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# ANNUAL REPORT 2019/20

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

**NGV  
ANNUAL REPORT  
2019/20**

NGV INTERNATIONAL  
180 St Kilda Road

THE IAN POTTER CENTRE: NGV AUSTRALIA  
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RESPONSIBLE BODY’S DECLARATION  
In accordance with the *Financial Management Act* 1994, I am pleased to present the Council of Trustees of the National Gallery of Victoria’s Annual Report for the year ending 30 June 2020.



Janet Whiting AM  
President, Council of Trustees  
27 August 2020

CONTENTS

OVERVIEW

About the National Gallery of Victoria .....	5
President’s foreword .....	6
Director’s review .....	8
Strategic framework .....	10
Report against output targets .....	11

2019/20 PERFORMANCE REPORT

Bringing art and design to life .....	13
Connecting audiences .....	20
Realising our potential .....	24
Building for the future .....	26
Sharing our vision .....	28
Exhibitions Listing .....	32
Acquisition Listing .....	36
Publications Listing .....	64

2019/20 FINANCIAL REPORT

Five-year financial summary .....	71
Independent audit report .....	74
Financial statements .....	76
Notes to the financial statements .....	82

SUPPORT

Affiliated groups .....	137
2019/20 Donors .....	140
NGV Foundation Members .....	146
Felton Society Members .....	154
NGV Life Members .....	156
Emeritus Trustees and Foundation Board members .....	157
The Felton Bequest .....	157
Partners .....	158

GOVERNANCE

Council of Trustees .....	167
Council Committees and working groups .....	169
Workforce data .....	170
Organisational structure .....	173
Other corporate reports .....	174
Disclosure index .....	184



# OVERVIEW



# ABOUT THE NATIONAL GALLERY OF VICTORIA

### ORIGINS

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

### GOVERNANCE

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

### COUNCIL OF TRUSTEES FUNCTIONS

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

- Control, manage, operate, promote, develop and maintain the National Gallery land.
- Maintain, conserve, develop and promote the State Collection of works of art.
- Make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines, with a view to the most advantageous use of the State Collection.
- Conduct public programs and exhibitions of material within the State Collection.
- Carry out and make available such other services, including computers and other technologies, and the printing, publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit.
- Assist the promotion, organisation and supervision of art galleries and any body or association established for the promotion of art within Victoria.
- Advise the Minister and these organisations on matters of general policy relating to art galleries.
- Provide leadership in the provision of art gallery services in Victoria.
- Carry out other functions as the Minister from time to time approves.
- Carry out any other functions conferred on the Council under this Act.

### STATE COLLECTION

The State Collection comprises approximately 73,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture in all media.

### PRINCIPAL LOCATIONS

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

### ADMISSION

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

### OPENING HOURS

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

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

(opposite)  
An Auslan-interpreted program *As She Appears: The Muse in Art – Subversion*, presented in partnership with the Wheeler Centre, and inspired by the exhibitions *Olympia: Photographs by Polixeni Papapetrou* and *Petrina Hicks: Bleached Gothic*, The Ian Potter Centre: NGV Australia. Photo: Margund Sallowsky  
© Petrina Hicks. Courtesy of Michael Reid, Sydney; and This Is No Fantasy, Melbourne



# PRESIDENT’S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria, I am pleased to present the Gallery’s 2019/20 Annual Report.

2019/20 was a year in which the world felt the impact of coronavirus (COVID-19). At the NGV this had a significant effect on our operations, particularly through the period of our closure to the public from mid March through to late June. However, our organisation rose to the challenge of finding innovative ways of presenting a broad range of programming that engaged our community in meaningful experiences and provided vital social connections during this time. The period of public closure due to coronavirus allowed us to adjust and grow our digital offering and presence, to which audiences responded with great enthusiasm. This achievement has demonstrated the ability of the NGV to adapt to a challenging global situation and to excel during uncertainty and change.

The year was guided by the NGV strategic direction 2019–2022. Throughout the year, the Gallery attracted more than two million visitors to diverse exhibitions and programs. Our programming enriched visitor experiences physically and virtually with our audience engagement and learning initiatives that offered opportunities for people to interact, learn, create and be immersed in the world of art and design. The NGV continued to develop and

present major international exhibitions, including *KAWS: Companionship in the Age of Loneliness* and *Keith Haring | Jean-Michel Basquiat: Crossing Lines* alongside outstanding Australian programming, including *Petrina Hicks: Bleached Gothic* and *Marking Time: Indigenous Art from the NGV*. Preparation also continued this year on the NGV Triennial, a large-scale celebration of the best of contemporary international art and design, which is scheduled to open in December 2020.

An ongoing focus during the year has been the continuation of planning for the delivery of NGV Contemporary – a new dedicated gallery for contemporary art and design that will be the cornerstone of the Melbourne Arts Precinct. Following from the Victorian Government’s commitment in 2018, the NGV has been working with key stakeholders to advance this exciting project. We also extend thanks to the Victorian Government for their commitment to facilitating major building improvements that will reduce the NGV’s greenhouse gas emissions. The Greener Government Buildings program aims to improve the energy efficiency of existing government buildings. Through this program, the NGV has been able to undertake a number of initiatives that will have a significant effect on our energy usage.

The growth of the NGV Collection and our exhibition and programming schedule has been enabled by the generosity of the

philanthropic community. I thank all our supporters, donors and artists who, through the donation of funds or works of art, have enriched the NGV’s holdings and supported specific projects. There were many important donations made during this period, and a full list of 2019/20 donors can be found on page 140. We want to really thank the community for their continued support and loyalty, even through this challenging and unusual period. We are very grateful.

Our success is greatly attributed to the significant support received from our many friends, volunteers, donors, Members and Corporate Partners. I sincerely acknowledge the support of the NGV Women’s Association chaired by Maria Smith, and the NGV Voluntary Guides chaired by Dorothy Bennett. I also acknowledge the support of the NGV Business Council and thank outgoing Chair Gerard Dalbosco for his service.

The legacy of the Felton Bequest continues to be felt through its transformative influence on the development of the Collection. I would like to thank the Felton Bequests’ Committee, chaired by Sir Andrew Grimwade CBE, for its support.

We are grateful to the many sponsors and partners who have supported the NGV during what was an especially challenging time worldwide. The Gallery’s partnerships with the corporate sector, education and tertiary institutions, and media and tourism providers have ensured our capacity to deliver an innovative and ambitious program of events, as well as to reach large domestic and international audiences.

The scale of the NGV’s undertakings would not be possible without the support and advocacy of the Victorian Government. On behalf of the Council of Trustees and the NGV’s Executive Management Team, we sincerely thank the Premier of Victoria, the Honourable Daniel Andrews MP; the Minister for Creative Industries, Martin Foley MP; Secretary to the Department of Jobs, Precincts and Regions, Simon Phemister; and Andrew Abbott, Deputy Secretary, Creative, Sport and Visitor Economy.

I would also like to express my sincere thanks to my fellow Trustees, Professor Su Baker AM, Krystyna Campbell-Pretty AM, Leigh Clifford AO, Didier Elzinga, Lisa Gay, Corbett Lyon, Rachael Neumann and Andrew Penn. I would also like to acknowledge Michael Ullmer AO, who retired from the Council in May 2020, for his valued contribution and service.

The Council Committees also contribute enormously to the NGV and I would like to thank the external members who volunteered their time and expertise: Caroline Coops, Sarah Lowe and Bronwyn Ross on the Audit, Risk and Compliance Committee; on the Investment Committee, Chris Pidcock, Andrew Sisson AO and Michael Ullmer AO; Chris Thomas AM on the Remuneration and Nominations Committee; and Louise Tegart on the Victorian Foundation for Living Australian Artists Committee.

I acknowledge the NGV Foundation Board’s Chairman Leigh Clifford AO and board members who served during the year: President Hugh Morgan AC, Norman Bloom, Paul Bonnici, Bill Bowness AO, Krystyna Campbell-Pretty AM, Nicole Chow, Philip Cornish, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Michael Tong, Michael Ullmer AO and Neil Young QC for their inspiring leadership of the NGV’s fundraising.

On behalf of the Council of Trustees I congratulate the Director, Tony Ellwood AM, the executive team, and all NGV staff for their commitment to excellence, creativity and innovation, and their level of dedication to serving the community in extraordinary circumstances this year.

**Janet Whiting AM**  
President, Council of Trustees  
August 2020

(opposite)  
Australian model Aklima arrives at the third annual NGV Gala 2019 to celebrate the opening of exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*.

# DIRECTOR’S REVIEW



As we reflect on 2019/20, I am proud of the extensive range of exhibitions, displays, programs, acquisitions and research undertaken and delivered by the NGV, working alongside our supporters and partners. Of course, this time was also shaped by the challenges and adjustments brought about by the global coronavirus situation. For the NGV, our part in the public health response included a period of closure to the public from mid March to late June. (The Gallery was temporarily re-opened on 27 June but has remained closed again since 9 July) This also meant most staff moving to working from home, and I commend the way in which our teams worked together to achieve this shift seamlessly and in a short timeframe. Even through the period of closure, we continued to focus on excellence by maintaining the calibre of our initiatives and have continued to present the NGV Collection and exhibitions in innovative and dynamic ways. I am deeply grateful to our staff for their agility in shifting to new ways of working and in finding new ways to keep our community engaged and connected.

The NGV held thirty-seven exhibitions across its two sites this year, showcasing Australian and international artists and designers, coupled with displays from the NGV Collection. The NGV’s sixteenth Melbourne Winter Masterpiece *Terracotta Warriors & Cai Guo-Qiang* continued from July, presenting masterpieces of ancient Chinese culture alongside works by one of the world’s most exciting contemporary artists. When it concluded in October, more than 350,000 visitors had attended the exhibition.

Our summer program included *KAWS: Companionship in the Age of Loneliness*, featuring the work of contemporary American artist Brian Donnelly aka KAWS. The exhibition was accompanied by

*KAWS: PLAYTIME*, a sensory experience for kids. Our major summer exhibition, *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, brought together the work of two significant and influential late – twentieth-century artists and explored similarities in their practices and ideas.

At The Ian Potter Centre: NGV Australia the summer season included *Civilization: The Way We Live Now*, an international photography exhibition of monumental scale that captured more than 200 photographs from 100 photographers around the world. *Petrina Hicks: Bleached Gothic* and *Olympia: Photography by Polixeni Papapetrou* both presented compelling exhibitions of photographic work.

Contemporary architecture remained a focus with the fifth iteration of the NGV Architecture Commission. *In Absence*, a collaborative installation between Yhonnie Scarce and Edition Office, celebrated generations of Indigenous design culture.

In January, the sixth NGV Kids Summer Festival offered activities for children and families and *NGV Kids on Tour* also played an important role, reaching over 80 venues to offer free activities and workshops to children and families to get creative and engage with art, including those communities affected by the bushfires.

January also saw the NGV hosting our second annual Lunar New Year event with a focus on engaging the local Chinese community and visiting friends and family. This free program attracted more than 8,300 visitors.

In March, the NGV presented Melbourne Design Week, in partnership with the Victorian Government. Design Week is the biggest international design event in Australia and included the NGV’s sixth Melbourne Art Book Fair, which showcased globally distinguished art and design publications through a variety of lectures, workshops, book launches and performances. Also in March, the opening of *Top Arts* allowed us to celebrate the work of some of Victoria’s most talented emerging artists. We were grateful that these two events could take place prior to our temporary closure. Due to the impact of coronavirus, the highly anticipated Melbourne Winter Masterpieces exhibition *Pierre Bonnard* will now take place in 2023, when we look forward to sharing these internationally renowned artist’s works with our audiences.

On the eve of the Gallery’s temporary closure, the NGV launched #NGVEveryDay, a creative response developed to present a series of art and design stories for sharing across our digital channels. This initiative allowed us to connect and interact with real-time storytelling about works from the Collection, NGV publications, curator tours and talks. These experiences helped us stay in touch while we were unable to provide physical experiences. This was well received by our audiences and has strengthened our community connection, as seen in the launch of NGV Live public programs with NGV curators, conservators and public programs staff presenting in-conversation events exploring key works from the NGV Collection from a variety of perspectives. Several successful virtual studio visits with contemporary artists were also a great opportunity to highlight and connect local artists with audiences, by providing a unique and personalised insight into each artist’s personal working space and their practice. Virtual excursions were offered to our school community, welcoming thousands of students and their teachers, including a number of international student groups.

Guided by our Collection Strategy, the NGV acquired a wide range of artworks that have strengthened our Collection holdings. Our recognition and thanks go to the philanthropic community for the support we received that has enabled us to build the Collection. We are extremely grateful for the support we received in 2019/20 by way of gifts of works of art and through donations of funds. A full listing of works acquired during the period can be found on pages 36–63.

The NGV has received extraordinary patronage from our philanthropic community for specific projects as well as from our valued corporate partners, who share in our vision to provide dynamic, enriching experiences for visitors of all ages and backgrounds. It is through the work, encouragement and advocacy of all our partners, benefactors, volunteers, Members and friends that the NGV has been able to deliver our exceptional programs and exhibitions this year, and I offer my sincere thanks to all who have contributed to our success. I particularly wish to recognise the level of support provided during uncertain times; this dedication is greatly appreciated.

I would like to acknowledge the significant contribution made by the Council of Trustees, led by President Janet Whiting AM. I thank Michael Ullmer AO, who retired from the board this year, for his longstanding commitment and service to the Gallery, and I also thank the external members of our Council Committees and working groups for their expert guidance throughout the year.

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

I sincerely thank the Victorian Government for its continued partnership and advocacy, particularly the Honourable Daniel Andrews MP, Premier of Victoria; Martin Foley MP, Minister for Creative Industries; Simon Phemister, Secretary to the Department of Jobs, Precincts and Regions; and Andrew Abbott, Deputy Secretary, Creative, Sport and Visitor Economy, and their respective staff.

Finally, I extend a heartfelt thanks to all the staff of the NGV for their outstanding flexibility, creativity, innovation and commitment to serving our community, during what has been an extraordinarily unusual year.

**Tony Ellwood AM**  
Director  
August 2020

(opposite)  
Students participate in a NGV Learning virtual excursion for the exhibition *Japanese Modernism*.

# STRATEGIC FRAMEWORK

## OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the State’s works of art and bring art to the people of Victoria. Building on this 159-year history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

## OUR VISION

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

## GOALS AND STRATEGIES

### Bringing art and design to life

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

### Connecting audiences

- Champion emotional and social relationships between the NGV and audiences.
- Connect audiences with knowledge, ideas, and socially rewarding experiences.
- Provide inspiring opportunities to explore and engage with creative practitioners.
- Respect and foster the vital role of artists and designers.
- Reflect and engage Victoria’s diverse community.
- Reach regional and rural Victorian audiences by providing opportunities for interaction and visitation, and by engaging with regional galleries.
- Recognise that audiences are at the centre of our business and provide the best customer service across all aspects of their engagement.

## Realising our potential

- Maintain a focus on serving and reflecting the needs of our community.
- Acknowledge and develop staff talent.
- Foster a culture of innovation, excellence and collaboration.
- Strengthen and enhance our national and global profile to enable greater opportunities for our Collection, exhibitions, programs, philanthropy and partnerships.
- Recognise everyone’s role in achieving best practice operating efficiency and sustainability.
- Value, acknowledge and support our volunteers.
- Leverage technology to enhance what we do.

## Sharing our vision

- Celebrate a strong history of philanthropy and actively seek future giving.
- Develop and implement a fundraising campaign to support the realisation of NGV Contemporary.
- Partner with government to exceed community expectations.
- Develop and nurture rewarding partnerships with national and global networks to support the NGV’s vision.
- Engage our stakeholders as active participants and advocates of the NGV.
- Communicate our vision to the public in new and compelling ways.

# REPORT AGAINST OUTPUT TARGETS

## 2019/20 STATE BUDGET PAPER NO. 3 OUTPUTS

	2018/19 ACTUAL	2019/20 TARGET	2019/20 ACTUAL
QUANTITY			
Access – attendance/users	2,936,480	2,235,000	2,072,968
Access – website visitation	4,411,200	3,500,000	4,300,649
Members and friends	31,490	26,000	28,807
Volunteer hours	23,656	30,000	34,754
Students attending education programs	122,142	93,000	86,867
QUALITY			
Collection storage meeting industry standard	74%	77%	74%
Visitors satisfied with visit	96%	95%	95%
All facility safety audits conducted	Yes	Yes	Yes

## KEY INITIATIVES AND PROJECTS

In the 2019/20 State Budget the Victorian Government allocated additional funding of \$10.7 million per year for two years, enabling the continued delivery of the NGV’s exhibition program, including a suite of exhibitions and programs during the summer period focused on contemporary art. In 2019/20, the first year of funding allocation, the NGV delivered the major exhibition *KAWS: Companionship in the Age of Loneliness*, a major pop-culture exhibition of prominent and prolific artist Brian Donnelly aka KAWS. The NGV also delivered *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, a world premiere exhibition of two of the most significant and influential artists of the late twentieth century.

The NGV continues to facilitate the Victorian Design program, an initiative of the Government’s *Creative State* strategy. A curated year-round calendar of events for the design industry, students, businesses and the broader public, culminating with Melbourne Design Week delivered in part in March 2020 prior to NGV’s temporary closure. Planning for the 2021 program is currently underway.



# 2019/20 PERFORMANCE REPORT



## BRINGING ART AND DESIGN TO LIFE



### ACQUISITION HIGHLIGHTS

In 2019/20 the NGV Collection continued to grow, guided by the Collections Strategy. The full 2019/20 list of acquisitions can be found on page 36. The NGV Collections Strategy provides strategic directions for building the National Gallery of Victoria's permanent collection.

Acquisitions from the 2019/20 year reflect the Collections Strategy's focus on building the permanent collection through the NGV exhibition program. Linking collection development with the active exhibition program creates opportunities for new commissions and legacy outcomes for the curatorial and exhibition activities of the Gallery. Outstanding among these acquisitions is Cai Guo-Qiang's *Murmuration (Landscape)*, 2019. Featured in the Melbourne Winter Masterpieces exhibition *Cai Guo-Qiang: The Transient Landscape, Murmuration (Landscape)* is the largest porcelain work by Cai to date and was generously supported by Barry Janes and Paul Cross, Margaret Munro Hendy Bequest, Norman and Pauline Bloom, Ying Zhang in association with the Asian Australian Foundation, Betsy Polasek, Tim Fairfax AC and Gina Fairfax, Peter Greenham and Anne Greenham, Anthea S. V. Robinson Bequest, Professor AGL Shaw AO Bequest, and donors to the 2019 NGV Foundation Annual Dinner and 2019 NGV Annual Appeal.

(above)

A young visitor interacts with the exhibition *KAWS: PLAYTIME*, designed especially for children and families.

(opposite)

An installation view of the exhibition *Collecting Comme*.

Acquisition outcomes of the exhibition *KAWS: Companionship in the Age of Loneliness* include the monumental bronze sculpture *GONE*, 2019; the *KAWS: Companion Sofa*, 2019, by KAWS in collaboration with Estudio Campana; sculptures *COMPANION (PASSING THROUGH)*, 2011 and *UNTITLED*, 2013. The upcoming exhibition *TIWI* at The Ian Potter Centre: NGV Australia presented a unique opportunity to build the Gallery's holdings of work from the Tiwi Islands, with key acquisitions including works by Timothy Cook, supported by the Canny Quine Foundation; Pedro Wonaemirri, supported by Christopher Thomas AM and Cheryl Thomas; Kaye Brown, supported by Barbara Hay; and Johnathon World Peace Bush, supported by Judith and Leon Gorr. A suite of furniture works by the Marep Pamle artist collective was an acquisition outcome of the Gallery's *Black Bamboo* exhibition and design project.

The collection legacy of the exhibition *Japanese Modernism* includes Kobayakawa Kiyoshi's *Jazz Dancer*, 1934 supported by Krystyna Campbell-Pretty AM and Family and donors to the 2020 NGV Annual Appeal; editions of the 1920s children's magazine *Kodomo no kuni*; the Art Deco *Table clock rooster*, c. 1933, and the European-influenced bronze sculpture *Polar bear*, c. 1930, by Yamamoto Junmin, both supported by the Alan Black Bequest; and *Vase with flying fish*, c. 1940, purchased with funds donated by The Hon. Michael Watt QC and Cecile Hall.

Establishing links across collecting areas and building on existing strengths within the permanent collection is an ongoing priority for the NGV's acquisition program. Gifted from the collection of James O. Fairfax AO by Bridgestar Pty Ltd, seven Rembrandt etchings enhance our strong holdings of Rembrandt prints.

Tom Roberts's *She-oak and sunlight*, 1889, purchased with the support of the Jean Margaret Williams Bequest; K. M. Christensen and A. E. Bond Bequest; Eleanor M. Borrow Bequest; The Thomas Rubie Purcell and Olive Esma Purcell Trust; and the Warren Clark Bequest, is a major addition to the Gallery's holdings of work from the significant *9 by 5 Impression Exhibition*. We continue to build on our strong holdings of twentieth-century fashion design, with key acquisitions including two iconic Yves Saint Laurent's ensembles: *Sunflowers jacket and skirt*, 1988, purchased with funds donated by Krystyna Campbell-Pretty AM and Family, and the David Richards Bequest; and *Look 113, Tribute to my couture house, ensemble, 1989*, supported by Krystyna Campbell-Pretty AM and Family. A gift of twenty-four important contemporary Indigenous works from The Hon. David Angel QC enhanced our holdings of work from the Arnhem Land and the Tiwi Islands, Western Desert and the Kimberley.

Increasing the representation of female artists and designers is a priority across all collecting areas. A major gift of works by Australian women artists from Andrée Harkness transforms our holdings of works by women from the late nineteenth and early twentieth centuries.

Important historical paintings by women gifted to the Gallery by Krystyna Campbell-Pretty AM and Family, include Annie Louisa Swynnerton's *The lady in white*, 1878; Mary Beale's *Portrait of the artist's son, Bartholomew Beale*, c. 1660; Anne Forbes's *Portrait of Lady Elizabeth Hamilton (1753–1797), daughter of James, 6th Duke of Hamilton, bust-length, wearing Italian costume*, 1771; Florence Fuller (*paper boy*), 1888. These works enliven and diversify our seventeenth-, eighteenth- and nineteenth-century collection galleries and present exciting opportunities for new research and engagement with audiences. Our holdings of works on paper by women artists were strengthened with works by Sonia Delaunay, Natalia Goncharova and Françoise Gilot, also gifted by Krystyna Campbell-Pretty AM and Family.

New collecting priorities for the Gallery include graphic design, archival material, socially relevant objects and other vernacular material. Two *Medals for valour* issued in 1909 by the Women's Social and Political Union entered the Collection via Krystyna Campbell-Pretty AM and Family and build on the Gallery's growing collection of works related to the women's suffrage movement. Krystyna Campbell-Pretty AM and Family also gifted a rare *Anti-slavery wall plaque*, c. 1800–1830, and *Anti-slavery medallion*, c. 1830, adding to the Gallery's holdings of works relating to the abolitionist movement. Ninety-four Japanese peace and environment posters dating from the 1980s, donated by Jacqui Thomas; and a group of twenty Huxian posters from China's Cultural Revolution period, gifted by Rachel Faggetter, enhance holdings of graphic design from Asia. We also welcomed a large group of contemporary Indian vernacular works into the Collection, supported in part by the Hon. Michael Watt QC and Cecilie Hall.

Acquisitions that expand the geographical representation of the NGV's holdings include works by Nigerian photographer Lakin Ogunbanwo and Moroccan artist Hassan Hajjaj, supported by the Orloff Family Charitable Trust, 2019; and emerging South African artist Phumzile Khanyile; supported by the Bowness Family Fund for Photography. Angela Tiatia's video work *Narcissus*, 2019, purchased with funds donated by the Trawalla Foundation, enhances our holdings of contemporary art from the Oceanic region. Two highly significant Korean screens, *Scholar's studio bookcase*, late nineteenth century, and *Lotuses*, late nineteenth century – early twentieth century, purchased with the assistance of Baillieu Myer AC and Sarah Myer, entered the Collection, representing the first works of this nature to be granted export licences by the South Korean government.

Art and design from the early to mid twentieth century are a cross-departmental collecting priority. The Gallery's holdings of work from the Art Nouveau and Art Deco movements were enhanced this year with gifts from Krystyna Campbell-Pretty AM and Family, including *Dragonfly table lamp*, c. 1903, by leading art glass manufacturer Verrerie de Nancy; several works by iconic Deco designer René Lalique; a wall shelf by leading Art Nouveau designer Eugène Gaillard; and two vases by French pottery manufacturers Keller & Guérin. Merv Keehn and Sue Harlow supported the purchase of Viennese designer Michael Powlony's *Putto with Rooster*, c. 1910, a ceramic characteristic of Secessionist design. Peter and Ivanka Canet supported the purchase of an *MR10 side chair*, 1927, an outstanding example of Bauhaus design. A set of *Kubus* glass containers by Wilhelm Wagenfeld further enhanced the Gallery's holdings of the Bauhaus school and were purchased with the support of John and Bridget Patrick and NGV Supporters of Decorative Arts, 2019.

The NGV's focus on collecting work by internationally significant contemporary artists was met this year with the acquisitions of Lee Ufan's major painting *Dialogue*, 2017, supported by Andrew and Judy Rogers and the Professor AGL Shaw AO Bequest; and Susan Philipsz's twelve-channel film and sound installation *A single voice*, 2017, purchased with funds donated by Barry Janes and Paul Cross. The innovative light work *Optical chandelier*, 2018 (designed 2009), by British designer Stuart Haygarth were supported by Esther Frenkiel OAM and David Frenkiel and 2019 NGV Curatorial Tour donors. Australian contemporary art and design continued to be a cross-departmental collecting priority. This year Hoda Afshar's *Remain*, 2018, was acquired via the Victorian Foundation for Living Australian Artists, as were works by Maree Clarke, Vicki Couzens, Desiny Deacon, Vincent Namatjira, Xiao Lu, Clare Milledge, Anna Finlayson, Atong Atem and Hannah Brontë.

## EXHIBITIONS AND DISPLAYS

In 2019/20 the NGV held thirty-seven exhibitions across its two venues, NGV International and The Ian Potter Centre: NGV Australia. Additionally, the touring exhibition *Black Bamboo: Contemporary Furniture Design from Mer, Torres Strait* travelled to Cairns Art Gallery and *Desert Lines: Batik from Central Australia* was exhibited at Bendigo Art Gallery. The 2019/20 exhibition program presented a vibrant and extensive range of exhibitions, displays and public programs to engage a diverse audience. A selection of exhibition highlights from the year are as follows.

### Melbourne Winter Masterpieces 2019

#### **Terracotta Warriors: Guardians of Immortality |**

#### **Cai Guo-Qiang: The Transient Landscape**

In a dual presentation of Chinese art and culture past and present, the Melbourne Winter Masterpieces 2019 was a rich display of China's ancient terracotta warriors, displayed alongside an exhibition of new works by celebrated Chinese contemporary artist Cai Guo-Qiang. Warrior figures and life-sized horses from the Qin Emperor's Imperial Army were exhibited together with more than 150 ancient treasures loaned by leading museums and archaeological sites from across Shaanxi province. Presented in parallel, Cai Guo-Qiang's new body of work inspired by the history, places and culture that served as the backdrop to the reign of China's first emperor Qin Shihuang, creating a breathtaking immersive environment including a monumental installation of 10,000 suspended porcelain birds.

### Marking Time: Indigenous Art from the NGV

*Marking Time: Indigenous Art from the NGV* explored the persistence of images, signs and text painted or drawn on a range of surfaces in Indigenous Australia, from ancient times until now. The impulse to draw and make images and symbols is deeply embedded in Indigenous cultures throughout the world and is fundamental to the human experience. Permanent and impermanent ochre drawings and incised markings occupy the surfaces of rock faces, the ground and the body. The exhibition highlighted that this ephemerality can be counteracted by the inventions of Indigenous artists who reimagine a recovered and regenerated visual language and thus present new forms of aesthetic durability.

### Roger Kemp: Visionary Modernist

Roger Kemp is recognised as one of the great innovators in the field of abstract art. He was a unique and enigmatic artist, different from almost all others of his generation. Developed in close association with the estate of the artist, *Roger Kemp: Visionary Modernist* was the first major exhibition to chart the development of Kemp's extraordinary career. Comprising a rich group of paintings, prints and sketches, this exhibition was the most comprehensive retrospective of his work since his death in 1987.

### Civilization: The Way We Live Now

Presenting the work of more than 100 contemporary photographers from Africa, the Americas, Asia, Australia and Europe, *Civilization: The Way We Live Now* was an international photography exhibition of monumental scale. Featuring more than 200 original photographs, the exhibition explored photographers' representations of life in cities as its key theme and presented a journey through the shared aspects of life in the urban environment. It looked at the extraordinary complexity of life in the twenty-first century, reflecting on how photographers have documented, and held a mirror up to, the world around us.

### KAWS: Companionship in the Age of Loneliness

*KAWS: Companionship in the Age of Loneliness* was a large-scale exhibition of the work of Brian Donnelly aka KAWS, one of the most prominent and prolific artists of his generation. The exhibition introduced audiences to the full range of KAWS's artistic output, including a newly commissioned monumental sculpture, *GONE*, 2019 (his largest bronze sculpture to date), paintings reworking pop-culture figures and an impressive collection of human-scale sculptural figures. The exhibition celebrated generosity, support for others, and the deep need we have for companionship, presenting an antidote to the increasingly toxic nature of public discourse, social media and division within and across societies.

### KAWS: PLAYTIME

Presented alongside *KAWS: Companionship in the Age of Loneliness* and developed by the NGV in collaboration with KAWS, *KAWS: PLAYTIME* was a large-scale immersive exhibition designed especially for children and families. Inspired by KAWS's iconic BFF sculptures and the theme of play for young children, the exhibition design comprised custom furnishings, digital animation displays and the presentation of two activities for children to discover, interact with and enjoy during their visit.

### Olympia: Photographs by Polixeni Papapetrou

This exhibition comprised photographs by Australian photographer Polixeni Papapetrou of her daughter Olympia, covering the period from Olympia's birth (1997) until the artist's death (2018). The first major museum retrospective of Papapetrou's work, it surveyed twenty years of her practice including works from her best known series as well as lesser known images. *Olympia: Photographs by Polixeni Papapetrou* was curated in collaboration with the artist's family with works from the NGV Collection and the artist's estate.

### Petrina Hicks: Bleached Gothic

*Petrina Hicks: Bleached Gothic* was the first major survey exhibition of Australian photographer Petrina Hicks. Over her fifteen year career, Hicks has gained a strong reputation for her large-scale, hyperreal photographs that subvert and disrupt the photographic language of advertising and portraiture. The exhibition included more than fifty photographs and video works spanning the period 2003 to 2019. Seen together for the first time, Hicks's shimmering, enigmatic and surreal compositions conveyed the inherent ambiguity and complexity of the female experience.

### Collecting Comme

*Collecting Comme* examined the radical concepts and design methods that informed influential fashion designer Rei Kawakubo of Comme des Garçons since 1981. Featuring more than fifty examples drawn from the NGV's significant Comme des Garçons holdings, generously gifted to the Gallery by Takamasa Takahashi and supported by additional loans from his archive, the exhibition highlighted key collections and recurrent themes in Kawakubo's work as well as the designs of two of her protégés, Junya Watanabe and Tao Kurihara.

### 2019 Architecture Commission:

#### ***In Absence | Yhonnie Scarce and Edition Office***

*In Absence*, the fifth annual NGV Architecture Commission was a collaboration between contemporary artist and Kokatha and Nukunu woman Yhonnie Scarce and Melbourne architecture studio Edition Office. The 9-metre-high by 10-metre-wide timber tower, internally adorned with 1600 hand-blown black glass murnong (yams) and surrounded by a field of Kangaroo grass, murnong and basalt, referenced to long traditions of tool making, construction and sophisticated agricultural ingenuity. The installation revealed and celebrated more than 3000 generations of Indigenous design, engineering and agriculture, rejecting the fallacy of terra nullius, which declared Australia as an emptiness awaiting ownership.

#### ***Keith Haring | Jean-Michel Basquiat: Crossing Lines***

In a world premiere exhibition, the NGV presented side-by-side the work of two of the most significant and influential artists of the late twentieth century, Keith Haring and Jean-Michel Basquiat. The exhibition presented fascinating insights into their unique visual languages and revealed the many intersections between their lives, practices and ideas. Through more than 200 artworks from more than fifty institutional and private lenders, the exhibition surveyed each artist's tragically short, yet prolific career including works created in public spaces, painting, sculpture, objects, works on paper and photographs. Developed in collaboration with Dr Dr Dieter Buchhart, art historian and curator of monographic exhibitions on both Jean-Michel Basquiat and Keith Haring, the exhibition gave local and international audiences a comprehensive insight into these influential artists' careers.

### Japanese Modernism

During the first half of the twentieth century, Japan's traditional art and aesthetics interacted with European life and culture, resulting in a pulsating era of Japanese modernism. This exhibition featured visually inspiring art and design from this fascinating era of Asian art including significant works by young female artists, rare large-scale paintings and modernist colour prints produced with the refined techniques of traditional *ukiyo-e*. *Japanese Modernism* showcased a new area of collecting in Asian art with many works on display to the public for the first time.

### RESEARCH AND CONSERVATION

The NGV Conservation department prepares and cares for collection and loan works for displays and exhibitions, and monitors display and storage environments. As part of its program of examination and treatment of works of art, the department undertakes research to offer new insights into technical art history and conservation practice, and shares this information via lectures, talks, social media and industry forums.

Throughout 2019/20 major conservation treatments included a polychrome and gilt oak Italian carving *Shrine*, late sixteenth century; the frame for Mortimer Menpes's *The archer*, c. 1897; Anne Forbes's painting *Portrait of Lady Elizabeth Hamilton*, 1771; and Charles Cope's painting *The Pilgrim Fathers: Departure of a Puritan family for New England*, 1854. Extensive conservation treatments were undertaken on an eighteenth-century French *Robe à la Polonoise*, c. 1780; and an English fine cotton *Dress*, c. 1815, from the Regency period, which are both new acquisitions.

Conservation on important Australian works was undertaken on the following paintings: Thomas Clark, *The Upper Falls on the Wannon*, 1867; Hugh Ramsay, *A student of the Latin Quarter*, 1901; Hugh Ramsay, *Consolation*, 1901; and Florence Fuller, *Paper boy*, 1888; as well as furniture works *Art Nouveau screen*, c. 1900, and *Extension dining table*, c. 1900.

Reproduction frames based on historical research through the NGV Centre for Frame Research were completed for Camille Pissarro's *Boulevard Montmartre, morning, cloudy weather*, 1897; Jan Ekels I's *View of the Zuidsingel, Amersfoort*, 1760–1780; Hugh Ramsay's *Interior of artist's studio*, 1901; and Fred Williams's *Dark hillside*, 1967.

Research projects included investigating Australian Impressionist paintings at the Australian Synchrotron, located at Monash University, Clayton, and analysing the original coatings on gilded frames using an Agilent FTIR handheld spectrometer. An investigation was conducted into the efficacy and practicalities of using digital-imaging software and rapid-prototyping technology, primarily 3D scanning and 3D printing, for the treatment of Collection material. A comprehensive condition survey of the NGV bark painting holdings commenced, with more than 60 per cent of the Gallery's collection examined. More than 300 treatments have been completed on works on paper, which includes watercolours, drawings and prints by a broad range of artists such as Albrecht Dürer and Piet Mondrian. These works are now in a condition that makes them available for research and display for the first time in thirty years.

The Conservation department continued to support NGV exhibitions and loans. During 2019/20, the department provided condition assessments for more than 2500 incoming and outgoing loans. New and innovative methods of display were developed by Conservation staff and implemented for display.

The NGV Conservation department presented at major partnership events, including the Getty Conservation Institute (GCI) 'Preserving collections in the age of sustainability' two-week intensive course, and the Australian Institute for the Conservation of Cultural Materials (AICCM) Sustainable Collections Committee roundtable focusing on Bizot and AICCM Environmental Guidelines. A new partnership with the Public Galleries Association of Victoria (PGAV) will form the foundation for 2021 projects. The Bizot Green Protocols, adopting broader environmental parameters for the museum environment, were trialled across NGV International Collection galleries.

### PUBLISHING, ENQUIRY AND INTERPRETATION

*NGV Magazine*, published bi-monthly, enables audiences to engage deeply with works in the NGV Collection and exhibitions through essays, interviews, focuses on new acquisitions and other editorial features. Six print issues of *NGV Magazine* were published with an estimated readership of 80,000 per issue.<sup>1</sup> In response to the closure of the Gallery under public health directions, *NGV Magazine* moved to publishing in print and digital formats from May 2020, introducing *NGV Magazine Online*, featuring online-only audio, video, image galleries and reading, as well as back issues made available digitally in an online archive. A monthly *NGV Magazine* eNews was also developed to offer readers direct access to NGV Collection updates. During this time, *NGV Magazine* profiled works in the NGV Collection in depth and two digital *Collected Editions* were also released, which brought together previously published essays from two of its popular series features: *Deep Read*, long-form thematic essays, and *The Secret Life of Art*, conservation-related research. During the Gallery's closure, several *NGV Magazine* features were also adapted into online events, with live presentations and conversations by NGV curators and conservators.

The NGV Collection was the source for a new collaborative program of self-guided labels launched by Audience Engagement, Conservation and Curatorial staff. Labels celebrated International Women's Day in March 2020 through drawing attention to the experiences and achievements of female artists in the Collection. In June 2020, three new self-guided label trails included *Love and Friendship*, *Staff Favourites*, and *Her Story*, which depicted women in history.

In January 2020, the NGV refreshed its range of voluntary guided tours and introduced two new themed Collection tours at The Ian Potter Centre: NGV Australia, titled *Stories of Australia: Art and Life*, and *Take Me There: Australian Places and Landscapes*.

The NGV also continues to release the annual *Art Journal of the National Gallery of Victoria*, an online scholarly publication, featuring in-depth, peer-reviewed essays by established art curators, conservators and academics, based on works in the NGV Collection. Co-editors Angela Hesson and Myles Russell-Cook commissioned an exciting thematic issue for edition 57, which included long-form essays centred on a variety of Collection works connected to the theme of 'magic'.

1. Estimate is based on 2.5 readers per copy for a circulation of 32,338.



Victorian Foundation for Living Australian Artists

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

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

The VFLAA Committee convened twice during the financial year: in October 2019 and April 2020. In 2019/20 the VFLAA acquired a total of eighty-two works across a range of disciplines. The NGV thanks the regional representative on the VFLAA Committee: Louise Tegart, Director, Art Gallery of Ballarat.

The table opposite provides an overview of the performance of the VFLAA in 2019/20.

VFLAA statistics

Financial performance

Indicator	2019/20
Annual growth in capital of the VFLAA Endowed Fund	-3.5%
Annual value of acquisitions	\$709,586
Market value of fund at year end	\$16,767,979

Artistic performance

Indicator	2018/19	2019/20	
		TARGET	RESULT
Number of VFLAA works acquired	63	–	82
Number of artists whose art was acquired	48	–	47
Number of Victorian artists whose art was acquired	13	–	21
Victorian artists as a percentage of total artists acquired	29%	50%	44.7%
Number of Indigenous artists whose art was acquired	20	2	17
% income spent in primary market	100%	80%	100%

VFLAA/State Collection access performance

Indicator	2018/19	2019/20	
		TARGET	RESULT
VFLAA works displayed at the NGV	5	45	9
VFLAA works displayed on NGV website	99%	80%	99%
Regional/outer metropolitan galleries which received VFLAA loans	3	4	0
VFLAA works loaned to regional/outer metropolitan galleries	4	9	0
Total number of VFLAA works loaned	6	–	4

NGV's management of VFLAA performance

Indicator	2018/19	2019/20
Number of regional representatives on the VFLAA Committee	3	1
Number of VFLAA acquisition meetings	3	2
Publication of VFLAA report in <i>NGV Annual Report</i>	Yes	Yes

# CONNECTING AUDIENCES



## AUDIENCE ENGAGEMENT HIGHLIGHTS

The NGV Friday Night series was presented as part of the *Keith Haring | Jean-Michel Basquiat: Crossing Lines* exhibition. In collaboration with CLOSET, one of Melbourne’s longest-running queer parties, local and international DJs played in the NGV Garden. International guests included Ge-Ology and Natasha Diggs (New York), Alex Rita & Errol and Ruby Savage (London), Nicole Misha (Detroit), as well as homegrown talent Banoffee, Soju Gang and Interstellar Fugitives.

The temporary closure of the NGV during the coronavirus (COVID-19) pandemic provided an opportunity to amplify the role of the NGV Collection as a conduit for learning, community and wellbeing, and to reach a wider audience through digital engagement.

In May and June 2020, the NGV delivered a range of online programs including Art in Focus talks presented by NGV curators and conservators, which provided in-depth discussions focused on sharing research and revealing the stories behind a selection of works in the NGV Collection. Programs on major artists and designers, as well as themes such as motherhood, women in art and twentieth-century design, were also offered. During National

Reconciliation Week, virtual in-conversation presentations exploring: the NGV’s Indigenous art collection; *In Absence*, 2019, the winner of the 2019 NGV Architecture Commission; and the exhibition *DESTINY*, were attended by more than 1600 online viewers.

The NGV was an invaluable resource for schools across the curriculum and supported both teachers and students during the period of remote learning through virtual excursions for schools and professional learning for teachers, hosted by NGV Educators, and expanded online resources including activity sheets, videos and tutorials.

Additional initiatives included:

- NGV Teens Industry Connections – an online series connecting teenagers with artists and leaders in the creative industries.
- *NGV Magazine Online*, featuring Australian and international writers, and the online hub *She Persists: Perspectives on Women & Art*.
- Online art-making for younger and adult audiences, led by Australian artists.
- NGV Online Learning adult courses, which were launched for bookings in June 2020 (delivered from July 2020).

When the NGV temporarily reopened for restricted audience numbers on 27 June 2020, self-guided digital resources for visitors to download and use on their own devices during their visit were offered, such as video and audio tours, guided meditations and slow-art exercises to aid in the experience of viewing works. The NGV launched a full program of self-guided experiences for those visiting the Gallery or engaging from home, including:

- Virtual talks and tours – led by NGV curators.
- Slow Art – a self-guided series encouraging new ways of looking at art.
- Music and Meditation, in collaboration with Orchestra Victoria and RMIT University.
- Spotify Collection playlists.
- Collection stories – self-guided trails through the Collection.
- Recorded audio descriptions of selected works paired with music selections, primarily for people who are blind or with vision impairment but also enjoyable for all visitors.

## NGV KIDS AND TEENS

NGV Kids and NGV Teens connects young people and their families with artists and their ideas, through a broad range of exhibitions, events, programs and publications.

In collaboration with artist Brian Donnelly aka KAWS, the interactive exhibition for families *KAWS: PLAYTIME* featured hands-on and digital activities. Highlights of the exhibition included custom-designed multimedia interactives and animations. More than 106,000 children plus their families visited the Gallery during this exhibition period, an average of more than 4000 visitors per week.

Inspired by street art culture and companionship, the theme of the seventh annual NGV Kids Summer Festival in January 2020 was ‘Make Art, Make Friends’ and presented a free program of live performances, opportunities to get active and hands-on making activities. The nine-day event was attended by almost 18,000 children plus their families.

The NGV Teens year-round program welcomes young people to the Gallery by providing art experiences where they can enjoy social events, engage with their peers and meet like-minded people. Art Party, held twice a year, is a key event for teenagers at the NGV. Two large-scale Art Parties were presented during the reporting period; both were fully subscribed with 1000 young people in attendance at each event.

NGV Teen Council comprises a group of secondary school students from across Melbourne; they are chosen from a large field of applicants and invited to represent their peers to collaborate on programs for teenagers at the Gallery. The program offers a unique work-experience opportunity for participants, providing insights and access to the creative industries.

(opposite)  
Screenshots from NGV’s Live in-studio artist visits presented via Instagram Live and the NGV website. From left (above and below): curator Pip Wallis with artist Isadora Vaughan; curator Katharina Prugger with artist Jon Campbell; and curator Myles Russell-Cook with artist Yhonnie Scarce.

## NGV LEARNING HIGHLIGHTS

NGV Learning programs for early learners, primary and secondary students included daily educator-led talks and workshops, which supported learning across the Victorian Curriculum. Winter schools for students and teachers were presented in conjunction with the exhibitions *The Krystyna Campbell-Pretty Fashion Gift* and *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape*. Summer schools for students and teachers were presented in conjunction with the exhibitions *KAWS: Companionship in the Age of Loneliness* and *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. An annual work-experience program for Year 10 school students provided participants with insights and experience related to the professional practices of an art museum.

The annual *Top Arts* exhibition, which features outstanding work completed by VCE Art and VCE Studio Arts students opened on 13 March 2020, the week prior to the temporary closure of the Gallery. Virtual excursions, a virtual tour and an expanded range of online resources on the NGV website provided students and teachers with access to a rich breadth of materials related to *Top Arts* during the temporary closure.

Programs for adult learners included courses, lectures and talks that explored the NGV Collection and temporary exhibitions. Short courses included ‘Art and the World: China’, ‘The Art of Writing’ and ‘Introducing Art & Design of Australia’s First Peoples’. Curator talks, lectures and discussions were presented as part of all temporary exhibition programs throughout the year, in addition to special programming for International Women’s Day, Lunar New Year and NAIDOC Week.

Other programming included teacher professional development programs and collaborations with key subject associations and education sector partners. Learning collaborators and partners in 2019/20 included Visual Communication Victoria, the Victorian Association for the Teaching of English, Association of French Teachers in Victoria, RMIT University, Deakin University, The University of Melbourne, La Trobe University and the Department of Education and Training Tech Schools.

