Works of Art Loaned by the NGV

Exhibitions

National Gallery of Victoria (Touring Exhibition)
European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria, Australia
Denver Art Museum [until 9 September 2001]
Birmingham Museum of Art, Alabama
(10 February –14 April 2002)

Jacopo AMIGONI [Italian c. 1685–1752], Portrait group: The singer Farinelli and friends, (1750–52), oil on canvas. Felton Bequest, 1950
Francis BACON [English 1909–92], Study from the human body, (1949), oil on canvas. Purchased, 1953
BALTHUS [French 1908–2001], Nude with cat, 1949, oil on canvas. Felton Bequest, 1952
Jules BASTIEN-LEPAGE [French 1848–84], Season of October: The potato gatherers, 1878, oil on canvas. Felton Bequest, 1928
Pompeo BATONI [Italian 1708–87], Sir Sampson Gideon and an unidentified companion, 1767, oil on canvas. Everard Studley Miller Bequest, 1963
Bernardo BELLOTTO [Italian (active in Dresden, Munich and Warsaw) 1720–80], Ruins of the Forum, Rome, (c. 1743), oil on canvas. Felton Bequest, 1919
Pierre BONNARD [French 1867–1947], Siesta–The artist’s studio, 1900, oil on canvas. Felton Bequest, 1949
François BOUCHER [French 1703–70], The mysterious basket, 1748, oil on canvas. Purchased through The Art Foundation with the assistance of Coles Myer Ltd, Fellow, Henry Krongold CBE and Dinah Krongold, Founder Benefactors, and the Westpac Banking Corporation, Founder Benefactor, 1982. The enjoyable lesson, 1748, oil on canvas. Felton Bequest, 1982
Edward BURNE-JONES [English 1833/38–98], The garden of Pan, (c. 1886–87), oil on canvas. Felton Bequest, 1919
CANALETTO [Italian 1697–1768], Bacino di S. Marco: From the Piazzetta, (c. 1735–45), oil on canvas. Felton Bequest, 1986
Bernardo CAVALLINO [Neapolitan 1616–c. 1656], The Virgin Annunciare, (c. 1645–50), oil on canvas mounted on wood panel. Felton Bequest, 1968
Paul CÉZANNE [French 1839–1906], The uphill road, (1881), oil on canvas. Felton Bequest, 1938 (not included in the Birmingham Museum of Art tour)
Claude LORRAIN [French (active in Italy) 1604/05–82], River landscape with Tiburtine Temple at Tivoli, (c. 1635), oil on canvas. Felton Bequest, 1967
Jean-Baptiste Camille COROT [French 1796–1875], The bent tree (morning) [Ville d'Avray, Bouleau Pond], (c. 1855–60), oil on canvas. Felton Bequest, 1907
Aelbert CUYP [Dutch 1620–91], Landscape with cattle, (1639–49), oil on wood panel. Felton Bequest, 1932
Honoré DAUMIER [French 1808–79], Don Quixote reading, (c. 1867), oil on wood panel. Felton Bequest, 1923
Robert DELAUNAY [French 1885–1941], Nude woman reading, (1915), oil on canvas. Felton Bequest, 1966
Arthur DEVIS [English 1712–87], The Clavey family in their garden at Hampstead, 1754, oil on canvas. Everard Studley Miller Bequest, 1976
François-Hubert DROUAIS [French 1727–75], Madame Sophie de France, 1763, oil on canvas. Everard Studley Miller Bequest, 1964
Anthony van DYCK [Flemish (active in Italy and England) 1599–1641], Philip Herbert, 4th Earl of Pembroke, (c. 1634), oil on canvas. Felton Bequest, 1938. Rachel de Ruvigny, Countess of Southampton, (c. 1640), oil on canvas mounted on plywood panel. Felton Bequest, 1922 (not included in Birmingham Museum Art tour)
EL GRECO [Greek/Spanish c. 1541–1614], Portrait of a cardinal, (c. 1600–05), oil on canvas. Felton Bequest, 1950
Prospero FONTANA [Bolognese 1509/10–97], Holy family with St Jerome, a female martyr and the infant St John, (c. 1552–55), oil on wood panel. Felton Bequest, 1961
Henry FUSELI (Swiss (active in England) 1741–1825), Milton, when a youth, [c. 1796–99], oil on canvas. Purchased, 1981

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

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

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

Vincent van GOGH (Dutch 1853–1890), Portrait of a white-haired man, oil on canvas on plywood. Felton Bequest, 1940 (only shown at Birmingham Museum of Art tour)

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

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

Joseph HIGHMORE (English 1692–1760), Self-portrait, [c. 1745–47], oil on canvas. Felton Bequest, 1947

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

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


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

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

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

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


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

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


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

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

Hans MEMLING (Flemish c. 1430/40–94, worked in Brussels c. 1459–60, Bruges, Flanders 1465), The man of sorrows in the arms of the Virgin, (1475 or 1479), oil and gold leaf on wood panel. Felton Bequest, 1924

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

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

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

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

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

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


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

Works of Art Loaned by the NGV continued
Works of Art Loaned by the NGV continued

Pierre Puvis de CHAVANNES [French 1824–98], Winter, 1896, oil on canvas. Felton Bequest, 1910
Camille PISSARRO [French 1830–1903], The banks of the Viosne at Osny in grey weather, winter, 1883, oil on canvas. Felton Bequest, 1927. Boulevard Montmartre, morning, cloudy weather, 1897, oil on canvas. Felton Bequest, 1905
Allan RAMSAY [Scottish 1713–84], Richard Greville, 2nd Earl Temple, 1762, oil on canvas. Everard Studley Miller Bequest 1965
Nicolas RÉGNIER [Flemish (active Italy) 1591–1667], Hero and Leander, [c. 1625–26], oil on canvas. Felton Bequest, 1955
REMBRANDT [Dutch 1606–69], Portrait of a white-haired man, 1667, oil on canvas. Felton Bequest, 1951
Joshua REYNOLDS [English 1723–92], Miss Susanna Gale, [1763–64], oil on canvas. Felton Bequest, 1934. Lady Frances Finch, 1781–82, oil on canvas. Felton Bequest, 1956
George ROMNEY [English 1734–1802], The Leigh family, [c. 1768], oil on canvas. Felton Bequest, 1959 [not included in the Birmingham Museum of Art tour]
Salvator ROSA [Neapolitan (active in Florence and Rome) 1615–1673], Romantic landscape with Mercury and Argus, [c. 1655–60], oil on canvas. Felton Bequest, 1951
Théodore ROUSSÉAU [French 1812–67], Landscape with a clump of trees, [c. 1844], oil on wood panel. Felton Bequest, 1955
Jacob van RUISDAEL [Dutch 1628/29–82], The watermill, [c. 1660], oil on canvas. Felton Bequest, 1922
Salomon van RUYSDAEL [Dutch c. 1600–70], River landscape with boats, [c. 1640–50], oil on canvas. Felton Bequest, 1933
SASSETTA [Italian c. 1400–50], The burning of a heretic, 1423–26, tempera and gold leaf on wood panel. Purchased with the assistance of the Government of Victoria, 1976
Paul SIGNAC [French 1863–1935], Gasometers at Clichy, 1886, oil on canvas. Felton Bequest, 1948 [only shown at Birmingham Museum of Art tour]
Alfred SISLEY [English (active in France) 1839–99], The Loing between active and contemplative life, oil on canvas. Everard Studley Miller Bequest 1947
Joseph WRIGHT of DERBY [English 1734–97], The Synnot children, 1781, oil on canvas. Presented through The Art Foundation of Victoria by Mrs Michael Hawker (née Patricia Synnot), Founder Benefactor, 1980
Johan ZOFFANY [German (active in England) 1733–1810], Self-portrait as David with the head of Goliath, 1756, oil on canvas. Purchased with the assistance of the Isabella Mary Curnick Bequest and The Art Foundation of Victoria, 1994. Elizabeth Farren as Hermione in ‘The Winter’s Tale’ (c. 1780), oil on canvas. Everard Studley Miller Bequest, 1967

National Gallery of Victoria [Touring Exhibition]
Shearing the Rams: A Picture in Focus
Ballarat Fine Art Gallery (28 January–11 February 2002)
Bendigo Art Gallery (14–28 February 2002)
Gippsland Art Gallery (3–17 March 2002)

Tom ROBERTS (born Great Britain 1856, arrived in Australia 1869, worked in Europe 1881–85, 1903–19, died 1931), Shearing the Rams, 1890, oil on canvas on composition board. Felton Bequest, 1932
Works of Art Loaned by the NGV continued

**National Gallery of Australia, Canberra (Touring Exhibition)**

*Monet and Japan*

Art Gallery of Western Australia (6 July–16 September 2001)

**Katsushika HOKUSAI** (Japanese 1760–1849), *Fuji-view fields in the province of Owari*, [c. 1829–1933]; *The hollow of the deep-sea wave off Kanagawa*; *Honanji Temple at Asakusa in Edo*, from the *Thirty-six views of Mt Fuji* series, [c. 1930], colour woodblock print on paper. Felton Bequest, 1999

**Sakai HOITSU** (Japan 1761–1828), *Iris*, [early 19th century], ink, watercolour and mica on silk. Felton Bequest 1991

**Torii KIYONAGA** (Japanese 1752–1815), *The Drum Bridge at the Tenjin Shrine in Karneido, Edo*, [c. 1785–90], colour woodblock print on paper. Felton Bequest, 1909

**UTAGAWA Hiroshige** (Japanese 1797–1858), *Rough sea at the whirlpools at Awa*, (1853–56), from the *Famous Views in the Thirty-six Provinces* series, colour woodblock print on paper. Felton Bequest, 1910

**National Gallery of Australia, Canberra (Touring Exhibition)**


John Curtin Gallery, Curtin University of Technology, Perth (until 15 July 2001)


**National Gallery of Australia, Canberra (Touring Exhibition)**

*Federation: Australian Art and Society 1901–2001*

Perc Tucker Regional Gallery, Townsville (until 5 August 2001)

**National Gallery of Western Australia** (18 August–14 October 2001)


**Geelong Art Gallery (Touring Exhibition)**

*William Buckley Rediscovered*

Geelong Art Gallery (until 18 July 2001)

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

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

**G. A. GILBERT** (attributed to) (Australia 1815–pre-1889), *Swan Bay*, pencil, white gouache, blue wash on grey/green paper. Felton Bequest, 1960

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

**Art Exhibitions Australia Limited (Touring Exhibition)**

*Gold and Civilisation*

Melbourne Museum (19 July–21 October 2001)


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


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


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

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

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


Sarjeant Gallery, Wanganui (Touring Exhibition)

Edith Collier and the Women of her Circle

Te Manawatu–ART, Palmerston North (until 26 July 2001)

Gladys REYNELL (Australia 1881–1956, worked in Europe 1912–20), Old French woman, 1915, oil on canvas on cardboard. Purchased, 1979

Queensland Art Gallery (Touring Exhibition)


Melbourne Museum (until 29 July 2001)

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

Brisbane City Gallery (Touring Exhibition)

Thancoupie

Cairns Regional Gallery (until 19 August 2001)

THANCOPUIE (Thanawait born 1937), Arone the black crane and Moocheth the ibis, (1986), stoneware, white slip, oxide decoration. Purchased through The Art Foundation of Victoria with the assistance of the Marjorie Webster Memorial, Governor, 1991. Wacome, the bushman, (1995), stoneware, oxide decoration. Purchased with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1995

Art Gallery of South Australia (Touring Exhibition)

Modern Australian Women: Paintings and Prints 1925–45

National Gallery of Australia (until 26 August 2001)

S. H. Ervin Gallery, National Trust of Australia (6 September–21 October 2001)

Ballarat Fine Art Gallery (2 November–30 December 2001)


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

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

Museo Thyssen-Bornemisza, Madrid (Touring Exhibition)

The Mediterranean Renaissance. The Movement of Artists and Works of Art between Italy, France and Spain in the Fifteenth Century

Museo de Bellas Artes, Valencia (until 2 September 2001)

UNKNOWN (Flemish), Jan van EyCK (follower of), Madonna and Child, (c. 1440), oil on wood panel. Felton Bequest, 1923

Réunion des Musées Nationaux (Touring Exhibition)

Signac

Van Gogh Museum, Amsterdam (until 9 September 2001)

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

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

Art Gallery of South Australia (Touring Exhibition)

Love and Death: Art in the Age of Queen Victoria

Art Gallery of South Australia (7 December 2001–3 February 2002)

Art Gallery of New South Wales (16 March–12 May 2002)

Queensland Art Gallery (30 May–28 July 2002)

Auckland Art Gallery Toi O Tamaki (24 August–24 November 2002)

Lawrence ALMA-TADEMA (English 1836–1912), The vintage festival, 1877, oil on wood panel. Purchased, 1888

Edward BURNE-JONES (English 1833–98), The wheel of fortune, (1870–80s), oil on canvas. Felton Bequest, 1909

FRANK DICKSEE (English 1853–1928), The crisis, 1891, oil on canvas. Purchased, 1891

William Holman HUNT (English 1827–1910), The importunate neighbour, 1895, oil on canvas on wood panel. Felton Bequest, 1905

John LINNELL (English 1792–1882), Wheat, (1860), oil on canvas. Purchased, 1888

William ORCHARDSON (Scottish 1832–1910), The first cloud, (c. 1887), oil on canvas. Purchased, 1887

Dante Gabriel ROSSETTI (English 1828–82), Paolo and Francesca da Rimini, (c. 1867), watercolour. Felton Bequest, 1956 (only on display at the Art Gallery of South Australia venue)

Elizabeth THOMSON (English 1846–1933), Quarte Bras, 1815, 1875, oil on canvas. Purchased, 1884
Works of Art Loaned by the NGV continued

**Walker Art Gallery, Liverpool (Touring Exhibition)**
*George Romney 1734–1802*
Walker Art Gallery, Liverpool (7 February–28 April 2002)
Huntington Library, Art Collections and Botanical Gardens (15 September–1 December 2002)

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

**University of Queensland Art Museum (Touring Exhibition)**
*Laurence Hope Retrospective*
Heide Museum of Modern Art (8 March–5 May 2002)

*Laurence HOPE* [born Australia 1928], *Moonlit night, Spring Hill*, 1946–47, watercolour and pencil. Purchased, 1993

Customs House Gallery, Brisbane (12 July–25 August 2002)

*Laurence HOPE* [born Australia 1928], *Moonlit night, Spring Hill*, 1946–47, watercolour and pencil; *Interior, boarding house, Brisbane*, 1947, watercolour; *The white gloves*, 1948, watercolour, brush and ink and gouache. Purchased, 1993

**National Library of Australia, Canberra (Touring Exhibition)**
*Burke and Wills: From Melbourne to Myth*
National Library of Australia (20 March–2 June 2002)
Art Gallery of South Australia (13 June–18 August 2002)
State Library of Victoria (13 September–24 November 2002)

*John LONGSTAFF* [Australia 1862–1941], *Arrival of Burke, Wills and King at the deserted camp at Cooper’s Creek, Sunday evening, 21st April 1861*, 1907, oil on canvas. Gilbee Bequest, 1907

*Sidney NOLAN* [born in Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992], *Burke and Wills at the Gulf*, (1961), synthetic polymer paint on composition board. Presented for Claire Pitblado from Sunday Reed, 1972

**Mornington Peninsula Regional Gallery (Touring Exhibition)**
*Nocturne*
Mornington Peninsula Regional Gallery (24 April–16 June 2002)
Geelong Art Gallery (5 July–1 September 2002)

*Girolamo NERLI* [born Italy 1860, arrived in Australia 1885, worked in New Zealand 1893–93, died 1926], *Street scene on a rainy night*, (c. 1889–90), oil on cardboard. Purchased, 1951

*Jane R. PRICE* [born Great Britain 1860, arrived in Australia 1880, died 1948], *Sydney Harbour by night*, oil on canvas. Purchased, 1954

