Sydney fashion house (est. 2009) **Dion LEE** designer (born Australia 1985), *Dress* 2017 *Resort* collection, Swarovski crystal, plastic. Gift of the artist, 2017

HOUSE OF STRIPES, Melbourne fashion house (est. c. 1965) **Peter LANGHAM** designer (born c. 1939, active in Australia 1960s–70s), *Dress* 1966, Lurex. Gift of Jane England, 2017

JANE CATTLIN, London fashion house (1972–81) **Jane CATTLIN** designer (born Australia 1941, lived in England 1969–81), *Dress* 1972, polyester, metal (fastenings); *Swimsuit* 1975 summer, polyester; *Dress and jacket* 1978 autumn, polyester (jersey), leather, metal (fastening); *Dress and hat* 1979, silk, straw. Gift of the artist, 2017

KATIE PYE STUDIO PTY LTD, Sydney fashion house (1981–92) **Katie PYE** designer (born Australia 1952), *Dress* (c. 1979), cotton, metal; *Outfit* (c. 1980), cotton, paint. Gift of Susan Norrie, 2018

MAGG, Melbourne fashion house (1925–29, 1950–77) **Zara HOLT** chief designer (Australia 1909–89) **Betty GROUNDS** designer (Australia 1909–2009), *Dress* 1959, silk, metal (fastenings), vylene (lining). Gift of Louise Shepherd, 2017

MARTIN GRANT STUDIOS, Melbourne fashion house (1982–89) **Martin GRANT** designer (born Australia 1966, lived in France 1991–), *Dress* (c. 1990), velvet (cotton), cotton, acetate, metal (zip). Gift of Marina Strocchi, 2017

MAUREEN FITZGERALD, Melbourne fashion house (1982–86, 1994–) **Maureen FITZGERALD** designer (born Australia 1960), *Dress* 1982, wool, leather. Gift of Maragret Plant, 2017

Margaret ROLFE (born Australia 1944), *Quilt* 1992, cotton. Gift of John McPhee, 2017

Ricky SWALLOW (born Australia 1974, lived in England 2003–06, United States 2006–), *Pair of Multistylus Programme slipmats* 1999, screenprint printed in white ink on felt, cardboard, plastic sleeve. Gift of the artist, 2017

UNITED STATES, Quilt 1923, wool, cotton. Gift of Robin Hunt, 2017

PURCHASES

AKIRA, Sydney fashion house (est. 1993) **Akira ISOGAWA** designer (born Japan 1964, arrived Australia 1986), *Dress* 1999, cotton, plastic (beads, sequins), metal (fastening). Purchased, NGV Supporters of Fashion and Textiles, 2018

ZIMMERMANN, Sydney fashion house (est. 1991) **Nicky ZIMMERMANN** designer (born Australia 1967), *Heart flutter dress* 2018 *resort* collection, linen, viscose, silk, metal (fastening); *Maples temperance dress* 2018 *resort* collection, silk, metal (fastening). Purchased, NGV Supporters of Fashion and Textiles, 2018

Australian Multimedia

PURCHASES

Wade MARYNOWSKY (born Australia 1974), *Stairway to Heaven* (2014), four channel colour high-definition digital video, sound (looped), ed. 1/2 Purchased, Victorian Foundation for Living Australian Artists, 2018

Mel O’CALLAGHAN (born Australia 1975), *Ensemble* 2013, two channel colour high-definition video, artist’s proof 1. Purchased, Victorian Foundation for Living Australian Artists, 2017

Australian Painting

GIFTS

Alvaro ALVAREZ (born Costa Rica 1965, arrived Australia 1980s), *Untitled (after ‘Mischievious man’ by John Ryrrie)* 2005, synthetic polymer paint on board. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

John BATES (born Australia 1945), *No title (Landscape)* 2001, synthetic polymer paint on canvasboard. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

Gordon BENNETT (Australia 1955–2014), *Terra Nullius (Teaching Aid) As Far As The Eye Can See* 1993, synthetic polymer paint on canvas. Gift of Nellie Castan in memory of Ron Castan through the Australian Government’s Cultural Gifts Program, 2018

Alan CONSTABLE (born Australia 1956), *No title (Devastated parents)* 2006, synthetic polymer paint on canvas. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

Virginia CUPPAIDGE (born Australia 1943, lived in United States 1969–2017), *Estuary* 1971; *SasafRAS* 1972, synthetic polymer paint on canvas. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Mathys GERBER (born the Netherlands 1956, lived in Denmark 1964–71, arrived Australia 1972), *Gala* 2014, synthetic polymer paint on canvas. Gift of Charles Nodrum through the Australian Government’s Cultural Gifts Program, 2018

Raafat ISHAK (born Egypt 1967, arrived Australia 1982), *Good number* 2001, synthetic polymer paint on composition board. Gift of Ricky Swallow, 2018

Fiona LOWRY (born Australia 1974), *What have you to confide in me* 2010, synthetic polymer paint on canvas. Gift of Chris Deutscher and Karen Woodbury through the Australian Government’s Cultural Gifts Program, 2018

Amanda MARBURG (born Australia 1976), *Untitled; Untitled* 2001, oil on composition board. Gift of Ricky Swallow, 2017

Chris MASON (born Australia 1979) *Thai Airways Boeing 777 jet* (c. 2004), synthetic polymer paint on canvas. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

David McDIARMID (Australia 1952–95, lived in United States 1979–87), *Thinking of you* 1990, collage of cut adhesive metallic holographic film and adhesive lettering on enamel paint on plywood. Gift of Stephen Allkins, 2017

Jodie NOBLE (born Australia 1981), *Mona Lisa* 2002, synthetic polymer paint on canvas on board. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018.

David NOONAN (born Australia 1969, lived in England 2005–), *Rubicon* 1997, synthetic polymer paint on inkjet print on canvas. Gift of Ricky Swallow, 2017

Clifton PUGH (born Australia 1924–90), *Lilith* 1963, oil on composition board. Gift of Helen Nixon through the Australian Government’s Cultural Gifts Program, 2018

Steven RENDALL (born England 1969, arrived Australia 2000), *Excerpt (From Here at the House Museum?)* (2016), oil on canvas. Gift of the artist, 2018

Gareth SANSOM (born Australia 1939), *My cross to bear* (1985), oil, alkyd resin, enamel and wax emulsion on canvas. Gift of Charles Nodrum through the Australian Government’s Cultural Gifts Program, 2017

Sally SMART (born Australia 1960), *X-ray vanitas* 1988, enamel on canvas. Gift of Leonard and Elana Warson through the Australian Government’s Cultural Gifts Program, 2018

Cathy STAUGHTON (born Australia 1968), *Luna Park* 1996, synthetic polymer paint on board. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

Georgia SZMERLING (born Australia 1979), *Not titled (Field of flowers)* 2006, synthetic polymer paint and pen on canvas. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

R. E. TAYLOR GHEE (Australia 1869–1951), *Evening at Hazeldene, Church Street, Richmond* (1900-1908), oil on canvas. Gift of Margaret Hendy, 2017

Steven WORRELL (born Australia 1976), *No title (Snake)* 2004, synthetic polymer paint on canvas. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

PURCHASES

Dale FRANK (born Australia 1959, lived in Europe 1980–87), *Shaun Cassidy* 2002, synthetic polymer paint and varnish on canvas. The John McCaughey Memorial Prize Trust, 2017

David NOONAN (born Australia 1969, lived in England 2005–), *Untitled; Untitled; Untitled* (2016), collage of photo screenprint on canvas on wood, steel (frame). Purchased, Victorian Foundation for Living Australian Artists, 2017

Normana WIGHT (born Australia 1936), *Untitled* 1968, 2017 remade, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2018

Margaret WORTH (born Australia 1944), *Fragment 9* (1966), dated 1967, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2017

Australian Photography

GIFTS

Katthy CAVALIERE (born Italy 1972, arrived Australia 1976, died 2002), *Figment* 1997, gelatin silver photographs on compositon board. Gift from the Estate of Katthy Cavaliere, 2017

J. CALDER, Melbourne (active Australia 1863–65), *No title (Photograph of a gold and silver inkstand, designed by Nicholas Chevalier, presented to Mr. Julius Politz by the people of Victoria), carte-de-visite* (1863), albumen silver photograph. Gift of Dr Paul Fox in memory of Peter Corrigan, 2017

Paul KNIGHT (born Australia 1976), *Untitled* (2012), type C photograph. Gift of the artist, 2017

Tracey MOFFATT (born Australia 1960), *Adventure series No. 9* 2004, type C photograph. Gift of Leonard and Elana Warson through the Australian Government’s Cultural Gifts Program, 2018

Luke ROBERTS (born Australia 1952), *Adolf; Andy* (2008), from the *AlphaStation/Alphaville* series 2008, inkjet print artist’s proof. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

RONE (born Australia 1980), *Do you think you can tell heaven from hell; Home wrecker; I’ve seen fire and I’ve seen rain; The empire* 2016, from the *Empty* series 2016, archival pigment print, ed. 2/3. Gift of Lenard Charles Warson through the Australian Government’s Cultural Gifts Program, 2017

Spencer SHIER (Australia 1883–1946), *Marian Ladré; No title (A ballet performance); Tamara Toumanova and Serge Lifar* 1939; *Tamara Toumanova* 1940, gelatin silver photographs. Gift of Michael Kimberley, 2018

Blair TRETOWAN (Australia 1974–2006), *Untitled* (1999), from *The finishing touch* series (1999), type C photograph on synthetic polymer resin. Gift of Ricky Swallow, 2017

Ronnie VAN HOUT (born New Zealand 1962, arrived Australia 1999), *Monkey madness* 2001, digital type C print. Gift of Ricky Swallow, 2018

PURCHASES

Hoda AFSHAR (born Iran 1983, arrived Australia 2007), *Untitled #3* (2015), (printed 2017), from the *Behold* series 2015, inkjet print, ed. 1/5; *Untitled #4* (2015), (printed 2017), from the *Behold* series 2015, inkjet print, ed. 2/5; *Untitled #5* (2015), (printed 2017), from the *Behold* series 2015, inkjet print, ed. 2/5. Purchased, Victorian Foundation for Living Australian Artists, 2018

Ross COULTER (born Australia 1972), *Audience* (343 works) 2013–16, gelatin silver photographs. Purchased, Victorian Foundation for Living Australian Artists, 2017

Murray FREDERICKS (born Australia 1970), *Salt 154* 2005, inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2009

John GOLLINGS (born Australia 1944), *Cuba Flats, Surfers Paradise* 1973; *Sturges House – Frank Lloyd Wright* 1976; *Kay Street housing – Peter Corrigan* 1982; *MCG Southern Stand – Daryl Jackson Architects* 1992; *Heide 2 interior – Peddle Thorpe Architects* 1993; *Jean Marie Tjibaou Cultural Centre, Noumea – Renzo Piano Architects* 1997; *Henderson house, Kyneton – Denton Corker Marshall; Tullamarine Freeway entry statement – Denton Corker Marshall* 1998; *Melbourne Museum – Denton Corker Marshall* 2000; *Webb Bridge – Robert Owen with Denton Corker Marshall* 2003; *Eureka Tower – Fender Katsalidis Architects* 2006; *Southern Cross Station – Grimshaw Architects* 2007; *Melbourne Recital Centre – Ashton Raggatt McDougall; Tianjin, China – Denton Corker Marshall* 2008; *Monaco House – McBride Charles Ryan* 2009; *CCTV Beijing – OMA Koolhaus; Penleigh and Essendon Grammar Junior School – McBride Charles Ryan* 2011; *Denton vineyard, Yarra Glen – Denton Corker Marshall; Hotel Hotel entry, New Acton ACT – March studio; Inverloch house – James Stockwell Architects; Lotus, Changzhou– Studio 505; RMIT Design Hub – Sean Godsel* 2013; *Australian Pavilion, Venice – Denton Corker Marshall; Australian Pavilion, Venice – Denton Corker Marshall; Icon Tower – Jackson Clements Burrows* 2015, inkjet prints. Purchased, Victorian Foundation for Living Australian Artists, 2017

Peter KENNEDY (born Australia 1945), *Thrown sticks - 4 variations* 1970, printed 2001, pigment inkjet print, ed. 1/1. Purchased, Victorian Foundation for Living Australian Artists, 2018

Warren KNIGHT (born United States 1941, lived in Australia 1969–1980s), *Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript; Photoscript* 1971, printed 1974, photo-screenprint, artist’s proof ed. 1/20. Purchased NGV Foundation, 2018

Lyndal WALKER (born Australia 1973), *Jam Room, Kerr Street, Fitzroy, July 1997; Living room, Tennyson Street, Richmond, September 1997; Pinboard, Gore Street, Fitzroy, May 1997; Table, Tennyson Street, Richmond, August 1997* 1997, from the *House style* series 1997–98, type C photographs. Purchased, Victorian Foundation for Living Australian Artists, 2017

Lydia WEGNER (born Australia 1988), *Aqua edge* 2017, from the *Swing* series 2017, inkjet print, ed. 1/4; *Blue wave* 2017, from the *Swing* series 2017, inkjet print, ed. 2/4; *Purple square* 2017, from the *Swing* series 2017, inkjet print, ed. 1/4. Purchased, Victorian Foundation for Living Australian Artists, 2017

Australian Books

PURCHASES

John LEWIN (born England 1770, arrived Australia 1800, died 1819), *A Natural History of the Lepidopterous Insects of New South Wales*, 1822, book: hand-coloured etchings and hand-coloured lithograph, 33 pages, stitched leather cover with gilding and blind embossing, stitched binding. Purchased with funds donated by Norma Leslie, 2017

John Skinner PROUT (England 1805–76, lived in Australia 1840–48), *Tasmania illustrated, vol 1 Hobart Town* 1844, book: title page and eleven lithographs; *Tasmania illustrated, vol. 2 (Tasmania)* 1846, book: six lithographs. Purchased NGV Foundation, 2018

Australian Collage

GIFTS

David McDIARMID (Australia 1952–95, lived in United States 1979–87), *A hard day’s night* 1978, collage of cut colour photo-offset lithograph, colour and printed paper, embossing tape and lenticular inkjet print on brown handmade mulberry paper; *Assorted closet drag queens* 1978, collage of torn colour photo-offset lithograph, cut photo-offset lithograph, printed cotton, red embossing tape on brown handmade mulberry paper; *Florida to California* 1978, collage of type C photographs and gold embossing tape on brown handmade mulberry paper; *Gay dollar* 1978, collage of cut photocopied paper, offset lithograph with screenprint printed in pink ink and black embossing tape on brown handmade mulberry paper; *Growing up* 1978, collage of cut colour photo-offset lithograph, colour and printed paper, embossing tape and lenticular inkjet print on brown handmade mulberry paper; *Identi-kit crisis* 1978, collage of cut photocopied paper and offset lithograph, printed cotton, buff card, black embossing tape and red fibre-tipped pen on brown handmade mulberry paper; *Labels* 1978, collage of coloured plastic tubing and embossing tape on card on brown handmade mulberry paper; *Mardi Gras* 1978, collage of colour paper (streamers), cut metallic card and photocopied paper, blue fibre-tipped pen on cut paper, red ink, confetti, embossing tape, plastic, elastic and metal (staples) on brown handmade mulberry paper; *Method acting* 1978, collage of cut gold paper, colour photo-offset lithograph, offset lithograph, fluorescent orange embossing tape and colour adhesive stickers on brown handmade mulberry paper; *Portraits of Hollywood* 1978, collage of gelatin silver photograph, printed paper, colour photo-offset lithograph, photo-offset lithograph, printed felt and embossing tape on brown handmade mulberry paper; *Real confessions* 1978, collage of cut and torn colour photo-offset lithograph, offset lithograph, printed paper, pen and ink and lenticular inkjet print on brown handmade mulberry paper; *Strangers in the night* 1978, collage of cut colour photo-offset lithograph, offset lithograph, colour paper, metallic paper, plastic-coated paper, watercolour and gold fibre-tipped pen on paper on brown handmade mulberry paper; *Juicy fruit* (1978), collage of cut colour photo-offset lithograph and offset-lithograph, red embossing tape and red fibre-tipped pen on brown handmade mulberry paper; *Men as a class are the fetish I* 1979, collage of red and black embossing tape on brown handmade mulberry paper. Gift from the Estate of David McDiarmid, 2017

Gareth SANSOM (born Australia 1939), *Standing figure one* 1966, collage. Gift of Darren Knight through the Australian Government’s Cultural Gifts Program, 2018

Australian Drawings

GIFTS

Steven AJZENBERG (born Australia 1964), *Untitled (Left hand palm); Untitled (Right hand palm)* 2001, ink; *Untitled (after ‘Final Siren’ by Jim Pavlidis)* 2005, pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Alvaro ALVAREZ (born Costa Rica 1965, arrived Australia 1980s), *Untitled (Ian McCulloch)* 2003, charcoal. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Samantha ASHDOWN (born Australia 1979), *Untitled (Boat trip); Untitled (Theatre group)* 2006, ink and gouache. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

John BATES (born Australia 1945),*Train Engine* 1998; *Untitled (Volcano)* 2000; *Untitled (Tree)* (c. 2000), synthetic polymer paint on card. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Des BEAVIS (born Australia 1945), *Chook* 2004, gouache. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Peter BEN (born Australia 1972), *Untitled (Alien on top of house)* 1991;*The romance in the park* 1994, colour pencil; *Untitled (Boat at sunset)* 1998, watercolour. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Dorothy BERRY (born Australia 1945), *Untitled (Self-portrait in 1962)* 1997, pastel and synthetic polymer paint; *Untitled* 2004, watercolour and fibre-tipped pen; *Untitled (Charlie Chaplin)* 2004, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Damiano BERTOLI (born Australia 1969), *Untitled* 1999, coloured inks on paper on foamcore, plastic. Gift of Ricky Swallow, 2017

Arthur BOYD (Australia 1920–99, lived in England 1959–68), *(Nebuchadnezzar)* (late 1960s), gouache and synthetic polymer paint on thin glazed card; *(Nebuchadnezzar)* (late 1960s), pen and brush and ink and gouache on thin glazed card. Gift of Ian Brown, 2017

Antonella CALVANO (born Australia 1963), *Untitled (Text at top of page)* 2001, ink; *Untitled* 2006, synthetic polymer paint, pencil and pen. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Jon CAMPBELL (born Northern Ireland 1961, arrived Australia 1964), *Head* 1987, enamel paint and watercolour on printed card. Gift of Andrew Browne, 2018

Dionne CANZANO (born Australia 1970) *Untitled (Bride)* 2005; *Untitled* 2006, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Nick CAPALDO (born Australia 1985), *Untitled (Planet)* 2005, synthetic polymer paint on paper; *Untitled (Spaceships and planet)* 2005, watercolour. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Kieren CARROLL (born Australia 1973), *Basketball match* 1990; *Peoples of the world* 1997, colour pencil and pen; *Treaty of the Waitangi* 1997, pencil and pen; *Untitled (Tribe)* 1997, pencil and pastel; *The Samaritans going to war* 2001, coloured pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Valerio CICCONE (born Australia 1970), *Untitled (Mr Keating overseas)* 1991, pastel; *Untitled* 1995, pastel (on two sheets); *Untitled (Figure)* 1996, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Alan CONSTABLE (born Australia 1956), *Untitled (Light plane)* 1994, synthetic polymer paint and pastel; *Untitled (Polar Bear)* 1994; *Untitled (Church)* 1995; *Untitled (Windmill)* (c. 1995); *Untitled (Figure)*; *Untitled (Goat)* 1996; *Untitled (Boat at sunset)* 1997; *Untitled (Barn)*; *Untitled (Sunset scene)* 1998; *Untitled (Ducks)* 2000; *Untitled (Bird)* 2001; *Untitled (Two birds)* 2002, pastel; *Untitled (Bird on a branch)* 2005, synthetic polymer paint on card; *Untitled (Five figure silhouette against blue sky)* 2005, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Steve COX (born England 1958, arrived Australia 1967), *Study for the painting Junction* 1995, watercolour, synthetic polymer paint and coloured pencil on paper; *Study of boy on ecstasy* 2000, watercolour and gouache over pencil. Gift of Andrew Browne, 2018

Leo CUSSEN (born Australia 1959), *Paddle steamer on the Mississippi* 2001; *Bing Crosby, Grace Kelly and Frank Sinatra*; *Bing Crosby, Grace Kelly and Frank Sinatra* 2002; *Untitled (Broadway melody text on black)* 2004; *Engineer’s Assistant*; *The Engineer’s Assistant*; *Untitled (Dr Who’s tardis)* 2005, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Joyce DE JONG (born Australia 1960), *Untitled* 1999, charcoal; *Untitled* 2004, colour pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Dawn EDWARD (born Australia 1939), *Untitled* 2004, pencil; *Untitled (Landscape)* 2006; *Untitled (Fish)* 2007, pencil and watercolour. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Ian FAIRWEATHER (born Scotland 1891, lived in China 1929–36, throughout Asia 1933–43, arrived Australia 1934, died 1974), *Standing figure* (1949), pen and brush and ink on buff paper. Gift of Ian Brown, 2017

Scott FERGUSON (born Australia 1963), *Untitled (Black and blue figures)* 1999; *Untitled (Figures and text)* 2004, colour pencil; *Untitled (White text on black)* 2005, white pencil on black paper. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Patricia GEBBIE (born Australia 1969), *City landscape* 2004, gouache, metallic paint and ink. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Brigid HANRAHAN (born Australia 1972), *Untitled (Ballet dancers)*; *Untitled (Ballet dancer with tiara)* 2007, pen and pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Kelvin HEFFERNEN (born Australia 1958), *Xena, a unicorn and a dinosaur* 1999, ink and wash; *Untitled (Pirate head)* 2006, synthetic polymer paint and fibre-tipped pen. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Paul HODGES (born Australia 1974), *Thunder in Zimbabwe* 1999, synthetic polymer paint and pastel; *Head* 2003, pencil; *Untitled (Woman)* 2004, watercolour; *Untitled (Figure)* (c. 2004); *Untitled (after ‘Owl’ by Amanda Marburg)* 2005, pastel. Gift of Stuart Purves, Australian Galleries through the Cultural Gifts Program, 2018

Miles HOWARD-WILKS (born Australia 1979), *Untitled (Sharks)*; *Untitled (Sharks)*; *Untitled (Sharks)* 2000, colour pencil and pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Anne LYNCH (born Australia 1956), *Untitled* 1995, pastel and pencil; *Untitled (Penguins)* 1996; *Untitled (Boots)* 2002; *Untitled (Bird)* 2003, pastel; *Yellow and orange cat* 2003, coloured pencil and pencil; *Untitled (Four birds)* 2005, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Ernest MARCUSE (born Germany 1900, arrived Australia 1939, died 1985), *Art Centre* 1967, oil pastel, gouache, fibre-tipped pen and ballpoint pen over pencil on buff paper; *National Gallery during finishing* (1968), oil pastel, gouache, coloured fibre-tipped pens and ballpoint pen over pencil; *New Art Centre* (1968), oil pastel, gouache, fibre-tipped pen and ballpoint pen over pencil; *New Art Centre* (1968), oil pastel, gouache, fibre-tipped pen and ballpoint pen over pencil and liquid paper; *New Art Centre*; *New Art Centre* (1968), oil pastel, gouache, coloured fibre-tipped pens and ballpoint pen over pencil; *New Art Centre* (1968), oil pastel, fibre-tipped pen and ballpoint pen over pencil; *New Art Centre*; *New Art Centre* (1968), oil pastel, fibre-tipped pen and ballpoint pen over pencil and liquid paper; *New Art Centre* (1968), oil pastel, gouache, fibre-tipped pen and coloured ballpoint pens over pencil. Gift of Dai Forterre through the Australian Government’s Cultural Gifts Program, 2018

Wayne MARNELL (born Australia 1967), *Untitled (Wayne at his birthday party)* 2001, gouache and pen; *X Files* (c. 2005), gouache and ink on rag paper; *Untitled (Figure)*; *Untitled (Two heads)* 2006, gouache and pen. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Julian MARTIN (born Australia 1969), *Untitled (Face on hand - Longines ad)* 2001, pastel on rag paper; *Untitled (Saxophone)* 2001; *Untitled (Grey guitar)*; *Untitled (Fan)* 2002; *Untitled (Blue rectangle with black shape)*; *Untitled (Letter N)* 2003; *Untitled (Jungle series 6)*; *Untitled (Jungle series 12)* 2006, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Chris MASON (born Australia 1979), *Boeing B17G Bomber* 1998, pastel; *RAAF Helicopter* 1998, mixed media; *Bairnsdale bound goods train* 1999, gouache; *Train NV2* 1999; *Ex US Army Grumman Mowhawk* 2000, gouache and pencil; *Straw necked ibis* 2000, pencil, ink and gouache; *Aloha on the beach* 2001, pastel; *Mr Purves’s ute* 2003; *Stuie Purves’ ute at Ayres Rock with a helicopter in it* 2003–04, gouache; *Hillside trains to the Melbourne Show* 2005, gouache and pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Fiona McMONAGLE (born Ireland 1977, arrived Australia 1977), *Untitled* 2005, watercolour, gouache, ink and collage of cut cardboard on paper. Gift of Andrew Browne, 2018

Belinda MELLINGTON (born Australia 1980), *Cat* 2002, gouache. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Sarah MILES (born Australia 1987), *Horse* 2004, gouache. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Bruce MORRISON (born Australia 1950), *Untitled* 1994, pencil and gouache; *Untitled (Black outline shapes)* 2002, pastel and pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Cameron NOBLE (born Australia 1983), *Jet* 2002, synthetic polymer paint and pastel; *Untitled (Girl with hearts)* 2003, pastel; *Fox I*; *Zebra* 2004, charcoal; *Untitled (Woman looking over her shoulder)* 2005, pastel and pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Jodie NOBLE (born Australia 1981), *My dog*; *The Beagle* 2002; *Untitled (after ‘Jerry’ by Lyndal Walker)* 2005, pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Tim NOBLE (born Australia 1984), *Untitled (Wizard cup)* 2007, pen and fibre-tipped pen. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

John NORTHE (Australia 1943–2009), *Untitled (Eagle, bird)* 1994; *Bird* 1997; *Untitled (Nicky)* 1998, pencil and pastel; *Untitled (Pride of the fleet)* 1998, pencil; *Untitled (Star Wars Queen)* 1999, pencil and pastel; *Liger - A crossbred tiger and lion*; *Untitled (Dog life)*; *Untitled (Pusscat)* 2005, pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Chris O’BRIEN (born Australia 1981), *Truck with two cars* (c. 2000), gouache and metallic paint. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

John PERCEVAL (Australia 1923–2000), *Fantasy scene with fish fishing from a boat* (mid 1950s), pencil. Gift of Ian Brown, 2017

Robin PLOWMAN (born Australia 1981), *Untitled (The grab)* 2004; *Untitled (Four muscle men)* 2005, pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Gregory PRYOR (born Australia 1958), *Caves (Oil)* 1990, from the *Caves* series 1990, watercolour and coloured pencil. Gift of Andrew Browne, 2018

Lisa REID (born Australia 1975), *Self portrait at age 4 in a different dress* 2001, watercolour and pencil; *Untitled (The Archies)* 2002, coloured pencil, pencil and pastel; *Untitled (After Max Beckmann - self portrait in a tuxedo)* 2004, synthetic polymer paint on paper; *The Reid family in the 1940s* 2005, gouache; *Untitled (After ‘Puberty’ by Rob McHaffie)* 2005, coloured pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Anthony ROMAGNANO (born Australia 1985), *Untitled (After ‘The publican’s boogie’ by Geoffrey Ricardo)* 2005, coloured pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Cathy STAUGHTON (born Australia 1968), *St Kilda* 2004, watercolour and pencil; *Andrew Denton* 2006, pen and ink; *Fighting bawling bad cats* 2006, synthetic polymer paint and pencil; *Mother and son* 2006, pencil, ink, pen and synthetic polymer paint; *Untitled (Seabird)* 2006, synthetic polymer paint and pencil; *Roller skates* (c. 2006), pencil and coloured pencil. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Georgia SZMERLING (born Australia 1979), *Untitled (Row of flowers with gold)* 2005, pastel, gouache and pen. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Blair TRETOWAN (Australia 1974–2006), *Untitled* (2002), from the *Don’t steal music series* (2002), gouache, metallic paint, (fibre-tipped pen), pencil. Gift of Ricky Swallow, 2017

Malcolm VINCENT (born Australia 1958), *Untitled (Ship with cars)* (c. 2005), pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Fred WILLIAMS (Australia 1927–82, lived in England 1951–56), *Seated nude* (c. 1952–54), conté crayon and red chalk. Gift of Ian Brown, 2017

Terry WILLIAMS (born Australia 1952), *Untitled (Series of four works)* 2005, pastel and pen on four sheets. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Timothy WILLIAMS (born Australia 1964), *Flame thrower* 2000, gouache and ink with collage; *Untitled (Singer)* 2000, collage and ink; *Untitled (Four figures)* (c. 2000), crayon, gouache and pencil; *The wicked witch of the west* 2001, gouache and ink; *Shark* 2004, coloured pencil and ink. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

Steven WORRELL (born Australia 1976), *Untitled (Steven and a group on a boat)* 2000, colour pencil; *Untitled (Goalposts and football)* (c. 2000), gouache and ink; *Taps Water* 2001, gouache and ink; *Untitled (Grinning dog)* 2004, colour pencil and ink; *Untitled (Snail)*; *Untitled (Victorian School for Deaf Children)* 2004; *Untitled (Black cat)* (c. 2004), charcoal; *Untitled (Rooftops and steeple in the snow)* (c. 2005), synthetic polymer paint and pastel. Gift of Stuart Purves, Australian Galleries, through the Cultural Gifts Program, 2018

PURCHASES

Louise FORTHUN (born Australia 1959), *Air* 2016, synthetic polymer paint on paper. Purchased, Victorian Foundation for Living Australian Artists, 2017

Marco FUSINATO (born Australia 1964), *Mass Black Implosion (Black Angels, George Crumb)* 2017, pen and ink on archival facsimile of music score. Purchased, The Velik Fund for Contemporary Drawings, 2018

Mark HILTON (born Australia 1976), *Untitled*; *Untitled*, 2017, pencil. Purchased, The Docking Drawing Fund (NGV), 2018

William NICHOLAS (born England 1807, arrived Australia 1836, died 1854), *Miss Marian Fletcher* 1851, watercolour and gum arabic over pencil. Purchased, The Warren Clark Bequest, 2017

Australian Prints

GIFTS

Andrew BROWNE (born Australia 1960), *A hollow* 2013, aquatint, ed. 2/15; *Fictions #1* 2013, etching, aquatint, drypoint, roulette and soft-ground etching, ed. 2/10; *Fictions #2* 2013, aquatint and drypoint, ed. 2/10; *Fictions #3* 2013, liftground etching, aquatint and drypoint, ed. 2/10; *Fictions #4* 2013, etching, burnishing, aquatint and drypoint, ed. 2/10; *Fictions #5* 2013, liftground etching, aquatint, spit-biting and drypoint, ed. 2/10. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Philip HUNTER (Australia 1958–2017), *Plains* 2003, etchings. Gift of John Ryrie through the Australian Government’s Cultural Gifts Program, 2018

David McDIARMID (Australia 1952–95, lived in United States 1979–87), *Untitled* (1995), 2014 manufactured, colour photo-offset lithograph and holographic film on plastic on aluminium; *Untitled; Untitled; Untitled; Untitled*; *Untitled*; *Untitled*; *Untitled*; *Untitled* (1995), 2014 manufactured, from the *Pictograms* series 1995, colour photo-offset lithograph and holographic film on plastic on aluminium. Gift from the Estate of David McDiarmid, 2017

David NOONAN (born Australia 1969, lived in England 2005–), *Untitled* 2002, monotype. Gift of Ricky Swallow, 2017

David WADELTON (born Australia 1955), *Untitled* (c. 1987), silverpoint on cardboard prepared with white gouache. Gift of Andrew Browne, 2018

PURCHASES

Del Kathryn BARTON (born Australia 1972), *inside another land 1; inside another land 2; inside another land 3; inside another land 4; inside another land 5; inside another land 6; inside another land 7; inside another land 8; inside another land 9; inside another land 10; inside another land 11; inside another land 12; inside another land 13; inside another land 14; inside another land 15*, 2017, from the *inside another land series* 2017, synthetic polymer paint on inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2018

John NIXON (born Australia 1949), *Untitled; Untitled*, 2017, colour screenprint, ed. 1/8. Purchased, Victorian Foundation for Living Australian Artists, 2018

Australian Sculpture

GIFTS

Geoffrey BARTLETT (born Australia 1952), *Performer with orange stair* 2011, painted wood, (other materials). Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Penny BYRNE (born Australia 1965), *Condi was blown away by George’s flashing repartee* 2006, ceramic, epoxy resin, plastic, metal tacks, retouching medium. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2018

Julia deVILLE (born New Zealand 1982, arrived Australia 2001), *It’s a wonderful life* 2012, still-born calf, glass, pyrope garnets 959ct, cultured garnets 1,946ct, freshwater pearls, cubic zirconia, marcastie, rubies 6.3ct, uncont diamonds 25ct, sterling silver, 18ct white gold, antique milk bottle, antique scales. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Emily FLOYD (born Australia 1972), *Untitled* (2001), painted wood, chalk. Gift of Ricky Swallow, 2017

Emily FLOYD (born Australia 1972) **Mary FEATHERSTON** (born England 1943, arrived Australia 1953), *Word farm* 2014, composition board, wood, transparent synthetic polymer paint, acrylic alphabet letters. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2017

Marr GROUNDS (born United States 1930, arrived Australia 1968) **Tony COLEING** (born Australia 1942, lived in England 1963–68) **Aleks DANKO** (born Australia 1950) **Joan GROUNDS** (born United States 1939, arrived Australia 1968) **Noel HUTCHISON** (born Australia 1940) **Paul PHOLEROS** (Australia 1953–2016) **Noel SHERIDAN** (born Ireland 1936, died Australia 2006) **Imants TILLERS** (born Australia 1950), *Small things to exchange (Morceau de exchanger)* (c. 1978-1979), wood, plastic, painted metal, metal,

paper, synthetic fur, insects, resin, seeds, fabric, varnish, porcelain, eggshell, bitumen and feather on mirror, string, ribbon, butterfly wing and resin on mirror, alcohol in glass bottle, feathers, rock, glass, rubber, cork, gumnut, colour negative, liquid, wax wood, tracing paper, transparent synthetic polymer resin, gouache and cotton wool on wood, photographic negative, electrical tape, copper wire, polyester thread, painted wood. Gift of Margaret Plant through the Australian Government’s Cultural Gifts Program, 2018

Alexander KNOX (born Australia 1966), *Spazio T* 2006, epoxy paint on steel. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2018

Chris MASON (born Australia 1979) *Sam* 2005; *S-class deisel West Coast Railway* (c. 2005), painted wood. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

Ron MUECK (born Australia 1958, lived in England 1986–), *Mass* (2016–17), synthetic polymer paint on fibreglass. Felton Bequest, 2018

Ben QUILTY (born Australia 1973), *Hair* 2016, life vests. Gift of the artist through the Australian Cultural Gifts Program, 2018

Chris O’BRIEN (born Australia 1981), *A Sam; Police helicopter; Police vehicle in NYC and Luc’s taxi* 2005, painted wood. Gift of Stuart Purves, Australian Galleries, through the Australian Government’s Cultural Gifts Program, 2018

Ricky SWALLOW (born Australia 1974, lived in England 2003–06, United States 2006–), *We’ve even included a stop button for whimps (Time Zone arcade model and turntable)* (1999), painted polystyrene and wood, modelling clay, vinyl, plastic, metal, electrical cord, (other materials); *Untitled (Rock-like dwelling on Sanyo record player)* (1999), painted polyurethane, plastic, cardboard, wood, electrical cord, (other materials). Gift of the artist, 2017

PURCHASES

Naomi ELLER (born Australia 1973), *Nature in situ II* (2013); *Anomaly of nature; Metamorphosis* (2014), earthenware, oil paint, shellac and wax. Purchased with funds donated by Professor Barbara van Ernst AM, 2017

Troy EMERY (born Australia 1981), *Blue banded bobcat* 2017, rayon, polyurethane, plastic, pins, adhesive. Purchased, Victorian Foundation for Living Australian Artists, 2017

Guy KEULEMANS designer and maker (born Australia 1975) **Kyoko HASHIMOTO** designer and maker (born Japan 1980, arrived Australia 1991), *One white cube* (2017), Tasmanian oak, composition board, polyurethane foam, polyurethane paint, concrete, paint, silver leaf, shellac, polyvinyl acetate. Purchased, Victorian Foundation for Living Australian Artists, 2017

NELL (born Australia 1975), *Happy Ending* (2017), granite. Purchased NGV Foundation, 2018

Louise PARAMOR (born Australia 1964), *Palace of the Republic; Palace of the Republic* 2017, from the *Palace of the Republic* series 2017, paper, composition board, steel. Purchased, Victorian Foundation for Living Australian Artists, 2018

INTERNATIONAL ART

Asian Art

GIFTS

AFGHAN, *Baluch camel harness* (mid-late 20th century), wool, cotton, beads, shells, feathers. Gift of Leigh and Alexandra Copeland, 2017

AFGHAN, *Tent band* (mid-late 20th century), wool. Gift of Leigh and Alexandra Copeland, 2017

AFGHAN, *Tent band* (mid-late 20th century), wool. Gift of Leigh and Alexandra Copeland, 2017