During the Gallery’s temporary closure, NGV Learning developed a series of virtual excursions for schools, enabling students and teachers to stay connected to the Gallery through online learning programs inspired by the NGV Collection and exhibitions including *Top Arts 2020*, *KAWS: Companionship in the Age of Loneliness*, *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, *Collecting Comme*, *Japanese Modernism*, *Destiny Deacon* and *Marking Time: Indigenous Art from the NGV*. Teachers also participated in online professional learning programs, which provided practical ideas to enhance teaching and learning using the NGV Collection and exhibitions. Between the Gallery’s closure on 16 March and the end of June, 12,944 students and teachers participated in virtual excursions and online professional learning programs.

In addition to online learning resources for major exhibitions, two new series of learning resources were launched connecting the

NGV Collection with the curriculum, ‘Great Art Ideas’ and ‘Art Across the Curriculum’.

Providing access to the NGV and learning programs for new and diverse audiences continued as a strong priority. The NGV School Support Program, generously supported by Krystyna Campbell-Pretty AM and Family, provided school access to the NGV Collection, major exhibitions *Terracotta Warriors: Guardians of Immortality*, *Cai Guo-Qiang: The Transient Landscape* and *Keith Haring* | *Jean Michel Basquiat: Crossing Lines*, as well as related learning programs for schools who otherwise would not have had the opportunity to visit the NGV. The Your NGV Art Access Program, supported by the Crown Resorts and Packer Family Foundations, generously enabled NGV Collection and exhibition visits, student and teacher learning programs, and resources for primary schools disadvantaged by distance, economic or other circumstance.

Meet NGV, a program funded by the Victorian Government through Study Melbourne, continued in 2019/20 with a series of welcome events and tours at the NGV for international students studying in Melbourne. These programs are designed to foster social connection through engaging with art and the NGV.

**ENGAGEMENT WITH ARTISTS AND DESIGNERS**

The NGV continued to develop programs and experiences in collaboration with artists, designers and other creative practitioners, including artist talks and artist-led workshops.

In 2019/20 the NGV worked with many practising artists, including Steve Carr, Penelope Umbrico, Lucy McRae, Simon Terrill, Sarah Pannell, Charles Green, Lyndell Brown, Petrina Hicks, Helen Maudsley, Liz Cameron, Taylah Cole, Bridget Caldwell, Darren Sylvester, Peter Waples-Crowe, William Eicholtz, Michael Graf, Kim Donaldson, Yhonnie Scarce, Dean Sunshine, Kate Just, Atong Atem and Hoda Afshar, to present a range of talks, lectures and discussions.

Drop-by Drawing sessions were held in September and January featuring artists Nic Plowman, Oslo Davis, Margaret Mayhew, Jesse Dayan, Katherine Hattam, Kirstin Guenther, Lily Mae Martin and Kenny Pittock. A special video series of Drop-by Drawing was presented online during the coronavirus (COVID-19) pandemic with artists Minna Gilligan, Lily Mae Martin and Kenny Pittock. The Gallery also engaged artists Christopher L G Hill, Filomena Coppola, Torika Bolatagici and Anne Wilson, to present workshops for online audiences.

NGV Kids and Teens engaged visual artists, designers, dancers and musicians for the NGV Kids Summer Festival, NGV Teens Art Parties and online programs. Artists included David Booth aka Ghostpatrol, Beci Orphin, Indigenous Hip Hop Projects, Thandi Phoenix, Alice Oehr, Rone and Olana Janfa.

Close collaborations with artists were also undertaken in 2019/20 to deliver successful publications, such as *KAWS: Companionship in the Age of Loneliness*, *Lucy McRae: Body Architect* and *Petrina Hicks: Bleached Gothic*.

Melbourne Art Book Fair returned for its sixth year in March 2020. Featuring some of the most creative emerging and established international and local publishers, artists and writers, MABF 2020 presented a three-day program of ideas, discussions and book launches, as well as awarded the Cornish Family Prize for Art & Design Publishing.

Artists and designers were also engaged in a range of learning programs for students and teachers. A fashion intensive program for senior students with a demonstrated interest in design and fashion featured workshops with Estelle Michaelides, founder and designer from the label Micky in the Van. Summer schools for students and teachers inspired by *KAWS: Companionship in the Age of Loneliness* and *Keith Haring* | *Jean-Michel Basquiat: Crossing Lines* included workshops led by artists Twoone (Hiroyasu Tsuru) and ADi.

**DIVERSE COMMUNITIES**

The NGV connected with audiences from diverse communities through audience engagement, learning initiatives and partnerships. These included programs presented in collaboration with the Koorie Heritage Trust, Asylum Seeker Resource Centre, Signal, Still Nomads, Afrohub, afrOURban, Australian Gay and Lesbian Archives, Living Positive Victoria, CLOSET and Thorne Harbour Health.

The NGV continued to deliver collaborative programming with strategic partners including The Lowy Institute, Melbourne Symphony Orchestra, Asia Society Australia, Australian National Academy of Music and The Wheeler Centre.

NGV Guides provided a number of tours in Mandarin and Japanese for the annual Melbourne Winter Masterpieces exhibition *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape*.

Together with the Asylum Seeker Resource Centre, the NGV hosted family groups from asylum-seeker or refugee backgrounds in sessions using art to enhance wellbeing and social connection. Another program saw NGV Teens partnering with Signal, a youth collective, to deliver a program for students from the River Nile School, North Melbourne, an independent school for girls and women from refugee or asylum-seeker backgrounds.

To celebrate Lunar New Year, the NGV presented free activities exploring Asian art and culture. The Confucius Institute at the University of Melbourne presented drop-in knot-making and lantern-making workshops in the Great Hall and introduced guests to the popular Chinese game *tí jiàn zǐ* (kicking the shuttlecock) in the NGV Garden. DJ Silky Jazz played art-pop, jazz and new wave sounds from China, Taiwan, Vietnam, Korea, Thailand and Indonesia. NGV Guides led tours of the NGV Collection in both English and Mandarin, and the NGV also hosted the launch and premiere screening of *Girl, Interpreted*, a bilingual comedy web series inspired by Melbourne writer and director Grace Feng Fang Juan’s professional experience as an interpreter.

**PUBLICATION HIGHLIGHTS**

The NGV’s strong publishing program continued in 2019/20 with the commissioning, development and release of forty-nine publications across print and online. A full listing can be found on page 64.

Significant scholarly titles published in 2019/20 included *KAWS: Companionship in the Age of Loneliness*, with a new text by Booker prize-winning author Margaret Atwood (of *The Handmaid’s Tale*), as well as installation photography documenting the exhibition at NGV International. During 2019/20 the NGV also published *Keith Haring* | *Jean-Michel Basquiat: Crossing Lines* which was generously supported by Jane and Stephen Hains, surveying each artist’s career through more than 200 artworks, including works created in public spaces, paintings, sculptures, objects, works on paper and photographs. This wealth of imagery was augmented with interviews with some of Basquiat’s and Haring’s contemporaries.

A highlight of the period was the national distribution of key NGV publications, including a reprint of the co-edition of *Colony: Australia 1770–1861 / Frontier Wars* with Thames & Hudson.

The NGV also published an online portal of essays and commentary by authors who contributed to the NGV publication *She Persists: Perspectives on Women in Art & Design*. The publication and portal explore pivotal moments in and key contributions to the field of art and design by women, whose influential works are held in the NGV Collection. Both resources extend the NGV’s popular publishing program.

**OUTREACH AND REGIONAL ENGAGEMENT**

The NGV connected with regional audiences with the touring exhibition *Desert Lines: Batik from Central Australia*, which was presented at Bendigo Art Gallery, 17 August – 17 November 2019. The exhibition celebrated Indigenous women’s art practice, exploring the development of batik in five distinct desert communities: Ernabella, Fregon, Utopia, Yuendumu and Kintore. The exhibition was well received with more than 40,000 visitors.

Throughout 2019, the NGV’s Head of Conservation delivered a range of talks in collaboration with Creative Victoria as part of a Regional Digitisation Roadshow, which was held at six regional galleries and offered practical collection care advice. In partnership with the Australian Museums and Galleries Association (AMaGA), the Senior Textiles Conservator also delivered a hands-on workshop at the Coal Creek Community Centre, covering topics such as collection care, methods for storage and how to best display textiles; there were twenty attendees from arts and cultural institutions.

In March 2020, in partnership with the Public Galleries Association of Victoria the NGV’s Conservation staff presented two specialised information sessions by webinar titled: ‘Conservation during the (COVID-19) shutdown’. The programs provided advice to collection managers regarding the collection care required while galleries were closed during the coronavirus pandemic. Both webinars attracted attendees from thirty-seven regional Victorian galleries.

**DIGITAL TRANSFORMATIONS**

During the public closure, there was a focus on developing and delivering initiatives to maintain and deepen the NGV’s connection with community and stakeholders, through online programming and outreach. These initiatives continued throughout May and June 2020 while planning was also underway for the NGV’s public reopening, ensuring it was completed in alignment with government directives in place at the time.

- The NGV developed and promoted digital resources for schools and families; digital public programs, such as new Drop-by Drawing videos; and long-form Collection and conservation stories.
- The NGV’s digital communication strategy encompassed a weekly eNews from NGV Director, Tony Ellwood AM for all subscribers; a special #NGVEveryDay eNews featuring video, learning resources, essays and artwork perspectives, which were also shared weekly. Content was regularly created for NGV Channel and YouTube, to provide a continued source of inspiration and an opportunity to create more meaningful connections with audiences online.
- A first for the NGV, recorded audio descriptions of NGV Collection highlight artworks were published alongside accompanying pieces of music, as selected by NGV curators to provide a richer experience.
- In addition to launching NGV Live – live online talks and discussions broadcast through the NGV website – a full suite of digital experiences was developed for visitors to experience anytime in the Gallery or from home, including talks, tours, guided meditations, Gallery playlists and Slow Art activities. During the second closure of the Gallery, these experiences were featured on social media and NGV eNews communications for audiences to experience from home.
- Self-guided experiences through virtual tours provided both local and international audiences with a new 3D perspective and experiential ‘walk-through’ of NGV exhibitions.

**COLLABORATION**

Staff worked towards the promotion of the permanent collection through audience engagement and learning initiatives, marketing and social media, publishing and media.

The NGV Collection was featured in public programs, including the Drop-by Drawing series, curator talks and tours, and NGV Members’ programs. During the coronavirus pandemic, virtual programs were presented each week highlighting conservation and artist stories.

NGV Collection works, displays and narratives were featured across social media, adult and school learning programs, as well as in print and online media. NGV curators collaborated with Audience Engagement and Marketing departments to deliver the successful #NGVEveryDay initiative, which showcased NGV Collection works to audiences across the Gallery’s social media channels. Original research focused on the NGV Collection was published by way of print titles, online essays and the NGV’s annual online *Art Journal of the National Gallery of Victoria*.



# REALISING OUR POTENTIAL



### SERVING THE COMMUNITY

Led by the Disability Access Committee, which includes representatives from across the organisation, the NGV continues to provide vital resources and services for people with a disability or autism to foster a welcoming and inclusive environment. During 2019/20 resources included sensory maps of exhibitions, social stories, transcripts of audio content in multimedia guides, mobility aids and access kits for free hire.

Art and Memory and Sharing Connections sessions for people living with dementia, audio-described tours for visitors with vision loss, as well as tours in languages other than English continued to be facilitated by NGV Guides through the NGV Learning department. NGV programs included tailored sessions designed to meet the needs of specific groups, such as ‘Relaxed Sessions’ for people with autism or disability, a school holiday program presented in collaboration with Vision Australia, and sessions tailored for the Yellow Ladybugs, an organisation that supports girls with autism.

The NGV Service Standards training program continued, with a wide range of staff taking part in workshops to better facilitate the experiences of diverse visitors.

### INNOVATION AND COLLABORATION

The NGV continued its leadership role as founding members of the International Audience Engagement (IAE) Network. With a Steering Group comprising the NGV, the Smithsonian National Museum of American History, National Gallery Singapore, Minneapolis Institute of Art and the Museum of Modern Art, New York, the IAE Network offers guidelines around audience engagement as a professional field of practice for art museums and cultural entities. In December 2019, the second IAE Network working meeting was held at the National Gallery Singapore. The meeting focused on developing tools to define and measure successful audience engagement, museums and wellness.

### VOLUNTEER CONTRIBUTION

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

Throughout 2019/20, a team of 118 NGV Guides committed more than 30,000 hours of their time to the NGV. Highlights included the Gallery Visits You outreach program, in which Guides visit community and care facilities, the Art and Memory and Sharing

Connections programs for those living with dementia, Visual Description tours for visitors with vision impairment, as well as other all-abilities Gallery tours. As part of their role, Guides undertake an extensive training program including weekly education sessions.

Volunteers have been instrumental in assisting the NGV Library maintain the core collections of artist and Gallery files, books and journals. Volunteers have also supported various aspects of NGV Members’ programs and events.

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

### RECOGNITION

Several NGV publications received national and international book awards. At the 2019 Arts Writing and Publishing Awards, hosted by the Art Association of Australia and New Zealand, *Escher X nendo | Between Two Worlds* and *The Field Revisited* won the Best ‘Large’ and Best ‘Small’ Exhibition Catalogue categories respectively. In October 2019, *The Field Revisited* was awarded Winner of the ‘Innovation in Print’ category at the American Alliance of Museums Publication Design Competition. At the same awards, *Escher X nendo | Between Two Worlds* and *Colony: Australia 1770-1861 | Frontier Wars* also received Second Place and an Honourable Mention respectively in the ‘Exhibition Catalogues’ category. At the 2019 Australian Graphic Design Awards, *Darren Sylvester: Carve a Future, Devour Everything, Become Something* and *Escher X nendo | Between Two Worlds* received Distinctions in the ‘Books’ category, and *The Centre: On Art and Urbanism in China* received a Merit.

Recognition for NGV Kids publishing was received for *M. C. Escher: More than Meets the Eye* supported by Krystyna Campbell-Pretty AM and Family, which won Gold in the ‘Chapter Book’ category at the 2019 Moonbeam Awards. *Make Believe: M. C. Escher for Kids* supported by Elizabeth Foster, also won Silver in the ‘Activity Book – Educational, Science, History’ category. In May 2020, *M. C. Escher: More than Meets the Eye* was awarded Bronze in the ‘Juvenile-Young Adult Non-Fiction’ category at the IPPY Awards (Independent Publisher Book Awards).

### WELLBEING

Led by the Human Resources team and championed by Wellbeing Ambassadors from across the Gallery, the NGV Wellbeing program aims to promote conversation and social connection, as well as support mental and physical health. The program has included a range of talks, workshops, online resources and other initiatives.

### COLLECTION RESEARCH

Scholarly research undertaken in support of the Collection resulted in the NGV releasing print publications, online essays, ebooks and virtual hubs throughout the 2019/20 year. A total of forty-three new essays including discussion of individual works in the Collection were commissioned and delivered for various titles across the print publishing list. A significant number of these featured in the print publication *She Persists: Perspectives on Women in Art & Design*, which included thirty-four texts of new research exploring pivotal moments in and key contributions to the field of art and design by women, all drawn from the NGV Collection.

A range of digital publishing outputs, offering deeper insights into the NGV Collection and continuing the Gallery’s commitment to accessibility, was achieved. Forty-four online essays were offered, focused on exhibitions, artists, conservation or historical aspects relevant to NGV works. A new ebook *Collecting Comme* was commissioned and produced, featuring new writing and video content based on Rei Kawakubo of Comme des Garçon’s practice and works in the Collection, made possible by the generous benefaction of Takamasa Takahashi. In a new initiative, a refreshed thematic edition of the annual *Art Journal of the National Gallery of Victoria*, edition 57, brought original, long-form perspectives to NGV works by curators, conservators and leading scholars, assembled around the theme of ‘magic’. In 2020, *NGV Magazine Online* was also launched in digital form and *NGV Collected Editions* was also released with free online access, which formed a series of thematic, popular articles focused on NGV Collection works and exhibitions.

The use of the permanent Collection further generated new research and scholarship, resulting in the delivery of several virtual hubs, including: *The Krystyna Campbell-Pretty AM and Family Suffrage Research Collection*, established to provide a resource for the NGV’s archival and design material related to the British suffrage movement; *She Persists: Perspectives on Women in Art & Design*, providing free access to sixteen of the thirty-four essays from the publication, also enhanced by additional articles and exclusive audio narratives; and *British Art*, a searchable virtual hub, presenting more than fifty texts of new research by NGV curators and conservators on aspects of the NGV’s historical British paintings and sculptures collection and curated through the lens of four themes. During the period, digital access to Collection Online was enhanced with the addition of 2237 works, bringing the total number of digitised records accessible from the NGV website to more than 73,000 works.

Original research contributed to the staging of numerous Collection-based exhibitions, including *Marking Time: Indigenous Art from the NGV, Collecting Comme, Japanese Design: Neolithic to Now, Colin McCahon: Letters and Numbers* and *Japanese Modernism*.

(opposite)  
A visitor enters the NGV for the first time in months during the Gallery’s temporary reopening, after the Gallery closed due to coronavirus restrictions.  
Photo: Eugene Hyland

# BUILDING FOR THE FUTURE

## NGV CONTEMPORARY

In June 2018 the Victorian Government announced an investment of \$208 million over two years for the first phase of a project to transform the Melbourne Arts Precinct. The key component of this project is NGV Contemporary, a landmark, purpose-built building for Melbourne that will elevate Melbourne’s position as a global centre of architectural excellence, creativity and innovation. The new Gallery will become a centre for the local art and design community, and create opportunities for artists, designers and industry professionals across Victoria. It will be a drawcard for all Victorians, interstate and international tourists.

For the first time in more than 50 years, Melbourne’s cultural landscape will be transformed like never before in this once-in-a-generation project, seeing our city’s greatest cultural icons reimaged and united.

Located at 77 Southbank Boulevard and connected to an expansive 18,000 square metres of public space, NGV Contemporary will be Australia’s largest contemporary art gallery and will ensure visitors can experience a dedicated display of the NGV’s dynamic collection of contemporary art and design, alongside year-round programming, events and major exhibitions.

During 2019/20, the design for the Melbourne Arts Precinct progressed, including the completion of the first phase of the Public Realm design by Hassell (Melbourne) and SO-IL (New York).

(opposite)  
*In Absence*, 2019, a collaborative installation between Yhonnie Scarce and Edition Office, was the fifth NGV Architecture Commission.



# SHARING OUR VISION

While the second half of the financial year proved to be a challenging time for many, the NGV Foundation was deeply touched by the ongoing dedication and commitment of donors who continued to support the NGV. As a result, the NGV Foundation received more than \$15 million in cash donations and gifted works of art during the year. While not everyone was in a position to donate, it was evident that maintaining a connection with the Gallery and assisting the growth of the NGV Collection is important to our community. We remain sincerely grateful for the donations of all sizes received, which were vital to our development, impact, reach and engagement with audiences.

### FUNDRAISING AND PHILANTHROPY

In response to the global health crisis, the 2020 Annual Appeal adopted a different approach to previous years, being launched predominantly as a digital campaign in May 2020 promoted through the NGV’s increasingly popular digital platforms. Unlike previous campaigns, the 2020 Annual Appeal presented a range of acquisitions to support, spanning collection areas such as Asian art, and prints and drawings, as well as new contemporary commissions by leading artists and designers, anticipated for presentation in the 2020 Triennial.

The Appeal has received a strong response from the community already and the NGV thanks all donors to date, including Mr Tim Fairfax AC and Mrs Gina Fairfax, Mr Christopher Thomas AM and Mrs Cheryl Thomas, Ms Janet Whiting AM and Mr Phil Lukies, Gwenneth Nancy Head Foundation, Ms Lisa Ring, and Mrs Maria Smith and Mr Mike Smith who all provided outstanding support towards a major commission by sculptor Tomoaki Suzuki, comprising ten hand-carved lifelike figures to engage audiences and challenge perceptions as part of the 2020 Triennial. Mr Nicholas Allen and Mrs Helen Nicolay funded a series of unique vessels using materials found in nature by Tasmanian Aboriginal artist Vicki West; Hugh Morgan AC and Elizabeth Morgan acquired a rare William Blake engraving to further enhance the NGV’s Blake holdings. Krystyna Campbell-Pretty AM and Family acquired an exquisite Japanese woodblock print from the 1930s while also providing leadership support towards an exciting new work by emerging fashion designer Tomo Koizumi, also generously supported by Tommy Hilfiger Australia, PVH Brands and Mr Rob Gould. Ms Betsy Polasek, Ms Susan Jones and Mr James McGrath, Mrs Suzanne Kirkham, Mr Ronald Hood, Mrs Beatrice Moignard, Mr Frank Chai and Ms Bee Lee Thia, Mrs Susan Kimpton and Emeritus Professor Anne J. Hunt OAM provided leadership support towards a landmark commission by internationally acclaimed designer Faye Toogood. Mrs Jahn Buhrman, Mrs Suzanne Kirkham, The E & D Rogowski Foundation, and Ms Jennifer Steinicke provided leadership support for a large-scale painting by British contemporary artist Des Lawrence. Mrs Linda Herd has shown continued dedication towards the NGV’s Indigenous collection by enabling the acquisition of a significant Michael Riley photograph from his seminal *Cloud* series, and Dr Michael Schwarz and Dr David Clouston assisted the acquisition of a neon work by Indigenous Canadian artist Joi T. Arcand.

We also wish to thank the following donors who gave generally to the campaign, including Mr Peter Greenham and Mrs Anne Greenham, Ms Carolyn Stubbs OAM, The Grollo Ruzzene Foundation, Mr Andrew Booth and Ms Christine Richardson, Mr Trevor Cohen and Mrs Heather Cohen, Mr John Pizzey and Mrs Betty Pizzey, Mrs Dinah Krongold, Ms Elizabeth H. Loftus, Ms Anita Simon, Mrs Marian Evans, Assoc. Prof. John Collins and Mrs Mandy Collins, Lord Francis Ebury, Mr Doug Hooley, Ms Marjorie Josephs-Wilks, The Valda Klaric Foundation, Dr Margaret Bullen and Dr Ron Vanderwal, Mr Frank Tisher OAM and Dr Miriam Tisher, Mr Michael Kingston, Ms Susan Selwyn and Mr Barry Novy, Mr Jon Friedrich and Mrs Ros Friedrich, Ms Pippa Griffith and Mr Mike Fittall, The Hon. Justice Julie Dodds-Streeton QC and Dr Marguerite Hancock. These donors proudly stand among 280 individuals in total who have collectively championed the Annual Appeal amid such an unprecedented time for the community.

The fundraising campaign underpinning the much anticipated 2020 Triennial has embodied and galvanised the spirit of philanthropic generosity. To date no fewer than eighty donors, their families and foundations have become part of the 2020 Triennial supporters’ group, amassing almost \$10 million in funds raised. This outstanding support will enable the presentation of new commissions and acquisitions of landmark works by leading artists and designers from around the world. An exhibition initiative of this scale would not be possible without the incredible support of donors who gave during the year, including NGV Triennial Champions Mr Leigh Clifford AO and Mrs Sue Clifford, Mr John Higgins AO and Ms Jodie Maunder, Mrs Paula Fox AO and Mr Lindsay Fox AC, Mr Neville Bertalli and Mrs Diana Bertalli; Lead Supporters Mr Michael Tong and Mrs Emily Tong, Joe White Bequest, The Orloff Family Charitable Trust; Major Supporters Mr Craig Kimberley OAM and Mrs Connie Kimberley, Mrs Vivien Knowles and Mr Graham Knowles, Trawalla Foundation, Mr Andrew Rogers and Mrs Judy Rogers, Ms Karen McLeod Adair and Mr. Anthony Adair, Ms Lisa Fox, Wendy Bonnici and Paul Bonnici, Mr Andrew Buxton and Mrs Geraldine Buxton, Bagôt Gjergja Foundation, Mrs Esther Frenkiel OAM and Mr David Frenkiel, Ms Vicki Vidor OAM and Mr Peter Avery, Supporters Mr Neil Young QC, David Parncutt and Robin Campbell Family Foundation, Ms Sarah Morgan, Mr Andrew Cook, Mr Paul Banks and Mr Nicholas Perkins, Mr Cameron Oxley and Ms Bronwyn Ross, Mr Brendan O’Brien and Mrs Grace O’Brien, Mr Nicholas Allen and Mrs Helen Nicolay, and Circle donors Nadia Breuer Sopher and Ed Sopher, Mr Douglas Baxter and Mr Brian Hastings and Alex and Brady Scanlon.

Enhancing the NGV Collection through the acquisition of works of art and design has received significant support over the year and this has played a critical role in the NGV’s efforts to address gaps within the Collection. We thank all donors who generously supported acquisitions in 2019–20, including Mrs Krystyna Campbell-Pretty AM and Family, Neilson Foundation, Mr Gordon Moffatt AM, Mr Norman Bloom and Mrs Pauline Bloom, Mr John Adams and Mrs Cecily Adams, Mr Barry Janes and Mr Paul Cross, Mr Michael Tong and Mrs Emily Tong, MECCA Brands,

Bowness Family Foundation, The Estate of George Kline, Mrs Barbara Hay, Mrs Carol Sisson, Mr Chris Thomas AM and Mrs Cheryl Thomas, Mrs Annette Davis and Mr Leon Davis AO, Mrs Linda Herd, Mrs Beatrice Moignard, Marie Theresa McVeigh Trust, Mr Peter Canet and Mrs Ivanka Canet, Mrs Mem Kirby OAM and Mr Robert Kirby AO, Mr Charles Goode AC and Mrs Cornelia Goode, Mrs Jennifer Lempriere, Mr John Fast and Mrs Jennifer Fast, Mr Robert Boscarato and Mrs Karen Boscarato, Ms Sue Harlow and Mr Merv Keehn, Mr John Bates and Mrs Lorraine Bates, Mr Angus Mackay, Mrs Loris Orthwein, Mr Justin Davis, Mr Craig Semple and Ms Annabelle Hudson, The Hon. Michael Watt QC and Ms Cecilie Hall, Dr Brett Archer, Assoc. Prof. John Collins and Mrs Mandy Collins, Mrs Sarah Orloff and Mr Nick Orloff, Mr Ralph Ward-Ambler AM and Mrs Barbara Ward-Ambler, NGV Volunteer Guides, Mrs Janet Holt, Ms Robyn Wilson and Mr Ross Wilson, Mrs Deborah Lennon and Mr Anthony Lennon, Mrs Shareen Joel and Mr Dean Joel, Ms Sarah Watts and Mr Ted Watts, Mrs Bridget Patrick and Mr John Patrick, Mr Geof Nash and Mrs Alison Nash, Ms Judith Gorr and Mr Leon Gorr, Mr Paul Cross and Mrs Samantha Cross, Mrs Olga Kononchuk, Mr Craig Semple and Ms Annabelle Hudson, Ms Sarah Cronin, Mr D’Lan Davidson and Ms Rachal Jacobs, Mrs Judy Matear, Mr Sean Kelly and Ms Simone LeAmon, Dr Sarah Tiffin and Mr Andrew Clark, Dr Murray Sandland, Mrs Myriam Boisbouvier-Wylie and Mr John Wylie AM, Mrs Sharon Paton and Mr Gregory Paton, Mr Mark Darbyshire and Mr Christopher Thewlis, Mr John Wardle and Ms Susan Wardle, Ms Sophie Gannon and Mr Frazer East, Mr Dominic Dirupo and Mrs Natalie Dirupo, Prof. Susan Hurley and Dr Jamie La Nauze, Mrs Julie Ann Cox AM and Mr Laurence Cox AO, Mr Ronald Hood, Dr Carol Liow, Mrs Barbara Hermon and Mr John Hermon, Ms Naomi Ryan, Mr Geoff Allen AM and Ms Christine Hubay, Mrs Jacky Hupert and Mr Sam Hupert, Mr Jim Cousins AO and Mrs Libby Cousins, Mr James Kimpton AM and Mrs Diana Kimpton, Dr Miriam Faine and Mr Greg Shalit, Ms. Emily Hardy, Mr S. Baillieu Myer AC and Mrs Sarah Myer, Mrs Rosalind Budge and Mr Keith Budge, Mr Geoff Grenda and Mrs Christine Grenda, Ms Isobel Williams and Mr Bryce Raworth, The E & D Rogowski Foundation, Mrs Winsome Richards, Ms Kay Rodda, Husk, Ms Sally Dan-Cuthbert, Mr Geoff Newton, Mrs Ingrid Carlsen and Mr Per Carlsen, Dr Jacqueline Healy, Ms Peggy O’Neal AO, Mrs Jennifer Brown and Mr Howard Brown, Mrs Adrienne Basser, Prof. David Penington AC and Dr Sonay Hussein, Mr Paul Barnett, Gandel Philanthropy, Mr Relton Leaver, Ms Rosemary Brennan, Mr Paul Coughlin and Dr Sheryl Coughlin, Mr Charles Bright and Mrs Primrose Bright, Dr Andrew Stocky and Ms Helen Seales, and Ms Jane Farago.

The power of connecting audiences, of all ages, backgrounds and abilities, with meaningful art experiences was more relevant than ever during the year. In many cases this saw an expansion of exhibition and programs into the digital realm, and we are grateful to all donors who assisted the delivery of these initiatives, particularly The Truby and Florence Williams Charitable Trust managed by Equity Trustees, The Hugh D. T. Williamson Foundation, Metal Manufactures Limited, Mr Philip Cornish and Mrs Caroline Cornish, Mrs Loris Orthwein, Drummond

Foundation, Cicely and Colin Rigg Bequest managed by Equity Trustees, The Vizard Foundation Pty Ltd, Australia-Japan Foundation, Mrs Beatrice Moignard, Mrs Susan Morgan, City of Melbourne, Embassy of France, Ms Betsy Polasek, The JTM Foundation, Copyright Agency Limited, Peter and Celia Sitch Family Charitable Foundation, Mr Will Mason and Mr Mark Kestin, Mr Ross Sparks, ADFAS Yarra, and Ms Kay Rodda.

The impact of donors whose legacy will live on at the Gallery through donations bequeathed to the NGV is instrumental to the NGV Collection strategy, growth of the endowment and delivery of programs. We honour their contribution by thanking June Sherwood Bequest, Margaret Ditchburn Bequest, Margaret Munro Hendy Bequest, Norma Atwell Bequest, Ursula Jacobs Bequest, The Warren Clark Bequest, The Thomas William Lasham Fund, Alan George Black Bequest, and The Thomas Rubie Purcell and Olive Esma Purcell Trust Fund.

Numerous collection areas were enhanced through works of art that were gifted to the NGV during the period, from artists, donors and collectors nationally and internationally. This included major works donated directly by artists and donors, including Mrs Krystyna Campbell-Pretty AM and Family, Collection of James O. Fairfax AC presented by Bridgestar Pty Ltd, Andrée Fay Harkness Testamentary Trust, Mr John Rothfield and Mr Mark Rothfield, Mr Neville Bertalli and Mrs Diana Bertalli, Estate of Mr Robert Rooney, The Hon. David Angel QC, Dr James B. M. Schick and Mr Robert M. Schick, Mr John McPhee, Mrs Lorna Spry, Mrs Christine Peirson, Mr Nicholas Coppel, Mr Ian Carroll and Mrs Barbara Carroll, Mr Timothy Lee, Mr Todd Barlin, Ms Janenne Eaton, Dr Milton Harris and Mrs Penny Harris, Mr Steven West, Mr Ted Hallman, American Express, Ms Jacqueline E. Thomas, Mr Howard Schulze, The late Mr James Mollison AO and Mr Vincent Langford, Estate of Margaret Stones AM MBE, Ms Jacqueline Foti-Lowe and Mr Andrew Lowe, Mr William Huffam and Miss Anne Huffam, Ms Olga Kononchuk, Oxford University Press, Mr Timothy Klingender, Mr Anton Gerner, Ms Anna McLeod, Ms Jane Oldfield, Mr Lewis Knauss, Prof. Margaret Plant, Ms Linda Curtis and Mr Rob Furst, Mrs Lyn Williams AM, Mr Peter Canet and Mrs Ivanka Canet, Mr Patrick Pound, Ms Petrina Hicks, Mr Simon Rosenthal and Ms Julia Dennis, Ms Sally Garrett, Ms Vivienne Rosta and Mr David Rosta, Mr Garrey Foulkes, Mr Takamasa Takahashi and Mr David Tune, Mr Henry R. Lew, Ms Beverley Atkinson, Ms Rachel Faggetter, The Estate of Joyce Stone, Mr Leigh Copeland and Mrs Alexandra Copeland, Mr Cameron Bruhn and Ms Anne Zahalka and donors who generously gifted works anonymously.



CORPORATE PARTNERSHIPS

In 2019/20 the NGV was delighted to continue working with partners, including Mercedes-Benz Australia/Pacific, Golden Age Group, American Express, Bombay Sapphire, Telstra, EY, Lavazza, Macquarie Group, Qantas, Packer Family and Crown Resorts Foundations, Kay & Burton, Sofitel Melbourne on Collins, Dulux, MIMCO and MECCA Brands. We welcomed new partners UNIQLO, Champagne Pommery and Tasmanian Timber and welcomed back Chadstone – The Fashion Capital as a Major Partner. Corporations from a broad range of sectors also supported the NGV through the Business Council and Corporate Members program.

The NGV’s university partnerships remain core relationships to the NGV, which enable the enrichment of our combined activities and underscore the important academic content of our exhibitions. The NGV thanks and acknowledges RMIT, the University of Melbourne, La Trobe University and Deakin University.

The NGV Gala 2019 showcased the creative collaborations accomplished with our partners in support of the event. Partners included Major Partners *Vogue Australia*, American Express, Mercedes-Benz and Bombay Sapphire. Supporters of the event included MIMCO, Dann Event Hire, Flowers Vasette, Yering Station, Asahi, Lavazza and Perrier. Champagne Partner Pommery was a key new stakeholder of the event.

The team continued to work with media partners on onsite and offsite activations, including collaborating with long-standing Media Partner, *Vogue Australia*, to host Tommy Hilfiger at the NGV as part of his Australian ‘Tommy Tour’.

*Keith Haring | Jean-Michel Basquiat: Crossing Lines* received exceptional support from the corporate community. The NGV is grateful to Principal Partner Mercedes-Benz Australia/Pacific and Major Partners American Express, Lavazza, Telstra and Learning Partner, La Trobe University. The Gallery also thanks Asahi, MIMCO, Dulux and UNIQLO for their support of the exhibition. The NGV’s Media and Tourism partners stimulated broad awareness of the exhibition and included Media Partners *Vogue Australia*, *Herald Sun*, *The New York Times*, smoothfm, Val Morgan, Broadsheet and JOY. Tourism Partners included Sofitel Melbourne on Collins and Melbourne Airport.

Making for a full summer period, the NGV also staged *KAWS: Companionship in the Age of Loneliness* at this time, which was amplified by the support of our corporate partners. The NGV gratefully acknowledges Major Partners UNIQLO and Chadstone – The Fashion Capital, Supporters Asahi and Dulux, and Media Partners smoothfm and JOY.

The unprecedented effects caused by the bushfires and consequences of coronavirus made 2019/20 a challenging year for many of our corporate partners. The NGV is grateful for the continued support and loyalty of our partners, and the incredible dexterity shown in sharing virtual activities so that the global community could continue to access the art and programs of the NGV.

MEMBERS

NGV Members and Premium Members enjoyed a rich range of benefits throughout the year, including: access to the Members Lounges; priority exhibition access (free exhibition access for Premium Members); reduced ticket, program, dining and retail prices throughout the Gallery; free access to *NGV Magazine*; and tailored events, such as exhibition exclusive access, previews and curator talks. Members were able to stay connected with the NGV during the coronavirus restricted periods through a dedicated NGV Collection eNews, drawing from *NGV Magazine*; exclusive *NGV Magazine* digital content; and Members-only virtual events.

(opposite)  
Guests arrive at the NGV Teens Art Party.



# EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2019/20 FINANCIAL YEAR



## THE IAN POTTER CENTRE: NGV AUSTRALIA

**From Bark to Neon: Indigenous Art from the NGV Collection**  
3 November 2018 – 16 July 2019  
Galleries 13 and 14, level 3, The Ian Potter Centre: NGV Australia  
**Major Partner:** Deakin University

**John Wardle Architects: Somewhere Other**  
8 March – 1 September 2019  
Foyer, ground floor, The Ian Potter Centre: NGV Australia

**Hans and Nora Heysen: Two Generations of Australian Art**  
8 March – 28 July 2019  
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia

**Top Arts 2019**  
22 March – 14 July 2019  
NGV Studio, ground level, The Ian Potter Centre: NGV Australia  
**Principal Partner:** Macquarie Group  
**Major Partner:** Deakin University  
**NGV Learning Supporters:**  
Victorian Curriculum and Assessment Authority  
Department of Education and Training, State Government of Victoria  
Catholic Education Melbourne  
Independent Schools Victoria

**Rosslynd Piggott: I sense you, but I cannot see you**  
12 April – 18 August 2019  
Galleries 17–20, level 3, The Ian Potter Centre: NGV Australia

**Marking Time: Indigenous Art from the NGV**  
17 August 2019 – 24 January 2021  
Galleries 13 and 14, level 3, The Ian Potter Centre: NGV Australia  
**Major Partner:** Deakin University

**Roger Kemp: Visionary Modernist**  
22 August 2019 – 15 March 2020  
Galleries 15 and 16, level 3, The Ian Potter Centre: NGV Australia

**Lucy McRae: Body Architect**  
30 August 2019 – 9 February 2020  
NGV Studio, ground level, The Ian Potter Centre: NGV Australia  
**Design Partner:** RMIT University

**Black Bamboo: Contemporary Furniture Design from Mer, Torres Strait**  
13 September 2019 – 8 July 2020  
Level 2, The Ian Potter Centre: NGV Australia

**Civilization: The Way We Live Now**  
13 September 2019 – 2 February 2020  
Galleries 1–4, ground floor, The Ian Potter Centre: NGV Australia  
**Principal Partner:** Macquarie Group  
**Major Partners:**  
Deakin University  
smoothfm

**Olympia: Photographs by Polixeni Papapetrou**  
27 September 2019 – 15 March 2020  
Galleries 17 and 18, level 3, The Ian Potter Centre: NGV Australia

**Petrina Hicks: Bleached Gothic**  
27 September 2019 – 15 March 2020  
Galleries 19 and 20, level 3, The Ian Potter Centre: NGV Australia

**Tammy Kanat: Circles of Life**  
26 October 2019 – 8 July 2020  
Gallery 11, level 2, The Ian Potter Centre: NGV Australia  
**Acquisition Supporter:** Jo Horgan and MECCA Brands

**Top Arts 2020**  
13 March 2020 – 31 January 2021  
NGV Studio, ground level, The Ian Potter Centre: NGV Australia  
**Principal Partner:** Macquarie Group  
**Major Partner:** Deakin University  
**Education Supporters:**  
Victorian Curriculum and Assessment Authority  
Catholic Education Melbourne  
Independent Schools Victoria

## NGV INTERNATIONAL

**Designing Women**  
28 September 2018 – 29 September 2019  
Gallery E26, level 3, NGV International

**Imari Porcelain: Brocades of Translucent Colour**  
13 October 2018 – 29 September 2019  
Gallery E12, level 1, NGV International

**2018 NGV Architecture Commission: Doubleground by Muir + Openwork**  
2 November 2018 – 18 August 2019  
Grollo Equiset Garden, ground level, NGV International  
**Design Partner:** RMIT University  
**Major Partner:** Macquarie Group  
**Partner:** Brickworks

**The Krystyna Campbell-Pretty Fashion Gift**  
1 March – 14 July 2019  
Galleries E15a, 16 and 17, level 1, NGV International

**Liquid Light: 500 Years of Venetian Glass**  
8 March 2019 – 8 July 2020  
Gallery E19, level 2, NGV International  
**SO-IL: Viewing China**  
8 March – 3 September 2019  
Federation Court, ground level, NGV International

**Alexander Calder: Radical Inventor**  
5 April – 4 August 2019  
Galleries E5–E7, ground level, NGV International  
**Media Partner:** The Age

**Alexander Calder: Workshop for Kids**  
5 April – 4 August 2019  
Gallery E8, ground level, NGV International  
**Supported by:**  
The Truby and Florence Williams Charitable Trust, managed by Equity Trustees  
The Packer Family and Crown Resorts Foundations  
**Official Supplier:** Canson Australia

**Julian Rosefeldt: In the Land of Drought**  
19 April – 29 September 2019  
Gallery E27, level 3, NGV International

**A Fairy Tale in Red Times: Works from the White Rabbit Collection**  
3 May – 6 October 2019  
Gallery E28–30, level 3, NGV International

**Melbourne Winter Masterpieces 2019**  
**Terracotta Warriors: Guardians of Immortality | Cai Guo-Qiang: The Transient Landscape**  
24 May – 13 October 2019  
Galleries E1–E3, ground level, NGV International  
**Presenting Partner:** Visit Victoria  
**Principal Partner:** Golden Age Group  
**Major Partners:**  
American Express  
EY  
Telstra  
Qantas  
**Learner Partner:** The University of Melbourne  
**Partner:** Corrs Chambers Westgarth  
**Media Partners:**  
The New York Times  
Broadsheet  
Herald Sun  
The Australian  
smoothfm  
Val Morgan Cinema Network  
QMS Media

(opposite)  
Visitors explore the exhibition *Roger Kemp: Visionary Modernist*.