**Castlemaine Art Gallery and Historical Museum**
*Murray Griffin [1903–92]*
[until 1 July 2001]

*Murray GRIFFIN* [Australia 1903–92], *The white one*, (1933), colour linocut, ed. 6/12. Felton Bequest, 1934

**Lake Macquarie City Art Gallery**
*Dobell: The Portraits*
[until 15 July 2001]


**Performing Arts Museum, Melbourne**
*Nellie Stewart: Australia’s Darling of the Stage*
George Adams Gallery [until 15 July 2001]

*W. B. McINNES* [Australia 1889–1939], *Miss Nellie Stewart*, 1930, oil on canvas. Gift of Miss Stewart, 1931

**Tate Britain**
*Michael Andrews*
(19 July–7 October 2001)

*Michael ANDREWS* [English 1928–95], *All night long*, (1963–64), oil on composition board (3 panels). Felton Bequest, 1964

**Museum of Contemporary Art, Sydney**
*Kathleen Petyarr Survey*
[until 22 July 2001]

*Kathleen PETYARR* [Alyawarr/Eastern Anmatyerr born c. 1940], *Mountain devil lizard Dreaming (after hailstorm)*, 1997, synthetic polymer paint on canvas. Presented through The Art Foundation of Victoria by Gallerie Australis, Member, 1997

**Museum of Contemporary Art, Sydney**
*Ricky Swallow*
(1 August–29 October 2001)

*Ricky SWALLOW* [born Australia 1974], *Model for a sunken monument*, (1999), synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with the assistance of the Joan Clemenger Endowment, Governor, 1999
Works of Art Loaned by the NGV continued

The Ian Potter Museum of Art, Melbourne

Sanctity and Mystery: The Symbolist Art of Rupert Bunny
(until 29 July 2001)

Rupert BUNNY (Australia 1864–1947, worked in Europe 1884–1933), The burial of St Catherine of Alexandria, [c. 1896], oil on canvas. Felton Bequest, 1928

The Ian Potter Museum of Art, Melbourne

Norman Macgeorge: Man of Art
(22 September–25 November 2001)

Bernard HALL (born Great Britain 1859, arrived in Australia 1892, died 1936), Asia, [c. 1922], oil on canvas. Presented by the students of the National Gallery School, 1936. Processional, [c. 1921], oil on canvas. Felton Bequest, 1925

Norman MACGEORGE (Australia 1872–1952), Mother of pearl, [1906], oil on canvas. Felton Bequest, 1906

W. B. McINNES (Australia 1889–1939), Malcolm and Gyp, [c. 1922], oil on canvas. Felton Bequest, 1922

Napier WALLER (Australia 1893–1972), The fight, [c. 1921], colour linocut, ed. 16/50. Felton Bequest, 1927

Charles WHEELER (born New Zealand 1881, arrived in Australia 1892, died 1977), Self portrait, [c. 1922], oil on canvas. Felton Bequest, 1922

The Ian Potter Museum of Art, Melbourne

The Plains: Wimmera and the Imaging of Australian Landscape,
Philip Hunter and Sidney Nolan
(5 October–18 November 2001)

Sidney NOLAN (born Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), No title (Wimmera); No title (Wimmera); No title (Wimmera); Farm, Dimboola; Grampians, Horsham; Grampians, Horsham; Untitled (Wimmera landscape), 1942; Little Desert, [1942], coloured pastel (water added). Gift of Sir Sidney and Lady Nolan, 1983. Untitled (Wimmera landscape); Untitled (Wimmera landscape); Landscape (Wimmera), 1942, oil on paper. Gift of the artist, 1982. Near Dimboola, 1942, enamel paint on cotton gauze on cardboard; Wimmera, 1942, enamel paint on cardboard; Wimmera, [1942, dated 1943], enamel paint on cotton gauze on cardboard; Wimmera (from Mount Arapiles), 1943, enamel paint on wood panels; Wimmera, [1943, dated 1942], enamel paint on cotton gauze on cardboard. Gift of Sir Sidney and Lady Nolan, 1983.

The Ian Potter Museum of Art, Melbourne

Rose Nolan: Work in Progress
(23 February–14 April 2002)

Rose NOLAN (born Australia 1959), My way to God #1–30, 1990, enamel and synthetic polymer paint on cardboard, paper covered polystyrene board, metal, plastic, glass, paper, foil, grinding wheel, nylon wire and cotton thread. Margaret Stewart Endowment, 1992

The Lyceum Club, Melbourne

Dora Wilson exhibition
(1 August–12 September 2001)

Dora WILSON (born Great Britain 1883, arrived in Australia late 19th century, died 1946), The home of John Knox, Edinburgh, oil on canvas on composition board; Old Rome, oil on canvas on cardboard. Felton Bequest, 1930

Art Gallery of New South Wales

19th century display in the John and Julie Schaeffer Galleries
(until 5 August 2001)

Lawrence ALMA-TADEMA (English 1836–1912), The vintage festival, 1877, oil on wood panel. Purchased, 1888

Dante Gabriel ROSSETTI (English 1828–82), Paolo and Francesca da Rimini, [c. 1867], watercolour (paper joined on all four sides). Felton Bequest, 1956

Art Gallery of New South Wales

Lloyd Rees Sketchbooks
(9 February–21 April 2002)

Lloyd REES (Australia 1895–1988), Moorish terraces, Majorca, 1967, pen and ink, watercolour wash. Purchased through The Art Foundation of Victoria with the assistance of Robert and Dorys Raynor, Honorary Life Benefactor, 1988
Works of Art Loaned by the NGV continued

**Jewish Museum of Australia, Melbourne**
*For display in the Australian Jewish History Gallery*
[until 5 August 2002]

Yosl BERGNER (born Austria 1920, worked in Australia 1937–50, lives and works in Israel), Seamstress, 1943, oil on canvas on composition board. Bequest of Leon and Mary Warm, 1994 [until 30 August 2003]

E. Phillips FOX (Australia 1865–1915), *Green wave, Manly*, (1914), oil on canvas. Herbert and Ivy Brookes Bequest, 1973

**Jewish Museum of Australia, Melbourne**
*Bagel Belt: The Jews of St Kilda and Caulfield*
[until 30 September 2001]


**Heide Museum of Modern Art, Melbourne**
*Heidelberg to Heide: Creating an Australian Landscape 1850–1950*
[until 12 August 2001]

David DAVIES (Australia 1864–1939), *Warm evening, Templestowe*, (1890s), oil on canvas; *Nocturne, Templestowe*, (c. 1896), oil on wood panel. Purchased with the assistance of a special grant from the Government of Victoria, 1979

E. Phillips FOX (Australia 1865–1915), *Moonrise, Heidelberg*, 1900, oil on canvas. Purchased, 1948


**Heide Museum of Modern Art, Melbourne**
*Hester at Heide*
[25 August–10 November 2001]


**Newcastle Region Art Gallery**
*The Enduring Landscape: Gouaches by Fred Williams*
[until 12 August 2001]


**Monash Gallery of Art, Melbourne**
*Web of Life: The Art of Annemieke Mein*
[12 August–7 October 2001]


**Bendigo Art Gallery**
*Stars and Stripes: 20th Century American Prints 1960s to 1980s from the NGV*
[16 August–23 September 2001]

Jim DINE (American 1935–), *Red beard*, 1973, etching, soft ground etching, roulette, foubitting, printed in deep red ink, ed. 15/50. Presented through The Art Foundation of Victoria with the assistance of Dr David Rosenthal, Governor, 1998


**Willem de Kooning** (Dutch/American 1904–97), *Big*, 1970, lithograph, printer’s proof, ed. 10; *Sting ray*, lithograph, printer’s proof, ed. 48. Purchased through The Art Foundation of Victoria with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984

**Sol Lewitt** (American 1928–), *Horizontal composite (1970–71)*, screenprint, printer’s proof, ed. 40; *Lines, not long, not heavy, not touching, drawn at random [circle]*, (1971), coloured lithograph, artist’s proof, ed. 100. Presented through The Art Foundation of Victoria by Dr David Rosenthal, Governor, 1995


**Robert Rauschenberg** (American 1925–), *Drizzle*, 1967, colour lithograph with embossing, printer’s proof, ed. 29; *Guardian*, 1968, colour lithograph, printer’s proof 1/2, ed. 44; *Landmark*, 1968, colour lithograph, printer’s proof, ed. 40; *Waterstop*, 1968, colour lithograph with embossing, printer’s proof 1/3, ed. 28. Purchased through The Art Foundation of Victoria with the assistance of Henry and Dinah Krongold, Founder Benefactors, 1984


**Robert Ryman** (American 1930–), *Etching in four parts*, 1972, colour etching on four sheets, ed. 16/30. Gift of Dr David Rosenthal, 1992


**Global Arts Link, Ipswich**

*Peak* (17 August–11 November 2001)


**Swan Hill Regional Art Gallery**

*A Sunlit Vision: Photographs by Max Dupain* (until 19 August 2001)

Works of Art Loaned by the NGV continued

**Art Gallery of South Australia**

*Hossein Valamanesh Survey Exhibition*  
(until 26 August 2001)


**Art Gallery of South Australia**

*Our Country: Australian Federation Landscapes 1900–1914*  
(14 September–18 November 2001)

Hans HEYSEN (born Germany 1877, arrived in Australia c. 1884, died 1968), *A lord of the bush*, 1908, oil on canvas; *Midsummer morning*, 1908, watercolour. Felton Bequest, 1908


**Mornington Peninsula Regional Gallery**

*Arthur Boyd: The Merging Artist*  
(1 September–28 October 2001)


**Mornington Peninsula Regional Gallery**

*Arthur Streeton: The Passionate Gardener*  
(8 December 2001–17 February 2002)

Arthur STREETON (Australia 1867–1943, worked in Great Britain 1897–1919), *Roses*, (c. 1929), oil on canvas. Felton Bequest, 1930

**Postmaster Gallery, New York**

*Botanical Venus: Daniel Solander in New Holland*  
(until 9 September 2001)


**Postmaster Gallery, New York**

*Golden Jubilee of Queen Elizabeth II*  
(2 February–5 May 2002)


ENGLAND, *Crown jewel replicas: King’s state crown and cushion*, [early 20th century], velvet, synthetic fur, paste, metal; metallic cord, [stuffing]. Gift of Alex Isaacson, 1938

WEDGWOOD, Staffordshire, manufacturer (England est. 1759), Richard GUYATT, designer (England 1914–), *Commemorative mug for the silver jubilee of Queen Elizabeth II*, 1977, earthenware. Bequest of Mrs C. S. Lynott, 1984

**Perc Tucker Regional Gallery, Townsville**

*Japan in Australia*  
(28 September–28 October 2001)

SHIKO Munakata (Japanese 1903–75), *Two Bodhisattvas and ten great disciples of Sakya: Manjūśrī, the incarnation of Buddha’s wisdom*, (1939, recarved 1948); *Katyayana; Purnamaitrayaniputra; Aniruddha; Mahakasyapa; Rahula; Ahanda; Subhuti; Upali; Maudgalyayana*, (1939), woodcut. Felton Bequest, 1941. *Samantabhadra, the incarnation of Buddha’s fundamental law*, (1939, recarved 1948), woodcut; *Sariputra*, (1939), woodcut. Purchased, 1964

**Queensland University of Technology Art Museum**

*O Soul O Spirit O Fire: Celebrating Fifty Years–Survey of the Blake Prize for Religious Art*  
(22 November 2001–24 February 2002)


Justine O’BRIEN (born Australia 1917, worked in Italy 1967–96, died Italy 1996), *The Virgin enthroned (Altar piece triptych)*, (1951), oil on canvas (three panels). Felton Bequest, 1951
Queensland University of Technology Art Museum
The Douglas Kagi Gift in Context
(3 May–30 June 2003)

Pierre SOULAGES (French 1919–), Lithograph no. 3, [1957], colour lithograph, ed. 183/200. Felton Bequest 1959. Painting, 202 x 143 cm, 6 November 1967 [Peinture, 202 x 143 cm, 6 Novembre 1967], 1967, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of The Eugenie Crawford Bequest, Founder Benefactor, 1998

National Gallery of Australia, Canberra
Rodin: A Magnificent Obsession
(14 December 2001–24 February 2002)

Auguste RODIN (French 1840–1917), Crying lion (Le lion qui pleure), 1881, bronze, wood base. Felton Bequest, 1909. Jean Paul Laurens, [1881], bronze. Felton Bequest, 1906

National Wool Museum, Geelong
Display in Orientation Gallery
(until 31 December 2002)

Les KOSSATZ (born Australia 1943), Hard slide, [1980], sheepskins, aluminum, wood, leather, steel. Presented by The Ian Potter Foundation as the winner of the Ian Potter Foundation Sculpture Commission, 1981

Gold Treasury Museum, Melbourne
Melbourne: A City Built on Gold (until 10 January 2002)

Alan SUMNER (Australia 1911–94), Three 8s street, [1945], oil on cardboard. Allan R. Henderson Donation, 1946 (until 16 September 2002)

Charles BUSH (Australia 1919–89), Bourke, Lonsdale and Russell Streets, [c. 1959], oil on composition board. Purchased, 1959

Alexander COLOQUHOUN (born Great Britain 1862, arrived in Australia 1876, died 1941), Early Melbourne, [c. 1938], oil on canvas on cardboard. Gift of Sir Keith Murdoch and John H. Connell, 1938

Charles CONDER (born Great Britain 1868, worked in Australia 1884–90, died Great Britain 1909), Spring Street, Melbourne, [c. 1890], oil on canvas. Bequest of Mary Helen Keep, 1944

Louis FOULET (active in Australia c. 1914), Railway yards, South Melbourne, [c. 1914], oil on canvas. Herbert and Ivy Brookes Bequest, 1973


Alberto GILLINI (active in Australia from 1890s), Swanston Street, oil on [cardboard]. Purchased, 1955


Michael SHANNON (Australia 1927–93), Early morning, Melbourne, 1968, oil on canvas. Presented by the National Gallery Society of Victoria as the winner of the John McCAughey Memorial Art Prize, 1969

Harald VIKE (born Norway 1906, arrived in Australia 1929, died 1987), The sweepers, 1946, oil and ink on canvas. Purchased, 1946

Phyl WATERHOUSE (Australia 1917–89), Flagstaff Gardens, oil on hessian on cardboard. Allan R. Henderson Donation, 1948

Dora WILSON (born Great Britain 1883, arrived in Australia late 19th century, died 1946), The spot for a city, oil on plywood. Purchased, 1947. The boy with the broom, Collins Street East, oil on plywood; Swanston Street, oil on canvas on [cardboard]. Felton Bequest, 1931

Campbelltown City Bicentennial Art Gallery
Anne Judell 1992–2002
(2 February–24 March 2002)

Anne JUDELL (born Australia 1942), The singing #28/99, 1999, oil, wax and graphite on paper. Purchased, 1999

Comunicare Organizzando, Italy
Paul Cézanne: Il Padre dei Moderni
The Museum of Risorgimento (7 March–7 July 2002)

Paul CEZANNE (French 1839–1906), The uphill road (La route montante), [1881], oil on canvas. Felton Bequest, 1938

Municipal Museums, Brugge, Belgium
Jan van Eyck, Early Netherlandish Painting and Southern Europe Groeningemuseum
(15 March–30 June 2002)

UNKNOWN (Flemish), Jan van EYCK (follower of), Madonna and Child, [c. 1440], oil on wood panel. Felton Bequest, 1923

National Portrait Gallery, Canberra
Display in Main Gallery
(until 31 March 2002)

Thomas WOOLNER (English 1825–92, worked in Australia 1852–54), Sir Redmond Barry, 1878, marble. Presented by subscribers, 1881
Works of Art Loaned by the NGV continued

John Curtin Gallery, Perth
*The Generative Eye—Brian Blanchflower*
[4 April–26 May 2002]