AFGHAN, *Tent band* (mid-late 20th century), wool. Gift of Leigh and Alexandra Copeland, 2017

AFGHAN, *Tent band* (mid-late 20th century), wool. Gift of Leigh and Alexandra Copeland, 2017

AFGHAN, *Tent band* (mid-late 20th century), wool. Gift of Leigh and Alexandra Copeland, 2017

AFGHAN, *Tent band* (mid-late 20th century), wool. Gift of Leigh and Alexandra Copeland, 2017

AFGHAN, *Tent band* (mid-late 20th century), wool. Gift of Leigh and Alexandra Copeland, 2017

ART AND CRAFT FACTORY, Hailun (active c. 1972), *The happy farmhouse* (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHANGYI PAPER CUT STUDIO, Yuhuan (active c. 1972), *The girl with white hair* (c. 1972), paper (set of twelve); *The red detachment of women* (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHEN Yongcai (Chinese 1941–), *Modern village life with hydroelectricity; Working hard in the four seasons* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINA NATIONAL LIGHT INDUSTRIAL PRODUCTS IMP. & EXP. CORP. TIENSIN ART & CRAFTS BRANCH, Tianjin (active c. 1972), *Characters from Journey to the west; Chinese opera; Chinese opera; Opera masks; Opera masks* (c. 1972), paper (sets of ten), Gift of an anonymous donor, 2018

CHINESE, Acrobats (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Acrobats (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

CHINESE, African fire (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Ancient architecture in Peking (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHINESE, Antique Chinese vessels (c. 1972), paper (set of four). Gift of an anonymous donor, 2018

CHINESE, Bamboo (c. 1972), paper (set of five). Gift of an anonymous donor, 2018

CHINESE, Bamboo (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHINESE, Bamboo (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

CHINESE, Bamboo (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

CHINESE, Baskets vases herbs and insects (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Birds and flowers by painters in the Song dynasty (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Blossoming flowers (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Celebration of the Chengdu–Kunming railway (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, Celebration of the tenth communist party congress (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, Characters from The three kingdoms (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Characters from The water margin (c. 1972), paper (set of eleven), Gift of an anonymous donor, 2018

CHINESE, Children and animals (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

CHINESE, Children and animals (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHINESE, Children at work (c. 1972), paper (set of five). Gift of an anonymous donor, 2018

CHINESE, Chinese painting on papercuts (c. 1972), paper (set of twelve). Gift of an anonymous donor, 2018

CHINESE, Chrysanthemums (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Dragons (c. 1972), paper (set of four). Gift of an anonymous donor, 2018

CHINESE, Dragons and phoenixes (c. 1972), paper (set of five). Gift of an anonymous donor, 2018

CHINESE, Ethnic pattern (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHINESE, Farming (c. 1972), paper (set of four). Gift of an anonymous donor, 2018

CHINESE, Fight against imperialism (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, Fish and shrimps playing in the water (c. 1972), paper (set of three). Gift of an anonymous donor, 2018

CHINESE, Fishing girls (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, Flower blossoms (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHINESE, *Flowers* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *Flowers* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *Flowers* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *Flowery lanterns with double happiness symbols* (c. 1972), paper (set of five). Gift of an anonymous donor, 2018

CHINESE, *Folk dance* (c. 1972), paper (set of six).
Gift of an anonymous donor, 2018

CHINESE, *Galloping steeds* (c. 1972), paper (set of five).
Gift of an anonymous donor, 2018

CHINESE, *Girls playing traditional and contemporary sports* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Good fortune brought by dragons and phoenixes* (c. 1972), paper (set of four). Gift of an anonymous donor, 2018

CHINESE, *Harvest* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Harvest* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Harvest season* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Heroines* (c. 1972), paper (set of two).
Gift of an anonymous donor, 2018

CHINESE, *Historical figures* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *Historical figures* (c. 1972), paper (set of nine).
Gift of an anonymous donor, 2018

CHINESE, *Historical women* (c. 1972), paper (set of two).
Gift of an anonymous donor, 2018

CHINESE, *Horses* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *In agriculture learn from Tachai village* (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

CHINESE, *Insects and flowers* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *Labour and military go hand in hand* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Landscapes* (c. 1972), paper (set of ten).
Gift of an anonymous donor, 2018

CHINESE, *Landscapes in Wuxi* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *Landscapes of the motherland* (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

CHINESE, *Lion dance* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Long live the Mao Zedong thoughts* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Lu Xun* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Miao Market Place* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Minority children* (c. 1972), paper (set of seven).
Gift of an anonymous donor, 2018

CHINESE, *Minority nationality young women* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Minority people* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *Modern revolution plays* (c. 1972), paper (set of six).
Gift of an anonymous donor, 2018

CHINESE, *Mount Huang* (c. 1972), paper (set of ten).
Gift of an anonymous donor, 2018

CHINESE, *Nanjing Changjiang bridge* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *National folk music* (c. 1972), paper (set of ten).
Gift of an anonymous donor, 2018

CHINESE, *New look of riverside town* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *New science* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *New women* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *One hundred flowers bloom, reject the old and embrace the new* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, *Opera masks* (c. 1972), paper (set of ten).
Gift of an anonymous donor, 2018

CHINESE, *Orchids* (c. 1972), paper (set of fifteen).
Gift of an anonymous donor, 2018

CHINESE, *Pagodas* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *Panda viewing* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Pandas in colour* (c. 1972), paper (set of seven).
Gift of an anonymous donor, 2018

CHINESE, *Peonies* (c. 1972), paper (set of ten).
Gift of an anonymous donor, 2018

CHINESE, *Raise awareness and protect poor country* (c. 1972), paper (set of four). Gift of an anonymous donor, 2018

CHINESE, *Red guards* (c. 1972), paper (set of ten).
Gift of an anonymous donor, 2018

CHINESE, *Revolutionary modern plays* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Roosters and flowers* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *Rural landscapes* (c. 1972), paper (set of six).
Gift of an anonymous donor, 2018

CHINESE, *Sewing fishing nets* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Sing in praise of our motherland* (c. 1972), paper (set of nine). Gift of an anonymous donor, 2018

CHINESE, *Singing in unison the revolutionary songs* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, *Songs of labour* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Spring lantern festival* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Steeds* (c. 1972), paper (set of nine).
Gift of an anonymous donor, 2018

CHINESE, *Steel workers* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Tea for the people's army* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *The great union of all nationalities* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *The Great Wall* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *The little red book* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *The monkey king defeats the white-bone demon three times* (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018

CHINESE, *The monkey king thrice subdues the white-bone demon* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, *The red detachment of women* (c. 1972), paper (set of sixteen). Gift of an anonymous donor, 2018

CHINESE, *The rent collection courtyard* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

CHINESE, *The rent collection courtyard* (c. 1972), paper (set of seventeen). Gift of an anonymous donor, 2018

CHINESE, *The shepherd* (c. 1972), paper (set of six),
Gift of an anonymous donor, 2018

CHINESE, *The Summer Palace* (c. 1972), paper (set of six).
Gift of an anonymous donor, 2018

CHINESE, *Voice from the radio* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Waterside landscapes* (c. 1972), paper (set of six).
Gift of an anonymous donor, 2018

CHINESE, *Waterside landscapes* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *Waterside landscapes* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *We love the countryside* (c. 1972), paper (set of six).
Gift of an anonymous donor, 2018

CHINESE, *Windows and flowers* (c. 1972), paper (set of eight).
Gift of an anonymous donor, 2018

CHINESE, *Windows and flowers* (c. 1972), paper (set of four).
Gift of an anonymous donor, 2018

CHINESE, *Women artisans* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Women with the little red book* (c. 1972), paper.
Gift of an anonymous donor, 2018

CHINESE, *Working women* (c. 1972), paper. Gift of an anonymous donor, 2018

CHINESE, *Young women practicing martial arts* (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

CHINESE, *Young workers* (c. 1972), paper. Gift of an anonymous donor, 2018

CHUMEN COMPLEX FACTORY, Yuhuan (active c. 1972), *Plum blossom* (c. 1972), paper (set of three). Gift of an anonymous donor, 2018

DONG FANG CRAFT AND ART FACTORY, Foshan (active c. 1972), *Acrobats* (c. 1972), paper (set of eight); *Children* (c. 1972), paper (set of six); *Children and animals* (c. 1972), paper (set of four); *Lanterns* (c. 1972), paper (set of six). Gift of an anonymous donor, 2018

Yamazaki DŌSHŌ (Japanese 1941–), *Incense container* Heisei period (c. 2000), (*Kōgō*), earthenware (Shino ware). Gift of Dr Frederick and Joan Baekeland, 2017

Nakagawa Isaku (Japanese 1899–2000) **Matsukua Shōhei** (Japanese 1908–83), *Blind leading the blind, an illusion of fantasy* 1964, ink on paper, lacquer on wood, silk. Gift of Bruce F. H. Miller, 2018

Serizawa Keisuke (Japanese 1895–1984), 1971 1970, stencil-printed paper. Gift of Ruth Clemens, 2018

Sakakibara Kiyoto (Japanese 1940–), *Large dish, ōzara* (c. 2012), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

Isezaki Kyō (Japanese 1970–), *Rough clay, large jar, aratuchi ōtubo* (c. 2012); *Pair of long necked bottle vases, ōfuna tokkuri* (c. 2014), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

KYRGYZ / UZBEK people, *Tent band* (20th century), cotton (velvet), cotton fabric (lining), silk thread (embroidery and tassels). Gift of Leigh and Alexandra Copeland, 2017

LIN Zai Hua (Chinese 1942–2005), *New life in rural areas; Scientific experiments* (c. 1972), paper. Gift of an anonymous donor, 2018

LONGYAN PAPER CUT FACTORY, Yuhuan (active c. 1972), *Chrysanthemums* (c. 1972), paper (set of seven). Gift of an anonymous donor, 2018

Isezaki Mitsuru (Japanese 1934–), *Water container with handles, mimitsuki mizusahi* (c. 2010), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

ŌBAN STUDIO, Bizen (1974–1987), *Crouched style vase, uzukumaru* (c. 1980), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

ŌBAN STUDIO, Bizen (1974–1987) **Satoru MASAMUNE** (Japanese 1954–2006), *Sake bottle and cup* (c. 1980), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

PHILIPPINO, *Cloth with ikat design* (mid-late 20th century), Abaca fibre (wild banana), dyes. Gift of Leigh and Alexandra Copeland, 2017

Isezaki Sō (Japanese 1968–), *Flattened jars, henko kabin* (c. 2012), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

SUGANUMA Michiko (Japanese 1940–), *Red bamboo root water container (Wagaenuri chikukon mizusashi akebononuri)* 1987–2016, lacquer on bamboo. Gift of the artist, 2018

Yoshitomo Tadashi (Japanese 1943–), *Large bizen four sided plate, Bizen shiho ōzara* (c. 2014), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

TAN Bochao (Chinese c. 1941–), *Celebration of the great unity of all nationalities of China* (c. 1972), paper. Gift of an anonymous donor, 2018

THE EAST IS RED ART AND CRAFT STUDIO, Yuhuan (active c. 1972), *Dancers* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018; *Doctor Norman Bethune* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018; *Fight against imperialism* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018; *The army and the people are family* (c. 1972), paper (set of seven). Gift of an anonymous donor, 2018; *The red detachment of women* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

THE EAST IS RED CRAFT FACTORY, Foshan (active c. 1972), *Long live Chairman Mao* (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018; *Wishing Chairman Mao a long life* (c. 1972), paper (set of thirteen). Gift of an anonymous donor, 2018; *Wishing Chairman Mao a long life* (c. 1972), paper (set of eleven). Gift of an anonymous donor, 2018

THE YANGZHOU ARTS AND CRAFT FACTORY, Yangzhou (active c. 1972), *Acrobats* (c. 1972), paper (set of twenty); Gift of an anonymous donor, 2018; *Bamboo* (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018; *Lion dance* (c. 1972), paper (set of four). Gift of an anonymous donor, 2018; *Views of Peking* (c. 1972), paper (set of eight). Gift of an anonymous donor, 2018

Matsui Tomoyuki (Japanese 1931–), *Large jar, dai tsubo* (c. 2014), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

TURKMEN people, *Tent band*, wool. Gift of Leigh and Alexandra Copeland, 2017

TURKMEN people, *Tent band*, wool. Gift of Leigh and Alexandra Copeland, 2017

TURKMEN people, *Tent band*, cotton, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band*, wool, cotton. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band*, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band*, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band*, cotton. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band*, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band*, cotton, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band doorway frame*, cotton, silk. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band in two halves*, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band in two halves*, wool, cotton. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band in two halves*, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band in two halves*, wool, cotton. Gift of Leigh and Alexandra Copeland, 2017

UZBEK people, *Tent band in two halves*, wool. Gift of Leigh and Alexandra Copeland, 2017

UZBEK / TURKMEN people, *Tent band* (20th century), wool, cotton. Gift of Leigh and Alexandra Copeland, 2017

Seitei WATANABE (Japanese 1851–1918), *Shell game box and cherry blossom and Peony and scissors* Meiji period 1868–1912, ink, pigments on silk. Gift of Kaneko Noriaki and Lesley Kehoe, 2017

XIAMEN CRAFT AND ART FACTORY, Xiamen (active c. 1972), *The rent collection courtyard* (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018; *The rent collection courtyard* (c. 1972), paper (set of ten). Gift of an anonymous donor, 2018; *The rent collection courtyard* (c. 1972), paper (set of eleven). Gift of an anonymous donor, 2018; *The scenes in Yanan* (c. 1972) paper (set of nine). Gift of an anonymous donor, 2018

YANGZHOU CRAFT STUDIO, YANGZHOU (active c. 1972), *Chinese women* (c. 1972), paper (set of four). Gift of an anonymous donor, 2018

Yoshimoto Yasuhito (Japanese 1976–), *Lion dogs, shishi* (c. 2015), earthenware, Bizen ware. Gift of Takeshi Yoshimura, 2018

YOMUT TURKMEN people, *Tent band*, wool. Gift of Leigh and Alexandra Copeland, 2017

PURCHASES

Negishi Ayako (Japanese 1913–48), *Waiting for makeup (Keshō o matsu)* 1938, coloured ink on paper. Purchased with funds donated by anonymous donors, 2018

Manyoutei GYOKUKOU (Japanese active 1818–44), *After a bath* (c. 1826), ink, colour pigment on silk. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2017

JAPANESE, *Imari akae quatrefoil inset roundel in sometsuke design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari celadon circle of flowers design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe pine, bamboo and plum design, set of ten lidded bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe trefoil waves and giant fish design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari akae treasure design, pair of small bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari akae, treasure pouch lidded vessel* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari celadon chrysanthemum shaped random flower design, plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari celadon radish design, plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari chrysanthemum design, floret bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari cobalt ground and gilt tartar design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari flower basket design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari gourd design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe basket of flowers design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe bird and flower design, plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe cherry blossom viewing design, square bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe Chinese landscape and birds design, fan-shaped plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe Chinese landscape design gong-shaped, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe chrysanthemum design, circular lidded vessel* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe chrysanthemum design, plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe chrysanthemum design, square shape lidded vessel* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe fish and seaweed design, set of five small bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe flower and grasses design, plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe flower design chamfered, square bottle* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe flower design, pair of sake bottles* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe flowering plant design, lidded object* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe flowering plant design, sake decanter (kendi)* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe flowering plant design, square lobed dish* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe gourd with dragon design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe horse design, incense burner* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe hydrangea design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe inset roundel dragon design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe inset roundel giraffe design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe phoenix design, reticulated edged bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe pine, bamboo and plum design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe pine, bamboo, plum design, pair of dishes* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe plum blossom and Chinese landscape design, twelve sided bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe plum flower shaped, bird design, shallow dish* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe plum, chrysanthemum, orchid, bamboo design, floret plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe pomegranate design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe quatrefoil chrysanthemum design, plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe quatrefoil dragon design, oval plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe quatrefoil dragon design, pair of covered bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe quatrefoil fish design, pair of dishes* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe quatrefoil pomegranate design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe rooster and chick design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe rose design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe Tatsuta River design, reticulated edged bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe trefoil Chinese landscape design, set of five bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe trefoil clematis Chinese landscape design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe trefoil flower basket design, pair of bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe trefoil landscape design, set of five small bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe trefoil phoenix design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe trefoil phoenix design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe trefoil phoenix design, pair of bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe wisteria and bijin (female figure) design, plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe wisteria bijin (female figure) design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe, set of five small eight sided bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe, set of ten lidded bowls* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari quatrefoil flowered fence design, deep plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe scattered chrysanthemum design, floret bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari saraca design, footed dish* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari sometsuke camellia design, reticulated edged bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari sometsuke good fortune design, small bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari takarauzkushi flower basket design, deep plate* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari takarazkushi design, bowl* (1688–1736), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon flowers and grasses design, bowl* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon chrysanthemum and bird design, plate* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon eight petal flower design, bowl* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon flower design mukozuke, set of five bowls* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon fresh water fish design, rectangle plate* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon iroe chrysanthemum inset roundel blue and white lion dog design, bowl* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon iroe pine and plum design, footed dish* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon iroe plum design, set of five bowls* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon iroe young pine design, pair of bowls* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon Nabeshima sometsuke mukozuke, set of five bowls* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon plum and small bird design, mokkō shaped dish* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Kakiemon sometsuke kokoro (heart) design, plate* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe scattered camellia design, bowl* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari trefoil octopus karakusa design, plate* (17th–18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe camellia design octagonal bowls, pair of bowls* (1716–36), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Hirado boy on oxen figure* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari celadon chrysanthemum design, bowl* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe and gilt hydrangea design, incense burner* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe bijin (female figure) design, plate* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe Chinese landscape design, pair of bowls* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe flower basket design, large plate* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe gourd design tiered, lidded box* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe phoenix and lion dog design, pair of handled bowls* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe pine, bamboo, plum design, circular lidded dish (tokueimon mark)* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe plum, chrysanthemum, orchid and bamboo design, reticulated edge, bowl* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe quatrefoil inset roundel chrysanthemum design, bowl* (early 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Ko-Imari iroe gourd shape flower design, bottle* (mid 18th century), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Daishoji iroe karako lion dog dance figures* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari akae kotobuki character design, deep bowl* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari akae quatrefoil butterfly design, plate* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari cobalt swallow and cherry blossom design, large plate* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari cobalt trefoil chrysanthemum and fan design, pair of large plates* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe archery equipment and helmet design, large plate* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe arhat and phoenix design, large plate* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe bird and flower design, irregular shaped bowl* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe bird and plum design, square dish* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe dragon design, bowl* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe dragon design, floret shaped bowl* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe dragon design, large bowl* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe female dancer* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Imari iroe geese and pine tree design, large plate* (1830–90), porcelain. Purchased with funds donated by Pauline Gandel, 2018

JAPANESE, *Japanese travel brochure* (1927–35), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

JAPANESE, *Japanese travel brochure* (1927–35), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

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JAPANESE, *Japanese travel brochure* (1927–35), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

JAPANESE, *Japanese music scores* (1928–32), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

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JAPANESE, *Japanese music scores* (1928–32), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

JAPANESE, *Asahi weekly lifestyle magazine* (1934–39), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

JAPANESE, *Asahi weekly lifestyle magazine* (1934–39), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

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JAPANESE, *Asahi weekly lifestyle magazine* (1934–39), colour offset printing. Purchased with funds donated by Maureen Morrissey, 2018

Utagawa Kunihisa II (Japanese 1832–91) *Russian couple*, from the *Five countries* series 1861, colour woodblock. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2018

Utagawa KUNIYOSHI (Japanese 1797–1861), *Mother and child* (1830–48), ink, colour pigment on silk. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2017

Maio MOTOKO (Japanese 1948–), *Emanation II* (c. 2015), ink, gilt on paper, wood. Purchased with funds donated by Pauline Gandel, 2017

Gototei SADAKAGE (Japanese active c. 1818–44), *Beauty lighting a wick* (c. 1834), ink, colour pigment on silk. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2017

UTAGAWA Yoshikazu (Japanese active c. 1848–70), *Americans in the Benten of famous places in Yokohama* 1861, colour woodblock; *Dutch acrobats*, from the *Five countries* series 1861. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2018

Utagawa Yoshitomi (Japanese active c. 1850–80), *Sketch of French family life* 1861, colour woodblock. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2018

Utagawa YOSHITORA (Japanese active c. 1850–80), *English ladies* 1861, from the *Pictures of people from foreign countries* series 1861, woodblock print; *South Americans* 1861, from the *Pictures of people from foreign countries* series 1861, colour woodblock. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2018

International Decorative Arts

GIFTS

ALESSI, Italy manufacturer (Italy est. 1921) **Michael GRAVES** designer (United States 1934), *Creamer; Kettle; Sugar box* (c. 1985), stainless steel, plastic. Gift of John Hinds, 2017

ARABIA, Helsinki manufacturer (Finland est. 1873) **Hiikka-Liisa AHOLA** decorator (Finland 1920–), *Aurinkoruusu, plate* (*Sun rose, plate*) 1958 designed, (c. 1960–75 manufactured), stoneware. Gift of John Hinds, 2017

ARABIA, Helsinki manufacturer (Finland est. 1873) **Kaj FRANCK** designer (Finland 1911–89), *Teema, bowl; Teema, creamer; Teema, cup and saucer; Teema, teapot*, (1977 designed), earthenware. Gift of John Hinds, 2017

ARABIA, Helsinki manufacturer (Finland est. 1873) **Kaj FRANCK** designer (Finland 1911–89) **Esteri TOMULA** designer (Finland 1920–88) *Vegeta, bowl* (1960s), earthenware. Gift of John Hinds, 2017

ARABIA, Helsinki manufacturer (Finland est. 1873) **Kaj FRANCK** designer (Finland 1911–89) **Raija UOSIKKINEN** designer (Finland 1923–2004), *Hunaja, covered pot* (1965–75), porcelain; *Maniskka, mixing bowl* (c. 1970), stoneware. Gift of John Hinds, 2017

ARABIA, Helsinki manufacturer (Finland est. 1873) **Gunvor OLIN-GRÖNQUIST** designer (Finland 1928–2005), *Fructus, plate* (1960s), stoneware. Gift of John Hinds, 2017

ARABIA, Helsinki manufacturer (Finland est. 1873) **Ulla PROCOPÉ** designer (Finland 1921–68), *Teapot* (1953 designed), (1955–72 manufactured), stoneware, cane; *Liekki, casserole* 1957 designed, 1967 manufactured, stoneware; *Rosmarin, coffee pot* (1960s), stoneware; *Rosmarin, plate* (1960s), stoneware; *Valencia, cup and saucer* (1960s–74), earthenware; *Valencia, platter* (1960s–74), earthenware; *Valencia, trivet* (1960s-1974), earthenware; *Valencia, tureen* (1960s–1974), earthenware; *Anemone, casserole* (1961–72), stoneware; *Kaarna, teapot* 1972, stoneware. Gift of John Hinds, 2017

ARABIA, Helsinki manufacturer (Finland est. 1873) **Ulla PROCOPÉ** designer (Finland 1921–68) **Hiikka-Liisa AHOLA** decorator (Finland 1920–), *Sun rose* (*Aurinkoruusu*), *teapot* 1953 designed, 1958 decoration designed, (1960–75 manufactured), stoneware, cane. Gift of John Hinds, 2017

ARKLOW POTTERY, Arklow, County Wicklow manufacturer (Ireland 1934–99) **Pat McELHERON** designer (Ireland active 1970s), *Mexico, casserole; Mexico, dinner plate* (1970s), earthenware. Gift of John Hinds, 2017

BARKER BROTHERS LTD, Longton manufacturer (England 1876–1981) **Don DEORA** designer (England active 1960s), *Coral vine, plate* (1960s), earthenware. Gift of John Hinds, 2017

BAUSCHER, Weiden manufacturer (Germany est. 1881), *Coffee pot* (1960s), porcelain (hard-paste), stainless steel, plastic, foam, felt. Gift of John Hinds, 2017

David BIELANDER (Switzerland/Germany 1968–), *Cardboard bracelet* (*Wellpappe*) (2015), from the *Cardboard* (*Wellpappe*) series 2015, patinated silver, white gold. Presented by Gallery Funaki, 2017

BING & GRØNDAHL, Copenhagen manufacturer (Denmark 1853–1987) **Jens QUISTGAARD** designer (Denmark 1919–2008), *Rune, cup and saucer; Rune, side plate* (1960s), stoneware; *Rune, teapot* (1960s), stoneware, cane, brass. Gift of John Hinds, 2017

BODA GLASSWORKS, Boda manufacturer (Sweden 1864–1971) **Erik HÖGLUND** designer (Sweden 1932–98), *Decanter; Vase* (c. 1965), glass. Gift of John Hinds, 2017

BOW PORCELAIN WORKS, London manufacturer (England c. 1748–1776), *Pair of sphinxes* (1748–50), porcelain (soft-paste). Presented by the Ceramics and Glass Circle of Australia in honour of their 30th anniversary in 2016, 2018

BRIDGWOOD & SON, Longton manufacturer (England c. 1795–c. 1990), *Malaga, plate* (c. 1965) stoneware (ironstone). Gift of John Hinds, 2017

BURGESS & LEIGH LTD, Burslem manufacturer (England 1877–1999), *Costa Brava, coffee pot; Costa Brava, cup and saucer; Costa Brava, sugar box* (1960s), stoneware (ironstone). Gift of John Hinds, 2017

BURRAGE & BOYDE, Northampton manufacturer (England est. 1932), *Newmaid, tea and coffee service* (*Piquot Ware*) (c. 1947/48–1960s), magnesium aluminium, sycamore, hornbeam. Gift of John Hinds, 2017

CARLTON WARE LTD, Stoke-on-Trent manufacturer (England 1890–1989), *Wellington, coffee service* (c. 1965), earthenware. Gift of John Hinds, 2017

CASUAL CERAM, Japan manufacturer (Japan 1963–87), *La pomme, plate; Serenade, plate; Twilite, plate* (1970s), stoneware; *Galaxy, cup and saucer* (c. 1975), stoneware. Gift of John Hinds, 2017

CATHRINEHOLM, Halden manufacturer (Norway 1829–1971) **Arne CLAUSEN** designer (Norway 1923–77) **Grete Prytz KITTELSEN** designer (Norway 1917–2010), *Lotus, saucepan* (1963–65), stainless steel, enamel, steel. Gift of John Hinds, 2017

CHRISTIAN DIOR, Paris couture house (France est. 1946) **Christian DIOR** designer (France 1905–57), *Neckace* (1950s), metal, paste jewels. Gift of Krystyna Campbell-Pretty, 2017

COMPAGNIE DE L’ESTHÉTIQUE INDUSTRIELLE, Paris manufacturer (France 1952–early 1980s) **Raymond LOEWY** designer (France/United States 1893–1986), *Air France, three piece cutlery set* (1978), stainless steel, plastic. Gift of John Hinds, 2017

COPCO, Morso manufacturer (Denmark est. 1960) **Michael LAX** designer (United States 1929–99), *Casserole* (c. 1960 designed), cast iron, enamel. Gift of John Hinds, 2017

DANSK INTERNATIONAL DESIGNS LTD, Mount Kisco, NY manufacturer (United States 1954–2011) **Jens QUISTGAARD** designer (Denmark 1919–2008), *Flamestone, tea and coffee service* 1958 designed, stoneware; *Ice bucket* (c. 1960), Teak, plastic; *Viking salad bowl* (c. 1960), Teak; *Casserole* (1960s), cast iron, enamel; *Pair of candlesticks* (1960s), cast iron. Gift of John Hind

DE TWEE SCHEEPJES – THE TWO LITTLE SHIPS FACTORY, Delft manufacturer (the Netherlands 1619–1794), *Conserve jar* (1759–82), earthenware. Bequest of Sir Anthony Jephcott, 2011

DENBY POTTERY, Denby, Derbyshire manufacturer (England est. 1809), *Chatsworth, plate* (1970s), stoneware. Gift of John Hinds, 2017

DENBY POTTERY, Denby, Derbyshire manufacturer (England est. 1809) **Albert COLLEDGE** designer (England 1890–after 1977), *Burlington, coffee pot* (1958–59 designed), (1960s manufactured), stoneware. Gift of John Hinds, 2017

DENBY POTTERY, Denby, Derbyshire manufacturer (England est. 1809) **Glyn COLLEDGE** designer (England 1922–2000), *Greenwheat, coffee pot* (c. 1955 designed), (1955–76 manufactured), stoneware. Gift of John Hinds, 2017

DENBY POTTERY, Denby, Derbyshire manufacturer (England est. 1809) **Gill PEMBERTON** designer (England active 1960s–80), *Chevron, saucepan; Chevron, tea and coffee service* (1961–62 designed), stoneware; *Arabesque, casserole; Arabesque, tea and coffee service*, (1962–63 designed), (1963–84 manufactured), stoneware. Gift of John Hinds, 2017

ENGLAND, Lambeth manufacturer, *Conserve jar* (1660–90), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Conserve jar* 1680, earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Pill jar* (c. 1680), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, Lambeth manufacturer, *Conserve jar* (1690–1700), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, Lambeth manufacturer, *Pill tile* (c. 1700), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, Lambeth manufacturer, *Syrup jar* (c. 1700), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Electuary jar* (1710–20), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Electuary jar* (1710–20), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Ointment jar* (1710–20), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Conserve jar* (c. 1720), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Conserve jar* (1740–60), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Conserve jar* (1740–60), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Conserve jar* (1740–60), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Electuary jar* (1740–60), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Electuary jar* (1740–60), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Ointment jar* (1740–60), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Syrup jar* (c. 1755), earthenware. Bequest of Sir Anthony Jephcott, 2011

ENGLAND, London manufacturer, *Syrup jar* (mid 18th century), earthenware. Bequest of Sir Anthony Jephcott, 2011

FIGGJO A. S., Figgjo manufacturer (Norway est. 1944) **Herman BONGARD** designer (Norway 1921–88), *A la carte, oven dish* (1950s), stoneware. Gift of John Hinds, 2017

FIGGJO A. S., Figgjo manufacturer (Norway est. 1944) **Turi Gramstad OLIVER** designer (Norway 1938–), *Astrid, casserole* (1970s), stoneware; *Lotte, casserole; Lotte, teapot* (1970s), porcelain. Gift of John Hinds, 2017

FINEL, Helsinki manufacturer (Finland 1960–94), *Kettle* (1960s), steel, enamel, plastic. Gift of John Hinds, 2017

FINEL, Helsinki manufacturer (Finland 1960–94) **Kaj FRANCK** designer (Finland 1911–89), *Kahra daisy, saucepan* (1960s), steel, enamel, plastic. Gift of John Hinds, 2017

FRANCE manufacturer, *Ointment jar* (18th century), earthenware. Bequest of Sir Anthony Jephcott, 2011

(GERMANY / THE NETHERLANDS) manufacturer, *Pill jar* (18th century), earthenware. Bequest of Sir Anthony Jephcott, 2011

GUSTAVSBERG, Gustavsberg manufacturer (Sweden est. 1825) **Stig LINDBERG** designer (Sweden 1916–82), *Leaf dish* (1950s), earthenware; *Vase* (1950s–60s), earthenware; *Siam, tea service* (1959), porcelain; *Bohus-Berså, butter box; Bohus-Berså, cup and saucer; Bohus-Berså, side plate; Bohus-Berså, tray* (1960 designed), (1960–74 manufactured), porcelain (bone china). Gift of John Hinds, 2017

H. E. LAUFFER CO. INC., New York manufacturer (United States 1950–92) **Robert WELCH** designer (England 1929–2000), *Casserole* (1970–74), cast iron, enamel. Gift of John Hinds, 2017

Samuel J. HERMAN (Mexico/United States 1936–), *Sculptural vase form* (1970), glass. Gift of Kathryn Blake, 2018

HOLMEGAARD GLASSWORKS, Holmegaard manufacturer (Denmark est. 1825) **Per LÜTKEN** designer (Denmark 1916–98), *Carnaby, vase; Carnaby, vase* (1968 designed), glass. Gift of John Hinds, 2017

HORNSEA POTTERY, Hornsea manufacturer (England 1949–2000) **John CLAPPISON** designer (England 1937–2013), *Saffron, teapot* (1970s), stoneware. Gift of John Hinds, 2017

HORNSEA POTTERY, Hornsea manufacturer (England 1949–2000) **Martin HUNT** designer (England 1942–), *Contrast, tea service* (c. 1975), stoneware. Gift of John Hinds, 2017

IITTALA, Iittala manufacturer (Finland est. 1881) **Timo SARPANEVA** designer (Finland 1926–2006), *Festivo, pair of candlesticks* (1967 designed), glass; *Ultima Thule, carafe; Ultima Thule, cordial glass; Ultima Thule, glass; Ultima Thule, scotch glass; Ultima Thule, serving bowl* (1968 designed), glass. Gift of John Hinds, 2017

IPL, Quebec manufacturer (Canada est. 1939) **Andrè MORIN** designer (Canada 1966–2006), *Salad bowl and servers* 1979, plastic. Gift of John Hinds, 2017

ITALY manufacturer, *Wet drug jar* (late 16th–17th century), earthenware. Bequest of Sir Anthony Jephcott, 2011

ITALY, Cliveden mantlepiece 1887, marble. Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

J. & G. MEAKIN, Hanley, Stoke-on-Trent manufacturer (England 1851–2000), *Rockfern, plate* (1950s), earthenware; *Cadiz, coffee pot; Cadiz, cup and saucer; Maidstone, plate* (1960s), earthenware. Gift of John Hinds, 2017

J. & G. MEAKIN, Hanley, Stoke-on-Trent manufacturer (England 1851–2000) **Frank POTTS** designer (England active 1940s–60s), *Studioware, jug; Studioware, plate; Studioware, tea and coffee service* 1949 designed, (1954–61 manufactured), earthenware. Gift of John Hinds, 2017

J. & G. MEAKIN, Hanley, Stoke-on-Trent manufacturer (England 1851–2000) **Alan ROGERS** designer (England active 1960s), *Aztec, coffee pot* 1966 designed, (1966–70 manufactured), earthenware. Gift of John Hinds, 2017

J. BROADHURST & SONS, Fenton manufacturer (England 1847–1984), *Gina, plate* (c. 1960), stoneware (ironstone). Gift of John Hinds, 2017

J. BROADHURST & SONS, Fenton manufacturer (England 1847–1984) **Kathie WINKLE** designer (England 1932–) *Festival, plate* (c. 1959 designed); *Calypso, plate* (c. 1963 designed); *Viscount, plate* (c. 1963 designed); *Michelle, plate* (c. 1968 designed); *Mexico, coffee pot* (c. 1970 designed); *Versailles, plate* (c. 1970); *Seychelles, plate* (c. 1973 designed); *Romany, plate* (c. 1975 designed), stoneware (ironstone). Gift of John Hinds, 2017

JAMES SADLER & SONS LTD, Burslem, Staffordshire manufacturer (England c. 1899–2000), *Coffee pot* (1970s), earthenware. Gift of John Hinds, 2017

JAPAN, Plate (1970s), stoneware. Gift of John Hinds, 2017

JAPAN, Plate (1970s), stoneware. Gift of John Hinds, 2017

JAPAN, Plate (1970s), stoneware. Gift of John Hinds, 2017

JOHNSON BROTHERS, Stoke-on-Trent manufacturer (England 1883–2003), *Plate* (1960s), earthenware. Gift of John Hinds, 2017

KILPATRICK & CO., London manufacturer, *Claret set* (1874–75) ewer and goblets, (1872–73), salver, sterling silver, silver-gilt. Bequest of Marion Orme Page, 2017

LANGLEY POTTERY LTD, Langley Mill, Derbyshire manufacturer (England 1865–1982), *Canterbury, coffee pot, milk jug and sugar bowl; Plate* (1967–76); *Chatsworth, casserole* (1970s), stoneware. Gift of John Hinds, 2017

LANGLEY POTTERY LTD, Langley Mill, Derbyshire manufacturer (England 1865–1982) **Gill PEMBERTON** designer (England active 1960s–80), *Canterbury, milk jug; Canterbury, teapot* (1967–76), stoneware. Gift of John Hinds, 2017

Raymond LOEWY designer (France/United States 1893–1986) **ROSENTHAL A. G., Selb** manufacturer (Germany est. 1879), *Charcoal, condiment set; Charcoal, tea and coffee service* 1949 designed; *2000 series, coffee set; 2000 series, coffee set* (1954 designed), (1954–78 manufactured), porcelain (hard-paste). Gift of John Hinds, 2017

LYNGBY PORCELAIN, Lyngby manufacturer (Denmark 1936–69), *Casserole* (1960s), porcelain. Gift of John Hinds, 2017

LYNGBY PORCELAIN, Lyngby manufacturer (Denmark 1936–69) **Axel BRÜEL** designer (Denmark 1900–77), *Danild Tangent 64, butter box; Danild Tangent 64, casserole; Danild Tangent 64, oven dish* 1957; *Danild Tangent 64, sugar box* 1957 designed, porcelain. Gift of John Hinds, 2017

MANCER, Italy manufacturer (Italy active 1970s), *Coffee service* (1970s), earthenware. Gift of John Hinds, 2017

MEITO, Japan manufacturer (Japan est. 1908), *Norleans, plate* (1970s), stoneware. Gift of John Hinds, 2017

DAVID MELLOR, London manufacturer and retailer (England est. 1969) **David MELLOR** designer (England 1931–2009), *Embassy, six piece cutlery set* (1965 designed); *Minimal, five piece cutlery set* (2002 designed), stainless steel. Gift of John Hinds, 2017