**Tourism Partners:**  
Melbourne Airport  
Sofitel Melbourne on Collins  
V/Line  
**Supporter:** Dulux  
**Event Partners:**  
Asahi  
Yering Station

**Turning Points: Contemporary Photography from China**  
28 June 2019 – 27 January 2020  
Gallery E11, level 1, NGV International

**KAWS: Companionship in the Age of Loneliness**  
20 September 2019 – 15 March 2020  
Galleries E5–E7, Ground Level, NGV International  
**Presenting Partner:** Creative Victoria  
**Major Partners:**  
UNIQLO  
Chadstone – The Fashion Capital  
**Supporters:**  
Asahi  
Dulux  
**Media Partner:** smoothfm

**KAWS: PLAYTIME**  
20 September 2019 – 15 March 2020  
Gallery E8, ground level, NGV International  
**Supported by:**  
The Truby and Florence Williams Charitable Trust,  
managed by Equity Trustees  
Fox Family Foundation  
The Packer Family and Crown Resorts Foundations  
The Neilson Foundation  
**Official Supplier:** Canson Australia

**Collecting Comme**  
1 November 2019 – 8 July 2020  
Galleries E26 and E27, level 3, NGV International

**Japanese Design: Neolithic to Now**  
2 November 2019 – 1 August 2021  
Gallery E12, level 1, NGV International

**Shirin Neshat: Dreamers**  
15 November 2019 – 15 March 2020  
Galleries E28 and E29, level 3, NGV International

**Colin McCahon: Letters and Numbers**  
15 November 2019 – 30 August 2020  
Gallery E30, level 3, NGV International

**2019 Architecture Commission:**  
**In Absence | Yhonnie Scarce and Edition Office**  
27 November 2019 – 8 July 2020  
Grollo Equiset Garden, ground level, NGV International  
**Major Partner:** Macquarie Group  
**Design Partner:** RMIT University  
**Supporter:** Tasmania Timber

**Keith Haring | Jean-Michel Basquiat: Crossing Lines**  
1 December 2019 – 15 March 2020  
Galleries E1–E3, ground level, NGV International  
**Presenting Partner:** Creative Victoria  
**Principal Partner:** Mercedes-Benz  
**Major Partners:**  
American Express  
Lavazza  
Telstra  
**Learning Partner:** La Trobe University

**Major Patrons:**  
Jane Hains & Stephen Hains  
**Supporters:**  
Asahi  
MIMCO  
Dulux  
UNIQLO  
**Media Partners:**  
*Vogue Australia*  
*Herald Sun*  
*The New York Times*  
smoothfm  
Val Morgan Cinema Network  
*Broadsheet*  
JOY

**Tourism Partners:**  
Sofitel Melbourne on Collins  
Melbourne Airport  
**Event Partners:**  
Yering Station  
Bombay Sapphire

**Japanese Modernism**  
28 February – 8 July 2020  
Gallery E11, level 1, NGV International

**Melbourne Design Week**  
12 March – 22 March 2020  
NGV International  
**Major Partners:**  
Mercedes-Benz  
Telstra  
**Design Partner:** RMIT University  
**Event Partners:**  
Asahi  
Yering Station  
**Supporter:** Dann Event Hire  
**Media Partners:**

*Dezeen*  
*The New York Times*  
Habitus  
*Broadsheet*  
*Architecture AU*

**Melbourne Art Book Fair**  
12 March – 15 March 2020  
NGV International  
**Presenting Partner:** Creative Victoria  
**Major Supporter:** The Cornish Family  
**Design Partner:** RMIT University  
**Event Partner:** Asahi

**TOURING EXHIBITIONS:**  
Open at any point within the 2019/20 financial year

**Black Bamboo: Contemporary Furniture Design from Mer, Torres Strait**  
14 June – 25 August 2019  
Cairns Art Gallery

**Desert Lines: Batik from Central Australia**  
17 August – 17 November 2019  
Bendigo Art Gallery

ACQUISITIONS



AUSTRALIAN ART

Aboriginal and Torres Strait Islander Art

GIFTS

**Jimmy An.gunguna** (Burarra/Martay born 1935) *Wangarra spirt* 1993, earth pigments on kapok (*Bombax ceiba*). Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Jean Baptiste Aputimi** (Tiwi c. 1940–2013) *Tunga (Bark basket)* 2000, earth pigments on stringybark (*Eucalyptus sp.*); *Jirtaka (Sawfish)* 2002, earth pigments on canvas; *Tutini* 2002, earth pigments on paper; *Shells* 2004, earth pigments on shells; *Tunga* 2004, earth pigments on paper; *Bird carving* 2008, earth pigments on ironwood (*Erythrophleum chlorostachys*). Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Roslyn Brown** (Tiwi born 1959) *Mud mussels* 2016, earth pigments on wood. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

(above)  
Cai Guo-Qiang, artist, inside *Terracotta Warriors: Guardians of Immortality* | *Cai Guo-Qiang: The Transient Landscape* at NGV International, Melbourne, 24 May – 13 October 2019.  
Photo credit: Eugene Hyland © Cai Guo-Qiang

**Lorraine Connelly-Northey** (Waradgerie born 1962) *Narrbong* 2007, rusted iron. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Irene Mbitjana Entata** (Arrernte 1946–2014) *Untitled* c. 1996, earthen-ware. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Reinhold Inkamala** (Arrernte born 1969) *Quarritana, Finke River (Organ pipes)* 2015, watercolour; *Behind the sleeping woman, behind Mt Sonder* 2016, watercolour. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Kitty Kantilla** (Tiwi born c. 1928–2003) *Untitled* 1996, earth pigments on paper. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Lorna Kantilla** (Tiwi born 1977) *Mud mussels* 1977, earth pigments on paper. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020; *Untitled* 2001, earth pigments on paper. Gift of Anna McLeod in memory of Trish and Ron McLeod through the Australian Government’s Cultural Gifts Program, 2019

**Lillian Kerinauia** (Tiwi born 1977) *Untitled* 2008, earth pigments on paper. Gift of Anna McLeod in memory of Trish and Ron McLeod through the Australian Government’s Cultural Gifts Program, 2019

**Raelene Kerinauia Lampuwatu** painter (Tiwi born 1962)  
**James Tipiloura** carver (Tiwi active 1990s–2000s) *Pukumani tutini* 2001, earth pigments on ironwood (*Erythrophleum chlorostachys*). Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**David Malangi** (Djinang/Liyagalawumirr c. 1927–1999) *Durandur (Gurrmirringu, the Hunter’s wife)* c. 1965, earth pigments on stringybark (*Eucalyptus sp.*). Gift of Timothy Klingender through the Australian Government’s Cultural Gifts Program, 2020

**Ginger Riley Munduwalawala** (Marra c. 1936–2002) *Bulukbun* 1990, synthetic polymer paint on canvas. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Estelle Munkanome** (Tiwi born 1960) *Untitled* 2000, earth pigments on paper. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Kevin Namatjira** (Arrernte born 1958–2018) *Haast Bluff – inspired by an on country painting trip Sep. 2014* 2014, watercolour. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Wintjiya Napaltjarri** (Pintupi c. 1932–2014) *Hailstorm at the rockhole site of Payarnga, south of Kintore* 2003, synthetic polymer paint on canvas. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Billy Benn Perrurle** (Alyawarr/Akara 1943–2012) *Artetyerre* 2006, synthetic polymer paint on wood; *Artetyerre* 2006, synthetic polymer paint on wood. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Leon Puruntatameri** (Tiwi born 1949) *Pukumani tutini* 2001, earth pigments on ironwood (*Erythrophleum chlorostachys*). Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Jukuja Dolly Snell** (Wangkajunga c. 1933–2015) *Coolamon* 1991, synthetic polymer paint on wood. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Jane Tipumantimirri** (Tiwi born 1968) *Untitled* 2001, earth pigments on paper. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Conrad Tipungwuti** (Tiwi born 1966) *Pakitiringa (Rain)* 2016, earth pigments on canvas. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Unknown** *Container* 1940s, earth pigments on wood. Gift of Ian Rogers, 2020

**Judy Watson** (Waanyi born 1959) *Untitled* 1988, synthetic polymer paint and crayon on paper. Gift of Linda Curtis and Rob Furst through the Australian Government’s Cultural Gifts Program, 2020

**Terry Ngamandara Wilson** (Gun-nartpa born c. 1952) *Wangarra spirit* 1991, earth pigments on wood. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

**Lena Yarinkura** (Rembarrnga born c. 1961) *Ngalyod (Rainbow Serpent)* 2001, bronze. Gift of The Hon. David Angel QC in memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2020

PURCHASES

**Hannah Brontë** (Wakka Wakka/Yaegl born 1991) *Heala* 2018, HD video, sound, ed. 1/5. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Kaye Brown** (Tiwi born c. 1950) *Pwoja* 2019, earth pigments on stringybark (*Eucalyptus sp.*); *Pwoja* 2019, earth pigments on stringybark (*Eucalyptus sp.*); *Pwoja* 2019, earth pigments on stringybark (*Eucalyptus sp.*). Purchased with funds donated by Barbara Hay, 2019

**Wawiriya Burton** (Pitjantjatjara born c. 1928) *Ngayakuk ngura – My Country* 2019, ink on paper. Purchased with funds donated by D’Lan Davidson and Rachal Jacobs, 2020

**Johnathon World Peace Bush** (Tiwi born 1974) *Ngirimimpi* 2017, earth pigments on canvas; *Tiwi yoyi* 2018, earth pigments on canvas. Purchased with funds donated by Judith and Leon Gorr, 2019; *Sister Anne* 2019, earth pigments on canvas. Purchased, NGV Supporters of Indigenous Art, 2020

**Elisa Jane Carmichael** (Ngugi born 1987) *A place to share* 2018, ungaire (reed), pandanus, wool, cotton yarn, raffia, red emperor fish scales, sea ropes. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Sonja Carmichael** (Ngugi born 1958) *Gulayi – Quandamooka Women’s dillybag* 2018, yunngaïre (swamp reed), shells; *Juno – Reclaiming beautiful Juno* 2018, yunngaïre (swamp reed), shells. Purchased with funds donated by Barbara Hay, 2019

**Maree Clarke** (Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961) *Ancestral memory I* 2019, glass, steel; *Ancestral Memory II* 2019, glass, steel; *On the banks of the Murrumbidgee River* 2019, lenticular print lightbox; *On the banks of the Murrumbidgee River II (Army tent and suitcase)* 2019, lenticular print lightbox. Purchased, Victorian Foundation for Living Australian Artists, 2019



**Timothy Cook** painter (Tiwi born 1974) **Pedro Wonaeamirri** maker (Tiwi born 1974)*Tunga* 2019, earth pigments on stringybark (*Eucalyptus sp.*), hibiscus fibre. Purchased with funds donated by the Canny Quine Foundation, 2019

**Megan Cope** (Quandamooka born 1982) *Foundations II* 2016, oyster shells, concrete. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Vicki Couzens** (Kirrae Wurrong born 1960) *Thanampool Tyamateeyt Koormookyan (Womens Law Cloak)* 2019, possum skin, earth pigments, brolga feather, sinew. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Destiny Deacon** (Kuku/Erub/Mer born 1957) *Snow storm* 2005, dolls, polystyrene and Perspex cube; *Abi See Da Classroom* 2004, two-channel video, sound, ed. 1/5. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Destiny Deacon** (Kuku/Erub/Mer born 1957) **Michael Riley** (Wiradjuri/Kamilaroi 1960–2004) *I don't wanna be a bludger* 1999, digital betacam shown as single-channel digital video, colour, sound, ed. 2/5. Purchased with funds donated by Craig Semple, 2019

**Naomi Hobson** (Kaantju/Umpila born 1978) *Dallas Harold from Warrior without a weapon* 2018, digital photograph; *Danny Landers from Warrior without a weapon* 2018, digital photograph; *Peter Liddy from Warrior without a weapon* 2018, digital photograph. Purchased with funds donated by Linda Herd, 2019

**Kait James** (Wada wurrung born 1977) *Advance Australia not fair* 2019, wool and cotton on printed cotton; *Faaarrkk* 2019, wool, cotton and felt on printed cotton; *Sovereignty never ceded* 2019, wool, cotton and felt on printed cotton; *Wheel of misfortune* 2019, wool, cotton and metallic yarn on printed cotton. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Raelene Kerinauia Lampuwatu** (Tiwi born 1962) *Tunga* 2019, earth pigments on stringybark (*Eucalyptus sp.*), hibiscus fibre. Purchased with funds donated by the Canny Quine Foundation, 2019

**Samuel M.** (Gunai/Wirangu/Kokatha born 1983) *Journey of the kookaburra* 2018, synthetic polymer paint on canvas. Purchased with funds donated by James Cousins AO and Libby Cousins, 2019

**Gail Mabo** (Piadram born 1965) *James Cook's East Coast* 2019, bamboo, twine, shells, polyurethane. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Helen Mabo** (Meriam Mir born c. 1958) *Peibri Sor* 2017, synthetic polymer paint, wire; *Peibri Sor* 2017, synthetic polymer paint, wire. Purchased with funds donated by Barbara Hay, 2019

**Nonggirnga Marawili** (Madarrpa born 1939) *Bol'ngu, The Thunderman* 2015, earth pigments on stringybark (*Eucalyptus sp.*). Purchased with funds donated by Loris Orthwein, 2019. *Baratjala* 2019, earth pigment and recycled print toner on stringybark (*Eucalyptus sp.*); *Djapu design* 2019, earth pigments on stringybark (*Eucalyptus sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2020

**Marep Pamle** artist collective (est. Australia 2019) **Robert Meddy Kaigey** (Meriam born 1947) **James Blanco** (Meriam born 1988) **Helen Dick** (Meriam born 1956) **Helen Mabo** (Meriam born 1958) **John Tabo** (Meriam born 1985) *Koki, cabinet* 2019, bamboo (*bambusa vulgaris*), poplar plywood (*Populus sp.*), synthetic polymer paint. Purchased NGV Foundation, 2020

**Marep Pamle** artist collective (est. Australia 2019) **Robert Meddy Kaigey** (Meriam born 1947) **James Blanco** (Meriam born 1988) **Helen Dick** (Meriam born 1956) **Helen Mabo** (Meriam born 1958) **John Tabo** (Meriam born 1985) **Clay Sambo** (Meriam born 1949) **Bobby Kaigey Snr** (Meriam born 1956) **Zane Sailor** (Meriam born 1983) **Nellie Passi** (Meriam born 1960) **Mary Kaigey** (Meriam born 1954) **Taukie Passi** (Meriam born 1996) **Andrew Passi Snr** (Meriam born 1951) **Dulcie Gibas** (Meriam born 1956) **Kalina Day** (Meriam born 1960) **Sabu Tabo** (Meriam born 1989) **Alick Passi** (Meriam born 1990) **Andrew Passi Jnr** (Meriam born 1991) **Reteah Tapim** (Meriam born 1991) *Sik Utem (Sleeping bed)* 2019, bamboo, spirit stain, nylon, copper, jute, fabric paint, corn fibre, thread. Purchased NGV Foundation, 2020

**Marep Pamle** artist collective (est. Australia 2019) **Clay Sambo** (Meriam born 1949) **Bobby Kaigey Snr** (Meriam born 1956) **Zane Sailor** (Meriam born 1983) **Nellie Passi** (Meriam born 1960) **Mary Kaigey** (Meriam born 1954) **Taukie Passi** (Meriam born 1996) *Gepi, cabinet* 2019, bamboo (*bambusa vulgaris*), poplar plywood (*Populus sp.*), synthetic polymer paint. Purchased NGV Foundation, 2020

**Paniny Mick** (Pitjantjatjara born 1939) *Mamu – the good spirits* 2016, ink on synthetic plymer paint on paper. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Dhambit Murunggurr** (Djapu born 1968) *Bäru* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Bees at Gänggän* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Bonba – Butterflies* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Gamata (sea grass fire)* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Goguk* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Gulkula* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Makassans and Yolŋu* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Milpuḡ Milpuḡ* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Mungurrawyu saved by the Dolphins* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *Narrpiya* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*); *The hole in the wall* 2019, synthetic polymer paint on stringybark (*Eucalyptus Sp.*). Purchased with funds donated by the Orloff Family Charitable Trust, 2020

**Emily Murray** (Girramay/Djirbal born 1949) *Davidson Falls* 2019, earth pigments on paper. Purchased with funds donated by the NGV Voluntary Guides, 2019

**Vincent Namatjira** (Western Arrernte born 1983) *Australia in black and white* 2018, ink on paper. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Segar Passi** (Meriam Mir 1942) *Mer* 2019, synthetic polymer paint on wire. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Michael Riley** (Wiradjuri/Kamilaroi 1960–2004) *untitled (cow)* 2000, from the *cloud* series 2000, inkjet print, ed. 2/10. Purchased with funds donated by Linda Herd and donors to the 2020 NGV Annual Appeal, 2020

**Peter T.** (Palawa/Gunnai/Gunai born 1962) *No refuge* 2018, synthetic polymer paint on canvas. Purchased with funds donated by James Cousins AO and Libby Cousins, 2019

**Jean Tamwoy** (Torres Strait Kriol born 1986) *My handmade basket* 2017–19, raffia palm. Purchased, NGV Supporters of Indigenous Art, 2019

**Conrad Tipungwuti** (Tiwi born 1966) *Untitled* 2016, earth pigments on canvas. Purchased with funds donated by Diana Morgan AM, 2019

**Mario Walarmerpui** (Tiwi born 1956) *Tutini* 2019, earth pigments on ironwood (*Erythrophleum chlorostachys sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2020

**Lisa Waup** designer (Gunditjmara/Torres Strait Islander born 1971) **Ingrid VERNER** designer (born Australia 1979) **VERNER, Melbourne** fashion house (est. 2012) *Homeward boundaries, jumpsuit* 2017 designed, 2020 made, screenprinted cotton; *Continuity, broderie dress* 2019, *Journeys* collection, spring–summer 2019–20, screenprinted cotton; *Continuity, suit* 2019, *Journeys* collection, spring–summer 2019–20, screenprinted cotton; *Continuity, earrings* 2020, *Journeys* collection, spring–summer 2019–20, screenprinted fabric, fabric, feathers (emu, parrot), cotton (thread), wool (yarn, wadding), sterling silver; *Continuity, neckpiece* 2020, *Journeys* collection, spring–summer 2019–20, screenprinted cotton, fabric, feathers (emu, parrot), cotton (thread), wool (yarn, wadding), bone, shell; *Homeward boundaries, earrings* 2020, screenprinted fabric, fabric, feathers (emu, parrot), cotton (thread), wool (yarn, wadding), sterling silver; *Homeward boundaries, neckpiece* 2020, screenprinted fabric, fabric, feathers (emu, parrot), cotton (thread), wool (yarn, wadding), bone, shell; *Neckpiece* 2020, polyester, screenprinted fabric, feathers (emu, parrot), cotton (thread), wool (yarn, wadding), bone, shell; *Pair of earrings* 2020, polyester, screenprinted fabric, feathers (emu, parrot), cotton (thread), wool (yarn, wadding), sterling silver. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Pedro Wonaeamirri** (Tiwi born 1974) *Jilamara* 2019, earth pigments on canvas. Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, 2019; *Tunga* 2019, earth pigments on stringybark (*Eucalyptus sp.*), hibiscus fibre. Purchased with funds donated by the Canny Quine Foundation, 2019

**Yaritji Young** (Pitjantjatjara born c. 1954) *Tjala tjukurpa – Honey ant story* 2019, stoneware. Purchased with funds donated by Judith and Leon Gorr, 2020

#### Australian Decorative Arts

#### GIFTS

**Frank BAUER** (born Germany 1942, arrived Australia 1971, lived in England 1979–84) *Coffee table* 1991, glass, steel, rubber, plastic; *Dining table* 1991, glass, steel, rubber, plastic. Gift of Howard Schulze, 2019

**Penny BYRNE** (born Australia 1965) *iProtest Russia* 2013, enamel paint on porcelain, metal; *Life is a riot* 2016, enamel paint on porcelain, plastic, epoxy resin, metal. Gift of Cameron Bruhn through the Australian Government’s Cultural Gifts Program, 2020

**Ola COHN** (Australia 1892–1964, lived in England 1926–30) *Bookends* 1930s, painted cast plaster. Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2019

**Grant FEATHERSTON** designer (Australia 1922–95) **ARISTOC INDUSTRIES PTY LTD, Glen Waverley, Melbourne** manufacturer (1946–68) *Major desk arm chair* 1964 designed, 1967–68 manufactured, satin chromed steel, vinyl; *Delma: Mark 4 chair, black* 1968, chromed steel, plywood, foam, vinyl; *Delma: Mark 4 chair, brown* 1968, chromed steel, plywood, foam, vinyl. Commissioned in 1968 for the original St Kilda Road premises of the National Gallery of Victoria by the National Art Gallery and Cultural Centre Building Committee, 2019

**Grant FEATHERSTON** designer (Australia 1922–95) **Mary FEATHERSTON** designer (born England 1943, arrived Australia 1953) **ARISTOC INDUSTRIES PTY LTD, Glen Waverley, Melbourne** manufacturer (1946–68) *Lab chair* 1960, Victorian mountain ash, aluminium; *Curator’s desk* 1967–68, Victorian mountain ash veneer, steel; *Shoe footstool* 1967–68, Victorian mountain ash veneer, wool; *Tray* 1967–68, Victorian mountain ash; *21 series chair* 1967–68, aluminium, vinyl, foam; *Table* 1968, Victorian mountain ash veneer, steel. Commissioned in 1968 for the original St Kilda Road premises of the National Gallery of Victoria by the National Art Gallery and Cultural Centre Building Committee, 2019

**Grant FEATHERSTON** designer (Australia 1922–95) **Mary FEATHERSTON** designer (born England 1943, arrived Australia 1953) **Peter DANBY** cabinet maker (Australia active 1960s) *Solander stacks* 1967–68, Victorian mountain ash. Commissioned in 1968 for the original St Kilda Road premises of the National Gallery of Victoria by the National Art Gallery and Cultural Centre Building Committee, 2019

**Grant FEATHERSTON** designer (Australia 1922–95) **Mary FEATHERSTON** designer (born England 1943, arrived Australia 1953) **MODULE COMPANY & STAFF PTY LTD, Fairfield, Melbourne** manufacturer (1965–92) *Decorative arts study storage island case* 1967–68, Victorian mountain ash veneer, chipboard, glass; *Decorative arts study storage island case* 1967–68, Victorian mountain ash veneer, chipboard, glass. Commissioned in 1968 for the original St Kilda Road premises of the National Gallery of Victoria by the National Art Gallery and Cultural Centre Building Committee, 2019

**Grant FEATHERSTON** designer (Australia 1922–95) **Mary FEATHERSTON** designer (born England 1943, arrived Australia 1953) **WYCOMBE INDUSTRIES PTY LTD Geelong, Victoria** manufacturer (est. 1950) *Low table* 1967–68, Victorian mountain ash veneer, chromed steel. Commissioned in 1968 for the original St Kilda Road premises of the National Gallery of Victoria by the National Art Gallery and Cultural Centre Building Committee, 2019

**Charles FUREY** designer (Australia 1917–2009) **SEBEL FURNITURE, Sydney** manufacturer (est. 1951) *Guard chair* c. 1968, polypropylene, nylon-coated steel. Commissioned in 1968 for the original St Kilda Road premises of the National Gallery of Victoria by the National Art Gallery and Cultural Centre Building Committee

**Anton GERNER** (born Australia 1970) *A cabinet with no front or back* 2016–18, fiddleback blackwood (*Acacia melanoxylon*), celery top pine (*Phyllocladus aspleniifolius*), glass, magnets. Gift of the artist, 2020

**Bruce HYETT** designer (Australia 1923–2013) **WYCOMBE INDUSTRIES PTY LTD Geelong, Victoria** manufacturer (est. 1950) *Tarrenlea chair* 1967–68, steel, foam, upholstery fabric; *Tarrenlea chair* 1967–68, steel, foam, upholstery fabric. Commissioned in 1968 for the original St Kilda Road premises of the National Gallery of Victoria by the National Art Gallery and Cultural Centre Building Committee, 2019

**Inge KING** (born Germany 1915, arrived Australia 1951, died 2016) *Ring* 1950s, oxidised silver, green jade stone, gold bezel. Gift of an anonymous donor, 2019

**Klytie PATE** (Australia 1912–2010) *Bird jug* 1930s–40s, earthenware. Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2019

**ROSANDO FURNITURE, Melbourne** manufacturer (1953–74) **Paul ROSTA** designer (born Hungary 1916, arrived Australia 1949, died 1996) **Michael ROSTA** cabinet maker (born Hungary 1926, arrived Australia 1949, died 2008) *Sofa* 1965, blackwood (Acacia melanoxylon), wool (upholstery), (other materials); *Coffee table* 1967, Teak (Tectona grandis), glass, synthetic rubber. Gift of Vivienne and David Rosta in memory of Michael and Paul Rosta through the Australian Government’s Cultural Gifts Program, 2020

**PURCHASES**

**Andrew CARVOLTH** (born Australia 1993) *AP chair* 2019, from the *AP* series 2019–, aluminium, paper, steel. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Liam FLEMING** (born Australia 1989) *A*, vase 2019, from the *Graft Vase* series 2019 glass; *B*, vase 2019, from the *Graft Vase* series 2019, glass; *C*, vase 2019, from the *Graft Vase* series 2019, glass; *Dflat*, vase 2019, from the *Graft Vase* series 2019, glass. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Anton GERNER** (born Australia 1970) *Huon pine sculptural drawers* 2011–19, huon pine (*Largarostrobus franklinii*), black bean (*Castanospermum australe*), plywood, nickel silver. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Dale HARDIMAN** designer (born Australia 1990) **Adam LYNCH** designer (born Australia 1991) **DOWEL JONES** design studio and manufacturer (est. 2014) *Never grow up*, *bench* 2019, synthetic polymer paint and fibre-tipped pen on European beech (Fagus sylvatica). Purchased, Victorian Foundation for Living Australian Artists, 2019

**Amy KENNEDY** (born Australia 1979) *Untitled* 2019, stoneware; *Untitled (hazel)* 2019, stoneware; *Untitled (white)* 2019, stoneware. Purchased with the assistance of Professor Barbara van Ernst AM, 2019

**James LEMON** (born New Zealand 1993, arrived Australia 2012) *Slump stool #1* 2019, stoneware. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Makiko RYUJIN** (born Japan 1982, arrived Australia 1999) **Michael GITTINGS** (born Australia 1989) *Impermanence* 2019, eucalyptus (*Eucalyptus* sp.), polyurethane, nickel-plated mild steel, glass, LEDs. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Petrus SPRONK** (born the Netherlands 1939, arrived Australia 1957) *Bowl with cosmic energy II* 2018–19, earthenware. Purchased with the assistance of Professor Barbara van Ernst AM, 2019

**Isadora VAUGHAN** (born Australia 1987) *Legs* 2019, stoneware, yellow oxide and beeswax; *Nut* 2019, stoneware with yellow oxide and beeswax. Purchased with funds donated by Professor Barbara van Ernst AM, 2020

**Australian Fashion and Textiles**

**GIFTS**

**MILLINERY JILL, Melbourne** fashion house (est. 2014) **Jill HUMPHRIES** milliner (born New Zealand 1970s) *Headpiece* c. 2018, leather, metal. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**NORMA TULLO, Melbourne** fashion house (1956–77) **Norma TULLO** designer (Australia 1935–2019) *Outfit* 1970, spring–summer 1970, synthetic fabric, silk, metal (fastening). Gift of Elisabeth Gunness, 2020

**PAOLO SEBASTIAN, Adelaide** fashion house (est. 2007) **Paul VASILEFF** designer (born Australia 1990) *Platinum dress* 2018, silk, polyamide (tulle), sequins, metal (fastenings). Presented by American Express Australia Ltd, 2019

**PRUE ACTON, Melbourne** fashion house (1963–91) **Prue ACTON** designer (born Australia 1943) *Dress* 1978, cotton, wood (buttons); *Dress* 1978, silk, metal (fastening). Gift of Susan Bitter, 2019

**RACHELLE KING STUDIO, Melbourne** fashion house (1963–89) **Rachelle KING** designer (born Australia 1940) *Wedding dress* 1971, wool, leather, nylon, acetate (lining). Gift of Shirley Groves-Klebaner, 2019

**UNKNOWN, Australia** *Quoll rug* 1880s, fur (quoll), felt (backing). Presented by The Needlework Tool Collectors Society, 2020

**VANESSA LEYONHJELM, Melbourne** fashion house (est. c. 1982), **Vanessa LEYONHJELM** designer (born Australia 1958) *Top and skirt* 1980s, silk (taffeta, velvet), synthetic fabric, plastic (rhinestones), metal (fastening). Gift of Jenny Port in memory of Marguerita Wu, 2019

**PURCHASES**

**ROMANCE WAS BORN, Sydney** fashion house (est. 2005) **Anna PLUNKETT** designer (born Australia 1982) **Luke SALES** designer (born Australia 1981) **Ramesh Mario NITHIYENDRA** (born Sri Lanka 1988, arrived Australia 1989) *Monster mash*, *evening gown* 2019, cotton/nylon (tulle), plastic (sequins), glass (beads), rhinestones, metal (fastenings). Purchased, Victorian Foundation for Living Australian Artists, 2020

**SONG FOR THE MUTE, Sydney** (est. 2010) **Lyna TY** designer (born France 1986, arrived Australia 1996) **Melvin TANAYA** designer (born Indonesia, arrived Australia 1996) *Bomber jacket*, *t-shirt*, *shirt and skirt shorts* 2017, remade 2019, *Beau* collection, spring–summer 2017, cupro, rayon, linen, wool, cotton; *Jacket*, *pullover and trousers* 2017, remade 2019, *Moth* collection, autumn–winter 2017, cupro, rayon, linen, wool, cotton; *Jacket*, *hoodie and trousers* 2018, *Plant* collection, autumn–winter 2018, cotton, silk, polyurethane; *Parka*, *hoodie and dress* 2018, *Plant* collection, autumn–winter 2018, cotton, silk, viscose, elastane. Purchased, Victorian Foundation for Living Australian Artists, 2019

**WILLIAM BEALE, Melbourne** millinery house (est. c. 1946) **William BEALE** designer (Australia 1929–92) *Hat* 1950s, silk/cotton (velvet); *Hat* 1950s, wool (felt), feather; *Hat* c. 1960, satin, paper; *Hat* c. 1960, polyester; *Hat* 1960s, wool, synthetic (lining), cotton (tulle), metal (fastenings), plastic (buttons); *Hat* c. 1960, leather, tulle, satin, sequins; *Hat* c. 1990; straw, satin, cotton. Purchased, NGV Supporters of Fashion and Textiles, 2019

**Australian Multimedia**

**PURCHASES**

**Hoda AFSHAR** (born Iran 1983, arrived Australia 2007) *Remain* 2018, 2-channel HD video. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Philip SAMARTZIS** (born Australia 1963) *Floe* 2018, sixteen-channel digital sound composition. Purchased, NGV Supporters of Contemporary Design and Architecture, 2020

**Australian Drawings**

**GIFTS**

**Gwen BARRINGER** (Australia 1883–1960) *Yarra River landscape* 1930s–40s, watercolour. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Dorrit BLACK** (Australia 1891–1951, lived in England and France 1927–29) *Taormina* c. 1928, watercolour. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Janet CUMBRAE STEWART** (Australia 1883–1960, lived in Europe 1922–39) *Portrait of a young girl in a hat* 1919, pastel; *Street bougeois* mid 1920s–mid 1930s, pastel. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Brent HARRIS** (born New Zealand 1956, arrived Australia 1981) *Who* 2005, hand-coloured pressed paper pulp with stencilling on handmade paper. Gift of James Mollison AO and Vincent Langford through the Australian Government’s Cultural Gifts Program, 2019

**Nora HEYSEN** (Australia 1911–2003) *Cats* 1960s, pen and brown ink. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Ethel JACKSON MORRIS** (Australia 1891–1985) *Crouching girl with moon and stars* 1918, watercolour, ink and gouache; *Weeping girl with white lilies* c. 1920, pencil and pastel. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Barry KAY** (born Australia 1932, lived in France and England, died England 1985) *Theatre design: Woman dressed in Middle Eastern attire* 1960s–70s, watercolour and gouache. Bequest of Margaret Stones AM, MBE, 2019

**Francis LYMBURNER** (Australia 1916–72, lived in England 1952–64) *Elephant* c. 1957, pen and ink, watercolour and gouache. Bequest of Margaret Stones AM, MBE, 2019

**Mortimer MENPES** (born Australia 1855, lived in England 1875–1938, died England 1938) *The archer* c. 1897, watercolour and gouache, laid down on cardboard. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**Jennifer MILLS** (born Australia 1966) *Goat* 2001, watercolour and oil pastel. Bequest of Margaret Stones AM, MBE, 2019

**Hilda Rix NICHOLAS** (Australia 1884–1961, lived in Europe 1907–18) *Portrait of a young woman (Elsie Rix)* c. 1905, watercolour and pencil. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Ida Rentoul OUTHWAITE** (Australia 1888–1960) *Dignity and impudence* 1910s–1920s, watercolour. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Elena PAPANIKOLAKIS** (born Australia 1984) *Potential* 2018, synthetic polymer paint on paper. Gift of an anonymous donor through the Australian Government’s Cultural Gifts Program, 2020

**Thea PROCTOR** (Australia 1879–1966, lived in England 1903–12, 1914–21) *Untitled (Fan)* 1920s, watercolour on silk. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Florence RODWAY** (Australia 1881–1971) *Pepita* c. 1910, pastel. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Ellis ROWAN** (Australia 1848–1922) *Barringtonia* c. 1891, watercolour and gouache. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Constance STOKES** (Australia 1906–91) *Crouching figure* c. 1950, watercolour over pen and ink. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Margaret STONES** (Australia 1920–2018, lived in England 1951–2002) *Eucalyptus kruseana* 1967, watercolour over pencil; *Olearia semidentata* var. *albiflora* 1970, watercolour and gouache over pencil; *Dampiera Stricta* 1980, watercolour over pencil; *Sarracenia psittacina* 1981, watercolour; *Halesia carolina* 1992, watercolour over pencil; *Clematis cirrhosa* 1995, watercolour on vellum; *Digitalis heywoodii* 2000, watercolour and gouache over pencil. Bequest of Margaret Stones AM, MBE, 2019

**Eric THAKE** (Australia 1904–82) *Goose* 1975, pencil. Bequest of Margaret Stones AM, MBE, 2019

**Tony TREMBATH** (born Australia 1946) *Tent in a storm* 1970s, pencil. Gift of Margaret Plant through the Australian Government Cultural Gifts Program, 2019

**Dora WILSON** (born England 1883, arrived Australia 1884, died 1946) *Cloth of gold* 1920s, pastel. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**PURCHASES**

**Anna FINLAYSON** (born Australia 1968) *Accumulation* 2017–19, from the *Working Drawings* series 2017–19, gouache, pencil and coloured pencil on black paper; *Spatial illusion / temporal reality* 2017–19, from the *Working Drawings* series 2017–19, gouache, pencil coloured pencil and liquid pen on black paper; *Still life with artist’s palette (after Anne Vallayer-Coster)* 2018–19, from the *Working Drawings* series 2017–19, gouache, pencil and coloured pencil on black paper; *Linear construction (after Josef Albers)* 2019, from the *Working Drawings* series 2017–19, gouache, pencil and coloured pencil on black paper; *Overlapping square forms* 2018–19, from the *Working Drawings* series 2017–19, gouache, pencil and coloured pencil on black paper. Purchased, Victorian Foundation for Living Australian Artists, 2019

**May VALE** (Australia 1862–1945) *New Battersea Bridge & Chelsea Reach from Cheyne Walk, Chelsea* 1907 1907, watercolour on cardboard. Purchased NGV Foundation, 2019

## Australian Prints

## GIFTS

**Lily ALLPORT** (Australia 1860–1949) *Punta Balbianello, Lake Como* 1928, colour linocut. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Dorrit BLACK** (Australia 1891–1951, lived in England and France 1927–29) *The windswept farm* 1937, colour linocut, ed. 11/50. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Elaine HAXTON** (Australia 1909–99, lived in England 1933–39, United States 1945–48) *Lou Lou* 1969, hand-coloured etching, artist’s proof. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Jessie MacKINTOSH** (Australia 1892–1958) *Goldfish* 1931, linocut; *The pooch* 1930s, colour linocut. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Marguerite MAHOOD** (Australia 1901–89) *Strelitzias* late 1920s, colour linocut; *Feline design* 1930s, colour linocut with hand-colouring; *Sitting bear* 1970, colour linocut, ed. 2/10. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Eileen MAYO** (born England 1906, lived in Australia 1953–62, New Zealand 1962–94, died New Zealand 1994) *The ice cream cart* 1934, colour linocut, ed. 19/30. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**James NORTHFIELD** (Australia 1887–1973) *Healesville* 1930, colour lithograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Ethleen PALMER** (born South Africa 1908, arrived Australia 1921, died 1965) *Pouter pigeons* 1934, colour linocut; *The honey eater* 1935, colour linocut; *Kingfisher* 1930s, colour linocut. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Margaret PRESTON** (Australia 1875–1963, lived in Europe 1904–07, 1912–19) *Hibiscus* 1925, hand-coloured woodcut; *Mosman bridge* c. 1927, hand-coloured woodcut. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Thea PROCTOR** (Australia 1879–1966, lived in England 1903–12, 1914–21) *The swing* 1925, hand-coloured woodcut, ed. 9 of unknown edition; *The rose* 1927, hand-coloured woodcut, ed. 26 of unknown edition; *Bonnets, shawls, gay parasols* c. 1938, woodcut, artist’s proof. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Mabel PYE** (Australia 1894–1982) *Shadow patterns* 1936, colour linocut. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Ethel SPOWERS** (Australia 1890–1947, lived in England and France 1921–24) *The green bridge* 1926, colour linocut; *The lonely farm* 1933, colour linocut, ed. 5/50; *Nasturtiums* 1931, colour linocut. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Eveline SYME** (born England of Australian parents 1888, lived in England 1907–10, 1929–31, died 1961) *The City Tower, Siena* 1930, colour linocut on Japanese paper, ed. 7/50; *Outskirts of Siena* 1930–31, colour linocut on Japanese paper, ed. 9/25. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Lesbia THORPE** (Australia 1919–2009) *Terraced houses, Royal Parade* 1956, linocut printed in grey and black ink, ed. 12/12; *Lakeside houses, Port Macquarie* 1950s, colour linocut, ed. 1/4. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

## PURCHASES

**Peter DREW** (born Australia 1983) *Ah Sing 1911* 2016, printed 2019, from the *Aussie* series 2016, brush and ink on screenprint; *Gladys Sym Choon* 2016, printed 2019, from the *Aussie* series 2016, brush and ink on screenprint; *Monga Khan 1916* 2016, printed 2019, from the *Aussie* series 2016, brush and ink on screenprint; *Terum Singh 1917* 2016, printed 2019, from the *Aussie* series 2016, brush and ink on screenprint. Purchased, NGV Supporters of Prints and Drawings, 2020

**Bea MADDOCK** (Australia 1934–2016) *Melbourne series* 1964–66, printed 2002 drypoint. Purchased NGV Foundation, 2019

## Australian Painting

## GIFTS

**Aby ALTSON** (born England 1866, lived in Australia 1883–91, died United States 1948) *Inspiration* 1899, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**A. M. E. BALE** (Australia 1875–1955) *Still life with wattle in green vase* 1912, oil on board. Gift of Peter Robertson through the Australian Government’s Cultural Gifts Program in memory of Mavis Robertson AM, 2019

**Lucy BECK** (Australia 1916–2009, lived in England 1966–70) *Persephone in the underworld* c. 1978, earthenware. Gift of Christine Peirson in memory of Professor Graham Peirson through the Australian Government’s Cultural Gifts Program, 2020

**Dorrit BLACK** (Australia 1891–1951, lived in England and France 1927–29) *A Dorset farmyard* 1944, oil on canvas. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Charles BLACKMAN** (Australia 1928–2018, lived in England 1961–66) *Girl with flowers* c. 1982, oil on canvas. Gift of Christine Peirson in memory of Professor Graham Peirson through the Australian Government’s Cultural Gifts Program, 2020

**Stella BOWEN** (born Australia 1893, lived in England and France 1914–47, died England 1947) *Raymond Postgate* 1934, oil on cardboard; *Still life* c. 1934, oil on cardboard. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Arthur BOYD** (Australia 1920–99, lived in England 1959–68) *The Shoalhaven River* 1980s, oil on composition board. Gift of Neville and Diana Bertalli through the Australian Government’s Cultural Gifts Program, 2020

**Emma Minnie BOYD** (Australia 1858–1936, lived in England 1890–94) *A lassie yet* 1888, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Lina BRYANS** (born Germany of Australian parents 1909, arrived Australia 1910, died 2000), *Frank Stone* 1954, oil on board. Gift of Joyce Stone, 2019

**Ethel CARRICK** (born England 1872, lived in France 1905–13, 1918–40, 1946–52, Australia 1913–16, 1940–46, died Australia 1952) *A Jacaranda avenue* 1913–16, oil on canvas on board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Peter CLARKE** (born Australia 1935) *Mauve across yellow* 1968, synthetic polymer paint and marble dust on canvas. Gift of Margaret Plant through the Australian Government Cultural Gifts Program, 2019

**Bessie DAVIDSON** (born Australia 1879, lived in France 1904–06, 1910–65, died France 1965) *Girl in the mirror* 1914, oil on canvas; *Bouquet* c. 1945, oil on composition board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Janenne EATON** (born Australia 1950) *OUTGO* 2009, enamel paint on canvas. Gift of the artist, 2019

**Alma FIGUEROLA** (Australia (1895–1970) *Still life – flowers and pink bowl* c. 1940, oil on board. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Garrey FOULKES** (born Australia 1944) *Untitled* 1968, 2017 remade, synthetic plumer paint on canvas. Gift of the artist, 2019

**Florence FULLER** (born Cape Colony 1867, arrived Australia 1868, lived in France 1894–1901, England and France 1901–04, India 1908–11, died Australia 1946) *Paper boy* 1888, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Nora GURDON** (Australia 1881–1974) *Dandenongs (Autumn vista Dandenong)* c. 1925, oil on board. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Kevin Charles (Pro) HART** (Australia 1928–2006) *Banjo Patterson mural* 1973–1974, oil on composition board. Gift of Neville and Diana Bertalli through the Australian Government’s Cultural Gifts Program, 2020

**Elaine HAXTON** (Australia 1909–99, lived in England 1933-39, United States 1945–48) *Old Sydney* 1942, oil on composition board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Nora HEYSEN** (Australia 1911–2003) *Frangipani* 1955, oil on board. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Jean ISHERWOOD** (Australia 1911–2006) *Banksia still life* 1945, oil on board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Vida LAHEY** (Australia 1882–1968, lived in England 1915–18, France 1918–20) *Salamanca Quayside, Hobart* 1922–24, oil on board; *Banksia* 1931, oil on cardboard. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Dora MEESON** (born Australia 1869, lived in England 1897–1955, died England 1955) *On a Chelsea balcony* 1912, oil on canvas; *Hastings summer*, 1935, oil on canvas; *Landscape* 1936, oil on board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Hilda Rix NICHOLAS** (Australia 1884–1961, lived in Europe (1907–18), *The picnic* early 1920s, oil on canvas. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Kathleen O’CONNOR** (born New Zealand 1876, arrived Australia 1891, lived in France and England 1910–55, died Australia 1968) *Still life* 1936, oil on composition board. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Esther PATERSON** (Australia 1892–1971) *St Kilda Beach Middle Park* c. 1925, oil on canvas on board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Jane R. PRICE** (born England 1860, arrived Australia 1880, died 1948) *Children playing in a landscape* c. 1888, oil on canvas. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Alison REHFISCH** (Australia 1900–1975, lived in England 1933–38) *Alpine village* c. 1936, oil on canvas on board: *Sailing boats, Brittany* 1938, oil on canvas. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Tom ROBERTS** (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931) *Mountain clouds* 1924, oil on board. Gift of Lorna Spry through the Australian Government’s Cultural Gifts Program in memory of her husband Harry Spry, 2020

**Freda ROBERTSHAW** (Australia 1916–97) *Spring flowers* 1940s, oil on canvas on board; *The rolling hills* undated, oil on board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Grace Cossington SMITH** (Australia 1892–1984) *Bottlebrushes* 1935, oil on composition board. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Clara SOUTHERN** (Australia 1860–1940) *Wattle, Warrandyte Bridge* c. 1910, oil on canvas on board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Constance STOKES** (Australia 1906–91) *Head of a young girl* early 1960s, oil on board. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Violet TEAGUE** (Australia 1872–1951) *Corporal of cadets* 1914, oil on canvas. Gift of Jane Oldfield through the Australian Government’s Cultural Gifts Program, 2020. *Central Australian sunset* 1933, oil on canvas on board. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Marie TUCK** (Australia 1866–1947, lived in France 1906–14) *Central Adelaide Market* 1915–25, oil on canvas. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Isabel Hunter TWEDDLE** (Australia 1875–1945) *Victoria Market* 1933, oil on canvas. Gift of Andrée Fay Harkness through the Australian Government’s Cultural Gifts Program, 2020

**Bradd WESTMORELAND** (born Australia 1975) *Piano and pot plant (Interior)* 2017, oil on canvas. Gift of Lyn Williams AM, 2019

**Dora WILSON** (born England 1883, arrived Australia 1884, died 1946) *St Patrick’s* 1920s, oil on composition board. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

## PURCHASES

**Nadine CHRISTENSEN** (born Australia 1969) *CMYK* 2006, synthetic polymer paint on plywood. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Michael GRAF** (born Australia 1961) *vas spirituale/a melisma by Marc-Antoine Charpentier* 1989–99, oil on canvasboard, canvasboard, aluminium. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Irene HANENBERGH** (born the Netherlands 1966, arrived Australia 1998) *Lawless parties with pilots* 2017–18, oil on canvas; *Blitze & Ramybé* 2018, oil on canvas. Purchased with funds donated by Mark Darbyshire and Chris Thewlis, 2020

**Clare MILLEDGE** (born Australia 1977) *I am a hill: where poets walk* 2018, oil on glass, bronze, steel; *I am the queen: of every hive* 2018, oil on glass, bronze, steel; *I am the womb: of every holt* 2018, oil on glass, bronze, steel. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Jane R. PRICE** (born England 1860, arrived Australia 1880, died 1948) *Bush scene* undated, oil on canvas. Purchased, NGV Supporters of Australian Art, 2020

**Tom ROBERTS** (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931) *Sheoak and sunlight* 1889, oil on wood panel. Purchased, Jean Margaret Williams Bequest, K. M. Christensen and A. E. Bond Bequest, Eleanor M. Borrow Bequest, The Thomas Rubie Purcell and Olive Esma Purcell Trust, Warren Clark Bequest, 2019

**Bryan SPIER** (born Australia 1975) *Homage to the tablet* 2019, synthetic polymer paint and varnish on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2019

## Australian Photography

## GIFTS

**Abdul ABDULLAH** (born Australia 1986) *Untitled* 2011, from the *Them and Us* series 2011, inkjet print, artist proof. Gift of Milton and Penny Harris through the Australian Government’s Cultural Gifts Program, 2020

**A. GYE, Benalla** (active 1860s–70s) *No title (Man), carte-de-visite* 1860s–70s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**A. MARCHAND, Portland** (active 1866–72) *No title (Man), carte-de-visite* 1866–72, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**A. R. FOSBROOKE, Maryborough** (active 1895–1900) *No title (Tiered wedding cake), cabinet print* 1895–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**A. V. SMITH, Ballarat** (active c. 1858–62) *No title (Man), carte-de-visite* 1858–62, albumen silver photograph; *No title (Woman), carte-de-visite* 1858–62, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**A. W. BURMAN, Melbourne** (active 1878–88) *No title (Man in apron), carte-de-visite* 1878–88, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**A. CLACK, Newcastle** (active c. 1870s) *No title (Man, seated outside), carte-de-visite* 1870s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**ADELAIDE PHOTO COMPANY, Adelaide** (active 1895–1900) *No title (Woman), cabinet print* 1895–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**ADELAIDE SCHOOL OF PHOTOGRAPHY** (active 1874–91) *No title (Three children), carte-de-visite* 1874–91, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**ALEXANDER FOX & CO., Melbourne** (1865–67) *No title (Man), carte-de-visite* 1865–67, albumen silver photograph; *No title (Woman), carte-de-visite* 1865–67, albumen silver photograph; *No title (Woman), carte-de-visite* 1865–67, albumen silver photograph; *No title (Woman), carte-de-visite* 1865–67, albumen silver photograph; *No title (Child holding a chalk drawing), carte-de-visite* 1884–97, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**ALFRED SYMMONS, Newcastle** (active 1884–97) *No title (Child holding a tambourine); carte-de-visite* 1884–97, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**ANSON & FRANCIS, Adelaide** (active 1863–68) *No title (Man), carte-de-visite* 1863–68, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**ANSON BROS., Hobart** (1878–91) *No title (Man with hand on hip), carte-de-visite* 1880s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**B. C. BOAKE, Sydney** (active 1867–77) *No title (Man), carte-de-visite* 1867–77, albumen silver photograph, coloured dyes; *No title (Man), carte-de-visite* 1867–77, albumen silver photograph; *No title (Woman), carte-de-visite* 1867–77, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**H. H. BAILY** (Australia active 1865–97) *No title (Man), cabinet print* c. 1866–81, albumen silver photograph; *No title (Man), carte-de-visite* c. 1866–81, albumen silver photograph; *No title (Man), carte-de-visite* c. 1866–81, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**H. B. BALLARD** (active 1868–88) *No title (Man and woman in front of house), carte-de-visite* 1868–88, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**BALL & FEGAN, Port Pirie** (Australia active 1895–98) *No title (Four men), cabinet print* 1895–98, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**BARRONI & CO.** (active 1887–1900) *No title (Woman), carte-de-visite* 1887–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**BAUER & SIMMONS, Adelaide** (active 1898–1900) *No title (Woman and man), cabinet print* 1898–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**J. W. BEATTIE** (born Scotland 1859, arrived Australia 1878, died 1930) *No title (Bobby, for Grandma), Paris panel* 1920s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**BENSON & STEVENSON, Melbourne** (active 1872–79) *No title (Woman, wearing dark glasses, and man), carte-de-visite* 1872–79, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**BERNARD GOODE, Adelaide** (active 1864–74) *No title (Woman), carte-de-visite* 1864–74, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Alfred Barnett BIGGS** (Australia active 1858–c. 1860) *No title (Man), carte-de-visite* c. 1860, albumen silver photograph; *No title (Man), carte-de-visite* c. 1860, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**John BISHOP-OSBORNE** (Australia active 1879–c. 1900) *No title (Boy), carte-de-visite* 1879–81, albumen silver photograph; *No title (Man), carte-de-visite* 1879–81, albumen silver photograph; *No title (Three men), cabinet print* 1879–81, albumen silver photograph; *No title (Woman on a swing, in studio), carte-de-visite* 1879–c. 1900, albumen silver photograph; *No title (Young man), carte-de-visite* 1879–81, albumen silver photograph, coloured dyes; *No title (Young man), carte-de-visite* 1879–81, albumen silver photograph, coloured dyes, gold leaf; *No title (Young man), carte-de-visite* 1879–81, albumen silver photograph, coloured dyes, gold leaf. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**BRITISH AND COLONIAL PHOTO COMPANY, Melbourne** (active 1872–73) *No title (Teachers and children gathered outside a school), carte-de-visite* 1872–73, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**BURMAN & CO., Melbourne** (active 1876–77) *No title (Man), carte-de-visite* 1876–77, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**W. H. Carl BURROWS** (Australia active 1877–98) *No title (Two women), carte-de-visite* 1890s, albumen silver photograph; *No title (Woman), carte-de-visite* 1890s, albumen silver photograph; *No title (Woman), carte-de-visite* 1890s, albumen silver photograph; *No title (Woman), carte-de-visite* 1890s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**William CAWSTON** (Australia active 1860–66, 1881) *No title (Woman), carte-de-visite* 1866–81, albumen silver photograph, coloured dyes; *No title (Woman), carte-de-visite* 1866–81, albumen silver photograph; *No title (Woman), carte-de-visite* 1866–81, albumen silver photograph, gold leaf; *No title (Young boy, resting against chair), carte-de-visite* 1866–81, albumen silver photograph; *No title (Young child, standing on chair), carte-de-visite* 1866–81, albumen silver photograph; *No title (Young girl, standing on chair), carte-de-visite* 1866–81; albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Harold CAZNEAUX** (born New Zealand 1878, arrived Australia 1886, died 1953) *Acheron Way* 1934, gelatin silver photograph; *Acheron Way (new view)* 1934, gelatin silver photograph; *Blossom time, Dandenong* 1934, gelatin silver photograph; *Ribbon gum, Mount Buffalo* 1934, gelatin silver photograph. Gift of Sally Garrett, 2019