Brian BLANCHFLOWER (born Great Britain 1939, arrived in Australia 1972), *Canopy XXIII — The generative eye (triumph over time)*, 1990–01, synthetic polymer paint, sand, pumice powder, metal eyelets, canvas, hessian (three panels). Purchased through The Art Foundation of Victoria with the assistance of the Helen M. Schutt Trust, Governor, 1992

Museum of Sydney, Historic Houses Trust of New South Wales
*Sydney by Ferry*
[13 April–7 July 2002]

Julian ASHTON (born Great Britain 1851, arrived in Australia 1878, died 1942), *Mosman ferry*, 1888, watercolour over pencil. Purchased, 1965

National Museum of Australia, Canberra
*Tangled Destinies*
[until 26 February 2003]


Short-term Loans

Short-term loans during the Gallery’s redevelopment period

Gippsland Art Gallery, Sale
[until 22 August 2001]


Monash Gallery of Art, Melbourne
[until 27 August 2001]

Emma Minnie BOYD (Australia 1858–1936), *To the workhouse*, 1891, oil on canvas. Gift of Emma a’Beckett, 1893

Monash Gallery of Art, Melbourne
[until 15 October 2001]

Nicholas GYSIS (Greek 1842–1901), *Love’s pilgrimage*, 1876, oil on canvas. Purchased, 1884

Eugène-Ernest HILLEMACHER (French 1818–87), *Psyche in the underworld [Psyche aux enfers]*, 1865, oil on canvas. Gift of Gustave Curicier, 1872

Monash Gallery of Art, Melbourne
[until 6 December 2001]

Aby ALTSON (born Great Britain 1866, worked in Australia 1883–91, died United States 1948), *Flood sufferings*, 1890, oil on canvas. Accessioned, 1967

George COATES (born Australia 1869, worked in Great Britain 1897–1930, died Great Britain 1930), *Motherhood*, 1903, oil on canvas (two panels). Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1904

Pierre-Marie BEYLE (French 1838–1902), *The last resting place of Coco [La derniere etape de Cocol]*, oil on canvas. Purchased, 1881

N. CARTA (Italian active 1860s), *Adam and Eve finding the dead body of Abel*, 1869, oil on canvas. Purchased, 1870

St George HARE (English 1857–1933), *The victory of faith*, oil on canvas. Gift of an anonymous donor, 1905

Paul JOANOWITCH (Serbian 1859–1957), *The traitor*, (1885–90), oil on canvas. Purchased, 1890

Guillaume KOLLER (Austrian 1829–85), *The departure for war [Le depart du fiance]*, 1864, oil on canvas. Purchased by the Commissioners of Fine Arts for Victoria, 1864

Albert MAIGNAN (French 1845–1908), *The last moments of Chlodobert*, (1880), oil on canvas. Gift of Messrs Wallis and Son, 1885

Briton RIVIERE (English 1840–1920), *A Roman holiday*, 1881, oil on canvas. Purchased, 1888

Monash Gallery of Art, Melbourne
[9 April 2002–1 March 2005]


Geelong Art Gallery
[until 21 January 2002]

Rupert BUNNY (Australia 1864–1947, worked in Europe 1884–1933), *Portrait of the artist’s wife*, [c. 1902], oil on canvas. Felton Bequest, 1946

Charles CONDER (born Great Britain 1868, worked in Australia 1884–90, died Great Britain 1909), *The farm, Richmond, New South Wales*, 1888, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979

Frederick McCUBBIN (Australia 1855–1917), *A winter evening*, 1897, oil on canvas. Purchased, 1900

Works of Art Loaned by the NGV continued

Isaac WHITEHEAD (born Ireland 1819, arrived in Australia 1857, died 1881), *A spring morning near Fernshaw*, 1880, oil on canvas. Purchased, 1971

**Geelong Art Gallery**

[until 7 May 2002]

Ugo CATANI (born Italy 1861, worked in Australia 1885–94, died Italy c. 1945), *Lovers' walk, Mount Macedon*, (1890), oil on canvas. Accessioned, 1995

Jane SUTHERLAND (born United States 1853, arrived in Australia 1864, died 1928), *The mushroom gatherers*, (c. 1895), oil on canvas. Gift of Dr Margaret Sutherland, 1972

**Geelong Art Gallery**

[until 23 July 2002]

Ethel CARRICK (born Great Britain 1872, arrived in Australia 1908, died 1952), *On the beach*, (c. 1911), oil on canvas. Herbert and Ivy Brookes Bequest, 1973

George COATES (born Australia 1869, worked in Great Britain 1890–1930, died Great Britain 1930), *A Russian lady*, (c. 1920), oil on canvas. Felton Bequest, 1921

David DAVIES (born Australia 1864, worked in Great Britain and France 1890–39, died Great Britain 1939), *A grey day*, oil on canvas; *Warm evening, Templestowe*, (1890s), oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979. Note: David Davies’ *Warm evening, Templestowe* was temporarily recalled for loan to Heide Museum of Modern Art exhibition *Heidelberg to Heide: Creating an Australian Landscape 1850–1950*

E. Phillips FOX (Australia 1865–1915), *The muslin dress*, (1912), oil on canvas. Felton Bequest, 1942

Tom HUMPHREY (born Great Britain 1858, arrived in Australia 1869, died 1922), *Under a summer sun*, 1895, oil on canvas. Purchased, 1895

W. C. PIGUEiset (Australia 1836–1914), *The Snowy River, New South Wales*, (c. 1903), oil on canvas. Accessioned, 1995

C. Douglas RICHARDSON (born Great Britain 1853, arrived in Australia 1858, worked in Great Britain 1881–89, died Australia 1932), *Fleur de lys*, 1890, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Joe White Bequest, Governor, 1986

Arthur STREETON (Australia 1867–1943, worked in Great Britain 1897–1919), *Point Piper*, 1907, oil on wood panel. Purchased with the assistance of a special grant from the Government of Victoria, 1979

**Bendigo Art Gallery**

[until 30 July 2002]

Edmond-François AMAN-JEAN (French 1860–1936), *Woman resting* (*La Femme couchée*), (c. 1904), oil on canvas. Felton Bequest, 1905

Eugène BOUDIN (French 1824–98), *The port of Le Havre* (*Le port du Havre*), 1892, oil on wood panel. Felton Bequest, 1913

Bernard BUFFET (French 1928–), *Owl*, 1950, oil and pencil on canvas. Felton Bequest, 1954

Jean CAZIN (French 1841–1901), *The rainbow* (*L'arc en ciel*), (late 1880s), oil on canvas. Felton Bequest, 1913

Camille COROT (manner of) (French 1796–1875), *The model, nude study*, oil on canvas. Felton Bequest, 1920

Eugène DELACROIX (French 1798–1863), *The confession of the Giour* (*Confession du Giour*), (1825–40), oil on canvas. Felton Bequest, 1910

Narcisse DIAZ (French 1807–76), *A forest clearing* (*Une clairière dans la forêt*), (c. 1860s–1870s), oil on wood panel. Felton Bequest, 1955


Raoul DUFY (French 1887–1953), *Regatta at Deauville*, oil on canvas. Felton Bequest, 1949

Henri FANTIN-LATOUR (French 1836–1904), *Dahlias*, 1863, oil on canvas. Felton Bequest, 1906

Albert MARQUET (French 1875–1947), *Port of Algiers—After the storm* (*Port d'Alger—Après l'orage*), oil on canvas. Felton Bequest, 1949

André MASSON (French 1896–1987), *Moonrise over trees in bloom* (*Levée de lune sur les arbres en fleurs*), oil on canvas. Felton Bequest, 1955


Jean METZINGER (French 1883–1956), *Nautical still life*, oil on canvas. Felton Bequest, 1955

Georges ROUault (French 1871–1958), *The Holy Shroud* (*Suaire*), oil on paper on canvas. Felton Bequest, 1951

Paul SERUSIER (French 1864–1927), *Boys on a river bank* (*Enfants à la barque*), 1906, oil on canvas on wood panel. Felton Bequest, 1948

Lucien SIMON (French 1861–1945), *The racecourse* (*Les courses*), oil on canvas. Felton Bequest, 1920

Maurice UTRILLO (French 1883–1955), *The Eiffel Tower* (*La Tour Eiffel*), (1913), oil on cardboard. Felton Bequest, 1947

Felix VALLOTTON (Swiss 1865–1925), *Pont du Jour, banks of the Seine* (*Pont du Jour, bords de la Seine*), 1901, oil on canvas. Felton Bequest, 1940
Claude VENARD (French 1913–1), Still life with white fruit dish on a red cloth (Nature morte, compotier blanc à tapis rouge), oil von canvas. Felton Bequest, 1955
Maurice de VLAMINCK (French 1876–1958), The bridge on the Seine at Chatou (Le pont sur la Seine à Chatou), oil on canvas. Felton Bequest, 1949

Midura Arts Centre
( Until 31 December 2002)


Monash Gallery of Art, Melbourne
( Until 31 December 2002)


McClelland Gallery, Melbourne
( Until 30 June 2003)

Akio MAKIGAWA (born Japan 1948, arrived in Australia 1974, died 1999), Untitled (group of two sculptural elements), (1989), marble. Purchased through The Art Foundation of Victoria with the assistance of the Sidney Myer Fund, Governor, 1992
Ian McKAY (born Australia 1936), Fourth stairway, (1986), steel. Purchased through The Art Foundation of Victoria with the assistance of Commonwealth Industrial Gases Limited, Governor, 1986

McClelland Gallery, Melbourne
( Until 31 July 2003)

Henry MOORE (English 1898–1986), Large seated draped figure, (1958), bronze. Felton Bequest, 1960
Auguste RODIN (French 1840–1917), Monument to Balzac, (1898), cast 1967, bronze. Felton Bequest, 1968

Ballarat Fine Art Gallery
( Until 28 February 2003)

George ARMFIELD (born Great Britain c. 1849, arrived in Australia 1867, died 1928), Fireman’s trophy, (c. 1880), silver, ostrich egg, ebonised wood. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1981
Robert DOWLING (born Great Britain 1827, arrived in Australia 1834, worked in Great Britain 1857–84, died Great Britain 1886), Early effort — Art in Australia, (c. 1860), oil on canvas on (board). Felton Bequest, 1934
P. FALK & CO, manufacturer (Australia est. 1851–1950), Silver Age Cup, (c. 1860), silver. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1981

Stevenson BROS, Adelaide (Australia c. 1878–1920), The Stevenson Challenge Cup, (c. 1890), silver. The Altmann Collection of Australian Silver. Presented through The Art Foundation of Victoria by John and Jan Altmann, Founder Benefactors, 1979
Works of Art Loaned by the NGV continued


Heide Museum of Modern Art, Melbourne (until 28 February 2003)

Bruce ARMSTRONG (born Australia 1957), Untitled, 1987, red gum (Eucalyptus blakelyi). Presented by the Bardas Family as the winner of the Bardas Family Sculpture Commission, 1987

New Long-term Loans to Victorian Government Departments

Arts Victoria

ANGELA BRENNAN (born Australia 1960), Untitled, 1992, oil on canvas. Margaret Stewart Endowment, 1992

Stephen BUSH (born Australia 1958), L.L. The wish being the father to the thought, 1989, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Moët & Chandon Art Acquisition Fund, Governor, 1989

Jon CATTAPAN (born Australia 1956), Natural phenomena, (1991), oil on canvas and linen. Margaret Stewart Endowment, 1992


John FIRTH-SMITH (born Australia 1943), Wren’s other view of there, 1975, synthetic polymer paint and oil on canvas. Presented by the National Gallery Society of Victoria as the winner of the John McCaughey Memorial Art Prize, 1975

W. B. McINNES (Australia 1889–1939), Malcolm and Gyp, (c. 1922), oil on canvas. Felton Bequest, 1922

Kerrie POLINESS (born Australia 1962), Untitled, 1992, synthetic polymer paint on canvas board. Margaret Stewart Endowment, 1992


Christopher SNEE (born Australia 1957), Additional line, 1989–90, oil on canvas. Margaret Stewart Endowment, 1991

Department of Education


Grace COSSINGTON-SMITH (Australia 1892–1984), Interior with blue painting, 1956, oil on composition board. Purchased, 1956


W. B. McINNES (Australia 1889–1939), Frank Tate, C.M.G., oil on canvas. Presented by the subscribers of the Tate Portrait Fund, 1929

Mirka MORA (born Australia 1928), Medieval gathering, 1987–92, oil on canvas. Presented through The Art Foundation of Victoria by Ian Hicks, Member, 1993

Jessica Renowatt (Mowanjum born 1972), Wandjinas, 1999, synthetic polymer paint on canvas. Purchased, 1999

Sidney NOLAN (born in Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), Central Australia, 1949, synthetic polymer paint and oil on composition board. Purchased, 1950


Fred WILLIAMS (Australia 1927–82), You Yangs landscape, 1965, oil on canvas. Purchased with the assistance of the Visual Arts Board, Australia Council, 1977

Department of State and Regional Development


David PALLISER (born Australia 1960), Split, 1990, oil on canvas. Margaret Stewart Endowment, 1990


Government House, Melbourne

David DAVIES (Australia 1864–1939), Twilight at Ivanhoe, oil on canvas. Purchased, 1945

Hans HEYSEN (born Germany 1877, arrived in Australia c. 1884, died 1968), A cottage bunch, 1930, oil on canvas. Private collection, in care of National Gallery of Victoria

Daryl LINDSAY (Australia 1889–1943), Morning of the dust storm, 1960, oil on canvas. Gift of Colonel Aubrey H. L. Gibson, 1961
Works of Art Loaned by the NGV continued

Walter WITHERS (born Great Britain 1854, arrived in Australia 1882, died 1914), Spring on the Lower Plenty Road, Heidelberg, 1907, oil on canvas. Purchased, 1946

Ministry for Infrastructure

Rick AMOUR (born Australia 1948), Blue neon red light, 1970–71, oil on canvas. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1971
Marion BORGELT (born Australia 1954), Untitled figure, 1982, oil and wax on canvas. Michell Endowment, 1982
Jon CATTAPAN (born Australia 1956), Name and address, 1988, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Moët & Chandon Art Acquisition Fund, Governor, 1989
Debra DAWES (born Australia 1955), Mother and child, 1988, oil on canvas. Margaret Stewart Endowment, 1989

Office of the Governor-General, Melbourne

Ian ARMSTRONG (born Australia 1923), Girl with a fish, (1949–50), oil on canvas. Allan R. Henderson Donation, 1951
Yosl BERGNER (born Austria 1920, worked in Australia 1937–50, lives and works in Israel), Portrait of Edie, 1939, oil on composition board. Presented through The Art Foundation of Victoria by Yosl Bergner, Founder Benefactor, 1985
Noel COUNIHAN (Australia 1913–86), Old woman, Opoul, 1981, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1985
Murray GRIFFIN (Australia 1903–92), Green, silver and gold, 1951, oil on cardboard. Purchased, 1951
Roger KEMP (Australia 1908–87), Movement five, (1980–81), synthetic polymer paint on canvas. Purchased through The Art Foundation of Victoria with the assistance of the National Gallery Society of Victoria, Governor, 1983
Dora SERLE (Australia 1875–1968), The Chinese vase, (c. 1934), oil on canvas. Gift of Dr G. Serle and Mr R. Serle, 1976
Arnold SHORE (Australia 1897–1963), Camellias, 1937, oil on canvas. Felton Bequest, 1938

James WIGLEY (born Australia 1918), Dividing the fishes, (c. 1947), oil on composition board. Allan R. Henderson Donation, 1947
Fred WILLIAMS (Australia 1927–82), Landscape, Lilydale, (1946), oil on canvas. Gift of Douglas Hassall, 1984