MIKASA, California distributor (United States est. 1948) **Ben SEIBEL** designer (United States 1918–85) **JAPAN** manufacturer, *Frolic, plate* (1970s), stoneware. Gift of John Hinds, 2017

MIKASA, California distributor (United States est. 1948) **JAPAN** manufacturer, *Candy tree, plate* (1974–75), stoneware. Gift of John Hinds, 2017

MYOTT, SON & CO., Staffordshire manufacturer (England 1898–1991), *Sorrento, coffee service* (c. 1965), earthenware. Gift of John Hinds, 2017

NORSK STÅLPRESS, Bergen manufacturer (Norway 1947–2007) **STELTON, Copenhagen** manufacturer (Denmark est. 1960) **Tias ECKHOFF** designer (Norway 1926–2016), *Maya, four piece cutlery set and salad servers* (1962 designed), stainless steel. Gift of John Hinds, 2017

OLD HALL TABLEWARE LTD, Bloxwich manufacturer (England 1893–1984) **Robert WELCH** designer (England 1929–2000), *Campden, coffee pot; Campden, milk pot* (1957 designed), (1957–74 manufactured); *Oriana, tea service* (1957–60); *Campden, candlestick; Campden, candlestick* (c. 1957 designed), (c. 1957–76 manufactured), stainless steel, Teak; *Campden, mustard pot; Campden, salt and pepper shakers; Campden, sugar bowl* (c. 1957 designed), (c. 1957–76 manufactured); *Campden, toast rack* (c. 1958 designed), stainless steel; *Campden, casserole* (1960s), cast iron, enamel; *Alveston, tea service* (1961–64 designed); *Super Avon, coffee pot; Super Avon, milk jug* (1968 designed), (1969–81 manufactured), stainless steel; *Super Avon, teapot* (1968 designed), (1969–81 manufactured), stainless steel, glass; *Super Avon, vacuum jug* (c. 1970), stainless steel, glass, rubber. Gift of John Hinds, 2017

POOLE POTTERY, Poole, Dorset manufacturer (England est. 1873), *Twintone, cup and saucer* (c. 1956); *Canape dish* (c. 1960), earthenware. Gift of John Hinds, 2017

POOLE POTTERY, Poole, Dorset manufacturer (England est. 1873) **John ADAMS** designer (England 1882–1953), *Wimborne, Twintone, tureen* (1930s designed), (1947–50s manufactured, reissued), earthenware. Gift of John Hinds, 2017

POOLE POTTERY, Poole, Dorset manufacturer (England est. 1873) **Truda CARTER** designer (England 1890–1958), *Streamline Twintone, teapot (Trudiana pattern)* (c. 1950), earthenware. Gift of John Hinds, 2017

POOLE POTTERY, Poole, Dorset manufacturer (England est. 1873) **Robert JEFFERSON** designer (England active 1958–66), *Twintone, coffee pot* (c. 1956), earthenware. Gift of John Hinds, 2017

Martin POPPELWELL (New Zealand 1968–), *Plate* 2000, earthenware. Gift of Reverend Ian Brown, 2018

PORTMEIRION POTTERY, Stoke-on-Trent, Staffordshire manufacturer (England est. 1960) **Susan WILLIAMS-ELLIS** designer (England 1918–2007), *Totem, coffee pot; Totem, cup and saucer; Totem, milk jug; Totem, side plate; Totem, sugar bowl* (1963–c. 1975), earthenware; *Totem, tea canister* (1963–c. 1975), earthenware, cork; *Variations, storage jar* (1964–68), earthenware, cork, rubber; *Jupiter, coffee service; Jupiter, covered tureen; Jupiter, teapot* (1964–c. 1968), earthenware. Gift of John Hinds, 2017

PORZELLANFABRIK NEUERER K. G., Oberkotzau manufacturer (Germany 1943–53), *Coffee service* (1949–53), porcelain (hard-paste). Gift of John Hinds, 2017

PORZELLANFABRIK MITTERTEICH A. G., Mitterteich manufacturer (Germany 1895–2006), *Coffee pot* (1970s), porcelain (hard-paste). Gift of John Hinds, 2017

PORZELLANFABRIK ARZBERG, Arzberg manufacturer (Germany est. 1887), *Athena white, coffee pot* (1975–90), porcelain (hard-paste). Gift of John Hinds, 2017

RIDGWAY POTTERIES, Stoke-on-Trent, Staffordshire manufacturer (England 1955–64), *Ondine, tea and coffee service* (c. 1965), earthenware. Gift of John Hinds, 2017

RIDGWAY POTTERIES, Stoke-on-Trent, Staffordshire manufacturer (England 1955–64) **Enid SEENEY** designer (England 1931–2011), *Homemaker, coffee pot* (1956 designed), (1957–64 manufactured); *Homemaker, cup and saucer* (1956 designed), 1963 manufactured; *Homemaker, plate; Homemaker, side plate* (1956 designed), (1957–68 manufactured), earthenware. Gift of John Hinds, 2017

ROBERT WELCH DESIGN, Chipping Campden manufacturer (England est. 1969) **Robert WELCH** designer (England 1929–2000), *RW11, cutlery set* (1962 designed), stainless steel; *CD40 (Hobart), nutcracker* (1964 designed), (2016 manufactured), cast iron, brass, steel; *CD130 Sundish* (1966 designed), (2016 manufactured), cast iron. Gift of John Hinds, 2017

RÖRSTRAND PORSLINFABRIK, Lidköping manufacturer (Sweden est. 1726) **Marianne WESTMANN** designer (Sweden 1928–), *Granada, covered dish* (1950s); *Picknick, covered dish; Picknick, jug; Picknick, tray* (1956 designed); *Koster, trivet* (c. 1960), earthenware; *Elizabeth, bowl; Elizabeth, cup and saucer; Elizabeth, dinner plate; Elizabeth, side plate; Elizabeth, teapot*, (1969–81), stoneware. Gift of John Hinds, 2017

ROSENTHAL A. G., Selb manufacturer (Germany est. 1879), *Teapot* (1960s), porcelain (hard-paste), plastic, stainless steel, foam, felt. Gift of John Hinds, 2017

ROYAL COPENHAGEN PORCELAIN MANUFACTORY, Copenhagen manufacturer (Denmark est. 1775) **Ole JENSEN** designer (Denmark 1958–), *Ole, wine carafe* 1995 designed, porcelain (hard-paste). Gift of John Hinds, 2017

ROYAL COPENHAGEN PORCELAIN MANUFACTORY, Copenhagen manufacturer (Denmark est. 1775) **Niils THORSSON** designer (Denmark 1898–1975), *Baca, dish* (1960s), earthenware. Gift of John Hinds, 2017

ROYAL DOULTON, Burslem, Staffordshire manufacturer (England est. 1815) **Terence CONRAN** designer (England 1931–), *Chophouse, teapot* (2007–09), earthenware. Gift of John Hinds, 2017

SCHÖNWALD PORCELAIN FACTORY, Schönwald manufacturer (Germany est. 1879), *Nocturne, coffee service* (1960s), porcelain (hard-paste). Gift of John Hinds, 2017

STAFFORDSHIRE POTTERIES LTD, Longton manufacturer (England 1950–86), *Kilncraft, Bacchus, cup and saucer; Kilncraft, Bacchus, milk jug; Kilncraft, Bacchus, teapot* (1972–80), stoneware. Gift of John Hinds, 2017

STELTON, Copenhagen manufacturer (Denmark est. 1960) **Erik MAGNUSSEN** designer (Denmark 1940–), *Vacuum jug* (1977 designed), (c. 2000 manufactured), plastic, rubber, glass. Gift of John Hinds, 2017

THOMAS, Speichersdorf manufacturer (Germany est. 1903), *Tulip, lidded casserole* (1970s), porcelain (hard-paste). Gift of John Hinds, 2017

TORBEN, ØRSKOV & CO., Copenhagen manufacturer (Denmark active mid 20th century) **Henning KOPPEL** designer (Denmark 1918–81), *Bowl* (1970s), plastic. Gift of John Hinds, 2017

Gunilla TREEN (England 1949–), *Brooch* (1975), titanium, transparent and opaque synthetic polymer resin, silver, turquoise. Gift of Terence Lane in memory of Dominica Nelson, 2018

VICTOR CAST WARE LTD, Telford manufacturer (England 1982–2002) **Robert WELCH** designer (England 1929–2000), *Hobart, candlestick; Hobart, candlestick* (1961 designed); *RW320, mortar and pestle* (1984 designed), cast iron. Gift of John Hinds, 2017

VILLEROY & BOCH A. G., Septfontaines manufacturer (Luxembourg est. 1767) **Sue HEAVEN** designer (England active 1970s), *Santiago, casserole; Santiago, tray* (1970s), porcelain (hard-paste). Gift of John Hinds, 2017

VINERS, Sheffield manufacturer (England est. 1908) **Gerald BENNEY** designer (England 1930–2008), *Studio, fish knives and forks; Studio, seven piece cutlery set with salad servers* (c. 1960 designed), stainless steel. Gift of John Hinds, 2017

W. R. MIDWINTER LTD, Burslem manufacturer (England 1910–87) **Hugh CASSON** designer (England 1910–99), *Cannes, teapot; Cannes, tennis plate and cup* 1960 designed, (1960–75 manufactured), earthenware. Gift of John Hinds, 2017

W. R. MIDWINTER LTD, Burslem manufacturer (England 1910–87) **Terence CONRAN** designer (England 1931–), *Salad ware, celery vase; Salad ware, plate; Salad ware, salad bowl; Salad ware, side dish; Salad ware, side dish* 1955 designed, (1955–60 manufactured), earthenware. Gift of John Hinds, 2017

W. R. MIDWINTER LTD, Burslem manufacturer (England 1910–87) **Roy MIDWINTER** designer (England 1922–90) **Eve MIDWINTER** designer (England 1927–), *Stonehenge, Creation, coffee pot; Stonehenge, Creation, side plate* 1972 designed, (1972–86 manufactured); *Stonehenge, Earth, soup bowl* 1973 designed, (1973–82 manufactured); *Stonehenge, Moon, milk jug* 1973; *Stonehenge, Sun, plate; Stonehenge, Sun, tea and coffee service* 1973 designed, (1973–86 manufactured), stoneware. Gift of John Hinds, 2017

W. R. MIDWINTER LTD, Burslem manufacturer (England 1910–87) **John RUSSELL** designer (England active 1960s–70s), *Oranges and lemons, coffee service* 1962 designed, (1962–70 manufactured), earthenware. Gift of John Hinds, 2017

W. R. MIDWINTER LTD, Burslem manufacturer (England 1910–87) **Jessie TAIT** designer (England 1928–2010), *Primavera, cup and saucer; Primavera, plate; Primavera, side plate; Zambesi, covered dish* 1953 designed, (1953–70s manufactured), earthenware. Gift of John Hinds, 2017

WALKÜRE PORZELLANFABRIK, Bayreuth manufacturer (Germany est. 1899), *Casserole* (1970s), porcelain (hard-paste). Gift of John Hinds, 2017

WASHINGTON POTTERY LTD, Hanley manufacturer (England 1946–70), *Oakwood, covered casserole* (1963–70), stoneware (ironstone). Gift of John Hinds, 2017

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759), *Bournvita, chocolate cup and saucer; Bournvita, chocolate cup and saucer* (1933–39); *Bournvita, chocolate pot* (1934–39); *Plate* (1960s); *Toledo, plate* (c. 1972), earthenware. Gift of John Hinds, 2017

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759) **Susie COOPER** designer (England 1902–95), *Diablo, coffee cup and saucer; Diablo, cup and saucer; Diablo, side plate; Diablo, side plate; Diablo, sugar bowl; Diablo, teapot* (c. 1965), porcelain (bone china). Gift of John Hinds, 2017

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759) **Robert MINKIN** designer (England 1928–2012), *Greenwood, tea service* 1967 designed, earthenware. Gift of John Hinds, 2017

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759) **Keith MURRAY** designer (New Zealand/England 1892–1981), *Part coffee service; Tankard* (c. 1935), earthenware. Gift of John Hinds, 2017

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759) **Eric OWEN** designer (England 1903–74), *Pennine, service* (1965–71), stoneware. Gift of John Hinds, 2017

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759) **John Rattenbury SKEAPING** sculptor (England 1901–80), *Kangaroo* (1926) modelled, (1927-1939) manufactured, stoneware (black basalt). Presented by The Wedgwood Society of Australia to commemorate their 45th Anniversary, 2018

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759) **Tom WEDGWOOD** designer (England 1907–60) **John GOODWIN** designer (England 1867–1949) **Keith MURRAY** designer (New Zealand/England 1892–1981), *Annular, covered tureen* (1932–33 designed), (c. 1935 manufactured); *Annular, jug* (1932–33 designed), (c. 1937 manufactured); *Annular, soup bowl and stand* (1932–33 designed), (c. 1940 manufactured); *Annular, dinner plate* (c. 1937), earthenware. Gift of John Hinds, 2017

Russel WRIGHT designer (United States 1904–76/0) **STEUBENVILLE POTTERY COMPANY, Steubenville, Ohio** manufacturer (United States 1879–1959), *American modern, casserole; American modern, celery plate; American modern, creamer; American modern, cup and saucer; American modern, cup and saucer; American modern, gravy boat; American modern, pitcher; American modern, salad bowl; American modern, serving dish; American modern, teapot; American modern, underplate; American modern, vegetable dish* 1937 designed, (1939–c. 1959 manufactured), earthenware. Gift of John Hinds, 2017

Eva ZEISEL designer (Hungary 1906–2012) **HALL CHINA COMPANY, East Liverpool, Ohio** manufacturer (United States est 1903), *Fantasy, jug; Fantasy, plate; Fantasy, plate; Fantasy, tea service* (1952–57), earthenware. Gift of John Hinds, 2017

PURCHASES

Maarten BAAS designer (Germany/the Netherlands 1978–) **DEN HERDER PRODUCTION HOUSE, ‘s-Hertogenbosch** manufacturer (the Netherlands est. 2005), *Clay, dining chair* (2006 designed), 2016, manufactured from the *Clay classic* range 2006–, synthetic polymer clay, steel. Purchased with funds donated by Gordon Moffatt AM, 2017

Cini BOERI designer (Italy 1924–) **Tomu KATAYANAGI** designer (Japan 1950–) **FIAM, Tavullia** manufacturer (Italy est. 1973), *Ghost, chair* (1987 designed), (2016 manufactured), glass. Purchased with funds donated by Gordon Moffatt AM, 2017

Félix BRACQUEMOND designer (France 1833–1914) **CREIL ET MONTEREAU MANUFACTORY, Oise** manufacturer (France 1840–95) **Katsushika HOKUSAI (after) François Eugène ROUSSEAU** commissioning agent (France 1827–91) **BARLUET ET CIE, Paris** retailer (France 1876–84), *Bracquemond - Rousseau Service, footed oval dish* 1866 designed; *Bracquemond - Rousseau Service, round dish* 1866 designed, (1866–76 manufactured), earthenware. Purchased with funds donated by Merv Keehn and Sue Harlow, 2018

Félix BRACQUEMOND designer (France 1833–1914) **CREIL ET MONTEREAU MANUFACTORY, Oise** manufacturer (France 1840–95) **Katsushika HOKUSAI (after) François Eugène ROUSSEAU** commissioning agent (France 1827–91) **E. LEVEILLÉ, Paris** retailer (France 1886–1913), *Bracquemond - Rousseau Service, oval platter* 1866 designed, (1866–76 manufactured), earthenware. Purchased with funds donated by Merv Keehn and Sue Harlow, 2018

Félix BRACQUEMOND designer (France 1833–1914) **CREIL ET MONTEREAU MANUFACTORY, Oise** manufacturer (France 1840–95) **Katsushika HOKUSAI (after) François Eugène ROUSSEAU** commissioning agent (France 1827–91) **LEBEUF, MILLIET ET CIE, Paris** retailer (France 1866–76), *Bracquemond - Rousseau Service, dinner plate* 1866 designed, (1866–76 manufactured); *Bracquemond - Rousseau Service, sauce boat on stand* 1866 designed, earthenware. Purchased with funds donated by Merv Keehn and Sue Harlow, 2018

Paolo BUFFA (Italy 1903–1970), *Cocktail cabinet* (c. 1950), walnut, sycamore, glass, brass, (other materials). Purchased with funds donated by the Gwenneth Nancy Head Foundation, 2017

Alvaro Catalán de OCÓN designer (Spain 1975–) **STUDIO ALVARO CATALÁN DE OCÓN, Madrid** design studio (Spain est. 2004) **ACdO, Madrid** manufacturer (Spain est. 2014), *PET Lamp set of 21* 2017, palm tree fibre, PET plastic bottle, electrical cord, low voltage LEDs. Purchased NGV Foundation with the assistance of Vicki Vidor OAM and Peter Avery, 2018

CREIL ET MONTEREAU MANUFACTORY, Oise manufacturer (France 1840–1895), *Kyoto Service, cup and saucer; Kyoto Service, cup and saucer; Kyoto Service, cup and saucer; Kyoto Service, cup and saucer; Kyoto Service, dessert plate; Kyoto Service, dessert plate; Kyoto Service, dessert plate; Kyoto Service, dish on stand; Kyoto Service, large dish on stand*, 1878 designed, (1878–84 manufactured), earthenware. Purchased, NGV Supporters of Decorative Arts, 2018

Christopher DRESSER designer (England 1834–1904) **AULT POTTERY, Swadlincote, Derbyshire** manufacturer (England 1887–1923), *Vase* (c. 1892–96), earthenware. Purchased with funds donated by John and Bridget Patrick, 2017; *Vase* (c. 1896), earthenware. Purchased, NGV Supporters of Decorative Arts, 2017

ENGLAND manufacturer, *Cordial glass* (1730–50), glass. Purchased with funds donated by Elizabeth Morgan, 2018

Jacopo FOGGINI designer (Italy 1966–) **EDRA, Pisa** manufacturer (Italy est. 1987), *Alice armchair* (2011 designed), (2016 manufactured), polycarbonate, LEDs, electrical components. Purchased with funds donated by Gordon Moffatt AM, 2017

Paul FOLLOT designer (France 1877–1941) **F. W. QUIST METALLWARENFABRIK, Esslingen am Neckar** manufacturer (Germany 1866–1981), *Tea and coffee service* (c. 1902 designed), silver-plated brass. Purchased with funds donated by Peter and Ivanka Canet, 2017

F. O. SCHMIDT, Vienna manufacturer (Austrian est.1853), *Egyptian stool, from the Langer apartment* (c. 1903), wood, vinyl, brass. Purchased, NGV Supporters of Decorative Arts, 2017

Martino GAMPER designer (Italy 1971–) **GEBRÜDER THONET, Vienna** manufacturer (Austria est.1849–), *Post Mundus chair* (2012 designed), (2016 manufactured), Beech (*Fagus sp.*), plywood, brass, felt. Purchased with funds donated by Gordon Moffatt AM, 2017

GREAT THINGS TO PEOPLE (GT2P), Santiago manufacturer (Chile est. 2009) **Guillermo PARADA** designer (Chile 1981–) **Tamara PÉREZ** designer (Chile 1981–) **Sebastián ROZAS** designer (Chile 1981–) **Victor IMPERIALE** designer (Chile 1986–), *Revolution stool L* 2016, from the *Remolten N1: Revolution* series 2016, basaltic andesite, stoneware. Purchased with funds donated by Gordon Moffatt AM, 2017

J. VIEILLARD & CO., Bordeaux manufacturer (France 1829–95), *Dinner plate; Two dinner plates* from the *Japanese scenes service; Two dinner plates* from the *Mice service* (1870s–90s), earthenware. Purchased with funds donated by Carol Sisson, 2018

J. VIEILLARD & CO., Bordeaux manufacturer (France 1829–95) **Eugene MILLET (attributed to)** designer (France 1819–79) **Amédée de CARANZA (attributed to)** decorator (France 1843–1914), *Large birds (Grands Oiseaux), part dinner service* (1878–80), earthenware. Purchased with funds donated by Peter and Ivanka Canet, 2018

Ross LOVEGROVE designer (Wales 1958–) **BERNHARDT DESIGN, Lenoir** manufacturer (United States est. 1889), *Go chair* (1998–2001 designed), (2015 manufactured), powder-coated magnesium, polypropylene. Purchased with funds donated by Gordon Moffatt AM, 2017

Christien MEINDERTSMA designer (the Netherlands 1980–) **LABEL/BREED, Amsterdam** manufacturer (the Netherlands est. 2005), *Flax chair* (2015 designed), (2017 manufactured), Flax fibre (Linum usitatissimum), polylactic acid ed. 12/150. Purchased with funds donated by Gordon Moffatt AM, 2018

Tejo REMY designer (the Netherlands 1960–) **DROOG DESIGN, Amsterdam** design studio (the Netherlands est. 1993), *You can't lay down your memory, chest of drawers* (1991), maple, wood, stained and veneered wood, laminate, opaque synthetic polymer resin, cardboard, powder-coated steel, cane, glass, brass, plastic, jute and metal ed. 105/200. Purchased NGV Foundation, 2017

Oki SATO designer (Canada/Japan 1977–) **NENDO, Tokyo** design studio (Japan est. 2002), *Cabbage chair (mixed)* 2008, fabric, paper, resin; *Scatter shelf* 2011, synthetic polymer resin; *Scatter shelf prototype* 2011, steel; *Visible structures table (large)* 2011, polypropylene and carbon stripe. Suzanne Dawbarn Bequest, 2018; *Manga chairs #1– #50* (2015), stainless steel. Purchased with funds donated by Bruce Parncutt AO and Robin Campbell, Michael and Emily Tong, 2018; *Manga chair prototype* 2015, aluminium; *Trace sconces* 2016, aluminum. Suzanne Dawbarn Bequest, 2018

STUDIO FORMAFANTASMA, Amsterdam design studio (the Netherlands est. 2009) **Andrea TRIMARCHI** designer (Italy 1983–) **Simone FARRESIN** designer (Italy 1980–), *Ore streams – Cabinet* (2016–17), glass, anodised aluminium, steel, synthetic rubber; *Ore streams – Desk* (2016–17), iridescent paint on aluminium and stainless steel, anodised aluminium, steel; *Ore streams – Low chair* (2016–17), metallic paint on aluminium, gold-plated aluminium, mobile phone parts; *Ore streams – Screen 1* (2016–17), metallic paint and iridescent paint on aluminium and stainless steel, anodised aluminum, LED, electrical cord, steel; *Ore streams – Screen 2* (2016–17), metallic paint on aluminium, aluminium foam, gold-plated aluminium painted and gilt leather, steel; *Ore streams – Table* (2016–17), metallic paint on aluminium and steel, gold-plated aluminium, anodised aluminium, steel. Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2018

TIFFANY STUDIO, New York (United States est. 1853) **TIFFANY FURNACES, Corona, New York** manufacturer (United States 1902–31) **Clara DRISCOLL** designer (United States 1861–1944), *Wisteria, table lamp* (c. 1903–05), leaded glass, bronze (patinated), electical components. Purchased, NGV Women’s Association, 2018

Faye TOOGOOD designer (England 1977–) **STUDIO TOOGOOD LTD** manufacturer (England est. 2008), *Roly poly armchair* 2014 designed, 2017 manufactured, fibreglass. Purchased with funds donated by Krystyna Campbell-Pretty, 2018

Masanori UMEDA designer (Japan 1941–) **EDRA, Pisa** manufacturer (Italy est. 1987), *Rose armchair* (1989 designed), (2016 manufactured), cotton/silk velvet, polyurethane foam, plywood, polyester wadding, steel, aluminium, plastic. Purchased with funds donated by Gordon Moffatt AM, 2017

Marcel WANDERS designer (the Netherlands 1963–) **CAPPELLINI, Arosio** manufacturer (Italy est. 1946), *Knotted chair* (1996 designed), (1996–2011 manufactured), carbon and aromatic polyamide fibres, epoxy resin edition of 1000. Purchased with funds donated by Gordon Moffatt AM, 2017

International Fashion and Textiles

GIFTS

ALAIÁ, Paris fashion house (est. 1960) **Azzedine ALAIÁ** designer (born Tunisia 1940, worked in France 1957–201, died France 2017), *Suit* 1983, cotton, polyester, elastic, metal (fastening); *Dress* 1985, rayon, metal (fastening). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Alexander McQUEEN** designer (England 1969– 2010), *Dress and boots* 2010–11 *Angels and demons* collection, autumn-winter 2010–11, silk, metal thread, leather, plastic. Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

BALENCIAGA, Paris couture house (1937–68), *Coat* 1955 autumn-winter, synthetic fur, grosgrain, silk. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2017.

BALENCIAGA, Paris couture house (1937–68) **Cristóbal BALENCIAGA** designer (Spain 1895–72, worked in France 1937–68), *Evening dress* (c. 1941), silk (velvet), cotton (net), plastic (beads); *Hat* (1950s), silk (velvet, chenille); *Hat* (1950s), silk, straw. Gift of Dominique Sirop, 2018; *Ball gown* 1955, silk, metal (fastenings); *Evening gown and wrap* (c. 1963), silk, metal (fastenings); *Dress* (1968), wool, silk, plastic, metal. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2017.

BERNHARD WILLHELM, Los Angeles fashion house (est. 2013) **Bernhard WILLHELM** designer (born Germany 1972, worked in Belgium 1999–2002, France 2000–13, United States 2013–), *Overalls* 2015–16 autumn-winter, cotton, plastic, metal; *Overalls* 2015–16 autumn-winter, cotton, plastic (buttons); *Outfit* 2016 spring-summer, polyester, metal, plastic; *Outfit* 2016 spring-summer, cotton, polyester, glass (beads); *Sandals* 2016 spring-summer, cotton, rubber, velcro. Gift of the artist, 2017

BERNHARD WILLHELM, Los Angeles fashion house (est. 2013) **Bernhard WILLHELM** designer (born Germany 1972, worked in Belgium 1999–2002, France 2000–13, United States 2013–) **Duane PAUL** designer (active United States 1990–), *Hat* 2016 spring-summer, plywood, plastic, felt, metal, ink. Gift of the artist, 2017

BOUÉ SOEURS, Paris couture house (1899–1950s) **Madame Sylvie MONTEGUT** designer (France 1880–1953) **Baronne Jeanne D’ETREILLIS** designer (France 1881–1957), *Romance* 1926–27 autumn-winter, silk/cotton (lace), lamé, metal (fastenings). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

CARVEN, Paris fashion house (1945–93, 2009–) **Marie-Louise CARVEN** designer (France 1909–2015), *Dress* 1956, cotton, nylon. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2017

CHANEL, Paris (attributed to) fashion house (est. 1914–39, 1954–) **Gabrielle ‘Coco’ CHANEL (attributed to)** designer (France 1883–1971), *Dress* (1924) winter, silk, glass (beads), cotton. Gift of Dominique Sirop, 2018

CHRISTIAN DIOR, Paris couture house (est. 1946), *Hat* (1950s), silk, straw. Gift of Dominique Sirop, 2018

CHRISTIAN DIOR, Paris couture house (est. 1946) **Maryse BLANCHARD** designer (France active 1950s–60s), *Necklace* (1950s), metal, glass. Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

CHRISTIAN DIOR, Paris couture house (est. 1946) **Marc BOHAN** designer (born France 1926), *Smoking suit* 1988–89 autumn-winter, wool, silk, metal (fastening). Gift of Didier Ludot, 2018

CHRISTIAN DIOR, Paris couture house (est. 1946) **Christian DIOR** designer (France 1905–57), *Day dress* 1949 spring-summer, cotton, linen, metal (zip), leather, plastic. Gift of Dominique Sirop, 2018. *Well of love (Puits d’Amour)* 1948 *Winged (Ailée)* line, autumn-winter 1948–49, silk, acetate, viscose, metal (fastenings); *Village party (Fête au village)* 1955 A line, spring-summer 1955, silk, cotton (embroidery), acetate (lining); *Zerline* 1957 *Spindle (Fuseau)* line, autumn-winter 1957–58, silk (tafetta), tulle, metal (fastening). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

CHRISTIAN DIOR, Paris couture house (est. 1946) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–), *Bodice* 2004 autumn-winter, silk, metal. Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

CHRISTIAN DIOR, Paris couture house (est. 1946) **Yves SAINT LAURENT** designer (born Algeria 1936, worked in France 1954–2008, died France 2008), *Wedding dress* 1959, silk, metal (fastening), wire, paper, wax. Gift of Didier Ludot, 2018; *Salade* 1960, *Silhouette of tomorrow (Silhouette de demain)* line, spring-summer 1960, silk (taffeta, organza, tulle), metal (fastening). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

CHRISTIAN LACROIX, Paris couture house (1986–2009), *Caramba* 1988 spring-summer, silk, synthetic fibre, (coated paper) metal. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2017; *Dress* 1987 autumn-winter, silk, metal (fastening, hooks and eyes); *Ensemble* 1989 autumn-winter, silk, synthetic thread, glass (rhinestones) metal (fastening). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

COMME DES GARÇONS HOMME PLUS, Tokyo fashion house (est. 1984) **COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Coat* 2014 *Hatching* collection, spring-summer 2014, leather, polyester, cotton, nylon, rayon, metal. Gift of Takamasa Takahashi through the Australian Cultural Gifts Program, 2018

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Jumpsuit* (c. 1985), cotton. Gift of Susie Holt, 2017. *Jacket and trousers* (c. 1998), rayon, plastic (button), wool, rubber. Gift of Dominique Sirop, 2018. *Oufit* 1992 *Unfinished* collection, spring-summer 1992; *Outfit* 1995 *Sweeter than sweet* collection, autumn-winter 1995–96, wool, cupra (rayon); *Dress* 1995 *Sweeter than sweet* collection, autumn-winter 1995–96, wool; *Ballet shoes* 1997, *Body meets dress, dress meets body* collection, spring- summer 1997, leather, cotton, rubber (elastic); *Dress, stockings and shoes* 1997, *Clustering Beauty* collection, spring-summer 1998, silk, cotton, metal, leather, polyester; *Overdress and dress* 1998, *Fusion* collection, autumn-winter 1998–99, wool, polyester, metal; *Dress* 2001, *Ethnic Couture* collection, spring-summer 2002, polyester, silk, cotton, metal; *Jacket and cropped pants* 2001, *Ethnic couture* collection, spring-summer 2002, acetate, cotton, nylon, polyester; *Top and shorts* 2003, *Square* collection autumn-winter 2003–04, wool, metal, cotton, nylon; *Top* (2012 *White drama* collection, spring-summer 2012), polyester, metal (fastening); *Dress* (2014 *Monster* collection, autumn-winter 2014–15), polyester, wool, nylon, acrylic; *Outfit* 2014 *Clothes that are not clothes* collection, spring-summer 2014, synthetic fibre, elastic, metal, Leather, rubber, cotton. Gift of Takamasa Takahashi through the Australian Cultural Gifts Program, 2018

COMME DES GARÇONS HOMME PLUS, Tokyo fashion house (est. 1984) **Rei KAWAKUBO** designer (born Japan 1942), *Leather top, three blazer jacket and trousers* 2014, *Hatching* collection spring-summer 2014, leather, polyester, cotton, nylon, rayon, metal. Gift of Takamasa Takahashi through the Australian Cultural Gifts Program, 2018

DIOR BOUTIQUE, Paris fashion house (est. 1948) **Yves SAINT LAURENT** designer (born Algeria 1936, worked in France 1954–2008, died France 2008), *Dress* (c. 1959), silk, cotton, nylon, metal, paper. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2017

EISA, Barcelona and Madrid couture house (1922–68) **Cristóbal BALENCIAGA** designer (Spain 1895–1972,worked in France 1937–68), *Dress* 1953, silk, metal (fastening). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

ENGLAND, *Waistcoat* (1780), silk, silk (thread), linen. Gift of Richard Cawley, 2017

ENGLAND, *Shoes* 1720–30, satin, leather, metal, silk (lace). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

ENGLAND / FRANCE, *Pelisse* 1810–20, wool, cotton (braid), metal (fastenings). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

FRANCE, *Circassienne robe and petticoat* (c. 1780), silk, silk (floss), linen, cotton, metal (fastenings). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018

FRANCE, *Reception gown* (c. 1905), silk (satin), cotton (net), metal thread. Gift of Dominique Sirop, 2018

FRANCE, *Dress* (c. 1913), silk (jersey), metal (fastenings). Gift of Dominique Sirop, 2018

FRANCE, *Wedding dress and train* (c. 1915), silk, cotton (net), glass (beads), metal (fastenings). Gift of Dominique Sirop, 2018

FRANCE, (Paris), *Day coat* (c. 1919), cotton (velvet). Gift of Dominique Sirop, 2018

FRANCE, *Evening coat* (c. 1928), silk (velvet), silk (chiffon) lining. Gift of Dominique Sirop, 2018

FRANCE, *Evening dress* (c. 1934–35), synthetic fibre (crepe). Gift of Dominique Sirop, 2018

FRANCE, *Evening dress* (c. 1935), silk, metal (fastening). Gift of Dominique Sirop, 2018

FRANCE, *Evening dress and cape* (c. 1935), cotton, silk, metal (fastenings). Gift of Dominique Sirop, 2018

FRANCE, *Evening jacket* (c. 1935), cotton (jersey), plastic (sequins and buttons), silk (lining). Gift of Dominique Sirop, 2018

FRANCE, *Lobster hat* (c. 1996), wool, cotton (net), plastic (sequins), metal. Gift of Dominique Sirop, 2018

GERTRUDE MITCHELL LTD, Worcester manufacturer (active 1930s), *Dress* (c. 1937), synthetic fabric, metal (fastenings). Gift of Dominique Sirop, 2018

GIVENCHY COUTURE, Paris fashion house (est. 1952) **Alexander McQUEEN** designer (England 1969–2010, worked in France 1996–2001), *Top and skirt* 1998–99 autumn-winter, silk, plastic (beads, sequins); *Suit* 1999 autumn-winter, wool, enamel (buttons), metal (fastenings). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

JACQUES FATH, Paris (attributed to) fashion house (c. 1937–1857) **Jacques FATH (attributed to)** designer (France 1912–54), *Evening suit* (1947–48), silk (taffeta), silk (velvet), cotton, glass (beads, buttons), elastic. Gift of Dominique Sirop, 2018

JEAN PATOU, Paris fashion house (1919–87) **Jean PATOU** designer (France 1887–1936), *Dress* 1925, silk (velvet), glass (beads). Gift of Dominique Sirop, 2018; *Afternoon dress* (c. 1930–35), synthetic fibre. Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

JEANNE LANVIN, Paris fashion house (est. 1889) **Jeanne LANVIN** designer (France 1867–1946), *Garden dress* 1939, cotton, silk, metal (fastening). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

JUNYA WATANABE, COMME DES GARÇONS, Japan fashion house (est. 1992) **Junya WATANABE** designer (born Japan 1961), *Skirt* 1998 autumn-winter 1998–99, wool, metal, cotton; *Blouse* 2009 spring-summer, polyester; *Dress and boots* 2010 autumn-winter 2010–11, polyester, leather, cotton (canvas), rubber, plastic; *Jacket and skirt* 2011 autumn-winter 2011–12, leather, cupra, metal (fastenings), polyester, wool. Gift of Takamasa Takahashi through the Australian Cultural Gifts Program, 2018

LUCIEN LELONG, Paris (attributed to) fashion house (1921–48) **Lucien LELONG (attributed to)** designer (France 1889–1958), *Evening dress and belt* 1935, silk, leather. Gift of Dominique Sirop, 2018; *Coat* (c. 1935), silk, metal (buttons). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017

MADELEINE VIONNET, Paris (attributed to) fashion house (est. 1912) **Madeleine VIONNET (attributed to)** designer (France 1876–1975), *Dress* (c. 1924), silk; *Dress* (c. 1935), silk, metal (fastenings); *Slip* (c. 1935), silk. Gift of Dominique Sirop, 2018

MAGGY ROUFF, Paris fashion house (1929–65) **Anne Marie BESANÇON DE WAGNER** designer (France active 1948–c. 1970), *Dress* (1950s), cotton, metal (fastenings). Gift of Dominique Sirop, 2018

MAGGY ROUFF, Paris fashion house (1929–65) **Maggy BESANÇON DE WAGNER** (designer (France 1896–1971), *Dress* (1940s), silk (crepe), metal. Gift of Dominique Sirop, 2018

MAISONS AGNÈS-DRECOLL, Paris fashion house (1931–63) **Maggy BESANÇON DE WAGNER** designer (France 1896–1971), *Dress and cape* (c. 1938), silk. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2017

Risè NAGIN (born United States 1950), *Cape* (c. 1975), silk, cotton, acetate, wool, synthetic thread; *Vest* 1978, silk, acetate, cotton; *Dress* 1980, silk. Gift of Helen Williams Drutt English, 2018

PAQUIN, Paris (attributed to) fashion house (1891–1956) **Colette MASSIGNAC** designer (France active c. 1945–49), *Playsuit and belt* (c. 1946), linen, metal, leather. Gift of Dominique Sirop, 2018

PAUL POIRET, Paris fashion house (1903–29) **Paul POIRET** fashion house (France 1879–1944), *Dress* (c. 1920), cotton, wool, silk (velvet), metal. Gift of Dominique Sirop, 2018

ROCHAS, Paris fashion house (est. 1925) **Marcel ROCHAS** designer (France 1902–55), *Dress* (c. 1950), silk (chiffon), metal. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2017

SCHIAPARELLI, Paris fashion house (1927–54) **Elsa SCHIAPARELLI** designer (born Italy 1890. emigrated to France 1923, died France 1973), *Dress* 1936 summer, wool, silk. Gift of Dominique Sirop, 2018

TAO, COMME DES GARÇONS, Japan fashion house (2005–11) **Tao KURIHARA** designer (born Japan 1961), *Dress, top and boots* 2010 spring-summer 2010, cotton, silk, leather, rubber (elastic), rubber, metal (studs). Gift of Takamasa Takahashi through the Australian Cultural Gifts Program, 2018

VIKTOR&ROLF, Amsterdam couture house (est. 1993) **Viktor HORSTING** designer (born the Netherlands 1969) **Rolf SNOEREN** designer (born the Netherlands 1969), *Look 31 2017 Spring Summer Couture* 2017, silk, nylon, synthetic, metallic thread, plastic (beads, sequins), metal fastening. Gift of the artists, 2018

YOHJI YAMAMOTO, Tokyo fashion house (est. 1972) **Yohji YAMAMOTO** designer (Japan 1943–), *Top* 2004 autumn-winter, wool, metal (fastening). Gift of Dominique Sirop, 2018

YVES SAINT LAURENT, Paris couture house (1961–2002) **Yves SAINT LAURENT** designer (born Algeria 1936–, worked in France 1954–2008, died France 2008), *Dress* 1971, synthetic fabric, leather, plastic (buttons), metal (fastenings). Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2017. *Dress* 1967, cotton, synthetic (trim), silk (lining); *Dress* 1968, wool, synthetic, acetate (lining); *Le smoking, three piece suit* 1968, silk, cotton, plastic (buttons); *Coat and belt* 1969, PVC, wool, metal (fastenings). *Ensemble* 1971, wool, leather; *Ensemble* 1971, wool, plastic (buttons), leather; *Ensemble (1976–77) Opéras Ballets Russes* collection autumn-winter 1976–77, silk, lurex, leather, elastic; *Evening dress* 1995–96 autumn-winter, silk, cotton, metal. Gift of Krystyna Campbell-Pretty and the Campbell-Pretty Family, through the Australian Government’s Cultural Gifts Program, 2018. *Evening gown* 1988, (velvet). Gift of Cornelia Goode, 2018.