**CHARLES DRINKWATER, Sydney** (active 1870s) *No title (Woman), carte-de-visite* 1870s, albumen silver photograph, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**G. CHERRY** (Australia active 1866–67) *No title (Man holding hat), carte-de-visite* 1866–67, albumen silver photograph; *No title (Two men and dog), carte-de-visite* 1866–67, albumen silver photograph, coloured dyes; *No title (Woman), carte-de-visite* 1866–67, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Daniel CLARKE** (born Ireland 1827, arrived Australia 1863, died 1918) *No title (Woman), carte-de-visite* 1884–85, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Samuel CLIFFORD** (Australia active 1866–90) *No title (View of riverway, on the old Huon Road), carte-de-visite* 1866–90, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**M. P. DOWLING** (Australia active 1858–72) *No title (Man and woman), carte-de-visite* c. 1860, albumen silver photograph; *No title (Woman holding a fan), carte-de-visite* c. 1860, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Stephen DUPONT** (born Australia 1967) *Sing Sing, Mount Hagen* 2004, gelatin silver photographs. Gift of Milton and Penny Harris through the Australian Government’s Cultural Gifts Program, 2020

**DUVAL & CO., Launceston** (active 1883–93) *No title (Man), carte-de-visite* 1888–00, albumen silver photograph; *No title (Man), carte-de-visite* 1888–1900, albumen silver photograph; *No title (Woman), carte-de-visite* 1888–00; albumen silver photograph; *No title (Woman), carte-de-visite* 1888–00, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**E. BELL, Melbourne** (active 1877–79) *No title (Girl), carte-de-visite* 1877–79, albumen silver photograph; *No title (Girl), carte-de-visite* 1877–79, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**E. E. HIBBLING, Melbourne** (active 1873–77) *No title (Woman), carte-de-visite* 1873–77, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020



**EDWARD FARNDSELL, Adelaide** (active 1866–76) *No title (Man)*, *carte-de-visite* 1866–76, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**EMIL MULLER, Toowoomba** (active 1885–1900) *No title (Priest at pulpit, surrounded by Harvest Thanksgiving service decorations)*, *cabinet print* 1885–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**F. STYANT BROWNE, Launceston** (active 1888–1938) *A family group* c. 1900, albumen silver photograph; *Paddling* c. 1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Thomas FLINTOFF** (born England c. 1809, arrived Australia 1853, died 1891) *No title (Mother and two children)*, *carte-de-visite* 1853–1891, albumen silver photograph; *No title (Man)*, *carte-de-visite* c. 1860s, albumen silver photograph; *No title (Two men)*, *carte-de-visite* c. 1860s, albumen silver photograph; *No title (Woman)*, *carte-de-visite* c. 1860s, albumen silver photograph, coloured dyes; *No title (Woman)*, *carte-de-visite* c. 1860s, albumen silver photograph; *No title (Woman)*, *carte-de-visite* c. 1860s, albumen silver photograph; *No title (Woman and child)*, *carte-de-visite* c. 1860s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**FREEMAN & PROUT, Sydney** (active 1860–67) *No title (Man)*, *carte-de-visite* 1860–67, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1860–67, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**FREEMAN BROTHERS STUDIO, Sydney** (1854–1900) *No title (Woman)*, *carte-de-visite* 1854–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**GEORGE F. JENKINSON, Broken Hill** (active 1882–1900) *No title (Christmas card, photograph of the city of Broken Hill)*, *cabinet print* 1882–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**GEORGE FAIRMAN, Launceston** (attributed to) (active 1860s–70s) *Mary Ann Sherwood*, *carte-de-visite* 1860s–70s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Bill HENSON** (born Australia 1955) *Untitled 2000/01* 2000/01, type C photograph, ed. 1/5. Gift of Timothy Lee through the Australian Government’s Cultural Gifts Program, 2020

**H. GLENNY, Kyneton** (active 1866) *No title (Woman)*, *carte-de-visite* 1866, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Petrina HICKS** (born Australia 1972) *Shenae and Jade* 2005, printed 2019, lightjet print. Gift of Petrina Hicks, 2019

**H. W. BURGIN, Parramatta** (active 1860–64) *No title (Woman)*, *carte-de-visite* 1860–64, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**J SHAW, Harrington Street, Hobart** (active 1860s–70s) *No title (Group of soldiers)* c. 1858–60s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**J. H. ROBERTS, Ballarat** (active 1865–69) *No title (Family group)*, *carte-de-visite* 1865–69, albumen silver photograph, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**J. SHARP, Melbourne** (active 1872–77) *No title (Photographic collage, a man smoking a cigar and riding a horse)*, *carte-de-visite* 1872–77, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**JAMES BROTHERS, Wollongong** (active 1868–69) *No title (Child)*, *carte-de-visite* 1868, albumen silver photograph; *No title (Child)*, *carte-de-visite* 1868–69, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**JOHN H KINGSLEY, Tasmania** (active 1870s–80s) *No title (Fern retreat)* 1880s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**JOHN WRIGHT, Ballarat** (active 1865–69) *No title (Family group)*, *carte-de-visite* 1865–69, albumen silver photograph; *No title (Mother and child)*, *carte-de-visite* 1865–69, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**JOHNSTONE, O’SHANNESSY & CO., Melbourne** (1865–1915) *No title (Man)*, *carte-de-visite* 1865–1915, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**JULIUS BETHYIAN, Port Adelaide** (active 1888–1900) *No title (Man)*, *cabinet print* 1888–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**LOUIS GROUZELLE (& CO.), Melbourne** (1884–96) *No title (Family group)*, *cabinet print* 1884–96, albumen silver photograph; *No title (Woman and man)*, *carte-de-visite* 1884–96, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**McCLELLAND & GOODE, Rockhampton** (active 1885–91) *No title (Man)*, *carte-de-visite* 1885–91, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Albert McDONALD** (Australia active 1864–69) *No title (Girl)*, *carte-de-visite* 1864–69, albumen silver photograph, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**MELBOURNE PHOTOGRAPHIC COMPANY, Adelaide** (active 1872–82) *No title (Man)*, *carte-de-visite* 1872–82, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**MILLINGTON STUDIOS, Fremantle** (active 1870s) *No title (Baby)*, *cabinet print* 1870s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**M. J. ALLAN, Collingwood, Melbourne** (1888–1900) *No title (Priest)*, *cabinet print* 1888–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**MORRISON & CLINTON, Queensland** (active 1881–82) *No title (Woman)*, *carte-de-visite* 1881–82, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Polixeni PAPAPETROU** (Australia 1960–2018) *Olympia as Lewis Carroll’s Xie Kitchin as a Chinaman (off duty)* 2003, from the *Dreamchild* series 2003, type C photograph, ed. 2/6. Gift of Milton and Penny Harris through the Australian Government’s Cultural Gifts Program, 2020

**PATRICK DAWSON** (active 1866–68) *No title (Man)*, *carte-de-visite* 1866–68, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1866–68, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**P. L. REID & Co.** (1864–78) *No title (Baby)*, *carte-de-visite* 1860s, albumen silver photograph; *No title (Woman holding rose)*, *carte-de-visite* 1860s, albumen silver photograph, coloured dyes; *No title (Young child, standing on chair)* *carte-de-visite* 1860s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**ROBERTS BROTHERS, Ballarat** (active 1860–65) *No title (Man and child)*, *carte-de-visite* 1860–65, albumen silver photograph; *No title (Two children)*, *carte-de-visite* 1860–65, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Robert ROONEY** (Australia 1937–2017) *The Box Brownie Years 1956–58* 1956–58, inkjet prints; *No title (N.E.W.S.)* c. 1971, gelatin silver photographs on cardboard; *N.E.W.S. 73 Queens Lane City South 3004. Interior 15 Dec. 1971. Exterior 31 Jan. 1972* 1971–72, gelatin silver photographs and pencil on cardboard; *No title (Cereal boxes)* c. 1972, type C photographs on cardboard; *The White Rug: For S.K. 13 AUG – 27 SEPT* 1974, type C photographs and pencil on cardboard; *The White Rug: For S.K. 13 AUG – 27 SEPT* 1974 1974, type C photographs and pencil on cardboard; *Luna Park: St Kilda 8 Jan 1975* 1975, type C photographs and pencil on cardboard *N.E.W.S: Flat 1/2 Marine Parade St Kilda* 1975; type C photographs and pencil on cardboard; *Stumps: Smith’s Hill: Eltham Dec 1977* 1977, type C photographs and pencil on cardboard; *Yarra bank 1977* 1977, type C photographs and pencil on cardboard; *Portrait Photographs 1978–87* 1978–87, inkjet prints. Bequest of Robert Rooney, 2019

**Albert SARGEANT** (Australia active 1886–91) *No title (Family portrait)*, *cabinet print* 1890s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Roger SCOTT** (born Australia 1944) *Bronte pool* 1980, gelatin silver photograph; *Man floating, Bronte* 1981, gelatin silver photograph. Gift of Stephen Coppel, 2019

**S. E. NIXON, Moonta and Kadina** (active 1873–75) *No title (Man)*, *carte-de-visite* 1873–75, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1873–75, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**S. E. NIXON, South Australia** (active 1873–75) *No title (Man)*, *carte-de-visite* 1865–71, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1865–71, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Matthew SLEETH** (born Australia 1972) *12 views of Mount Fuji #22* 2004, from the *12 Views of Mount Fuji* series 2004–06, type C photograph, ed. 6/7. Gift of Milton and Penny Harris through the Australian Government’s Cultural Gifts Program, 2020

**SOLOMON & BARDWELL, Ballarat** (1862–c. 1874) *No title (Woman)*, *carte-de-visite* 1862– c. 1874, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**STEPHEN SPURLING, Launceston** (1878–1902) *No title (Man)*, *carte-de-visite* 1878–1902, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1878–1902, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1878–1902, albumen silver photograph; *No title (Woman and man)*, *carte-de-visite* 1878–1902, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**STEVENSON & McNICOLL, Melbourne** (1880–89) *No title (Woman)*, *carte-de-visite* 1880–89, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**T. D. WEBB & Son.** (1867–70) *No title (Man)*, *carte-de-visite* 1867–70, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1867–70, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1867–70, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1867–70, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1867–70, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1867–70, albumen silver photograph, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**THADELEY** (attributed to) (active 1860s–70s) *No title (Young boy)*, *carte-de-visite* 1860s–70s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**THOMAS J. J. WYATT, Mt Gambier** (active 1870s) *No title (Man)*, *carte-de-visite* 1870s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**T. NEVIN, Hobart** (1865–70s) *No title (Boy)*, *carte-de-visite* 1867–75, albumen silver photograph, coloured dyes; *No title (Girl)*, *carte-de-visite* 1867–75, albumen silver photograph, coloured dyes; *No title (Man)*, *carte-de-visite* 1867–75, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1867–75, albumen silver photograph, gold leaf; *No title (Three women, with book)*, *carte-de-visite* 1867–75, albumen silver photograph, coloured dyes; *No title (Two women)*, *carte-de-visite* 1867–75, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1867–75, albumen silver photograph; *No title (Woman and man)*, *carte-de-visite* 1867–75, albumen silver photograph, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**T. S. GLAISTER, Sydney** (active 1863–70) *No title (Family group)*, *carte-de-visite* 1863–70, albumen silver photograph, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**T. W. BOASE, Kadina** (active 1870s) *No title (Circle and leaves)*, *postcard* 1870s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1862–63) *No title (Pioneer, Manning, Wardle and Co steam engine)* 1862–63, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s) *No title (Woman and two children in front of house)*, *carte-de-visite* 1870s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Man)* 1870s–80s, tintype, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Man)* 1870s–80s, tintype. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Man)* 1870s–80s, tintype, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Man)* 1870s–80s, tintype, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Man)* 1870s–80s, tintype, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Two women)* 1870s–80s. tintype. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Woman)* 1870s–80s, tintype. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Woman)* 1870s–80s, tintype. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1870s–80s) *No title (Woman)* 1870s–80s, tintype, coloured dyes. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1880s–90s) *No title (Three women and three children in front of house)*, *cabinet print* 1880s–90s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active 1880s–90s) *No title (Woman and child in doorway of house)*, *cabinet print* 1880s–90s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active c. 1901) *No title (Street arch decorations)* 1901, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

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**UNKNOWN** (Australia active c. 1901) *No title (Street arch decorations)* 1901, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active c. 1901) *No title (The apple arch)* 1901, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**UNKNOWN** (Australia active c. 1901) *No title (The fern arch)* 1901, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**C. WHERRETT** (Australia active 1862–c. 1900) *No title (Woman)*, *carte-de-visite* 1862–c. 1900, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1872–87, albumen silver photograph; *No title (Two men)*, *carte-de-visite* 1872–87, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1872–87, albumen silver photograph; *No title (Young boy and girl)*, *carte-de-visite* 1872–87, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**WHITELAW STUDIO, Launceston** (active c. 1892–1950) *No title (Family portrait of mother, father and two children)* c. 1900, albumen silver photograph; *No title (Family portrait of mother, father and two children; older child holding a toy for the younger to reach)* c. 1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**WILLETS** (attributed to) (Australia active 1860s–70s) *No title (Woman)*, *carte-de-visite* 1860s–70s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**WILLIAM AUGUSTUS FRANCIS, Adelaide** (active 1869–71) *No title (Three children)*, *carte-de-visite* 1869–71, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**WILLIAM BENTLEY, Moonta** (1836–1910) *No title (Woman and man)*, *carte-de-visite* 1860s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**WILLIAM HENRY WOOSTER, Bolwarrah** (1845–1929) *No title (Decorated chimneypiece)*, *carte-de-visite* 1870s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**WILLIAM SHORT & CO., Melbourne** (active 1863–65) *No title (Woman)*, *carte-de-visite* 1863–65, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**WILSON & WILLIAMS** (active 1880s–90s) *No title (People and dogs outside house)*, *carte-de-visite* 1880s–90s, albumen silver photograph; *No title (Three people standing in front of a house, leaning on fence)*, *carte-de-visite* 1880s–90s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Alfred WINTER** (Australia active 1860–81) *No title (Baby)*, *carte-de-visite* 1860–81, albumen silver photograph; *No title (Child)*, *carte-de-visite* 1860–81, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1860–81, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1860–81, albumen silver photograph, coloured dyes; *No title (Man)*, *carte-de-visite* 1860–81, albumen silver photograph, coloured dyes; *No title (Woman)*, *carte-de-visite* 1860–81, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1874–75, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1874–78, albumen silver photograph; *No title (Man)*, *carte-de-visite* 1880s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**David WOOD** (Australia active 1866–1900) *No title (Girl)*, *carte-de-visite* 1873–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**David WOOD** (Australia active 1866–1900) *No title (Woman)*, *carte-de-visite* 1873–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Charles WOOLLEY** (Australia 1834–1922) *No title (Man)*, *carte-de-visite* 1860–70, albumen silver photograph; *No title (Woman)*, *carte-de-visite* 1860–70, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**W. THWAITES, Junior** (active 1865) *No title (Four men)*, *carte-de-visite* 1865, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**W. THWAITES, Junior, Mt Gambier** (active 1865) *No title (Man)*, *carte-de-visite* 1865, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**YEOMAN & CO., Melbourne** (1882–1900) *No title (Boy)*, *carte-de-visite* 1882–1900, albumen silver photograph; *No title (Boy)*, *carte-de-visite* 1882–1900, albumen silver photograph; *No title (Young boy holding cricket bat)*, *carte-de-visite* 1882–1900, albumen silver photograph; *No title (Young girl holding skipping rope)*, *carte-de-visite* 1882–1900, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

**Anne ZAHALKA** (born Australia 1957) *Wednesday, 8:40pm* 1995, from the *Open House* series 1995, colour cibachrome transparency, light box. Gift of the artist, 2019

#### PURCHASES

**Atong ATEM** (born Ethiopia 1994, arrived Australia 1997) *Adut* 2015, printed 2019, from the *Studio* series 2015, digital type C print, ed. 3/10; *Adut and Bigoa* 2015, printed 2019, from the *Studio* series 2015, digital type C print, ed. 2/10; *Akuot* 2015, printed 2019, digital type C print, ed. 1/10; *Morayo* 2015, printed 2019, from the *Studio*

series 2015, digital type C print, ed. 6/10; *Paanda* 2015, printed 2019, from the *Studio* series 2015, digital type C print, ed. 5/10. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Yanni FLORENCE** (born Australia 1965) *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph; *Untitled* 2016–18, from the *Tram Windows* series 2016–18, gelatin silver photograph. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Petrina HICKS** (born Australia 1972) *Shenae and Jade* 2005, lightjet print, ed. 5/8. Purchased NGV Foundation, 2019

**Anna HIGGINS** (born Australia 1991) *Flower arrangement* 2018, inkjet print, ed. 1/2; *Rose in the dark* 2018, inkjet print, ed. 1/2. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Xiao LU** (born China 1962, arrived Australia 1989) *One (detail 1)* 2015, printed 2017, type C photograph, ed. 1/10; *One (detail 2)* 2015, printed 2017, type C photograph, ed. 1/10. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Robyn STACEY** (born Australia 1952) *Nothing to see here* 2019, from the *Nothing to See Here* series 2019, lenticular image, ed. 1/5. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Darren SYLVESTER** (born Australia 1974) *Who you are or how I meet you, I don’t know* 2007, digital type C print; *On holiday* 2010, digital type C print; *Ghost story* 2017, digital type C print. Purchased, Victorian Foundation for Living Australian Artists, 2019

**Anne ZAHALKA** (born Australia 1957) *Sunday, 11:08am* 1995, from the *Open House* series 1995, colour cibachrome transparency, light box; *Sunday, 2:09pm* 1995, printed 2019, from the *Open House* series 1995, colour cibachrome transparency, light box. Purchased, Victorian Foundation for Living Australian Artists, 2019

#### INTERNATIONAL ART

##### Asian Art

##### GIFTS

**AFGHAN** *Horse saddle cover* 1900–50, wool, cotton. Gift of Leigh and Alexandra Copeland, 2019

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**AFGHAN** *Korake ceremonial hanging* 1980s, silk, hair. Gift of Leigh and Alexandra Copeland, 2019

**AFGHAN / UZBEK people** *Ferangie woman’s cape* 1880s, silk velvet. Gift of Leigh and Alexandra Copeland, 2019

**AFGHAN / UZBEK people** *Ferangie woman’s cape* twentieth century, Soviet-era button, silk tassels. Gift of Leigh and Alexandra Copeland, 2019

**BAI Xu-Hao** (Chinese active mid–late twentieth century) *Military-civilian friendship competition* (军民友谊赛) 1974, colour lithograph; *The wide road* (广阔的道路) c. 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**BOLT AND NUTS STUDIO, Japan** (active 1980s) *Evolution? Anti-nuclear* 1980s, colour screenprint; *The one and only. Anti-nuclear* 1980s, colour screenprint; *Think peace. Anti-nuclear* 1980s, colour offset lithograph; *Watch ‘Peace’*. *Anti-nuclear* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**CAMBODIAN** *Ikat* c. 1900, silk, natural dye. Gift of Leigh and Alexandra Copeland, 2019

**CHANG Chien** (Taiwanese 1921–2016) *Lotus plant* 1984, ink on paper. Gift of Steven West, 2019

**CHENG Min-Sheng** (Chinese active mid–late twentieth century) *Fresh breeze in the shop* (商店新风) 1975, colour lithograph. Gift of Rachel Faggetter, 2019

**DING Yanyong** (Chinese 1902–78) *Su Shi’s water melody* 1975, ink on paper; *Weary of flying, a couple of geese from the south stay by each other* c. 1975, ink on paper. Gift of Steven West, 2019

**DONGGOK Kim Jeong-Mook** (Korean 1937–2020) *Gourd water dropper* c. 2000, stoneware. Gift of Ian and Barbara Carroll, 2019

**DONG Zheng-Yi** (Chinese 1917–89) *The commune’s fish pond* (公社渔塘) 1973, colour lithograph. Gift of Rachel Faggetter, 2019

**FU Xiaoshi** (Chinese 1932–2016) *Li Bai writing in an inebriated state* 1984, ink on paper. Gift of Steven West, 2019

**Hirokatsu Hijikata** (Japanese 1941–) *Against the nuclear arms* 1980s, colour screenprint; *Against the nuclear arms* 1980s, colour screenprint; *Against the nuclear arms* 1980s, colour screenprint; *Against the nuclear arms* 1980s, colour screenprint; *As long as there exists a firing button to launch a nuclear weapon..* 1980s, colour screenprint; *A-tomb* 1980s, colour screenprint; *Destroy the roots of destroy* 1980s, colour screenprint; *Green aid* 1980s, colour screenprint; *Help* 1980s, colour screenprint; *Help* 1980s, colour screenprint; *Let’s empty our warehouses of arms and pack our silos with grain* 1980s, colour screenprint; *Love and peace on earth* 1980s, colour screenprint; *Love and peace on earth!* 1980s, colour screenprint; *Love and peace on earth!* 1980s, colour screenprint; *Love and peace on earth!* 1980s, colour screenprint; *Love and peace on earth!* 1980s, colour screenprint; *Nature* 1980s, colour screenprint; *Nature* 1980s, colour screenprint; *No one wants a camouflaged Earth!!* 1980s, colour screenprint; *Only one Earth* 1994, colour screenprint; *Peace* 1980s, colour screenprint; *Peace* 1980s, colour screenprint; *Poster* 1980s, colour screenprint; *Poster* 1980s, colour screenprint; *Save green* 1980s, colour screenprint; *SQS* 1980s, colour screenprint; *2,000 times* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**INDIAN** *Woman’s head shawl* 1920–30, Madder dyed silk, tie-dyed. Gift of Leigh and Alexandra Copeland, 2019

**INDONESIAN** *Figures dressed in flared trousers carrying candles in a Christian procession* c. 1970, cotton. Gift of Leigh and Alexandra Copeland, 2019

**INDONESIAN** *Weaving with Portuguese writing* c. 1970, cotton. Gift of Leigh and Alexandra Copeland, 2019

**JAPANESE** *Group of fourteen tumblers* c. 1930, glass. Gift of Mitsushige Horiuchi, 2020

**JAPANESE Suharaya Mohei** publisher (Japanese active 1756–1820) *Illustrated map of Edo* 1853, colour woodblock print. Gift of Ian and Barbara Carroll, 2019

**JAPANESE** *Map of Japan’s roads, towns, inns and temples* 1863, colour woodblock print. Gift of Ian and Barbara Carroll, 2019

**JAPANESE** *21st century symposium, Okinawa* 1988, colour screenprint. Gift of Jacqui Thomas, 2019

**JAPANESE** *Against the nuclear arms* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**JAPANESE** *Dont walk* 1980s, colour offset lithograph. Gift of Jacqui Thomas, 2019

**JAPANESE** *I’m here* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**JAPANESE** *Let’s try and do what we can (Dekirukoto kara yatte miyōyo)* 1980s, colour offset lithograph. Gift of Jacqui Thomas, 2019

**JAPANESE** *Peace* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**JAPANESE** *21st century symposium* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**JAPANESE** *War, save the shivering man. Amnesty International* 1980s, poster. Gift of Jacqui Thomas, 2019

**JAPANESE** *Amnesty International, Freedom ‘90s poster exhibition* 1990s, colour offset lithograph poster. Gift of Jacqui Thomas, 2019

**Katsumi Asaba** (Japanese 1940–) *Anti-war poster* 1980s, colour offset lithograph; *The world is full of danger* 1992, colour offset lithograph; *The world is full of danger* 1992, colour offset lithograph; *I’m here.* 1980s, colour screenprint; *I’m here.* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**Kazumasa Nagai** (Japanese 1929–) *I’m here; I’m here; I’m here; I’m here; I’m here; I’m here; I’m here; I’m here. Save being and save world; I’m here. Save being and save world* (1980s); *I’m here; I’m here; I’m here; Stop aids; Stop aids* 1992; *Save me, please. I’m here* 1993; *Save me, please. I’m here* 1993; *Save me, please. I’m here* 1993; *Save me, please. I’m here* 1993, colour screenprint. Gift of Jacqui Thomas, 2019

**Kazumasa Nagai** art director (Japanese 1929–) **Tamie Okuyama** illustrator (Japanese 1946–) *Hiroshima appeals* 1987 1980s, colour offset lithograph. Gift of Jacqui Thomas, 2019

**Kazuo Kishimoto** (Japanese active 1980s) *Peace* 1980s, colour screenprint; *Water is life* 1980s, colour screenprint; *Peace white Peace black* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**Kazuo Saito** (Japanese active 1980s) *Water is life!* 1990, colour screenprint. Gift of Jacqui Thomas, 2019

**Kiyoshi Awazu** (Japanese 1929–2009) *Love Peace Hiroshima appeals* 1984 1980s, colour offset lithograph. Gift of Jacqui Thomas, 2019

**Kohzo Okada** (Japanese active 1990s) *Japanese UFO* 1992, colour screenprint. Gift of Jacqui Thomas, 2019

**KOREAN** *Jar* Three Kingdoms period 57 BCE–668 CE, earthenware. Gift of Ian and Barbara Carroll, 2019

**KOREAN** *Jar* Silla period 57 BCE–935 CE, earthenware. Gift of Ian and Barbara Carroll, 2019

**KOREAN** *Bottle* nineteenth century, stoneware. Gift of Ian and Barbara Carroll, 2019

**KOREAN** *Bottle* nineteenth century, stoneware. Gift of Ian and Barbara Carroll, 2019

**KOREAN** *Bottle* nineteenth century, stoneware. Gift of Ian and Barbara Carroll, 2019

**KOREAN** *Fish water dropper* nineteenth century, stoneware. Gift of Ian and Barbara Carroll, 2019

**KOREAN** *Persimmon water dropper* nineteenth century, stoneware. Gift of Ian and Barbara Carroll, 2019

**KOREAN** *Medicine chest* late nineteenth century, wood, brass. Gift of Ian, Barbara, Stuart and Maggie Carroll, 2019

**KOREAN** *Scholars books and things* late nineteenth century, ink on paper. Gift of Ian and Barbara Carroll, 2019

**Utagawa KUNISADA** (Japanese 1786–1865) *Ichikawa Danjūrō VIII as the ghost of the obsessed monk Kiyomizu Seigen with Arashi Rikan III as Shimobe Yodohei (R) and Iwai Kumesaburō III as Sakura-hime* 1852, colour woodblock (diptych); *Story of Jiraiya (Young Thunder) from Jiraiya Gōketsu Monogatari* 1852, colour woodblock (diptych); *Hideyoshi Toyotomi, Sato Masakiyo and Masakiyoi in The tale of Hideyoshi* c. 1852, colour woodblock (triptych); *Yoshitsune battles Konoha crow tengu under the guidance of the monk Sojobo (King Tengu) at Mt Kurama* 1853,

colour woodblock (triptych); *Ryōgoku Bridge in the Eastern Capital: Illustration of the Prosperity of the River Opening (Tōto Ryōgoku-bashi kawabiraki han’ei zu)* 1858, colour woodblock (triptych). Gift of Beverley Atkinson in memory of A. D. Colquhoun, 2020

**LI Zhen-Hua** (Chinese active mid–late twentieth century) *Brigade ducks* (大队鸭群) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**LIAONING PEOPLE’S PUBLISHING HOUSE, Shenyang** publisher (1974), **LIU Zhi-Gui** (Chinese 1945–2016) *After the bumper harvest* (丰收之后) 1972, colour lithograph. Gift of Rachel Faggetter, 2019

**MA Jian-Ya** (Chinese active mid–late twentieth century) *The mountain village has changed in appearance* (山村变了样) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**Masayuki Yoshida** designer (Japanese active 1980s) **Shunichi Numora** illustrator (Japanese active 1980s) *No more wars.* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**Masuteru Aoba** (Japanese 1939–2011) *Energy is for peace* 1980s, colour screenprint; *Peace, be heard* 1980s, colour screenprint; *Peace is in our heart* 1980s, colour screenprint; *Peace MIP frieden paz paix* 1980s, colour screenprint; *The end* 1980s, colour screenprint; *The real war* 1980s, colour screenprint; *The real weight of peace* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**Mikio Oniyama** (Japanese 1952–) *Water Land “Japan”* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**Seok Nam** (Korean active mid nineteenth century) *Tigers, phoenix and paulownia tree* mid nineteenth century, ink on paper; *Tiger, sparrows and bamboo* mid nineteenth century, ink on paper. Gift of Ian and Barbara Carroll, 2019

**NDC GRAPHICS (Nakagawa Kenzo, Nobuiyama Hiroyasu, Morikami Satoshi)** (active 1980s) *Sunshine Wind Water Earth* 1980s, colour screenprint with incision. Gift of Jacqui Thomas, 2019

**Sakamoto Hiroki** (Japanese 1953–) *Earth* 1980s, colour offset lithograph; *Peace, balance of the universe (sekai)* 1980s, poster; *Humanity is water* 1991, colour offset lithograph; *I’m here.* 1992, colour offset lithograph; *Humanity is the earth* 1993, colour screenprint. Gift of Jacqui Thomas, 2019

**Sakamoto Hiroki** (Japanese 1953–) **Masao Hoshi** designer (Japanese 1956–) *I’m here* 1993, colour screenprint. Gift of Jacqui Thomas, 2019

**Sakamoto Hiroki** art director (Japanese 1953–) **Ohide Akiyoshi** designer (Japanese active 1990s) *I’m here* 1993, colour offset lithograph. Gift of Jacqui Thomas, 2019

**SHANGHAI PEOPLE’S PUBLISHING HOUSE, Shanghai** publisher (est. 1951) **CHENG Min-Sheng** (Chinese active mid–late twentieth century) *Select a captain* (选队) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**SHANGHAI PEOPLE’S PUBLISHING HOUSE, Shanghai** publisher (est. 1951) **CHENG Min-Sheng** (Chinese active mid–late twentieth century) **ZHANG Lin** (Chinese active mid–late twentieth century) *Today’s ‘foolish old men’ create new scenes 1* (当代愚公绘新图1) 1973, colour lithograph; *Today’s ‘foolish old men’ create new scenes 2* (当代愚公绘新图2) 1973, colour lithograph. Gift of Rachel Faggetter, 2019

**SHANGHAI PEOPLE'S PUBLISHING HOUSE, Shanghai**  
publisher (est. 1951) **LI Feng-Lan** (Chinese active mid–late twentieth century) *Spring hoeing* (春锄) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**SHANGHAI PEOPLE'S PUBLISHING HOUSE, Shanghai**  
publisher (est. 1951) **LIU Zhi-De** (Chinese active mid–late twentieth century) *The battle of the Quyu river* (大战曲域河) 1974, colour lithograph; *Female branch secretary* (女支书) 1975, colour lithograph; *Female branch secretary* (女支书) 1975, colour lithograph; *Rural house station* (山村医疗站) 1975, colour lithograph; *Awake in the middle of the night* (深夜不眠) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**SHANGHAI PEOPLE'S PUBLISHING HOUSE, Shanghai**  
publisher (est. 1951) **MA Ya-Li** (Chinese active mid–late twentieth century) *Brigade chicken farm* (大队养鸡场) 1973, colour lithograph. Gift of Rachel Faggetter, 2019

**SHAANXI PEOPLE'S PUBLISHING HOUSE, Xi'an** publisher (1974) **MA Jian-Ya** (Chinese active mid–late twentieth century) *On-the-spot meeting* (养猪现场会) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**Shigeo Fukuda** (Japanese 1932–2009) *Hiroshima appeals 1985* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**Shin Matsunaga** (Japanese 1940–) *I'm here. Everything must have a beginning* 1992, colour offset lithograph. Gift of Jacqui Thomas, 2019

**Sōgen Ōnishi** (Japanese active 1980s) *Hiroshima appeals 1984. Senso Sukinai. Taro I love for a way.* 1980s, poster; *No war, senso sukinai* 1980s, colour offset lithograph. Gift of Jacqui Thomas, 2019

**SONG Hou-Cheng** (Chinese active mid–late twentieth century) *Cinch a gun* (紧握手中枪) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**Susumu Endo** photographer and designer (Japanese active 1980s) *Water crisis* 1980s, colour offset lithograph. Gift of Jacqui Thomas, 2019

**Takashi Kaneko** art director (Japanese active 1980s) **Noriyuki Kikuchi** designer (Japanese active 1980s) **Yoshimasa Sekiya** photographer (Japanese active 1980s) *Peace, we are all one on that point* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**Ikko Tanaka** (Japanese 1930–2002) *1988 Hiroshima appeals* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

**TIANJIN PEOPLE'S PUBLISHING HOUSE, Tianjin** publisher (1974) **MA Zhen-Long** (Chinese active mid–late twentieth century) *It's always spring in the commune* (公社春常在) 1974, colour lithograph. Gift of Rachel Faggetter, 2019

**Yoshio Hayakawa** (Japanese 1917–2009) *Hiroshima appeals 1986* 1980s, colour offset lithograph. Gift of Jacqui Thomas, 2019

**Yoshio Kato** (Japanese active 1980s) *Lullaby of Birdland* 1980s, colour screenprint. Gift of Jacqui Thomas, 2019

## PURCHASES

**AFGHAN** *Camel headdress* c. 1900, silk. Purchased, NGV Supporters of Asian Art, 2019

**AFGHAN** *Camel headdress* c. 1900, silk. Purchased, NGV Supporters of Asian Art, 2019

**AFGHAN** *Camel headdress* c. 1900, silk. Purchased, NGV Supporters of Asian Art, 2019

**AFGHAN** *Ghazni district rifle cover* c. 1920, silk thread, silk. Purchased, NGV Supporters of Asian Art, 2019

**AFGHAN** *Nuristani woman's head wear* 1900–40, cotton, silk, glass buttons, cowrie shells, kingfisher feathers. Purchased, NGV Supporters of Asian Art, 2019

**AFGHAN** *Pistol cover* mid twentieth century, silk. Purchased, NGV Supporters of Asian Art, 2019

**AFGHAN** *Uzbek child's ikat tabard* mid twentieth century, silk. Purchased, NGV Supporters of Asian Art, 2019

**AFGHAN** *Pushtan bicycle cover* 1950–70, silk, cotton, polyester, mirror. Purchased, NGV Supporters of Asian Art, 2019

**BIKŌEN COSMETICS, Japan** manufacturer (active 1930s) *Egg soap powder wash* c. 1930, offset lithograph, powder. Purchased with funds donated by Winsome Richards, 2019

**CAI Guo-Qiang** (Chinese 1957–) *Murmuration (Landscape)* (乌云 (Niǎo yún)) 2019, gunpowder on porcelain. Purchased with funds donated by Barry Janes and Paul Cross, Margaret Munro Hendy Bequest, Norman and Pauline Bloom, Ying Zhang in association with the Asian Australian Foundation, Betsy Polasek, Tim Fairfax AC and Gina Fairfax, Peter Greenham and Anne Greenham, Anthea S. V. Robinson Bequest, Professor AGL Shaw AO Bequest and donors to the 2019 NGV Foundation Annual Dinner and 2019 NGV Annual Appeal, 2020

**Sanjay M. CHITARA** (Indian c. 1972–) *Jogni mata-ni-pachedi (temple hanging)* 2017, cotton, mordants, vegetable dyes, pigments. Purchased NGV Foundation, 2019; *Sagat mata-ni-pachedi (temple hanging)* 2017,cotton, mordants, vegetable dyes, pigments; *Vahanvati mata-ni-pachedi (temple hanging)* 2017, cotton, mordants, vegetable dyes, pigments. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

**Jaba CHITRAKAR** (Indian c. 1960–) *Dowry pata* 2017, natural colour on paper; *Tree plantation pata* 2017, natural colour on paper. Purchased NGV Foundation, 2019

**Mantu CHITRAKAR** (Indian c. 1960–) *HIV AIDS pata* 2017, natural colour on paper; *Osama Bin Laden pata* 2017, natural colour on paper. Purchased NGV Foundation, 2019

**CLUB COSMETICS, Japan** manufacturer (1903–) *Gift box set* c. 1930, offset lithograph, powder. Purchased with funds donated by Winsome Richards, 2019

**Bibha DAS** (Indian 1969–) *Mohuak* 2017, ink on paper; *Wedding 1* 2017, ink on paper; *Wedding 2* 2017, ink on paper; *Wedding 3* 2017, ink on paper. Purchased NGV Foundation, 2019

**Karpoori DEVI** (Indian 1969–) *Sujuni elephant aripana embroidery* 2017; cloth, thread; *Sujuni fish aripana embroidery* 2017, cloth, thread. Purchased NGV Foundation, 2019

**INDIAN** *Anglo-Indian nauch-girl glass painting* late nineteenth century, glass, colour pigments. Purchased, NGV Supporters of Asian Art, 2019

**INDIAN** *Durga glass painting* late nineteenth century, glass, colour pigments. Purchased, NGV Supporters of Asian Art, 2019

**INDIAN** *Garuda glass painting* late nineteenth century, glass, colour pigments. Purchased, NGV Supporters of Asian Art, 2019

**INDIAN** *Jain sage glass painting* late nineteenth century, glass, colour pigments. Purchased, NGV Supporters of Asian Art, 2019

**INDIAN** *Shiva, Parvati and Ganesh glass painting* late nineteenth century, glass, colour pigments. Purchased, NGV Supporters of Asian Art, 2019

**INDIAN** *Vijay Lakshimi (or Dhairya Lakshimi) glass painting* late nineteenth century, glass, colour pigments. Purchased, NGV Supporters of Asian Art, 2019

**JAPANESE** *Shunga scroll (Nikushitsu Enga-kan 肉筆艶画卷)* 1840–70s, ink and pigments on paper. Purchased, NGV Supporters of Asian Art, 2020

**JAPANESE** *Head* c. 1930, porcelain, pigment (Seto ware). Purchased with funds donated by Winsome Richards, 2019

**JAPANESE** *Set of five lidded bowls with check design* c. 1930, lacquer on wood. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

**JAPANESE** *Tancho cosmetics promotion card* c. 1930, offset lithograph. Purchased with funds donated by Winsome Richards, 2019

**JAPANESE** *Tancho cosmetics promotion card* c. 1930, offset lithograph. Purchased with funds donated by Winsome Richards, 2019

**JAPANESE** *Tancho cosmetics promotion cards* c. 1930, offset lithograph. Purchased with funds donated by Winsome Richards, 2019

**Govind JOGI** (Indian 1980–) *Holy man* 2017, ink on paper; *Krishna* 2017, ink on paper. Purchased NGV Foundation, 2019

**Prakash JOGI** (Indian 1975–) *Beasts* 2017, ink on paper; *Cityscape* 2017, ink on paper; *Lion* 2017, ink on paper. Purchased NGV Foundation, 2019

**Kalyan JOSHI** (Indian 1969–) *Avatars of Vishnu* 2017, cotton, pigments; *Durga* 2017, cotton, pigments. Purchased NGV Foundation, 2019

**KANAMORI Eiichi** (Japanese 1908–2001) *Vase with flying fish* c. 1940, bronze, silver leaf. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2019

**Kobayakawa Kiyoshi** (Japanese 1897–1948) *Jazz Dancer* 1934, colour woodblock. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and donors to the 2020 NGV Annual Appeal, 2019

**Kōno Takashi** (Japanese 1906–1999) *Let's visit the eight sites of Omi* 1935, colour offset lithography. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

**KOREAN** *Scholar's studio bookcase (Chaekgeori)* late nineteenth century, ink and colour on paper, wood, paper, silk. Purchased NGV Foundation, 2019

**KOREAN** *Lotuses* late nineteenth – early twentieth century, ink and colour on linen, wood, paper, silk. Purchased NGV Foundation with the assistance of Baillieu and Sarah Myer, 2019

**KOREAN** *Embroidery* early twentieth century, silk, cotton. Purchased with funds donated by Vivien Knowles, 2019

**KOREAN** *Irregular check pochagi wrapping cloth* early twentieth century, hemp. Purchased NGV Foundation, 2019

**KOREAN** *Three-piece women's wedding outfit, skirt, jacket and coat* early twentieth century, silk, hemp, cotton. Purchased NGV Foundation, 2019

**KOREAN** *Wedding pillow* early twentieth century, silk, cotton, reeds. Purchased with funds donated by Vivien Knowles, 2019

**KOREAN** *Wedding pillow* early twentieth century, silk, cotton. Purchased with funds donated by Vivien Knowles, 2019

**KOREAN** *Wedding pillow* early twentieth century, silk, cotton. Purchased with funds donated by Vivien Knowles, 2019

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**KOREAN** *Wedding pillow* early twentieth century, silk, cotton. Purchased with funds donated by Vivien Knowles, 2019

**KOREAN** *Embroidery* early–mid twentieth century, silk, cotton; *Embroidery* early–mid twentieth century, silk, cotton. Purchased with funds donated by Vivien Knowles, 2019

**KOREAN** *Embroidery* early–mid twentieth century, silk, cotton; *Embroidery* early–mid twentieth century, silk. Purchased NGV Foundation, 2019

**Pradyumna KUMAR** (Indian 1969–) *Bonded labour* 2017, ink on paper; *Global warming* 2017, ink on paper. Purchased NGV Foundation, 2019

**Pushpa KUMARI** (Indian 1969–) *Female foeticide* 2017, ink on paper. Purchased NGV Foundation, 2019

**Jamunalal KUMHAR** (Indian c. 1965–) *Ganeshha* 2017, earthenware; *Pabuji* 2017, earthenware. Purchased NGV Foundation, 2019



**NEYA Chūroku** designer (Japanese 1897–1987) **HATTORI Kintarō** maker (Japanese 1860–1934) *Table clock with rooster (Ondori dokei)* c. 1933, bronze, marble, glass. Purchased with funds donated by the Alan Black Bequest in memory of Leonard Simpson, 2019

**Nishizawa Tekino** (Japanese 1889–1965) **KAWASAKI Shōko**  
(Japanese 1886–1977) **Isoda Chōshū** (Japanese 1880–1947)  
**Oda Kanchō** (Japanese 1889–1961) **Tamura Saiten** (Japanese  
1889–1933) **Kirigaya Senrin** (Japanese 1876–1932) *The Taishō  
earthquake folio* (*Taishō shinkasai mokuhangashū*) 1924, colour  
woodblock print. Purchased, NGV Supporters of Asian Art, 2019

**Kalam PATUA** (Indian 1962–) *Holi festival* 2017, watercolour on paper; *Relationship* 2017, watercolour on paper; *Restaurant* 2017, watercolour on paper. Purchased NGV Foundation, 2019

**Daroga RAM** (Indian 1953–) *Jaali* 2017, clay, bamboo, wood, coir; *Koti* 2017, clay, bamboo, wood, coir. Purchased NGV Foundation, 2019

**Ananta Ram RANA** (Indian 1969–) *Durga* 2017, earthenware; *Lakshmi* 2017, earthenware. Purchased NGV Foundation, 2019

**SANO Shigejiro** designer (Japanese 1900–1987) **PAPILIO COSMETICS, Japan** manufacturer (c. 1930) *Powder compact*  
c. 1930, offset lithograph, powder. Purchased with funds donated  
by Winsome Richards, 2019

Yanagawa SHIGENOBU II illustrator, (Japanese 1787–1832)  
 SAEDA Shigeru (Hōzan Gyo'ō shiki) author (Japanese 1759–  
 1826) *Legendary strong women from Japanese history (Ehon  
 Fuchibakama 絵本ふちはかま)* 1836, 15 double-page colour  
 woodblock first edition. Purchased, NGV Supporters of Asian Art,  
 2020

**SHIROI HONPŌ, Japan** manufacturer (active 1930s) *Mina no hana*  
powder compact c. 1930, offset lithograph, powder. Purchased  
with funds donated by Winsome Richards, 2019