Parliament House, Melbourne

James BARKER (born Australia 1931, worked in Europe 1957–67), Studio without figures interior, 1953, oil on composition board. Purchased, 1956
John BRACK (Australia 1920–99), Nude in high back chair, 1974, oil on canvas. Purchased, 1975
Taylor GHEE (Australia 1872–1951), Healesville, oil on canvas. Gift of Mr Hart, 1964
William KNOX (Australia 1880–1945), In the grey of the evening, (c. 1926), oil on canvas. Purchased, 1926
Tom ROBERTS (born Great Britain 1856, arrived in Australia 1869, worked in Europe 1881–85, 1903–19, died 1931), Hobart, Tasmania, (c. 1920), oil on canvas. Felton Bequest, 1932
Herbert ROSE (born Australia 1890, died India 1937), Market Xauen, Morocco, oil on canvas. Felton Bequest, 1937
Ruth SUTHERLAND (Australia 1884–1948), Girl in a hammock, oil on canvas on plywood. Presented by the National Gallery Society of Victoria, 1965
Sydney THOMPSON (New Zealand 1877–1973), Souk Hammamet, [c. 1925], oil on canvas. Felton Bequest, 1925

Victorian Law Reform Commission


The Gallery has a total of 479 works on long-term loan to Government Departments, Ministerial Offices and other approved institutions.
Acquisitions

**Australian Art**

**Aboriginal and Torres Strait Island Art**

**Gifts**

Minnie Motorcar Apwert (Alyawarr born c. 1915), *Anunapa, Akâli*, 2001, synthetic polymer paint on canvas. Presented through the NGV Foundation by Carrillo Gantner, Member, 2002


Bininyiwui (Djambarrpuynungu c. 1928–82), *Djambarrpuynungu mortuary rites*, (c. 1960), earth pigments on bark. Presented through the NGV Foundation by Kean Teong Ooi, Member, 2002

Craig Allan Charles (Yorta Yorta born 1975), *Punjab at Mootawinge*, 1998, mixed media on composition board. Presented through the NGV Foundation by Frances Jerums, Member, 2001


James Eseli (Kala Lagaw Ya born c. 1929), *Aeroplane headdress; Aeroplane headdress*, 2001, synthetic polymer paint on wood and plastic. Presented through the NGV Foundation by Dieter Blasse and Violet Sheno, Members, 2002


Melba Gunjarrawanga (Kuninjku born 1959), *Man-djæbu [Conical fish trap]*, 1998, deep etch and aquatint printed in red ink, ed. 18/20. Presented through the NGV Foundation by Gordon Darling, Member, 2002

Glen Farmer Ilortamini (Twi born 1971), *Sydney Harbour Bridge and Opera House*, 2001, etching, foul bile, plate tone, printed in blue ink, ed. 3/30. Presented through the NGV Foundation by Gordon Darling, Member, 2002

Peggy Napangardi Jones (Waramungu/Warlimanpa born 1955), *White cocky, black cocky and goanna*, 2001, synthetic polymer paint on corrugated iron adhered to board. Presented through the NGV Foundation by Lance Hammond, Member, 2002


**Jack Kala Kala** (Rembarrnga c. 1925–87), *Untitled [Fish and dillybags]*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

**Emily Kam Kngwarrey** (Eastern Anmatyerr c. 1910–96), *Fabric length*, 1980, batik on silk; *Pair of trousers*, 1980, batik on silk. Presented through the NGV Foundation by Andrew Green, Fellow, 2002

**John Mawurndjul** (Kuninjku born c. 1952), *Mimih spirits*, (c. 1982), earth pigments on bark. Presented through the NGV Foundation by Claude Ullin, Member, 2002

**David Milaybuma** (*attributed to*) (Kuninjku 1938–94), *Untitled (Fishi)*, 1985, earth pigments on bark. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Peter Nabarlambarl (Kuninjku c. 1930–2001), *Emu Dreaming*, (c. 1990), earth pigments on bark. Presented through the NGV Foundation by Claude Ullin, Member, 2002


**Tatali Nangala** (Pintupi c. 1925–99), *Two women’s Dreaming at Tjupanyaja*, 1999, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2001

**Makinti Napanangka** (Pintupi born c. 1930), *Women’s Dreaming at Lupunga*, 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2002

**Gloria Ngal** (Eastern Anmatyerr born c. 1945), *Wrap around skirt*, 1979, batik on silk, cotton. Presented through the NGV Foundation by Dr Helen Tom, Member, 2002

**Mary Ngalwarrryerrk** (Burarra born 1930), *Circles*, 1998, sugar lift, deep etch, foul bile and plate tone, printed in maroon, ed. 15/20. Presented through the NGV Foundation by Gordon Darling, Member, 2002

**Ngulmarmar** (Ganalbingu c. 1911–77), *Magpie goose*, (c. 1960), earth pigments, wood, feathers. Presented through the NGV Foundation by Gabriella Roy, Fellow, 2002
Acquisitions continued


**Ronnie Tjampitjinpa** (Pintupi born c. 1943), *Tingari Dreaming at Wilkinkarra*, 1994, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2002


**Nolan Tjapangati** (Pintupi born c. 1945), *Tingari Dreaming at Pirmalnga*, 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2001

**Penny K-Lyons** (Warlpiri born c. 1953), *Yanyinki*, 1986, batik on cotton. Presented through the NGV Foundation by Felicity Wright, Fellow, 2002

**Darby Jampijinpa Ross** (Warlpiri born c. 1910), *Yankirri Jukurrpa; Yarla Jukurrpa*, 1986, batik on cotton. Presented through the NGV Foundation by Felicity Wright, Fellow, 2002


**Beryl Napangardi Robertson** (Warlpiri born c. 1953), *Janyinki*, 1986, batik on cotton. Presented through the NGV Foundation by Felicity Wright, Fellow, 2002

**George Tjungurrayi** (Pintupi born c. 1947), *Snake Dreaming at Nguntalpalungu*, 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2002


**Bobby West Tjururrula** (Pintupi born c. 1958), *Bushfire Dreaming at Warlukurlangu*, 2001, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2001

**Gideon Tjururrula** (Pintupi/Pitjantjatjara 1930–96), *Watiku tingari*, 1993, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2002

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*McK Nambari Tjapaltjarri (Pintupi 1926–98), Ninu (bandicoot) Dreaming at Kutju (1993)*

Synthetic polymer paint on canvas, 182.0 x 152.0 cm. Presented through the NGV Foundation by an anonymous donor, 2002. © Reproduced by permission of the Aboriginal Artists Agency (2002.36)
Maggie Napangardi Watson (Wartapi born c. 1925), *Witiitji (Hairstring)*, 1997, synthetic polymer paint on canvas. Presented through the NGV Foundation by The Harrison Family Trust, FounderBenefactor, 2002


H. J. Wedge (Wiradjuri born 1957), *Untitled [Sketch for 'British injustice']*, 1990, coloured pencil on paper. Presented through the NGV Foundation by Christine Collingwood, Member, 2002

Gertie Yabbu (Wororra c. 1910), Collier Bangmoro (Kalumburu c. 1919), Garaggi (Bark bucket), (c. 1970), bark, earth pigments, resin. Gift of Leo Pontonio, 2001


Purchases


Irene Entata (Western Aranda born 1946), *Imanka [Mission days]*, 2000, earthenware. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001


Bert Jackson (Wangkayi born c. 1928), *Miramirratjarra*, 1999, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002

Bessie Liddle (Pertame/Luritja born 1927), *Untitled*, 2000, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Tommy McRae (Kwatkwat 1836–1901), *Sketchbook*, (c. 1891), blue ink on paper; *Notebook of Mr Roderick Kilborn*, 1875, black ink on paper. Purchased, 2001

Eileen Mbitjana (Kaytetye born c. 1940), *White tree – bush orange*, 2000, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

Rosella Namok (Aankum born 1979), *That day: Painful day*, 2001, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002


Lin Onus (Yorta Yorta 1948–96), *Sherbrooke Forest*, 1974, synthetic polymer paint on canvas glued to composition board. Purchased, 2002
Acquisitions continued

**Myrtle Pennington** (Wangkayi born c. 1962), *Kanpalla*, 2001, synthetic polymer paint on canvas. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2002


**Elsie Thomas** (Wangkatjungka born c. 1940), *Figure sculpture*, 1998, wood, synthetic polymer paint, pooker work; *Coolamon*, 1988, synthetic polymer paint on wood. Purchased with assistance from Supporters and Patrons of Aboriginal Art, 2001

**Raymond Maxwell Tjampitjinpa** (Pintupi born c. 1959), *Tingari men’s ceremonies at the site of Kaakurarintja*, 2000, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

**Ray James Tjangala** (Pintupi born c. 1958), *Snake Dreaming at the rockhole site of Kamilwarra*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

**Warlimpirrnga Tjapaltjarri** (Pintupi born c. 1958), *The swamp and rockhole site of Marawa, west of Lake Mackay*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

**Charlie Ward Tjakamarra** (Pintupi born c. 1940), assisted by **Yukultji Napangati**, *Tingari men’s bushfire at Ngarru, west of Jupiter Well*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

**Bobby West Tjupurrula** (Pintupi born c. 1958), *Tingari men at the rockhole site of Yunala*, 2001, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001


**Fashion and Textiles**

**Gifts**


WHISTLER’S MOTHER coat, 2000–01 (autumn/winter), wool, felt. Gift of Rosslynd Piggot, 2001

PLAINSMAN TIES, manufacturer (Australia), Tie, (c. 1954), silk, cotton, metallic thread. Gift of Terence Lane, 2002


BREATHLESS, manufacturer (Australia est. 1998), Rebecca PATERSON, designer (born Australia 1952), Outfit, 2001 (autumn/winter), synthetic fur, rayon, silk, cord, metal, cotton, wool, plastic; Outfit, 2001 (autumn/winter), synthetic fur, silk, rayon, metal, cotton, wool. Purchased, 2001

Meredith ROWE (born Australia 1966), Beecorn lace, 2001–02, ramie, calico, ink, pigment, felt, metal, silk; Fusion food, 2001–02, ramie, ink, pigment, silk, jade; Magnolia, 2001–02, ramie, ink, videotape; Puff, 2001–02, ramie, ink, pigment; This product is unbelievably delicious, 2001–02, ramie, ink, nylon, metal, lead, silk. Purchased, 2002

Jewellery

Gifts


Purchases


Painting

Gifts


John BEARD (born Great Britain 1943, arrived in Australia 1983), Bitter essence, 1988, oil and synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002
Acquisitions continued


Fred **CRESS** (born India 1938, lived in Great Britain 1948–61, arrived in Australia 1961). *Breakfast long ago*, 1988, synthetic polymer paint on canvas. Presented through the NGV Foundation by the artist, Governor, 2002


Brian **DUNLOP** (born Australia 1938), *Portrait of Anne Purves*, 1991, oil on canvas. Presented through the NGV Foundation in memory of Tam and Anne Purves, Founders of Australian Galleries, 1956, by their children, Toby, Caroline and Stuart, Founder Benefactor, 2002


Nora **HEYSEN** (born Australia 1911), *The faun*, 1933, oil on canvas. Presented through the NGV Foundation by Lisl Singer, Governor, 2002


**Lynne BOYD** (born Australia 1953), *The bridge*, 1988, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

**Lina BRYANS** (born Germany 1909, of Australian parents, arrived in Australia 1910, died 2000), *Spencer Street Bridge*, 1937, oil on cardboard. Presented through the NGV Foundation by Don McRae, Member, 2002


**Rupert BUNNY** (born Australia 1864, worked in Europe 1884–1933, died Australia 1947). *Landscape sketch – South of France*, (c. 1923–25), oil on cardboard. Presented through the NGV Foundation from the Bequest of Pamela Coldham, Member, 2002


**Fred CRESS** (born India 1938, lived in Great Britain 1948–61, arrived in Australia 1961). *Breakfast long ago*, 1988, synthetic polymer paint on canvas. Presented through the NGV Foundation by the artist, Governor, 2002

**Sarah CURTIS** (born Australia 1954), *Voyage to Parachronos*, 1987, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

**Brian DUNLOP** (born Australia 1938), *Portrait of Anne Purves*, 1991, oil on canvas. Presented through the NGV Foundation in memory of Tam and Anne Purves, Founders of Australian Galleries, 1956, by their children, Toby, Caroline and Stuart, Founder Benefactor, 2002


**Dale FRANK** (born Australia 1959), *Two moons*, 1984, synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002


**Nora HeySEN** (born Australia 1911), *The faun*, 1933, oil on canvas. Presented through the NGV Foundation by Lisl Singer, Governor, 2002
Acquisitions continued


Mandy MARTIN (born Australia 1952), *Beyond metropolis 1; Beyond metropolis 3*, 1985, oil on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002


Hugh RAMSAY (born Great Britain 1877, arrived in Australia 1878, died 1906), *Self-portrait in white jacket*, 1901, oil on canvas. Presented through the NGV Foundation by Nell Turnbull, niece of the artist, and by her children John Fullerton, Patricia Fullerton and Fiona Fullerton, Founder Benefactors, 2002

Lloyd REES (Australia 1895–1988), *Hillside at Kiama*, [c. 1949], oil on canvas on composition board. Presented through the NGV Foundation in honour of Elizabeth Murray by Margaret Stones, Governor, 2002


Sally SMART (born Australia 1960), *Diary (Joey and I)*, from the *Large dam* series, 1991, oil and synthetic polymer paint on canvas. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002


Fred WILLIAMS (Australia 1927–82), *Drifting smoke; Gorge landscape; Hardy River, Mount Turner syncline; Iron ore landscape; Karratha landscape; Mesa; Mount Nameless (afternoon); Mount Nameless (morning); Pilbara landscape; Red cliff landscape; Red landscape; Tom Price landscape; Trees in landscape*, [1981], oil on canvas. Presented through the NGV Foundation by Rio Tinto, Honorary Life Benefactor, 2001. © Fred Williams Estate (2001.600)
Acquisitions continued

Doug WRIGHT (born Australia 1944), Crossing Big Weepowie Creek, Flinders Ranges, 1989, oil on linen; Landscape with two towers, Tuscany, 1990, oil on linen. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002


Purchases

Gordon BENNETT (born Australia 1955), Notes to Basquiat: Poet and muse, 2000, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of Henry Gillespie, Governor, 2001

Ian BURN (Australia 1939–93), Four glass/mirror piece, 1968, mirror, glass, in wooden frame, 11-page book of photocopies, bound in cardboard and cloth cover, with metal fasteners. Purchased through the NGV Foundation with the assistance of the Rudy Komon Fund, Governor, 2001

Arthur MONTAGUE (Australia 1869–1954), Senhor Loureiro’s studio (west end), 1892, oil on canvas. K. M. Christensen and A. E. Bond Bequest, 2002

Jan NELSON (born Australia 1955), Incident 1960/Anticipating transcendence, 1999, oil on canvas; International behaviour; On days like these, 2000, oil on canvas. Purchased through the NGV Foundation with the assistance of The Peter and Susan Rowland Endowment, Governor, 2001

Sidney NOLAN (born Australia 1917, worked in Great Britain 1953–92, died Great Britain 1992), Leda and the swan, 1960, synthetic polymer paint and polyvinyl acetate on plywood. Purchased through the NGV Foundation with the assistance of Geoffrey and Vicki Ainsworth, Member, Robert Gould, Governor, Lisl Singer, Fellow, and Gary Singer, Member, 2001
Acquisitions continued