PURCHASES

ADRIAN, Los Angeles fashion house (1941–52) **Gilbert ADRIAN** designer (United States 1903–59), *Gingham bustle dress* 1944, cotton, metal. Purchased, NGV Supporters of Fashion and Textiles, 2018

ALAÏA, Paris fashion house (est. 1960) **Azzedine ALAÏA** designer (born Tunisia 1940, worked in France 1957–2017, died France 2017), *Jumpsuit* 1991, rayon, nylon, spandex. Purchased, NGV Supporters of Fashion and Textiles, 2018

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Alexander McQUEEN** designer (England 1969– 2010), *Knitted sock boots* 2005 autumn-winter, wool, leather. Purchased, NGV Supporters of Fashion and Textiles, 2018; *Coat* 2006–07 *Widows of Culloden* collection, autumn-winter 2006–07, cotton, nylon, silk, metal; Purchased with funds donated by Olga Kononchuk, 2017

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Sarah BURTON** designer (England 1974–), *Iris platform sandals* 2011 spring-summer, synthetic, leather, rubber. Purchased, NGV Supporters of Fashion and Textiles, 2018

BODY MAP, London fashion house (1982–91) **Stevie STEWART** designer (England 1958–) **David HOLAH** designer (England 1958–), *Outfit* 1986 *Isa Comet* collection, spring-summer 1986, cotton. Purchased, NGV Supporters of Fashion and Textiles, 2018

CHANEL, Paris fashion house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–), *Hula hoop bag* 2013 spring-summer, leather, metal, cotton, polyester/silk. Purchased with funds donated by the Bertocchi family, 2017

CHRISTIAN DIOR, Paris couture house (est. 1946) **Maria Grazia CHIURI** designer (born Italy 1964, worked in France 2016–), *Ensemble* 2017 *Ready to wear*, spring 2017, cotton, linen, silk, metallic thread, plastic beads. Purchased with funds donated by Krystyna Campbell-Pretty, 2017; *Spirit of Herbarium (Essence d’Herbier)* 2017 spring-summer, silk (organza), nylon (tulle), embroidery, raffia, metal (spangles). David Richards Bequest and NGV Supporters of Fashion and Textiles, 2018

CHRISTIAN DIOR, Paris couture house (est. 1946) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) **Stephen JONES** milliner (born England 1957), *Cap* 2009 autumn-winter, wool, polyester, acetate, resin. Purchased, NGV Supporters of Fashion and Textiles, 2017

CHRISTIAN DIOR, Paris couture house (est. 1946) **Raf SIMONS** designer (born Belgium 1968), *Look 10, Bar coat* 2012 designed, 2017 made, autumn-winter 2012–13, wool (cashmere), silk, metal. David Richards Bequest, 2018; *Sneaker heals* 2014 autumn-winter 2014–15, leather, rubber. Purchased, NGV Supporters of Fashion and Textiles, 2018

GUCCI, Florence fashion house (est. 1921) **Tom FORD** designer (born United states 1961, worked in Italy 1990–2004), *Dress* 1996, synthetic fabric (jersey), metal. Purchased, NGV Supporters of Fashion and Textiles, 2018

HALSTON, New York fashion house (est. 1968) **HALSTON** designer (United States 1932–90), *Evening dress* (1970s), silk, plastic (beads, sequins), metal (fastening). Purchased with funds donated by Bulgari Australia Pty Ltd, 2017

HANAE MORI, Paris fashion house (1977–2004) **Hanae MORI** designer (born Japan 1926), *Dress* (1970s), silk (chiffon), silk (satin), glass (beads). Purchased with funds donated by Bulgari Australia Pty Ltd, 2017

HELMUT LANG, New York fashion house (est. 1984) **Helmut LANG** designer (born Austria 1956, worked in United States 1989–), *Astro jacket and leather trousers* 1999 autumn-winter, cotton, synthetic fibre, metal, leather; *Aviator flight ensemble* 2003 autumn-winter, cupro (viscose), cotton, viscose, elastic, wool, metal; *Dress* 2003 spring-summer, silk (chiffon), cotton; *Ensemble* 2004 spring-summer, cotton, metal, elastic, plastic. Purchased, NGV Supporters of Fashion and Textiles, 2017

IRIS VAN HERPEN, Amsterdam couture house (est. 2007) **Iris van HERPEN** designer (born the Netherlands 1984) Jólan van der WIEL designer (born the Netherlands 1984) *Shoes* 2015 *Magnetic motion* collection, spring-summer 2015, iron rubber filings. Purchased with funds donated by Fair Shen, 2018

JEAN PAUL GAULTIER, Paris fashion house (est. 1976) **Jean Paul GAULTIER** designer (born France 1952), *Dress* (c. 2002), rayon (jersey), cotton (cord). Purchased with funds donated by the Carla Zampatti Foundation, 2018

Alexandra KEHAYOGLOU (born Argentina 1982), *Santa Cruz River* 2017, wool. Purchased NGV Foundation with the assistance of Michael and Andrew Buxton from MAB Corporation Pty Ltd, and the Andrew and Geraldine Buxton Foundation, 2018

MAISON MARTIN MARGIELA, Paris fashion house (est. 1988) **Martin MARGIELA** designer (born Belgium 1957, worked in France 1988–2009), *Bodice* 1997 autumn-winter, linen, cotton (lining), metal (fastenings). Purchased NGV Foundation, 2018

Issey MIYAKE designer (born Japan 1938) **Ikko Tanaka after, Face 1** 2017, polyester (shirt and shorts), wood, acrylic resin, chromed metal, synthetic cord (necklace); *Face 2; Face 3* 2017, polyester (dress), vinyl, nylon (clutch), leather, nylon, plastic (shoes) acrylic (bangle). Purchased with funds donated by Maureen Morrissey, 2018

OSSIE CLARK, London fashion house (1965–83) **Ossie CLARK** designer (England 1942–96) **Celia BIRTWELL** textile designer (born England 1941), *Dress* (c. 1969), synthetic (crepe), plastic, metal. Purchased with funds donated by Bulgari Australia Pty Ltd, 2018

POSTER DRESSES, London manufacturer (c. 1967–c. 1969) **Harry GORDON** graphic designer (born United States 1930, worked in England and Spain 1959–73, Spain 1973–2007, died Spain 2007), *Rose dress* 1968, screen-printed rayon and nylon, plastic, paper, metal (staples). Purchased, NGV Supporters of Fashion and Textiles, 2018

SCHIAPARELLI, Paris couture house (1927–04) **Salvador DALÌ** artist (Spain 1904–89, worked in France 1926–1940, United States 1940–48), *Brooch* (c. 1937), metal, artificial stones, feathers (ostrich). Purchased with funds donated by Krystyna Campbell-Pretty, 2017

VETEMENTS, Paris fashion house (est. 2014) **Demna GVASALIA** designer (born Georgia 1981, worked in France 2015–), *Dress* 2017 autumn-winter, polyester, elastane. Purchased, NGV Supporters of Fashion and Textiles, 2018

TRIGÈRE, New York fashion house (1942–94) **Pauline TRIGÈRE** designer (France 1908–2002), *Cocktail dress and bolero* (c. 1959), wool, silk (lining), metal (fastening). Purchased, NGV Supporters of Fashion and Textiles, 2018

VIKTOR&ROLF, Amsterdam couture house (est. 1993) **Viktor HORSTING** designer (born the Netherlands 1969) **Rolf SNOEREN** designer (born the Netherlands 1969), *Cutting Edge couture by Dazed tapestry; Flowerbomb tapestry; Flying Dutchmen tapestry; Hyeres*, 2016, cotton, viscose. Purchased NGV Foundation, 2018

VIVIENNE WESTWOOD, London fashion house (est. 1985) **Vivienne WESTWOOD** designer (born England 1941), *Boots* 1995 *Vive la Cocotte* collection, autumn-winter 1995, leather, cow hide. Purchased, NGV Supporters of Fashion and Textiles, 2018

Pae WHITE born United States 1963, *Spearmint to Peppermint* (2013), cotton, polyester. Purchased NGV Foundation with the assistance of the Donald Russell Elford and Dorothy Grace Elford Bequest, 2017

YVES SAINT LAURENT RIVE GAUCHE, Paris couture house (est. 1966) **Tom FORD** designer (born United States 1961), *Top and skirt* 2002 autumn-winter, polyimide, nylon, viscose, rayon, silk, plastic (buttons), metal fastenings. Purchased, NGV Supporters of Fashion and Textiles, 2018

International Multimedia

GIFTS

David HOCKNEY (English 1937–, worked in United States 1964–68, 1975–), *The four seasons, Woldgate Woods (spring 2011, summer 2010, autumn 2010, winter 2010)* 2010–11, thirty-six channel colour digital video, silent, ed. 3/10. A gift from David Hockney, 2018

PURCHASES

Adel ABIDIN (Iraqi 1973–, worked in Finland and Jordan 2003–), *Cover-up!* 2014, black and white video transferred to media player, stereo sound, ed. 1/5 and artist’s proof ed. 1/5. Suzanne Dawbarn Bequest, 2017

Candice BREITZ (South African 1972–), *Love story* 2015–16, seven channel colour high definition video, sound. Purchased with funds donated by Grace and Brendan O’Brien, 2017

GUERRILLA GIRLS, New York art collective (American 1985–), *Whitney action* 2015; *Girlsplaining Museum Ludwig; Guerrilla Girls guide to behaving badly! Mysteries of the MIA* 2016, video. Purchased with funds donated by Susan Jones and James McGrath, 2018

Josephine MECKSEPER (German 1964–, worked in United States 1990–), *PELLEA[S]* (2016–17), high definition video, stereo sound. Suzanne Dawbarn Bequest, 2018

Nathaniel MELLORS (English 1974–), *Ourhouse episode 5 – Time* 2015, single channel high definition colour video, stereo sound, ed. 2/6. Suzanne Dawbarn Bequest, 2018

Richard MOSSE (Irish 1980–), *Incoming* 2015–16, three channel high definition video, surround sound. Co-commissioned by the National Gallery of Victoria, Melbourne, and the Barbican Art Gallery, London. Purchased with support of the Christopher Thomas AM and Cheryl Thomas, Jane and Stephen Hains, Vivien and Graham Knowles, Michael and Emily Tong and 2016 NGV Curatorial Tour donors, 2018

Julian ROSEFELDT (German 1965–), *In the Land of Drought* 2015–17, single channel high definition colour video transferred to media player, sound. Ruth Margaret Frances Houghton Bequest, 2018

teamLab, Tokyo design studio (est. 2001) **Toshiyuki INOKO** designer (Japanese 1977–), *Moving Creates Vortices and Vortices Create Movement* 2017, interactive digital projection. Purchased NGV Foundation, 2018

Yvonne TODD (New Zealander 1973–), *Denim seagull* 2013, colour video, sound, ed. 3/3. Purchased NGV Foundation, 2017

International Painting

GIFTS

Louis-Léopold BOILLY (French 1761–1845), *Country pleasures (L’Amusement de la campagne)* (c. 1789–93), oil on paper on wood panel. Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government’s Cultural Gifts Program, 2017

Keith HARING (American 1958–1990), *Untitled (Mural signature door)* (1984), synthetic polymer paint on wood and metal. Presented by the Department of Economic Development, Jobs, Transport and Resources, Victoria, 2017

William ROTHENSTEIN (English 1872–1945), *The artist’s parents, Moritz and Bertha Rothenstein* 1900, oil on canvas. Gift of Ofer Elboher through the Australian Government’s Cultural Gifts Program, 2018

Jean VALETTE-FALGORES (French 1710–after 1777), *Trompe l’oeil* (1770s), oil on canvas. Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2018

Élisabeth Louise VIGÉE LE BRUN (French 1755–1842), *Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana* (c. 1775), oil on canvas. Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government’s Cultural Gifts Program, 2017

PURCHASES

Mary BEALE (English 1633–99), *Portrait of a lady* (c. 1680), oil on canvas. Purchased with funds donated by Krystyna Campbell-Pretty and the Campbell-Pretty Family in memory of Ros McCarthy, 2017

Louise BOUTEILLER (French 1783–1828), *Césarine de Houdetot, Baronne de Barante: Les Pamplemousses* 1818, oil on canvas. Purchased with funds donated by Peter and Anne Greenham, Ross Adler AC and Fiona Adler, Alan and Mavourneen Cowen, donors to the 2017 NGV Foundation Annual Dinner and 2017 NGV Annual Appeal, 2018

Salvador DALÌ (Spanish 1904–89, worked in United States 1940–48), *Trilogy of the desert: Mirage* (1946), oil on canvas. Purchased with the support of The Eugenie Crawford Bequest, Professor AGL Shaw AO Bequest, The Nigel Peck AM and Patricia Peck Fund, Morry Fraid AM and The Spotlight Foundation, The Fox Family Foundation, Ken Harrison AM and Jill Harrison, The Hansen Little Foundation, The Betsy and Ollie Polasek Endowment and donors to the 2018 NGV Foundation Annual Dinner and 2018 NGV Annual Appeal, 2018

Apostolos GEORGIU (Greek 1952–), *Untitled* 2012, synthetic polymer paint on canvas. Purchased NGV Foundation, 2017

Françoise GILOT (French 1921–), *Blue eyes (Les yeux bleus)* 1956, oil on canvas. Purchased with funds donated by the Bowness Family Foundation and George and Patricia Kline and family, 2017

HU Qingyan (Chinese 1982–), *A roll of blue and white striped cloth; A roll of plaid cloth* 2012, synthetic polymer paint on canvas. Suzanne Dawbarn Bequest, 2017

Maria Margaretha LA FARGUE (Dutch 1743–1813), *The shrimp seller* 1776, oil on wood panel. Purchased with funds donated by The Andrew & Geraldine Buxton Foundation, 2017

Tala MADANI (Iranian 1981–, emigrated to United States 1994), *Lights in the living room* 2017, oil on canvas. Purchased with funds donated by David Clouston and Michael Schwarz, 2017

Satoshi OHNO (Japanese 1980–), *Misty Kilimanjaro* 2014, from the *Misty Kilimanjaro* series 2013–, oil and synthetic polymer paint on canvas on plywood. Suzanne Dawbarn Bequest, 2018

Paulina OŁOWSKA (Polish 1976–), *The painter* 2016, oil and synthetic polymer paint on canvas. Purchased with funds donated by Connie Kimberley and Craig Kimberley OAM, 2018

THUKRAL & TAGRA (est. 2003), *Coming soon at your neighbourhood* 2008, synthetic polymer paint on canvas. Purchased NGV Foundation, 2017

YU Hong (Chinese 1966–), *Diaphanous figures no. 4; Diaphanous figures no. 5; Diaphanous figures no. 6* 2013, pigments on glass, painted wood. Suzanne Dawbarn Bequest, 2017

International Photography

GIFTS

Zhuang Hui (Chinese 1963–), *Untitled* 1996, from the *One and thirty* series 1996, type C photograph, ed. 3/3; *Untitled* 1996, type C photograph, ed. 3/3. Gift of Larry Warsh in honour of Tony Ellwood AM, Director NGV, 2018

Peter LINDBERGH (German 1944–), *French Can Can* 1991; *Cate Blanchett* 2003; *Nicole Kidman* 2010, type C photograph. Gift of the artist, 2017

Ronnie VAN HOUT (New Zealander 1962–, worked in Australia 1999–), *Reborn* 1995, gelatin silver photograph. Gift of Andrew Browne, 2018

WANG Jinsong (Chinese 1963–), *Standard family* (1996), type C photograph, ed. 8/30. Gift of Larry Warsh, 2017

Boyd WEBB (New Zealander 1947–, worked in England 1972–), *Red* (2006), from the *Botanics* series 2006, type C photograph. Gift of Leigh MacKay through the Australian Government’s Cultural Gifts Program, 2017

PURCHASES

Nicolás CONSUEGRA (Colombian 1976–), *Textual mapping* 2009 (*Cartografía textual*), digital file to produce vinyl lettering on wall, ed. 3/3. Purchased NGV Foundation, 2018

Remissa MAK (Cambodian 1970–), *A hammock was used to carry patients from hospitals in Phnom Penh city; Khmer Rouge soldiers took control of the captial city of Phnom Penh; Many corpses lay on both sides of the street; My aunt carried her sick son from a hospital; My father carried my youngest brother from Phnom Penh city; My grandmother assisted her sick husband to walk; My mother carried belongings from Phnom Penh city; Phnom Penh city became a ghost town* (2014), from the *Left 3 days* series 2014, inkjet prints eds. 1/7. Purchased NGV Foundation, 2018

Richard MOSSE (Irish 1980–), *Hellinikon Olympic Arena* 2016, digital type C print on metallic paper. Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, Jane and Stephen Hains, Vivien and Graham Knowles, Michael and Emily Tong and 2016 NGV Curatorial Tour donors, 2018

Zanele MUHOLI (South African 1972–), *Zinathi I* (2015); *Buzani (Parktown); Ntozkhe II (Parktown)* (2016), from the *Somnyama Nkonyama* series 2015–16, gelatin silver photograph. Bowness Family Fund for Photography, 2017

Alex PRAGER (American 1979–), *Act I, scene III* 2016, pigment print, ed. 9/25. Purchased with funds donated by Bruce Parncutt AO, 2017

Shi Guowei (Chinese 1977–), *Cactus garden* 2016, gelatin silver photograph, colour dyes. Purchased NGV Foundation, 2017

Sarah WAISWA (Ugandan 1980–), *Stranger in a familiar land* 2016, inkjet prints. Purchased NGV Foundation, 2017

Hank WILLIS THOMAS (American 1976–), *Amelia falling* 2014, photographic print, mirror and glass. Bowness Family Fund for Photography, 2017

Ulrich WÜST (German 1949–), *Bitterfeld* 1979; *Haldensleben* 1979; *Bad Freienwalde*; *Bad Freienwalde* 1980; *Berlin*; *Berlin* 1980; *Biesenthal* 1980; *Magdeburg* 1980; *Wendisch Priborn* 1980; *Zerpenschleuse* 1980; *Gera* 1981; *Magdeburg*; *Magdeburg* 1981; *Warnemünde* 1981; *Wolgast* 1981; *Altlandsberg*; *Altlandsberg* 1982; *Anklam* 1982; *Berlin*; *Berlin*; *Berlin*; *Berlin*; *Berlin*; *Berlin* 1982; *Bernau* 1982; *Biesenthal* 1982; *Freiberg* 1982; *Gera* 1982; *Karl-Marx Stadt*; *Karl-Marx Stadt* 1982; *Leipzig* 1982; *Lüdershagen* 1982; *Magdeburg*; *Magdeburg*; *Magdeburg*; *Magdeburg*; *Magdeburg* 1982; *Potsdam* 1982; *Rostock*; *Rostock*; *Rostock* 1982; *Schildow*; *Schildow* 1982; *Berlin*; *Berlin* 1983; *Dresden* 1983; *Leipzig*; *Leipzig* 1983; *Berlin* 1984; *Karl-Marx Stadt* 1984, from the *Stadtbilder* series 1979–84, archival pigment print, ed. 4/40. Purchased NGV Foundation, 2018

International Prints and Drawings

International Books

GIFTS

Ian Hamilton FINLAY (Scottish 1925–2006), *From An inland garden* 1971, artist’s book: photo-lithograph, [6] leaves, paper cover, printed paper wrappers, stitched binding, ed. 177/300; *D1* 1972, artist’s book: photo-lithograph on 3 folded sheets, ed. 100/350; *Jibs* 1972, artist’s book: photo-lithograph, [13] leaves (uncut), paper cover, printed paper wrappers, glued binding, ed. 180/350; *Exercise X* 1973, artist’s book: photo-lithograph, 11 leaves, paper covers, printed paper wrappers, stapled binding; *Honey by the water* 1973, artist’s book: photo-lithograph, 62 pages, paper covers, glued binding, ed. 1000; *A pretty kettle of fish* 1974, artist’s book: photo-lithograph, [12] leaves (uncut), paper covers, printed paper blue wrappers; *Three sundials* 1974, artist’s book: photo-lithograph, [16] pages, paper covers, printed paper wrappers, stitched binding, ed. 3/150; *Airs, waters, graces* 1975, artist’s book: photo-lithograph, 16 pages, paper covers, printed paper wrappers, stitched binding, ed. 164/350; *Unnatural pebbles* 1981, artist’s book: photo-lithograph, [56] pages with 3 fold-outs, paper covers, paper wrappers, stitched binding, ed. 1000. Gift of Terence Lane OAM in memory of Dominica Nelson, 2017

PURCHASES

William DAMPIER (English 1651–1715), *A New Voyage Round the World*, published by James Knapton, London, 1697, 2nd edition, book: letterpress and etching, leather cover, stitched binding, blind embossing and gold lettering; *Voyages and Descriptions*, published by James Knapton, London, 1700, 2nd edition, book: letterpress and etchings, leather cover, stitched binding, blind embossing and gold lettering; *A Voyage to New Holland, &c. In the year 1699* published by James Knapton, London, 1703, 1st edition, book: letterpress and etchings, leather cover, stitched binding, blind embossing and gold lettering. Purchased with funds donated by anonymous donors, 2017

GUERRILLA GIRLS, New York art collective (American 1985–), *The Guerrilla Girls’ bedside companion to the History of Western art* 1998; *Bitches, bimbos and ballbreakers: The Guerrilla Girls’ illustrated guide to female stereotypes* 2003; *The Guerrilla Girls’ art museum activity book* 2012; *The hysterical herstory of hysteria and how it was cured* 2016, books. Purchased with funds donated by Susan Jones and James McGrath, 2018

Oskar KOKOSCHKA (Austrian 1886–1980), *The Dreaming Boys (Die träumenden Knaben)* 1907–08, published by Kurt Wolff, Leipzig, 1917, artist’s book: colour lithographs and line blocks, 10 leaves, linen cover, cord binding, ed. 16/275. Purchased NGV Foundation, 2017

George MACIUNAS designer (Lithuanian/American 1931–78) **Jonas MEKAS** author (Lithuanian 1922–), *Reminiscences (Reminiscensijos)* 1972, artist’s book: photo-offset lithograph on coated paper, interleaved with printed text on orange paper, 46 pages, wood cover, brass hinges, ed. 60/(200). Purchased NGV Foundation, 2018

International Collages

PURCHASES

Otto HOFMANN (German 1907–1996, worked in Italy mid 1970s–1996), *Meeting! At the Quay! (Begegnung! Auf dem Quai!)* 1934, collage with gouache on black paper. Purchased NGV Foundation, 2018

International Drawings

GIFTS

Jan SCHOONHOVEN (Dutch 1914–94), *MV2* 1968, pen and ink. Gift of Ian Brown, 2017

Selwyn TEBBUTT (Welsh active mid 1950s), *Little man* (1954), brown chalk. Gift of Lyn Williams AM, 2018

PURCHASES

Jorge MÉNDEZ BLAKE (Mexican 1974–), *Bartlebooth monument* 2011–15, brush and black and brown ink and pencil. Suzanne Dawbarn Bequest, 2017

Séraphine PICK (New Zealander 1964–), *Brobot*; *Exog*; *Rack*, 2017, watercolour. Margaret Stones Fund for International Prints and Drawings, 2018

Yamagami Yukihiro (Japanese 1976–), *Shinjuku calling* 2014, pencil on panel, high definition video projector, Blu-ray player. Purchased NGV Foundation with the assistance of Esther Frenkiel OAM and David Frenkiel, 2017

International Prints

GIFTS

Billy APPLE (New Zealander 1935–, worked in England 1959–62, United States 1964–90), *I.O.U.* 1989, screenprint and orange fibre-tipped pen. Gift of Ian Brown, 2017

Pierre BONNARD (French 1867–1947), *Toilette* (1927), drypoint. Gift of Ian Brown, 2017

Paul CÉZANNE (French 1839–1906), *Armand Guillaumin with the hanged man* (1873), etching. Gift of Ian Brown, 2017

Jean COCTEAU (French 1889–1963), *(Nude male reclining on a pillow)* (c. 1963), lithograph. Gift of Ian Brown, 2017

Charles CONDER (English 1868–1909, worked in Australia 1884–90, throughout Europe 1890–1905), *In the land of dreams* (c. 1903), watercolour on silk. Bequest of Alison Puzey, 2018

Raoul DUFY (French 1877–1953), *Ambroise Vollard* (1930), etching. Gift of Ian Brown, 2017

Ian Hamilton FINLAY (Scottish 1925–2006), *Valses pour piano (Water music)* 1970, printed artist’s card in envelope; *Flags* 1971, artist’s card: photo-lithograph; *Zulu ‘Chieftan’* 1971, artist’s card: photo-lithograph; *Der Tag* 1972, artist’s card: photo-lithograph; *Homage to E.A. Hornel* 1972, artist’s card: photograph; *Homage to Kahnweiler* 1972, artist’s card: photo-lithograph; ‘*A calm in a tea-cup’* 1973, artist’s card: photo-lithograph on folded card; *O’Erlikon* 1973, from the *Wild Hawthorn Weapon* series 1973–74; *Flotte de Pêche* 1974, artist’s card: photo-lithograph; *The Divided Meadows of Aphrodite* 1975, artist’s card: photo-lithograph; *The great piece of turf* 1975, from the *Stonypath Garden and Gallery* series 1975, artist’s card: photo-lithograph; ‘*Adventurer’ (Bath)* 1976, artist’s card: photo-lithograph; *Small is quite beautiful* 1976, artist’s card: photo-lithograph. Gift of Terence Lane OAM in memory of Dominica Nelson, 2017

George GROSZ (German 1893–1959), *Elevated railway (Hochbahn)* (1915), lithograph on brown paper; *Dissonant flute (Verstimmte Flöte)* (1922), lithograph. Gift of Ian Brown, 2017

David HOCKNEY (English 1937–, worked in United States 1964–68, 1975–), *The Yosemite suite* 2010, 24 iPad drawings printed on paper, ed. 3/25; *Yosemite I, October 5th 2011*; *Yosemite I, October 16th 2011*; *Yosemite II, October 5th 2011*; *Yosemite II, October 16th 2011*; *Yosemite III, October 5th 2011* 2011, printed 2015, iPad drawing printed on four sheets of paper mounted on four sheets of diabond, ed. 3/12. A gift from David Hockney, 2018

René MAGRITTE (Belgian 1898–1967, worked in France 1927–30), *Pear and rose* printed 1969, colour etching and aquatint, ed. 35/150. Gift of Ian Brown, 2017

Édouard MANET (French 1832–83), *Charles Baudelaire, full face* 1868–69, etching. Gift of Ian Brown, 2017

Marino MARINI (Italian 1901–80, worked in Switzerland 1943–48), *Two standing female nudes* (c. 1942), lithograph on buff oriental tissue paper, ed. 21/50. Gift of Ian Brown, 2017

Henri MATISSE (French 1869–1954), *(Head of a woman, frontal view)*; *(Head of a woman, three-quarter view)* (1954), illustrations for *Poésies antillaises (Antilles Poems)* by John-Antoine Nau, published by Fernand Mourlot, Paris, 1972, lithograph printed in brown ink, edition of 275. Gift of Ian Brown, 2017

Joan MIRÓ (Spanish 1893–1983, worked in France 1920–40), *Frontispiece for André Breton’s Anthologie de l’humour noir* 1950, colour lithograph on brown paper. Gift of Ian Brown, 2017

Henry MOORE (English 1831–95), *Head of Prometheus* 1950, colour lithograph. Gift of Ian Brown, 2017

Edvard MUNCH (Norwegian 12 December 1863–23 January 1944, worked in France 1889–92, Germany 1892–95), *Program for Théâtre de l’Oeuvre: Peer Gynt* 1896, lithograph and letterpress on brown paper, edition of 1400. Gift of Ian Brown, 2017

Selwyn TEBBUTT (Welsh active mid 1950s), *Horse* 1954, etching, drypoint and plate-tone. Gift of Lyn Williams AM, 2018

PURCHASES

Lester BEALL (American 1903–1969), *Farm work* 1937, screenprint. Margaret Stones Fund for International Prints and Drawings, 2017

BERGSNOV DESIGN, Oslo designer (active early 1990s) **Ken FRIEDMAN** (American 1949–), *Fluxus: A Conceptual Country* 1992, offset lithograph. Purchased NGV Foundation, 2018

George BRECHT (attributed to) (American 1926–2008, worked in Germany 1971–2008), *Fluxus/La Cedille/Qui sourit/Art Total/Poesie/Action* (1967), offset lithograph on grey paper. Purchased NGV Foundation, 2018

George BRECHT editor (American 1926–2008, worked in Germany 1971–2008) **George MACIUNAS** editor (Lithuanian/American 1931–78), *Fluxus cc V TRE Fluxus (Fluxus newspaper no. 2, February, 1964)* 1964, offset lithograph printed on four sides. Purchased NGV Foundation, 2018

George BRECHT editor (American 1926–2008, worked in Germany 1971–2008) **George MACIUNAS** designer (Lithuanian/American 1931–78), *No Smoking* (1973), offset lithograph. Purchased NGV Foundation, 2018

Otto DIX (German 1891–1969), *Dead sentry (Toter Sappenposten)* 1924, plate 18 from *Der Krieg (The war)* series 1924, etching and drypoint ed. 23/70. Purchased with funds donated by anonymous donors, 2017

Alfred DUCÔTE lithographer (English active late 1820s–early 1840s) **John DOYLE** draughtsman (Irish 1797–1868, worked in England 1822–68), *Emigration, or a flight of fair game* 1832, hand-coloured lithograph. Purchased with funds donated by Krystyna Campbell-Pretty and the Campbell-Pretty Family, 2017

FANTASTICI 4 (active 1960s–70s), *New American Cinema: Fluxus Antology (Maciunas, Joe Jones, Andy Warhol, Yoko Ono, ecc.)* (1960s–70s), colour silkscreen. Purchased NGV Foundation, 2018

Stephen FRYKHOLM (American 1942–), *Hermann Miller sweet corn festival* 1970, screenprint. Margaret Stones Fund for International Prints and Drawings, 2017

Ida GRIFFIN (American active late 1960s), *Larry Baldwin of Fluxus International presents FluxFest* (1967), colour lithograph. Purchased NGV Foundation, 2018

GUERRILLA GIRLS, New York art collective (American 1985–), *How many women artists had one-person exhibitions in NYC art museums last year?*; *Russell thinks things are getting better for women artists*; *These critics don't write enough about women artists*; *These galleries show no more than 10% women artists or none at all*; *What do these artists have in common?*; *Women in America earn only 2/3 of what men do* 1985; *Dearest art collector*; *Guerrilla Girls hits list*; *Guerrilla Girls' 1986 report card*; *Hidden agender/Passing the bucks*; *It's even worse in Europe*; *Only 4 commercial galleries in NY show black women*; *Under surveillance this year*; *Which art mag was worst for women last year?* 1986; *Guerrilla Girls review The Whitney*; *We sell white bread*; *What's fashionable, prestigious and tax deductible?* 1987; *At last! Museums will no longer discriminate against women and minority artists*; *The advantages of being a woman artist* 1988; *Bus companies are more enlightened than NYC art galleries*; *Do women have to be naked to get into the Met. Museum?*; *How many works by women artists were in the Andy Warhol and Tremaine auctions at Sotheby's?*; *Relax Senator Helms, the art world is your kind of place!*; *We've encouraged our galleries to show more women and artists of color. Have you?*; *When racism and sexism are no longer fashionable, how much will your art collection be worth?*; *You're seeing less than half the picture* 1989; *Guerrilla Girls' code of ethics for art museums*; *Guerrilla Girls' definition of a hypocrite*; *Guerrilla Girls' identities exposed!*; *Guerrilla Girls' pop quiz* 1990; *Missing in action*; *Montgomery, Alabama 1955?*; *These are the most bigoted galleries in New York*; *What I want for Mother's Day*; *What's the difference between a prisoner of war and a homeless person?* 1991; *Guerrilla Girls demand a return to traditional values on abortion*; *Guerrilla Girls explain the concepts of Natural Law*; *Hold onto your wallets! Cross your legs!*; *How long did it take to loot South Central L.A.?*; *If you're raped, you might as well 'Relax and enjoy it,' because no one will believe you*; *Republicans do believe in a woman's right to control her own body*; *Supreme Court Justice supports right to privacy for gays and lesbians*; *What's new and happening at the Guggenheim for the discriminating art lover?* & *Dear Mr. Krens*; *What's new and happening at the Guggenheim for the discriminating art lover?* & *Dear Mr. Krens* 1992; *Hormone imbalance, melanin deficiency* 1993; *Artforhim* 1994, posters; *Hot flashes, 4*; *Hot flashes, 2 + 3 double issue* 1994, newsletters; *Sorry, sweetie* 1994, poster; *10 trashy ideas about the environment* 1994, plastic bag; *Way to go, dude!* 1994; *Token times*; *Top ten signs that you're an artworld token*; *Traditional values and quality return to the Whitney Museum*; *What do these men have in common?*; *Who is this slimy creature?* 1995; *Battle of the sexes (project for The New Yorker)*; *Election year lottery. You gotta play to win*; *The Internet was 84.5% male and 82.3% white until now* 1996; *MoMA mia!!! 13 years and we're still counting*; *3 white women, 1 woman of color and no men of color – Out of 71 artists?* 1997, posters; *3 white women, 1 woman of color and no men of color – Out of 71 artists?* 1997, postcard; *As good as it gets?*; *In this theatre* 1998, sheets of stickers; *Brooklyn landmark*; *Intercepted by the Guerrilla Girls*; *Oh! The joys of being a woman playwright!*; *There's a tragedy on Broadway and it isn't Electra* 1999; *Send a message to those body-obsessed guys in Hollywood (project for Bitch magazine)* 2000; *Birth of feminism poster* 2001, poster; *Sundance stickers*; *Sundance stickers* 2001, sheet of stickers; *Anatomically correct Oscar (billboard project)* 2002; *Estrogen bomb*; *Trent L'Ottscar (billboard project)*; *Women's terror alert* 2003; *Benvenuti alla Biennale Feminist! (project for the Venice Biennale)*; *Where are the women artists of Venice (project for the Venice Biennale)* 2005; *The future for Turkish women artists*; *Unchain the women directors (billboard project)* 2006; *Dear Art Collector English*; *Dear Art Collector Greek*; *Horror on the National Mall* 2007; *Dear Art Collector Chinese*; *Dearest Eli Broad*; *Museums cave in to radical feminists*; *Museums Unfair to Men* 2008; *Disturbing the peace English*; *Disturbing the peace French* 2009; *Irish Not a feminist*; *Irish toast* 2010; *Dearest Interview Magazine*; *Do women have to be*

naked to get into Boston museums?; *Do women have to be naked to get into the Met. Museum? Update*; *Even Michele Bachmann believes 'We all have the same civil rights' (billboard project)*; *Gender reassignment*; *Minnesota ID check*; *The estrogen bomb update* 2012; *Free the women artists of Europe*; *¿Por Qué las Guerrilla Girls Echan Pestes Contra el Arte, el Cine, la Política y la Cultura Pop?* 2013; *Bus companies are more enlightened than art galleries*; *Do women have to be naked to get into music videos* 2014, posters; *Do women have to be naked to get into music videos* 2014, sticker; *Dear Art Collector Billionaire (NYC street campaign)* 2015, poster; *Dear Art Collector Billionaire (NYC street campaign)* 2015, sticker; *Dear Art Gallery Billionaire (NYC street campaign)* 2015, poster; *Dear Art Gallery Billionaire (NYC street campaign)* 2015, sticker; *Dear Art Museum Billionaire (NYC street campaign)* 2015, poster; *Dear Art Museum Billionaire (NYC street campaign)* 2015, sticker; *How many women had solo shows at NYC museums? Recount (NYC street campaign)* 2015, poster; *How many women had solo shows at NYC museums? Recount (NYC street campaign)* 2015, sticker; *These galleries show no more than 10% women artists or none at all Recount (NYC street campaign)* 2015, poster; *These galleries show no more than 10% women artists or none at all Recount (NYC street campaign)* 2015, sticker; *Why has 87% of Icelandic Film Centre funding gone to men? (billboard project)* 2015; *Advantages of owning your own art museum* 2016, posters; *Advantages of owning your own art museum* 2016, sticker; *Anatomically correct Oscar update (billboard project)*; *Even the U.S. Senate is more progressive than Hollywood update*; *History of wealth and power*; *How many women had one-person exhibitions at MFC-Michele Didier?* 2016, poster; *Is it even worse in Europe: Whitechapel survey* 2016, book; *Pop quiz update*; *The Guerrilla Girls asked 383 European museums about diversity*; *Trump announces new commemorative months* 2016, poster; *Trump announces new commemorative months* 2016, sticker. Purchased with funds donated by Susan Jones and James McGrath, 2018