**SHOBIDŌ COSMETICS, Japan** manufacturer (active 1930s) *Shiroi powder compact* c. 1930, offset lithograph, powder. Purchased with funds donated by Winsome Richards, 2019

**Venkat Raman Singh SHYAM** (Indian 1970–) *The world of the Gonds* 2017, synthetic polymer paint on canvas. Purchased NGV Foundation, 2019

**Satyanarayan SUTHAR** (Indian 1973–) *Kaavad* 2017, wood, pigments. Purchased NGV Foundation, 2019

**TABATA HŌKŌ COSMETICS, Japan** manufacturer (active 1930s)  
*Poudre Nouveau Cappi powder compact* c. 1930, offset lithograph,  
 powder. Purchased with funds donated by Winsome Richards,  
 2019

**TOGO Seiji** designer (Japanese 1897–1978) **CLUB COSMETICS**, **Japan** manufacturer (1903–) *Powder compact* c. 1930, offset lithograph, powder. Purchased with funds donated by Winsome Richards, 2019

[illegible]

**Rajesh Chaitya VANGAD** (Indian 1975–) *Natural world of Warlis*  
2017, synthetic polymer paint and cow dung on canvas. Purchased  
NGV Foundation, 2019

**YAMAMOTO Junmin** (Japanese 1882–1962) *Polar bear*  
(*Shirokuma* 白熊) c. 1930, bronze. Purchased with funds donated  
by the Alan Black Bequest in memory of Leonard Simpson, 2019

**YAMANO Ayao** designer (Japanese 1897–1980) **SHISEDO COSMETICS, Japan** manufacturer (1872–) *Powder compact*  
c. 1930, offset lithograph, powder. Purchased with funds donated  
by Winsome Richards, 2019

**YAMAZAKI Kakutarō** (Japanese 1899–1984) *Stationery box with galloping horses* c. 1938, lacquer on wood. Purchased NGV Foundation, 2019

**YOSHIDA H**atsusaburō (Japanese 1884–1955) *Bird's eye view of Kinki Tokai* (*Nippon chōkan Kinki Tōkai daizue* 日本鳥瞰近畿東海大圖繪) 1927, colour offset lithograph. Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

**YOSHIDA Hatusasaburō** (Japanese 1884–1955) *Bird's eye view of*  
*Kyoto, Miyako Hotel (Miyako hoteru wo chūshin to seru rakunaigai*  
*meisho kōtsū chōkanzu* 都ホテルを中心とする洛内外名所交通鳥瞰  
 圖) 1928, brochure: colour offset lithograph, concertina binding;  
*Guide to Unzen (Nippon hakkē Unzendake kōtsū zue* 日本八景雲仙  
 嶽交圖繪) 1930, colour offset lithograph. Purchased with funds  
 donated by the Hon. Michael Watt QC and Cecilie Hall, 2019

## International Decorative Arts

## GIFTS

**Ernest BUSSIÈRE** modeller (France 1863–1937) **KELLER & GUÉRIN, Lunéville** manufacturer (France 1832–1922) *Gourd vase* c. 1903, earthenware. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

**John CAFE** (England active 1740s–50s) *Set of four candlesticks*  
c. 1753, silver (cast). Gift of William and Anne Huffam through the  
Australian Government's Cultural Gifts Program, 2019

**CREIL & MONTEREAU MANUFACTORY, Oise** (France active 1840–95) *Charger* 1876–84, earthenware (creamware). Gift of Peter and Ivanka Canet through the Australian Government's Cultural Gifts Program, 2019

**DAUM FRÈRES, VERRERIES DE NANCY, Nancy** (France 1925–40, 1946–62) *Dragonfly table lamp* c. 1903, glass (cameo), bronze (patinated), gilding. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

**Joseph-Théodore DECK** potter (France 1823–91) *Charger*  
1870s–early 1880s, earthenware. Gift of Peter and Ivanka Canet  
through the Australian Government's Cultural Gifts Program, 2019

**DOULTON & CO., Lambeth, London** manufacturer (England 1853–1956) Vase 1885–91, stoneware. Gift of Anne Rusden, 2019

**William ELLIOTT** silversmith (England 1762–1854) *Biggin on stand*  
c. 1820, silver. Gift of William and Anne Huffam through the  
Australian Government's Cultural Gifts Program, 2019

**ENGLAND** *Anti-slavery wall plaque* 1800–30, verre églomisé, (oil), gilt-metal, gold-leaf, wax, gilt-wood, paper, (other materials). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

**ENGLAND** *Anti-slavery medallion* c. 1830, porcelain, glass (verre églomisé), gilt-metal, silk (ribbon), mirror, wax, (other materials).  
Gift of Krystyna Campbell-Pretty AM and Family through the  
Australian Government's Cultural Gifts Program, 2020

**Eugène GAILLARD** designer (France 1862–1933) *Wall shelf* c. 1900, Mahogany. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

**Zaha HADID** designer (Iraq 1950–2016) **SAWAYA & MORONI**,  
**Milan** manufacturer (Italy est. 1984) *Z-Play*, pair of seats 2000  
designed, 2002 manufactured, from the *Z-Scape* series 2000–16,  
polyurethane, wool. Gift of Andrew Lowe and Jacqueline Foti-Lowe,  
2020

**JANVIER QUERICA, Paris** manufacturer (France 1890–1936)  
*Waist clasp* 1900–05, silver-gilt. Gift of Krystyna Campbell-Pretty AM  
 and Family through the Australian Government's Cultural Gifts  
 Program, 2019

**Max LAEUGER** designer (Germany 1864–1952) **TONWERKE KANDERN, Kandern** manufacturer (Germany est. 1895) Vase c. 1900, earthenware. Gift of Peter and Ivanka Canet through the Australian Government's Cultural Gifts Program, 2019

**René LALIQUE** designer (France 1860–1945) **R. LALIQUE,**  
**Wingen-sur-Moder** manufacturer (France est. 1921) *Psyche*,  
*pendant* c. 1919 designed, glass (frosted, foiled), mirror, silver. Gift  
of Krystyna Campbell-Pretty AM and Family through the Australian  
Government's Cultural Gifts Program, 2020; *Serpent* vase c.  
1924–47, glass; *Chrysis, car mascot* 1931 designed, glass  
(opalescent, mould-pressed); *Actinia, vase* 1934 designed, glass  
(opalescent, mould-blown). Gift of Krystyna Campbell-Pretty AM  
and Family through the Australian Government's Cultural Gifts  
Program, 2019

**René LALIQUE** designer (France 1860–1945) **VERRERIE COMBS-LA-VILLE, Combs-la-Ville** manufacturer (France 1909–20) *Mask, brooch (Masque)* 1911 designed, glass (mould-pressed and stained), gilt-metal; *Butterflies, brooch (Papillons)* c. 1911, glass (mould-pressed and stained), gilt-metal; *Fish, brooch (Poissons)* c. 1911, glass (mould-pressed and stained), gilt-metal; *Two eagles, brooch (Deux aigles)* c. 1911, glass (mould-pressed and stained), gilt-metal; *Crickets, hat pin* c. 1911–47, glass, gilt-metal; *Medusa, brooch* c. 1912, glass (mould-pressed and stained), gilt-metal; *Lizards, bar brooch* c. 1912–47, glass, gilt-metal; *Two figures back to back, brooch (Deux figurines dos à dos)* 1913 designed, glass (mould-pressed and stained), gilt-metal; *Four poppies, brooch (Quatre pavots)* c. 1919, glass (mould pressed and stained), gilt-metal; *Wasps, pendant (Guepes)* 1920 designed, glass (mould pressed), silk; *Chicks in the nest, brooch (Nid d'oiseaux)* c. 1920 designed, glass (mould-pressed and stained), gilt-metal; *Marguerites, brooch* c. 1920, glass (mould-

pressed and stained), gilt-metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

**Suzanne LALIQUE-HAVILAND** designer (France 1892–1989) **R. LALIQUE, Wingen-sur-Moder** manufacturer (France est. 1921)  
*Nanking, vase* 1925 designed, glass (mould-blown, polished and stained). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

**Louis MAJORELLE** modeller (France 1859–1926) **KELLER & GUÉRIN, Lunéville** manufacturer (France 1832–1922) *Gourd vase* c. 1900, earthenware. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) *Plate* 1859, porcelain (bone china); *Comport* 1864, porcelain (bone china). Gift of Peter and Ivanka Canet through the Australian Government's Cultural Gifts Program, 2019

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **John MOYR SMITH** designer (England 1839–1912) *Pair of moon flasks* c. 1880, porcelain (bone china). Gift of Peter and Ivanka Canet through the Australian Government's Cultural Gifts Program, 2019

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Léon-Victor SOLON** designer (England 1872–1957) **John WADSWORTH** designer (England 1879–1955) Vase 1900–08, earthenware. Gift of Peter and Ivanka Canet through the Australian Government's Cultural Gifts Program, 2019

**Pablo PICASSO** designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007) *Black face service, plate* 1948, earthenware, edition of 100; *Black face service, plate* 1948, earthenware, edition of 100; *Black face service, plate* 1948, earthenware, edition of 100; *Black face service, plate* 1948, earthenware, edition of 100; *Dove on straw bed, rectangular dish* 1949, earthenware, edition of 300. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019; *Goat's head in profile, round/square plate* 1950, earthenware; *Mat owl, rectangular dish* 1955, earthenware. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020; *Woman lamp, vase* 1955, earthenware, ed. 37/200. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019; *Jacqueline's profile, round/square dish* 1956, earthenware, ed. 3/100; *Jacqueline at the easel, round dish* 1960, earthenware, edition of 200. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020; *Face no. 179, plate* 1963, earthenware, ed. 97/150. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

**PIEL FRÈRES, Paris** manufacturer (France 1855–1925) *Belt buckle (Bust of a woman)* c. 1900, gilt-metal, enamel; *Belt buckle (Exotic fruit)* c. 1900, metal, gilt-metal; *Brooch (Female head)* c. 1900, gilt-metal, enamel, other materials; *Belt buckle (Egyptian head)* c. 1905, metal, gilt-metal, enamel, moonstones; *Belt buckle (Egyptian scarab)* c. 1905, metal, gilt-metal, glass. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019

**Marjorie SCHICK** (United States 1941–2017) *Much ado about twenty bracelets* 2006, synthetic polymer paint on wood, bronze, steel. Presented by James Schick and Robert Schick, 2020

**SILESIA** manufacturer **Ignaz PREISSLER** decorator (Silesia 1676–1741) *Beaker* c. 1725, glass, enamel, silver-gilt. Gift of Peter and Ivanka Canet through the Australian Government’s Cultural Gifts Program, 2019

**WEDGWOOD, Stoke-on-Trent, Staffordshire** manufacturer England (est. 1759) **Millicent TAPLIN** (attributed to) designer (England 1902–80) *Vase* c. 1925, earthenware. Gift of Anne Rusden, 2019

**WOMEN’S SOCIAL AND POLITICAL UNION, London** distributor (England 1903–17) **TOYE & CO., London** manufacturer (England est. 1685) *Medal for valour, awarded to Grace Chappelow, with original box* 1909, silver, silk, metal; *Medal for valour, awarded to Selina Martin, with original box* 1909, silver, silk, enamel, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**PURCHASES**

**Stuart HAYGARTH** (England 1966–) *Optical (Tinted)* 2009 designed, 2018 manufactured, prescription spectacle lenses, micro cable, electrical components, ed. 5/5. Purchased with the support of the 2018 NGV Curatorial Tour donors, 2019

**KAWS** (United States 1974–) **Humberto CAMPANA** designer (Brazil 1953–) **Fernando CAMPANA** designer (Brazil 1961–) **ESTÚDIO CAMPANA, São Paolo** manufacturer (Brazil est. 1983) *KAWS: Companion Sofa (Grey) (Prototype)* 2019, plush toys, stainless steel, Cumaru wood (Dipteryx odorata), edition of 8, 3 AP, prototype. Purchased NGV Foundation with the assistance of Gordon Moffatt AM, 2020

**René LALIQUE** designer (France 1860–1945) **VERRERIE COMBS-LA-VILLE, Combs-la-Ville** manufacturer (France 1909–20) *L'Elegance, scent bottle* 1914 designed, glass (press-moulded, stained). Purchased, NGV Supporters of Decorative Arts, 2019

**Ludwig MIES VAN DER ROHE** designer (Germany/United States 1886–1969) **BERLINER METALLGEWERBE JOSEPH MÜLLER, Berlin** manufacturer (Germany active 1927–30) *MR10, side chair* 1927 designed, chrome-plated steel, leather, metal, other materials. Purchased with funds donated by Peter and Ivanka Canet, 2019

**Pablo PICASSO** designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007) *Face, round dish* 1960, earthenware, ed. 90/100. Purchased with funds donated by John and Cecily Adams, 2020

**Michael POWOLNY** designer (Austria 1871–1954) **Berthold LÖFFLER** designer (Austria 1874–1960) **WIENER KERAMIK, Vienna** manufacturer (Austria 1906–12) *Putto with rooster* c. 1910, earthenware. Purchased with funds donated by Merv Keehn and Sue Harlow, 2019

**Lucy SARNEEL** (born the Netherlands 1961) *Like a butterfly* 2015, acid etched-zinc, bamboo, paint, nylon thread, varnish. Purchased with funds donated by Myriam Boisbouvier-Wylie and John Wylie AM, 2019

**UNITED STATES** *Rocking armchair* 1840, maple (*Acer sp.*), paper rush. Purchased NGV Foundation, 2019

**UNITED STATES** *Oval carrier* 1840–60, maple (*Acer sp.*), pine, ash, copper. Ruth Margaret Frances Houghton Bequest, 2019

**UNITED STATES** *Covered box* (1850–1900), maple (*Acer sp.*), pine, copper. Purchased NGV Foundation, 2020

**UNITED STATES** *Covered box* (1850–1900), maple (*Acer sp.*), pine, copper. Purchased NGV Foundation, 2020

**UNITED STATES** *Covered box* (1850–1900), maple (*Acer sp.*), pine, copper. Purchased NGV Foundation, 2020

**UNITED STATES** *Covered box* (1850–1900), maple (*Acer sp.*), pine, copper. Purchased NGV Foundation, 2020

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**UNITED STATES** *Covered box* (1850–1900), maple (*Acer sp.*), pine, copper. Purchased NGV Foundation, 2020

**UNITED STATES** *Covered box* (1850–1900), maple (*Acer sp.*), pine, copper. Purchased NGV Foundation, 2020

**Wilhelm WAGENFELD** designer (Germany 1900–90) **VEREINIGTE LAUSITZER GLASWERKE A.G., WEISSWASSER** manufacturer (Germany 1889–46) *Kubus, stacking storage containers* 1938–39, glass (press-moulded). Purchased NGV Foundation with the assistance of John and Bridget Patrick and NGV Supporters of Decorative Arts, 2019

**International Fashion and Textiles**

**GIFTS**

**ALBERTO GUARDIANI, Montegrano** shoemaker (est. 1981) **Alberto GUARDIANI** designer (born Italy 1953) *Lipstick heels* c. 2016, patent leather, leather, plastic. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**ALEKSANDER SIRADEKIAN, Russia** shoemaker (est. 2013) **Aleksander SIRADEKIAN** designer (born Georgia 1978) *Stiletto*s c. 2013, silk, leather, leather (suede), synthetic fibre (tassel), plastic. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**ALEXANDER MCQUEEN, London** fashion house (est. 1992) **Alexander McQUEEN** designer (England 1969–2010) *Dress* 2002, autumn–winter 2002–03, silk, cotton, elastance, nylon, leather. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019; *Look 15, dress* 2008, *Natural Distinction, Un-natural Selection* collection, spring–summer 2009, polyimide, elastodine, silk. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**ANNE-MARIE OF FRANCE, Paris** fashion house (active 1940s–60s) *Champagne bucket handbag* 1962–68, leather (suede), metal, plastic, wood; *Suede purse (telephone)* 1962–68, leather (suede), metal, ink, plastic, paper. Gift of Krystyna Campbell-Pretty

AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**AQUAZURRA, Italy** shoemaker (est. 2011) **Edgardo OSORIO** designer (born Columbia 1986) *Stiletto*s 2018, satin, leather. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**ASCHER LTD, London** manufacturer (est. 1942) **Christian BERARD** designer (France 1902–49) *Pas de deux, scarf* 1947, screenprinted silk, ed. 312/600. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**BALENCIAGA, Paris** couture house (1937–68) **Cristóbal BALENCIAGA** designer (Spain 1895–1972, worked in France 1937–68) *Cocktail dress* 1967–68, autumn–winter 1967–68, silk (gazar), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**CALLOT SOEURS, Paris** couture house (1895–1937) **Marie CALLOT GERBER** designer (France c. 1870–1927) *Cape* 1920s, silk (velvet, crepe), cotton (lace). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**CHANEL, Paris** couture house (1914–39, 1954–) **Jean CAZABAUBON** designer (France active 1971–82) *Yvonne DUDEL* designer (France active 1971–82) *Evening dress* 1979, silk (velvet, taffeta), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**CHANEL, Paris** couture house (1914–39, 1954–) **Gabrielle ‘Coco’ CHANEL** designer (France 1883–1971) *Cocktail dress* 1958, cotton, metal (fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHANEL, Paris** fashion house (1914–39, 1954–) **Robert GOOSSENS** jeweller (France 1927–2016) *Brooch* 1950s, glass, paste, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHANEL, Paris** fashion house (1914–39, 1954–) **GRIPOIX, Paris** workshop (est. 1869) *Brooch* 1950, glass, paste (diamantés), metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHANEL, Paris** fashion house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–2019, died France 2019) *Necklace* 1980s, crystal, metal, glass. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHANEL, Paris** fashion house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–2019, died France 2019) *Pumps* 2006, leather, metal, rubber; *Sock boots* 2013, ready-to-wear collection, spring–summer, 2014, nylon, patent leather, rubber. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**CHANEL, Paris** couture house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–2019, died France 2019) *Boots* 2014, *Métiers d’Art* collection, pre-fall 2015, wool (felt), leather, metal, plastic, rubber. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**CHANEL, Paris** fashion house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–2019, died France 2019) **Victoire DE CASTELLANE** jeweller (born France 1962) *Necklace* 1994, spring–summer 1994, metal, leather, plastic, glass. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHRISTIAN DIOR, Paris** couture house (est. 1946) **Maria Grazia CHIURI** designer (born Italy 1964, worked in France 2016–) *Mules* 2017, spring–summer 2017, leather (suede), leather, synthetic fabric, cotton (velvet). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHRISTIAN DIOR, Paris** fashion house (est. 1946) **Maria Grazia CHIURI** designer (born Italy 1964, worked in France 2016–) *Boots* 2019, *Resort* collection 2020, leather (calfskin), wood, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**CHRISTIAN DIOR, Paris** couture house (est. 1946) **Gianfranco FERRE** designer (Italy 1944–2007, worked in France 1989–97) *Hat* 1991, spring–summer 1991, raffia. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHRISTIAN DIOR, Paris** fashion house (est. 1946) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) *Evening dress* 1997, *In a Boudoir Mood*, ready-to-wear collection, spring–summer 1998, polyamide nylon. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**CHRISTIAN DIOR, Paris** couture house (est. 1946) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) *Look 31, evening ensemble* 1997, spring–summer 1997, silk (satin), metal (fastening); *Evening Dress* c. 1998, leather (suede), cotton (lace). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHRISTIAN DIOR, Paris** fashion house (est. 1946) **Lucie MEIER** designer (born Switzerland 1983) **Serge RUFFIEUX** designer (born Switzerland 1974) *Sandals* 2016, leather, wood, plastic. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**CHRISTIAN DIOR, Paris** couture house (est. 1946) **Raf SIMONS** designer (born Belgium 1968) *Pumps* 2014, spring–summer 2014, metal, leather, rubber. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**CHRISTIAN LOUBOUTIN, Paris** shoemaker (est. 1991) **Christian LOUBOUTIN** designer (born France 1964) *Stiletto*s 2008, leather, leather (suede), (glitter), plastic; *Stiletto*s 2008, leather, satin, polyester (lace), plastic; *Ankle boots* 2009, patent leather, leather, metal, plastic; *Stiletto*s 2012, leather (suede), leather, plastic; *Stiletto*s 2013, leather, plastic. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) *Sandals* 2002, *Extreme Embellishment (Adornment)* collection, spring–summer 2003, leather, rubber, metal (fastening). Gift of Takamasa Takahashi, 2019

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Jacket, skirt and skirt* 1986, *Bonding* collection, autumn–winter 1986–87, wool, metal and plastic (fastenings); *Jacket and skirt* 1987, *Frontless, Lamé, Sequins* collection, spring–summer 1988, wool, rayon, nylon, polyester, metal (fastenings); *Coat and dress* 1988, *Red is Black* collection, autumn–winter 1988–89, wool, plastic (fastenings); *Jacket, top and skirt* 1990, *Modern Sweetness* collection, autumn–winter 1990–91, nylon, plastic (fastenings); *Jacket* 1991, *Unfinished* collection, spring–summer 1992, wool, rayon; *Dress* 1993, *Eccentric* collection, spring–summer 1994, polyester, cupro, elastic; *Dress* 1994, *Transcending Gender* collection, spring–summer 1996, nylon, rayon, plastic (fastenings); *Top and pants* 1994, *Metamorphosis* collection, autumn–winter 1994–95, wool, nylon, cupro, metal (fastenings), plastic (buttons); *Jacket and skirt* 1995, *Sweeter than Sweet* collection, autumn–winter 1995–96, wool, plastic (buttons), metal (fastenings); *Shoes* 1996, *Flowering Clothes* collection, autumn–winter 1996–97, leather, rubber, cotton (laces); *Jacket, bow and skirt* 1998, *Movement* collection, spring–summer 1989, wool, polyester, triacetate, plastic (fastenings); *Cape, dress and shoes* 1999, *Transformed Glamour* collection, autumn–winter 1999–2000, wool, lurex, plastic, cotton, leather, wood, rubber; *Blazer, vest and trousers* 2004, *Dark Romance* collection, autumn–winter 2004–05, wool, polyester, nylon, cotton, cupra, plastic, metal; *Dress and shoulder piece* 2011, *Hybrid* collection, autumn–winter 2011–12, silk, metal (fastening); *Dress* 2012, *Crush* collection, spring–summer 2013, cotton, polyester. Gift of Takamasa Takahashi, 2019; *Look 35, coat* 2012, *2 Dimensions* collection, autumn–winter 2012–13, polyester, cotton. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**DRIES VAN NOTEN, Antwerp** fashion house (est. 1986) **Dries VAN NOTEN** designer (born Belgium 1958) *Sandals* 2014, snakeskin, leather, plastic, rubber, metal (buckle). Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**EDMONDS, London** manufacturer (active 1860s–90s) *Shoes* 1860s, silk (satin), leather, metal (beads). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**ENGLAND** *Layette* 1760–70, silk, straw, metal (fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Programs, 2020

**ENGLAND** *Riding jacket* 1825–28, wool, silk (lining), metal (buttons). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Programs, 2020

**ENGLAND** *Stockings* 1860s, silk. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**FENDI, Rome** fashion house (est. 1925) **Silvia Venturini FENDI** designer (born Italy 1961) *Sandals* 2014/15, leather (suede), leather, synthetic fabric, metal, plastic; *Black hypnoteyes, sandals* 2017, synthetic fur, goatskin (suede), leather, plastic. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**FRANCE** *Waistcoat* 1750s, silk, metal (thread). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Programs, 2020

**FRANCE** *Beach dress* c. 1925, silk (hand painted, wax resist), cork, wood. Gift of Dominique Sirop, 2019

**FRANCE** manufacturer *Evening purse* 1940s, leather (suede), metal (cord, fastenings), plastic (comb), glass (mirror). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**FRANCE, Limoges** manufacturer, *Betrothal purse* seventeenth century, enamel on copper, silk, gilt. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**FRANCE, Limoges** manufacturer **Jacques LAUDIN** (attributed to) enameller (France c. 1627–c. 1695) *Pair of plaques from a betrothal purse* seventeenth century, enamel on copper, gilt. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**FRANCE, Limoges** (manufacturer) **Jacques LAUDIN** (attributed to) enameller (France c. 1627–c. 1695) *Betrothal purse* late seventeenth century, enamel on copper, silk. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**GIANVITO ROSSI, Rome** shoemaker (est. 2006) **Gianvito ROSSI** designer (born Italy 1967) *Stilettos* 2018, patent leather, leather, plastic. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**GIVENCHY, Paris** couture house (est. 1952) **Hubert de GIVENCHY** designer (born France 1927) *Stole* 1954, silk (organza), synthetic (flowers); *Fan* 1993, paper, wood, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**GIVENCHY, Paris** couture house (est. 1952) **Julien MacDONALD** designer (born Wales 1971, worked France 1996–2004, England 2004–) *Coatdress* 2001, autumn–winter 2001–02, wool, silk polyester (lining), metal (fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**GIVENCHY, Paris** couture house (est. 1952) **Alexander McQUEEN** (designer), England 1969–2010, *Dolman* 1997, *Eclect Dissect* collection, haute couture, autumn–winter 1997–98, silk (velvet, lining, trim), glass (beads); *Coat and jumpsuit* 1998, *Princess Anastasia Flees Russia for the Amazon* collection, autumn–winter 1998–99, leather, wool, silk, cotton (thread), metal (thread, fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**GRÈS, Paris** couture house (1942–88) **Madame GRÈS** designer (France 1903–93) *Dress* 1972, silk. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Ted HALLMAN** (born United States 1933) *Alby’s tree* 1974, 2017 remade, linen, cotton, plastic. Gift of the artist, 2019

**HOUSE OF YOUTH, Sydney** fashion house (1939–75) **CHRISTIAN DIOR, Paris** couture house (est. 1946) *Cocktail dress* 1953, silk, metal (fastening). Gift of Gina Willison, 2020

**IRENE GALITZINE, Rome** fashion house (est. 1946) **Irene GALITZINE** designer (born Georgia 1916, emigrated to Italy 1943, died Italy 2006) *Palazzo pyjama* c. 1962, silk (shantung), plastic (trim), metal (fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**JACQUES GRIFFE, Paris** fashion house (1941–68) **Jacques GRIFFE** designer, France 1917–96, *Mask* c. 1954, silk (velvet), feathers. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**JAMES SPENCE & CO., London** fashion house (active 1850s–1920s) *Wedding outfit* 1902, silk, cotton, baleen, metal (fastenings). Gift of Linda Fisher, 2019

**JIMMY CHOO, London** fashion house (est. 1986) **Jimmy CHOO** designer (born Malaysia 1948, worked in England c. 1980–) *Stilettos* 2010, snakeskin, leather, rubber. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**JOHN GALLIANO, London** fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) *Dress* 1987, *Blanche DuBois* collection, spring–summer 1988, cotton, metal (fastening); *Clam, dress* 1987, *Blanche DuBois* collection, spring–summer 1988, organza; *Dress* 1991, *Empress Josephine Meets Lolita* collection, spring–summer 1992, silk (chiffon, satin); *Evening dress* 1994, *Misia Diva/Pin Up* collection spring–summer 1995, satin (crepe); *Dress* 2004, *Too Rich Too Walk* collection, spring–summer 2005, silk; *Look 4, jacket* 2004, *Too Rich Too Walk* collection, spring–summer 2005, cotton, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**JOHN GALLIANO, London** fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) **Stephen JONES** milliner (born England 1957) *Cloche* 1994, *Black* collection, autumn–winter 1994–95, wool (felt), acetate. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**JUNYA WATANABE, COMME DES GARÇONS, Tokyo** fashion house (est. 1992) **Junya WATANABE** designer (born Japan 1961) *Dress* 1995, *Future/Colour* collection, spring–summer 1996, wool, nylon; *Dress* 1997, *White* collection, spring–summer 1998, cotton. Gift of Takamasa Takahashi, 2019; *Top and skirt* 2001, spring–summer 2002, cotton, leather, metal. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020; *Leggings* 2010, *Military Uniform* collection, autumn–winter 2010–11, lycra nylon. Gift of Takamasa Takahashi, 2019

**KARL LAGERFELD, Paris** fashion house (est. 1984) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–2019, died France 2019) *Dress* 1984 ready-to-wear, silk, wool (crepe), plastic (sequins), metal (buttons). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Lewis KNAUSS** (born United States 1947) *Another drought* 2011, hemp, linen, bamboo, paper (twine), waxed linen; *Winter kudzu* 2011, linen, hemp, paper (twine), cane. Gift of the artist, 2019

**LOUIS VUITTON, Paris** fashion house (est. 1854) **Nicolas GHESQUIÈRE** designer (born France 1971) *Crystal flower, sandals* 2017, leather, plastic, metal (buckle); *Rodeo queen, pumps* 2017, spring–summer 2017, leather, rubber; *Streamline, pumps* 2018, spring–summer 2018, leather, plastic, rubber, nylon (laces). Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**LUCILE MANGUIN, Paris** couture house (1927–57) **Lucile MANGUIN** designer (1889–c. 1970) *Evening dress* late 1940s, silk (taffeta), glass (buttons). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**MAISON MARTIN MARGIELA, Paris** fashion house (est. 1988) **Martin MARGIELA** designer (born Belgium 1957) *Wig* 1997, autumn–winter 1997–98, leather, fur (fox); *Look 9, duvet coat* 1999, autumn–winter 1999–2000, cotton, down (goose), shell (buttons), metal (fastenings); *Look 17, Bandage dress* 2005, autumn–winter 2005–06, cotton; *Helmet bag* 2006, autumn–winter, 2006–07, fibreglass, cotton, metal, leather, plastic, nylon. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**MIU MIU, Italy** fashion label (est. 1992) **Miuccia PRADA** designer (born Italy 1949) *Ankle boots* 2011, autumn–winter 2011, leather (suede), leather, glitter, rubber, metal (fastenings). Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**MOSCHINO, Milan** fashion house (est. 1983) **Franco MOSCHINO** designer (Italy 1950–94) *Dress* c. 1988, cotton, poyamide, elastomer, metal. Purchased, NGV Supporters of Fashion and Textiles, 2019

**PRADA, Milan** fashion house (est. 1913) **Miuccia PRADA** designer (born Italy 1949) *Coat, dress, shoes and bag* 2015, autumn–winter 2015, polyester, elastane, viscose, glass (diamantés), leather, metal; *Platform sandals* 2015, crocodile skin, leather, metal (buckles); *Platform sandals* 2015, leather, metal (buckle), rubber; *Dress, shoes and socks* 2017, *Resort* collection 2018, viscose, elastic, metal, feathers, leather, rubber, nylon; *Sandals* c. 2017, leather (suede), leather, plastic, metal, velcro (fastening); *Dress and overdress* 2018, autumn–winter 2018, nylon, polyester, plastic, velcro. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**PROENZA SCHOULER, New York** fashion house (est. 2002) **Jack McCOLLOUGH** designer (born Japan 1978) **Lazaro HERNANDEZ** (born United States 1978) *Dress* c. 2018, viscose, polyamide. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**SALVATORE FERRAGAMO, Florence** fashion house (est. 1927) **Edgardo OSORIO** designer (born Columbia 1986) *Connie polka dot sandals* 2015, leather, leather (suede), rubber, metal, plastic; *Pumps* 2017, snakeskin, leather, synthetic fur, metal. Gift of Olga Kononchuk through the Australian Government’s Cultural Gifts Program, 2020

**SCHIAPARELLI, Paris** fashion house (1927–54) **Elsa SCHIAPARELLI** designer (born Italy 1890, emigrated to France 1922, died France 1973) *Dress* 1954, silk (velvet), linen (lining), cotton (tulle); *Dress* 1954, silk (velvet), linen (lining), cotton. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**VIVIENNE WESTWOOD, London** fashion house (est. 1985) **Vivienne WESTWOOD** designer (born England 1941) *Sunwheel, dress* 1991, *Cut and Slash* collection 1991, cotton, elastic. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift’s Program, 2020

**WALBORG CO., New York** manufacturer (late 1940s–c. 1963) **Hilde WEINBERG** founder (United States active 1940s) *Evening bag* 1950s, glass (beads), synthetic (lining), metal (fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**YOHJI YAMAMOTO, Tokyo** fashion house (est. 1972) **Yohji YAMAMOTO** designer (born Japan 1943) *Cage ensemble* 2006, autumn–winter 2006–07, polyester (crêpe), nylon (crin), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**YVES SAINT LAURENT, Paris** couture house (1961–2002) **Yves SAINT LAURENT** designer (born Algeria 1936, worked in France 1954–2008, died France 2008) *Ensemble* 1978, autumn–winter 1978–79, silk (velvet, satin, net, lining), plastic (sequins, buttons, diamantes), elastane (fastening), metal (fastening); *Homage á Jean Cocteau, jacket* 1980, haute couture, autumn–winter 1980, silk (satin, velvet, thread), lamé, glass, rhinestones, plastic (sequins), metal (thread, fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020; *Look 86, evening dress* 1989, spring–summer 1990, silk (gazar, satin, organza), plastic (beads), metal (fastening); *Look 113, Tribute to my couture house, ensemble* 1989, spring–summer 1990, silk (organza, satin), synthetic (lamé, crystals), plastic (beads); *Choker* 1990, imitation pearls, plastic (beads, jewels); *Look 96, evening dress* 1990, autumn–winter 1990–91, silk (moiré), synthetic (lamé, crystals), metal (fastening); *Look 46, coat and dress* 1995, spring–summer 1996, silk (satin), marabou (feathers), plastic (button), metal (fastening); *Ensemble* 1999, autumn–winter 1999–2000, silk (satin, thread, velvet), plastic (sequins); *Look 67, evening dress* 1999, spring–summer 2000, silk (organza, chiffon), plastic (sequins), metal (cuffs, thread, fastening); *Look 89, evening dress and robe* 2001, spring–summer 2002, silk (gazar), feathers (ostrich), metal (fastening). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

## PURCHASES

**ALAÏA, Paris** fashion house (est. 1960) **Azzedine ALAÏA** designer (born Tunisia 1940, worked in France 1957–2017, died France 2017) *Bodysuit and skirt* 1986, spring–summer 1986, acetate; *Dress* 1991, spring–summer 1991, triacetate, polyamide nylon, leather, metal. Purchased, NGV Supporters of Fashion and Textiles, 2019

**CRAIG GREEN, London** fashion house (est. 2012) **Craig GREEN** designer (born England 1986) **GRENSON, Rushden** shoemaker (est. 1866) *Look 16, Anorak, trackpants and plimsolls* 2016, spring–summer 2017, cotton, metal (fastenings), rubber; *Look 28, Top, trousers and boots* 2019, autumn–winter 2019, plastic, elastic, leather, rubber. Purchased, 2018 NGV Gala Fund, 2019

**FECAL MATTER, Montreal** fashion house (est. 2016) **Steven BHASKARAN** designer (born Canada 1993) **Hannah DALTON** designer (born New Zealand 1995) *Skin heel boots* 2020, silicone, transparent synthetic polymer resin. Purchased, NGV Supporters of Fashion and Textiles, 2020

**STEPHEN JONES, London** millinery house (est. 1980) **Stephen JONES** milliner (born England 1957) *Indecision* 2018, *Hats* collection, spring–summer 2018, silk, cotton, paper, rayon, metal, elastic. Purchased with funds donated by Sharon and Greg Paton, 2019; *Sewing* 2018, *Hats* collection, spring–summer 2018, silk, cotton, paper, rayon, metal, elastic. Purchased with funds donated by Isobel Crombie in memory of Gwen and Donald Crombie, 2019

**STEPHEN SPROUSE, New York** fashion house (1983–2004) **Stephen SPROUSE** designer (United States 1954–2004) *Dress* 1988, spring–summer 1988, silk, acetate, shell (button). Purchased, NGV Supporters of Fashion and Textiles, 2019

**VIKTOR&ROLF, Amsterdam** couture house (est. 1993) **Viktor HORSTING** designer (born the Netherlands 1969) **Rolf SNOEREN** designer (born the Netherlands,1969) *Look 4, F\* this I am going to Paris* 2019, haute couture, spring–summer 2019, cotton/nylon (tulle), metal, crin (polypropylene), plastic. David Richards Bequest, 2020

**YVES SAINT LAURENT, Paris** couture house (1961–2002) **Yves SAINT LAURENT** designer (born Algeria 1936 worked in France 1954–2008 died France 2008) *‘Les Tournesols’ evening ensemble (Sunflowers jacket and skirt)* 1988, spring–summer 1988, silk (organza, satin, crepe), glass (pearls, beads), chenille (thread). Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and the David Richards Bequest, 2019

## International Multimedia

## PURCHASES

**Susan PHILIPSZ** (Scottish 1965–) *A single voice* 2017, HD film and twelve-channel sound installation. Purchased with funds donated by Barry Janes and Paul Cross, 2019

**Nora TURATO** (Croatian 1991–) *wine cork wrapped in paper towels, electrical tape and a condom* 2017, colour digital video projection, sound. Purchased, NGV Supporters of Contemporary Art, 2020

## International Painting

## GIFTS

**Mary BEALE** (English 1633–99) *Portrait of the artist’s son, Bartholomew Beale* c. 1660, oil on paper, laid onto canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Ethel CARRICK** (born England 1872, lived in France 1905–13, 1918–40, 1946–52, Australia 1913–16, 1940–46, died Australia 1952) *Ponte Vecchio* c. 1907, oil on canvas. Gift of the Andrée Fay Harkness Testamentary Trust through the Australian Government’s Cultural Gifts Program, 2020

**Louis Ferdinand ELLE the elder** (French c. 1612–1689) *Portrait of Henrietta of England called ‘Minette’ (1644–1670), sister of Charles II* c. 1661, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Anne FORBES** (Scottish 1745–1834) *Portrait of Lady Elizabeth Hamilton (1753–1797), daughter of James, 6th Duke of Hamilton, bust-length, wearing Italian costume* 1771, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Annie L. SWYNNERTON** (English 1844–1933) *The lady in white* 1878, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

## PURCHASES

**KAWS** (American 1974–) *UNTITLED* 2013, synthetic polymer paint on canvas. Purchased, 2020

**Lee UFAN** (Korean 1936–) *Dialogue* 2017, oil on canvas. Purchased with funds donated by Andrew and Judy Rogers and Professor AGL Shaw AO Bequest, 2020

**Anne VALLAYER-COSTER** (French 1744–1818) *Still life of a melon, a peach, grapes and flowers on a ledge* c. 1785, oil on canvas. The Nigel Peck AM & Patricia Peck Fund, 2020

## International Photography

## GIFTS

**Eugène ATGET** (French 1857–1927) *The roller coaster, Invalides funfair (Montagnes russes, fête des Invalides)* 1898, from the *Festivals and Fairs* series in the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Hôtel Guistel. Rue de Vaugirard 68* 1898–1927, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Hôtel rue du Regard* 1898–1927, from the *Art in Old Paris* series 1898–1927, gelatin silver photograph; *Queen Hortense Palace. Rue Laffette (Palais de la Reine Hortense. Rue Laffette)* 1899–1900, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *House with the sign ‘To the little chair’, rue de Grenelle, 36 (Maison à l’enseigne ‘A la petite Chaise’, rue de Grenelle, 36)* 1899–1900, from the *Art in Old Paris* series 1898–1927, gelatin silver photograph; *Hôtel Savoure, rue de la Clef 25* 1900, from the *Art in Old Paris* series 1898–1927, gelatin silver photograph; *Balcony front, rue Poissonniere* c. 1900, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Sacristy of St Sulpice (Sacristie de St Sulpice)* c. 1900, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Boutique Empire. Flauberg 21, Saint Honoré* 1902, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Residence of the Countess of Verrue. Rue du Regard 1 (Hôtel de la comtesse de Verrue. Rue du Regard 1)* c. 1902, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Imbercourt Hotel. Rue de l’Université, 15* 1902–03, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Hôtel Carnavalet, rue Sévigné* 1900–27, from the *Picturesque Corners of Old Paris (Coins Pittoresques du Vieux Paris)* series in the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Former Monastery of the English Benedictines. Rue Saint-Jacques, 269 (Ancien Monastère des Bénédictins anglais. Rue Saint-Jacques, 269)* 1905, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Roquelaure Hotel. Boulevard Saint-Germain, 246 (Hôtel de Roquelaure. Boulevard Saint-Germain, 246)* 1905–06, from the *Art in Old Paris* series 1898–1927, albumen silver photograph; *Former Hôtel de Laverdie, annex to the Mint. Quai de Conti (Ancien Hôtel de Laverdie, annexe de la Monnaie. Quai de Conti)* 1908, from the *Art in Old Paris* series 1898–1927, albumen silver photograph. Gift of Patrick Pound through the Australian Government’s Cultural Gifts Program, 2020

**Kudzanai CHIURAI** (Zimbabwean 1981–, worked in South Africa 2008–c. 2013) *Revelations III* 2011, from the *State of the Nation* series 2011, inkjet print, ed. 8/10. Gift of Milton and Penny Harris through the Australian Government’s Cultural Gifts Program, 2020

**Denis DARZACQ** (French 1961–) *Hyper no. 4* 2008, from the *Hyper* series 2007–09, inkjet print, ed. 2/8. Gift of Milton and Penny Harris through the Australian Government’s Cultural Gifts Program, 2020

**Luc FOURNOL** (French 1931–2007) *Coco Chanel and Jean Cocteau* c. 1960, gelatin silver photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**Shahrokh HATAMI** (Iranian 1928–2017) *Mademoiselle Chanel essayage – Studio Rue Cambon* c. 1965, type C photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**Zeng LI** (Chinese 1961–) *Lianhua Xiaoque, Beijing* 2001, from the *Beijing High Rise* series 2001, type C photograph edition of 10. Gift of Milton and Penny Harris through the Australian Government’s Cultural Gifts Program, 2020

**Guy MARINEAU** (French 1947–) *Karl Lagerfeld and Ines de La Fressange – Studio Chanel* 1984, type C photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2019

**WARD STUDIOS, London** (active 1860s) *No title (Woman), carte-de-visite* 1860s, albumen silver photograph; *No title (Man), carte-de-visite* 1860s, albumen silver photograph. Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2020

## PURCHASES

**Hassan HAJJAJ** (Moroccan 1961–) *Helen P. J. I.* 2012, metallic inkjet print, timber frame, cans, ed. 2/5; *Master Cobra Mansa* 2013, metallic inkjet print, timber frame, cans ed. 3/5; *Marques* 2013, metallic inkjet print, timber frame, cans ed. 3/5. Purchased with funds donated by The Orloff Family Charitable Trust, 2019

**Matt HENRY** (Welsh 1978–) *Denise at window* 2016, from the *Twin Palms* series 2016, pigment print, ed. 3/6; *Penance* 2016, from the *Born on the Bayou* series 2016, pigment print, ed. 1/10; *Ain’t no family of mine* 2017, from the *Lone Star* series 2016, pigment print, ed. 1/10. Purchased NGV Foundation, 2019

**Phumzile KHANYILE** (South African 1991–) *Untitled* 2016, from the *Plastic Crowns* series 2016, inkjet print, ed. 8/8; *Untitled* 2016, from the *Plastic Crowns* series 2016, inkjet print, ed. 2/8; *Untitled* 2016, from the *Plastic Crowns* series 2016, inkjet print, ed. 6/8; *Untitled* 2016, from the *Plastic Crowns* series 2016, inkjet print, ed. 6/8; *Untitled* 2017, from the *Untitled* series 2017, inket print on fibre based baryta paper pearl white finish, ed. 1/8; *Untitled* 2017, from the *Untitled* series 2017, inkjet print, ed. 1/8; *Untitled* 2017, from the *Untitled* series 2017, inkjet print, ed. 1/8; *Untitled* 2017, from the *Untitled* series 2017, inkjet print, ed. 1/8. Bowness Family Fund for Photography, 2019

**Lakin OGUNBANWO** (Nigerian 1987–) *E Wá Wo Mi* 2019, inkjet print. Purchased NGV Foundation, 2020

## International Books

## GIFTS

**Philip MILLER** (English 1691–1771) *The gardener’s dictionary* 1768 8th edition, illustrated book: letterpress and engravings. Bequest of Margaret Stones AM, MBE, 2019

**James SOWERBY** illustrator and editor (English 1757–1822) *English botany or coloured figures of British plants* 1790–94, illustrated book: letterpress and hand-coloured engravings. Bequest of Margaret Stones AM, MBE, 2019



PURCHASES

**Aleksandr RODCHENKO** (Russian 1891–1956) **Varvara STEPANOVA** (Russian 1894–1958) *USSR in construction, no. 12 (URSS en Construction)* 1935, illustrated journal: rotogravure, lithographic cover, fold-out inserts, 22 pages. Purchased, NGV Supporters of Prints and Drawings, 2019

**William BLAKE** (English 1757–1827) **William HAYLEY** (English 1745–1820) *Ballads. Founded on anecdotes relating to animals, with Prints designed and engraved by William Blake* 1805, book: 5 engraved plates, letterpress, 212 pages, early twentieth century gilt-tooled leather binding, stitched pages. Purchased with funds donated by Hugh Morgan AC and Elizabeth Morgan, 2019

International Drawings

GIFTS

**Sonia DELAUNAY** (Russian 1885–1979, worked in France 1905–79) *Chocolat (poster design) (Chocolat (Project d'affiche))* 1914, pastel; *Male costume project no. 143 (Projet de costume masculin no. 143)* 1925, gouache and watercolour over pencil; *Evening gown (Robe de soir)* 1926, pastel over pencil; *Fabric project (Projet de tissue)* c. 1932, gouache. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Françoise GILOT** (French 1921–) *Adam forcing Eve to eat an apple* 1946, pencil, coloured pencil and pen and ink; *Still life* 1946, coloured pencil, crayon, gouache, pen and ink. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Phyllis GINGER** (English 1907–2005) *Portrait of Margaret Stones* 1990, watercolour. Bequest of Margaret Stones AM, MBE, 2019

**Sue HERBERT** (English 1954–) *Burdock leaf (Arctium minus)* 2001, watercolour and gouache. Bequest of Margaret Stones AM, MBE, 2019