Photography

Gifts

Nicholas CAIRE (born Great Britain 1837, arrived in Australia 1858, died 1918), No title [River with trees]; No title [Warburton, with house]; No title [Tommy's Bend Road], (1876–1905), glass plate negative; Morely's Creek at Howard's Flat, (c. 1878–79), glass plate negative; No title [Boy with two dogs]; No title [Giant tree and man]; No title [Toor Loo Cove], (1870s–c. 1910), ambrotype; No title [Miss Beacham]; View of Mount Buffalo from the Buffalo River Valley; No title [Bush creek]; No title [Bush hut]; No title [Bush scene with three figures]; No title [Disused railway]; No title [Figure on path amongst tree ferns]; No title [General view Eurobin Creek]; No title [Homestead in a clearing]; No title [Horses and cart with river in foreground]; No title [Junction, Yarra and Watts]; No title [Kookaburra]; No title [Lakes Entrance]; No title [Looking from the road to the river]; No title [Man and horse on a bridge]; No title [Man killing a snake]; No title [River, landscape view]; No title [River Yarra]; No title [Road with horse and cart]; No title [Seaside cliffs]; No title [Small waterfall]; No title [Three canoes], No title [Train coming around the bend], (1870s–c. 1910), glass plate negative; No title [Two figures], (1870s–c. 1910), glass positive; Scene on the Road to Wathalla, (c. 1886), ambrotype; A fallen monarch; Giant tree gate posts, Gippsland farmer's garden; Tree Bridge, Gippsland, (c. 1887), glass plate negative; Giant tree house, Gippsland, (c. 1887), ambrotype; Gold digging on the Ovens river, (1888–94), glass plate negative; Louise Caire, (1880s), ambrotype; No title [Two women]; No title [Woman with basket]; No title [Woman with hands in hair]; No title [Woman with hat]; No title [Woman with hat no. 1]; No title [Woman with hat no. 2], (1880s–c. 1910), glass plate negative; Buffalo Gorge; No title [Buffalo Gorge], (1890–1901), glass plate negative; Natives of Lake Tyers, (1900–05), cellulose nitrate negative; No title [Crossing, Ovens River, Bright]; No title [Snow shoeing on the Omeo track], (1900–10), glass plate negative; Scene near Warburton; Selector's hut, Gippsland, (1900–10), cellulose nitrate negative; No title [Aboriginal man]; No title [Formal group portrait]; No title [Fun in camp]; No title [King Billy Bull]; No title [Lubra's camp]; No title [Native canoes]; No title [The bending river with mountains in the background]; No title [Woman in chair]; No title [Woman with bow]; No title [Woman with parasol]; No title [Woman with wrap], (1900–c. 1910), glass plate negative; No title [Lubra and child]; No title [Native corroboree], (1900–c. 1910), ambrotype; No title [Miss A. M. F. Caire]; No title [Miss A. M. F. Caire]; No title [Miss A. Caire]; No title [Miss Alice Caire], 1901, glass plate negative; Bush hut; Camping ground, Stoney Creek, Lorne; No title [At the base of the mountain]; No title [At the fair]; No title [Bay]; No title [Boat on a lake]; No title [Boats on the river]; No title [Boy standing in ferns]; No title [Bridge]; No title [Bridge]; No title [Bridge]; No title [Burke's Stout]; No title [Bush hut]; No title [Bush hut and smoking fire]; No title [Bush road]; No title [By the stream]; No title [Cottage]; No title [Cows at a riverbed]; No title [Crashing waves]; No title [Cumberland Point, Lorne]; No title [Decorated bridge]; No title [Docked ocean liner]; No title [Dry river bed]; No title [Ferns]; No title [Ferns]; No title [Ferns and trees]; No title [Ferns lining the river]; No title [Ferns running to the riverbank]; No title [Ferns through the forest]; No title [Figure looking into water]; No title [Flamingos]; No title [Forest path]; No title [Four figures on a road]; No title [Gazebo]; No title [Group portrait by the river]; No title [Gumtrees]; No title [In the garden]; No title [In the garden]; No title [Interior view with flower arrangements]; No title [Looking over the river]; No title [Looking over the river]; No title [Man with his dog]; No title [No. 16 turbulent sea]; No title [Ocean liner and tug boat]; No title [On the riverbank]; No title [Parliament House, Melbourne]; No title [Pier]; No title [Pointing at the rocks]; No title [Posing in the forest]; No title [Posing in the garden]; No title [Promenading]; No title [Railway baths]; No title [Reading]; No title [Reflections]; No title [River]; No title [River]; No title [Rockface]; No title [Rocky mound], No title [Rocky overhang]; No title [Rose arbour]; No title [Rotunda by the lake]; No title [Scaling the rocks]; No title [Sitting by the stream]; No title [Sitting by the stream]; No title [Sitting on a stone fence]; No title [Sitting on the stump]; No title [Sitting under trees]; No title [Small waterfall]; No title [Standing by the lake]; No title [Standing by the mill]; No title [Standing by the river in furs]; No title [Standing by the stream]; No title [Standing on the bridge]; No title [Standing on the top of the waterfall]; No title [Standing under the statue]; No title [Standing under the statue of Diana]; No title [Statue of Mercury]; No title [Statue on ivy plinth]; No title [Stripy roof]; No title [Suspension bridge]; No title [Sweeping lawn]; No title [Temple of the winds]; No title [The lion cage]; No title [Three ladies in the park]; No title [Treefemns]; No title [Treefemns]; No title [Tree trunks]; No title [Tug boat]; No title [Unidentified street]; No title [Unknown street]; No title [View from the branches]; No title [View of docked boat]; No title [View of homestead]; No title [View of the ocean]; No title [View out to the mountains]; No title [View over the valley]; No title [Water feature]; No title [Waterfall no. 1]; No title [Waterfall no. 2]; No title [Waterfall no. 3]; No title [Waterfall no. 4]; No title [Waterfall no. 5]; No title [Waterfall no. 6]; No title [Waves crashing on the rocks]; No title [White picket-fence], (1901–04), cellulose nitrate stereo negative; No title [Miss A. Caire], 1902, glass plate negative; On the Yarra, (c. 1902), glass plate negative; Kitty in her canoe, Lake Tyers Mission Station; Kitty in her canoe, Lake Tyers Mission Station, (c. 1903), cellulose nitrate negative; No title [Bright], (c. 1903), ambrotype; A gold digger's hut near Warburton; No title [River Yarra, Warburton]; No title [Scene at Warburton]; No title [Sunnyside]; Scene at Cobhan, Gilderoy; Scene near Warburton; Upper Mathinna Falls, (c. 1903), glass plate negative; The hermit's camp near Marysville; No title [Mt Smythe]; No title [Throwing the boomerang]; No title [Victorian
Acquisitions continued

Alps, Mt Smythe, [c. 1904], glass plate negative; Beaumaris Bay; Cape Schank, Flinders; No title [Bright, township in the distance]; [c. 1905], glass plate negative. Presented through the NGV Foundation by Kodak (Australasia) Pty Ltd, Member, 2001

Carol JERREMS (Australia 1949–80), Kath Walker, Moongalba, one; Mira Skipper, Monsalvat, one, 1974, gelatin silver photograph. Gift of Ingaborg Tyssen, 2001

Carol JERREMS (Australia 1949–80), Kath Walker, Moongalba, one; Mira Skipper, Monsalvat, one, 1974, gelatin silver photograph. Gift of Ingaborg Tyssen, 2001


Purchases


Harold CAZNEAUX (born New Zealand 1878, arrived in Australia 1889, died 1953), Late afternoon, Martin Place, (1920s), gelatin silver photograph. Purchased, 2002

Simone DOUGLAS (born Australia 1966), Surrender (collision) I; Surrender (collision) II; Surrender (collision) III, 1998, type C photogram. Purchased, 2001


Anne FERRAN (born Australia 1949), Untitled (Cardigan); Untitled (Embroidered blouse), 1998, type C photograph. Purchased, 2001


Sue PEDLEY (born Australia 1954), No title (Circle of rice); No title [Partially woven circular basket]; No title [Small ekel broom], 2000, from the Soundal Lotus series 2000–01, cyanotype. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2001


Helmut NEWTON (born Germany 1920, worked in Australia 1940–57; worked in England, France, Italy and United States from 1950s) and Henry TALBOT (studio of) (born Germany 1920, arrived in Australia 1940), No title [Fashion illustration], (1950s), silver gelatin photograph. Purchased, 2002


Purchases

Helmut NEWTON (born Germany 1920, worked in Australia 1940–57; worked in England, France, Italy and United States from 1950s) and Henry TALBOT (studio of) (born Germany 1920, arrived in Australia 1940), No title [Fashion illustration], (1950s), silver gelatin photograph. Purchased, 2002


UNKNOWN, No title (*Alfred Felton’s art collection*) (c. 1900), album: gelatin silver photograph, gilding, 57 pages, leather, card, cotton cover, stitched binding. Purchased in honour of Alfred Felton, 2002

Prints and Drawings

Gifts

Tate ADAMS (born Ireland 1922, arrived in Australia 1951), *Fisherman*, (c. 1950s), lithograph; *Fishing boats*, (c. 1954), lithograph. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Ian ARMSTRONG (born Australia 1923), *Girls on the sand*, (c. 1956), colour etching, ed. 2/6. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Yosl BERGNER (born Austria 1920, worked in Australia 1937–48, worked in Israel from 1950), No title (*Man carrying water buckets*), (c. 1937–48), linocut. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Barbara BRASH (Australia 1925–98), *Brash’s for records* (record cover), offset print; *Cliff foliage*, linocut, ed. 2/35; No title (*Twisted tree*), (late 1940s), etching; *Beach box*, 1948, etching, ed. 1/4; No title (*House by a road*), 1949, etching; No title (*Cubist form with vase*), (1950s), etching; *Houses and boats*, 1952, colour linocut, ed. 2/10; *Houses and boats*, 1953, etching, ed. 1/10; *Seated woman*, (c. 1953), etching, ed. 1/10; 40 prints by ten artists, (1954), colour lithograph; Harbour, (c. 1955), colour linocut, ed. 16/20; No title (*Portrait of Nancy Grant*), (c. 1955), linocut; *Plant form*, 1956, colour screenprint over blue wash, ed. 9/15; No title (*Abstract head and trees*), (c. 1956), colour screenprint, edition of 12; Quoin Island, (c. 1958), colour lithograph, ed. 6/23; No title (*Large abstract*), (1960s), colour screenprint; Constellation, (1971), colour screenprint, ed. 7/10. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002


Leonard FRENCH (born Australia 1928), No title (*Trojan warrior*), lithograph, ed. 24/30. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002

Brent HARRIS (born New Zealand 1956, arrived in Australia 1981), *On becoming (Yellow)*, 1998, colour screenprint, Moggs Creek ed. 35/35; Swamp no. 6 (*Lavender*), 2001, colour screenprint, ed. 4/30; Swamp no. 8, 2001, colour screenprint, ed. 15/30. Presented through the NGV Foundation by Mark Grant, Member, 2002
Acquisitions continued

Eleanor HART (born Australia 1946), Disjointed, (c. 1984), etching and aquatint on three sheets. Gift of the artist, 2002
Florence HIGGS (born Australia 1918), Rock pool, (c. 1956), colour linocut, trial proof. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002
Kenneth HOOD (born Australia 1928), Head; The park, 1954, colour lithograph. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002
Kenneth JACK (born Australia 1924), Government House, (1950s), colour lithograph, edition of 20. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002
Mary McQUEEN (Australia 1912–94), Giraffe II, colour lithograph, artist’s proof. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002
Verdon MORCOM (born Australia 1926), Prints by Melbourne artists, (1956), colour lithograph. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002
Sally ROBINSON (born England 1952, arrived in Australia 1960), Cockatoos, 1975, colour screenprint, ed. 14/65. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002
Gunter STEIN (born Germany 1928, working in Australia from early 1950s), No title [Family group], (1950s), linocut; No title [Mother and child in landscape], (1955), linocut printed in blue ink. Presented through the NGV Foundation by the Estate of Barbara Brash, 2002
Lesbia THORPE (born Australia 1919), The old water wheel, Wales, (c. 1956), colour linocut, ed. 7/12. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002
UNKNOWN, No title [Aboriginal girl], (c. 1940–50s), linocut; No title [Aboriginal woman and child], (c. 1940–50s), linocut; No title [Three Aboriginal figures around campfire], (c. 1940–50s), linocut. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

Purchases

Neil EMMERSON (born Australia 1956), No title (After the party) numbers 2, 4 and 9 from the suite of 13 prints, 2001, colour woodcut print, edition of 5. Purchased through the NGV Foundation with the assistance of Bret Walker SC, Member, 2001
Murray GRiffin (Australia 1903–92), Young farmer, 1936, colour linocut, ed. 3/14. Purchased through the NGV Foundation with the assistance of Bret Walker SC, Member, 2001
Acquisitions continued

**Drawings**

**Gifts**


**Barbara BRASH** (Australia 1925–98), *No title (A standing and a seated woman)*, (1950s), gouache, pen and brush and ink; *Design for ’Pioneer road service, know your own country’*, (c. 1940–50s), gouache on cardboard; *Design for record cover, ’Brash’s for records’*, (c. 1940–50s), gouache. Presented through the NGV Foundation by the Estate of Barbara Brash, Fellow, 2002

**Robert CLINCH** (born Australia 1957), *Study for portrait of Dr Joseph Browne AO OBE*, 1991, pencil and white pencil on grey paper; *Preparatory drawing for ‘Soliloquy’*, 1995, pencil; *Study for portrait of Sir William Dargie*, 1997, pencil and white pencil over mauve watercolour. Presented through the NGV Foundation by the artist, Member, 2001

**Bernhard SACHS** (born Australia 1954), *Annunciation – to speak in tongues*, 1990, charcoal and pastel on two sheets. Presented through the NGV Foundation by David Ellis, Member, 2002

**Fred WILLIAMS** (Australia 1927–82), *Aboriginal cave, Rocklea; Hamersley landscape; Hamersley Range mesas; Hardy River, Mount Turner syncline; Iron ore hill, Mount Turner; Iron ore landscape; Karratha Station (a); Karratha Station (b); Karratha Station (c); Karratha Station (d); Mesa; Mount Tom Price; Mount Turner syncline; Paraburdoo; Salt pile, Dampier; Shadow under red cliff; Spiders; Vines and wildflowers*, (1979), gouache. Presented through the NGV Foundation by Rio Tinto, Honorary Life Benefactor, 2001. *Music hall drawing (Four figures with a double bass)*, (c. 1953–54), chalk. Gift of James Mollison AO, 2002

**Purchases**


**Jeffrey SMART** (born Australia 1921, lived in Italy since 1965), *Detailed study for ‘The Cahill Expressway’, 1962, pen and ink; First drawing for ‘The Cahill Expressway’, 1962, pen and brown ink; Detailed study for ‘The Cahill Expressway’, 1962, pen and ink. Purchased through the NGV Foundation with the assistance of Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2001
Sculpture

Gifts

Otto BETTMANN (born Germany 1862, arrived in Australia 1890, died 1945), Panel: The German triumphal arch in Melbourne, 1901, ivory, blackwood, ebony, other timbers, glass. Presented through the NGV Foundation by Susan B. Morgan, Member, 2002

Mikala DWYER (born Australia 1959), IOU, 1997–98, transparent and opaque synthetic polymer resin, synthetic fur, mirror, television. Presented through the NGV Foundation by Peter Fay, Fellow, 2002


Jan NELSON (born Australia 1955), Between a cabbage and a basketball, 1994, plaster, wood. Presented through the NGV Foundation by the artist, Member, 2002

Anthony PRYOR (born Australia 1951), Illusionist; Silent dance, 1989, bronze. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002

Ricky SWALLOW (born Australia 1974), Turtle shell (Blanket), 1996, steel, plaster and wool. Presented through the NGV Foundation by Brent Harris, Member, 2002. Turtle shell (Blanket), 1996, steel, plaster and wool. Gift of the artist, 2002

Purchases

Janet BURCHILL (born Australia 1955), Jennifer McCAMLEY (born Australia 1957), Wall unit (Origin of the world), 2001, wood, bronze and transparent synthetic polymer resin. Purchased through the NGV Foundation with the assistance of Anna Schwartz, Governor, 2002

Kate Cotching (born Australia, 1976) Cooking vessel (2001). Paper, watercolour, thread, 17.8 x 14.9 x 14.1 cm. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Mikala DWYER (born Australia 1959), Hanging eyes (second version), 2000, vinyl, plastic, synthetic polymer paint on canvas, synthetic fur, felt, steel eyelets. Purchased through the NGV Foundation with the assistance of the Rudy Komon Fund, Governor, 2001

Margel HINDER (born United States 1906, arrived in Australia 1934, died 1995), Man with jackhammer, (1939), cedar. Purchased through the NGV Foundation with the assistance of J B Were & Son, Governor, 2001