Geoffrey HENDRICKS editor (American 1931–) **Sara SEAGULL** designer (American active 1970s), a *V TRE EXTRA: Maciunas Dies (Fluxus newspaper no. 11, March 24, 1979)* 1979, newspaper: offset lithography on 8 folded sheets, 16 pages. Purchased NGV Foundation, 2018

Geoffrey HENDRICKS editor (American 1931–) **Robert WATTS** editor (American 1923–88) **Sara SEAGULL** editor (American active 1970s), *FLUXUS maciunas V TRE FLUXUS laudatio ScriPTa pro GEORge (Fluxus newspaper no. 10, May 2, 1976)* 1976, offset lithograph printed on four sides. Purchased NGV Foundation, 2018

IMPLOSIONS, INC., New York (est. 1967) **George MACIUNAS** editor (Lithuanian/American 1931–78) **Robert WATTS** (American 1923–88), *Stick-on tattoos instruction sheet* (1967), offset lithograph. Purchased NGV Foundation, 2018

Paul JACOULET (French 1896–1960, emigrated to Japan 1906), *The salt seller, Korea (Marchand de sel Coree)* 1936, colour woodblock, ed. 241/350; *The itinerant monk, Korea (Le bonze errant, Coree)* 1948, colour woodblock, ed. 243/350. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2018

Fritz KAHN (German 1888–1968), *Man as industrial palace (Der Mensch als Industriepalast)* 1926; *Man as industrial palace (Der Mensch als Industriepalast)* (c. 1931), chromolithograph. Purchased NGV Foundation, 2017

George MACIUNAS (Lithuanian/American 1931–78), *Fluxmanifesto on Fluxamusement*; *Fluxshop/Fluxorchestra* 1965, offset lithograph on green paper; *Film-Makers' Cinematheque letterhead* (c. 1965), offset lithograph; *America Today: Film-Makers' Cinematheque screenings November 1966 – February 1967* 1966, colour offset lithograph; *U.S.A. Surpasses All The Genocide Records!* (c. 1966), colour offset lithograph on coated paper; *Film-Makers' Cinematheque complimentary pass* (1967), offset lithograph on card; *Fluxus 301: Gold tattoos* 1967, offset lithograph printed in gold ink on plastic-coated adhesive paper; *Fluxus 301: Silver tattoos* 1967, offset lithograph printed in silver ink on plastic-coated adhesive paper; *Lenny Bruce at the Village Theatre* (1967), offset lithograph; *Lenny Bruce at Village Theatre, February 17, 1967* 1967, offset and photo-offset lithograph; *One-time screening of Lenny Bruce at the Village Theatre* (1967), colour offset lithograph; *Scorpio Rising at the Film-Makers' Cinematheque* (c. 1967), photo-offset lithograph on buff paper; *Film-Makers' Cinematheque December 1968 program* (1968), offset lithograph; *Film-Makers' Cinematheque July 1968 program* (1968), offset lithograph on blue paper; *Film-Makers' Cinematheque July 1968 program* (1968); *The New Voorhees Assembly Programs, Douglass College, Fall 1970* 1970, offset lithographs; *Flux Fest Kit 2* 1970, offset lithograph printed on two sides; *JOHN YOKO & FLUX all photographs copyright nineteen seVenty by peTer mooRE (Fluxus newspaper no. 9, 1970)* 1970, photo-offset lithograph printed on four sides and blue paper insert with printed text; *This Is Not Here by Yoko Ono* 1971, photo-offset lithograph on coated paper; *Reminiscences of a Journey Home, a film by George Maciunas and Going Home, a film by Adolfas Mekas and Pola Chapelle* (1972), offset photo-lithograph on card; *The New Voorhees Assembly Programs, Douglass College, Fall 1972* 1972, offset and photo-offset lithograph; *Venus de Milo apron* 1973, screenprint on vinyl with punched holes; *Voorhees Assembly Programs, Fall 1973* 1973, offset and photo-offset lithograph; *Flux-Harpsichord* (1975), offset lithograph on green paper; *Fluxpost (Aging men)* (1975), offset lithograph on gummed and perforated paper; *Wada's Lip Vibrators* (1975), offset and photo-offset lithograph; *Free Flux-Tours* (1976), offset lithograph; *Boycott Peter di Stefano, the Bonebreaking Electrician* (1960s-1970s), offset lithograph; *Card Number [] of the Circle of the Angels of the New Cinema admits [] to All Screenings at the Film-makers' Cinematheque* (1960s–70s), offset lithograph on card. Purchased NGV Foundation, 2018

George MACIUNAS editor (Lithuanian/American 1931–78) *Fluxus Vacuum TRapEzoid (Fluxus newspaper no. 5, March, 1965)* 1965, offset lithograph on brown paper printed on four sides; *Fluxus 3 newspaper eVenTs for the pRice of \$1 (Fluxus newspaper no. 7, Feb. 1, 1966)* 1966, offset and photo-offset lithograph on red paper printed on four sides; *Fluxus Vaseline sTREeT (Fluxus newspaper no. 8, May, 1966)* 1966, offset lithograph on red paper printed on four sides. Purchased NGV Foundation, 2018

George MACIUNAS designer (Lithuanian/American 1931–78) **Henry FLYNT** author (American 1940–), *Communists Must Give Revolutionary Leadership in Culture* 1965, offset lithograph on red paper printed on two sides. Purchased NGV Foundation, 2018

George MACIUNAS designer (Lithuanian/American 1931–78) **Jonas MEKAS** editor (Lithuanian/American 1922–), *Film Culture #43, Winter 1966: Expanded Arts issue* 1966, broadsheet: offset lithography on 6 folded sheets, 12 pages; *Jonas Mekas: Diaries, Notes and Sketches* 1969, offset lithograph. Purchased NGV Foundation, 2018

George MACIUNAS (Lithuanian/American 1931–78) **Yoko ONO** (Japanese 1933–, worked in United States 1953–), *Assholes wallpaper* (c. 1973), photo-offset lithograph. Purchased NGV Foundation, 2018

George MACIUNAS (Lithuanian/American 1931–78) **John LENNON** (English 1940–80, worked in United States 1971–80), *Lennon Tours Ticket: Overnight stay in Bronx Zoo, New York City* (1976), offset lithograph on card. Purchased NGV Foundation, 2018

Larry MILLER (American 1944–), *Eggrump Dance Co.* 1974, offset lithograph. Purchased NGV Foundation, 2018

Koloman MOSER designer (Austrian 1868–1918), *Surface decoration, (Flächenschmuck)* 1901, colour lithograph, cloth binding. Purchased with funds donated by Dr Philip Williams AM and Elizabeth Williams, 2017

MUSEUM OF MODERN ART, New York (est. 1929) **Yoko ONO** (Japanese 1933–, worked in United States 1953–), *Fluxus: Selections from The Gilbert and Lila Silverman Collection* 1988, colour offset lithograph on coated paper. Purchased NGV Foundation, 2018

Benjamin PATTERSON (American 1934–2016), *Dance (Instruction No. 1)* (1964), red fibre-tipped pen and stamped ink on buff paper. Purchased NGV Foundation, 2018

Lil PICARD (American 1899–1994), *2165: An Environment by Lil Picard* 1965, offset lithograph printed in green ink. Purchased NGV Foundation, 2018

Mieko (Chieko) Shiomi (Japanese 1938–), *Spatial Poem No. 2* 1966, offset lithograph on folded card. Purchased NGV Foundation, 2018

Gianni-Emilio SIMONETTI (Italian 1940–), *Concert Fluxus* 1969, offset lithograph printed in red and black inks on perforated paper, Purchased NGV Foundation, 2018

THREE DESIGN COMPANY (active 1960s–70s), *Free Flux Film Fest* (1960s–70s), offset lithograph printed in brown ink on green paper. Purchased NGV Foundation, 2018

UNKNOWN, *Fluxus Festival, Galeria Akumulatory 2, Poznan, Poland* 1977, offset lithograph. Purchased NGV Foundation, 2018

UNKNOWN, *Fluxfest '77 Seattle, Washington* 1977, offset lithograph. Purchased NGV Foundation, 2018

UNKNOWN, *A FluxConcert Party* 1979, offset lithograph. Purchased NGV Foundation, 2018

UNKNOWN, *Fluxus! Australia* (1990–91), offset lithograph. Purchased NGV Foundation, 2018

Ben VAUTIER (French 1935–), *No Art* (1961), offset lithograph on paper bag; *The postman's choice* 1967, offset lithograph printed on two sides. Purchased NGV Foundation, 2018

Robert WATTS (American 1923–88), *Dollar bill* (1962), offset lithograph printed in blue ink; *Message card three* (1964), offset lithograph printed in blue ink on card. Purchased NGV Foundation, 2018

International Sculpture

GIFTS

Alisa ANDRASEK designer (Croatian 1972–) **Jose SANCHEZ** designer (Chilean c. 1970–) **BLOOM GAMES, London** studio (English 2012–), *BLOOM* 2012, plastic. Presented by RMIT University, 2018

Dan HALTER (Zimbabwean 1977–), *Patterns of migration II* (2016), laundry bags, wool, mannequin legs, Clot x adidas ZX Flux sneakers, (other materials). Gift of Leonard and Elana Warson through the Australian Government’s Cultural Gifts Program, 2018

Michael PAREKOWHAI (New Zealander 1968–), *The Bosom of Abraham #1-4* 2004, fluorescent bulb, light fitting, screen printed vinyl, ed. 5/7. Gift of Chris Deutscher and Karen Woodbury through the Australian Government’s Cultural Gifts Program, 2018

PURCHASES

David ALTMEJD (Canadian 1974–, worked in United States 2001–), *Mother 1 (Relatives)* (2013), polystyrene, expandable foam, epoxy clay, painted wood, steel, metal wire. Purchased NGV Foundation with the assistance of Len and Elana Warson, 2018

Felipe ARTURO (Columbian 1979–), *Logical mass (Masa lógica)* (2014), concrete, ed.1/2. Purchased NGV Foundation, 2018

ASGAR/GABRIEL, Vienna (Austrian 2005–) **Daryoush ASGAR** (Iranian 1975–emigrated to Austria 1985) **Elisabeth GABRIEL** (Austrian 1974–), *Untitled (Object I)*; *Untitled (Object II)*, oil on plywood, painted wood. Suzanne Dawbarn Bequest, 2018

Harriet Whitney FRISHMUTH (American 1880–1980) **GORHAM MANUFACTURING COMPANY, Providence, Rhode Island** manufacturer (American 1831–1989), *Speed* (1921), 1922 cast, silver-plated bronze. Purchased with funds donated by the Nicole Chow Foundation, 2017

Camille HENROT (French 1978–, worked in United States 2011–), *Contrology* (2016), bronze, ed. 5/8. Suzanne Dawbarn Bequest, 2018

Shilpa GUPTA (Indian 1976–), *Untitled (Rock)* (2012–15), microphones, steel, plastic, electrical cable, six channel audio file. Loti & Victor Smorgon Fund, 2017

Subodh GUPTA (Indian 1964–), *This side is the other side* (2001), bronze, aluminium, stainless steel; *Cow* (2003), bronze, aluminium; *Curry* (2006), stainless steel, plastic. Purchased NGV Foundation with the assistance of the Professor AGL Shaw AO Bequest, 2017

HU Qingyan (Chinese 1982–), *A stick of bamboo no. 1* (2011), jinsi nanmu wood; *One breath – Portrait of the wife* 2015, from the *One breath* series 2011–15, marble. Suzanne Dawbarn Bequest, 2017

ITALY, *Vanitas bust* (late 19th/early 20th century), marble. Ruth Margaret Frances Houghton Bequest, 2017

Yayoi KUSAMA (Japanese 1929–, worked in United States 1958–1970s), *Flower obsession* (2016–17), flower decals, fabric flowers, furniture, found objects, ed.1/3. Purchased, NGV Women’s Association, 2018

Hannah LEVY (American 1991–), *Untitled* 2017, nickel plated steel, silicone, zipper. Purchased NGV Foundation Patrons, 2017

Josephine MECKSEPER (German 1964–), *Las Meninas (2Xist)* (2013), pigment prints on anodized aluminium, acrylic on wood, concrete, aluminium, bronze, and stainless steel in stainless steel and glass vitrine. Purchased NGV Foundation with the assistance of Michael and Emily Tong, 2018

Jorge MÉNDEZ BLAKE (Mexican 1974–), *Complete poems* (2015), neon, ed. 1/3. Suzanne Dawbarn Bequest, 2017

Timo NASSERI (German 1972–), *Epistrophy* (2016–17), stainless steel. Purchased with funds donated by Mr John Downer AM and Mrs Rose Downer, 2018

Ichwan NOOR (Indonesian 1963–), *Beetle sphere* 2015, painted aluminium, 1953 Volkeswagon Beetle parts. Loti & Victor Smorgon Fund, 2017

Neri OXMAN designer (Israeli 1976–) **MEDIATED MATTER GROUP, Cambridge, Massachusetts** designer (est. 2010) **STRATASYS LTD, Eden Prairie, Minnesota** manufacturer (est. 1989), *Mask 1, Series 1* (2016), *Vespers, Series 1* from *The New Ancient* collection 2016, coloured synthetic polymer resin, metal; *Mask 2, Series 1* (2016), *Vespers, Series 1* from *The New Ancient* collection 2016, coloured synthetic polymer resin, magnets; *Mask 3, Series 1* (2016), *Vespers, Series 1* from *The New Ancient* collection 2016, coloured synthetic polymer resin, metal, magnets; *Mask 4, Series 1* (2016), *Vespers, Series 1* from *The New Ancient* collection 2016, coloured synthetic polymer resin, metal; *Mask 5, Series 1* (2016), *Vespers, Series 1* from *The New Ancient* collection 2016, coloured synthetic polymer resin, metal; *Mask 1, Series 3* (2016), *Vespers, Series 3* from *The New Ancient* collection 2016, synthetic polymer resin; *Mask 2, Series 3* (2016), *Vespers, Series 3* from *The New Ancient* collection 2016, synthetic polymer resin; *Mask 3, Series 3* (2016) *Vespers, Series 3* from *The New Ancient* collection 2016, synthetic polymer resin; *Mask 4, Series 3* (2016), *Vespers, Series 3* from *The New Ancient* collection 2016, synthetic polymer resin; *Mask 5, Series 3* (2016), *Vespers, Series 3* from *The New Ancient* collection 2016, synthetic polymer resin. Purchased with funds donated by an anonymous donor, 2018

Jonathan OWEN (English 1973–, worked in Scotland 1995–), *Untitled* (2016), marble. Purchased, NGV Supporters of Contemporary Art, Ruth Margaret Frances Houghton Bequest and NGV Foundation Patrons, 2017

Eva ROTHSCHILD (Irish 1972–), *An array* (2016), synthetic polymer composite, glass, plaster, fabric, steel, aluminium, opaque synthetic polymer resin. Purchased NGV Foundation, 2018

Analia SABAN (Argentinian 1980– worked in United States(c. 1999–), *Draped marble (Fior di Pesco Carnico, Fior di Pesco Apuano, Crema Dorlion, Onyx)* (2015), marble, painted steel, wood. Purchased NGV Foundation, 2017

Pascale Martine TAYOU (Cameroonian 1966–, worked in Belgium 1990s–), *Coloured stones (Pavés colorés)* (2015), granite, synthetic polymer paint on granite. Suzanne Dawbarn Bequest, 2018

Fred WILSON (American 1954–), *The mete of the muse* 2006, bronze with black patina and bronze with white paint. Professor AGL Shaw AO Bequest, 2018

Oceanic Art

GIFTS

Abelam people, East Sepik Province, Papua New Guinea, *Yam mask* (1980s), earth pigments on clay over rattan. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Bege Mula (Gogodala people active 1970s), *Ligale (Ceremonial dance mask)* (1970s), cane, feathers, wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Hawaii, Ku (God of war) (1970s), wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Itamul people, Korogo Village, East Sepik Province, Papua New Guinea, *Orator’s stool* 1965, wood, earth pigments, shell, fibre. Gift of Louise Rath through the Australian Government’s Cultural Gifts Program, 2018

Ignius Makaro (Mimika people active 1990s), *Yamate* 1991, wood, lime. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Malekula Island, Vanuatu, Mask (c. 1969), vegetable fibre paste over wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Malekula Island, Vanuatu, Temes Nevimbur (c. 1969), vegetable fibre paste over a wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Malekula Island, Vanuatu, Temes Nevimbur (c. 1969), vegetable fibre paste over a wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Toman Island, Vanuatu, Dance mask 1989, vegetable fibre paste over wood and bamboo frame, earth pigments, boar tusks. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

Tonga, Ngatu c. 1960, ngatu (barkcloth), natural dyes. Gift of Brian and Cynthia Gibbs, 2017

Western Highlands Province, Papua New Guinea, Udaga agi (Female figure) (1970s), wood, earth pigments. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2018

PUBLICATIONS



MAJOR NGV PRINT PUBLICATIONS

Brave New World: Australia 1930s

Crombie, Isobel and Elena Taylor (eds), 'Introduction', p. 1.

Staff contributions:

Crombie, Isobel, 'A national type of beauty: Australia and the body beautiful', p. 59.

Di Trocchio, Paola, 'Fashioning the modern woman', p. 33.

Ellwood, Tony, 'Foreword', p. x.

Rozentals, Beckett, 'Timeline', p. 162.

Russell-Cook, Myles 'Percy Leason and the last Victorian Aborigines: A legacy of extinction', p. 127.

Taylor, Elena 'Australian dystopia: from the Great Depression to the Second World War', p. 135.

Colony: Australia 1770–1861 / Frontier Wars

Leahy, Cathy and Judith Ryan (eds)

Staff contributions:

Bunbury, Alisa, 'A country of enchantments', p. 69.

Dunsmore, Amanda, 'Attributed to Hogarth, Erichsen and Co., Bracelet', p. 172.

Edwards, Rebecca, 'A delightful and difficult art', p. 176.

Ellwood, Tony, 'Foreword', p. x.

Gott, Ted, 'After Phillipe Jacques de Louthembourg and John Webber, *The apotheosis of Captain Cook*, and James Gillray, *The Great South Sea Caterpillar transformed into a Bath Butterfly*', p. 62.

Hurlston, David, 'Henry Burn, *Swanston Street from the Bridge*', p. 104.

Leahy, Cathy; Judith Ryan and Susan van Wyk, 'Colony', p. 2.

Rozentals, Beckett, 'Harriet Scott, *Calosoma lauta* Scott and *Zeuzera Macleayi*', p. 82.

Russell-Cook, Myles, 'Unknown New South Wales Aboriginal maker, *Shield*', p. 60; 'Once known', p. 226.

Ryan, Judith, 'Tommy McRae, *Ceremony; hunting and fishing*', p. 124; 'Bearing witness', p. 292.

Van Wyk, Susan, 'William Millington Nixon, *The Lashmar family*', p. 150.

Varcoe-Cocks, Michael, 'Eugene von Guérard, *Ferntree Gully in the Dandenong Ranges*', p. 194.

Whitfield, Danielle, 'Augustus Earle, *Captain John Piper and Mary Ann Piper and her children*', p. 144.

Del Kathryn Barton: The Highway is a Disco

Wallis, Pip (ed)

Staff contributions:

Ellwood, Tony, 'Foreword', p. xi.

Wallis, Pip, 'Matrix of desire', p. 1.

Gareth Sansom: Transformer

Maidment, Simon (ed)

Staff contributions:

Ellwood, Tony, 'Foreword', p. 15.

Maidment, Simon, 'Interview with Gareth Sansom' p. 91.

Wallis, Pip, 'Stir Stir Stir', p. 19.

Hokusai

Crothers, Wayne (ed.),

Staff contributions:

Crothers, Wayne, 'Hokusai: the old man mad about drawing', p. 1; 'Early to mature works, 1782–1831', p. 29; 'Thirty-six Views of Mt Fuji, 1830–34', p. 51; 'A Tour to the Waterfalls in Various Provinces, c. 1832', p. 103; 'Remarkable Views of Bridges in Various Provinces, c. 1834', p. 113; 'One Hundred Ghost Stories, c. 1831', p. 127; 'Snow, Moon and Flowers, c. 1833', p. 133; 'A True Mirror of Chinese and Japanese Poetry, 1833–34', p. 137; 'Eight Views of the Ryūkyū Islands, c. 1832', p. 145; 'Birds and flowers, 1833–34', p. 155; 'One Hundred Poems Explained by the Nurse, 1835–36', p. 167; 'Hokusai Manga, 1814–78', p. 199; 'One Hundred Views of Mt Fuji, 1834, 1835, c. 1839', p. 211; 'The Life of Shakyamuni, 1845', p. 217.

Ellwood, Tony, 'Foreword', p. xiii.

Japonisme: Japan and the Birth of Modern Art

Dunsmore, Amanda and Matthew Martin (eds)

Staff contributions:

Crothers, Wayne, 'Two centuries of seclusion', p. 11.

Dunsmore, Amanda and Matthew Martin, 'Japonisme: Japan and the Birth of Modern Art', p. 1.

Dunsmore, Amanda, 'The beginnings of Japonisme in Europe', p. 21.

Ellwood, Tony, 'Foreword' p. vii.

Martin, Matthew, 'From Japonisme to Art Nouveau', p. 31.

Jim Dine: A Life in Print

Kayser, Petra (ed.)

Staff contributions:

Ellwood, Tony, 'Foreword', p. vii.

Kayser, Petra (ed.), 'Jim Dine: making a mark' p. 2.

MoMA at NGV: 130 Years of Modern and Contemporary Art

Wallace, Miranda (ed.)

Staff contributions:

Ellwood, Tony, 'Foreword', p. x.

Wallace, Miranda, 'Arcadia and metropolis', p. 18; 'Immense encyclopedia', p. 172; 'Flight patterns', p. 200

My Contemporary Art Book

Ryan, Kate

My Modern Art Book

Ryan, Kate

Presented as part of Melbourne Design Week, the NGV collaborated with Good Copy to host a celebration of crosswords.

NGV Triennial

Maidment, Simon; Ewan McEoin; Megan Patty and Pip Wallis (eds.)

Staff contributions:

Buttler, Elisha, 'Interview with Ben Quilty', p. 36.

Crombie, Isobel, 'Masking/unmasking the body: visual activism in the work of Zanele Muholi, Edson Chagas and Adel Abidin', p. 400.

Devery, Jane, 'Some notes on movement', p.10; 'Interview with Paulina Ołowska', p. 538.

Di Trocchio, Paola, 'Interview with Guo Pei', p. 528.

Doughy, Myf, 'Brodie Neill: high tide', p. 240.

Ellwood, Tony, 'Foreword', p. x; 'In isolation: sculpture and installation', p. 564.

Finch, Maggie, 'Thinking about change; changing thoughts', p. 140.

Kayser, Petra, 'Interview with Josephine Meckseper', p. 166.

Leahy, Cathy, 'Interview with Riley Payne', p. 558.

LeAmon, Simone, 'Virtual', p. 272.

Maidment, Simon and Ewan McEoin, 'Learning from practice, and practising learning', p. 1.

Maidment, Simon, 'Richard Mosse: year in the field', p. 70;

'A rising tide: in conversation with Shilpa Gupta', p. 76.

Martin, Matthew, 'Time will tell', p. 498.

McColm, Donna, 'On watching, or being watched: revealing experience in Einat Amir's Coming soon near you', p. 478.

McEoin, Ewan, 'Nendo: Manga chairs', p. 118; 'Sean O'Connell: material studies', p. 338.

Patty, Megan, 'Sissel Tolaas: heavier than air', p. 332.

Russell-Cook, Myles, 'Decolonising design', p. 204.

Ryan, Judith (AM), 'Interview with Reko Rennie', p. 260.

Van Wyk, Susan, Interview with Edson Chagas', p. 420.

Whitfield, Danielle, 'Interview with Iris van Herpen', p. 378.

Wallis, Pip, 'Uncontained bodies in anticipation and practice', p. 384.

Robert Hunter

Devery, Jane (ed)

Staff contributions:

Devery, Jane, 'Space for the unknown: the art of Robert Hunter 1966–2014', p. 1.

Ellwood, Tony, 'Foreword', p. ix.

The Field Revisited

Ellwood, Tony and Beckett Rozentals, (eds)

Staff contributions:

Ellwood, Tony, 'Foreword', p. 9; 'Field of Vision', p. 49.

Rajkowski, Raymonda, 'On paint: Australian formal abstraction', p.67.

Rozentals, Beckett, 'The legacy of *The Field*', p. 13.

The House of Dior: Seventy Years of Haute Couture
Sommerville, Katie (ed)

Staff contribution:

Ellwood, Tony, 'Foreword', p. xii.

Somerville, Katie, 'Introduction', p. 1; 'Designing for the House of Dior' p. 83; 'Top to toe', p. 187.

Whitfield, Danielle, 'Dior and Australia: 1947–57', p. 33; 'Inside the House of Dior – the atelier', p. 169.

NGV DIGITAL PUBLICATIONS

'Akio Makigawa: Spirit and Memory' (online essay)
Hurlston, David

'A Modern Life: Tablewares 1930s–1980s' (online essay)
Dunsmore, Amanda and Matthew Martin

Art Journal of the National Gallery of Victoria (edition 56)
Finch, Maggie and Matthew Martin (eds)

'Building Top Arts 2018' (online essay)
Menzies, David

'Ensemble: Mel O'Callaghan' (online essay)
Devery, Jane

'Federation: Michael Lin' (online essay)
Devery, Jane

The Joseph Brown Collection (e-book)
Hurlston, David

'Our Knowing and Not Knowing: Helen Maudsley' (online essay)
Wallis, Pip

'Palace of the Republic: Louise Paramour' (online essay)
Devery, Jane

'The Pool' (online essay)
McEoin, Ewan

'Transmission through a smile' (online essay)
Crothers, Wayne

CORPORATE PUBLICATIONS

NGV Annual Report 2016/17
NGV Foundation Annual Report 2016/17

OTHER PRINT PUBLICATIONS

NGV Magazine (six editions)

EDUCATION RESOURCES

Colony
Activity trail resource for Year 3 to 6
www.ngv.vic.gov.au/school_resource/colony-trail-for-students

Digital Creatives: Creative Control
Learning resource
www.ngv.vic.gov.au/school_resource/digital-creatives-creative-control

Discover MoMA
Learning resource for Year Prep to 4
www.ngv.vic.gov.au/school_resource/discover-moma

Discover MoMA
Learning resource for Year 5 to 10
www.ngv.vic.gov.au/school_resource/discover-moma-2

Discover MoMA
VCE Art & Studio Arts learning resource
www.ngv.vic.gov.au/school_resource/discover-moma-3

Discover The Field Revisited
VCE Art & VCE Studio Arts learning resource
www.ngv.vic.gov.au/school_resource/discover-the-field-revisited

Hokusai
Learning resource for Year 5 to 12
www.ngv.vic.gov.au/school_resource/hokusai

Jenny Crompton: Creature projects
Learning resource for Year 5 to 6
www.ngv.vic.gov.au/school_resource/jenny-crompton-creature-projects-years-5-to-6-educational-ebook-resource

Look Closely, NGV Triennial
Learning resource
www.ngv.vic.gov.au/school_resource/lookclosely

NGV Triennial 2017
Learning resource for Year 5 to 12
www.ngv.vic.gov.au/school_resource/ngv-triennial-2017

NGV Triennial 2017 – Meet the artist/designer
Learning resource for Year 5 to 12
www.ngv.vic.gov.au/school_resource/ngv-triennial-2017-meet-the-artist-designer

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Hurlston, David, 'Lenton Parr' in Sue Cramer and Leslie Harding (eds), *Call of the Avant Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2017.

Hurlston, David, 'Foreword' in Lou Chamberlain, *Burn City: Melbourne's Painted Streets*, Hardie Grant Publishing, Melbourne, 2017.

Maidment, Simon, 'Agency and affect: curating political change', PhD thesis, University of Melbourne, 2018, <http://hdl.handle.net/11343/212311>

Martin, Matthew, 'Infinite Bodies: The Baroque, the Counter-reformation Relic and the body of James II', in Angela Ndaliansi and Lisa Beaven (eds), *Baroque to Neo-baroque: Emotion and the Seduction of the Senses*, Medieval Institute Press, Western Michigan University, Kalamazoo, 2018, pp. 165–185.

McGowan-Jackson, Holly, 'Framing perspectives: frame conservation and reframing at the National Gallery of Victoria', *Bulletin of the Australian Institute for the Conservation of Cultural Material*, vol. 38, no. 2, December 2017, pp. 70–82.

McGowan-Jackson, Holly, 'Conserving frames and furniture at the NGV', *Insite magazine*, Feb–April 2018, p.7.

Somerville, Katie, 'Foreword', in Anna Sales, Luke Plunkett and Georgia Sales, *Romance Was Born*, Thames and Hudson Australia, Melbourne, 2018.

Somerville, Katie, 'The House of Dior: Seventy Years of Haute Couture', *Fashion Talks: The Journal of the Kyoto Costume Institute*, vol. 7, Spring 2018, pp. 42–43.

Wallis, Pip and Martine Syms, 'Sitting with difference', *Distributed*, Open Editions, London, 2018, pp. 67–74.

Whitfield, Danielle, 'Friends, fashion and fabulousness: the making of an Australian style', 2018, *Fashion Theory*, Taylor and Francis online, www.tandfonline.com/doi/full/10.1080/1362704X.2018.1446789

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Butler, Elisha, Leigh Cartwright, and Donna McColm, 'NGV Service Standards: A collaborative, cross-departmental program', International Audience Engagement network meeting, National Gallery of Victoria, Melbourne, 15 March 2018.

Crombie, Isobel, 'Nature / Culture', Ways of Making, Ways of Looking: Modernism and Beyond Lecture Series, Deakin University and NGV, Melbourne, 17 September 2017.

Crombie, Isobel, 'Body culture', Sexing the Canvas University Course, University of Melbourne, 3 October 2017.

Crombie, Isobel, 'Writing in the rain', Latrobe Regional Gallery, Morwell, 6 April 2018.

Crombie, Isobel, 'Triennial Voices', Triennial Voices Program, University of Melbourne, 12 April 2018.

Crombie, Isobel, 'Digitisation at the NGV', Lecture, University of Melbourne, 7 May 2018.

Crombie, Isobel, 'The value of art', 20th International Conference on Cultural Economics, RMIT, Melbourne, 29 June 2018.

Di Trocchio, Paola, 'Luxury and the museum in the 21st century', Museums Galleries Australia National Conference, Melbourne, 4–7 June 2018.

Ellingsen, Trude, 'Lights on or obsolescence?' NGV Collecting the Now Symposium, Melbourne, 8 March 2018.

Garcia, Daniel, 'NGV Digital Creatives', Remix 2017: Culture, Technology Entrepreneurship, University of Technology, Sydney, 7 December 2017.

Isaac, Jenny and Susie May, 'NGV as a resource for teaching VCE English and Literature', Victorian Association for the Teaching of English State Conference, Deakin University, Melbourne, 30 November 2017.

Kayser, Petra, 'Emotion and devotion to the wounds of Christ', The Emotions of Love in the Art of Late Medieval and Early Modern Europe international conference, National Gallery of Victoria, Melbourne, 4–6 May 2017.

Lelyveld, MaryJo, 'Cultural materials conservation as holism', Australian Institute for the Conservation of Cultural Materials (AICCM) National Conference, Katoomba, 1–3 November 2017.

Martin, Matthew, 'The loving mother: a prehistory of some eighteenth-century English Catholic Marian images', Devotion, Objects and Emotion 1300–1700, Centre for the History of Emotions, University of Melbourne, 16–17 March 2018.

Martin, Matthew, 'Porcelain and Catholic Enlightenment', 16th David Nichol Smith Seminar in Eighteenth-Century Studies, Brisbane, 13–15 December 2017.

May, Susie, 'NGV as a resource for teaching of Languages', Modern Languages Teachers Association Victoria State Conference, Melbourne, 4 May 2018.

McGowan-Jackson, Holly, 'PETLamp Journeys', NGV Collecting the Now Symposium, Melbourne, 8 March 2018.

Patty, Megan, 'New Models of Museum Publishing', Independent Publishing Conference, The Wheeler Centre in association with the University of Melbourne, Melbourne, 16–18 November 2017.

Patty, Megan, 'Print forever: art publishing in the New Museum', London Book Fair, London, 10–12 March 2018.

Ryan, Kate, 'NGV Kids', Effective Communications for Galleries short course, Public Galleries Association, Bendigo, 17 April 2018.

Shaw, Suzi, 'The rise and shine of nendo's Manga Chairs for the NGV Triennial', NGV Collecting the Now Symposium, Melbourne, 8 March 2018.

Varcoe-Cocks, Michael, 'Museum commissions: collaborating with living artists in an era of growing ambition', NGV Collecting the Now Symposium, Melbourne, 8 March 2018.

Wallis, Pip, 'Future writing: text and code as emancipation', Women*, Art and Feminism in Australia since 1970 Symposium, Melbourne, 22–23 February 2018.

Wawrzynski, Jes, 'Van Gogh exhibition public program development', RMIT Master of Arts Management lecture, National Gallery of Victoria, 21 October 2017.

Whittle, Di, 'Material movement and maintenance', NGV Collecting the Now Symposium, Melbourne, 8 March 2018.

Whittle, Di, 'The Vespers Collection: artist concept to display', NGV Collecting the Now Symposium, Melbourne, 7 March 2018.

Wood, Ingrid, 'See, Hear: Write Now. Use the power of art to develop inquiry-based creative thinking, writing and reading', Victorian Association for Teachers of English Middle Years Conference, Melbourne, 8 August 2017.

Wood, Ingrid, 'NGV Top Arts – VCE Art and Studio Arts', Australian Catholic University, Melbourne, 10 August 2017.

Wood, Ingrid, 'NGV Triennial – PET Lamp project', Design and Technology Teachers Association of Victoria Conference, Melbourne, 18 May 2018.



BASIS OF PREPARATION

The table on page 82 distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 89. This distinction is important as the comprehensive operating statement includes grants, donations, bequests and expenditure which are not available for operating purposes but are committed for specific purposes including the purchase of works of art, capital and one-off projects. Investment income generated from the non-operating funds is also not used for operating purposes.

Depreciation of property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes via the Department of Treasury and Finance as well as through Creative Victoria via the Cultural Facilities Maintenance Fund.

REVIEW OF OPERATING PERFORMANCE

This year 3,309,396 visitors came to the NGV which was a 17.3% increase on the previous year. The inaugural NGV Triennial (15 December 2017 to 15 April 2018) was a major factor in this success with 1,231,742 visitors to NGV International, making it the NGV's highest attended exhibition to date. NGV Triennial was a major free exhibition displayed across the entire NGV International building, presenting the work of more than 100 artists and designers from 32 countries. The exhibition was made possible by additional funding in the 2017/18 State Budget along with significant philanthropic and corporate support.

Other major exhibitions included *Hokusai* and *The House of Dior: Seventy Years of Haute Couture* with attendances of 125,687 and 276,034 respectively. *MoMA at NGV: 130 Years of Modern and Contemporary Art* opened on 15 June 2018 to positive public and critical response.

The exhibition program has also generated higher revenue in other areas including the NGV design stores, NGV Membership and sponsorship revenue.

The operating result for the year is a surplus of \$512,000 (2016/17: surplus of \$677,000).

REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result can fluctuate from year to year as it comprises cash investment income, cash and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. Net income from non-operating activities decreased by \$20.171 million to \$8.728 million. This was largely due to the receipt of a bequest of \$17.9 million in 2016/17.

NET RESULT

The net result for the year is a surplus of \$9.240 million (2016/17: surplus of \$29.6 million) and is the sum of the operating and non-operating results.

BALANCE SHEET

The NGV's balance sheet (page 90) is dominated by the State Collection with a value of \$3.6 billion. This value reflects the valuation completed by Jones Lang LaSalle Advisory (formerly Australian Valuation Solutions) in 2016 and has increased by works accessioned over the past two years.

Property, plant and equipment decreased by \$4.087 million to \$263.339 million as a result of depreciation which has been partially offset by an increase in the value of land during the year of \$13.614 million. The balance sheet also includes cash and other financial assets which increased by \$5.903 million to \$37.724 million. These funds are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of these funds is available to meet the NGV's operating and capital expenditure needs.