**Josef HERMAN** (Polish/English 1911–2000, worked in Wales 1944–55, England 1955–2000) *Three miners* c. 1955, pen and ink and watercolour. Bequest of Margaret Stones AM, MBE, 2019

**Thomas ROSS** (English active 1739–46) *Rural scene with cattle and sheep* c. 1730–46, pen and ink and wash. Bequest of Margaret Stones AM, MBE, 2019

**James SOWERBY** (English 1757–1822) *Stenorrhynchos speciosus* late eighteenth century–early nineteenth century, watercolour over pencil. Bequest of Margaret Stones AM, MBE, 2019

PURCHASES

**Siji KRISHNAN** (Indian 1983–) *Father’s portrait* 2016, watercolour on rice paper. Ruth Margaret Frances Houghton Bequest, 2019

International Prints

GIFTS

**Magdalena ABAKANOWICZ** (Polish 1930–2017) *Katarsis (Catharsis)* 1985, soft-ground etching, drypoint, open-biting, plate-tone and lithograph, ed. 70/100. Gift of Simon Rosenthal through the Australian Government’s Cultural Gifts Program, 2019

**Sybil ANDREWS** (English 1898–1992, worked in Canada 1947–92) *Football* 1937, colour linocut on buff oriental paper, ed. 21/60. Gift of Nicholas Coppel through the Australian Government’s Cultural Gifts Program, 2019

**Natalia GONCHAROVA** (Russian 1881–1962) *6 Lithographs by Goncharova to verses by Churilin: Springtime after death (6 Litografii Goncharovoi k stikham’ Churilina: Smert posle vesna)* 1912, lithographs. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Pablo PICASSO** (Spanish 1881–1973, worked in France 1904–73) *Vallauris 1953 – Exposition* 1953, linocut printed in black ink on coloured paper; *Exposition 55 Vallauris* 1955, linocut printed in brown ink; *Exposition Vallauris 1963* 1963, colour linocut. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**REMBRANDT Harmensz. van Rijn** (Dutch 1606–69) *Landscape with cottage and haybarn* 1641, etching with touches of drypoint, only state; *The rest on the Flight into Egypt* 1645, etching with touches of drypoint, only state; *Beggars receiving alms at the door of a house* 1648, etching, burin and drypoint, 3rd of 5 states; *Saint Jerome under the pollard willow* 1648, etching and drypoint, 4th of 4 states; *Landscape with a sportsman and dogs (Het Jagertje)* c. 1648, etching and drypoint on Japanese paper, 1st of 2 states; *Saint Jerome reading in an Italian landscape* c. 1653, etching, drypoint and burin on oatmeal paper, 2nd of 2 states; *Jan Lutma, goldsmith* 1656, etching, drypoint and burin on oatmeal paper, 2nd of 4 states. Collection of James O. Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government’s Cultural Gifts Program, 2020

**Paul SIGNAC** (French 1863–1935) *Evening (Le soir)* 1898, colour lithograph on China paper. Gift of Henry R. Lew through the Australian Government’s Cultural Gifts Program, 2019

**Lili TSCHUDI** (Swiss 1911–2004) *Tour of Switzerland (Tour de Suisse)* 1935, linocut, ed. 26/50; *Along the quay (Le long des quais)* 1949, colour linocut, ed. 39/50. Gift of Nicholas Coppel through the Australian Government’s Cultural Gifts Program, 2019

PURCHASES

**Glenn BROWN** (English 1966–) *After Rembrandt* 2019, from the *Bring on the Dancing Horses* series 2019, etching, ed. 30/38; *After De Gheyn II/Greuze* 2019, from the *Bring on the Dancing Horses* series 2019, etching, ed. 30/38; *After Greuze/Jordaens* 2019, from the *Bring on the Dancing Horses* series 2019, etching. Ruth Margaret Frances Houghton Bequest, 2019

**Fitri DWI KURNIASIH** (Indonesian 1981–) *Stand on your own food sovereignty (Berdiri diatas kedaulatan pangan sendiri)* 2014, woodcut on canvas, ed. 3/3; *Up to our necks with suffering (Derita sudah naik seleher)* 2018, woodcut, ed. 7/10; *Everlasting kendeng (Kendeng lestari)* 2019, woodcut, ed. 7/9; *We live on the land (Kami muzi dia wawo tana)* 2019, woodcut, ed. 7/8. Ruth Margaret Frances Houghton Bequest, 2020

**Elizabeth KEITH** (Scottish 1887–1956, worked in Japan 1915–24) *Blue and white (Ai to shiro 青と白)* 1925, colour woodblock, edition of 100. Purchased with funds donated by an anonymous donor, 2020

**Prihatmoko MOKI** (Indonesian 1982–) *ID politics* 2019, colour screenprint, ed. 3/4. Purchased NGV Foundation, 2020

International Sculpture

PURCHASES

**KAWS** (American 1974–) *COMPANION (PASSING THROUGH)* 2011, painted bronze. Purchased, 2020

**KAWS** (American 1974–) *GONE* 2019, patinated and painted bronze. Commissioned by the National Gallery of Victoria, 2020

**Lukas WEGWERTH** (German 1984–) *Crystallization 146* 2019, porcelain, salt crystals; *Crystallization 152* 2019, porcelain, salt crystals. Purchased with funds donated by Esther Frenkiel OAM and David Frenkiel, 2020

Oceanic Art

GIFTS

**Asmat people, West Papua Kawe (Ancestor figure)** 1986–87, lime and earth pigments on wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2020

**Asmat people, West Papua Kawe (Ancestor figure)** 1986–87, lime and earth pigments on wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2020

**Asmat people, West Papua Kawe (Ancestor figure)** 1986–87, lime and earth pigments on wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2020

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**Asmat people, West Papua Kawe (Ancestor figure)** 1986–87, lime and earth pigments on wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2020

**Asmat people, West Papua Kawe (Ancestor figure)** 1986–87, lime and earth pigments on wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2020

**Asmat people, West Papua Kawe (ancestor figure)** 1986–87, lime and earth pigments on wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2020

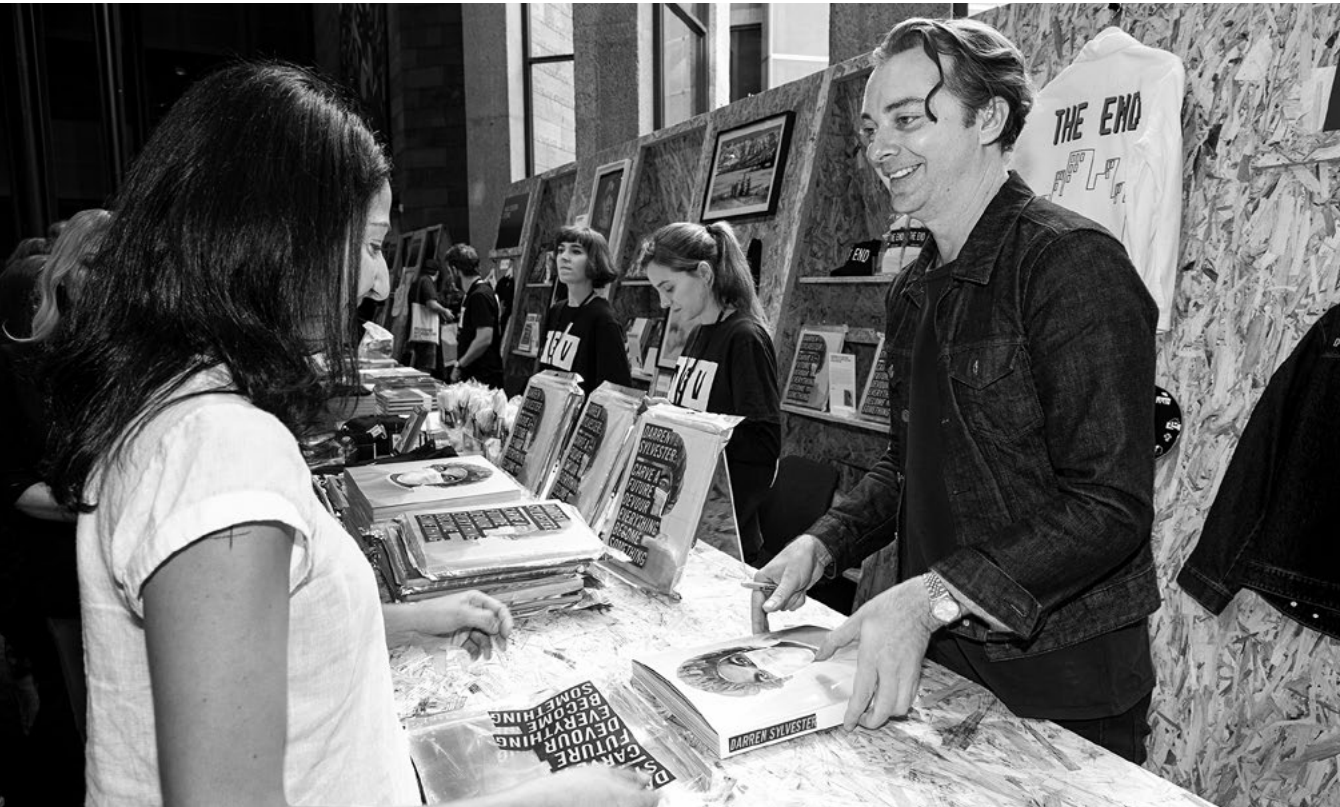
**Asmat people, West Papua Mbis (Ancestor pole)** 1986–87, lime and earth pigments on wood. Gift of Todd Barlin through the Australian Government’s Cultural Gifts Program, 2020

PURCHASES

**Natasha Matila-Smith** (Ngāti Kahungunu/Ngāti Hine/Sale’aumua (Samoan)/Pākehā born 1984) *If I die please delete my Soundcloud* 2019, colour digital video, sound. Purchased, NGV Foundation, 2020

**Angela Tiatia** (Samoan/New Zealander born 1973, worked in Australia 2013–) *Narcissus* 2019, colour digital video, silent, ed. 1/5. Purchased with funds donated by the Trawalla Foundation, 2020

PUBLICATIONS



MAJOR NGV PRINT PUBLICATIONS

**Petrina Hicks: Bleached Gothic**  
Crombie, Dr Isobel and Dr Maria Quirk

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. 8.  
Crombie, Dr Isobel, ‘Petrina Hicks: bleached gothic’, p. 97.  
Quirk, Dr Maria, ‘Strands of feeling’, p. 119.

**Olympia: Photographs by Polixeni Papapetrou**  
Van Wyk, Susan and Olympia Nelson with Robert Nelson and Solomon Nelson

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. x.  
Van Wyk, Susan, ‘A third Character: Polixeni Papapetrou and Olympia Nelson’, p. 1.

(above)  
Artist Darren Sylvester signs a copy of his monograph  
*Carve a Future, Devour Everything, Become Something*  
at the Melbourne Art Book Fair 2020.

**Roger Kemp: Visionary Modernist**  
Hurlston, David with Dr Christopher Heathcote, Dr Helen Hughes and Michel Kemp

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. vii.  
Hurlston, David, ‘Roger Kemp: visionary modernist’, p. 9.

**KAWS: Companionship in the Age of Loneliness**  
Maidment, Dr Simon (ed.) with text by Margaret Atwood

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. xi.  
Maidment, Dr Simon, ‘Companionship in the age of loneliness’, p. 1.

**Lucy McRae: Body Architect**  
LeAmon, Simone, Dr Bronwyn Lovell and Dr Adam Nash

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. ix.  
LeAmon, Simone, ‘Sensing more: a conversation between Lucy McRae and Simone LeAmon’, p. 1.

**Keith Haring | Jean-Michel Basquiat: Crossing Lines**  
Buchhart, Dr Dieter and contributors

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. viii.

**She Persists: Perspectives on Women in Art & Design**  
Aitken, Annika, Dr Isobel Crombie, Megan Patty, Dr Maria Quirk and Myles Russell-Cook (eds)

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. viii.  
Aitken, Annika, Dr Isobel Crombie, Megan Patty, Dr Maria Quirk, Myles Russell-Cook, ‘Introduction’, p. xii.  
Quirk, Dr Maria, ‘Fashioning identity: Madeline Green, Gwen John and Claude Cahun’, p. 4.  
Gott, Dr Ted, ‘Dancing on the edge: Sonia Delaunay and Harriet Whitney Frishmuth’, p. 26.  
Aitken, Annika, ‘Divergent ambitions: the door of hope mission in early twentieth-century Shanghai’, p. 38.  
Ryan AM, Judith, ‘Indigenous voices of creative assertion and resistance’, p. 62.  
Dunsmore, Amanda, ‘Hester Bateman: an eighteenth-century entrepreneur’, p. 104.  
Doughty, Myf, ‘Beyond pretty: the possibilities of contemporary jewellery’, p. 148.  
Patty, Megan, ‘Are you listening? The poster as a site for resistance’, p.156.  
Jacks, Sigourney, ‘The power of “women’s work”: craftivism’, p. 182.  
Rodwell, Julia and Karina Soraya, ‘Send it to the library if you don’t want it’, p. 202.  
Di Trocchio, Paola, ‘Protest in fashion’, p, 230.  
Devery, Jane, ‘Living libraries: feminist histories in the art of Emily Floyd’, p. 240.  
Russell-Cook, Myles, ‘ “Bring cloaks back to Community”: A conversation with Vicki Couzens’, p. 260.  
Hesson, Dr Angela, ‘ “Some piece of beauty”: the work of Agnes Goodsir’, p. 272.  
Russell-Cook, Myles, ‘Listening to the voices of our ancestors’, p. 308.  
Crombie, Dr Isobel, ‘Sarah Waiswa: “finding solace” ’, p. 312.  
Slater, Meg, ‘Raising the flag’, p. 316.

**DESTINY**  
Russell-Cook, Myles with contributors

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. xii.  
Russell-Cook, Myles, ‘DESTINY: the art of Destiny Deacon’, p. 1.

NGV DIGITAL PUBLICATIONS

**Collecting Comme** (ebook)  
Whitfield, Danielle

**Art Journal of the National Gallery of Victoria (edition 57)**  
Hesson, Dr Angela and Myles Russell-Cook (eds)

**Krystyna Campbell-Pretty AM and Family Suffrage Research Collection** (virtual hub)  
Jacks, Sigourney and Dr Maria Quirk

**She Persists** (virtual hub)  
Aitken, Annika and Dr Isobel Crombie, Megan Patty, Dr Maria Quirk and Myles Russell-Cook (eds)

**British Art** (virtual hub)  
Chua, Jasmin and Dr Ted Gott (eds)

‘Marking Time: Indigenous Art from the NGV’  
(online essay)  
Ryan AM, Judith

‘Black Bamboo: Contemporary Furniture Design from Mer, Torres Strait’ (online essay)  
LeAmon, Simone and Myles Russell-Cook

‘Tammy Kanat: Circles of Life’ (online essay)  
Di Trocchio, Paola

‘Japanese Design: Neolithic to Now’ (online essay)  
Crothers, Wayne

‘Shirin Neshat: Dreamers’ (online essay)  
Maidment, Dr Simon

‘Colin McCahon: Letters and Numbers’ (online essay)  
Devery, Jane

‘In Absence | Yhonnie Scarce and Edition Office | 2019 NGV Architecture Commission’ (online essay)  
McEoin, Ewan

‘Japanese modernism: between earthquake and war’  
(online essay)  
Crothers, Wayne

‘Top Arts 2020’ (online essay)  
Menzies, David

‘Lady Elizabeth Hamilton’s hidden gesture’ (online essay)  
Villis, Carl

‘Technical insights to Elizabeth Thompson The 28th Regiment at Quatre Bras 1875’ (online essay)  
Varcoe-Cocks, Michael

‘Encompassing an empire’ (online essay)  
McGowan-Jackson, Holly

‘The paper boy 1888’ (online essay)  
Varcoe-Cocks, Michael

‘Claude Cahun’ (online essay)  
Crombie, Dr Isobel and Maggie Finch

‘Selling suffrage: visual culture and merchandise’ (online essay)  
Thomas, Dr Zoë

‘Living libraries: feminist histories in the art of Emily Floyd’ (online essay)  
Devery, Jane

‘Mary Beale: pioneer of portraiture’ (online essay)  
Mansfield, Dr Lisa

‘Aboriginal feminism and gender’ (online essay)  
Coleman, Claire G.

‘Rediscovering Fumie Taniguchi’ (online essay)  
Sumida, Chiho

‘Raising the flag’ (online essay)  
Slater, Meg

‘Women of industry: Frances Burke and Joyce Coffey’ (online essay)  
Edquist AM, Dr Harriet

‘Beyond pretty: the possibilities of contemporary jewellery’ (online essay)  
Doughty, Myf

‘Are you listening? The poster as a site for resistance’ (online essay)  
Patty, Megan

‘She is like no other: a call and response to Umma (Mother)’ (online essay)  
Moulton, Yorta Yorta, Kimberley

‘Hester Bateman: an eighteenth-century entrepreneur’ (online essay)  
Dunsmore, Amanda

‘Indigenous voices of creative assertion and resistance’ (online essay)  
Ryan AM, Judith

‘Divergent ambitions: the Door of Hope Mission in early twentieth-century Shanghai’ (online essay)  
Aitken, Annika

‘Dancing on the edge: Sonia Delaunay and Harriet Whitney Frishmuth’ (online essay)  
Gott, Dr Ted

‘Fashioning identity: Madeline Green, Gwen John and Claude Cahun’ (online essay)  
Quirk, Dr Maria

‘Prisoners and internees’ (online essay)  
Kayser, Dr Petra

‘Gallipoli’ (online essay)  
Gott, Dr Ted

‘Behind the lines’ (online essay)  
Taylor, Elena

‘The home front’ (online essay)  
Darian-Smith, Dr Kate

‘The power of “women’s work”’: craftivism’ (online essay)  
Jacks, Sigourney

‘Brilliant vision: the making of van Dyck’s dazzling portrait of Rachel de Ruvigny’ (online essay)  
Villis, Carl

‘Illuminating: conservation of neon lights’ (online essay)  
Ellingsen, Trude

‘A scrap album worthy of a fancy dress’ (online essay)  
Douglas, Kate

‘200 Years of Australian Fashion’ (online essay)  
Breen Burns, Janice, Paola Di Trocchio, Kym Ellery, Rosalie Ham and Dr Margaret Maynard

‘La Petite, Evening dress’ (online essay)  
Cosgrove, Bronwyn, Susan van Wyk and Danielle Whitfield

‘Picture perfect: Pictorialism and its processes’ (online essay)  
Morrison, Pip

‘Susanna Highmore by Joseph Highmore: a father’s perspective’ (online essay)  
Villis, Carl

‘Verso: revealing the secret life of paintings’ (online essay)  
Benson, Laurie and Michael Varcoe-Cocks

‘Modern Australian women’ (online essay)  
Quirk, Dr Maria

‘Hokusai and The great wave’ (online essay)  
Mem Capp

CORPORATE PUBLICATIONS

NGV Annual Report 2018/19

NGV Foundation Annual Report 2018/19

OTHER PRINT PUBLICATIONS

NGV Magazine (six editions)

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Hurlston, David, Unstoppable’, *Rone*, Thames & Hudson, Australia, 2020, pp.12–15.

Patty, Megan, ‘Arriving and landing: perspectives on Werkplaats Typografie’, in *One and Many Mirrors: Perspectives on Graphic Design Education*, Occasional Papers, London, 2020, pp. 130–5.

Rozentals, Beckett, ‘Yvonne Audette’, in Natasha Bullock (ed.), *Know My Name*, National Gallery of Australia, Canberra, 2020, pp. 30–1.

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Borig, Janelle, ‘Travelling exhibitions’, Master of Art Curatorship program, University of Melbourne, 3 Sep. 2019.

Breare, Caitlin, Raye Collins, Raymonda Rajkowski and Carl Villis, ‘Paintings conservation at the National Gallery of Victoria’, The Australian Decorative and Fine Arts Society (ADFAS) and Australian Institute for the Conservation of Cultural Materials (AICCM), Melbourne, 20 Jul. 2019.

Breare, Caitlin, ‘Conservation and European Renaissance painting’, European Renaissance lecture, University of Melbourne, 25 May 2020.

Buttler, Elisha and Leigh Cartwright, ‘Audience insights and impact’, International Audience Engagement (IAE) Network Meeting, National Gallery Singapore, 5 Dec. 2019.

Buttler, Elisha and Donna McColm, ‘Audience engagement and the museum’, Greg Binns Memorial Lecture, Art Gallery of Ballarat, 26 Feb. 2020.

Buttler, Elisha, Leigh Cartwright and Donna McColm, ‘Audience engagement and cultural change’, American and Australian Museum Administrators (AAMA) Conference, National Gallery of Victoria, Melbourne, 6 Mar. 2020.

Buttler, Elisha and Donna McColm, ‘Curating for audience engagement’, Master of Art Curatorship program, University of Melbourne, 18 May 2020.

Douglas, Kate and Ellen Doyle, ‘18th century women’s fashion’, Costume and Textile Association of New Zealand (CTANZ) National Conference, Nelson, 1 Sep. 2019.

Ellingsen, Trude, ‘Preservation, plastics and a portable mini TV (Mikala Dwyer)’, New Zealand Institute for the Conservation of Cultural Materials (NZCCM) National Conference: Modern and Contemporary Materials, Wellington, 23–25 Oct. 2019.

Firth, Skye, ‘Caring for textiles and displaying historical costume’, Public Galleries Association of Victoria (PGAV), Coal Creek Community Park and Museum, Coal Creek, 16 Aug. 2019.

Hesson, Angela, ‘Exhibition management and curatorial practice – working with collections’, Master of Art Curatorship program, University of Melbourne, 9 Mar. 2020.

Leahy, Cathy, ‘Adviser, advocate and connoisseur: Harold Wright and the National Gallery of Victoria’s Print Collection’, Prints, Printmaking and Philanthropy Symposium, The University of Melbourne, 30 Sep. – 2 Oct. 2019.

Lelyveld, MaryJo, ‘Environmental standards’, Getty Conservation Institute, Preserving Collections in the Age of Sustainability workshop, Melbourne, 30 Sep. – 11 Oct. 2019.

Lelyveld, MaryJo, ‘Environmental scanning for materials conservation’, Australian Institute for the Conservation of Cultural Materials (AICCM) National Conference, Melbourne, 13–15 Nov. 2019.

Lelyveld, MaryJo and Michael Varcoe-Cocks, ‘Collection care during closure’, Public Galleries Association of Victoria (PGAV), 30 Apr. 2020.

Lelyveld, MaryJo and Michael Varcoe-Cocks, ‘Collection disaster preparedness and response’, Public Galleries Association of Victoria (PGAV), 7 May 2020.

Lelyveld, MaryJo, ‘Preventive conservation – sustainability and foresight’, Master of Cultural Materials Conservation program, University of Melbourne, 18 May 2020.

McGowan-Jackson, Holly, ‘Issues in picture frame conservation’, Master of Art Curatorship program, University of Melbourne, 23 Sep. 2019.

Patty, Megan, exhibition co-curator, *Metahaven: Field Report*, RMIT Design Hub, Melbourne, 5 March – 9 May 2020.

Rozentals, Beckett, ‘Grace Crowley’, Symposium: women artists: what has changed?, Art Gallery of Ballarat, Ballarat, 20 Jul. 2019.

Shaw, Suzanna, ‘Issues in Asian art conservation’, Master of Art Curatorship program, University of Melbourne, 23 Sep. 2019.

Shaw, Suzanna, ‘Historic lighting’, Australian Institute for the Conservation of Cultural Materials (AICCM) National Conference, Melbourne, 13–15 Nov. 2019.

Villis, Carl, ‘Made in Melbourne: introducing MS3, a new-generation varnish resin’, Australian Institute for the Conservation of Cultural Materials (AICCM) National Conference, Melbourne, 13–15 Nov. 2019.

Wawrzynski, Jes and Zoe Kirkby, ‘Keith Haring | Jean-Michel Basquiat: Crossing Lines: making the exhibition: design, marketing and public programs’, La Trobe Summer School Presentation, National Gallery of Victoria, Melbourne, 15 Jan. 2020.

Whittle, Dianne, ‘Issues in contemporary art conservation’, Master of Art Curatorship program, University of Melbourne, 2 Sep. 2019.

Whittle, Dianne, ‘Issues in public art and outdoor sculpture’, Master of Art Curatorship program, University of Melbourne, 20 Sep. 2019.

LEARNING RESOURCES

**Keith Haring | Jean-Michel Basquiat: Crossing Lines – Teacher Resource**  
Levels 7–12  
<www.ngv.vic.gov.au/school\_resource/keith-haring-jean-michel-basquiat>

**Keith Haring | Jean-Michel Basquiat: Crossing Lines – Artist Notebook Student Resource**  
Levels 7–12  
<www.ngv.vic.gov.au/school\_resource/keith-haring-jean-michel-basquiat>

**Digital Creatives | Keith Haring’s Digital Dance Club Levels 5–12**  
<www.ngv.vic.gov.au/school\_resource/digital-creatives-keith-harings-digital-dance-club>

**KAWS: Companionship in the Age of Loneliness – Teacher Resource**  
All levels  
<www.ngv.vic.gov.au/school\_resource/kaws>

**Olympia: Photographs by Polixeni Papapetrou – Video Insight Levels 7–12**  
<www.ngv.vic.gov.au/school\_resource/olympia-photographs-by-polixeni-papapetrou>

**Destiny Deacon – Teacher PowerPoint**  
Levels 7–12  
www.ngv.vic.gov.au/school\_resource/destiny/

**Top Arts 2020 – Top Arts Hub**  
<www.ngv.vic.gov.au/exhibition/top-arts-2020>  
‘Curator’s overview’  
‘Curator’s introduction’  
‘Annotated folios’  
‘Exhibiting students: artists’ statements’  
‘Student interviews’  
‘Tips and questions: folio tips for students’

NGV Collection: great art ideas for teachers

**Poster design for change: Inspired by twentieth century Japanese graphic design**  
Levels 7–10  
<www.ngv.vic.gov.au/school\_resource/poster-design-for-change-inspired-by-twentieth-century-japanese-graphic-design>

**Suburban collages: Inspired by Howard Arkley’s Actual fractual**  
Levels 5–8  
<www.ngv.vic.gov.au/school\_resource/suburban-collages-inspired-by-howard-arkleys-actual-fractual>

**End of school day 3p.m.: Inspired by John Brack’s Collins St, 5p.m.**  
Levels 3–6  
<www.ngv.vic.gov.au/school\_resource/end-of-school-day-3p-m-inspired-by-john-bracks-collins-street-5p-m>

**Expressive skies: inspired by Impressionism**  
Levels 4–6  
<www.ngv.vic.gov.au/school\_resource/expressive-skies-inspired-by-impressionism>

**Draw like an Egyptian: Canopic jars**  
Levels 4–6  
<www.ngv.vic.gov.au/school\_resource/draw-like-an-egyptian-canopic-jars>

**Tissue collage: Inspired by Impressionism**  
Levels 2–4  
<www.ngv.vic.gov.au/school\_resource/tissue-collage-inspired-by-impressionism>

**The Australian landscape: Inspired by Fred Williams’s You Yangs series**  
Levels 2–6  
<www.ngv.vic.gov.au/school\_resource/the-australian-landscape-inspired-by-fred-williamss-you-yangs-series>

**Designers and builders: Inspired by the Memphis Design Group**  
Levels 2–6  
<www.ngv.vic.gov.au/school\_resource/designers-and-builders-inspired-by-the-memphis-design-group>

**Obscured figures: Inspired by Nick Cave’s Soundsuit series**  
Levels 5–6  
<www.ngv.vic.gov.au/school\_resource/obscured-figures-inspired-by-nick-caves-soundsuit-series>

**Figurative flora print: Inspired by Australian printmaker and painter Margaret Preston**  
Levels 5–8  
<www.ngv.vic.gov.au/school\_resource/figurative-flora-print-inspired-by-australian-printmaker-and-painter-margaret-preston>

**Composite creatures: Inspired by Guardian Spirits from ancient China**  
Levels 2–4  
<www.ngv.vic.gov.au/school\_resource/composite-creatures-inspired-by-guardian-spirits-from-ancient-china>

**Decorative pots: Inspired by the Hermannsburg potters**  
Levels 3–6  
<www.ngv.vic.gov.au/school\_resource/decorative-pots-inspired-by-the-hermannsburg-potters>

**Expressive distorted city painting**  
Levels 4–6  
<www.ngv.vic.gov.au/school\_resource/expressive-distorted-city-painting>

**Dramatic animal painting**  
Levels 3–6  
<www.ngv.vic.gov.au/school\_resource/dramatic-animal-painting>

**Make your mark: design your own Japanese inspired emblem**  
Levels 5–6  
<www.ngv.vic.gov.au/school\_resource/make-your-mark-design-your-own-japanese-inspired-emblem>

**Accessory design: Inspired by Comme des Garçons**  
Levels 7–10  
<www.ngv.vic.gov.au/school\_resource/accessory-design-inspired-by-commes-des-garcons>

**Everyday moments: Inspired by David Hockney’s digital still life paintings**  
Levels 7–10  
<www.ngv.vic.gov.au/school\_resource/everyday-moments-inspired-by-david-hockneys-digital-still-life-paintings>

**Graphic portraits: Inspired by Julian Opie’s Walking in the Rain series**  
Levels 6–10  
<www.ngv.vic.gov.au/school\_resource/graphic-portraits-inspired-by-julian-opies-walking-in-the-rain-series>

**Emotions in art**  
Levels P–3  
<www.ngv.vic.gov.au/school\_resource/emotions-in-art>

**Pop Art portraits: Inspired by Andy Warhol’s Self-portrait no. 9**  
Levels 1–4  
<www.ngv.vic.gov.au/school\_resource/pop-art-portraits-inspired-by-andy-warhols-self-portrait-no-9>

**Decorative blue and white porcelain paintings: Inspired by Asian art**  
Levels 3–4  
<www.ngv.vic.gov.au/school\_resource/decorative-blue-and-white-porcelain-paintings-inspired-by-asian-art>

**Abstraction action: Inspired by Melinda Harper’s works**  
Levels 1–3  
<www.ngv.vic.gov.au/school\_resource/abstraction-action-inspired-by-melinda-harpers-works>

**Magical masks**  
Levels 1–4  
<www.ngv.vic.gov.au/school\_resource/magical-masks>

**NGV Collection: Art across the Curriculum**  
*Art and English: descriptive writing inspired by John Brack’s Collins St, 5p.m.*  
Levels 7–8  
<www.ngv.vic.gov.au/school\_resource/art-and-english-descriptive-writing-inspired-by-john-bracks-collins-st-5p-m>

**Art and History: Analysing historical sources from the women’s suffrage movement**  
Level 7  
<www.ngv.vic.gov.au/school\_resource/art-and-history-analysing-historical-sources-from-the-womens-suffrage-movement>

**Art and Languages: Japanese vocabulary skills with Noh theatre costumes and characters**  
Levels 8–10  
<www.ngv.vic.gov.au/school\_resource/art-and-languages-japanese-vocabulary-skills-with-noh-theatre-costumes-and-characters>



# 2019/20 FINANCIAL REPORT

## FIVE-YEAR FINANCIAL SUMMARY

### BASIS OF PREPARATION

The Five-Year Financial Performance table distinguishes between the NGV's operating and non-operating activities in 2019/20, a distinction not readily seen in the comprehensive operating statement. This distinction is important as the comprehensive operating statement includes grants, donations, bequests and expenditure that are committed for specific purposes including the purchase of works of art and Capital and one-off projects. These funds, in addition to investment income generated from the non-operating funds, are not available for operating purposes.

Depreciation of property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes through the annual State Budget and Creative Victoria's Cultural Facilities Maintenance fund.

### REVIEW OF OPERATING PERFORMANCE

NGV was closed to the public due to government restrictions in response to coronavirus (COVID-19) from 16 March to 26 June 2020. The Gallery was temporarily re-opened on 27 June 2020 but has remained closed again since 9 July 2020.

NGV welcomed over 2 million visitors to its galleries in 2019/20 before the closure, reflecting another successful year. The Gallery continued to deliver high-quality programming across exhibitions, collection displays, events, public programs and educational activities, which in turn delivered self-generated revenue across all income streams, as well as corporate and philanthropic support.

The highlights of the thirty-seven new exhibitions for the year included the 2019 Melbourne Winter Masterpieces exhibition *Terracotta Warriors + Cai Quo-Qiang* attracted nearly 380,000 visitors, and the NGV Summer Program, including Keith Haring and Jean-Michel Basquiat: *Crossing Lines* and KAWS: *Companionship in the Age of Loneliness*, attracted around 300,000 visitors at NGV International. Major exhibitions *Civilization: The Way We Live Now* and *Alex Calder: Radical Inventor* were attended by over 66,000 visitors. The State Collection grew to over 73,000 artworks during the year as a result of 1344 new acquisitions.

2019/20 also saw 87,000 students attend an education program at NGV and 600,000 people attended over 3,000 public programs and events during the year. In addition, NGV had over 4 million social media followers and over 23 million views of online content across the Gallery's social media platforms.

The operating result for the year was a surplus of \$1.7 million (2018/19: surplus \$209,000).

### REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result fluctuates from year to year as it comprises cash investment income, cash and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities, depreciation and the offset of lease payments recognised in the operating result against lease interest (from 2019/20). The 2019/20 non-operating result decreased by \$4.7 million to \$775,000 (2018/19: \$5.5 million) over the financial year, largely as a result of lower investment income as well as increased depreciation, partly offset by higher fundraising activities income.

### NET RESULT

The net result for the year, which is the sum of the operating and non-operating results, was a surplus of \$2.5 million (2018/19: surplus \$5.7 million).

### BALANCE SHEET

NGV's balance sheet is dominated by the State Collection with a value of \$3.6 billion, which was last valued by Jones Lang LaSalle Advisory in 2016 and has increased by the value of works accessioned over the past four years. The next scheduled valuation is in 2020–21.

Property, plant and equipment increased by \$40.4 million in 2019/20, including the addition of \$27.9 million resulting from the introduction of AASB16 *Leases* from 1 July 2019, as well as the impact of the revaluation of land and buildings totalling \$27.6 million. The balance sheet also includes Financial assets which decreased by \$689,000 to \$112.3 million. This includes funds which are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of these funds is available to meet the NGV's operating and capital expenditure needs.

### FUTURE

The NGV will remain closed to the public until government public health directions allow a staged reopening. Assuming the Gallery re-opens later in the year, the 2020–21 Summer Program will be the NGV Triennial at NGV International, which will showcase international contemporary art and design, and *Destiny* and *Tiwi* at NGV Australia. These will be followed up with the 2020–21 Melbourne Winter Masterpieces exhibition.

Whilst the full impact of coronavirus remains unknown, NGV continues to actively monitor its financial situation and is working closely with Creative Victoria and the Victorian Government.

(opposite)  
The NGV's sixth Melbourne Art Book Fair,  
presented as part of Melbourne Design Week.

(overleaf)  
An installation view of the exhibition KAWS:  
*Companionship in the Age of Loneliness*, featuring  
COMPANION (RESTING PLACE), 2013. © KAWS



FIVE-YEAR FINANCIAL PERFORMANCE

(\$ thousand)						
Notes	2020	2019	2018	2017	2016	
OPERATING REVENUE						
Government grants	i	58,983	53,037	53,295	47,284	46,246
Trading revenue		46,720	50,154	47,995	47,261	36,976
		105,703	103,191	101,290	94,545	83,222
OPERATING EXPENSES						
Employee costs		(32,931)	(31,272)	(27,779)	(28,139)	(26,399)
Other operating costs		(71,032)	(71,710)	(72,999)	(65,729)	(56,088)
		(103,963)	(102,982)	(100,778)	(93,868)	(82,487)
Operating result before depreciation and similar charges		1,740	209	512	677	735
Net depreciation	ii	(21,425)	(17,056)	(17,629)	(17,235)	(12,624)
Operating result after depreciation and before net income from non-operating activities		(19,685)	(16,847)	(17,117)	(16,558)	(11,889)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	9,545	4,194	9,711	25,924	9,014
Fundraising activities - gifts in kind	iv	7,421	9,587	11,057	14,537	3,874
Investing activities	v	965	8,031	6,339	4,011	4,996
Capital grants, lease offsets and other income	vi	4,269	708	(750)	1,662	882
		22,200	22,520	26,357	46,134	18,766
Net result		2,515	5,673	9,240	29,576	6,877
OTHER ECONOMIC FLOWS - OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	–	–	–	–	(254,353)
Changes to physical assets revaluation reserve		27,605	–	13,614	–	71,304
Changes to financial available-for-sale revaluation surplus		-	–	3,399	5,508	(3,412)
Total other economic flows - other comprehensive income		27,605	–	17,013	5,508	(186,461)
COMPREHENSIVE RESULT	viii	30,120	5,673	26,253	35,084	(179,584)

Notes

i. Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works.

ii. Comprises depreciation and impairments to the value of non-current physical assets which have no cash effect. The full impact of the revaluation of the building undertaken in 2016 is reflected from 2016/17. In 2019/20 depreciation has increased as a result of the implementation of AASB 16 Leases.

iii. Represents net revenue streams from activities mostly for the purpose of works of art acquisition.

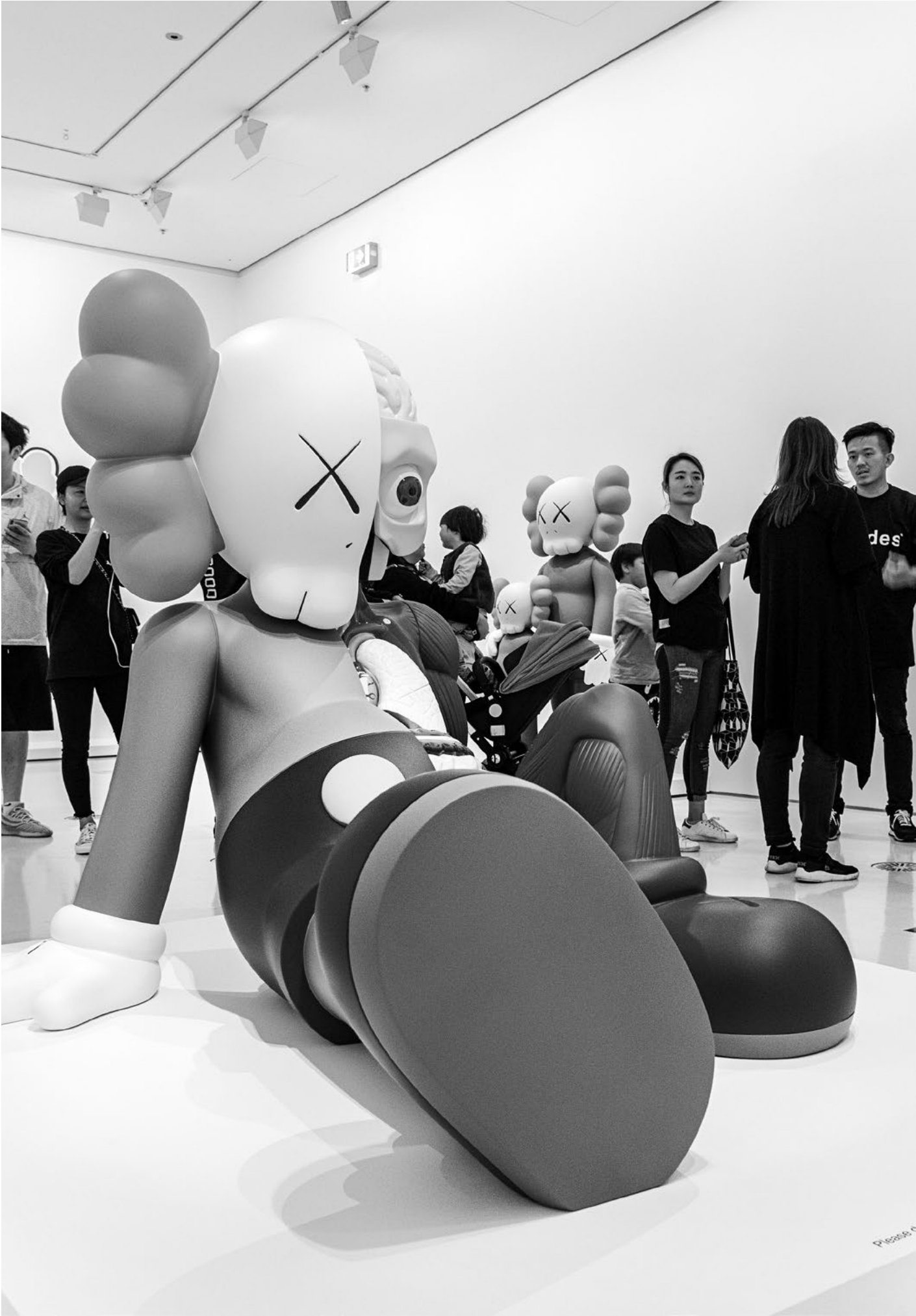
iv. Represents gifts of works of art.

v. Includes realised profits/losses on the sale of investments, dividends and interest required to be recognised in the Net result.


vi. Includes State Government capital funding, and from 2019-20 also includes the offset of lease payments recognised in the operating result against lease interest, Interim Collection Storage Improvements Project (ICSIP) grants less ICSIP project expenditure as well as the loss or gain on disposal of non-current physical assets.

vii. Represents changes during the year in the fair value of cultural assets, physical assets and financial assets available-for-sale (up to 2017–18).

viii. Represents the change during the year in equity. It is the aggregate of the net result and total other economic flows.



<div><div><div>Independent Auditor's Report</div><div>To the Council of the National Gallery of Victoria</div></div><div><div>VAGO</div><div>Victorian Auditor-General's Office</div></div></div>	
Opinion	<p>I have audited the financial report of the National Gallery of Victoria (the entity) which comprises the:</p> <ul style="list-style-type: none"><li>balance sheet as at 30 June 2020</li><li>comprehensive operating statement for the year then ended</li><li>statement of changes in equity for the year then ended</li><li>cash flow statement for the year then ended</li><li>notes to the financial statements, including significant accounting policies</li><li>declaration in the financial statements.</li></ul> <p>In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2020 and their financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the <i>Financial Management Act 1994</i> and applicable Australian Accounting Standards.</p>
Basis for Opinion	<p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the <i>Auditor's Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
Council's responsibilities for the financial report	<p>The Council of the entity is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the <i>Financial Management Act 1994</i>, and for such internal control as the Council determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Council is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>
<div><div>Level 31 / 35 Collins Street, Melbourne Vic 3000</div><div>T 03 8601 7000 enquiries@audit.vic.gov.au www.audit.vic.gov.au</div></div>	

Auditor's responsibilities for the audit of the financial report	<p>As required by the <i>Audit Act 1994</i>, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.</p> <p>As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:</p> <ul style="list-style-type: none"><li>identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.</li><li>obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control</li><li>evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Council</li><li>conclude on the appropriateness of the Council's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.</li><li>evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.</li></ul> <p>I communicate with the Council regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.</p>
<div><div>MELBOURNE</div><div>10 September 2020</div></div> <div><div></div><div>Simone Bohan</div><div>as delegate for the Auditor-General of Victoria</div></div>	
2	

# FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2019

## DECLARATION IN THE FINANCIAL STATEMENTS

The attached financial statements for the National Gallery of Victoria have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations, and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2020 and financial position of the National Gallery of Victoria at 30 June 2020.

At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 27 August 2020.

Janet Whiting AM  
President  
27 August 2020

Tony Ellwood AM  
Director  
27 August 2020

Paul Lambrick FCA  
Chief Financial Officer  
27 August 2020

The National Gallery of Victoria has presented its audited general-purpose financial statements for the financial year ended 30 June 2020 in the following structure to provide users with the information about the National Gallery of Victoria’s stewardship of resources entrusted to it.

## FINANCIAL STATEMENTS:

<b>Comprehensive operating statement</b>	<b>Page 78</b>
<b>Balance sheet</b>	<b>Page 79</b>
<b>Cash flow statement</b>	<b>Page 80</b>
<b>Statement of changes in equity</b>	<b>Page 81</b>

## NOTES TO THE FINANCIAL STATEMENTS

<b>Note 1 About this report</b>	<b>Page 82</b>
The basis on which the financial statements have been prepared and compliance with reporting regulations	
<b>Note 2 Funding delivery of our services</b>	<b>Page 83</b>
Revenue recognised in respect of appropriations and other income sources	
<b>Note 3 The cost of delivering services</b>	<b>Page 87</b>
Expenditure of the National Gallery of Victoria	
<b>Note 4 Key assets available to support output delivery</b>	<b>Page 91</b>
Property, plant and equipment, Cultural assets, financial assets at fair value through other comprehensive income	
<b>Note 5 Other assets and liabilities</b>	<b>Page 99</b>
Working capital balances and other assets and liabilities	
<b>Note 6 How we financed our operations</b>	<b>Page 102</b>
Borrowings, leases, cash and deposits, cash flow information and expenditure commitments	
<b>Note 7 Risks, contingencies and valuation judgements</b>	<b>Page 107</b>
Financial risk management, contingent assets and liabilities as well as fair value determination	
<b>Note 8 Other disclosures</b>	<b>Page 125</b>



COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2020

		(\$ thousand)	
	Notes	2020	2019
<b>CONTINUING OPERATIONS</b>			
<b>Revenue and income from transactions</b>			
State Government - recurrent appropriation	2.1.1	51,416	52,598
State Government - capital assets charge grant	2.1.2	5,572	4,164
Other grants from State Government entities	2.1.3	10,457	8,132
Operating activities income	2.2	51,636	44,208
Fundraising activities income	2.3	15,715	16,338
Income from investments	2.4	6,239	9,026
<b>Total revenue and income from transactions</b>		<b>141,035</b>	<b>134,466</b>
<b>Expenses from transactions</b>			
Employee benefits expenses	3.1	(36,163)	(35,427)
Depreciation	4.1.1	(21,425)	(17,056)
Interest expense	6.1(a)	(1,027)	–
Supplies and services	3.2	(67,306)	(71,436)
Capital assets charge	3.3	(5,572)	(4,164)
<b>Total expenses from transactions</b>		<b>(131,493)</b>	<b>(128,083)</b>
<b>Net Result from transactions (net operating balance)</b>		<b>9,542</b>	<b>6,383</b>
<b>Other economic flows included in net result</b>			
Net gain/(loss) on financial assets	8.2.1	(5,584)	(396)
Net gain/(loss) on non-financial assets	8.2.2	(1,382)	(104)
Other gains/(losses) from other economic flows	8.2.3	(61)	(210)
<b>Total other economic flows included in net result</b>		<b>(7,027)</b>	<b>(710)</b>
<b>Net result</b>		<b>2,515</b>	<b>5,673</b>
<b>Other economic flows – other comprehensive income</b>			
<b>Items that will not be reclassified to net result</b>			
Changes in Physical assets revaluation surplus	8.3	27,605	–
<b>Total other economic flows – other comprehensive income</b>		<b>27,605</b>	<b>–</b>
<b>Comprehensive result</b>		<b>30,120</b>	<b>5,673</b>

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 82–135.