Video

Gift

Mike PARR (born Australia 1945), 100 Breaths, 1994, VHS videotape. Gift of the artist, 2002

Purchase

Aleks DANKO (born Australia 1950), Joan GROUNDS (born United States 1939, arrived in Australia 1968), We should call it a living room, 1974–75, film, 16mm colour, sound. Purchased through the NGV Foundation with the assistance of the Rudy Komon Fund, Governor, 2002

Development Collection

Kate COTCHING (born Australia 1976), Cooking vessel; Sports cap, (2001) paper, watercolour, thread. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Neil EMMERSON (born Australia 1956), Surrender winking twins, 1999, wool. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Mathew JONES (born Australia 1961), Diary 13–16 November 2000, 2000, oil on plasterboard. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Tim McMONAGLE (born New Zealand 1971), Nick the apprentice onion cutter, (2001), oil on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Lena Nyadbi (Gija born c. 1936), Starry night in Jimbala country, 2000, earth pigments on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001

Siobhan RYAN (born Australia 1959), Angelheart, (2000), plastic and metallic paint. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001
International Art

Asian Purchases

Kim Hoa Tram (Chinese born in Vietnam 1959, arrived in Australia 1984), *Pine with cranes dancing in the snow, dance in motion*, 2000, brush and coloured ink on paper, silk, lacquered wood; *Playing flute in a pine forest, the joy of quietude*, 2000, brush and ink and coloured ink on paper, silk, lacquered wood. Purchased through the NGV Foundation with the assistance of the Marjory and Alexander Lynch Endowment, Governors, 2001

Ceramics Gifts


Fashion and Textiles Gifts


Kate Catching (born Australia 1974), *Sports cap*, (2001), Paper, watercolour, thread, 9.2 x 15.6 x 27.4 cm. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001. © Courtesy of the artist (DC21-2001)
Acquisitions continued

VALENTINO, Rome (Italy est. 1960), SAINT LAURENT, rive gauche Paris (France est. 1966), Jacket and skirt, [c. 1994], silk, plastic sequins, glass beads; Dress, [c. 1994], silk, cotton, polyester. Presented through the NGV Foundation by Mrs Patricia Davies AM, Member, 2002

Purchases


ASBURY MILLS, New York, manufacturer [United States], Annette KELLERMAN, designer [born Australia 1887, worked in Great Britain, died United States 1975], Bathing suit, [c. 1920], wool, cotton. Purchased, 2002


PIERRE CARDIN, Paris (France est. 1950), Pierre CARDIN [born Italy 1922], Bag, [c. 1968], vinyl, metal, polyester. Kaiser Bequest, 2001

VIVIENNE WESTWOOD, London (Great Britain est. 1985), Vivienne WESTWOOD [born Great Britain 1941], Wedding dress, [1999], silk, acetate, nylon, metal. Purchased from Trustees funds, 2001

Metalwork

Gift

ITALY (Venice), Pair of vases, (late 17th century), gilt copper, alabaster. Presented through the NGV Foundation by Peter Wynne Morris, Governor, 2002

Oceanic

Gifts

Burugay (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea, active 1970s), Nokwi figure named Nanikwi, [c. 1970], wood, earth pigments, plant extracts, shell, human hair. Presented through the NGV Foundation by Michael Ball, Governor, 2001

Fiji, Tapa painting, 19th century, paper mulberry bark, vegetable dyes. Presented through the NGV Foundation by Gabriella Roy, Fellow, 2002

Purchases

Abunigi (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), Aposibiiruka, butterfly; Aposibiiruka misoma, butterfly’s face; Medii, centipede; Hapakwinya, mushroom; Sejikiir, dove; Komap, a water spirit; Giriru, ground-dwelling frog, [1973], gouache on black paper; Gawukum, a forest spirit which captures and kills wild pigs, [1973], oil paint on black paper; Apokwashii, flying fox; Aposibiiruka bey, butterfly cocoon (‘egg’); Aposibiiruka, butterfly; Aposibiiruka, butterfly; Arokamaka, double face; Me poko ow, larva; Medii, centipede; Uku ver ver, waves, [1988], earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Agidiimi (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), Moyi, spiny fresh-water fish; Moyi, spiny fresh-water fish, [1973], gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Apakinyasombo (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), The Yena yam harvest spirit named Yowujasu, [1973], wood, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Apakwiyambu (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), Yena yam harvest spirit named Sasa’apo, [c. 1930], wood, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Apokwinya (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), Gwiyibir, small bat; Bobor, a wasp; Aarakojawiyogo, water-walking insect; Design for Nawa mask; Ukuba, flowers of the waterlily plant; Makwilajiir, small water insect; Wiinyiwa, black cockatoo, [1973], gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Awoso (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), Ceramic sculpture associated with Yena yam harvest ceremony, [c. 1950], clay, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001


Burugay (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea, active 1970s), Apokibi, flying fox; Mowoja, spirit crocodile; Siivagakibi, flying fox; Takwarubii, underground cannibal spirits, [1988], earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001
Acquisitions continued

**Acquisitions continued**

Apakwiyambu (Kwoma people, Bungoro village, East Sepik Province, Papua New Guinea). Yena yam harvest spirit named Sasa’apo (c. 1930).
Wood, earth pigments, plant extracts, 124.0 x 31.0 x 24.0 cm. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001 (2001.433)
Acquisitions continued

Manal Kapay [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *Food bowl used during Kwar yam planting ceremony*, (c. 1900–10), earthenware, earth pigments. Purchased through the NGV Foundation with the assistance of the Thomas William Lasham Fund, Founder Benefactor, 2001

Latay [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *The female Nokwi yam harvest spirit named Naniikwi*, (c. 1940), wood, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Magwiyow [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *Appoeya, small fruit bat; Jagiiir, long-nosed fish; Maway, shooting star with a poko vine on each side*, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Meer’ow [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *Food bowl used during the Kwar yam planting ceremony*, (c. 1900–10), earthenware, earth pigments. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Meyibor [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *Ukuba, waterlily flowers; Gabarogween, fruit bat; Nokuyagaba, forest spirit; Ukuba she, waterlily flower; Ukuba she, waterlily flowers*, (1973), gouache on black paper; *Mija spirit named Kowanay Poko; Yena spirit named Apeyiipili*, (1973), gouache on paper; *May boga, taro plant; Tumbishikay, a mythical woman; Ukuba she, waterlily plant and flower*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Neyikiya [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *Masebyakapa, a mythical figure; Untitled (Free design); Arokomaka spirits; Arokomaka spirits; Arokomaka spirits and bodii fruit; Wachii ow, larvae; Flowers of the kamaka plant; Apokibi, flying fox; Fruit of the yobo bodii tree; Maway, shooting star; Maway, shooting star; Untitled (Free design); Uku vel vel, ripples in water and bodii fruit; Moyi, spiny fish; Moyi, spiny fish*, (1973), gouache on black paper; *Aposibiruka, butterfly; Aposibiruka, butterfly; Medii, centipede; Wopigawi, earwig; Wopigawi, earwig; Arokamaka spirits; Arokamaka spirits; Arokamaka spirits; Kamaka; flowers; Kamaka, flowers; Fruit and leaves of bodii tree; Fruit and leaves of bodii tree; Fruit and leaves of bodii tree; Fruit and leaves of bodii tree; Gwiyibi, bat; Design carved in low relief on beams in men's houses named wakatowa; Rokweebi, caterpillar; Apopoka, forest vine*, (1973), gouache on paper; *The Yena yam harvest figure named Wanggiirinamukishopi*, (1973), wood, earth pigments, plant extracts, paint. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001


Powukitay [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *Ukuba, waterlily flowers*, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Unknown, *The Yena yam harvest spirit named Diyigu*, (c. 1900–10), wood, earth pigments, plant extracts. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Wachigow [Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea], *Wakatowa, a 'face'; Apojin, a parrot; Bijin, a parrot; Miiniki hope, water snake; Isaqwa spider; Joseph’s multi-coloured cloak; Me poko ow insect larva; The giant butterfly into which the me poko ow larva transforms; Yobo bodii fruit; Arokojawiyojo, small water-walking insect*, (1973), gouache on black paper; *Aposibiruka, butterfly; Magiyakow, black millipede; Butterfly and cocoon; Maway, shooting star; Me maka, face design; Ow sama, sago forest insect; Ukuboro, water waves; Ukuyeeep, water insect*, (1988), earth pigments, plant extracts on sago palm leaf. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Yimiigay Wayikwila (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), Yas [shells] imported from the coast used to make shell money; Maway, shooting stars, (1973), gouache on black paper. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001

Michael Yapu (Waghi people, Numkua-Minj region, Western Highlands, Papua New Guinea), King star warrior, 2000, enamel paint, cassowary feathers, metal. Purchased, 2002

Yatiikapa (Kwoma people, Bangwis village, East Sepik Province, Papua New Guinea), Me nik, face design (1988). Earth pigments, plant extracts on sago palm leaf, 115.0 x 70.0 cm. Purchased through the NGV Foundation with the assistance of The Thomas William Lasham Fund, Founder Benefactor, 2001 (2001.427)

Painting

Gift

Eyre CROWE (English 1824–1910), A sheep shearing match, 1875, oil on canvas. Presented through the NGV Foundation by Deidre Cowan, Governor, 2002

Purchases

Howard HODGKIN (English 1932–), Night and day, 1997–99, oil on plywood and wood. Felton Bequest, 2001

SASSOFOFERRATO (Giovanni Battista Salvi) (Italian 1609–85), Madonna in prayer, (c. 1640–50), oil on canvas. Purchased through the NGV Foundation, 2002

Pre-Columbian

Gifts

Maya, Guatemala, Zoomorphic hacha, (AD 800), diorite (volcanic stone), traces of hematite. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Kaminaljuyu, Guatemala, Seated female figure, (900–300 BC), orange-slipped earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Maxcanu, Yucatan, Carved glyph bowl, (AD 500–800), red-slipped earthenware, incised. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Peten, Guatemala, Carved vase with seated ruler and two glyph bands, (AD 400–600), earthenware, incised, red pigment. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Peten, Guatemala, Tripodal plate with deity motif (AD 800), polychrome earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Maya, Tiquisate region, Guatemala, Resist-painted vase with glyphic skull design, (AD 300–600), earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

Mixtec, Oaxaca, Mexico, Tripodal bowl with step fret motif, (AD 1300), polychrome earthenware. Presented through the NGV Foundation by Lynton Morgan, Founder Benefactor, 2002

El Chanal, Colima, West Mexico, Pair of tubular effigy incensarios (Tlaloc attributes), (AD 900–1000), earthenware. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002

Guerrero, West Mexico, Standing figure, (100 BC – AD 300), greenstone. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002
Acquisitions continued

Mezcala, Guerrero, West Mexico, Stone figure, (100 BC – AD 300), greenstone. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002

Remajadas, Veracruz, Gulf Coast Mexico, Human effigy ornamented double-barrelled flute, (AD 700–800), earthenware. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002

Zapotec, Monte Alban I, Oaxaca, Mexico, Urn of Cocico, (300 BC – AD 300), grey earthenware. Presented through the NGV Foundation by Nigel Morgan, Founder Benefactor, 2002

Aztec, Central Mexico, Chalchiuhtlicue goddess of water, (c. AD 1300), volcanic stone. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Maya, Tikal, Peten, Guatemala, Basal-flanged bowl with jaguar effigy lid (AD 300–600), polychrome earthenware. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Maya, Peten, Guatemala, Cylindrical black-ground vessel, (AD 700–800), polychrome earthenware. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Mixtec, Oaxaca, Mexico, Effigy vessel of a spider monkey, (AD 1300–1500), stucco. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Remajadas, Veracruz, Gulf Coast Mexico, Warrior priest, (AD 500–900), earthenware, black resin (chapapote). Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Photography

Gift

Roger CUTFORTH (born Great Britain 1944), Noon time-piece (April), 1969, type C photograph, photocopies, graphite, transparent synthetic polymer resin, cardboard, typed text, cotton, adhesive tape and letter press. Presented through the NGV Foundation by Mr Robert Rooney, Governor, 2002

© Courtesy of the artist (2002.110.a-gg)

Felice BEATO (attributed to) (born Italy 1820, worked in Great Britain and Asia, died Burma 1907), No title (Street musicians), (1870s), albumen silver photograph, watercolour. Purchased, 2001

Ogawa KAZUMASA (attributed to) (Japan 1860–1929), No title (Women with pipe), (c. 1880), albumen silver photograph, watercolour. Purchased, 2001

KIMBEI Kusakabe (attributed to) (Japan 1841–1934), No title (Group of Japanese dancers); No title (Nishi Hongan Dji, Kyoto); No title (Rickshaw); No title (Ritual washing for funeral); No title (The prisoner), (c. 1880), albumen silver photograph, watercolour; Afternoon luncheon; Prisoner; Preparing the dinner; Selling brooms, (1880s), albumen silver photograph, watercolour. Purchased, 2001

UNKNOWN, No title (Group on a house boat); No title (Rickshaw, Shiro, Tokyo); No title (Two Japanese women holding comb); Spinners; No title (Kowotani, Kyoto); Eating dinner; No title (Two Japanese women), (c. 1880), albumen silver photograph, watercolour. Purchased, 2001
Prints and drawings

Prints

Gifts

Richard BOSMAN (born India 1944, worked in United States from 1969), Car crash (colour state), 1982, colour woodcut, ed. 36/60; Car crash (grey state), 1982, colour woodcut and screenprint, ed. 9/60. Gift of the artist, 2002


Andy WARHOL (American 1928–87), Campbell’s soup can on a shopping bag; Cow, 1971, colour screenprint on paper shopping bag; Cow, 1971, colour screenprint on wallpaper, unlimited edition. Gift of James Mollison AO, 2002

Drawings

Gifts

Jean-Léon GÉRÔME (French 1824–1904), Study of a draped figure seen from behind (c. 1852–53), red chalk, 35.9 x 22.8 cm. Presented through the NGV Foundation by Mr. J P Palmer, Governor, 2002 (2002.164)

Jean-Léon GÉRÔME (French 1824–1904), Study of draped man kneeling on steps (c. 1832–53), red chalk, 34.7 x 22.9 cm. Presented through the NGV Foundation by Mr. J P Palmer, Governor, 2002 (2002.163)

Purchases

Jörg IMMENDORFF (German 1945–), Entscheidend Feinbild (Definitive picture of the enemy), 1982, colour linocut, ed. 44/50. Purchased, 2002

Giovanni Battista PIRANESI (Italian 1720–78), View of Piazza di Monte Cavallo (Veduta della Piazza di Monte Cavallo), plate from Views of Rome (Vedute di Roma), (c. 1746–48), etching. Purchased, 2001
Staffing

Organisation Structure
Overseas Travel

In June 2001, Tony Ellwood, Deputy Director, International Collections, travelled to the USA to attend the opening of the exhibition *European Masterpieces: Six Centuries of Painting from the National Gallery of Victoria, Australia*, at the Denver Art Museum. In June 2002, he travelled to Norway and the United Kingdom to explore future projects and working relationships with a number of key art institutions.

In October 2001, Frances Lindsay, Deputy Director, Australian Art visited the Portland Art Museum, Oregon to attend the opening of *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria* and to present a lecture — ‘From Melbourne to Portland: Encounters with the Masters’— about the history of NGV and its current redevelopment. She also visited San Francisco and Los Angeles in connection with possible NGV exhibitions.

In October 2001 Jason Smith, Curator, Contemporary Art, travelled to Japan to develop an exhibition of contemporary Japanese and Australian art under the auspices of the Asialink Centre, the University of Melbourne. In April and May 2002, he also travelled to the United States, Great Britain, Germany and Japan under the auspices of the inaugural NGV Foundation Curatorial Travel Fund to further develop a number of exhibitions.

In November 2001, Christopher Menz, Senior Curator, Decorative Arts (International), visited the USA to take up a four-week fellowship at the Huntington Library, Art Collections and Botanical Gardens at San Marino, California, and gave a lecture there titled ‘From St James’s Palace to Torrens Park: Morris & Co in South Australia.’