FUTURE

As part of the established NGV Summer Program, in 2018/19 major new exhibitions will attract diverse audiences and contribute to new scholarship. *Between Two Worlds | Escher X nendo* and leading British artist *Julian Opie* will feature at NGV International and *Baldessin/Whiteley: Parallel Visions* at the Ian Potter Centre: NGV Australia, which brings together these two leading Australian artists for the first time.

The NGV faces long-term challenges to better secure and protect the storage of Victoria's Cultural Collection as well as ensure that the building and gallery spaces have the necessary capital investment to accommodate the expected increase in visitors. The NGV is working closely with the Victorian Government to address these challenges.

The continuation of the generation of new income sources and the responsible management of our cost base will be necessary as we enter into the coming year and beyond.

The NGV was delighted by the Victorian Government's announcement in June 2018 of NGV Contemporary, a new gallery for contemporary art and design, as part of the redevelopment of the Melbourne Arts Precinct. The impact of this project will be reflected in future financial statements.

(opposite)
Del Kathryn Barton, *or fall again*, 2014

(p. 83)
An installation view of Ron Mueck's *Mass*, 2017,
on display as part of the NGV Triennial.

FIVE-YEAR FINANCIAL PERFORMANCE

(\$ thousand)						
	Notes	2018	2017	2016	2015	2014
OPERATING REVENUE						
Government grants	i	53,295	47,284	46,246	43,125	43,562
Trading revenue		47,995	47,261	36,976	25,851	26,120
		101,290	94,545	83,222	68,976	69,682
OPERATING EXPENSES						
Employee costs		(27,779)	(28,139)	(26,399)	(25,044)	(24,291)
Other operating costs		(72,999)	(65,729)	(56,088)	(43,154)	(45,044)
		(100,778)	(93,868)	(82,487)	(68,198)	(69,335)
Operating result before depreciation and similar charges		512	677	735	778	347
Net depreciation	ii	(17,629)	(17,235)	(12,624)	(12,766)	(12,700)
Operating result after depreciation and before net income from non-operating activities		(17,117)	(16,558)	(11,889)	(11,988)	(12,353)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	9,711	25,924	9,014	6,204	3,351
Fundraising activities – gifts in kind	iv	11,057	14,537	3,874	10,305	7,195
Investing activities	v	6,339	4,011	4,996	7,310	14,885
Capital grants and similar income	vi	(750)	1,662	882	1,960	5,713
		26,357	46,134	18,766	25,779	31,144
Net result		9,240	29,576	6,877	13,791	18,791
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	—	—	(254,353)	(95)	—
Changes to physical assets revaluation reserve		13,614	—	71,304	5,684	—
Changes to financial assets available for sale reserve		3,399	5,508	(3,412)	1,247	(5,723)
Total other economic flows – other comprehensive income		17,013	5,508	(186,461)	6,836	(5,723)
COMPREHENSIVE RESULT	viii	26,253	35,084	(179,584)	20,627	13,068

NOTES

- i. Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works
- ii. Comprises depreciation and impairments to the value of non-current assets (excluding investments) which have no cash effect. From 2016/17 the full impact of the revaluation of the building undertaken in 2016 is reflected.
- iii. Represents net revenue streams from activities mostly related to the purchase of works of art.
- iv. Includes gifts of works of art.
- v. Includes realised profits/losses on the sale of investments, dividends and interest required to be recognised in the Net result.
- vi. Includes State Government capital funding and Interim Collection Storage Improvements Project (ICSIP) grants less ICSIP project expenditure.
- vii. Represents changes during the year in the fair value of cultural assets, physical assets and financial assets available-for-sale.
- viii. Represents the change during the year in equity. It is the aggregate of the net result and total other economic flows.



INDEPENDENT AUDIT REPORT



Independent Auditor's Report

To the Trustees of the Council of Trustees of the National Gallery of Victoria

Opinion	<p>I have audited the financial report of the Council of Trustees of the National Gallery of Victoria (the entity) which comprises the:</p> <ul style="list-style-type: none">• balance sheet as at 30 June 2018• comprehensive operating statement for the year then ended• statement of changes in equity for the year then ended• cash flow statement for the year then ended• notes to the financial statements, including significant accounting policies• president, director and chief financial officer declaration. <p>In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2018 and their financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the <i>Financial Management Act 1994</i> and applicable Australian Accounting Standards.</p>
Basis for Opinion	<p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the <i>Auditor's Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
Trustees's responsibilities for the financial report	<p>The Trustees of the entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the <i>Financial Management Act 1994</i>, and for such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Trustees are responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>

Auditor's responsibilities for the audit of the financial report	<p>As required by the <i>Audit Act 1994</i>, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.</p> <p>As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:</p> <ul style="list-style-type: none">• identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.• obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control• evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustees• conclude on the appropriateness of the Trustees use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.• evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation. <p>I communicate with the Trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.</p>
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MELBOURNE
31 August 2018

Simone Bohan
as delegate for the Auditor-General of Victoria



FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2018

In our opinion:

- the attached comprehensive operating statement, balance sheet, cash flow statement, statement of changes in equity, and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2018 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2018;
- the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto;
- the financial statements have been prepared in accordance with applicable requirements in the *Financial Management Act 1994*, the Directions, the *Financial Reporting Directions* and Australian Accounting Standards; and
- at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.

Janet Whiting AM
President
30 August 2018

Tony Ellwood AM
Director
30 August 2018

Paul Lambrick FCA
Chief Financial Officer
30 August 2018

The National Gallery of Victoria has pleasure in presenting its audited general purpose financial statements for the financial year ended 30 June 2018 and providing users with the information about the National Gallery of Victoria's stewardship of resources entrusted to it. It is presented in the following structure:

FINANCIAL STATEMENTS:

Comprehensive operating statement	Page 89
Balance sheet	Page 90
Cash flow statement	Page 91
Statement of changes in equity	Page 92

NOTES TO THE FINANCIAL STATEMENTS:

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Revenue recognised in respect of appropriations and other income sources	
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Property, plant and equipment, cultural assets, financial assets classified as available-for-sale	
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Working capital balances and other assets and liabilities	
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Bank and cash flow information	
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Financial risk management, contingent assets and liabilities as well as fair value determination	
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COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
INCOME FROM TRANSACTIONS			
State Government – recurrent appropriation	2.1.1	52,856	41,138
State Government – capital assets charge grant	2.1.2	4,164	4,164
Other grants from State Government entities	2.1.3	4,224	11,018
Operating activities income	2.2	40,976	43,991
Fundraising activities income	2.3	24,727	39,661
Income from financial assets classified as available-for-sale	2.4	6,330	3,984
Total income from transactions		133,277	143,956
EXPENSES FROM TRANSACTIONS			
Employee expenses	3.1	(31,534)	(29,506)
Depreciation	4.1.1	(17,629)	(17,235)
Supplies and services	3.2	(69,824)	(63,286)
Capital assets charge	3.3	(4,164)	(4,164)
Total expenses from transactions		(123,151)	(114,191)
Net result from transactions (net operating balance)		10,126	29,765
OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT			
Net gain/(loss) on financial instruments	8.2.1	136	198
Net gain/(loss) on non-financial assets	8.2.2	(1,011)	(286)
Other gains/(losses) from other economic flows	8.2.3	(11)	(101)
Total other economic flows included in net result		(886)	(189)
Net result		9,240	29,576
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME			
Items that will not be reclassified to net result			
Changes in physical assets revaluation surplus	8.7	13,614	—
Items that may be reclassified subsequently to net result			
Changes to financial assets available-for-sale surplus	8.7	3,399	5,508
Total other economic flows – other comprehensive income		17,013	5,508
Comprehensive result		26,253	35,084

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 93 to 140.

BALANCE SHEET AS AT 30 JUNE 2018

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
ASSETS			
Financial assets			
Cash and deposits	6.1	32,724	31,821
Receivables	5.1	3,210	7,231
Financial assets classified as available-for-sale	4.3	75,255	67,481
Other financial assets	4.4	5,000	—
Total financial assets		116,189	106,533
NON-FINANCIAL ASSETS			
Inventories	5.2	1,652	1,212
Prepayments and other assets	5.3	211	572
Property, plant and equipment	4.1	263,339	267,426
Cultural assets	4.2	3,601,510	3,575,301
Total non-financial assets		3,866,712	3,844,511
Total assets		3,982,901	3,951,044
LIABILITIES			
Payables	5.4	12,961	7,239
Provisions	3.1.2	5,443	5,561
Total liabilities		18,404	12,800
Net assets		3,964,497	3,938,244
EQUITY			
Accumulated surplus/(deficit)		(152,880)	(138,346)
Reserves	8.7	3,958,032	3,917,245
Contributed capital		159,345	159,345
Total equity		3,964,497	3,938,244

The above balance sheet should be read in conjunction with the accompanying notes on pages 93 to 140.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		59,151	52,712
Receipts from other entities		51,215	67,234
Goods and Services Tax recovered from the Australian Taxation Office		3,072	2,652
Dividends and interest received		5,901	3,816
Total receipts		119,339	126,414
PAYMENTS			
Payments to suppliers and employees		(94,199)	(98,321)
Total payments		(94,199)	(98,321)
Net cash flows from operating activities	6.2	25,140	28,093
CASH FLOW FROM INVESTING ACTIVITIES			
Net transfers to externally managed unitised trusts		(4,157)	(516)
Payments for other financial assets		(5,000)	—
Payments for cultural assets		(15,152)	(7,566)
Payments for property, plant and equipment		(1,186)	(2,109)
Sale of property, plant and equipment		1,258	168
Net cash flows used in investing activities		(24,237)	(10,023)
Net increase in cash and cash equivalents		903	18,070
Cash and cash equivalents at the beginning of the financial year		31,821	13,751
Cash and cash equivalents at the end of the financial year	6.1	32,724	31,821

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 93 to 140.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

(\$ thousand)								
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Financial assets available-for-sale revaluation surplus	Accumulated surplus/(deficit)	Contributed capital	Total
Balance at 30 June 2016	324,171	58,549	180,487	3,305,975	—	(125,367)	159,345	3,903,160
Net result for year	—	—	—	—	—	29,576	—	29,576
Other comprehensive income for the year	—	—	—	—	5,508	—	—	5,508
Transfer from accumulated surplus/ (deficit) ⁽ⁱ⁾	41,906	649	—	—	—	(42,555)	—	—
Balance at 30 June 2017	366,077	59,198	180,487	3,305,975	5,508	(138,346)	159,345	3,938,244
Net result for year	—	—	—	—	—	9,240	—	9,240
Other comprehensive income for the year	—	—	13,614	—	3,399	—	—	17,013
Transfer from accumulated surplus/ (deficit) ⁽ⁱ⁾	23,279	495	—	—	—	(23,774)	—	—
Balance at 30 June 2018	389,356	59,693	194,101	3,305,975	8,907	(152,880)	159,345	3,964,497

i. Refer Note 8.7 for more information in regards to transfers from accumulated surplus/(deficit).
The statement of changes in equity should be read in conjunction with the accompanying notes on pages 93 to 140.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

NOTE 1. ABOUT THIS REPORT

The financial statements cover the National Gallery of Victoria as an individual reporting entity. The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road
Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the report of operations on page 5 which does not form part of these financial statements.

Basis of preparation

These financial statements are presented in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

Judgements, estimates and assumptions are required to be made about financial information presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in the application of Australian Accounting Standards (AAs) that have significant effects on the financial statements and estimates are disclosed under the heading: "Significant judgements or estimates".

All amounts in the financial statements have been rounded to the nearest \$1,000 unless otherwise stated.

Compliance information

These general purpose financial statements have been prepared in accordance with the *Financial Management Act 1994 (FMA)* and applicable Australian Accounting Standards (AAs) which include Interpretations, issued by the Australian Accounting Standards Board (AASB).

In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AAs paragraphs applicable to not-for-profit entities have been applied.

Accounting policies selected and applied in these financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

These annual financial statements were authorised for issue by the Council of Trustees of the National Gallery of Victoria on 30 August 2018.

NOTE 2. FUNDING DELIVERY OF OUR SERVICES

The National Gallery of Victoria of Victoria receives revenue from the Victorian State Government, commercial activities and philanthropic sources to meet its objectives. The State Government funding principally comprises the Government appropriation, grants for exhibitions, capital funding and other ad hoc grants. The National Gallery of Victoria also receives a capital asset charge grant from the State Government as outlined in 2.1.2. The broad revenue streams are outlined from 2.1 to 2.4.

Structure

2.1	Grants from State Government entities
2.1.1	State Government – recurrent appropriation and other grants from State Government entities
2.1.2	State Government – capital assets charge grant
2.1.3	Other grants from State Government entities
2.1.4	Fair value of assets and services received free of charge
2.2	Operating activities income
2.2.1	Exhibition and program admissions
2.2.2	Retail shop sales
2.2.3	Membership fees
2.2.4	Cash sponsorship and contra sponsorship at fair value
2.2.5	Other revenue
2.3	Fundraising activities income
2.3.1	Donations, bequests and philanthropic grants income
2.3.2	Donated cultural assets
2.4	Income from financial assets classified as available-for-sale

2.1 Grants from State Government entities

Income is recognised to the extent that it is probable that the economic benefits will flow to the National Gallery of Victoria and the income can be reliably measured at fair value. Revenue is recognised for each of the major activities as follows:

2.1.1 State Government - recurrent appropriation and other grants from State Government entities

State Government appropriation and other grants from State Government entities are recognised on receipt in accordance with AASB 1004 *Contributions*. Grants from third parties are recognised as income in the reporting period in which the National Gallery of Victoria gains control over the underlying asset. For reciprocal grants, (i.e. equal value is given back by the National Gallery of Victoria to the provider), the National Gallery of Victoria is deemed to have assumed control when the National Gallery of Victoria has satisfied its performance obligations under the terms of the grant. For non-reciprocal grants, the National Gallery of Victoria is deemed to have assumed control when the grant is receivable or received.

2.1.2 State Government – capital assets charge grant

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

2.1.3 Other grants from State Government entities

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
OTHER GRANTS FROM STATE GOVERNMENT ENTITIES			
State Government – capital funding	2.1	495	649
– other grants	2.1	2,750	9,397
Department of Education and Training – grant	2.1	439	432
Fair value of assets and services received free of charge	2.1.4	540	540
Total other grants from other State Government entities		4,224	11,018

2.1.4 Fair value of assets and services received free of charge

Represents use of the premises at the Public Records Office Victoria without financial consideration.

2.2 Operating activities income

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
OPERATING ACTIVITIES INCOME			
Exhibition and program admissions	2.2.1	13,955	18,895
Retail shop sales	2.2.2	8,468	8,692
Membership fees	2.2.3	3,493	3,345
Cash sponsorship	2.2.4	3,454	2,758
Contra sponsorship at fair value	2.2.4	4,212	3,644
Catering royalties and venue hire charges	2.2.5	1,711	1,962
Other revenue	2.2.5	5,683	4,695
Total operating activities income		40,976	43,991

2.2.1 Exhibition and program admissions

Revenue arising from exhibition and public program admissions is recognised in the financial year in which it relates.

2.2.2 Retail shop sales

Revenue arising from retail shop sales is recognised when the following conditions have been satisfied:

- the significant risks and rewards of ownership of the goods have transferred to the buyer;
- the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- the amount of revenue and the costs incurred or to be incurred in respect of the transaction can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria

2.2.3 Membership fees

Revenue from membership fees is recognised when received and revenue from multiple year memberships is recognised over the period of the membership.

2.2.4 Cash sponsorship and contra sponsorship at fair value

Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged.

The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate sponsor. These contracts are treated as contracts for the provision of services. Contributions of resources received free of charge in the form of services are only recognised when a fair value can be reliably determined, control is obtained over any assets provided and the services would have otherwise been purchased.

2.2.5 Other revenue

Revenue from retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees are recognised in the period in which the service was provided.

Franking credits are recognised when they are quantifiable and the National Gallery of Victoria is entitled to receive them.

2.3 Fundraising activities income

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
FUNDRAISING ACTIVITIES INCOME			
Donations, bequests and philanthropic grants income	2.3.1	13,670	25,124
Donated cultural assets at fair value	2.3.2	11,057	14,537
Total fundraising activities income		24,727	39,661

2.3.1 Donations, bequests and philanthropic grants income

Donations and bequests and philanthropic grants income are recognised on receipt.

2.3.2 Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and control of the contribution or right to receive the contribution exists and the donor has signed a Deed of Gift. Donated cultural assets are recorded at fair value which is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.

2.4 Income from financial assets classified as available-for-sale activities

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
INCOME FROM FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE			
Interest – bank deposits		429	168
Dividends and interest – externally managed unitised trusts		5,901	3,816
Total income from financial assets classified as available-for-sale		6,330	3,984

Income from financial assets classified as available-for-sale is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

NOTE 3. THE COST OF DELIVERING SERVICES

This section provides an account of the expenses incurred by the National Gallery of Victoria in delivering its objectives. In section 2, the funds that enable the provision of services were disclosed and in this note the cost associated with the provision of services are recorded.

Expenses incurred in delivering the objectives of the National Gallery of Victoria are outlined below:

Structure

Expenses incurred in the delivery of services

- 3.1 Employee benefits
 - 3.1.1 Employee expenses in the comprehensive operating statement
 - 3.1.2 Employee benefits in the balance sheet
 - 3.1.3 Reconciliation of movement in provisions
 - 3.1.4 Long service leave
 - 3.1.5 Superannuation contributions
- 3.2 Supplies and services
- 3.3 Capital assets charge

3.1 Employee benefits

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
EMPLOYEE EXPENSES			
Salaries, wages and long service leave		(28,952)	(27,142)
Defined benefit superannuation plans		(133)	(136)
Defined contribution superannuation plans		(2,449)	(2,228)
Total employee expenses	3.1.1	(31,534)	(29,506)

3.1.1 Employee expenses in the comprehensive operating statement

Employee expenses include all costs related to employment including wages and salaries, fringe benefits, leave entitlements, termination payments and superannuation contributions and workcover premiums.

The amount recognised in the comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees. The National Gallery of Victoria does not recognise any accrued defined benefit liability in respect of the plan(s).

3.1.2 Employee benefits in the balance sheet

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

	2018 (\$ thousand)	2017 (\$ thousand)
CURRENT EMPLOYEE BENEFITS		
Employee benefits: long service leave		
• unconditional and expected to settle within 12 months	430	420
• unconditional and expected to settle after 12 months	2,879	2,811
Employee benefits: annual leave		
• unconditional and expected to settle within 12 months	1,157	1,103
NON-CURRENT EMPLOYEE BENEFITS		
• conditional long service leave entitlements	97	290
Total employee benefits	4,563	4,624
EMPLOYEE BENEFIT ON-COSTS		
Current on-costs	865	891
Non-current on-costs	15	46
Total on-costs	880	937
Total provision for employee benefits and related on-costs	5,443	5,561

3.1.3 Reconciliation of movement in provisions

	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
Opening balance at the start of the year	937	4,624	5,561
Additional provisions recognised	376	1,948	2,324
Reductions arising from payments	(435)	(2,017)	(2,452)
Change due to variation in bond rates	2	8	10
Closing balance at the end of the year	880	4,563	5,443
Current	865	4,466	5,331
Non-current	15	97	112

Wages and salaries, annual leave and sick leave

Liabilities for wages and salaries (including non-monetary benefits, annual leave and on-costs) are recognised as part of the employee benefit provision as current liabilities, because the National Gallery of Victoria does not have an unconditional right to defer settlements of these liabilities.

The liability for salaries and wages are recognised in the balance sheet at remuneration rates which are current at the reporting date. As the National Gallery of Victoria expects the liabilities to be wholly settled within 12 months of reporting date, they are measured at undiscounted amounts.

The annual leave liability is classified as a current liability and measured at the undiscounted amount expected to be paid, as the National Gallery of Victoria does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

No provision has been made for sick leave as all sick leave is non-vesting and it is not considered probable that the average sick leave taken in the future will be greater than the benefits accrued in the future. As sick leave is non-vesting, an expense is recognised in the Statement of Comprehensive Income as it is taken.

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

3.1.4 Long service leave (LSL)

Unconditional LSL is disclosed as a current liability; even where the National Gallery of Victoria does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- undiscounted value – if the National Gallery of Victoria expects to wholly settle within 12 months; or
- present value – if the National Gallery of Victoria does not expect to wholly settle within 12 months.

Conditional LSL is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current LSL is measured at present value.

Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an 'other economic flow' in the net result.

3.1.5 Superannuation contributions

The National Gallery of Victoria has staff who are members of the public-sector superannuation schemes listed below.

The name, details and amounts expensed in relation to the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows:

Fund	Contribution for the year (2018)	Contribution for the year (2017)	Contribution outstanding at year end (2018)	Contribution outstanding at year end (2017)
	\$	\$	\$	\$
DEFINED BENEFIT				
Emergency Services and State Super (Revised Scheme)	13,410	21,513	—	—
Emergency Services and State Super (New Scheme)	119,556	113,763	—	—
DEFINED CONTRIBUTION				
VicSuper Pty Ltd	1,537,615	1,408,186	—	—
Various other	911,306	756,769	—	—
Total	2,581,887	2,300,231	—	—

3.2 Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed. Expenses from transactions are recognised as they are incurred and reported in the financial year to which they relate.

	2018 (\$ thousand)	2017 (\$ thousand)
SUPPLIES AND SERVICES		
Facilities operations and equipment services	(20,902)	(18,588)
Promotion and marketing	(10,757)	(8,861)
Freight and materials	(13,837)	(15,573)
Office supplies, insurance and communications	(8,283)	(5,660)
Rental of premises	(2,826)	(2,786)
Cost of retail goods sold	(4,422)	(4,664)
Other operating expenses	(8,797)	(7,154)
Total supplies and services	(69,824)	(63,286)

3.3 Capital assets charge

A charge levied on the written-down value of controlled non-current physical assets (excluding heritage and cultural assets) in the National Gallery of Victoria's balance sheet, which aims to attribute to the National Gallery of Victoria's outputs, the opportunity cost of capital used in service delivery and provide incentives to the National Gallery of Victoria to identify and dispose of underutilised or surplus assets in a timely manner. The capital asset charge is calculated on the budgeted carrying amount of applicable non-financial physical assets.

NOTE 4. KEY ASSETS AVAILABLE TO SUPPORT SERVICE DELIVERY

The National Gallery of Victoria controls assets for the delivery of its services. The key assets identified in delivering these services are:

Structure

- 4.1 Total property, plant and equipment
 - 4.1.1 Depreciation
 - 4.1.2 Impairment
 - 4.1.3 Reconciliation of movement in carrying values of property, plant and equipment
- 4.2 Cultural assets
 - 4.2.1 Reconciliation of movements of cultural assets
- 4.3 Financial assets classified as available-for-sale
 - 4.3.1 Ageing analysis of financial assets classified as available-for-sale
 - 4.3.2 Analysis and purpose of financial assets classified as available-for-sale and cash and deposits
- 4.4 Other financial assets
 - 4.4.1 Ageing analysis of other financial assets

Additional information is provided in Note 7.3.3 in relation to fair value and how fair value of property, plant and equipment and cultural assets was determined.

4.1 Total property, plant and equipment

	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2018 (\$ thousand)	2017 (\$ thousand)	2018 (\$ thousand)	2017 (\$ thousand)	2018 (\$ thousand)	2017 (\$ thousand)
Specialised land at fair value ⁽ⁱ⁾	74,244	60,630	—	—	74,244	60,630
Heritage buildings at fair value ⁽ⁱⁱ⁾	45,520	45,520	(1,112)	(556)	44,408	44,964
Heritage building plant at fair value ⁽ⁱⁱ⁾	65,915	65,980	(10,993)	(5,508)	54,922	60,472
Heritage building fit-out at fair value ⁽ⁱⁱ⁾	95,198	95,389	(18,855)	(9,457)	76,343	85,932
Leasehold improvements at fair value	14,268	14,254	(13,875)	(13,828)	393	426
Plant and equipment at fair value	17,675	17,870	(8,401)	(7,109)	9,274	10,761
Capital works-in-progress at cost	3,755	4,241	—	—	3,755	4,241
Total property, plant and equipment	316,575	303,884	(53,236)	(36,458)	263,339	267,426

i. A valuation of land was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2018

ii. A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2018.

Initial recognition

Property, plant and equipment are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment.

The cost of leasehold improvements is capitalised and depreciated over the shorter of the remaining term of the lease or their estimated useful lives.

Subsequent recognition

Property, plant and equipment are subsequently measured at fair value less accumulated depreciation and impairment. Fair value is determined with regard to highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset.

Specialised land

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales and in the interim years between valuations is adjusted to reflect the movement in Valuer General Victoria land indices, if material. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants.

Heritage building – buildings, building plant and building fit-out

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria's building, adjusting for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflect reproduction cost after applying depreciation on a useful life basis.

Leasehold improvements

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

Plant and equipment

Plant and equipment is held at fair value which has been determined using the depreciated replacement cost method.

4.1.1 Depreciation

	2018 (\$ thousand)	2017 (\$ thousand)
DEPRECIATION CHARGE FOR THE PERIOD		
Buildings	556	556
Building plant	5,498	5,508
Building fit-outs	9,443	9,457
Leasehold improvements	54	58
Plant and equipment (general plant & equipment)	2,078	1,656
Total depreciation	17,629	17,235

Property, plant and equipment, including buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straight-line basis at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straight-line method.

The following useful lives of assets are used in the calculation of depreciation:

Buildings	80 years	Leasehold improvements	13–15 years
Building plant	20–25 years	Plant and equipment	3–30 years
Building fit-out	15–20 years		

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

Land and Cultural assets are not depreciated.

4.1.2 Impairment

Property, plant and equipment are assessed annually for indications of impairment.

If there is an indication of impairment, the assets concerned are tested as to whether their carrying value exceeds their recoverable amount. Where an asset's carrying value exceeds its recoverable amount, the difference is written off as another economic flow, except to the extent that the write down can be debited to an asset revaluation surplus amount applicable to that class of asset.

If there is an indication that there has been a reversal in impairment, the carrying amount shall be increased to its recoverable amount. However, this reversal should not increase the asset's carrying amount above what would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

The recoverable amount for most assets is measured at the higher of depreciated replacement cost and fair value less costs to sell. Recoverable amount for assets held primarily to generate net cash inflows is measured at the higher of the present value of future cash flows expected to be obtained from the asset and fair value less costs to sell.

4.1.3 Reconciliation of movement in carrying values of property, plant and equipment

(\$ thousand)							
2018	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
Opening balance	60,630	44,964	60,472	85,932	426	10,761	263,185
Additions	—	—	—	166	25	1,481	1,672
Depreciation expense	—	(556)	(5,498)	(9,452)	(54)	(2,069)	(17,629)
Disposals	—	—	(52)	(303)	(4)	(899)	(1,258)
Revaluation increment	13,614	—	—	—	—	—	13,614
Closing balance	74,244	44,408	54,922	76,343	393	9,274	259,584

(\$ thousand)							
2017	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
Opening balance	60,630	45,520	65,939	95,241	455	11,109	278,894
Additions	—	—	41	148	29	1,476	1,694
Depreciation expense	—	(556)	(5,508)	(9,457)	(58)	(1,656)	(17,235)
Disposals	—	—	—	—	—	(168)	(168)
Closing balance	60,630	44,964	60,472	85,932	426	10,761	263,185

4.2 Cultural assets

	2018 (\$ thousand)	2017 (\$ thousand)
CULTURAL ASSETS		
State Collection of works of art – at fair value	3,596,928	3,571,074
Shaw Research Library collection – at fair value	4,582	4,227
	3,601,510	3,575,301

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal.

Purchased cultural assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was performed by Jones Lang LaSalle Valuations & Advisory (JLL), formerly Australian Valuation Solutions (AVS) as at 30 June 2016 on behalf of the Valuer-General Victoria. JLL utilised expert valuers approved under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and other academic and professional bodies. There were no changes in the valuation techniques throughout the year to 30 June 2018.

For the year ended 30 June 2018, JLL performed a fair value assessment of the State Collection. This involved consideration of year on year movements in relevant art markets and transactions for artist and artwork specific to the artworks under consideration. These movements were applied to the valuations developed in the 2016 comprehensive valuation and the results extrapolated across the populations of the sub-collections. Further consideration was given to changes in foreign exchange rates relevant to the principal art markets identified for each work in 2016.

An independent valuation of the National Gallery of Victoria's Shaw Research Library collection was performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association as at 30 June 2016. There were no changes in the valuation techniques throughout the year to 30 June 2018.

4.2.1 Reconciliation of movements in cultural assets

	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2018 (\$ thousand)	2017 (\$ thousand)	2018 (\$ thousand)	2017 (\$ thousand)	2018 (\$ thousand)	2017 (\$ thousand)
Carrying amount at the start of the year	3,571,074	3,549,024	4,227	4,174	3,575,301	3,553,198
Additions	25,854	22,050	355	53	26,209	22,103
Carrying amount at the end of the year	3,596,928	3,571,074	4,582	4,227	3,601,510	3,575,301

4.3 Financial assets classified as available-for-sale

	2018 (\$ thousand)	2017 (\$ thousand)
CURRENT INVESTMENTS		
Investment in externally managed unitised trusts	1,367	1,187
Total current investments at market value	1,367	1,187
NON-CURRENT INVESTMENTS		
Investment in externally managed unitised trusts	73,888	66,294
Total non-current investments at market value	73,888	66,294
Total investments at market value	75,255	67,481

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long-term value. As a result, these funds may experience more volatility in value.

Investments held by the National Gallery of Victoria are classified as available-for-sale and are measured at fair value in the manner described in Note 7.3.1.

Gains on individual assets arising from differences between carrying amount and fair value are credited directly to the "Financial assets available-for-sale surplus", except that, to the extent that an increment reverses a revaluation decrement in respect of that asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Losses on individual assets arising from differences between carrying amount and fair value are recognised immediately as an expense in the net result, except that, to the extent that a credit balance exists in the "Financial assets available-for-sale surplus" in respect of the same asset, are debited directly to the Financial assets available-for-sale surplus. Revaluation increases and decreases of different assets are not offset against one another.

Movements resulting from impairment are recognised as an expense in the net result. On disposal, the cumulative gain or loss previously recognised in "Other economic flows – other comprehensive income" is transferred to "Other economic flows included in net result".

4.3.1 Ageing analysis of financial assets classified as available-for-sale

	(\$ thousand)						Impaired financial assets
	Carrying amount	Not past due and not impaired	Past due				
			Less than 1 month	1–3 months	3 months – 1 year	1–5 years	
2018							
Financial assets classified as available-for-sale	75,255	75,255	—	—	—	—	—
			—	—	—	—	—
2017							
Financial assets classified as available-for-sale	67,481	67,481	—	—	—	—	—
	67,481	67,481	—	—	—	—	—

4.3.2 Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2018 (\$ thousand)	2018 (\$ thousand)	2018 (\$ thousand)	2017 (\$ thousand)	2017 (\$ thousand)	2017 (\$ thousand)
Cash and deposits ⁽ⁱ⁾	9,575	23,149	32,724	5,086	26,735	31,821
Other financial assets	—	5,000	5,000	—	—	—
CURRENT						
Financial assets classified as available-for-sale	—	1,367	1,367	—	1,187	1,187
NON-CURRENT						
Financial assets classified as available-for-sale	—	73,888	73,888	—	66,294	66,294
Total financial assets classified as available-for-sale	—	75,255	75,255	—	67,481	67,481
Total financial assets	9,575	103,404	112,979	5,086	94,216	99,302

i. Refer Note 6.1 for further information

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

4.4 Other financial assets

	2018 (\$ thousand)	2017 (\$ thousand)
TERM DEPOSITS		
Term deposits > three months	5,000	—
Total term deposits at market value	5,000	—

Term deposits with maturity greater than 90 days.

4.4.1 Ageing analysis of other financial assets

	(\$ thousand)						
	Carrying amount	Not past due and not impaired	Past due				Impaired financial assets
			Less than 1 month	1–3 months	3 months – 1 year	1–5 years	
2018							
Term deposits > three months	5,000	5,000	—	—	—	—	—
Total	5,000	5,000	—	—	—	—	—
2017							
Term deposits > three months	—	—	—	—	—	—	—
Total	—	—	—	—	—	—	—

NOTE 5. OTHER ASSETS AND LIABILITIES

This section sets out those assets and liabilities that arose from the National Gallery of Victoria's operations.

Structure

- 5.1 Receivables
 - 5.1.1 Movement in the provision for doubtful receivables
 - 5.1.2 Doubtful debts
 - 5.1.3 Ageing analysis of contractual receivables
- 5.2 Inventories
 - 5.2.1 Movement in the provision for slow moving stock
- 5.3 Other non-financial assets
- 5.4 Payables
 - 5.4.1 Maturity analysis of financial liabilities

5.1 Receivables

	2018 (\$ thousand)	2017 (\$ thousand)
CURRENT RECEIVABLES		
Contractual		
Trade receivables	2,168	1,713
Provision for doubtful receivables	(11)	(13)
Other receivables	456	619
Total contractual receivables	2,613	2,319
Statutory		
Franking credits recoverable	—	4,270
Goods and Services Tax input tax credit recoverable	482	551
Victorian Government departments and agencies	115	91
Total statutory receivables	597	4,912
Total current receivables	3,210	7,231
Total receivables	3,210	7,231

Receivables consist of:

- Contractual receivables, such as debtors in relation to goods and services; and
- Statutory receivables include amounts owing from the Victorian Government, franking credits recoverable and Goods and Services Tax input tax credits recoverable.

Contractual receivables are classified as financial instruments and categorised as receivables. Statutory receivables, are recognised and measured similarly to contractual receivables (except for impairment) but are not classified as financial instruments because they do not arise from a contract.

5.1.1 Movement in the provision for doubtful receivables

The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through credit management procedures.

	2018 (\$ thousand)	2017 (\$ thousand)
Balance at beginning of the year	(13)	(16)
(Increase)/decrease in provision recognised in the net result	2	3
Balance at end of the year	(11)	(13)

5.1.2 Doubtful debts

Receivables are assessed for bad and doubtful debts on a regular basis. A provision for doubtful receivables is recognised when there is objective evidence that the debts may not be collected, and bad debts are written off when identified.

Those bad debts considered as written off by mutual consent are classified as a transaction expense. Bad debts not written off, including the allowance for doubtful receivables, are classified as other economic flows in the net result.

5.1.3 Ageing analysis of contractual receivables

	(\$ thousand)						Impaired financial assets
	Carrying amount	Not past due and not impaired	Past due				
			Less than 1 month	1–3 months	3 months – 1 year	1–5 years	
2018							
Receivables	2,613	2,080	104	251	189	—	(11)
Total	2,613	2,080	104	251	189	—	(11)
2017							
Receivables	2,319	1,922	260	57	93	—	(13)
Total	2,319	1,922	260	57	93	—	(13)

5.2 Inventories

	2018 (\$ thousand)	2017 (\$ thousand)
CURRENT INVENTORIES		
Goods held for resale – at cost	2,007	1,817
Less: provision for slow moving stock	(355)	(605)
Total current inventories	1,652	1,212

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

5.2.1 Movement in the provision for slow moving stock

	2018 (\$ thousand)	2017 (\$ thousand)
Balance at the beginning of the year	(605)	(319)
• Amounts written off during the year	356	—
• (Increase)/decrease in allowance recognised	(106)	(286)
Balance at the end of the year	(355)	(605)

5.3 Other non-financial assets

	2018 (\$ thousand)	2017 (\$ thousand)
PREPAYMENTS AND OTHER ASSETS		
Prepayments and other assets	211	572
Total prepayments and other assets	211	572

Prepayments and other assets represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

5.4 Payables

	2018 (\$ thousand)	2017 (\$ thousand)
CURRENT PAYABLES		
Contractual		
Supplies and services	4,002	852
Other payables		
• Supplies and services	5,408	2,980
• Employee benefits	674	359
Income in advance	2,877	2,860
Statutory		
Amounts payable to other government agencies	—	188
Total payables	12,961	7,239

Payables consist of:

- Contractual payables, such as accounts payable, and unearned income. Accounts payable represent liabilities for goods and services provided to the National Gallery of Victoria prior to the end of the financial year that are unpaid, and arise when the National Gallery of Victoria becomes obliged to make future payments in respect of the purchase of those goods and services; and
- Statutory payables, such as goods and services tax and fringe benefits tax payables.

Contractual payables are classified as financial instruments and categorised as financial liabilities (refer Note 7.1.1). Statutory payables are recognised and measured similarly to contractual payables but are not classified as financial instruments because they do not arise from a contract.

5.4.1 Maturity analysis of contractual payables

	(\$ thousand)				
	Carrying amount	Nominal amount	Maturity dates		
			Less than 1 month	1–3 months	3 months – 1 year
2018 Payables:					
• Other payables	12,961	12,961	9,346	3,615	—
Total	12,961	12,961	9,346	3,615	—
2017 Payables:					
• Other payables	7,051	7,051	7,011	8	32
Total	7,051	7,051	7,011	8	32

NOTE 6. HOW WE FINANCED OUR OPERATIONS

This section provides information on sources of finance used by the National Gallery of Victoria during its operations.