BALANCE SHEET AS AT 30 JUNE 2020

		(\$ thousand)	
	Notes	2020	2019
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and deposits	6.3(a)	31,627	29,049
Receivables	5.1	2,588	3,786
Investments	4.3	78,053	80,122
<b>Total financial assets</b>		<b>112,268</b>	<b>112,957</b>
<b>NON-FINANCIAL ASSETS</b>			
Inventories	5.2	1,686	2,192
Prepayments and other assets	5.3	5,078	2,299
Property, plant and equipment and right of use assets	4.1	288,113	247,694
Cultural assets	4.2.1	3,646,653	3,620,841
<b>Total non-financial assets</b>		<b>3,941,530</b>	<b>3,873,026</b>
<b>Total assets</b>		<b>4,053,798</b>	<b>3,985,983</b>
<b>LIABILITIES</b>			
Payables	5.4	10,273	7,348
Contract liabilities	5.4.1	1,410	2,303
Borrowings	6.1	27,129	–
Employee related provisions	3.1.2	6,435	6,162
<b>Total liabilities</b>		<b>45,247</b>	<b>15,813</b>
<b>Net assets</b>		<b>4,008,551</b>	<b>3,970,170</b>
<b>EQUITY</b>			
Accumulated surplus/(deficit)		(183,850)	(168,452)
Reserves	8.3	4,025,011	3,979,277
Contributed capital		167,390	159,345
<b>Total equity</b>		<b>4,008,551</b>	<b>3,970,170</b>

The above balance sheet should be read in conjunction with the accompanying notes on pages 82–135.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2020

(\$ thousand)			
	Notes	2020	2019
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Receipts</b>			
Receipts from Government		62,324	60,949
Receipts from other entities		68,235	58,159
Goods and Services Tax recovered from the Australian Taxation Office		2,744	2,064
Dividends and interest received		9,097	9,598
<b>Total receipts</b>		<b>142,490</b>	<b>130,770</b>
<b>PAYMENTS</b>			
Payments to suppliers and employees		(112,710)	(123,007)
<b>Total payments</b>		<b>(112,710)</b>	<b>(123,007)</b>
<b>Net cash flows from operating activities</b>	<b>6.4</b>	<b>29,780</b>	<b>7,763</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Transfers to externally managed unit trusts		(5,730)	(5,525)
Receipt /(payments) for other financial assets		–	5,000
Payments for cultural assets		(18,756)	(9,502)
Payments for property, plant and equipment		(2,210)	(1,538)
Sale of property, plant and equipment		130	127
<b>Net cash flows used in investing activities</b>		<b>(26,566)</b>	<b>(11,438)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Proceeds from borrowings (i)		2,285	–
Repayment of borrowings and principal portion of lease liabilities (2019: leases) (ii)		(2,921)	–
<b>Net cash flows used in financing activities</b>		<b>(636)</b>	<b>–</b>
<b>Net increase in cash and cash equivalents</b>		<b>2,578</b>	<b>(3,675)</b>
Cash and cash equivalents at the beginning of the financial year		29,049	32,724
<b>Cash and cash equivalents at the end of the financial year</b>	<b>6.3(a)</b>	<b>31,627</b>	<b>29,049</b>

- (i) This represents proceeds from a loan from the Department of Treasury and Finance as part of the Greener Government Buildings program to implement an Energy Performance Contract project which will reduce energy and water consumption
- (ii) The National Gallery of Victoria has recognised cash payments for the principal portion of lease payments as financing activities; cash payments for the interest portion as operating activities consistent with the presentation of interest payments and short-term lease payments for leases and low-value assets as operating activities.

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 82–135.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2020

(\$ thousand)								
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Financial assets available-for-sale revaluation surplus	Accumulated surplus/ (deficit)	Contributed capital	Total
<b>Balance at 30 June 2018</b>	<b>389,356</b>	<b>59,693</b>	<b>194,101</b>	<b>3,305,975</b>	<b>8,907</b>	<b>(152,880)</b>	<b>159,345</b>	<b>3,964,497</b>
<b>Net result for year</b>	–	–	–	–	–	5,673	–	5,673
Transfer as a result of the transition to AASB 9 <i>Financial Instruments</i> (i)	–	–	–	–	(8,907)	8,907	–	–
Transfer from accumulated surplus/(deficit) (ii)	29,948	204	–	–	–	(30,152)	–	–
<b>Balance at 30 June 2019</b>	<b>419,304</b>	<b>59,897</b>	<b>194,101</b>	<b>3,305,975</b>	<b>–</b>	<b>(168,452)</b>	<b>159,345</b>	<b>3,970,170</b>
<b>Balance at 1 July 2019</b>	<b>419,304</b>	<b>59,897</b>	<b>194,101</b>	<b>3,305,975</b>	<b>–</b>	<b>(168,452)</b>	<b>159,345</b>	<b>3,970,170</b>
Change in accounting policy (due to AASB 15) (iii)	–	–	–	–	–	216	–	216
<b>Balance at 1 July 2019 (restated)</b>	<b>419,304</b>	<b>59,897</b>	<b>194,101</b>	<b>3,305,975</b>	<b>–</b>	<b>(168,236)</b>	<b>159,345</b>	<b>3,970,386</b>
<b>Net result for year</b>	–	–	–	–	–	2,515	–	2,515
Changes on Physical assets revaluation surplus	–	–	27,605	–	–	–	–	27,605
Transfer from accumulated surplus/(deficit) (ii)	15,647	2,482	–	–	–	(18,129)	–	–
Contribution towards building development (iii)	–	–	–	–	–	–	8,045	8,045
<b>Balance at 30 June 2020</b>	<b>434,951</b>	<b>62,379</b>	<b>221,706</b>	<b>3,305,975</b>	<b>–</b>	<b>183,850</b>	<b>167,390</b>	<b>4,008,551</b>

- (i) Transfer was due the transition to AASB 9 'Financial Instruments' with respect to the designation of investments in managed unit trusts. Further discussion is provided in note 7.1.
- (ii) Refer Note 8.3 for more information in regards to transfers from accumulated surplus/ (deficit).
- (iii) Refer Note 8.4.4 for more information in regards to the adjustment to opening accumulated surplus/ (deficit) upon the adoption of AASB 1058 Income of Not-for-profit entities and AASB15 Revenue from Contracts with Customers.

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 82–135.

# NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2020

## NOTE 1. ABOUT THIS REPORT

The financial statements cover the National Gallery of Victoria as an individual reporting entity. The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road  
Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Report of operations on page 5 which does not form part of these financial statements.

### Basis of preparation

These financial statements are presented in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

Consistent with the requirements of AASB 1004 *Contributions*, contributions by owners (that is, contributed capital and its repayment) are treated as equity transactions and, therefore, do not form part of the income and expenses of the National Gallery of Victoria. Additions to net assets which have been designated as contributions by owners are recognised as contributed capital.

Judgements, estimates and assumptions are required to be made about financial information presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in the application of Australian Accounting Standards (AAAs) that have significant effects on the financial statements and estimates are disclosed under the heading: "Significant judgements or estimates".

All amounts in the financial statements have been rounded to the nearest \$1,000 unless otherwise stated.

### Compliance information

These general purpose financial statements have been prepared in accordance with the *Financial Management Act 1994 (FMA)* and applicable Australian Accounting Standards (**AASs**) which include Interpretations, issued by the Australian Accounting Standards Board (**AASB**).

In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AASB paragraphs applicable to not-for-profit entities have been applied.

## NOTE 2. FUNDING DELIVERY OF OUR SERVICES

Accounting policies selected and applied in these financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The National Gallery of Victoria receives revenue from the Victorian State Government, commercial activities and philanthropic sources to meet its objectives. The State Government funding principally comprises the Government appropriation, grants for exhibitions, capital funding and other ad hoc grants. The National Gallery of Victoria also receives a capital asset charge grant from the State Government as outlined in 2.1.2. The broad revenue streams are outlined from 2.1 to 2.4.

### Structure

- 2.1 Grants from State and Commonwealth Government entities
  - 2.1.1 State Government - recurrent appropriation and other grants from State Government entities
  - 2.1.2 State Government - capital assets charge grant
  - 2.1.3 Other grants from State and Commonwealth Government entities
  - 2.1.4 Fair value of assets and services received free of charge
- 2.2 Operating activities income
  - 2.2.1 Exhibition and program admissions
  - 2.2.2 Retail shop sales
  - 2.2.3 Membership fees
  - 2.2.4 Cash sponsorship and contra sponsorship at fair value
  - 2.2.5 Other revenue
- 2.3 Fundraising activities income
  - 2.3.1 Donations, bequests and philanthropic grants income
  - 2.3.2 Donated cultural assets
- 2.4 Income from investments

**2.1 Grants from State and Commonwealth Government entities**  
Income is recognised to the extent that it is probable that the economic benefits will flow to the National Gallery of Victoria and the income can be reliably measured at fair value.

The National Gallery of Victoria has determined that all grant income is recognised as income of not-for-profit entities in accordance with AASB 1058, except for grants that are enforceable and with sufficiently specific performance obligations and accounted for as revenue from contracts with customers in accordance with AASB 15.

The impact of initially applying AASB 1058 on the National Gallery of Victoria's grant revenue is described in Note 8.4.4. Due to the modified retrospective transition method chosen in applying AASB 1058, comparative information has not been restated to reflect the new requirements. The adoption of AASB 1058 did not have an impact on Other comprehensive income and the Statement of Cash flows for the financial year.

Revenue from grants that are enforceable and with sufficiently specific performance obligations are accounted for as revenue from contracts with customers. Revenue is recognised when the National Gallery of Victoria satisfies the performance obligations. Revenue from the Strategic Partnerships Program and the Victorian Challenge and Enrichment Series grants from the Department of Education and Training are recognised when the required activities are completed and are evidenced by reports submitted by a specific dates.

Revenue from grants without any sufficiently specific performance obligations, or that are not enforceable, is recognised when the National Gallery of Victoria has an unconditional right to receive cash which usually coincides with receipt of cash. On initial recognition of the asset, the National Gallery of Victoria recognises any related contributions by owners, increases in liabilities, decreases in assets, and revenue ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

- (a) contributions by owners, in accordance with AASB 1004;
- (b) revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15;
- (c) a lease liability in accordance with AASB 16;
- (d) a financial instrument, in accordance with AASB 9; or
- (e) a provision, in accordance with AASB 137 Provisions, Contingent Liabilities and Contingent Assets.

As a result of the transitional impacts of adopting AASB 15 and AASB 1058, a portion of the grant revenue has been deferred. If the grant income is accounted for in accordance with AASB 15, the deferred grant revenue has been recognised in contract liabilities whereas grant revenue in relation to the construction of capital assets which the National Gallery of Victoria controls has been recognised in accordance with AASB 1058 and recognised as deferred grant revenue (Note 6.2). If the grant revenue was accounted for under the previous accounting standard AASB 1004 in 2019–20, the total grant revenue received would have been recognised in full.

### Previous accounting policy for 30 June 2019

Grant income arises from transactions in which a party provides goods or assets (or extinguishes a liability) to the National Gallery of Victoria without receiving approximately equal value in return. While grants may result in the provision of some goods or services to the transferring party, they do not provide a claim to receive benefits directly of approximately equal value (and are termed 'non-reciprocal' transfers). Receipt and sacrifice of approximately equal value may occur, but only by coincidence.

Some grants are reciprocal in nature (i.e. equal value is given back by the recipient of the grant to the provider). The National Gallery of Victoria recognises income when it has satisfied its performance obligations under the terms of the grant.

For non-reciprocal grants, the National Gallery of Victoria recognises revenue when the grant is received.

Revenue is recognised for each of the major activities as follows:

### 2.1.1 State Government – recurrent appropriation and other grants from State and Commonwealth Government entities

#### Appropriations

Once annual Parliamentary appropriations are applied by the Treasurer and paid by the Department of Jobs, Precincts and Regions to the National Gallery of Victoria they become controlled by the National Gallery of Victoria and are recognised as income when applied for the purposes defined under the relevant Appropriations Act.

### 2.1.2 State Government – capital assets charge grant

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

2.1.3 Other grants from State and Commonwealth Government entities

(\$ thousand)			
	Notes	2020	2019
OTHER GRANTS FROM STATE GOVERNMENT ENTITIES			
State Government – capital funding	2.1	405	485
– other grants	2.1	7,654	5,889
Commonwealth Government grants		1,435	775
Department of Education and Training – grant	2.1	423	443
Fair value of assets and services received free of charge	2.1.4	540	540
<b>Total other grants from other State Government entities</b>		<b>10,457</b>	<b>8,132</b>

**2.1.4 Fair value of assets and services received free of charge**  
Represents use of the premises at the Public Records Office Victoria without financial consideration.

Contributions of resources provided free of charge or for nominal consideration are recognised at their fair value when the recipient obtains control over the resources, irrespective of whether restrictions or conditions are imposed over the use of the contributions.

2.2 Operating activities income

The impact of initially applying AASB 15 on the National Gallery of Victoria’s revenue from contracts with customers is described in Note 8.4.2. Due to the modified retrospective transition method chosen in applying AASB 15, comparative information has not been restated to reflect the new requirements.

The following practical expedient has been used for uncompleted contracts when applying AASB 15 retrospectively under the modified approach; for contracts modified before the date of initial application, the National Gallery of Victoria has reflected the aggregate of all past contracts modifications that occurred before the date of initial application when identifying performance obligations and determining and allocating the transaction price.

The practical expedient has been consistently applied to all contracts within the current reporting period and the effect of applying the practical expedient is disclosed in Note 8.4.1.

**Performance obligations and revenue recognition policies**  
Revenue is measured based on the consideration specified in the contract with the customer. The National Gallery of Victoria recognises revenue when it transfers control of a good or service to the customer. As the sales are made with a short credit term, there is no financing element present. There has been no change in the recognition of revenue from the sale of goods as a result of the adoption of

AASB 15. Revenue is recognised when, or as, the performance obligations for the sale of goods and services to the customer are satisfied. Income from the rendering of services is recognised at a point in time when the performance obligation is satisfied when the service is completed; and over time when the customer simultaneously receives and consumes the services as it is provided.

Consideration received in advance of recognising the associated revenue from the customer is recorded as a contract liability. Where the performance obligation is satisfied but not yet billed, a contract asset is recorded

Previous accounting policy for 30 June 2019

- Income from the sale of goods and was recognised when:
- the National Gallery of Victoria no longer had any of the significant risks and rewards of ownership of the goods transferred to the buyer;
  - the National Gallery of Victoria no longer had continuing managerial involvement to the degree usually associated with ownership, nor effective control over the goods sold;
  - the amount of income, and the costs incurred or to be incurred in respect of the transactions, could be reliably measured; and
  - it was probable that the economic benefits associated with the transaction would flow to the National Gallery of Victoria
- Income from the supply of services was recognised by reference to the stage of completion of the services performed. The income was recognised when:
- the amount of the income, stage of completion and transaction costs incurred could be reliably measured; and
  - it was probable that the economic benefits associated with the transaction would flow to the National Gallery of Victoria.

Under this method, income is recognised by reference to labour hours supplied or to labour hours supplied as a percentage of total services to be performed in each annual reporting period.

(\$ thousand)			
	Notes	2020	2019
Operating activities income			
Exhibition and program admissions	2.2.1	13,231	18,669
Retail shop sales	2.2.2	23,099	7,585
Membership fees	2.2.3	2,731	3,414
Cash sponsorship	2.2.4	3,799	3,921
Contra sponsorship at fair value	2.2.4	4,238	4,947
Catering royalties and venue hire charges	2.2.5	1,457	2,015
Other revenue	2.2.5	3,081	3,657
<b>Total operating activities income</b>		<b>51,636</b>	<b>44,208</b>

2.2.1 Exhibition and program admissions

Exhibition and program admissions included in the table above are transaction that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15. The impact of initially applying AASB 15 on the National Gallery of Victoria’s revenue from contracts with customers is described in Note 8.4.4. Due to the modified retrospective transition method chosen in applying AASB 15, comparative information has not been restated to reflect the new requirements.

2.2.2 Retail shop sales

Retail shop sales included in the table above are transaction that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15. The impact of initially applying AASB 15 on the National Gallery of Victoria’s revenue from contracts with customers is described in Note 8.4.4. Due to the modified retrospective transition method chosen in applying AASB 15, comparative information has not been restated to reflect the new requirements.

The increase in retail shop sales in 2019–20 was a result of a highly successful one-off retail initiative.

2.2.3 Membership fees

Membership fees included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15. Accordingly, revenue from multiple year memberships is recognised over the period of the membership. The impact of initially applying AASB 15 on the National Gallery of Victoria’s revenue from contracts with customers is described in Note 8.4.4. Due to the modified retrospective transition method chosen in applying AASB 15, comparative information has not been restated to reflect the new requirements.



**2.2.4 Cash sponsorship and contra sponsorship at fair value**  
**Revenue from sponsorship contracts, both cash and contra,** included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15. The impact of initially applying AASB 15 on the National Gallery of Victoria's revenue from contracts with customers is described in Note 8.4.4. Due to the modified retrospective transition method chosen in applying AASB 15, comparative information has not been restated to reflect the new requirements.

**2.2.5 Other revenue**  
Other revenue included in the table above, comprises retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees and are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15. The impact of initially applying AASB 15 on the National Gallery of Victoria's revenue from contracts with customers is described in Note 8.4.2. Due to the modified retrospective transition method chosen in applying AASB 15, comparative information has not been restated to reflect the new requirements.

**2.3 Fundraising activities income**

		(\$ thousand)	
	Notes	2020	2019
<b>Fundraising activities income</b>			
Donations, bequests and philanthropic grants income	2.3.1	8,293	6,750
Donated cultural assets at fair value	2.3.2	7,422	9,588
<b>Total fundraising activities income</b>		<b>15,715</b>	<b>16,338</b>

**2.3.1 Donations, bequests and philanthropic grants income**  
Donations and bequests and philanthropic grants income are recognised on receipt.

**2.3.2 Donated cultural assets**  
Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and control of the contribution or right to receive the contribution exists and the donor has signed a Deed of Gift. Donated cultural assets are recorded at fair value which is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.

**2.4 Income from investments**

		(\$ thousand)	
	Notes	2020	2019
<b>Income from investments</b>			
Interest – bank deposits		228	336
Dividends and interest – externally managed unit trusts		6,011	8,690
<b>Total income from investments</b>		<b>6,239</b>	<b>9,026</b>

Income from investments is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

**NOTE 3. THE COST OF DELIVERING SERVICES**

This section provides an account of the expenses incurred by the National Gallery of Victoria in delivering its objectives. In section 2, the funds that enable the provision of services were disclosed and in this note the cost associated with the provision of services are recorded.

Expenses incurred in delivering the objectives of the National Gallery of Victoria are outlined below:

- Structure**  
Expenses incurred in the delivery of services
- 3.1 Employee benefits
    - 3.1.1 Employee expenses in the comprehensive operating statement
    - 3.1.2 Employee benefits in the balance sheet
    - 3.1.3 Reconciliation of movement in provisions
    - 3.1.4 Long service leave
    - 3.1.5 Superannuation contributions
  - 3.2 Supplies and services
  - 3.3 Capital assets charge

**3.1 Employee benefits**

**3.1.1 Employee expenses in the comprehensive operating statement**

Employee expenses include all costs related to employment including wages and salaries, fringe benefits, leave entitlements, termination payments, superannuation contributions and workcover premiums and also includes the cost of some contractors.

The amount recognised in the Comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees. The National Gallery of Victoria does not recognise any accrued defined benefit liability in respect of the plan(s).

		(\$ thousand)	
	Notes	2020	2019
<b>Employee expenses</b>			
Salaries, wages, annual leave and long service leave		(33,323)	(32,511)
Defined benefit superannuation plans		(128)	(130)
Defined contribution superannuation plans		(2,712)	(2,786)
<b>Total employee expenses</b>	<b>3.1.1</b>	<b>(36,163)</b>	<b>(35,427)</b>

3.1.2 Employee benefits in the balance sheet

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

	(\$ thousand)	
	2020	2019
<b>Current employee benefits</b>		
Employee benefits: long service leave		
• unconditional and expected to settle within 12 months	428	485
• unconditional and expected to settle after 12 months	2,865	3,249
Employee benefits: annual leave		
• unconditional and expected to settle within 12 months	1,353	1,246
<b>Non-current employee benefits</b>		
• conditional long service leave entitlements	736	170
<b>Total employee benefits</b>	<b>5,382</b>	<b>5,150</b>
<b>Employee benefit on-costs</b>		
Current on-costs	940	986
Non-current on-costs	113	26
<b>Total on-costs</b>	<b>1,053</b>	<b>1,012</b>
<b>Total provision for employee benefits and related on costs</b>	<b>6,435</b>	<b>6,162</b>

3.1.3 Reconciliation of movement in provisions

	(\$ thousand)		
	On-costs	Employee benefits	Total
<b>Opening balance at the start of the year</b>	<b>1,012</b>	<b>5,150</b>	<b>6,162</b>
Additional provisions recognised	478	2,446	2,924
Reductions arising from payments	(447)	(2,265)	(2,712)
Change due to variation in bond rates	10	51	61
<b>Closing balance at the end of the year</b>	<b>1,053</b>	<b>5,382</b>	<b>6,435</b>
Current	940	4,646	5,586
Non-current	113	736	849

**Wages and salaries, annual leave and sick leave:** Liabilities for wages and salaries (including non-monetary benefits, annual leave and on-costs) are recognised as part of the employee benefit provision as current liabilities, because the National Gallery of Victoria does not have an unconditional right to defer settlements of these liabilities.

The liability for salaries and wages are recognised in the balance sheet at remuneration rates which are current at the reporting date. As the National Gallery of Victoria expects the liabilities to be wholly settled within 12 months of reporting date, they are measured at undiscounted amounts.

The annual leave liability is classified as a current liability and measured at the undiscounted amount expected to be paid, as the National Gallery of Victoria does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

No provision has been made for sick leave as all sick leave is non-vesting and it is not considered probable that the average sick leave taken in the future will be greater than the benefits accrued in the future. As sick leave is non-vesting, an expense is recognised in the Comprehensive Operating Statement as it is taken.

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

**3.1.4 Long service leave**  
**Unconditional LSL** is disclosed as a current liability; even where the National Gallery of Victoria does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- undiscounted value – if the National Gallery of Victoria expects to wholly settle within 12 months; or
- present value – if the National Gallery of Victoria does not expect to wholly settle within 12 months.

**Conditional LSL** is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current LSL is measured at present value.

Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an 'other economic flow' in the net result.

3.1.5 Superannuation contributions

The National Gallery of Victoria has staff who are members of the public-sector superannuation schemes listed below.

The name, details and amounts expensed in relation to the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows:

Fund	Contribution for the year (2020)	Contribution for the year (2019)	Contribution outstanding at year end (2020)	Contribution outstanding at year end (2019)
	\$	\$	\$	\$
DEFINED BENEFIT				
Emergency Services and State Super (New Scheme)	128,412	129,941	–	–
DEFINED CONTRIBUTION				
VicSuper Pty Ltd	1,462,854	1,534,237	–	–
Various other	1,249,035	1,251,465	–	–
Total	2,840,301	2,915,643	–	–

3.2 Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed. Expenses from transactions are recognised as they are incurred and reported in the financial year to which they relate.

	(\$ thousand)	
	2020	2019
SUPPLIES AND SERVICES		
Facilities operations and equipment services	(21,276)	(23,902)
Promotion and marketing	(8,455)	(9,382)
Freight and materials	(11,766)	(14,658)
Office supplies, insurance and communications	(8,785)	(7,578)
Rental of premises	–	(2,841)
Cost of retail goods sold	(11,558)	(4,546)
Other operating expenses	(5,466)	(8,528)
Total supplies and services	(67,306)	(71,435)

3.3 Capital assets charge

A charge levied on the written-down value of controlled non-current physical assets (excluding heritage and cultural assets) in the National Gallery of Victoria’s balance sheet which aims to attribute to the National Gallery of Victoria’s outputs, the opportunity cost of capital used in service delivery and provide incentives to the National Gallery of Victoria to identify and dispose of underutilised or surplus assets in a timely manner. The capital asset charge is calculated on the budgeted carrying amount of applicable non-financial physical assets.

NOTE 4. KEY ASSETS AVAILABLE TO SUPPORT SERVICE DELIVERY

The National Gallery of Victoria controls assets for the delivery of its services. The key assets identified in delivering these services are:

Structure

- 4.1 Total property, plant and equipment and right-of-use assets
  - 4.1.1 Right-of-use assets: buildings, plant, equipment and vehicles
  - 4.1.2 Depreciation
  - 4.1.3 Impairment
  - 4.1.4 Reconciliation of movement in carrying values of property, plant and equipment
- 4.2 Cultural assets
  - 4.2.1 Reconciliation of movements of cultural assets
- 4.3 Investments
  - 4.3.1 Analysis and purpose of investments and cash and deposits

Additional information is provided in Note 7.3.3 in relation to fair value and how fair value of Property, plant and equipment and Cultural assets was determined.

4.1 Total property, plant and equipment and right-of-use assets

	(\$ thousand)					
	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2020	2019	2020	2019	2020	2019
Specialised land at fair value (ii)	82,633	74,244	–	–	82,633	74,244
Heritage buildings at fair value (i), (iii)	76,023	45,520	(3,311)	(1,668)	72,712	43,852
Heritage building plant at fair value (iii)	50,195	66,462	–	(16,411)	50,195	50,051
Heritage building fit-out at fair value (iii)	66,834	96,355	–	(28,063)	66,834	68,292
Leasehold improvements at fair value	14,268	14,268	(14,019)	(13,951)	249	317
Plant and equipment at fair value (i)	21,204	18,891	(12,227)	(9,370)	8,977	9,521
Capital works-in-progress at cost	6,513	1,417	–	–	6,513	1,417
Total property, plant and equipment	317,670	317,157	(29,557)	(69,463)	288,113	247,694

(i) AASB 16 Leases has been applied for the first time from 1 July 2019  
(ii) A valuation of land was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2020  
(iii) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2020.

**Initial recognition:** Items of property, plant and equipment, are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment. Where an asset is acquired for no or nominal cost, the cost is its fair value at the date of acquisition.

The cost of constructed non-financial physical assets includes the cost of all materials used in construction, direct labour on the project and an appropriate proportion of variable and fixed overheads.

The cost of a leasehold improvement is capitalised and depreciated over the shorter of the remaining term of the lease or their estimated useful lives.

**Subsequent measurement:** Property, plant and equipment (PPE) as well as right-of-use assets under leases are subsequently measured at fair value less accumulated depreciation and impairment. Fair value is determined with regard to the asset’s highest and best use (considering legal or physical restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset) and is summarised on the following page by asset category.

As at 30 June 2016 an independent valuation of the National Gallery of Victoria’s land was performed by Valuer-General Victoria and an independent valuation of the building was performed by Napier & Blakeley Pty Ltd on behalf of the Valuer-General Victoria.

An external revaluation process is required every five years, based upon the asset’s Government Purpose Classification, but may occur more frequently if material movements in fair value are identified.

In 2017–18, a managerial valuation was applied to land using the Valuer General Victoria indices resulting in a revaluation increment of \$13.614 million. In 2019–20, a further managerial valuation was applied to land using the Valuer General Victoria indices resulting in a revaluation increment of \$8.389 million and also to buildings resulting in a revaluation increment of \$19.216 million. Given the impact of COVID-19 there is some uncertainty around the use of Valuer General Victoria indices in 2019–20. This uncertainty is unable to be quantified.

**Right-of-use asset acquired by lessees (Under AASB 16 Leases from 1 July 2019) – Initial measurement**

The National Gallery of Victoria recognises a right-of-use asset and a lease liability at the lease commencement date. The right-of-use asset is initially measured at cost which comprises the initial amount of the lease liability adjusted for:

- any lease payments made at or before the commencement date less any lease incentive received; plus
- any initial direct costs incurred; and
- an estimate of costs to dismantle and remove the underlying asset or to restore the underlying asset or the site on which it is located.

**Right-of-use asset – Subsequent measurement:** The National Gallery of Victoria depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The right-of-use assets are also subject to revaluation.

In addition, the right-of-use asset is periodically reduced by impairment losses, if any and adjusted for certain remeasurements of the lease liability.

**Specialised land**

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales and in the interim years between valuations is adjusted to reflect the movement in Valuer General Victoria land indices, if material. The CSO adjustment is a reflection of the valuer’s assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants.

**Heritage Building – Buildings, Building plant and Building fit-out**

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria’s building, adjusting for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflect reproduction cost after applying depreciation on a useful life basis.

**Leasehold improvements**

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

**Plant and equipment**

Plant and equipment is held at fair value which has been determined using the depreciated replacement cost method.

The following tables are subsets of buildings, and plant and equipment by right-of-use assets and service concession assets.

**4.1.1 Right-of-use assets: buildings, plant, equipment and vehicles**

	(\$ thousand)		
	Gross carrying amount	Accumulated depreciation	Net carrying amount
	2020	2020	
Buildings at fair value	27,058	(3,311)	23,747
Plant, Equipment and vehicles	821	(247)	574
<b>Net carrying amount</b>	<b>27,879</b>	<b>(3,558)</b>	<b>24,321</b>

	(\$ thousand)		
	Buildings at fair value	Plant, Equipment and vehicles	Total
	2020	2020	2020
Opening balance – 1 July 2019(a)	27,058	730	27,788
Additions	–	91	91
Disposals	–	–	–
Depreciation	(3,311)	(247)	(3,558)
<b>Closing balance – 30 June 2020</b>	<b>23,747</b>	<b>574</b>	<b>24,321</b>

(a) This balance represents the initial recognition of right-of-use assets recorded on the balance sheet on 1 July 2019.

**4.1.2 Depreciation**

	(\$ thousand)	
Depreciation charge for the period	2020	2019
Buildings (i)	3,867	556
Building plant	5,667	5,418
Building fit-outs	9,617	9,207
Leasehold improvements	86	76
Plant and equipment (general plant & equipment) (i)	2,188	1,799
<b>Total depreciation</b>	<b>21,425</b>	<b>17,056</b>

(i) The table incorporates depreciation of right-of-use assets as AASB 16 Leases



Property, plant and equipment, including buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straight-line basis at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straight-line method.

The following useful lives of assets are used in the calculation of depreciation:

Buildings	80 years	Building fit-out	15–20 years
Buildings (right of use assets)	1–8 years	Leasehold improvements	13–15 years
Building plant	20–25 years	Plant and equipment (including leased assets)	3–30 years

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

Right-of-use assets are generally depreciated over the shorter of the asset's useful life and the lease term. Where the National Gallery of Victoria obtains ownership of the underlying leased asset or if the cost of the right-of-use asset reflects that the entity will exercise a purchase option, the entity depreciates the right-of-use asset over its useful life.

Land and Cultural assets are not depreciated.

4.1.3 Impairment

Impairment of property, plant and equipment

Property, plant and equipment are assessed annually for indications of impairment

If there is an indication of impairment, the assets concerned are tested as to whether their carrying value exceeds their recoverable amount. Where an asset's carrying value exceeds its recoverable amount, the difference is written off as another economic flow, except to the extent that the write down can be debited to an asset revaluation surplus amount applicable to that class of asset.

If there is an indication that there has been a reversal in impairment, the carrying amount shall be increased to its recoverable amount. However, this reversal should not increase the asset's carrying amount above what would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

The recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 *Fair Value Measurement*, with the consequence that AASB 136 does not apply to such assets that are regularly revalued.

4.1.4 Reconciliation of movement in carrying values of property, plant and equipment

(\$ thousand)							
	Land	Buildings	Building plant	Building fit-out	Leasehold improve-ments	Plant and equipment	Total
	2020	2020	2020	2020	2020	2020	2020
Opening balance	74,244	43,852	50,051	68,292	317	9,521	246,277
Recognition of right-of-use assets on initial application of AASB 16(ii)	–	27,058	–	–	–	730	27,788
Adjusted balance at 1 July 2019	74,244	70,910	50,051	68,292	317	10,251	274,065
Additions	–	–	1	475	–	973	1,449
Prior period correction	–	–	–	(53)	18	(35)	(70)
Depreciation expense	–	(3,867)	(5,667)	(9,617)	(86)	(2,188)	(21,425)
Disposals	–	–	–	–	–	(24)	(24)
Revaluation increment	8,389	5,669	5,810	7,737			27,605
Closing balance	82,633	72,712	50,195	66,834	249	8,977	281,600

- (i) Fair value assessments have been performed for all classes of assets in this purpose group and the decision was made that movements were not material (less than or equal to 10 per cent) for a full revaluation. The next scheduled full revaluation for this purpose group will be conducted in 2021.
- (ii) This balance represents the initial recognition of right-of-use assets recorded on the balance sheet on 1 July 2019 relating to operating leases – refer to Note 4.1.

(\$ thousand)							
	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
	2019	2019	2019	2019	2019	2019	2019
Opening balance	74,244	44,408	54,922	76,343	393	9,274	259,584
Additions	–	–	547	1,156	–	2,173	3,876
Depreciation expense	–	(556)	(5,418)	(9,207)	(76)	(1,799)	(17,056)
Disposals	–	–	–	–	–	(127)	(127)
Revaluation increment	–	–	–	–	–	–	–
Closing balance	74,244	43,852	50,051	68,292	317	9,521	246,277

4.2 Cultural assets

(\$ thousand)		
	2020	2019
<b>Cultural assets</b>		
State Collection of works of art – at fair value	3,642,017	3,616,223
Shaw Research Library collection – at fair value	4,636	4,618
	<b>3,646,653</b>	<b>3,620,841</b>

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal.

Purchased cultural assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

An external revaluation process is required every five years, based upon the asset’s Government Purpose Classification, but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was performed by Jones Lang LaSalle Valuations & Advisory (JLL), formerly Australian Valuation Solutions (AVS) as at 30 June 2016 on behalf of the Valuer-General Victoria. JLL utilised expert valuers approved under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and other academic and professional bodies. There were no changes in the valuation techniques throughout the year to 30 June 2020.

For the year ended 30 June 2020, JLL performed a fair value assessment of the State Collection. This involved consideration of year on year movements in relevant art markets and transactions for artist and artwork specific to the artworks under consideration. These movements were applied to the valuations developed in the 2016 comprehensive valuation and the results extrapolated across the populations of the sub-collections. Further consideration was given to changes in foreign exchange rates relevant to the principal art markets identified for each work in 2016.

No revaluation increment has been applied in 2019–20 given the outcome of the fair value assessment.

JLL considered the impact of COVID-19 on the art markets in their review of the valuation assessment in June 2020.

An independent valuation of the National Gallery of Victoria’s Shaw Research Library collection was performed by Sainsbury’s Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association as at 30 June 2016. There were no changes in the valuation techniques throughout the year to 30 June 2020.

4.2.1 Reconciliation of movements in cultural assets

(\$ thousand)						
	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2020	2019	2020	2019	2020	2019
Carrying amount at the start of the year	3,616,223	3,596,928	4,618	4,582	3,620,841	3,601,510
Additions	25,794	19,295	18	36	25,812	19,331
<b>Carrying amount at the end of the year</b>	<b>3,642,017</b>	<b>3,616,223</b>	<b>4,636</b>	<b>4,618</b>	<b>3,646,653</b>	<b>3,620,841</b>

4.3 Investments

(\$ thousand)		
	2020	2019
<b>Current investments</b>		
Investment in externally managed unit trusts	1,882	1,695
<b>Total current investments</b>	<b>1,882</b>	<b>1,695</b>
<b>Non-current investments</b>		
Investment in externally managed unit trusts	76,171	78,427
<b>Total non-current investments</b>	<b>76,171</b>	<b>78,427</b>
<b>Total investments</b>	<b>78,053</b>	<b>80,122</b>

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long-term value. As a result, these funds may experience more volatility in value.

Investments held by the National Gallery of Victoria are measured at fair value through net result in the manner described in Note 7.3.1.

4.3.1 Analysis and purpose of investments and cash and deposits

(\$ thousand)						
	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2020	2020	2020	2019	2019	2019
Cash and deposits (i)	4,280	27,347	31,627	5,057	23,992	29,049
Other financial assets				–	–	–
Financial Asset at fair value through net result:						
Current						
Managed unit trusts (ii)	–	1,882	1,882	–	1,695	1,695
Non-current						
Managed unit trusts (ii)	–	76,171	76,171	–	78,427	78,427
Total financial assets measured at fair value through net result	–	78,053	78,053	–	80,122	80,122
Total financial assets measured at fair value through net result and cash and deposits	4,280	105,400	109,680	5,057	104,114	109,171

(i) Refer Note 6.3 for further information  
(ii) Managed unit trusts are measured at fair value through net result

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria’s future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

NOTE 5. OTHER ASSETS AND LIABILITIES

This section sets out those assets and liabilities that arose from the National Gallery of Victoria’s operations.

Structure	
5.1	Receivables
5.2	Inventories
5.2.1	Movement in the provision for slow moving stock
5.3	Other non-financial assets
5.4	Payables
5.4.1	Maturity analysis of financial liabilities

5.1 Receivables

(\$ thousand)		
	2020	2019
Current receivables		
Contractual		
Trade receivables	1,936	1,954
Allowance for impairment losses of contractual receivables	(7)	(7)
Other receivables	168	408
	2,097	2,355
Statutory		
Goods and Services Tax input tax credit recoverable	491	1,217
Victorian Government departments and agencies	–	214
	491	1,431
Total current receivables	2,588	3,786
Total receivables	2,588	3,786

Contractual receivables are classified as financial instruments and categorised as financial assets at amortised cost. They are initially recognised at fair value plus any directly attributable transaction costs. The National Gallery of Victoria holds the contractual receivables with the objective to collect the contractual cash flows and therefore subsequently measured at amortised cost using the effective interest method, less any impairment.

Statutory receivables do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments for disclosure purposes. The National Gallery of Victoria applies AASB 9 for initial measurement of the statutory receivables and as a result statutory receivables are initially recognised at fair value plus any directly attributable transaction cost. Statutory receivables include amounts owing from the Victorian Government.

Details about the National Gallery of Victoria’s impairment policies, the National Gallery of Victoria’s exposure to credit risk, and the calculation of the loss allowance are set out in notes 7.1.3(b) and (c).

5.2 Inventories

(\$ thousand)		
	2020	2019
<b>Current inventories</b>		
Goods held for resale – at cost	3,270	2,524
Less: provision for slow moving stock	(1,584)	(332)
<b>Total current inventories</b>	<b>1,686</b>	<b>2,192</b>

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired. The increase in the provision for slow moving stock is as a result of the impact of COVID-19 due to the National Gallery of Victoria closing prior to the planned close of the two summer exhibitions and consequently reducing the opportunity to sell stock purchased for these exhibitions.

5.2.1 Movement in the provision for slow moving stock

(\$ thousand)		
	2020	2019
Balance at the beginning of the year	(332)	(355)
Amounts written off during the year	24	93
(Increase)/decrease in allowance recognised	(1,276)	(70)
<b>Balance at the end of the year</b>	<b>(1,584)</b>	<b>(332)</b>

5.3 Other non-financial assets

(\$ thousand)		
	2020	2019
<b>Prepayments and other assets</b>		
Prepayments and other assets	5,078	2,299
<b>Total Prepayments and other assets</b>	<b>5,078</b>	<b>2,299</b>

Prepayments and other assets represent payments in advance of receipt of goods or services or that are part of expenditure made in one accounting period covering a term extending beyond that period.

5.4 Payables

(\$ thousand)		
	2020	2019
<b>Current payables</b>		
<b>Contractual – unsecured</b>		
Supplies and services	4,658	2,154
Other payables		
– Supplies and services	1,411	5,056
– Employee benefits	205	138
Income in advance	1,410	2,303
<b>Statutory</b>		
Amounts payable to other government agencies	3,999	–
<b>Total payables</b>	<b>11,683</b>	<b>9,651</b>

Payables consist of:

- **Contractual payables**, classified as financial instruments and measured at amortised cost. Accounts payable represent liabilities for goods and services provided to the National Gallery of Victoria prior to the end of the financial year that are unpaid; and
- **Statutory payables**, that are recognised and measured similarly to contractual payables, but are not classified as financial instruments and not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.
- Payables for supplies and services have an average credit period of 30 days. No interest is charged on the Payables for supplies and services and Other payables.

5.4.1 Maturity analysis of contractual payables

(\$ thousand)						
		Carrying amount	Nominal amount	Maturity dates		
				Less than 1 Month	1–3 months	3 months – 1 year
2020	Payables:					
	Other payables	7,685	7,685	7,703	(18)	–
Total		7,685	7,685	7,703	(18)	–
2019	Payables:					
	Other payables	9,651	9,651	9,480	171	–
Total		9,651	9,651	9,480	171	–



NOTE 6 HOW WE FINANCED OUR OPERATIONS

This section provides information on sources of finance used by the National Gallery of Victoria during its operations.

Structure

- 6.1 Borrowings
- 6.2 Leases
- 6.3 Cash and deposits
- 6.4 Reconciliation of net result for the period to net cash flows from operating activities
- 6.5 Commitments for future expenditure

6.1 Borrowings

Borrowings refer to the loan from the Department of Treasury and Finance as part of the Greener Government Buildings (GGB) program as well as lease liabilities. The purpose of the GGB loan is to implement an Energy Performance Contract project which will reduce energy and water consumption. The GGB loan is interest free and is to be repaid over a period of five years. Under AASB 9 *Financial Instruments*, the loan has been valued according to the effective interest method. Under the effective interest method the value of the GGB loan is recognised at present value using the effective interest method with the difference recognised as a gain on receipt of interest free loan. The gain is recognised in the Comprehensive Operating Statement and the GGB loan is reduced each year by the difference between the payment amount and effective interest. The interest rate used in determining the present value of the GGB loan is the TCV yield rate as at 30 June 2020. Total borrowings are reflected in the table below:

	(\$ thousand)	
	2020	2019
Lease liabilities – Current	2,888	–
Loan from Government – Current	417	–
<b>Total borrowings – Current</b>	<b>3,305</b>	<b>–</b>
Lease liabilities – Non-current	22,070	–
Loan from Government – Non-current	1,754	–
<b>Total borrowings – Non-current</b>	<b>23,824</b>	<b>–</b>
<b>Total</b>	<b>27,129</b>	<b>–</b>

6.1(a) Interest

	(\$ thousand)	
	2020	2019
Interest on lease liabilities	1,005	–
Notional interest charge on interest free loan from Government	22	–
<b>Total Interest</b>	<b>1,027</b>	<b>–</b>

6.2 Leases

Information about leases for which the National Gallery of Victoria is a lessee is presented below.

The National Gallery of Victoria’s leasing activities

The National Gallery of Victoria leases various properties, IT equipment and motor vehicles. The lease contracts are typically made for fixed periods of 1–10 years with an option to renew the lease after that date. Lease payments for properties are re-negotiated to reflect market rentals.

- The National Gallery of Victoria has elected not to recognise right-of-use assets and lease liabilities for:
- Short-term leases – leases with a term less than 12 months; and
  - Low value leases – leases with the underlying asset’s fair value (when new, regardless of the age of the asset being leased) is no more than \$10 000.

6.2 (a) Right-of-use Assets

Right-of-use assets are presented in note 4.1.1.

6.2 (b) Amounts recognised in the Comprehensive Operating Statement

The following amounts are recognised in the Comprehensive Operating Statement relating to leases:

	(\$ thousand)
	2020
Interest expense on lease liabilities (i)	1,055
Expenses relating to leases of low-value assets (i)	1,287

(i) Due to the first year of implementation of AASB 16 *Leases*, there is no comparative period information.

6.2 (c) Amounts recognised in the Statement of Cashflows

The following amounts are recognised in the Statement of Cashflows for the year ending 30 June 2020 relating to leases.

	(\$ thousand)
	2020
Total cash outflow for leases (i)	3,948

(i) Due to the first year of implementation of AASB 16 *Leases*, there is no comparative period information.

For any new contracts entered into on or after 1 July 2019, the National Gallery of Victoria considers whether a contract is, or contains a lease. A lease is defined as ‘a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration’. To apply this definition the National Gallery of Victoria assesses whether the contract meets three key evaluations:

- Whether the contract contains an identified asset, which is either explicitly identified in the contract or implicitly specified by being identified at the time the asset is made available to the National Gallery of Victoria and for which the supplier does not have substantive substitution rights;
- Whether the National Gallery of Victoria has the right to obtain substantially all of the economic benefits from use of the identified asset throughout the period of use, considering its rights within the defined scope of the contract and the National Gallery of Victoria has the right to direct the use of the identified asset throughout the period of use; and
- Whether the National Gallery of Victoria has the right to take decisions in respect of ‘how and for what purpose’ the asset is used throughout the period of use.

This policy is applied to contracts entered into, or changed, on or after 1 July 2019.