In December 2001 and January 2002, Daryl West-Moore, Manager, Design, travelled to Germany and Belgium to review and approve display case prototypes for The Ian Potter Centre: NGV Australia and to approve modifications to the display case prototypes for NGV International.

In February 2002, Linda Waters, Senior Conservator, Paintings, travelled to Grenoble, France, to undertake analysis of samples of cobalt blue artists’ pigment at the European Synchrotron Radiation facility.

In May 2002, Catherine Milikan, Senior Conservator of Objects, travelled as part of the Victorian Government’s assistance program to East Timor to assist with the preservation and development of East Timor’s cultural heritage, concentrating her activities in Dili.

Several staff members’ couriered works of art overseas. From the Curatorial department, Geoffrey Smith and Ted Gott travelled to the USA; Laurie Benson to Italy. From the Conservation department, Holly McGowan-Jackson travelled to the UK and France; Catherine Earley to the USA and the UK; Tom Dixon to Spain and the USA; Michael Varcoe-Cocks to Belgium; Catherine Milikan to the USA. From the Registration department, Janine Bofil travelled to France, the UK and the USA; Paula Nason and Denise McCann to the USA. From Exhibitions and Collection Management, Gordon Morrison travelled to the UK, Belgium and the USA.

Merit and Equity

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. It has identified the four corporate goals set out in the Office of the Public Service Commissioner (OPSC) policy statement as a basis for evaluating the effectiveness of existing merit and equity initiatives. The goals are as follows:

- Managing diversity: ‘To develop and sustain an organisational culture in which policies, practices and services are adapted to the needs of a diverse and evolving community.’
- Equal employment opportunity (EEO): ‘To ensure the diversity of the organisation’s workforce reflects the labour market and its customer base.’
- Anti-discrimination: ‘To ensure workplaces are free from policies and practices that discriminate unlawfully against staff or potential job seekers.’
- Individual grievances: ‘To ensure that staff have access to a fair and efficient grievance review process that addresses breaches of merit and equity.’

Processes for achieving these goals have been incorporated into:

- the staff training and development program
- the performance-management system
- the selection and recruitment processes
- the grievance resolution process
- people management
- the induction process.

Staff Training and Development

The Gallery aims to provide opportunities for all staff to develop and broaden their skills. A training and development committee continues to oversee the training and development requirements of the NGV.
Grievance Resolution Process

The Gallery’s grievance process has now been in place for some time. Any staff member who wishes to lodge a personal grievance against any action that directly affects them has been fully informed on the appropriate process. This process complies with requirements as set out in the *Public Sector Management and Employment Act 1998.*

Health and Safety

The Council of Trustees and management of the NGV place a high priority on the health and safety of their staff members. The Occupation Health and Safety Committee met on six occasions this year. Despite a vigorous program conducted by the Committee and its individual members, nine days were lost as a result of industrial accidents compared to 98 days in 2000–01.

Industrial Relations

No days were lost as a result of industrial disputes.

Staff Statistics

The National Gallery of Victoria started the 2001–02 financial year with 150.8 (full-time equivalent) staff members and ended it with 170.48 (full-time equivalent) staff.

The variance in staffing figures between 2000–01 and 2001–02 was due to the increased operational demands associated with the impending opening of The Ian Potter Centre: NGV Australia. These staffing increases are distributed across a number of work areas.

**Employment status as at 30 June 2002 (30 June 2001)**

<table>
<thead>
<tr>
<th>Paid Staff</th>
<th>Executive Staff</th>
<th>Permanent</th>
<th>Fixed Term</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time male</td>
<td>4 (4)</td>
<td>46 (34)</td>
<td>11 (12)</td>
<td>Nil (Nil)</td>
<td>61 (50)</td>
</tr>
<tr>
<td>Full-time female</td>
<td>1 (1)</td>
<td>69 (44)</td>
<td>34 (38)</td>
<td>Nil (Nil)</td>
<td>104 (83)</td>
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<tr>
<td>Part-time male</td>
<td>Nil (Nil)</td>
<td>5 (3)</td>
<td>5 (2)</td>
<td>2 (2)</td>
<td>12 (7)</td>
</tr>
<tr>
<td>Part-time female</td>
<td>Nil (Nil)</td>
<td>13 (11)</td>
<td>2 (6)</td>
<td>2 (3)</td>
<td>17 (20)</td>
</tr>
<tr>
<td>TOTAL PERSONS</td>
<td>5 (5)</td>
<td>133 (92)</td>
<td>52 (58)</td>
<td>4 (5)</td>
<td>194 (160)</td>
</tr>
</tbody>
</table>

The Ian Potter Centre: NGV Australia at Federation Square. Architect: Lab + Bates Smart. ©Trevor Mein
Other statutory matters

Pecuniary Interests
All members of the Council of Trustees of the National Gallery of Victoria as well as the Gallery’s officers and employees who, with reference to the offices of employment, are required to complete a Declaration of Pecuniary Interests during the financial year, have done so.

Gallery Solicitors
The Council of Trustees is grateful to its solicitors Howie & Maher for providing advice and assistance throughout the year.

Building Maintenance
During 2001–02, the NGV continued to occupy temporary premises at 285–321 Russell Street, Melbourne and 112 Macaulay Road, North Melbourne while major refurbishment works are undertaken at 180 St Kilda Road.

The Building Services department managed a number of small projects within these buildings.

Consultancies
No consultants were engaged during the period under review.

Whistleblowers Protection Act
In 2001, the Victorian Parliament passed the Whistleblowers Protection Act. This provides protection from retribution for people who seek to make disclosures of malfeasance against a range of statutory office holders, public servants and staff and Council members of state authorities. The Act makes disclosure of the identity of a whistleblower, or undertaking action detrimental to a whistleblower, a criminal offence.

The National Gallery of Victoria has established procedures to facilitate the making of disclosures. This policy is designed to implement the Whistleblowers Protection Act 2001 in the NGV, and does not replace existing NGV grievance processes. It is to be followed only if a staff member, student or member of the public elects to make a disclosure of suspected or alleged corrupt or improper conduct and seeks protection under the Act.

Policy and Guidelines of Disclosures under the Whistleblowers Protection Act

1. Statement of support to whistleblowers
The National Gallery of Victoria (NGV) is committed to the aims and objectives of the Whistleblowers Protection Act 2001 (the Act). It does not tolerate improper conduct by its employees, nor the taking of reprisals against those who come forward to disclose such conduct.

The NGV recognises the value of transparency and accountability in its administrative and management practices, and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

2. Purpose of these procedures
These procedures establish a system for reporting disclosures of improper conduct or detrimental action by the NGV or its employees. The system enables such disclosures to be made to the designated Protected Disclosure Coordinator (PDC). Disclosures may be made by employees or by members of the public.

These procedures are designed to complement normal communication channels between managers and employees. Employees are encouraged to continue to raise appropriate matters at any time with their managers. As an alternative, employees may make a disclosure of improper conduct or detrimental action under the Act in accordance with these procedures.

3. Objects of the Act
The Whistleblowers Protection Act 2001 commenced operation on 1 January 2002. The purpose of the Act is to encourage and facilitate the making of disclosures of improper conduct by public officers and public bodies. The Act provides protection to whistleblowers 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.

4. Definitions of key terms
Three key concepts in the reporting system are improper conduct, corrupt conduct and detrimental action. Definitions of these terms are set out below.

4.1 Improper conduct
A disclosure may be made about improper conduct by a public body or public official. Improper conduct means conduct that is corrupt, a substantial mismanagement of public resources, or conduct involving substantial risk to public health or safety or to the environment. The conduct must be serious enough to constitute, if proved, a criminal offence or reasonable grounds for dismissal.
Examples
To avoid closure of a town’s only industry, an environmental health officer ignores or conceals evidence of illegal dumping of waste.

An agricultural officer delays or declines imposing quarantine to allow a financially distressed farmer to sell diseased stock.

A building inspector tolerates poor practices and structural defects in the work of a leading local builder.

4.2 Corrupt conduct
Corrupt conduct means:
• Conduct of any person (whether or not a public official) that adversely affects the honest performance of a public officer’s or public body’s functions;
• The performance of a public officer’s functions dishonestly or with inappropriate partiality;
• Conduct of a public officer, former public officer or a public body that amounts to a breach of public trust;
• Conduct by a public officer, former public officer or a public body that amounts to the misuse of information or material acquired in the course of the performance of their official functions; or
• A conspiracy or attempt to engage in the above conduct.

Examples
• A public officer takes a bribe or receives a payment other than his or her wages or salary in exchange for the discharge of a public duty.
• A public officer favours unmeritorious applications for jobs or permits by friends and relatives.
• A public officer sells confidential information.

4.3 Detrimental action
The Act makes it an offence for a person to take detrimental action against a person in reprisal for a protected disclosure. Detrimental action includes:
• Action causing injury, loss or damage;
• Intimidation or harassment; and
• Discrimination, disadvantage or adverse treatment in relation to a person’s employment, career, profession, trade or business, including the taking of disciplinary action.

Examples
• A person threatens, abuses or carries out other forms of harassment directly or indirectly against the whistleblower, his or her family or friends.
• A public body discriminates against the whistleblower or his or her family and associates in subsequent applications for jobs, permits or tenders.

5. The reporting system

5.1 Contact person within the NGV
Disclosures of improper conduct or detrimental action by the NGV or its employees may be made to the designated Protected Disclosure Coordinator (PDC):
Ms Robyn Worsnop
Manager, Administration
112 Macauley Rd
North Melbourne 3051
Email: robyn.worsnop@ngv.vic.gov.au
Tel: (03) 9208 0274

All correspondence, phone calls and emails from internal or external whistleblowers will be referred to the PDC.

Where a person is contemplating making a disclosure and is concerned about approaching the PDC in the workplace, he or she can call the relevant officer and request a meeting in a discreet location away from the workplace.

5.2 Alternative contact persons
A disclosure about improper conduct or detrimental action by the NGV or its employees may also be made directly to the Ombudsman:

The Ombudsman Victoria
Level 22, 459 Collins Street
Melbourne Victoria 3000
(DX 210174)
Internet: www.ombudsman.vic.gov.au
Email: ombudvic@ombudsman.vic.gov.au
Tel: (03) 9613 6222
Toll Free: 1800 806 314
Ombudsman: Dr Barry Perry, Tel: (03) 9613 6202
6. Roles and responsibilities

6.1 Employees
Employees are encouraged to report known or suspected incidences of improper conduct or detrimental action in accordance with these procedures.

All employees of the NGV have an important role to play in supporting those who have made a legitimate disclosure. They must refrain from any activity that is, or could be perceived to be, victimisation or harassment of a person who makes a disclosure. Furthermore, they should protect and maintain the confidentiality of a person they know or suspect to have made a disclosure.

6.2 ProtectedDisclosureCoordinator
The Protected Disclosure Coordinator (PDC) has a central clearing-house role in the internal reporting system. He or she will:

- Be a contact point for general advice about the operation of the Act for any person wishing to make a disclosure about improper conduct or detrimental action;
- Receive all phone calls, emails and letters from members of the public or employees seeking to make a disclosure;
- Make arrangements for a disclosure to be made privately and discreetly and, if necessary, away from the workplace;
- Commit to writing any disclosure made orally;
- Impartially assess each disclosure to determine whether it is a public interest disclosure made in accordance with Part 2 of the Act;
- Refer all public interest disclosures to the Ombudsman;
- Be responsible for appointing an investigator to carry out an investigation referred to the NGV by the Ombudsman;
- Be responsible for overseeing and coordinating an investigation;
- Appoint a welfare manager to support the whistleblower and to protect him or her from any reprisals;
- Advise the whistleblower of the progress of an investigation into the disclosed matter;
- Establish and manage a confidential filing system;
- Collate and publish statistics on disclosures made;
- Take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure are kept confidential; and
- Liaise with the Director of the NGV.

6.3 Investigator
The investigator will be responsible for carrying out an internal investigation into a disclosure where the Ombudsman has referred a matter to the NGV. An investigator will be a consultant engaged for that purpose.

6.4 Welfare Manager
The Welfare Manager is responsible for looking after the general welfare of the whistleblower. The Welfare Manager will:

- Examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and seek to foster a supportive work environment;
- Advise the whistleblower of the legislative and administrative protections available to him or her;
- Listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making disclosure; and
- Ensure the expectations of the whistleblower are realistic.

7. Confidentiality
The NGV will take all reasonable steps to protect the identity of the whistleblower. Maintaining confidentiality is crucial in ensuring reprisals are not made against a whistleblower.

The Act requires any person who receives information, due to the handling or investigation of a protected disclosure, not to disclose that information except in certain limited circumstances. Disclosure of information in breach of section 22 constitutes an offence that is punishable by a maximum fine of 60 penalty units ($6000) or six months imprisonment or both. The circumstances in which a person may disclose information obtained about a protected disclosure include:

- Where exercising the functions of the NGV under the Act;
- When making a report or recommendation under the Act;
- When publishing statistics in the annual report of the NGV; and
- In criminal proceedings for certain offences in the Act.

However, the Act prohibits the inclusion of particulars in any report or recommendation that is likely to lead to the identification of the whistleblower. The Act also prohibits the identification of the person who is the subject of the disclosure in any particulars included in an annual report.
Other statutory matters continued

The NGV will ensure all files, whether paper or electronic, are kept in a secure cabinet and can only be accessed by the Protected Disclosure Coordinator, investigator or Welfare Manager [in relation to welfare matters]. All printed material will be kept in files that are clearly marked as a Whistleblower Protection Act matter, and warn of the criminal penalties that apply to any unauthorised divulging of information concerning a protected disclosure. All electronic files will be produced and stored on a stand-alone computer and be given password protection. Backup files will be kept on floppy disc. All materials relevant to an investigation, such as tapes from interviews, will also be stored securely with the whistleblower files.

The NGV will not email documents relevant to a whistleblower matter and will ensure all phone calls and meetings are conducted in private.

8. Collating and publishing statistics

The PDC will establish a secure register to record the information required to be published in the annual report, and to generally keep account of the status of whistleblower disclosures. The register will be confidential and will not record any information that may identify the whistleblower.

The register will contain the following information:
- The number and types of disclosures made to the NGV during the year;
- The number of disclosures referred to the Ombudsman for determination as to whether they are public interest disclosures;
- The number and types of disclosed matters referred to the NGV by the Ombudsman for investigation;
- The number and types of disclosures referred by the NGV to the Ombudsman for investigation;
- The number and types of investigations taken over from the NGV by the Ombudsman;
- The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the NGV;
- The number and types of disclosed matters that the NGV has declined to investigate;
- The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation; and
- Any recommendations made by the Ombudsman that relate to the NGV.

9. Receiving and assessing disclosures

9.1 Has the disclosure been made in accordance with Part 2 of the Act?

Where the Protected Disclosure Coordinator has received a disclosure, he or she will assess whether it has been made in accordance with Part 2 of the Act and is, therefore, a protected disclosure.

9.1.1 Has the disclosure been made to the appropriate person?

For the disclosure to be responded to by the NGV, it must concern a staff member of the NGV. If the disclosure concerns an employee, officer or member of another public body, the person who has made the disclosure must be advised of the correct person or body to whom the disclosure should be directed. (See the table in 5.2). If the disclosure has been made anonymously, it should be referred to the Ombudsman.

9.1.2 Does the disclosure contain the essential elements of a protected disclosure?

To be a protected disclosure, it must satisfy the following criteria:
- Did a natural person (that is, an individual person rather than a corporation) make the disclosure?
- Does the disclosure relate to conduct of the NGV or staff member acting in their official capacity?
- Is the alleged conduct either improper conduct or detrimental action taken against a person in reprisal for making a protected disclosure?
- Does the person making a disclosure have reasonable grounds for believing the alleged conduct has occurred?

Where a disclosure is assessed to be a protected disclosure, it is referred to the PDC. The PDC will determine whether the disclosure is a public interest disclosure.