Structure

- 6.1 Cash and deposits
- 6.2 Reconciliation of net result for the period to net cash flows from operating activities
- 6.3 Commitments for future expenditure

6.1 Cash and deposits

	2018 (\$ thousand)	2017 (\$ thousand)
Cash at bank and on hand	5,714	2,788
Bank deposits on call	27,010	29,033
Total cash and deposits	32,724	31,821

Cash and deposits recognised on the balance sheet comprise cash on hand and cash at bank, deposits at call and highly liquid investments (with an original maturity of three months or less) which are held for the purpose of meeting short term cash commitments rather than for investment purposes, and readily convertible to known amounts of cash with an insignificant risk of changes in value.

6.2 Reconciliation of net result for the period to net cash flows from operating activities

	2018 (\$ thousand)	2017 (\$ thousand)
NET RESULT FOR THE PERIOD	9,240	29,576
Non-cash movements:		
Depreciation of property, plant and equipment	17,629	17,235
Donated cultural assets	(11,057)	(14,537)
Net (gain)/loss on financial instruments	(219)	(210)
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	4,021	(5,348)
(Increase)/decrease in current inventories	(440)	231
(Increase)/decrease in other current assets	361	(411)
(Decrease)/increase in current payables	5,723	1,447
(Decrease)/increase in current provisions	(118)	110
Net cash flows from/(used in) operating activities	25,140	28,093

6.3 Commitments for future expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. The following commitments are disclosed at their nominal value and inclusive of the Goods and Services Tax payable and are not included in the Balance Sheet.

(\$ thousand)				
Nominal amounts 2018	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	6,532	24,590	25,994	57,116
Operating leases	3,390	1,082	—	4,472
Outsourced services contract commitments	10,796	14,520	—	25,316
Total commitments (inclusive of GST)	20,718	40,192	25,994	86,904
Less GST recoverable	(1,883)	(3,654)	(2,363)	(7,900)
Total commitments (exclusive of GST)	18,835	36,538	23,631	79,004
Nominal amounts 2017	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	5,486	22,643	29,990	58,479
Operating leases	4,065	2,038	—	6,103
Outsourced services contract commitments	5,893	2,106	—	7,999
Total commitments (inclusive of GST)	15,805	26,787	29,990	72,581
Less GST recoverable	(1,437)	(2,435)	(2,726)	(6,598)
Total commitments (exclusive of GST)	14,368	24,352	27,264	65,983

NOTE 7. RISK, CONTINGENCIES AND VALUATION JUDGEMENTS

Introduction

The National Gallery of Victoria is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for the National Gallery of Victoria related mainly to fair value determination.

Structure

- 7.1 Financial instruments specific disclosures
 - 7.1.1 Categorisation of financial instruments
 - 7.1.2 Financial asset net holding gain/(loss) on financial instruments by category
 - 7.1.3 Credit risk
 - 7.1.4 Liquidity risk
 - 7.1.5 Interest rate risk
 - 7.1.6 Foreign currency risk
 - 7.1.7 Equity price risk
- 7.2 Contingent assets and contingent liabilities
- 7.3 Fair value determination

7.1 Financial instruments specific disclosures

The National Gallery of Victoria's principal financial instruments comprise of:

- cash at bank and on hand;
- bank deposits at call;
- receivables (excluding statutory receivables)
- investments in externally managed unitised trusts (cash, diversified fixed interest, equities and listed property); and
- payables

The main purpose in holding financial instruments is to prudently manage the National Gallery of Victoria's financial risks.

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 7.1.1 below.

7.1.1 Categorisation of financial instruments

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
Contractual financial assets			
Cash and deposits		32,724	31,821
Receivables		2,613	2,319
Financial assets classified as available-for-sale		75,255	67,481
Other financial assets		5,000	—
Total contractual financial assets	7.1.3 (a)	115,592	101,621
Contractual financial liabilities			
Payables		12,961	7,051
Total contractual financial liabilities		12,961	7,051

7.1.2 Financial asset net holding gain/(loss) on financial instruments by category

	2018 (\$ thousand)	2017 (\$ thousand)
Contractual financial assets ⁽ⁱ⁾		
Cash and deposits	429	168
Receivables	2	3
Financial assets classified as available-for-sale	5,901	3,816
Total contractual financial assets net holding gain/(loss)	6,332	3,987

The net holding gains or losses disclosed above are determined as follows:

- i. for cash and cash equivalents, receivables and available-for-sale financial assets, the net gain or loss is calculated by taking the movement in the fair value of the asset, the interest income minus any impairment recognised in the net result.

7.1.3 Credit risk

Credit risk arises from the contractual financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available-for-sale financial assets. The National Gallery of Victoria's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on a regular basis.

At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts.

Provision of impairment for contractual financial assets is recognised when there is objective evidence that the National Gallery of Victoria will not be able to collect a receivable. Objective evidence includes financial difficulties of the debtor, default payments, debts which are more than 60 days overdue, and changes in debtor credit ratings.

Except as otherwise detailed in the following table, the carrying amount of contractual financial assets recorded in the financial statements, net of any allowances for losses, represents the National Gallery of Victoria's maximum exposure to credit risk without taking account of the value of any collateral obtained. At the reporting date, the aged profile of trade receivables was as follows:

7.1.3(a): Credit quality of financial assets that are neither past due nor impaired

(\$ thousand)				
2018	Government agencies (triple-A credit rating)	Other (min triple-B credit rating)	Not rated ⁽ⁱⁱ⁾	Total
Contractual financial assets				
Cash and deposits	27,010	5,336	378	32,724
Receivables ⁽ⁱ⁾	—	—	2,613	2,613
Financial assets classified as available-for-sale	—	—	75,255	75,255
Other financial assets	5,000	—	—	5,000
Total contractual financial assets	32,010	5,336	78,246	115,592
2017				
Contractual financial assets				
Cash and deposits	29,033	2,730	58	31,821
Receivables ⁽ⁱ⁾	—	—	2,319	2,319
Financial assets classified as available- for-sale	—	—	67,481	67,481
Total contractual financial assets	29,033	2,730	69,858	101,621

i. The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).

ii. VFMC invests in unregistered unit trusts which are not rated.

The following table discloses the ageing only of financial assets that are past due but not impaired:

7.1.3(b): Ageing analysis of financial assets

(\$ thousand)							
2018	Carrying amount	Not past due and not impaired	Past due				Impaired financial assets
			Less than 1 month	1–3 months	3 months – 1 year	1–5 years	
Financial assets:							
Cash and deposits	32,724	32,724	—	—	—	—	—
Receivables	2,613	2,080	104	251	189	—	(11)
Financial assets classified as available-for-sale	75,255	75,255	—	—	—	—	—
Other financial assets	5,000	5,000	—	—	—	—	—
Total	115,592	115,059	104	251	189	—	(11)
2017							
Financial assets:							
Cash and deposits	31,821	31,821	—	—	—	—	—
Receivables	2,319	1,922	260	57	93	—	(13)
Financial assets classified as available-for-sale	67,481	67,481	—	—	—	—	—
Total	101,621	101,224	260	57	93	—	(13)

7.1.4 Liquidity risk

Liquidity risk is the risk that the National Gallery of Victoria would be unable to meet its financial obligations as and when they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution.

The National Gallery of Victoria's maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the balance sheet. The National Gallery of Victoria manages its liquidity risk by:

- maintaining an adequate level of uncommitted funds that can be drawn at short notice to meet its short-term obligations; and
- careful maturity planning of its financial obligations based on forecasts of future cash flows.

Market risk

The National Gallery of Victoria's exposures to market risk are primarily through foreign currency risk, interest rate risk and equity price risk. These risks are managed as follows:

7.1.5 Interest rate risk

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market interest rates. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The National Gallery of Victoria holds diversified fixed interest investments within its Medium-Term Fund managed by the Victorian Funds Management Corporation under the oversight of the National Gallery of Victoria's Investment Committee in accordance with the National Gallery of Victoria's investment strategy.

The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows (overleaf):

7.1.5(a): Interest rate analysis of financial instruments

(\$ thousand)						
2018	Weighted average effective interest rate	Carrying amount	Interest rate exposure			
			Fixed interest rate	Variable interest rate	Non-interest bearing	
Financial assets						
Cash and cash equivalents						
• Cash at bank and on hand	1.50%	5,715	—	5,336	379	
• Cash deposits at call	1.45%	9,929	—	9,929	—	
Term deposits	2.05%	5,000	5,000	—	—	
Cash deposits at call (investment in externally managed unitised trusts)	2.02%	12,080	—	12,080	—	
Receivables		2,613	—	—	2,613	
Financial assets classified as available-for-sale		73,888	—	—	73,888	
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	0.98%	1,367	1,367	—	—	
Term deposits > three months	2.16%	5,000	5,000	—	—	
		115,592	11,637	27,345	76,880	
Financial liabilities						
Payables						
		(12,961)	—	—	(12,961)	
		(12,961)	—	—	(12,961)	
Net financial assets/(liabilities)		102,631	11,367	27,345	63,919	

7.1.5(a): Interest rate analysis of financial instruments (cont'd)

(\$ thousand)						
2017	Weighted average effective interest rate	Carrying amount	Interest rate exposure			
			Fixed interest rate	Variable interest rate	Non-interest bearing	
Financial assets						
Cash and cash equivalents						
• Cash at bank and on hand	1.04%	2,788	—	2,730	58	
• Cash deposits at call	1.74%	18,383	—	18,383	—	
Cash deposits at call (investment in externally managed unitised trusts)	2.05%	10,650	—	10,650	—	
Receivables		2,319	—	—	2,319	
Financial assets classified as available-for-sale		66,293	—	—	66,293	
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	0.98%	1,187	1,187	—	—	
Term deposits > three months		—	—	—	—	
		101,621	1,187	31,763	68,670	
Financial liabilities						
Payables						
		(7,051)	—	—	(7,051)	
		(7,051)	—	—	(7,051)	
Net financial assets/(liabilities)		94,570	1,187	31,763	61,619	

7.1.5(b): Interest rate sensitivity of financial assets

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria's financial assets by +/- 100bp.

(\$ thousand)					
2018		+100bp		-100bp	
	Carrying Amount	Net Result	Available-for-sale revaluation surplus	Net Result	Available-for-sale revaluation surplus
Financial assets					
Cash and cash equivalents	32,724	327	—	(327)	—
Financial assets classified as available-for-sale	73,888				
Other financial assets (investment in externally managed unitised trusts - Fixed interest)	1,367	14	—	(14)	—
Other financial assets	5,000	50		(50)	
Total impact		391		(391)	—
2017					
Financial assets					
Cash and cash equivalents	31,821	318	—	(318)	—
Financial assets classified as available-for-sale	66,293				
Other financial assets (investment in externally managed unitised trusts - Fixed interest)	1,187	12	—	(12)	—
Total impact		330	—	(330)	—

7.1.6 Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's investment strategy also allows for investment in international equities (hedged and unhedged) and other overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets.

7.1.7 Equity price risk

The National Gallery of Victoria is exposed to equity price risk through its investments in listed and unlisted shares and managed investment schemes. The National Gallery of Victoria holds units of trusts invested in Australian and International equities in the Endowed Fund managed by the Victorian Funds Management Corporation. The National Gallery of Victoria's Investment Committee provides oversight of the management of these investments in accordance with the National Gallery of Victoria's investment strategy. The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy.

Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 15%.

7.1.7(a): Price risk sensitivity of financial assets

(\$ thousand)					
2018		+15%		-15%	
	Carrying Amount	Net Result	Available-for-sale revaluation surplus	Net Result	Available-for-sale revaluation surplus
Financial assets					
Cash and cash equivalents	32,724	—	—	—	—
Receivables	2,613	—	—	—	—
Other financial assets classified as available-for-sale	75,255	—	11,288	(2,381)	(8,907)
Other financial asset	5,000	—	—	—	—
Total increase/(decrease)			11,288	(2,381)	(8,907)
2017					
Financial assets					
Cash and cash equivalents	31,821	—	—	—	—
Receivables	2,319	—	—	—	—
Other financial assets classified as available-for-sale	67,481	18	9,944	(4,454)	(5,508)
Total increase/(decrease)		18	9,944	(4,454)	(5,508)

7.2 Contingent assets and contingent liabilities

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of Goods and Services Tax receivable or payable respectively.

Contingent assets

As at 30 June 2018, the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future economic flows are contingent on events beyond the National Gallery of Victoria's control. Consistent with Note 2.3.1, the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

Contingent liabilities

As at 30 June 2018, the National Gallery of Victoria had no contingent liabilities (2016/17 – \$0.938 million). The 2016/17 balance related to a service provider whereby the fee for the service provided is calculated on the basis of a share of the 2017 Melbourne Winter Masterpieces exhibition result.

7.3 Fair value determination

Significant judgement: Fair value measurements of assets and liabilities

Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on the results and financial position of the National Gallery of Victoria.

This section sets out information on how the National Gallery of Victoria determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- Financial assets classified as available-for-sale
- Land and buildings and plant and equipment
- Cultural assets

All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

- Level 1—Quoted (unadjusted) market prices in active markets for identical assets or liabilities
- Level 2—Valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and
- Level 3—Valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For the purpose of fair value disclosures, the National Gallery of Victoria has determined classes of assets and liabilities on the basis of the nature, characteristics and risks of the asset or liability and the level of the fair value hierarchy as explained above.

In addition, the National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

Structure

For those assets and liabilities for which fair values are determined, the following disclosures are provided:

- 7.3.1 Fair value determination of financial assets and liabilities
- 7.3.2 Fair value determination of non-current physical assets; and
- 7.3.3 Fair value determination of Cultural assets

7.3.1 Fair value determination of financial assets and liabilities

The fair values and net fair values of financial assets and liabilities are determined as follows:

- Level 1—the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;
- Level 2—the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and
- Level 3—the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The National Gallery of Victoria currently holds a range of financial instruments that are recorded in the financial statements where the carrying amounts are a reasonable approximation of fair value, either due to their short-term nature or with the expectation that they will be paid in full by the end of the 2017/18 reporting period.

These financial instruments include:

Financial assets

- Cash and deposits
- Receivables
- Financial assets classified as available-for-sale

Financial liabilities

- Payables

The following table shows that the fair values of all of the contractual financial assets and liabilities are the same as the carrying amounts.

7.3.1(a): Comparison between carrying amount and fair value

(\$ thousand)				
	Carrying amount 2018	Fair value 2018	Carrying amount 2017	Fair value 2017
Contractual financial assets				
Cash and deposits	32,724	32,724	31,821	31,821
Receivables ⁽ⁱ⁾	2,613	2,613	2,319	2,319
Financial assets classified as available-for-sale	75,255	75,255	67,481	67,481
Other financial assets	5,000	5,000	—	—
Total contractual financial assets	115,592	115,592	101,621	101,621
Contractual financial liabilities				
Payables ⁽ⁱ⁾	12,961	12,961	7,051	7,051
Total contractual financial liabilities	12,961	12,961	7,051	7,051

i. The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).

7.3.1(b): Financial assets measured at fair value

(\$ thousand)				
	Carrying amount as at 30 June 2018	Fair value measurement at end of reporting period using:		
2018		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Financial assets classified as available-for-sale				
Diversified fixed interest ⁽ⁱⁱ⁾	1,367	1,367	—	—
Australian equities ⁽ⁱⁱⁱ⁾	35,629	—	35,629	—
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	31,101	—	31,101	—
International equities (Hedged) ⁽ⁱⁱⁱ⁾	3,462	—	3,462	—
Property ⁽ⁱⁱⁱ⁾	3,696	—	3,696	—
Total	75,255	1,367	73,888	—
(\$ thousand)				
	Carrying amount as at 30 June 2017	Fair value measurement at end of reporting period using:		
2017		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Financial assets classified as available-for-sale				
Diversified fixed interest ⁽ⁱⁱ⁾	1,188	1,188	—	—
Australian equities ⁽ⁱⁱⁱ⁾	32,220	—	32,220	—
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	27,409	—	27,409	—
International equities (Hedged) ⁽ⁱⁱⁱ⁾	3,453	—	3,453	—
Property ⁽ⁱⁱⁱ⁾	3,213	—	3,213	—
Total	67,481	1,188	66,293	—

i. There is no significant transfer between level 1 and level 2.

ii. The Diversified fixed interest assets are valued at fair value with reference to quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1. The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions.

iii. The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets
as at 30 June 2018

(\$ thousand)				
	Carrying amount as at 30 June 2018	Fair value measurement at end of reporting period using:		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3 ⁽ⁱ⁾
Specialised land	74,244	—	—	74,244
Heritage buildings	44,408	—	—	44,408
Heritage building plant	54,922	—	—	54,922
Heritage building fit-out	76,343	—	—	76,343
Leasehold improvements	393	—	—	393
General plant & equipment	9,274	—	—	9,274
Total	259,584	—	—	259,584

i. There have been no transfers between levels during the period.

Fair value measurement hierarchy for assets
as at 30 June 2017

(\$ thousand)				
	Carrying amount as at 30 June 2017	Fair value measurement at end of reporting period using:		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3 ⁽ⁱ⁾
Specialised land	60,630	—	—	60,630
Heritage buildings	44,964	—	—	44,964
Heritage building plant	60,472	—	—	60,472
Heritage building fit-out	85,932	—	—	85,932
Leasehold improvements	426	—	—	426
General plant & equipment	17,870	—	—	17,870
Total	263,185	—	—	263,185

i. There have been no transfers between levels during the period.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2018 (and 30 June 2017) (and 30 June 2017)

	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)	Sensitivity of the input to fair value
Land	Market approach	Current restrictions and Community Service Obligations (CSO)	61%	A significant increase/(decrease) in the current restrictions or CSO would result in a significantly lower/(higher) fair value.
Buildings	Depreciated reproduction cost	Direct cost per square metre	\$4,825	A significant increase/(decrease) in the direct cost per square metre would result in a significantly higher/(lower) fair value.
		Useful life of building	87 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
Building plant	Depreciated reproduction cost	Direct cost per square metre	\$4,825	A significant increase/(decrease) in the direct cost per square metre would result in a significantly higher/(lower) fair value.
		Useful life of building plant	27 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
Building fit-out	Depreciated reproduction cost	Direct cost per square metre	\$4,825	A significant increase/(decrease) in the direct cost per square metre would result in a significantly higher/(lower) fair value.
		Useful life of building fit-out	17 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
Leasehold improvements	Depreciated cost	Lower of term of lease or useful life of the lease hold improvements	10 to 12 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.
General plant & equipment	Depreciated replacement cost	Direct cost per unit	\$0 – \$1,241,538	A significant increase/(decrease) in the cost per unit would result in a significantly higher/(lower) fair value.
		Useful life of General plant & equipment	3 to 30 years	A significant increase/(decrease) in the useful life of the asset would result in a significantly higher/(lower) fair value.

7.3.2 Fair value determination of non-current physical assets (cont'd)

A full revaluation of property, plant and equipment, except for leasehold improvements and capital work-in-progress is undertaken every five years but may occur more frequently if material movements in fair value are identified, based upon the asset's Government Purpose Classification. In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, an assessment as to the change in the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the "Physical asset revaluation surplus", except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the "Physical asset revaluation surplus" in respect of the same class of assets, they are debited directly to the "Physical asset revaluation surplus". Revaluation increases and decreases within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

In between valuations and in accordance with the FRDs issued by the Minister for Finance, an assessment as to the change in the fair value is undertaken internally using internal expertise as well as other corroborating evidence such as land and building price indices issued the Valuer-General Victoria.

Specialised land

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants. This approach is in light of the highest and best use consideration required for fair value measurement and takes into account the use of the land that is physically possible, legally permissible, and financially feasible. As adjustments of CSO are considered as significant unobservable inputs, specialised land is classified as a Level 3 asset. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the *Heritage Act 1995*. An independent valuation of the National Gallery of Victoria's land was performed by Valuer-General Victoria as at 30 June 2016.

Heritage Building – Buildings, Building plant and Building fit-out

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria's building, adjusting for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflect reproduction cost after applying depreciation on a useful life basis. The current use is considered the highest and best use. As depreciation adjustments are considered as significant, unobservable inputs in nature, the building is classified as a Level 3 fair value measurement. An independent valuation of the National Gallery of Victoria's building was performed by Napier & Blakeley Pty Ltd as at 30 June 2016 on behalf of the Valuer-General Victoria.

Leasehold improvements

Leasehold improvements are held at fair value which has been determined as depreciated replacement cost and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

There were no changes in the valuation techniques throughout the year to 30 June 2018. The current use is considered the highest and best use.

General plant and equipment

General plant and equipment is held at fair value which has been determined using the depreciated replacement cost method. There were no changes in the valuation techniques throughout the year to 30 June 2018. The current use is considered the highest and best use.

7.3.3 Fair value determination of Cultural assets

Fair value measurement hierarchy for the Cultural assets as at 30 June 2018

(\$ thousand)				
	Carrying amount as at 30 June 2018	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
STATE COLLECTION OF WORKS OF ART				
Carrying amount at the start of the year	3,571,074	—	1,777,984	1,793,090
Additions	25,854	—	25,853	—
Carrying amount at the end of the year	3,596,928	—	1,803,837	1,793,090
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	4,227	—	908	3,319
Additions	355	—	355	—
Carrying amount at the end of the year	4,582	—	1,263	3,319
Total Cultural assets	3,601,510	—	1,805,101	1,796,409

Fair value measurement hierarchy for the Cultural assets as at 30 June 2017

(\$ thousand)				
	Carrying amount as at 30 June 2017	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
STATE COLLECTION OF WORKS OF ART				
Carrying amount at the start of the year	3,549,024	—	1,755,934	1,793,090
Additions	22,050	—	22,050	—
Carrying amount at the end of the year	3,571,074	—	1,777,984	1,793,090
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	4,174	—	855	3,319
Additions	53	—	53	—
Carrying amount at the end of the year	4,227	—	908	3,319
Total Cultural assets	3,575,301	—	1,778,892	1,796,409

Fair value measurement hierarchy for assets as at 30 June 2018 (and 30 June 2017)

	Valuation Technique	Significant unobservable inputs
State Collection of works of art	A statistical sampling valuation approach was used for works of art valued at less than \$500,000	Statistical calculation based on extrapolation of sample valuations.
Shaw Research Library collection	Professional judgement used for the valuation of books valued at less than \$1,000	Valuation of items using professional judgement

The State Collection of Works of Art (the Collection) is required to be formally valued every 5 years, under Financial Reporting Direction 103 F. The last valuation of the Collection was in 2016 by Jones Lang LaSalle Valuations & Advisory (JLL), formerly Australian Valuation Solutions (AVS). The valuation scope, methodology adopted and the calculations applied to the Collection's valuation were examined and certified by the Valuer-General Victoria as meeting the relevant Australian Accounting Standards and FRD 103F.

In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, JLL are engaged to perform a fair value assessment to the change in the fair value for the State Collection since the previous independent valuation. Only a material change (greater than 10%) could trigger an adjustment to the fair value of the Cultural assets.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the "Cultural assets revaluation surplus", except that, to the extent that an increment reverses a revaluation decrement previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

There are approximately 74,000 works of art in the Collection. For the year ended 30 June 2016, the Collection was valued on a stratified multistage sampling basis due to the time and cost that would be involved to value the entire Collection. Works of art determined to have a value of more than \$500,000 (iconic works) were valued on an individual basis. For the 2016 valuation there were 760 iconic works. The remainder of the Collection (non-iconic works) were valued on a multistage sampling basis. The multistage sampling involved subdividing the non-iconic works of art into smaller, concentrated representative strata for valuation purposes and taking a sample from each sub-collection. The stratification reduces the variability of the sampling outcome. There were 1,100 works of art valued across these 19 sub-collections.

The market approach was applied as the valuation technique for valuing the Collection. Consideration was given to the prices for transactions of similar assets that have occurred recently in the market. In the event that there are few, recent transactions, prices of similar assets offered for sale may be considered where the information is clearly relevant. This price information may be adjusted for known transactional differences or physical characteristics between the similar and other asset. All works of art were valued according to highest and best use and the most advantageous market. The value of the Collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the fair value.

Professional judgement was required to establish fair value during the valuation process. This involved taking into account the artist, art work, condition, provenance and market place. In applying professional judgment, the expert valuers had to evaluate their valuations for reasonableness against market and academic research as well as other transactions of artwork.

The process of extrapolating the valuation results from each of the non-iconic samples across the entire sub-collection populations in order to determine the population values is considered to be a significant unobservable input to the valuation. This is demonstrated through the relative standard error (RSE) calculated from the process. RSE represents the variability due to sampling and random adjustment.

The overall fair value valuation as at 30 June 2016 was calculated to be \$3,549,023,532 with a relative standard error (RSE) of 2.58%. A 95% confidence interval for this value was given as \$3,369,542,265 to \$3,728,504,798.

Each year since 2015/16, Jones Lang LaSalle Valuations & Advisory (JLL) have performed a fair value assessment. The purpose of the materiality assessment is to assess the impact on the fair value of the Collection by taking into account a range of factors including broad economic, market and artwork specific indicators and movements in foreign exchange rates. In addition, a desktop valuation is performed of the iconic works of art and the impact of non-iconic works of art accessioned since 2015/16 are taken into account. A material change (greater than 10%) could trigger an adjustment to the fair value of the Collection.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the "Cultural assets revaluation surplus", they are debited directly to the "Cultural assets revaluation surplus". There was no material movement based on the materiality review to assess the fair value of the State collection for 2017/18.

NOTE 8. OTHER DISCLOSURES

Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

Structure

- 8.1 Subsequent events
- 8.2 Other economic flows included in net result
 - 8.2.1 Net gain/(loss) on financial instruments
 - 8.2.2 Net gain/(loss) on nonfinancial assets
 - 8.2.3 Other gain/(loss) from other economic flows
- 8.3 Responsible persons
- 8.4 Remuneration of executives
- 8.5 Related party transactions
- 8.6 Remuneration of Auditors
- 8.7 Reserves
- 8.8 Ex-gratia expenses
- 8.9 Australian Accounting Standards issued that are not yet effective
- 8.10 Glossary of technical terms

8.1 Subsequent events

There were no significant events occurring after the reporting date in 2018 (2017 – nil).

8.2 Other economic flows included in net result

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. Other gains/(losses) from other economic flows include the gains or losses from:

- fair value changes of financial instruments;
- disposals of nonfinancial assets;
- revaluations and impairments of nonfinancial physical assets; and
- foreign exchange hedge contracts as a result of changes in the exchange rate from the rate fixed under the contract to the rate which would have been paid on settlement, if a foreign exchange hedge contract had not been entered into; and
- the revaluation of the present value of the long service leave liability due to changes in the bond interest rates.

	2018 (\$ thousand)	2017 (\$ thousand)
8.2.1 NET GAIN/(LOSS) ON FINANCIAL INSTRUMENTS		
Decrease in provision for doubtful debts ⁽ⁱ⁾	2	3
Net gain/(loss) on foreign exchange transactions	219	210
Net unrealised loss on financial assets at fair value	(85)	(15)
Total net gain/(loss) on financial instruments	136	198
8.2.2 NET GAIN/(LOSS) ON NON-FINANCIAL ASSETS		
(Increase)/decrease in provision for slow-moving stock	250	(286)
Net loss on disposal of property, plant and equipment	(1,261)	—
Total net gain/(loss) on non-financial assets	(1,011)	(286)
8.2.3 OTHER GAIN/(LOSS) FROM OTHER ECONOMIC FLOWS		
Net loss on forward foreign exchange hedge contracts	(1)	(192)
Net gain/(loss) arising from revaluation of long service leave liability ⁽ⁱⁱ⁾	(10)	91
Total net gain/(loss) on non-financial assets and liabilities	(11)	(101)

- i. (Increase)/decrease in provision for doubtful debts from other economic flows.
- ii. Revaluation gain/(loss) as a result of changes in bond rates.

8.3 Responsible persons

During the reporting period the following people held a position designated as a “responsible person”, as defined by the *Financial Management Act 1994*.

Minister for Creative Industries: The Hon. M. Foley MLA

Trustees who served during the year were:

Prof. S. Baker AM
 Mr L. Clifford AO
 Dr S. Cohn (until 14 December 2017)
 Mr D. Elzinga (from 4 July 2017)
 Ms L. Gay
 Mr C. Lyon
 Ms V. Pearce (until 14 May 2018)
 Mr A. Sisson AO
 Mr M. Ullmer
 Ms J. Whiting AM (President)

Director (Accountable Officer): Mr A Ellwood AM

Remuneration

Remuneration received or receivable by the Accountable Officer in connection with the management of the National Gallery of Victoria during the reporting period was in the range: \$590,000 to \$599,999 (2017 – \$550,000 to \$559,999).

Amounts relating to the Minister are reported in the financial statements of the Department of Parliamentary Services Financial Report.

8.4 Remuneration of executives

Remuneration of executives

The number of executives and their total remuneration during the reporting period are shown in the table below. Total annualised employee equivalent provides a measure of full time equivalent executives over the reporting period.

Remuneration comprises employee benefits in all forms of consideration paid, payable or provided by or on behalf of the National Gallery of Victoria in exchange for services rendered. Accordingly, remuneration is determined on an accrual basis per the Department of Treasury and Finance Model change.

In 2017/18 this comprised:

Short-term employee benefits include amounts such as salaries wages, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

Post-employment benefits include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

Other long-term benefits include long service leave, other long service benefits or deferred compensation.

During 2017/18 there were two executives in service throughout the entire year and one executive was appointed during the year.

Remuneration of executives (Including Key Management Personnel disclosed in Note 8.5)	Total remuneration	
	2018 (\$ thousand)	2017 (\$ thousand)
Short-term employee benefits	652	546
Post-employment benefits	64	50
Other long-term benefits	16	11
Total remuneration	732	607
Total number of executives ⁽ⁱ⁾	3	2
Total annualised employee equivalents ⁽ⁱⁱ⁾	2.5	2

i. The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the National Gallery of Victoria under AASB 124 Related Party Disclosures and are also reported within the related parties note disclosure (Note 8.5)

ii. Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.5 Related party transactions

The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. It is an administrative agency acting on behalf of the Crown.

Related parties of the National Gallery of Victoria include:

- Minister for Creative Industries (refer Note 8.3)
- All Trustees who served during the year and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over) (refer Note 8.3);
- All executives and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over); and
- Several State Government related entities (as detailed below).

Significant transactions with government-related entities

The National Gallery of Victoria received State Government funding in the form of a recurrent base appropriation of \$52.9 million (2016/17: \$41.1 million) and capital expenditure funding of \$495,000 (2016/17: \$649,000).

The National Gallery of Victoria also received from other State Government entities the following funding;

- exhibition programming of \$2.75 million (2016/17: \$9.4 million) from Department of Economic Development, Jobs, Transport and Resources
- education programming of \$438,550 (2016/17: \$432,000) from the Department of Education and Training.

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of \$540,000 (2016/17: \$540,000).

Funding from State Government is also disclosed in Note 2.

During the year, the National Gallery of Victoria had the following transactions with State Government related entities as part of usual business activities of \$4.3 million (2016/17: \$4.1 million):

- payments for utility costs to Arts Centre
- payments for insurance to Victorian Funds Management Corporation (VFMC)
- payments for investment fees to Victorian Managed Insurance Authority (VMIA)
- payments for bank fees and charges to Treasury Corporation of Victoria (TCV)
- payments for audit services to Victorian Auditor-General's Office (VAGO). Please refer to Note 8.6
- payments for security and utilities to Public Records Office Victoria (PROV)

All related party transactions have been entered into on an arm's length basis.

Key management personnel

All responsible persons and executives of the National Gallery of Victoria are key management personnel (KMP) (refer Note 8.3). Remuneration of KMP is disclosed in Note 8.4.

In addition to the Accountable Officer the following executives of the National Gallery of Victoria served during the year:

- Mr Andrew Clark (Deputy Director)
- Ms Isobel Crombie (Assistant Director, Curatorial and Collection Management)
- Mr Don Heron (Assistant Director, Exhibitions Management and Design)

Transactions and balances with key management personnel and other related parties

During the year, KMP and their related parties made cash donations and in-kind gifts of works of art to an aggregate value of \$75,000 (2016/17 – \$330,575).

All other transactions that have occurred with KMP and their related parties have not been considered material for disclosure. In this context, transactions are only disclosed when they are considered necessary to draw attention to the possibility that the National Gallery of Victoria's financial position and profit or loss may have been affected by the existence of related parties, and by transactions and outstanding balances, including commitments, with such parties.

8.6 Remuneration of auditors

	2018 (\$ thousand)	2017 (\$ thousand)
Victorian Auditor General's Office		
Audit of the financial statements	63	62
Total	63	62

8.7 Reserves

	Notes	2018 (\$ thousand)	2017 (\$ thousand)
Collection surplus			
	8.7.2		
Balance at beginning of financial year		366,077	324,171
Transfer from accumulated surplus		23,279	41,906
Balance at end of financial year		389,356	366,077
Infrastructure surplus			
	8.7.3		
Balance at beginning of financial year		59,198	58,549
Transfer from accumulated surplus		495	649
Balance at end of financial year		59,693	59,198
Physical assets revaluation surplus			
	8.7.4		
Balance at beginning of financial year		180,487	180,487
Increment/(decrement) during the year		13,614	—
Balance at end of financial year		194,101	180,487
Cultural assets revaluation surplus			
	8.7.5		
Balance at beginning of financial year		3,305,975	3,305,975
Increment/(decrement) during the year		—	—
Balance at end of financial year		3,305,975	3,305,975
Financial assets available-for-sale surplus			
	8.7.6		
Balance at beginning of financial year		5,508	—
Increment/(decrement) during the year		3,399	5,508
Balance at end of financial year		8,907	5,508
Balance of reserves at end of financial year		3,958,032	3,917,245
Net change in reserves		(40,787)	(30,119)

8.7.1 Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

8.7.2 Collection surplus

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This surplus also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

8.7.3 Infrastructure surplus

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This surplus was established as at 30 June 2005 and includes revenue received since 1 July 2001.

8.7.4 Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

8.7.5 Cultural assets revaluation surplus

Represents net increments arising from the periodic revaluation of cultural assets.

8.7.6 Financial assets available-for-sale revaluation surplus

Represents increments arising from the revaluation of financial assets classified as available-for-sale.

8.7.7 Accumulated surplus/(deficit)

Represents the cumulative net result from the current year and all prior years less the current year and all prior year transfers to the Collection and Infrastructure surpluses.

8.8 Ex gratia expenses

There were no ex gratia expenses in aggregate or individually in excess of \$5,000 (2017 – nil).

8.9 Australian Accounting Standards issued that are not yet effective

Certain new accounting standards have been published that are not mandatory for the 30 June 2018 reporting period. The Department of Treasury and Finance assesses the impact of these new standards and advises the National Gallery of Victoria of their applicability and early adoption where applicable.

The table overleaf outlines the accounting pronouncements that have been issued but not effective for 2017/18, which may result in potential impacts on public sector reporting for future reporting periods.

New accounting standards and interpretations

Standard/ Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector entity financial statements
AASB 9 <i>Financial Instruments</i>	The key changes include the simplified requirements for the classification and measurement of financial assets, a new hedging accounting model and a revised impairment loss model to recognise impairment losses earlier, as opposed to the current approach that recognises impairment only when incurred.	1 Jan 2018	The assessment has identified that the amendments are likely to result in earlier recognition of impairment losses and at more regular intervals.
AASB 15 <i>Revenue from Contracts with Customers</i>	The core principle of AASB 15 requires an entity to recognise revenue when the entity satisfies a performance obligation by transferring a promised good or service to a customer.	1 Jan 2019	The changes in revenue recognition requirements in AASB 15 may result in changes to the timing and amount of revenue recorded in the financial statements. The Standard will also require additional disclosures on service revenue and contract modifications. A potential impact will be the upfront recognition of revenue from licences that cover multiple reporting periods. Revenue that was deferred and amortised over a period may now need to be recognised immediately as a transitional adjustment against the opening retained earnings if there are no former performance obligations outstanding.
AASB 1058 <i>Income of Not-for-Profit Entities</i>	This standard replaces AASB 1004 <i>Contributions</i> and establishes revenue recognition principles for transactions where the consideration to acquire an asset is significantly less than fair value to enable to not-for-profit entity to further its objectives.	1 Jan 2019	The assessment has indicated that revenue from capital grants that are provided under an enforceable agreement that have sufficiently specific obligations, will now be deferred and recognised as performance obligations are satisfied. As a result, the timing recognition of revenue will change.
AASB 16 <i>Leases</i>	The key changes introduced by AASB 16 include the recognition of most operating leases (which are current not recognised) on balance sheet.	1 Jan 2019	The assessment has indicated that as most operating leases will come on balance sheet, recognition of lease assets and lease liabilities will cause net financial liabilities to increase. Depreciation of lease assets and interest on lease liabilities will be recognised in the income statement with marginal impact on the operating surplus. The amounts of cash paid for the principal portion of the lease liability will be presented within financing activities and the amounts paid for the interest portion will be presented within operating activities in the cash flow statement.

8.10 Glossary of terms

Capital asset charge

The capital asset charge represents the opportunity cost of capital invested in the noncurrent physical assets used in the provision of outputs.

Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

Comprehensive result

The comprehensive result is the net result of all items of income and expense recognised for the period. It is the aggregate of operating result and other comprehensive income.

Depreciation

Depreciation is an expense that arises from the consumption through wear or time of a produced physical or intangible asset. This expense is classified as a 'transaction' and so reduces the 'net result from transactions'.

Employee expenses

Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, leave entitlements, redundancy payments and defined contribution superannuation plans.

Ex gratia expenses

Ex gratia expenses mean the voluntary payment of money or other nonmonetary benefit (e.g. a writeoff) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability or claim against the entity.