Where a disclosure is assessed not to be a protected disclosure, the matter does not need to be dealt with under the Act. The PDC will decide how the matter should be responded to.

9.2 Is the disclosure a public interest disclosure?

Where the PDC has received a disclosure that has been assessed to be a protected disclosure, he or she will determine whether the disclosure amounts to a public interest disclosure. This assessment will be made within 45 days of the receipt of the disclosure.

In reaching a conclusion as to whether a protected disclosure is a public interest disclosure, the PDC will consider whether the disclosure shows, or tends to show, that the public officer to whom the disclosure relates:
- Has engaged, is engaging or proposes to engage in improper conduct in his or her capacity as a public officer; or
- Has taken, is taking or proposes to take detrimental action in reprisal for the making of the protected disclosure.

Where the PDC concludes that the disclosure amounts to a public interest disclosure, he or she will:
- Notify the person who made the disclosure of that conclusion; and
• Refer the disclosure to the Ombudsman for formal determination as to whether it is indeed a public interest disclosure.

Where the PDC concludes that the disclosure is not a public interest disclosure, he or she will:
• Notify the person who made the disclosure of that conclusion; and
• Advise that person that he or she may request the public body to refer the disclosure to the Ombudsman for a formal determination as to whether the disclosure is a public interest disclosure, and that this request must be made within 28 days of the notification.

In either case, the PDC will make the notification and the referral within 14 days of the conclusion being reached by the public body. Notification to the whistleblower is not necessary where the disclosure has been made anonymously.

10. Investigations

10.1 Introduction
Where the Ombudsman refers a protected disclosure to the NGV for investigation, the PDC will appoint an investigator to carry out the investigation.

The objectives of an investigation will be:
• To collate information relating to the allegation as quickly as possible. This may involve taking steps to protect or preserve documents, materials and equipment;
• To consider the information collected and to draw conclusions objectively and impartially;
• To maintain procedural fairness in the treatment of witnesses and the person who is the subject of the disclosure; and
• To make recommendations arising from the conclusions drawn concerning remedial or other appropriate action.

10.2 Terms of reference
Before commencing an investigation, the PDC will draw up terms of reference and obtain authorisation for those terms from the Director of the NGV. The terms of reference will set a date by which the investigation report is to be concluded, and will describe the resources available to the investigator to complete the investigation within the time set. The PDC may approve, if reasonable, an extension of time requested by the investigator. The terms of reference will require the investigator to make regular reports to the PDC who, in turn, is to keep the Ombudsman informed of general progress.

10.3 Investigation plan
The investigator will prepare an investigation plan for approval by the PDC. The plan will list the issues to be substantiated and describe the avenue of inquiry. It will address the following issues:
• What is being alleged?
• What are the possible findings or offences?
• What are the facts in issue?
• How is the inquiry to be conducted?
• What resources are required?
• At the commencement of the investigation, the whistleblower should be:
  - Notified by the investigator that he or she has been appointed to conduct the investigation;
  - Asked to clarify any matters; and
  - Provide any additional material he or she might have.

The investigator will be sensitive to the whistleblower’s possible fear of reprisals and will be aware of the statutory protections provided to the whistleblower.

10.4 Natural justice
The principles of natural justice will be followed in any investigation of a public interest disclosure. The principles of natural justice concern procedural fairness and ensure a fair decision is reached by an objective decision-maker. Maintaining procedural fairness protects the rights of individuals and enhances public confidence in the process.

The NGV will have regard to the following issues in ensuring procedural fairness:
• The person who is the subject of the disclosure is entitled to know the allegations made against him or her and must be given the right to respond. (This does not mean the person must be advised of the allegation as soon as the disclosure is received or the investigation has commenced);
• If the investigator is contemplating making a report adverse to the interests of any person, that person should be given the opportunity to put forward further material that may influence the outcome of the report and that person’s defence should be fairly set out in the report;
• All relevant parties to a matter should be heard and all submissions should be considered;
• A decision should not be made until all reasonable inquiries have been made;
• The investigator or any decision-maker should not have a personal or direct interest in the matter being investigated;
• All proceedings must be carried out fairly and without bias. Care should be taken to exclude perceived bias from the process; and
• The investigator must be impartial in assessing the credibility of the whistleblowers and any witnesses. Where appropriate, conclusions as to credibility should be included in the investigation report.

10.5 Conduct of the investigation
The investigator will make contemporaneous notes of all discussions and phone calls, and all interviews with witnesses will be taped. All information gathered in an investigation will be stored securely. Interviews will be conducted in private and the investigator will take all reasonable steps to protect the identity of the whistleblower. Where disclosure of the identity of the whistleblower cannot be avoided, due to the nature of the allegations, the investigator will warn the whistleblower and his or her Welfare Manager of this probability.

It is in the discretion of the investigator to allow any witness to have legal or other representation or support during an interview. If a witness has a special need for legal representation or support, permission should be granted.

10.6 Referral of an investigation to the Ombudsman
The PDC will make a decision regarding the referral of an investigation to the Ombudsman where, on the advice of the investigator:
• The investigation is being obstructed by, for example, the non-cooperation of key witnesses; or
• The investigation has revealed conduct that may constitute a criminal offence.

10.7 Reporting requirements
• The PDC will ensure the whistleblower is kept regularly informed concerning the handling of a protected disclosure and an investigation.
• The PDC will report to the Ombudsman about the progress of an investigation.
• Where the Ombudsman or the whistleblower requests information about the progress of an investigation, that information will be provided within 28 days of the date of the request.

11. Action taken after an investigation

11.1 Investigator’s final report
At the conclusion of the investigation, the investigator will submit a written report of his or her findings to the PDC. The report will contain:

The allegation/s:
• An account of all relevant information received and, if the investigator has rejected evidence as being unreliable, the reasons for this opinion being formed;

The conclusions reached and the basis for them; and
• Any recommendations arising from the conclusions.

Where the investigator has found that the conduct disclosed by the whistleblower has occurred, recommendations made by the investigator will include:
• The steps that need to be taken by the NGV to prevent the conduct from continuing or occurring in the future; and
• Any action that should be taken by the NGV to remedy any harm or loss arising from the conduct. This action may include bringing disciplinary proceedings against the person responsible for the conduct, and referring the matter to an appropriate authority for further consideration.

The report will be accompanied by:
• The transcript or other record of any oral evidence taken, including tape recordings; and
• All documents, statements or other exhibits received by the officer and accepted as evidence during the course of the investigation.

Where the investigator’s report is to include an adverse comment against any person, that person will be given the opportunity to respond and his or her defence will be fairly included in the report.

The report will not disclose particulars likely to lead to the identification of the whistleblower.

11.2 Action to be taken
If the PDC is satisfied that the investigation has found that the disclosed conduct has occurred, he or she will recommend to the Director of the NGV the action that must be taken to prevent the conduct from continuing or occurring in the future. The PDC may also recommend that action be taken to remedy any harm or loss arising from the conduct. The PDC will provide a written report to Minister for the Arts, the Ombudsman and the whistleblower setting out the findings of the investigation and any remedial steps taken. Where the investigation concludes that the disclosed conduct did not occur, the PDC will report these findings to the Ombudsman and to the whistleblower.

12. Managing the welfare of the whistleblower

12.1 Commitment to protecting whistleblowers
The NGV is committed to the protection of genuine whistleblowers against detrimental action taken in reprisal for the making of protected disclosures. The PDC is responsible for ensuring whistleblowers are protected from direct and indirect detrimental action, and that the culture of the workplace is supportive of protected disclosures being made. The PDC will ap-
point a Welfare Manager to all whistleblowers who have made a protected disclosure. The Welfare Manager will:

- Examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and, where the whistleblower is an employee, seek to foster a supportive work environment;
- Advise the whistleblower of the legislative and administrative protections available to him or her;
- Listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making disclosure;
- Keep a contemporaneous record of all aspects of the case management of the whistleblower including all contact and follow-up action; and
- Ensure the expectations of the whistleblower are realistic.

All employees will be advised that it is an offence for a person to take detrimental action in reprisal for a protected disclosure. The maximum penalty is a fine of 240 penalty units ($24,000) or two years imprisonment or both. The taking of detrimental action in breach of this provision can also be grounds for making a disclosure under the Act and can result in an investigation. Detrimental action includes:

- Causing injury, loss or damage;
- Intimidation or harassment; and
- Discrimination, disadvantage or adverse treatment in relation to a person’s employment, career, profession, trade or business (including the taking of disciplinary action).

12.2 Keeping the whistleblower informed

The PDC will ensure the whistleblower is kept informed of action taken in relation to his or her disclosure, and the time frames that apply. The whistleblower will be informed of the objectives of an investigation, the findings of an investigation, and the steps taken by the NGV to address any improper conduct that has been found to have occurred. The whistleblower will be given reasons for decisions made by the NGV in relation to a protected disclosure. All communication with the whistleblower will be in plain English.

12.3 Occurrence of detrimental action

If a whistleblower reports an incident of harassment, discrimination or adverse treatment that would amount to detrimental action in reprisal for the making of the disclosure, the Welfare Manager will:

- Record details of the incident;
- Advise the whistleblower of his or her rights under the Act; and
- Advise the PDC or the Director of the NGV of the detrimental action.

The taking of detrimental action in reprisal for the making of a disclosure can be an offence against the Act as well as grounds for making a further disclosure. Where such detrimental action is reported, the PDC will assess the report as a new disclosure under the Act. Where the PDC is satisfied that the disclosure is a public interest disclosure, he or she will refer it to the Ombudsman. If the Ombudsman subsequently determines the matter to be a public interest disclosure, the Ombudsman may investigate the matter or refer it to another body for investigation as outlined in the Act.

12.4 Whistleblowers implicated in improper conduct

Where a person who makes a disclosure is implicated in misconduct, the NGV will handle the disclosure and protect the whistleblower from reprisals in accordance with the Act, the Ombudsman’s guidelines and these procedures. The NGV acknowledges that the act of whistleblowing should not shield whistleblowers from the reasonable consequences flowing from any involvement in improper conduct. Section 17 of the Act specifically provides that a person’s liability for his or her own conduct is not affected by the person’s disclosure of that conduct under the Act. However, in some circumstances, an admission may be a mitigating factor when considering disciplinary or other action.

The Director of the NGV will make the final decision on the advice of the PDC as to whether disciplinary or other action will be taken against a whistleblower. Where disciplinary or other action relates to conduct that is the subject of the whistleblower’s disclosure, the disciplinary or other action will only be taken after the disclosed matter has been appropriately dealt with.

In all cases where disciplinary or other action is being contemplated, the Director of the NGV must be satisfied that it has been clearly demonstrated that:

- The intention to proceed with disciplinary action is not causally connected to the making of the disclosure (as opposed to the content of the disclosure or other available information);
- There are good and sufficient grounds that would fully justify action against any non-whistleblower in the same circumstances; and
- There are good and sufficient grounds that justify exercising any discretion to institute disciplinary or other action.

The PDC will thoroughly document the process including recording the reasons why the disciplinary or other action is being taken, and the reasons why the action is not in retribution for the making of the disclosure. The PDC will clearly advise the whistleblower of the proposed action to be taken, and of any mitigating factors that have been taken into account.
13. Management of the person against whom a disclosure has been made

The NGV recognises that employees against whom disclosures are made must also be supported during the handling and investigation of disclosures. The NGV will take all reasonable steps to ensure the confidentiality of the person who is the subject of the disclosure during the assessment and investigation process. Where investigations do not substantiate disclosures, the fact that the investigation has been carried out, the results of the investigation, and the identity of the person who is the subject of the disclosure will remain confidential.

The PDC will ensure the person who is the subject of any disclosure investigated by or on behalf of a public body is:

- Informed as to the substance of the allegations;
- Given the opportunity to answer the allegations before a final decision is made;
- Informed as to the substance of any adverse comment that may be included in any report arising from the investigation; and
- Has his or her defence set out fairly in any report.

Where the allegations in a disclosure have been investigated, and the person who is the subject of the disclosure is aware of the allegations or the fact of the investigation, the PDC will formally advise the person who is the subject of the disclosure of the outcome of the investigation.

The NGV will give its full support to a person who is the subject of a disclosure where the allegations contained in a disclosure are clearly wrong or unsubstantiated. If the matter has been publicly disclosed, the Director of the NGV will consider any request by that person to issue a statement of support setting out that the allegations were clearly wrong or unsubstantiated.

14. Criminal offences

The NGV will ensure officers appointed to handle protected disclosures and all other employees are aware of the following offences created by the Act:

- It is an offence for a person to take detrimental action against a person in reprisal for a protected disclosure being made. The Act provides a maximum penalty of a fine of 240 penalty units ($24,000) or two years imprisonment or both.
- It is an offence for a person to divulge information obtained as a result of the handling or investigation of a protected disclosure without legislative authority. The Act provides a maximum penalty of 60 penalty units ($6000) or six months imprisonment or both.
- It is an offence for a person to obstruct the Ombudsman in performing his responsibilities under the Act. The Act provides a maximum penalty of 240 penalty units ($24,000) or two years imprisonment or both.
- It is an offence for a person to knowingly provide false information under the Act with the intention that it be acted on as a disclosed matter. The Act provides a maximum penalty of 240 penalty units ($24,000) or two years imprisonment or both.

15. Review

These procedures will be reviewed annually to ensure they meet the objectives of the Act and accord with the Ombudsman’s guidelines.
Freedom of Information

In the 2001–02 financial year, the Gallery received no Freedom of Information requests.

Document Categories
The NGV maintains a central correspondence registry, the files of which are divided into two categories: Current papers and Archival papers.

‘Current papers’ fall into the broad areas of acquisitions, administration, art dealers, artists, bequests, exhibitions, general correspondence, Great Hall hirings, minutes, publications and reports.

Accounting, personnel and works of art registration records are maintained separately within each department.

Freedom-of-Information Arrangements
Part II statements [NGV registry systems] have been prepared for publication and/or inspection by members of the public in accordance with the Act, and are made available from the Attorney-General’s Department, Public Record Office Victoria and the State Library of Victoria. The statements are also made available for inspection and purchase from the Chief Operating Officer, National Gallery of Victoria. Copies of the ‘Statement on Freedom-of-Information Arrangements’ and the ‘Statement on Publicity Services’ are made available free of charge.

Applicants who wish to request access to a document or documents have to make their request in writing and send it to:

Chief Operating Officer
National Gallery of Victoria
PO Box 7259
Melbourne, VIC 8004

Applicants should make their written Freedom-of-Information request as specific and precise as possible so that their request can be processed efficiently. Applicants should indicate as precisely as possible the subject and date range of the information they are seeking. If they have not sufficiently identified the document/s required in their request, they are advised and given the opportunity to consult with NGV officers in order to reformulate their request.

The Gallery maintains an art reference library that it makes available to the general public between 1.30pm and 4.30pm. Numbers are limited, and access is by appointment only. The general public can make telephone inquiries on (03) 9208 0266 from Monday to Friday, between 9.15am and 4.30pm.

Charges
Charges for access to documents are made in accordance with the contents of the Freedom of Information Act 1982 and the Freedom of Information (Access Charges) Regulations 1993. In the Act, it is specified that access to information has to be provided at the lowest reasonable cost. The following charges apply:

- Application fee: $20 per application
- Photocopy fee: 20 cents per A4 page
- Search fee (identification and location of documents): $20 per hour or part of an hour
- Supervision fee (when a document is inspected at the National Gallery of Victoria): $5 per quarter-hour or part of a quarter-hour
- A deposit may be required where the calculated charge is substantial.

Charges other than the application fee can be waived if the request is either a routine request or for access to a document related to the applicant’s personal affairs. The application fee can be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee.

It is the intention of the Freedom of Information Act that the maximum amount of information be made available promptly and inexpensively.

Other Information
Information that is more detailed is available in the Freedom of Information Act 1982 and/or the Part II statements that the Gallery completes annually in accordance with the Act’s requirements.