Financial asset

A financial asset is any asset that is:

- cash;
- an equity instrument of another entity;
- a contractual right:
 - to receive cash or another financial asset from another entity; or
 - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- a contract that will or may be settled in the entity's own equity instruments and is:
 - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
 - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

Financial instrument

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial assets or liabilities that are not contractual (such as statutory receivables or payables that arise as a result of statutory requirements imposed by governments) are not financial instruments.

Financial statements

Financial statements comprise:

- a balance sheet as at the end of the period;
- a comprehensive operating statement for the period;
- a statement of changes in equity for the period;
- a cash flow statement for the period;
- notes, comprising a summary of significant accounting policies and other explanatory information.

Grants and other transfers

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Other economic flows included in net result

Other economic flows included in net result are changes in the volume or value of an asset or liability that do not result from transactions. It includes:

- gains and losses from disposals, revaluations and impairments of nonfinancial physical assets; and
- fair value changes of financial instruments.

Other economic flows – other comprehensive income

Other economic flows – other comprehensive income comprises items (including reclassification adjustments) that are not recognised in net result as required or permitted by other Australian Accounting Standards.

The components of other economic flows other comprehensive income include:

- changes in physical asset revaluation surplus; and
- gains and losses on remeasuring available-for-sale financial assets.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of income, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other economic flows – other comprehensive income'.

Net result from transactions/net operating balance

Net result from transactions or net operating balance is a key fiscal aggregate and is income from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

Net worth

Net worth is assets less liabilities, which is an economic measure of wealth.

Payables

Includes short and long-term trade debt and accounts payable, grants and interest payable.

Sales of goods and services

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

Supplies and services

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

Transactions

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.



(opposite)
The 2018 Melbourne Art Book Fair.

SUPPORT



AFFILIATED GROUPS

AS AT 30 JUNE 2018



The NGV is responsible for managing the activities of its affiliated groups, namely the NGV Business Council, the NGV Voluntary Guides and the NGV Women's Association.

NGV BUSINESS COUNCIL

Chair: Gerard Dalbosco

Ex Officio:

Tony Ellwood AM
Andrew Clark

NGV BUSINESS COUNCIL MEMBERS

Acciona

Mr Brett Wickham, Managing Director

Allens

Ms Emma Warren, Partner and Head of Sectors

American Express

Ms Rachel Stocks, Managing Director, Australia and New Zealand

ANZ Private

Ms Sara McCluskey, State Head for Private Bank Victoria

Bloomberg Australia

Mr Brett Foley, Melbourne Bureau Chief

Boston Consulting Group

Mr Grant McCabe, Partner and Managing Director, Melbourne

Commonwealth Bank of Australia

Mr Nick Sankey, Managing Director, Institutional Banking and Markets

Corrs Chambers Westgarth

Mr Philip Catania, Partner in Charge, Melbourne

Crestone Wealth Management

Mr Clark Morgan, Vice Chairman and Head of Advisory, Victoria

Deutsche Bank

Mr Anthony Miller, Chief Executive Officer, Australia and New Zealand

David Jones

Mr David Thomas, Chief Executive Officer

EY

Mr Gerard Dalbosco, Managing Partner, Melbourne

Gilbert + Tobin

Ms Janet Whiting AM, Partner
Mr Craig Semple, Partner

(opposite)
Visitors in the exhibition *The House of Dior: Seventy Years of Haute Couture* with John Galliano's (designer) *Look 43*, coat, 2005 spring-summer 2005, Dior Heritage collection, Paris.

(above)
The 'Salon Gallery' at NGV International.

Golden Age Group

Mr Jeff Xu, Managing Director

Goldman Sachs

Mr Terry Campbell AO, Senior Chairman

Mr Christian Johnston, Managing Director, Head of Corporate Advisory Australia and New Zealand

Grollo Australia Pty Ltd

Mr Rino Grollo, Chairman

Mr Lorenz Grollo, Chief Executive Officer

John Wardle Architects

Mr John Wardle, Principal

K2 Asset Management

Mr Mark Newman, Chief Investment Officer & Executive Director

Kay & Burton

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(opposite)
 An installation view of Pae White's *(Untitled)*, 2017
 in the NGV Triennial.



FELTON SOCIETY MEMBERS

AS AT 30 JUNE 2018

Recognising those who have made a notified bequest to the NGV.
The NGV also acknowledges the generosity of our Felton Society Members who wish to remain anonymous.

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Mr Rupert Myer AO
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Mrs Lyn Williams AM

EMERITUS FOUNDATION BOARD MEMBER

Sir Andrew Grimwade CBE

THE FELTON BEQUEST

For more than a century the Felton Bequest has played a defining role in the development of the NGV Collection. Thanks to the work of the Felton Bequests' Committee, Alfred Felton's transformational gift continues to have a profound impact on the NGV to this day.

FELTON BEQUESTS' COMMITTEE

AS AT 30 JUNE 2018
Sir Andrew Grimwade CBE (Chair)
Mr Rupert Myer AO
Prof Sally Walker AM
Ms Janet Whiting AM
Ms Alice Williams

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PRINCIPAL PARTNERS



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THE HOUSE OF DIOR: SEVENTY YEARS OF HAUTE COUTURE

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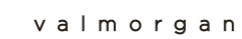
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TOURISM PARTNERS



SUPPORTERS



KRYSZYNA CAMPBELL-PRETTY & THE CAMPBELL-PRETTY FAMILY

SCHOOLS ACCESS SUPPORTER

WITH THE ASSISTANCE OF



GOVERNANCE



COUNCIL OF TRUSTEES

AS AT 30 JUNE 2018

COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 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 eleven members appointed by the Governor-in-Council. The Council's composition is:

- a person holding a senior academic office in the visual arts in a university in Victoria
- a person having relevant experience in relation to regional art galleries within Victoria
- a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
- a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
- seven other members nominated by the Minister.

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.

COUNCIL COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are circulated for consideration at the next Council meeting.

COUNCIL MEETINGS

The Council meets formally six times a year, and committees meet between three and four times a year.

NGV COUNCIL OF TRUSTEES

Ms Janet Whiting AM

Appointed President of the Council of Trustees in 2015; reappointed 2018

Janet Whiting AM is a partner of Gilbert + Tobin, heading its litigation practice in Melbourne. In 2015 Janet was named one of Australia's ten most influential women in the Westpac and *Australian Financial Review* 100 Women of Influence Awards, winning the category for Culture. She was inducted on to the Victorian Honour Roll of Women and received an Order of Australia for her significant service to the community through contributions to the arts, health and major events sector and as a legal professional. Janet's other current appointments include Director, Visit Victoria; Director, National Australia Day Council; Council Member, Newman College, University of Melbourne; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Professor Su Baker AM

Appointed a trustee in 2013; reappointed in 2016

Su Baker is an artist and Pro Vice-Chancellor (Engagement) and Director, Centre of Visual Art, at the University of Melbourne. She has more than thirty years' experience in teaching, research and senior management including ten years as Head of the VCA School of Art, and seven years as Director of the VCA. She is President of the Australian Council of Deans and Director of Creative Arts, and Editor in Chief of *Art + Australia*.

Mr Leigh Clifford AO

Appointed a trustee in 2013; reappointed 2016

Leigh Clifford is Chairman of Qantas; a Director of Bechtel Group Inc. in the United States and Chairman of Bechtel Australia Pty Ltd; Senior Adviser to Kohlberg Kravis Roberts & Co.; Chairman of Crestone Wealth Management; and Chair of the University of Melbourne's philanthropic campaign. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.

Mr Didier Elzinga

Appointed a trustee in 2017

Didier Elzinga is the CEO & Founder of Culture Amp, one of Australia's fastest growing technology startups with offices in Melbourne, San Francisco, New York & London. He presents globally on culture and creativity, speaking at a number of high-profile conferences. He was previously the CEO of prominent Hollywood visual effects company Rising Sun Pictures, founder of Rising Sun Research, and Non-Executive Director at Tourism Australia. He is currently a Non-Executive director at The Atlassian Foundation and The Alfred Research Foundation.

(opposite)

Visitors interact with Alexandra Kehayoglou's *Santa Cruz River*, 2017 during the NGV Triennial.

COUNCIL COMMITTEES

AS AT 30 JUNE 2018

Ms Lisa Gay

Appointed a trustee in 2015; reappointed 2018

Lisa Gay is a non-executive director of Koda Capital and the Victorian Funds Management Corporation. In 2018 she was appointed as a non-executive director to the Board of Computershare Limited. Until March 2017 she was Chair of Voyages Indigenous Tourism Australia; Deputy Chair of the Indigenous Land Corporation and a non-executive director of National Indigenous Pastoral Services. From 1990 to 2010 Lisa was General Counsel and Managing Director of the Goldman Sachs Group Australia and its predecessor JBWere and Son.

Mr Corbett Lyon

Appointed a trustee in 2012; reappointed in 2015; and 2018

Corbett Lyon is a founding director of Lyons, a national architectural design and planning practice based in Melbourne. Corbett also teaches and lectures in architectural design and is currently an Honorary Fellow at Monash University, Melbourne, and a Visiting Professor in Design and Professorial Fellow at the University of Melbourne. He has a long history of supporting contemporary art in Australia through his various roles in business, academia and the arts.

Mr Andrew Sisson AO

Appointed a trustee in 2010; reappointed 2013 and 2016

Andrew Sisson is Managing Director of Balanced Equity Management Pty Ltd. He previously worked for National Mutual, managing share portfolios in Australia and the United Kingdom. He is also a member of the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court) and a Director of Opera Australia.

Mr Michael Ullmer

Appointed a trustee in 2011; reappointed 2014 and 2018

Michael Ullmer is a director and incoming Chair of Lendlease Corporation and Woolworths Limited. He is Chairman of the Melbourne Symphony Orchestra. He was previously Deputy Group CEO of National Australia Bank Limited.

RETIRED TRUSTEES

Dr Susan Cohn

Appointed a trustee in 2010; reappointed 2013 and 2016, retired 2017

Susan Cohn is a leading contemporary artist working across the art–craft–design divide. She has postgraduate qualifications in fine art from RMIT University, Melbourne, and a Doctor of Philosophy in fine art theory from the University of New South Wales, Sydney. She has exhibited extensively, won several awards and worked on interdisciplinary projects in Australia and overseas. She was given the Australia Council Visual Artist Award in 2017. Susan is represented by Anna Schwartz Gallery, Melbourne.

Ms Vicki Pearce

Appointed a trustee in 2013; reappointed 2016, retired 2018

Vicki Pearce is a Director and Advisor, she has a long and distinguished career in the banking and finance sector. Vicki is a director of The Bendigo Art Gallery; The Ulumbarra Foundation; Bendigo Community Health Services and a Committee Member of the White Ribbon Foundation in Bendigo. She was State Manager of Bendigo and Adelaide Bank in Victoria and Western Australia, Advisor to Curtin University School of Economics and Finance; Director of Foundation Housing Ltd. She is also heavily involved in supporting the not-for-profit and community sector.



AUDIT, RISK AND COMPLIANCE COMMITTEE

Members: Michael Ullmer (Chair), Didier Elzinga (from June 2018), Lisa Gay, Vicki Pearce (until May 2018)

External members: Caroline Coops, Jane Harvey, Tam Vu

FOUNDATION BOARD

Members: Leigh Clifford AO (Chair), Janet Whiting AM

External members: Hugh Morgan AC (President), Paul Bonnici, Bill Bowness AO, Krystyna Campbell-Pretty, Nicole Chow, Philip Cornish, Katie Dewhurst, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Geoff Raby (until February 2018), Michael Tong.

INVESTMENT COMMITTEE

Members: Andrew Sisson AO (Chair), Lisa Gay, Michael Ullmer

External member: Chris Pidcock

NGV 3 WORKING GROUP

Members: Corbett Lyon (Chair), Su Baker AM, Leigh Clifford AO, Susan Cohn (until December 2017), Andrew Sisson AO, Janet Whiting AM.

External member: Andrew Abbott

REMUNERATION AND NOMINATIONS COMMITTEE

Members: Janet Whiting AM (Chair), Su Baker AM, Leigh Clifford AO, Corbett Lyon, Michael Ullmer

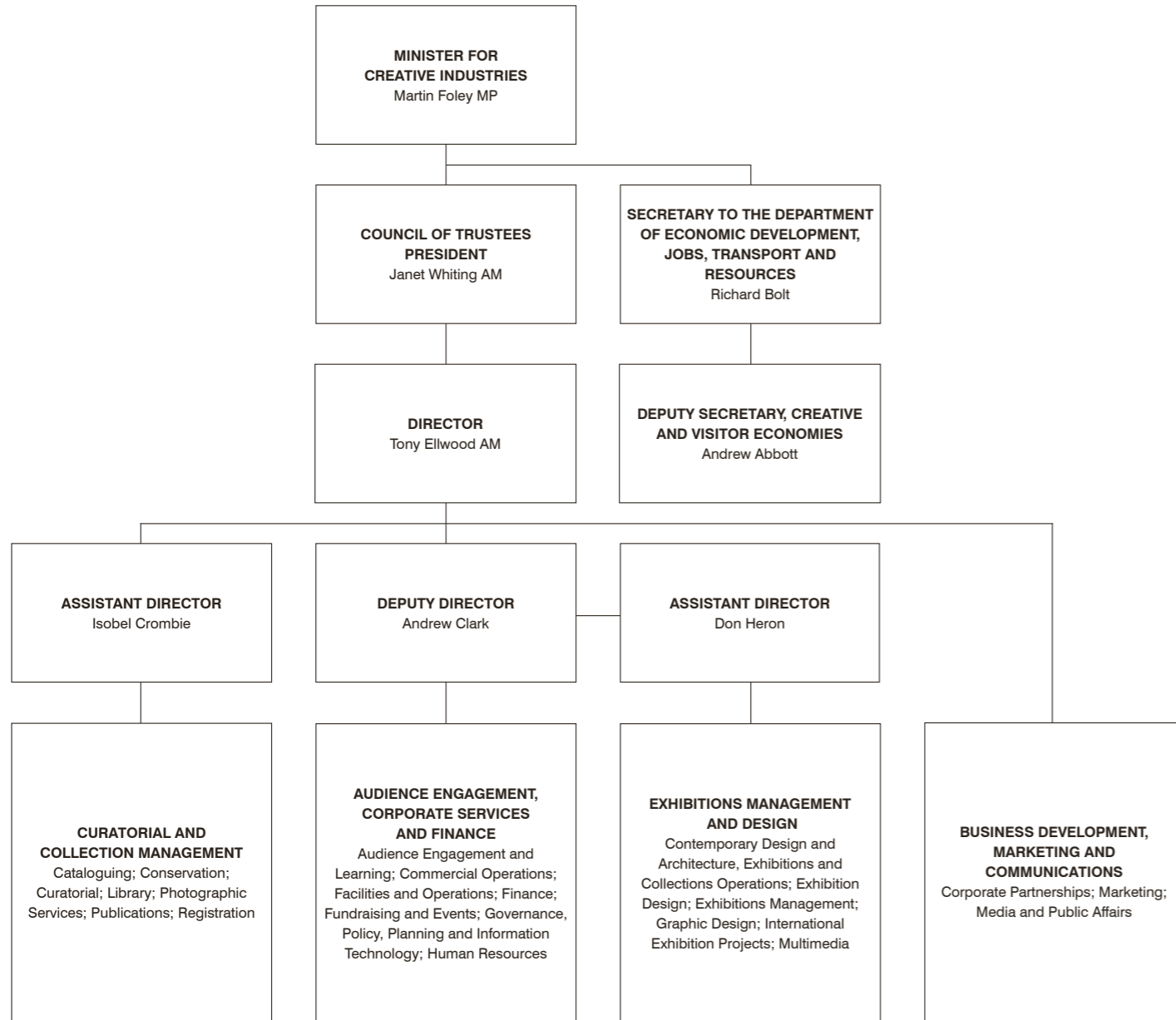
External Members: Chris Thomas AM

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE

Members: Susan Cohn (Chair) (until December 2017), Su Baker AM (Chair from April 2018), Tony Ellwood AM, Vicki Pearce (until May 2018)

External members: Anthony Camm, Karen Quinlan (from February 2018)

ORGANISATIONAL STRUCTURE



STAFF STATISTICS

The National Gallery of Victoria started 2017/18 with 286.5 full-time equivalent employees (FTE) and ended it with 304.2.

	Ongoing employees				Fixed-term & Casual	Total FTE
	Employees (headcount)	Full-time (headcount)	Part-time (headcount)	FTE	FTE	FTE
June 2018	167	122	45	151.5	152.7	304.2
June 2017	182	123	59	161.9	124.6	286.5

Notes:

In reporting employee numbers the following assumptions have been applied:

- Casual FTE is based on the hours worked in the last pay period of the financial year
- 'Ongoing employees' includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

	2018			2017		
	Employees (Headcount)	Ongoing FTE	Fixed-term & Casual FTE	Employees (Headcount)	Ongoing FTE	Fixed-term & Casual FTE
GENDER						
Male	65	63.1	58.1	66	63.7	48.3
Female	102	88.4	94.6	116	98.2	76.3
Self-described	0	0	0	0	0	0
Total	167	151.5	152.7	182	161.9	124.6
AGE						
Under 25	0	0	14	0	0	12.7
25-34	19	18.4	89.7	25	23.7	74.7
35-44	59	50.6	36.4	65	54.9	27.7
45-54	62	56.9	9.1	64	57.1	8.3
55-64	21	20.2	3.5	22	21	1.2
Over 64	6	5.4	0	6	5.2	0
Total	167	151.5	152.7	182	161.9	124.6
CLASSIFICATION						
VPS1	0	0	0	0	0	0
VPS2	20	14	80.5	26	19.2	67.8
VPS3	56	51.4	40.2	50	44.9	35.2
VPS4	40	36.1	19.2	56	49.7	10.8
VPS5	22	21.4	7.8	24	22.6	6.8
VPS6	23	22.6	1	26	25.5	1
VPS7	6	6	0	0	0	0
Executive Officers	0	0	4	0	0	3
Total	167	151.5	152.7	182	161.9	124.6

Employment and conduct principles

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. Its strategy for ensuring this includes:

- recruitment, selection and probation procedures
- induction processes
- grievance resolution processes
- a performance development and progression system
- the application of Disability Action Plan initiatives, as appropriate.

Workforce data

All NGV employees have been correctly classified in workforce data collections.

Occupational Health and Safety

In 2017/18 15 days were lost as a result of work-related accidents, compared with 12 in 2016/17.

Category	Measure	2017/18	2016/17	2015/16
Policy Currency (Review Cycle 3 years)	OH&S Policy Current	Yes	Yes	Yes
Provisional Improvement Notices (PINs)	Number of PINs issued by HSRs	0	0	0
	% of identified issues actioned	N/A	N/A	N/A
HSR Training	% of HSRs trained	100%	100%	100%
WorkSafe interactions	Notifiable Incidents	6	3	4
	Notices Received	0	0	0
	Visits (excluding as a result of Notifiable Incidents)	3	0	1
	% of identified issues actioned	100%	100%	100%
WorkCover Claims Management	Number of Standard Claims *	2	1	4
	Rate per 100 FTE	0.6	0.3	1.4
	Number Lost Time Claims	2	1	2
	Rate per 100 FTE	0.6	0.3	0.7
	Number claims exceeding 13 weeks	0	0	0
	Rate per 100 FTE	0	0	0
	Fatality Claims	0	0	0
	Average Cost per Standard Claim	\$2,391	\$3,591	\$1,858
% claims with a RTW plan <30 days	100%	100%	50%	

* = excludes minor claims

(opposite)
The Grollo Equiset Garden during the NGV Summer Season, featuring the 2017 NGV Architecture Commission by Retallack Thompson and other architects.

Upholding public sector values

All NGV employees are provided with induction and orientation covering:

- NGV Strategic Direction 2016–19
- code of conduct for the Victorian public sector employees
- policy information and training in relation to equal employment opportunity and respect for others
- NGV’s grievance process
- protected disclosure procedures
- confidentiality and intellectual property
- financial code of practice
- Occupational health and safety
- other NGV policies.



OTHER CORPORATE REPORTS

DISABILITY ACTION PLAN

The NGV's Disability Action Plan (DAP) 2016–19 continues the Gallery's commitment to provide inclusive and accessible exhibitions, programs and services to enable broad participation.

Key highlights in 2017/18

A new initiative to assist children with autism and their families included suggested itineraries for low-sensory visits and 'social scripts' designed to prepare families and students for their visit, accessible via the NGV website.

The NGV continued working with deaf artists to provide monthly Auslan tours of NGV exhibitions and the Collection. The NGV's first Auslan family tour was presented as part of the NGV Kids Summer Festival.

The NGV hosted a sensory touch tour in June 2018 at NGV International as part of the annual Arts Big Day Out, organised by the Statewide Vision Resource Centre for students who are blind or vision impaired.

A digital learning program relating to the NGV Triennial was developed for Yellow Ladybugs, an organisation supporting girls and women with autism.

NGV Voluntary Guides delivered ninety-eight interactive 'Art and Memory' tours for people living with dementia.

NGV Voluntary Guides presented eighty-four 'Gallery Visits You' outreach programs, providing presentations at community and aged-care centres.

Communication

NGV continues to actively promote access events, programs and exhibitions to peak bodies and community groups to increase awareness about the many opportunities for participation at the Gallery.

Accessible information and technology

The NGV website is designed and maintained in line with the Web Content Accessibility Guidelines (WCAG). Work continues on a site design refresh with a focus on useability and accessibility. This includes a caption audit across the website, staff training on upload conventions to ensure all images are correctly captioned and accessible, the continuing conversion of PDF documents to HTML pages and adding descriptions of works of art to records on Collection online.

Accessible exhibitions and displays

The NGV continued to implement improvements including a range of seating options in public spaces and within exhibitions, providing online audio files for multimedia exhibition guides and offering downloadable large-print exhibition labels on the NGV website.

The introduction of location mapping to the NGV app offered improved access, allowing visitors to pre-plan their visit and assist with navigating the NGV Collection, programs and exhibition spaces.

Physical access

The NGV offered manual wheelchairs and other mobility equipment and services. It also continued to recognise the Companion Card, which provides cardholders with a second ticket to exhibitions free of charge. Carer Card holders received a concession discount.

Staff Training

NGV Learning staff participated in a series of workshops to support inclusive programming and teaching.

Recruitment

The National Gallery of Victoria is an Equal Opportunity Employer that values diversity in the workplace and is committed to making reasonable adjustments to provide a positive, barrier-free recruitment process and supportive workplace.

Carer's recognition

NGV staff are able to access personal carer's leave and negotiate flexible working hours or part-time employment to accommodate caring responsibilities.

FREEDOM OF INFORMATION (FOI)

The *Freedom of Information Act 1982* allows the public a right of access to documents held by the National Gallery of Victoria. For the twelve months ending 30 June 2018 four applications were received all of which were finalised during the year.

Making a request

Access to documents may be obtained through a written request to the Freedom of Information Officer, as detailed in section 17 of the *Freedom of Information Act 1982*. In summary, the requirements for making a request are:

- it should be in writing;
- it should identify as clearly as possible which document is being requested; and
- it should be accompanied by the appropriate application fee (the fee may be waived in certain circumstances).

Requests for documents in the possession of the National Gallery of Victoria should be addressed to:

FOI Officer
National Gallery of Victoria
PO Box 7259
Melbourne VIC 3004

Further information regarding freedom of information (FOI) can be found at www.foi.vic.gov.au

PROTECTED DISCLOSURE

The *Protected Disclosure Act 2012* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV has procedures to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the NGV's website www.ngv.vic.gov.au/about/reports-and-documents/protected-disclosure-procedures.

Reporting procedures

The NGV is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au.

CHILD SAFETY STANDARDS

In line with the *Child Wellbeing and Safety Amendment (Child Safety Standards) Act 2015*, the National Gallery of Victoria is committed to upholding the Victorian Child Safe Standards to the best of its abilities and resources.

ENVIRONMENTAL MANAGEMENT PROGRAM

1. Policy context

The NGV has a strong track record of environmentally sustainable operations. Contributing to Victoria's environmental sustainability is consistent with the Gallery's objectives to provide broad access to the State Collection and conserve it for future generations.

Through the NGV's *Environmental Sustainability Policy*, the Gallery commits to:

- demonstrating excellence in its water, energy and waste practices
- seeking innovative and creative ways to reduce water, energy and waste
- considering initiatives to reduce the Gallery's impact on the environment
- working with partner agencies, landlords and suppliers to minimise the Gallery's environmental footprint.

2. Implementation

The NGV's Environmental Plan sets out how the Gallery will implement and deliver the principles of the policy. It addresses the following key elements:

- NGV policy, organisational structures and responsibilities for environmental management
- environmental sustainability outputs, measures and targets
- management of systems and data for tracking environmental impact and improvements
- reporting sustainability performance.

Key environmental actions and initiatives in 2017/18 included:

- plant, equipment and system improvements to increase energy performance, especially during high-usage times such as summer peak periods
- continuation of a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies
- continuation of the recycling program for the installation of exhibitions and Collection displays
- continuation of the recycling program in administrative and back-of-house areas
- continued use of 100 per cent recycled office paper and other sustainable office products
- continued harvesting of rainwater for use in the NGV International's moats.

3. Outcomes

Energy consumption and greenhouse gas emissions

There was a slight decrease in energy consumption per visitor despite the increase in visitor numbers. This result demonstrates the Gallery's ongoing commitment to reducing its environmental impact.

a) Total energy usage segmented by primary source

Stationary Energy (GJ)

2013/14	2014/15	2015/16	2016/17	2017/18
85,981	76,662	84,577	87,945	92,663

The NGV has continued to revise and improve previous years' energy-saving initiatives. During the 2017/18 period there was an increase in total energy consumption required to operate NGV buildings, predominantly as a result of higher visitor numbers than in 2016/17.

b) Total greenhouse gas emissions

Stationary Energy¹² (tonnes CO₂)

2013/14	2014/15	2015/16	2016/17	2017/18
21,254	20,570	19,852	24,147	23,833

In 2017/18, the NGV saw a slight decrease in total greenhouse gas emissions from the previous twelve months despite the increase in visitor numbers. This result demonstrates the Gallery's ongoing commitment to reducing its environmental impact.

c) Normalised energy usage and greenhouse gas emissions

	2013/14	2014/15	2015/16	2016/17	2017/18
GJ/visitor	0.04	0.04	0.03	0.03	0.026
tCO ₂ e/visitor	0.01	0.01	0.01	0.01	0.007
GJ/operating hour	6.54	5.83	7.01	6.45	6.33
tCO ₂ e/operating hour	1.62	1.57	1.65	1.77	1.74

Water consumption

There was an increase in the Gallery's 2017/18 total water usage, which can be attributed to the increase in visitor numbers for the 2017/18 period. There was a slight increase in usage per operating hour as a result of this high visitation, however usage per visitor reduced slightly reflecting fluctuations in visitor usage of amenities.

a) Total units of metered water consumed by water source, including air-conditioning cooling towers (kL)

2013/14	2014/15	2015/16	2016/17	2017/18
49,931	52,585	54,318	50,922	52,690

b) Normalised water usage

	2013/14	2014/15	2015/16	2016/17	2017/18
kL/visitor	0.03	0.02	0.02	0.02	0.016
kL/operating hour	3.80	4.00	4.51	3.73	3.86

Waste production

In 2017/18 the total waste produced by the NGV increased from the previous year, reflecting the high visitation and increase in service delivery. However, the proportion of recycled waste increased by 6.21% to 83.22% during the same period. These results reflect efforts made to increase recycling, in particular in the installation of exhibitions and Collection displays.

a) Total units of waste disposed of by destination (kg per annum)

	2013/14	2014/15	2015/16	2016/17	2017/18
Landfill kg	180,016	178,607	186,693	69,237	64,160
Recycled kg	209,856	204,607	141,135	231,981	318,300
Total kg	389,872	383,214	327,828	301,218	382,460

b) Normalised waste disposal (kg)

	2013/14	2014/15	2015/16	2016/17	2017/18
Landfill kg/visitor	0.08	0.08	0.07	0.02	0.019
Recycled kg/visitor	0.11	0.09	0.05	0.08	0.10
Landfill kg/operating hour	13.69	13.59	15.51	5.08	4.70
Recycled kg/operating hour	15.97	15.57	11.72	17.01	23.33

c) Recycling rate: 83.22 % (2016/17: 77.01%)

Travel

There was an increase in the use of NGV vehicles during 2017/18 due to a large volume of items being transported between all NGV storage sites in order to support the delivery of the Gallery's exhibitions and programs. However carbon emissions from NGV staff use of taxis dropped significantly in 2017/18.

Carbon emissions from NGV vehicle use (CO₂)

	2013/14	2014/15	2015/16	2016/17	2017/18
tCO ₂ e	16.10	16.78	15.80	13.56	19.06

Carbon emissions from NGV staff use of taxis (CO₂)

	2013/14	2014/15	2015/16	2016/17	2017/18
tCO ₂ e ⁽ⁱ⁾	15.48	17.45	18.43	14.45	8.73

i. calculated in accordance with EPA Victoria guidelines

Normalising factors

The NGV's environmental impacts are not primarily office-based. The chart below shows the range of normalising factors which are relevant to the Gallery's functions and activities.

Normalising factor	NGV International	NGV Australia
2017/18 average number of full-time building occupants (number varies through the year)	350	60
NUMBER OF VISITORS		
2017/18	2,585,000	625,000
2016/17	2,175,310	646,187
2015/16	1,938,471	641,529
2014/15	1,500,000	700,000
2013/14	1,362,101	669,476
2017/18 number of air-conditioning operating hours	4,880 ⁽ⁱ⁾	8,760
2017/18 number of hours open to public	3076	2495

i. Air-conditioning system shuts down overnight (7pm-7am) except when there is a function held in the building outside of these hours.

COMPLIANCE WITH THE BUILDING ACT 1993

During 2017/18 the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3004 (NGV International), complied with all provisions of the *Building Act 1993* and all relevant provisions of the National Construction Code. As at 19 June 2018, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2017/18 the NGV completed a number of projects at NGV International as part of the Gallery's asset renewal and capital works program. All building works of more than \$50,000 in value were subject to certification of plans, mandatory inspections of the works, and issue of occupancy permits or certificates of final inspection.

In 2017/18 the NGV was issued with fifteen building permits for exhibition construction across NGV International and The Ian Potter Centre: NGV Australia. For each permit, a registered building surveyor provided the appropriate inspection certificate at the completion of the project. No changes to the occupancy levels of either building were required as a result of these construction projects. No emergency orders or building orders were issued in relation to buildings owned and operated by the NGV in 2017/18.

The NGV regularly (at least annually) conducts condition inspections of all buildings and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans and completed taking into account assessments of risk and availability of financial and other resources.

No building was required to be brought into conformity during the year.

COMPETITIVE NEUTRALITY POLICY

Competitive neutrality requires government businesses to ensure where services compete, or potentially compete with the private sector, any advantage arising solely from their government ownership be removed if it is not in the public interest. Government businesses are required to cost and price these services as if they were privately owned. Competitive neutrality policy supports fair competition between public and private businesses and provides government businesses with a tool to enhance decisions on resource allocation. This policy does not override other policy objectives of government and focuses on efficiency in the provision of service.

The NGV is committed to competitive neutrality principles, ensuring fair and open competition. Many services, such as maintenance of infrastructure and facilities, supply of utilities and goods, and security and catering services have been outsourced through open and competitive procurement processes.

IMPLEMENTATION OF THE LOCAL JOBS FIRST – VICTORIAN INDUSTRY PARTICIPATION POLICY

The *Victorian Industry Participation Policy Act 2003* requires Departments and public sector bodies to report on the implementation of the Local Jobs First – Victorian Industry Participation Policy (Local Jobs First – VIPP). Departments and public sector bodies are required to apply the Local Jobs First – VIPP in all procurement activities valued at \$3 million or more in metropolitan Melbourne and for state-wide projects, or \$1 million or more for procurement activities in regional Victoria.

During 2017/18 the NGV commenced two Local Jobs First – VIPP applicable contracts, totalling \$49,825,507. Both these contracts were located in metropolitan Melbourne. No Statewide or regional contracts were commenced. The outcomes expected from the implementation of the Local Jobs First – VIPP to these contracts are as follows:

- local content of 100 per cent of the total value of the contracts; and
- 336 retained jobs (AEE).

MAJOR CONTRACTS

The National Gallery of Victoria has disclosed, in accordance with the requirements of government policy and accompanying guidelines, all contracts greater than \$10 million in value entered into during the year ended 30 June 2018. Details of contracts that have been disclosed in the Victorian Government contracts publishing system can be viewed at: www.tenders.vic.gov.au.

CONSULTANCIES

In 2017/18, there were nine consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2017/18 in relation to these consultancies was \$321,948 (excluding GST). Details of individual consultancies can be viewed at www.ngv.vic.gov.au/about/reports-and-documents/.

In 2017/18, there were ten consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2017/18 in relation to these consultancies was \$43,902 (excl. GST).

ADVERTISING AND COMMUNICATIONS EXPENDITURE

2017/18 (\$ thousand)							
Campaign Summary	Start/ end date	Advertising (media) expenditure (excl. GST)	Creative and campaign development expenditure (excl. GST)	Research and evaluation expenditure (excl. GST)	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	Total
THE HOUSE OF DIOR: SEVENTY YEARS OF HAUTE COUTURE							
Exclusive to Melbourne, this exhibition was a collaboration between the NGV and prestigious French haute couture house Christian Dior. It included a display of more than 140 garments designed between 1947 and 2017. An integrated marketing campaign was developed to attract local, regional, interstate and international audiences including cinema, transit, print and digital/social media advertising.	27 Aug – 7 Nov 2017	504	—	—	1	3	508
NGV TRIENNIAL							
Featuring the work of more than 100 artists and designers from 32 countries, the inaugural NGV Triennial was a free exhibition that traversed all four levels of NGV International and showcased contemporary works from across cultures and artistic practices. The marketing campaign featured the national release of a cinema ad, local and international print advertising, murals in high traffic areas throughout the city augmented by targeted outdoor advertising. The social media reach generated by the exhibition was significant and the NGV Triennial became the highest attended exhibition in the NGV's history.	15 Dec 2017 – 15 Apr 2018	394	—	—	2	9	405
TRIENNIAL EXTRA							
Triennial EXTRA was a ten-night festival of art, dance, performance, guest DJs, pop-up bars, architecture, food and conversation. The marketing campaign for this program included local radio, outdoor, print, digital and social media.	19 – 28 Jan 2018	74	7	—	20	6	107
MELBOURNE DESIGN WEEK 2018							
The 2018 iteration of the major four-year design initiative was an ambitious and collaborative program that showcased Melbourne as a global design city. The marketing campaign included local radio, outdoor advertising, print, digital and social media activity including satellite venue signage packages.	15 – 25 Mar 2018	74	5	—	28	1	108
MOMA AT NGV: 130 YEARS OF MODERN AND CONTEMPORARY ART							
The NGV's 2018 Melbourne Winter Masterpieces exhibition provided a unique survey of the New York museum's iconic collection. Consisting of more than 200 key works the exhibition traced the development of art and design from the late nineteenth century to the present day. The marketing campaign was designed to attract local, regional, interstate and international audiences through targeted print, digital, outdoor, transit and social media activity.	9 Jun – 7 Oct 2018	258	24	—	—	12	294

INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2017/18 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$3,746,000, with the details shown below.

2017/18 (\$ thousand)			
Business As Usual (BAU) ICT expenditure	Non-Business As Usual (non-BAU) ICT expenditure		
Total	Total (Operational Expenditure and Capital Expenditure)	Operational Expenditure	Capital Expenditure
3,374	372	284	88

ICT expenditure refers to the NGV's costs in providing business enabling ICT services. It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure.

Non-BAU ICT expenditure relates to extending or enhancing the NGV's current ICT capabilities.

BAU ICT expenditure is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, details in respect of the items listed below have been retained by the NGV and are available on request subject to the provisions of the *Freedom of Information Act 1982*:

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- details of publications the NGV produces about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the NGV charges for its services
- details of any major external reviews carried out in respect of the operation of the NGV
- details of any other research and development activities undertaken by the NGV
- details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of services provided by the Gallery
- details of assessments and measures undertaken to improve the occupational health and safety of employees
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes,
- a list of the NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved
- details of all consultancies and contractors including:
 - i. consultants/contractors engaged
 - ii. services provided
 - iii. expenditure committed to for each engagement

This information is available on request from:
 Associate Director, Governance, Policy, Planning and IT
 Phone: 03 8620 2374
 Email: enquiries@ngv.vic.gov.au

ATTESTATION FOR FINANCIAL MANAGEMENT COMPLIANCE WITH MINISTERIAL STANDING DIRECTION 5.1.4

I Michael Ullmer, on behalf of the Council of Trustees of the National Gallery of Victoria, certify that the National Gallery of Victoria has complied with the applicable Standing Directions of the Minister for Finance under the *Financial Management Act 1994* and Instructions.



Michael Ullmer
 Chair, Audit, Risk and Compliance Committee,
 Council of Trustees of the National Gallery of Victoria
 30 August 2018

DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation and pronouncements. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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NATIONAL GALLERY OF VICTORIA
180 ST KILDA ROAD, MELBOURNE VIC 3004 | PO BOX 7269 MELBOURNE VIC 3004 AUSTRALIA
TELEPHONE 61 3 8620 2222 | FACSIMILE 61 3 8620 2555 | NGV.MELBOURNE

CREATIVE VICTORIA