**Separation of lease and non-lease components**

At inception or on reassessment of a contract that contains a lease component, the lessee is required to separate out and account separately for non-lease components within a lease contract and exclude these amounts when determining the lease liability and right-of-use asset amount.

**Recognition and measurement of leases as a lessee (under AASB 16 from 1 July 2019)**

**Lease Liability – initial measurement**

The lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease if that rate is readily determinable or the National Gallery of Victoria’s incremental borrowing rate.

Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments) less any lease incentive receivable; and
- variable payments based on an index or rate, initially measured using the index or rate as at the commencement date;

**Lease Liability – subsequent measurement**

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification, or if there are changes in-substance fixed payments.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit and loss if the right-of-use asset is already reduced to zero.

**Short-term leases and leases of low-value assets**

The National Gallery of Victoria has elected to account leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight-line basis over the lease term.

**Presentation of right-of-use assets and lease liabilities**

The National Gallery of Victoria presents right-of-use assets as ‘property plant equipment’ in the balance sheet. Lease liabilities are presented as ‘borrowings’ in the balance sheet.

**Recognition and measurement of leases (under AASB 117 until 30 June 2019)**

In the comparative period, leases of property, plant and equipment were classified operating leases.

**6.3 Cash flow information and balances**

Cash and deposits comprise cash on hand and cash at bank, deposits at call and those highly liquid investments with an original maturity of three months or less, which are held for the purpose of meeting short-term cash commitments rather than for investment purposes, and which are readily convertible to known amounts of cash and are subject to an insignificant risk of changes in value.

For cash flow statement presentation purposes, cash and cash equivalents include bank overdrafts, which are included as current borrowings on the balance sheet, as indicated in the reconciliation below.

**6.3(a) Cash and deposits**

	(\$ thousand)	
	2020	2019
Cash at bank and on hand	14,694	14,143
Bank deposits on call	16,933	14,906
<b>Total cash and deposits</b>	<b>31,627</b>	<b>29,049</b>

**6.4 Reconciliation of net result for the period to net cash flows from operating activities**

	(\$ thousand)	
	2020	2019
<b>Net result for the period</b>	<b>2,515</b>	<b>5,673</b>
<b>Noncash movements:</b>		
Depreciation of property, plant and equipment	21,426	17,056
Donated cultural assets	(7,422)	(9,588)
Fair value adjustment on investments at fair value through profit and loss	7,799	694
Change in accounting policy (due to AASB 15)	216	-
Unrealised (gain)/ loss on foreign currency transactions	366	(240)
<b>Movements included in financing activities</b>		
(Gain)/ loss on receipt of interest free loan	(135)	–
Notional interest charge on interest free loan	21	–
Net (gain)/loss on financial instruments	–	(36)
<b>Movements in assets and liabilities:</b>		
(Increase)/decrease in current receivables	1,198	(576)
(Increase)/decrease in current inventories	506	(540)
(Increase)/decrease in other current assets	985	(2,089)
(Decrease)/increase in current payables	2,925	(2,736)
(Decrease)/increase in contract liabilities	(893)	(574)
(Decrease)/increase in current provisions	273	719
<b>Net cash flows from/(used in) operating activities</b>	<b>29,780</b>	<b>7,763</b>

6.5 Commitments for future expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. The following commitments are disclosed at their nominal value and inclusive of the Goods and Services Tax payable and are not included in the Balance Sheet.

(\$ thousand)				
Nominal amounts 2020	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	3,360	13,439	7,840	24,639
Low value and short term leases	2,378	319	–	2,697
Outsourced services contract commitments	9,324	3,256	–	12,580
<b>Total Commitments (inclusive of GST)</b>	<b>15,062</b>	<b>17,014</b>	<b>7,840</b>	<b>39,916</b>
Less GST recoverable	(1,369)	(1,547)	713	(3,629)
<b>Total Commitments (exclusive of GST)</b>	<b>13,693</b>	<b>15,467</b>	<b>7,127</b>	<b>36,287</b>

(\$ thousand)				
Nominal amounts 2019	Less than 1 year	1-5 years	5+ years	Total
Building occupancy services under contract	6,838	25,035	19,996	51,869
Operating leases	2,676	1,013	-	3,689
Outsourced services contract commitments	9,330	5,826	-	15,156
<b>Total Commitments (inclusive of GST)</b>	<b>18,844</b>	<b>31,874</b>	<b>19,996</b>	<b>70,714</b>
Less GST recoverable	(1,713)	(2,898)	(1,818)	(6,429)
<b>Total Commitments (exclusive of GST)</b>	<b>17,131</b>	<b>28,976</b>	<b>18,178</b>	<b>64,285</b>

NOTE 7. RISK, CONTINGENCIES AND VALUATION JUDGEMENTS

Introduction

The National Gallery of Victoria is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for the National Gallery of Victoria related mainly to fair value determination.

Structure

- 7.1 Financial instruments specific disclosures
  - 7.1.1 Categorisation of financial instruments
  - 7.1.2 Financial instrument net holding gain/(loss) by category
  - 7.1.3 Credit risk
  - 7.1.4 Liquidity risk
  - 7.1.5 Interest rate risk
  - 7.1.6 Foreign currency risk
  - 7.1.7 Equity price risk
- 7.2 Contingent assets and contingent liabilities
- 7.3 Fair value determination

7.1 Financial instruments specific disclosures

Introduction

Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Certain financial assets and financial liabilities arise under statute rather than a contract (for example taxes and amounts payable to other government agencies). Such assets and liabilities do not meet the definition of financial instruments in AASB 132 *Financial Instruments: Presentation*.

The National Gallery of Victoria classifies all of its financial assets based on the business model for managing the assets and the asset’s contractual terms.

Categories of financial assets

Financial assets at amortised cost

Financial assets are measured at amortised costs if both of the following criteria are met and the assets are not designated as fair value through net result:

- the assets are held by the National Gallery of Victoria to collect the contractual cash flows, and
- the assets’ contractual terms give rise to cash flows that are solely payments of principal and interests.

These assets are initially recognised at fair value plus any directly attributable transaction costs and subsequently measured at amortised cost using the effective interest method less any impairment.

The National Gallery of Victoria recognises the following assets in this category:

- cash and deposits;
- receivables (excluding statutory receivables); and
- other financial assets.

Financial assets at fair value through net result

Equity instruments that are held for trading as well as derivative instruments are classified as fair value through net result. Other financial assets are required to be measured at fair value through net result unless they are measured at amortised cost or fair value through other comprehensive income as explained above.

However, as an exception to those rules above, the National Gallery of Victoria may, at initial recognition, irrevocably designate financial assets as measured at fair value through net result if doing so eliminates or significantly reduces a measurement or recognition inconsistency (‘accounting mismatch’) that would otherwise arise from measuring assets or liabilities or recognising the gains and losses on them on different bases.

The National Gallery of Victoria has designated all of its investments in managed unit trusts and derivative assets at fair value through net result.

Categories of financial liabilities

Financial liabilities at amortised cost

Financial liabilities at amortised cost are initially recognised on the date they are originated. They are initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost with any difference between the initial recognised amount and the redemption value being recognised in profit and loss over the period of the interest-bearing liability, using the effective interest rate method. The National Gallery of Victoria recognises payables (excluding statutory payables) and borrowings in this category.

Derivative liabilities

Derivative liabilities are measured at fair value through net result.

Offsetting financial instruments

Financial instrument assets and liabilities are offset, and the net amount presented in the consolidated balance sheet when, and only when, the National Gallery of Victoria has a legal right to offset the amounts and intend either to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial assets

A financial asset (or, where applicable, a part of a financial asset or part of a group of similar financial assets) is derecognised when:

- the rights to receive cash flows from the asset have expired; or
- the National Gallery of Victoria retains the right to receive cash flows from the asset, but has assumed an obligation to pay them in full without material delay to a third party under a ‘pass through’ arrangement; or
- the National Gallery of Victoria has transferred its rights to receive cash flows from the asset and either:
  - has transferred substantially all the risks and rewards of the asset; or
  - has neither transferred nor retained substantially all the risks and rewards of the asset but has transferred control of the asset.

Where the National Gallery of Victoria has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the National Gallery of Victoria’s continuing involvement in the asset.

**Derecognition of financial liabilities**

A financial liability is derecognised when the obligation under the liability is discharged, cancelled or expires.

When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, such an exchange or modification is treated as a derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised as an ‘other economic flow’ in the comprehensive operating statement.

**Reclassification of financial instruments**

Subsequent to initial recognition reclassification of financial liabilities is not permitted. Financial assets are required to be reclassified between fair value through net result, fair value through other comprehensive income and amortised cost when and only when the National Gallery of Victoria’s business model for managing its financial assets has changes such that its previous model would no longer apply.

However, the National Gallery of Victoria is generally unable to change its business model because it is determined by the Performance Management Framework (PMF) and all Victorian government departments are required to apply the PMF under the Standing Directions of the Assistant Treasurer 2018.

If under rare circumstances an asset is reclassified, the reclassification is applied prospectively from the reclassification date and previously recognised gains, losses or interest should not be restated. If the asset is reclassified to fair value, the fair value should be determined at the reclassification date and any gain or loss arising from a difference between the previous carrying amount and fair value is recognised in net result.

**7.1.1 Categorisation of financial instruments**

(\$ thousand)				
2020	Financial assets / liabilities designated at fair value through profit/loss (FVTPL)	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
<b>Contractual financial assets</b>				Non-current
Cash and deposits	–	31,627	–	31,627
Receivables	–	2,097	–	2,097
Investment in externally managed unit trusts	78,053	–	–	78,053
<b>Total contractual financial assets</b>	<b>78,053</b>	<b>33,724</b>	<b>–</b>	<b>111,777</b>
<b>Contractual financial liabilities</b>				
Payables	–	–	6,275	6,275
Contract liabilities			1,410	1,410
Lease liability			24,958	24,958
Loan from Government	–	–	2,171	2,171
<b>Total contractual financial liabilities</b>	<b>–</b>	<b>–</b>	<b>34,814</b>	<b>34,814</b>

(\$ thousand)				
2019	Financial assets / liabilities designated at fair value through profit/loss (FVTPL)	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
<b>Contractual financial assets</b>				
Cash and deposits	–	29,049	–	29,049
Receivables	–	2,355	–	2,355
Investment in externally managed unit trusts	80,122	–		80,122
<b>Total contractual financial assets</b>	<b>80,122</b>	<b>31,404</b>	<b>–</b>	<b>111,526</b>
<b>Contractual financial liabilities</b>				
Payables	–	–	9,651	9,651
<b>Total contractual financial liabilities</b>	<b>–</b>	<b>–</b>	<b>9,651</b>	<b>9,651</b>

**7.1.2 Financial instrument net holding gain/(loss) on financial instruments by category**

(\$ thousand)		
	2020	2019
<b>Contractual financial assets (i)</b>		
Cash and deposits	228	336
Receivables	–	4
Investment in externally managed unit trusts	6,011	8,690
<b>Total contractual financial assets net holding gains (loss)</b>	<b>6,239</b>	<b>9,030</b>

The net holding gains or losses disclosed above are determined as follows:  
(i) for cash and cash equivalents, receivables and financial assets at fair value through net result, the net gain or loss is calculated by taking the movement in the fair value of the asset, the interest income minus any impairment recognised in the net result

**Financial risk management objectives and policies**

As a whole, the National Gallery of Victoria’s financial risk management program seeks to manage these risks and the associated volatility of its financial performance. Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset and financial liability are disclosed in Note 7.3 to the financial statements. The main purpose in holding financial instruments is to prudentially manage the National Gallery of Victoria’s financial risks within the government policy parameters. The National Gallery of Victoria’s main financial risks include credit risk, liquidity risk, interest rate risk, foreign currency risk and equity price risk. The National Gallery of Victoria manages these financial risks in accordance with its financial risk management policy. The National Gallery of Victoria uses different methods to measure and manage the different risks to which it is exposed. Primary responsibility for the identification and management of financial risks rests with the Accountable Officer of the National Gallery of Victoria.



7.1.3 Credit risk

Credit risk refers to the possibility that a borrower will default on its financial obligations as and when they fall due. The National Gallery of Victoria’s exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on a regular basis.

At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts.

Provision of impairment for contractual financial assets is recognised when there is objective evidence that the National Gallery of Victoria will not be able to collect a receivable. Objective evidence includes financial difficulties of the debtor, default payments, debts that are more than 60 days overdue, and changes in debtor credit ratings. Contract financial assets are written off against the carrying amount when there is no reasonable expectation of recovery. Bad debt written off by mutual consent is classified as a transaction expense. Bad debt written off following a unilateral decision is recognised as other economic flows in the net result. Except as otherwise detailed in the following table, the carrying amount of contractual financial assets recorded in the financial statements, net of any allowances for losses, represents the National Gallery of Victoria’s maximum exposure to credit risk without taking account of the value of any collateral obtained.

Management has assessed the impact of COVID-19 and believes there is no material change to the National Gallery of Victoria’s credit risk profile in 2019–20.

7.1.3(a): Credit quality of financial assets that are neither past due nor impaired

(\$ thousand)				
2020	Government agencies (triple-A credit rating)	Other (min triple-B credit rating)	Not rated (ii)	Total
<b>Contractual financial assets</b>				
Cash and deposits	16,933	14,641	53	31,627
Receivables (i)	–	–	2,097	2,097
Investment in externally managed unit trusts	–	–	78,053	78,053
<b>Total contractual financial assets</b>	16,933	14,641	80,203	111,777
2019				
<b>Contractual financial assets</b>				
Cash and deposits	14,906	14,091	52	29,049
Receivables (i)	–	–	2,355	2,355
Investment in externally managed unit trusts	–	–	80,122	80,122
<b>Total contractual financial assets</b>	14,906	14,091	82,529	111,526

(i) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).  
(ii) VFMC invests in unregistered unit trusts which are not rated.

Impairment of financial assets under AASB 9

The National Gallery of Victoria records the allowance for expected credit loss for the relevant financial instruments applying AASB 9’s Expected Credit Loss approach. Subject to AASB 9 impairment assessment includes the Department National Gallery of Victoria’s contractual receivables, statutory receivables and its investment in debt instruments.

Equity instruments are not subject to impairment under AASB 9. Other financial assets mandatorily measured or designated at fair value through net result are not subject to impairment assessment under AASB 9. While cash and cash equivalents are also subject to the impairment requirements of AASB 9, the identified impairment loss was immaterial.

Although not a financial asset, contract assets recognised applying AASB 15 (refer to Note 2.2) are also subject to impairment however it is immaterial.

Contractual receivables at amortised cost

The National Gallery of Victoria applies AASB 9 simplified approach for all contractual receivables to measure expected credit losses using a lifetime expected loss allowance based on the assumptions about risk of default and expected loss rates. The National Gallery of Victoria has grouped contractual receivables on shared credit risk characteristics and days past due and select the expected credit loss rate based on the National Gallery of Victoria’s past history, existing market conditions, as well as forward-looking estimates at the end of the financial year. On this basis, the National Gallery of Victoria determines the opening loss allowance on initial application date of AASB 9 and the closing loss allowance at end of the financial year as follows:

7.1.3(b) Contractual receivables at amortised cost

(\$ thousand)						
30-Jun-20	Current	Less than 1 Month	1–3 months	3 months – 1 year	1–5 Years	Total
Expected loss rate	0%	4.56%	0%	0%	0%	
Gross carrying amount of contractual receivables	1,877	72	155	–	–	2,104
<b>Loss allowance</b>	<b>–</b>	<b>7</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>7</b>

(\$ thousand)						
30-Jun-19	Current	Less than 1 Month	1–3 months	3 months – 1 year	1–5 Years	Total
<b>Expected loss rate</b>	0%	0%	0%	3.0%	0%	
Gross carrying amount of contractual receivables	2,072	50	9	230	–	2,362
<b>Loss allowance</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>7</b>	<b>–</b>	<b>7</b>

7.1.3(c) Reconciliation of the movement in the loss allowance for contractual receivables is shown as follows:

	(\$ thousand)	
	2020	2019
Balance at beginning of the year	(7)	(11)
Opening retained earnings adjustment on adoption of AASB 9	–	–
Opening loss allowance	(7)	(11)
(Increase)/decrease in provision recognised in the net result	–	4
Balance at end of the year	(7)	(7)

The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through established credit management procedures.

Credit loss allowance is classified as other economic flows in the net result. Contractual receivables are written off when there is no reasonable expectation of recovery and impairment losses are classified as a transaction expense. Subsequent recoveries of amounts previously written off are credited against the same line item.

Statutory receivables and debt investments at amortised cost

The National Gallery of Victoria’s non-contractual receivables arising from statutory requirements are not financial instruments. However, they are nevertheless recognised and measured in accordance with AASB 9 requirements as if those receivables are financial instruments.

Statutory receivables are considered to have low credit risk, taking into account the risk of default and capacity to meet contractual cash flow obligations in the near term. As a result, the loss allowance recognised for these financial assets during the period was limited to 12 months expected losses.

7.1.4 Liquidity risk

Liquidity risk arises from being unable to meet financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution. The National Gallery of Victoria is exposed to liquidity risk mainly through the financial liabilities as disclosed in the face of the balance sheet.

The National Gallery of Victoria manages its liquidity risk by:

- maintaining an adequate level of uncommitted funds that can be drawn at short notice to meet its shortterm obligations; and
- careful maturity planning of its financial obligations based on forecasts of future cash flows.

The table below shows the maturity analysis of the contractual undiscounted cash flows for borrowings:

	(\$ thousand)			
	Less than 1 Year	1 – 5 Years	5+ Years	Total
Greener Government Buildings loan	457	1,828	–	2,285
Leases	4,163	26,864	12,597	43,624
Total	4,620	28,692	12,597	45,909

Market risk

The National Gallery of Victoria’s exposures to market risk are primarily through foreign currency risk, interest rate risk and equity price risk. Objectives, policies and processes used to manage each of these risks are disclosed below.

Sensitivity disclosure analysis and assumptions

The National Gallery of Victoria’s sensitivity to market risk is determined based on the observed range of actual historical data for the preceding five-year period, with all variables other than the primary risk variable held constant. The National Gallery of Victoria’s fund managers cannot be expected to predict movements in market rates and prices. Sensitivity analyses shown are for illustrative purposes only. The following movements are ‘reasonably possible’ over the next 12 months:

- a movement of 100 basis points up and down (100 basis points up and down) in market interest rates (AUD) (refer table 7.1.5(b));
- proportional exchange rate movement of 15 per cent down (2020: 15 per cent, depreciation of AUD) and 15 per cent up (2019: 15 per cent, appreciation of AUD) against the USD, from the year end rate of 0.90 (2019: 0.7013); and
- a movement of 15 per cent up and down (2019: 15 per cent) for the top ASX 200 index (refer table 7.1.7(a). The tables that follow show the impact on the National Gallery of Victoria’s net result and equity for each category of financial instrument held by the National Gallery of Victoria’s at the end of the reporting period, if the above movements were to occur.

7.1.5 Interest rate risk

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market interest rates. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The National Gallery of Victoria holds diversified fixed interest investments within its Medium-Term Fund managed by the Victorian Funds Management Corporation under the oversight of the National Gallery of Victoria’s Investment Committee in accordance with the National Gallery of Victoria’s investment strategy.

The National Gallery of Victoria’s exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

7.1.5(a): Interest rate analysis of financial instruments

(\$ thousand)					
Interest rate exposure					
	Weighted average effective interest rate %	Carrying amount	Fixed interest rate	Variable interest rate	Non-interest bearing
2020					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	1.07%	14,694	–	–	14,694
Cash deposits at call (investment in externally managed unitised trusts)	1.34%	16,933	–	16,933	–
Receivables (i)		2,097	–	–	2,097
Investments in managed unit trusts		78,053	–	–	78,053
Other financial assets (investment in externally managed unit trusts – Fixed interest)	4.86%	1,882	–	1,882	–
Total financial assets		113,659	–	18,815	94,844
Financial liabilities					
Payables		(6,275)	–	–	(6,275)
Contractual liabilities		(1,410)			(1,410)
Lease liability	3.54%	(24,958)	(24,958)	–	(24,958)
Loan from Government		(2,171)	(2,171)		(2,171)
Total financial liabilities		(34,814)	(27,129)	–	(34,814)
Net financial assets/ (liabilities)		78,845	(27,129)	18,815	60,030
2019					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	1.65%	14,143	–	–	14,143
Cash deposits at call (investment in externally managed unitised trusts)	2.22%	14,906	–	14,906	
Receivables		2,355	–	–	2,355
Investments in managed unit trusts		80,122	–	–	80,122
Other financial assets (investment in externally managed unit trusts – Fixed interest)	9.58%	1,695	–	1,695	–
		113,221	–	16,601	96,620
Financial liabilities					
Payables		(9,651)	–	–	(9,651)
		(9,651)	–	–	(9,651)
Net financial assets/ (liabilities)		103,570	–	16,601	86,969

i. The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).

7.1.5(b): Interest rate sensitivity of financial assets

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria’s financial assets by +/- 100bp.

(\$ thousand)					
INTEREST RATE RISK SENSITIVITY		+ 100bp		–100bp	
	Carrying Amount	Net Result	Other comprehensive income	Net Result	Other comprehensive income
2020					
Financial assets					
Cash and cash equivalents	31,628	316	–	(316)	–
Investments in managed unit trusts	78,053				
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	1,882	19	–	(19)	–
Total impact		335	–	(335)	
Financial liabilities					
Lease liability	(24,958)	(250)		(250)	
Loan from Government	(2,171)	(22)		(22)	
Total impact		(272)	–	(272)	–
2019					
Financial assets					
Cash and cash equivalents	27,354	274	–	(274)	–
Investments in managed unit trusts	80,122	–	–	–	–
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	1,695	17	–	(17)	–
Total impact		291	–	(291)	–

7.1.6 Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria’s investment strategy also allows for investment in international equities (hedged and unhedged) and other overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets.

7.1.7 Equity price risk

The National Gallery of Victoria is exposed to equity price risk through its investments in listed and unlisted shares and managed investment schemes. The National Gallery of Victoria holds units of trusts invested in Australian and International equities in the Endowed Fund managed by the Victorian Funds Management Corporation. The National Gallery of Victoria’s Investment Committee provides oversight of the management of these investments in accordance with the National Gallery of Victoria’s investment strategy. The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy.

Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria’s financial assets to movements in the pricing of managed investments by shifts of +/- 15%.

7.1.7(a): Price risk sensitivity of financial assets

(\$ thousand)					
PRICE RISK SENSITIVITY	+15%		-15%		
	Carrying Amount	Net Result	Other comprehensive income	Net Result	Other comprehensive income
2020					
Financial assets					
Cash and cash equivalents	31,627	–	–	–	–
Receivables	2,097	–	–	–	–
Investments in managed unit trusts	78,053	11,708		(11,708)	
Total increase/(decrease)		11,708	–	(11,708)	–
2019					
Financial assets					
Cash and cash equivalents	29,049	–	–	–	–
Receivables	2,355	–	–	–	–
Investments in managed unit trusts	80,122	12,018	–	(12,018)	–
Total increase/(decrease)		12,018	–	(12,018)	–

7.2 Contingent assets and contingent liabilities

Contingent assets and contingent liabilities are not recognised in the balance sheet but are disclosed and, if quantifiable, are measured at nominal value.

Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

Contingent assets

Contingent assets are possible assets that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity.

These are classified as either quantifiable, where the potential economic benefit is known, or non-quantifiable.

As at 30 June 2020, the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future economic flows are contingent on events beyond the National Gallery of Victoria’s control. Consistent with Note 2.3.1, the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

Contingent liabilities

Contingent liabilities are:

- possible obligations that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity; or
- present obligations that arise from past events but are not recognised because:
  - it is not probable that an outflow of resources embodying economic benefits will be required to settle the obligations; or
  - the amount of the obligations cannot be measured with sufficient reliability.

Contingent liabilities are also classified as either quantifiable or non-quantifiable.

As at 30 June 2020, the National Gallery of Victoria had no contingent liabilities (2018/19 \$0).

7.3 Fair value determination

Significant judgement: Fair value measurements of assets and liabilities

Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on the results and financial position of the National Gallery of Victoria.

This section sets out information on how the National Gallery of Victoria determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- Investments in managed unit trust at fair value through net result;
- Land and buildings and plant and equipment; and
- Cultural assets

In addition, the fair values of other assets and liabilities that are carried at amortised cost, also need to be determined for disclosure purposes.

The National Gallery of Victoria determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

Fair value hierarchy

In determining fair values a number of inputs are used. To increase consistency and comparability in the financial statements, these inputs are categorised into three levels, also known as the fair value hierarchy. The levels are as follows:

Level 1—quoted (unadjusted) market prices in active markets for identical assets or liabilities;

Level 2—valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and

Level 3—valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

The National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The Valuer-General Victoria (VGV) is the National Gallery of Victoria’s independent valuation agency. VGV and Jones Lang LaSalle Valuations & Advisory (JLL) (for the State Collection), monitor changes in the fair value of each asset and liability through relevant data sources to determine whether revaluation is required.

How this section is structured

For those assets and liabilities for which fair values are determined, the following disclosures are provided:

- 7.3.1 Fair value determination of financial assets and liabilities
- 7.3.2 Fair value determination of non-current physical assets
- 7.3.3 Fair value determination of Cultural assets

7.3.1 Fair value determination of financial assets and liabilities

The fair values and net fair values of financial assets and liabilities are determined as follows:

- Level 1 – the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;
- Level 2 – the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and
- Level 3 – the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.



The National Gallery of Victoria currently holds a range of financial instruments that are recorded in the financial statements where the carrying amounts approximate fair value, either due to their short-term nature or with the expectation that they will be paid in full by the end of the 2019/20 reporting period.

These financial instruments include:

FINANCIAL ASSETS	FINANCIAL LIABILITIES
<div><ul style="list-style-type: none"><li>Cash and deposits</li><li>Receivables</li><li>Investment in managed unit trusts</li></ul></div>	<div><ul style="list-style-type: none"><li>Payables</li><li>Contractual liabilities</li><li>Borrowings</li></ul></div>

Where the fair value of the financial instruments is different from the carrying amounts, the following information has been included to disclose the difference.

7.3.1(a): Fair value of the financial instruments at amortised cost

(\$ thousand)				
	Carrying amount	Fair value	Carrying amount	Fair value
	2020	2020	2019	2019
Financial assets				
Cash and deposits	31,627	31,627	29,049	29,049
Receivables (i)	2,097	2,097	2,355	2,355
Financial liabilities				
Payables (i)	7,685	7,685	9,651	9,651
Borrowings	27,129	27,129	–	–

(i) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).

7.3.1(b): Financial assets measured at fair value

(\$ thousand)				
	Carrying amount as at 30 June 2020	Fair value measurement at end of reporting period using:		
		Level 1 (i)	Level 2 (i)	Level 3
Investments at fair value through net result				
Diversified fixed interest (ii)	1,882	1,882	–	–
Australian equities (iii)	34,359	–	34,359	–
International equities (Unhedged) (iii)	30,695	–	30,695	–
International equities (Hedged) (iii)	7,400	–	7,400	–
Property (iii)	3,717	–	3,717	–
Total	78,053	1,882	76,171	–

(\$ thousand)				
	Carrying amount as at 30 June 2019	Fair value measurement at end of reporting period using:		
		Level 1 (i)	Level 2 (i)	Level 3
Investments at fair value through net result				
Diversified fixed interest (ii)	1,695	1,695	–	–
Australian equities (iii)	35,817	–	35,817	–
International equities (Unhedged) (iii)	34,815	–	34,815	–
International equities (Hedged) (iii)	3,828	–	3,828	–
Property (iii)	3,967	–	3,967	–
Total	80,122	1,695	78,427	–

- (i) There is no significant transfer between level 1 and level 2.
- (ii) The Diversified fixed interest assets are valued at fair value with reference to quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1.
- (iii) The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions. The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2020

(\$ thousand)				
	Carrying amount as at 30 June 2020	Fair value measurement at end of reporting period using (i):		
		Level 1	Level 2	Level 3
Specialised land	82,633	–	–	82,633
Heritage buildings	48,965	–	–	48,965
Heritage buildings plant	50,195	–	–	50,195
Heritage buildings fit-out	66,834	–	–	66,834
Leasehold improvements	249	–	–	249
General plant & equipment	8,403	–	–	8,403
Right of use asset- buildings	23,747	–	–	23,747
Right of use asset- plant and equipment	574	–	–	574
<b>Total</b>	<b>281,600</b>	–	–	<b>281,600</b>

(i) There have been no transfers between levels during the period.

Fair value measurement hierarchy for assets as at 30 June 2019

(\$ thousand)				
	Carrying amount as at 30 June 2019	Fair value measurement at end of reporting period using (i):		
		Level 1	Level 2	Level 3
Specialised land	74,244	–	–	74,244
Heritage buildings	43,852	–	–	43,852
Heritage buildings plant	50,051	–	–	50,051
Heritage buildings fit-out	68,292	–	–	68,292
Leasehold improvements	317	–	–	317
General plant & equipment	9,521	–	–	9,521
<b>Total</b>	<b>246,277</b>	–	–	<b>246,277</b>

(i) There have been no transfers between levels during the period.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2020 (and 30 June 2019)

	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)	Sensitivity of the input to fair value
Land	Market approach	Current restrictions and Community Service Obligations (CSO)	61%	A significant increase or decrease in the current restrictions or CSO would result in a significantly lower (higher) fair value.
Buildings	Depreciated reproduction cost	Direct cost per square metre	\$4,825	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value.
		Useful life of building	82 years	A significant increase or decrease in the useful life of the asset would result in a significantly higher (lower) fair value.
Building plant	Depreciated re-production cost	Direct cost per square metre	\$4,825	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value.
		Useful life of building plant	27 years	A significant increase or (decrease) in the useful life of the asset would result in a significantly higher (lower) fair value.
Building fit-out	Depreciated re-production cost	Direct cost per square metre	\$4,825	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value.
		Useful life of building fit-out	17 years	A significant increase or decrease in the useful life of the asset would result in a significantly higher (lower) fair value.
Leasehold improvement	Depreciated cost	Lower of term of lease or useful life of the lease hold improvements	10 to 12 years	A significant increase or decrease in the useful life of the asset would result in a significantly higher (lower) fair value.
General plant & equipment	Current replacement cost	Direct cost per unit	\$0 – \$1,241,538	A significant increase or decrease in the cost per unit would result in a significantly higher (lower) fair value.
		Useful life of General plant & equipment	3 to 30 years	A significant increase or decrease in the useful life of the asset would result in a significantly higher (lower) fair value.

A full revaluation of property, plant and equipment, except for leasehold improvements and capital work-in-progress is undertaken every five years but may occur more frequently if material movements in fair value are identified, based upon the asset’s Government Purpose Classification. In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Assistant Treasurer, an assessment as to the change in the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used. Only a material change (greater than 10%) would trigger an adjustment to the fair value of property, plant and equipment.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the “Physical asset revaluation surplus”, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the “Physical asset revaluation surplus” in respect of the same class of assets, they are debited directly to the “Physical asset revaluation surplus”. Revaluation increases and decreases

within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

In between valuations and in accordance with the FRDs issued by the Assistant Treasurer, an assessment as to the change in the fair value is undertaken internally using internal expertise as well as other corroborating evidence such as land and building price indices issued the Valuer-General Victoria.

Specialised land

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales. The CSO adjustment is a reflection of the valuer’s assessment of the impact of restrictions associated with the land to the extent that it is also equally applicable to market participants. This approach is in light of the highest and best use consideration required for fair value measurement and takes into account the use of the land that is physically possible, legally permissible, and financially feasible. As adjustments of CSO are considered as significant unobservable inputs, specialised land is classified as a Level 3 asset. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the *Heritage Act* 1995. An independent valuation of the National Gallery of Victoria’s land was performed by Valuer-General Victoria as at 30 June 2016.

Heritage Building – Buildings, Building plant and Building fit-out

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria’s building, adjusting for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflect reproduction cost after applying depreciation on a useful life basis. The current use is considered the highest and best use. As depreciation adjustments are considered as significant, unobservable inputs in nature, the building is classified as a Level 3 fair value measurement. An independent valuation of the National Gallery of Victoria’s building was performed by Napier & Blakeley Pty Ltd as at 30 June 2016 on behalf of the Valuer-General Victoria.

Leasehold improvements

Leasehold improvements are held at fair value which has been determined as depreciated replacement cost and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

There were no changes in the valuation techniques throughout the year to 30 June 2020. The current use is considered the highest and best use.

General plant and equipment

General plant and equipment is held at fair value which has been determined using the depreciated replacement cost method. There were no changes in the valuation techniques throughout the year to 30 June 2020. The current use is considered the highest and best use.

7.3.3 Fair value determination of Cultural assets

Fair value measurement hierarchy for the Cultural assets as at 30 June 2020

(\$ thousand)				
	Carrying amount as at 30 June 2020	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
State Collection of works of art				
Carrying amount at the start of the year	3,616,223	–	1,823,133	1,793,090
Additions	25,794	–	25,794	–
Carrying amount at the end of the year	3,642,017	–	1,848,927	1,793,090
Shaw Research Library collection				
Carrying amount at the start of the year	4,618	–	1,299	3,319
Additions	18	–	18	–
Carrying amount at the end of the year	4,636	–	1,317	3,319
Total Cultural assets	3,646,653	–	1,850,244	1,796,409

Fair value measurement hierarchy for the Cultural assets as at 30 June 2019

		(\$ thousand)		
	Carrying amount as at 30 June 2019	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
State Collection of works of art				
Carrying amount at the start of the year	3,596,928	–	1,803,838	1,793,090
Additions	19,295	–	19,295	–
Carrying amount at the end of the year	3,616,223	–	1,823,133	1,793,090
Shaw Research Library collection		–		
Carrying amount at the start of the year	4,582	–	1,263	3,319
Additions	36	–	36	–
Carrying amount at the end of the year	4,618	–	1,299	3,319
Total Cultural assets	3,620,841	–	1,824,432	1,796,409

Fair value measurement hierarchy for assets as at 30 June 2020 (and 30 June 2019)

	Valuation Technique	Significant Unobservable Inputs
State Collection of works of art	A statistical sampling valuation approach was used for works of art valued at less than \$500,000.	Statistical calculation based on extrapolation of sample valuations.
Shaw Research Library collection	Professional judgement used for the valuation of books valued at less than \$1,000.	Valuation of items using professional judgement

The State Collection of Works of Art (the Collection) is required to be formally valued every 5 years, under Financial Reporting Direction 103H. The last valuation of the Collection was in 2016 by Jones Lang LaSalle Valuations & Advisory (JLL), formerly Australian Valuation Solutions (AVS). The valuation scope, methodology adopted, and the calculations applied to the Collection’s valuation were examined and certified by the Valuer-General Victoria as meeting the relevant Australian Accounting Standards and FRD 103H.

In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Assistant Treasurer, JLL are engaged to perform a fair value assessment to the change in the fair value for the State Collection since the previous independent valuation. Only a material change (greater than 10%) could trigger an adjustment to the fair value of the Cultural assets.

In 2019–20 JLL factored the impact of COVID-19 in terms of foreign exchange rates and the lead time to sell art in the current market.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the “Cultural assets revaluation surplus”, except that, to the extent that an increment reverses a revaluation decrement previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

There are approximately 74,000 works of art in the Collection. For the year ended 30 June 2016, the Collection was valued using the market approach. Works of art with a value over \$500,000 (Category 1) were valued on an individual basis. All other works of art (Category 2) were valued using a statistical sampling approach. For the 2016 valuation there were 760 Category 1 works of art. The remainder of the Collection (Category 2) were valued on a multistage sampling basis. The multistage sampling involved subdividing the Category 2 works of art into smaller, concentrated representative strata for valuation purposes and taking a sample from each sub-collection. The stratification reduces the variability of the sampling outcome. There were 1,100 works of art valued across these 19 sub-collections.

The market approach was applied as the valuation technique for valuing the Collection. Consideration was given to the prices for transactions of similar assets that have occurred recently in the market. In the event that there are few, recent transactions, prices of similar assets offered for sale may be considered where the information is clearly relevant. This price information may be adjusted for known transactional differences or physical characteristics between the similar and other asset. All works of art were valued according to highest and best use and the most advantageous market. The value of the Collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the fair value.

Professional judgement was required to establish fair value during the valuation process. This involved taking into account the artist, art work, condition, provenance and market place. In applying professional judgment, the expert valuers had to evaluate their valuations for reasonableness against market and academic research as well as other transactions of artwork.

The process of extrapolating the valuation results from each of the Category 2 works of art samples, across the entire sub-collection populations, in order to determine the population values is considered to be a significant unobservable input to the valuation. This is demonstrated through the relative standard error (RSE) calculated from the process. RSE represents the variability due to sampling and random adjustment.

The overall fair value valuation as at 30 June 2016 was calculated to be \$3,549,023,532 with a relative standard error (RSE) of 2.58%. A 95% confidence interval for this value was given as \$3,369,542,265 to \$3,728,504,798.

Each year since 2015/16, Jones Lang LaSalle Valuations & Advisory (JLL) have performed a fair value assessment. The purpose of the materiality assessment is to assess the impact on the fair value of the Collection by taking into account a range of factors including broad economic, market and artwork specific indicators and movements in foreign exchange rates. In addition, a desktop valuation is performed of the Category 1 works of art and the impact of Category 2 works of art accessioned since 2015/16 are taken into account. A material change (greater than 10%) could trigger an adjustment to the fair value of the Collection.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the “Cultural assets revaluation surplus”, they are debited directly to the “Cultural assets revaluation surplus”. There was no material movement based on the materiality review to assess the fair value of the State collection for 2019–20.

NOTE 8 OTHER DISCLOSURES

Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

Structure

- 8.1 Ex gratia expenses
- 8.2 Other economic flows included in net result
  - 8.2.1 Net gain/(loss) on financial instruments
  - 8.2.2 Net gain/(loss) on non-financial assets
  - 8.2.3 Other gain/(loss) from other economic flows
- 8.3 Reserves
  - 8.3.1 Contributions by owners
  - 8.3.2 Collection surplus
  - 8.3.3 Infrastructure surplus
  - 8.3.4 Physical assets revaluation surplus
  - 8.3.5 Cultural assets revaluation surplus
  - 8.3.6 Financial assets at fair value through net result
  - 8.3.7 Accumulated surplus/(deficit)
- 8.4 Change in accounting policies
- 8.5 Responsible persons
- 8.6 Remuneration of executives
- 8.7 Related party transactions
- 8.8 Remuneration of Auditors
- 8.9 Subsequent events
- 8.10 Australian Accounting Standards issued that are not yet effective
- 8.11 Glossary of technical terms

8.1 Ex gratia expenses

Ex gratia expenses are the voluntary payments of money or other non-monetary benefit (e.g. a write off) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability of or claim against the entity.

There were no ex gratia expenses in aggregate or individually in excess of \$5,000 (2019 – nil).

8.2 Other economic flows included in net result

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. Other gains/(losses) from other economic flows include the gains or losses from:

- fair value changes of financial instruments;
- disposals of non-financial assets;
- revaluations and impairments of non-financial physical assets;
- foreign exchange hedge contracts as a result of changes in the exchange rate from the rate fixed under the contract to the rate which would have been paid on settlement, if a foreign exchange hedge contract had not been entered into; and
- the revaluation of the present value of the long service leave liability due to changes in the bond interest rates.



8.2 Other economic flows included in net result (cont'd)

	(\$ thousand)	
	2020	2019
<b>8.2.1 Net gain/(loss) on financial instruments</b>		
Decrease in provision for doubtful debts (i)	-	4
Net gain/(loss) on foreign exchange transactions	(173)	18
Net unrealised gain/(loss) on foreign exchange transactions	(366)	240
Fair value adjustment of investments at fair value through net result	(7,799)	(694)
Net gain on financial instruments	2,754	36
<b>Total net gain/(loss) on financial instruments</b>	<b>(5,584)</b>	<b>(396)</b>
<b>8.2.2 Net gain/(loss) on non-financial assets</b>		
(Increase)/decrease in provision for slow-moving	(1,252)	23
Net loss on disposal of property, plant and equipment	(130)	(127)
<b>Total net gain/(loss) on non-financial assets</b>	<b>(1,382)</b>	<b>(104)</b>
<b>8.2.3 Other gain/(loss) from other economic flows</b>		
Net loss on forward foreign exchange hedge contracts		-
Net gain/(loss) arising from revaluation of long service leave liability(ii)	(61)	(210)
<b>Total net loss on non-financial assets and liabilities</b>	<b>(61)</b>	<b>(210)</b>

(i) (Increase)/decrease in provision for doubtful debts.  
(ii) Revaluation gain/(loss) as a result of changes in bond rates.

8.3 Reserves

	(\$ thousand)		
	Note	2020	2019
<b>Collection surplus</b> 8.3.2			
Balance at beginning of financial year		<b>419,304</b>	389,356
Transfer from accumulated surplus		15,647	29,948
<b>Balance at end of financial year</b>		<b>434,951</b>	<b>419,304</b>
<b>Infrastructure surplus</b> 8.3.3			
Balance at beginning of financial year		<b>59,897</b>	59,693
Transfer from accumulated surplus		2,482	204
<b>Balance at end of financial year</b>		<b>62,379</b>	<b>59,897</b>
<b>Physical assets revaluation surplus</b> 8.3.4			
Balance at beginning of financial year		194,101	194,101
Increment/(decrement) during the year		27,605	-
<b>Balance at end of financial year</b>		<b>221,706</b>	<b>194,101</b>
<b>Cultural assets revaluation surplus</b> 8.3.5			
Balance at beginning of financial year		3,305,975	3,305,975
Increment/(decrement) during the year		-	-
<b>Balance at end of financial year</b>		<b>3,305,975</b>	<b>3,305,975</b>
<b>Financial assets availableforsale surplus</b>			
Balance at beginning of financial year	8.3.6	-	<b>8,907</b>
Transfer to accumulated surplus for transition to AASB 9 Financial Instruments		-	<b>(8,907)</b>
<b>Balance at end of financial year</b>		-	-
<b>Balance of reserves at the end of financial year</b>		<b>4,025,011</b>	<b>3,979,277</b>
<b>Net change in reserves</b>		<b>45,734</b>	<b>21,245</b>

8.3.1 Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

8.3.2 Collection surplus

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This surplus also includes the value of gifts in-kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

8.3.3 Infrastructure surplus

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This surplus was established as at 30 June 2005 and includes revenue received since 1 July 2001.

8.3.4 Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

8.3.5 Cultural assets revaluation surplus

Represents net increments arising from the periodic revaluation of cultural assets.

8.3.6 Financial assets at fair value through net result

Represents increments arising from the revaluation of financial assets at fair value through net result.

8.3.7 Accumulated surplus/(deficit)

Represents the cumulative net result from the current year and all prior years less the current year and all prior year transfers to the Collection and Infrastructure surpluses.

8.4 Change in accounting policies

8.4.1 Leases

This note explains the impact of the adoption of AASB 16 *Leases* on the National Gallery of Victoria’s financial statements.

The National Gallery of Victoria has applied AASB 16 with a date of initial application of 1 July 2019.

The National Gallery of Victoria has elected to apply AASB 16 using option 2 of the modified retrospective approach, as per the transitional provisions of AASB 16 for all leases for which it is a lessee. Under this approach, the right of use lease asset is set to equal the lease liability for all applicable leases in place as at 1 July 2019.

Leases classified as operating leases under AASB 117

As a lessee, the National Gallery of Victoria previously classified all leases as operating under the principles of AASB 117. Upon adoption of AASB 16 the National Gallery of Victoria evaluated all leases and applied the practical expedients listed below

On adoption of AASB 16, the National Gallery of Victoria determined lease liabilities at the present value of the remaining lease payments, discounted using the National Gallery of Victoria’s incremental borrowing rate as of 1 July 2019 which was derived from the Treasury Corporation of Victoria’s yield rates. On transition, right-of-use assets were measured at the amount equal to the lease liability, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the balance sheet as at 30 June 2019.

The National Gallery of Victoria has elected to apply the following practical expedients under AASB 16:

- To apply only to leases with a value of \$10,000 or more
- To apply a single discount rate to a portfolio of leases with similar characteristics;
- To not recognise right-of-use assets and liabilities for leases with less than 12 months of lease term;
- To exclude initial direct costs from measuring the right-of-use asset at the date of initial application; and
- To use hindsight when determining the lease term if the contract contains options to extend or terminate the lease.

Impacts on financial statements

On transition to AASB 16, the National Gallery of Victoria recognised \$27.8 million of right-of-use assets and \$27.8 million of lease liabilities.

When measuring lease liabilities, the National Gallery of Victoria discounted lease payments using its incremental borrowing rate at 1 July 2019 of 3.54%.

	(\$ thousand)
	1 July 2019
Total commitments for future expenditure disclosed at 30 June 2019	64,285
Less recognition exemption for:	
— Short term leases	(66)
— Leases of low value assets	(1,084)
— Outsourced service contract commitments	(13,778)
— Building outgoings expenditure commitments	(24,842)
<b>Total undiscounted lease liability before adjustments</b>	<b>24,514</b>
<b>Total discounted lease liability before adjustments</b>	<b>19,742</b>
Add: Adjustments as a result of different treatment of extension and termination options	8,046
<b>Lease liabilities as at 1 July 2019</b>	<b>27,788</b>

8.4.2 Revenue from Contracts with Customers

In accordance with FRD 121 requirements, the National Gallery of Victoria has applied the transitional provisions of AASB 15, under modified retrospective method with the cumulative effect of initially applying this standard against the opening retained earnings at 1 July 2019. Under this transition method, the National Gallery of Victoria applied this standard retrospectively only to contracts that are not ‘completed contracts’ at the date of initial application.

Comparative information has not been restated.

Note 2.2 *Operating activities income* includes details about the transitional application of AASB 15 and how the standard has been applied to revenue transactions.

8.4.3 Income of Not-for-Profit Entities

In accordance with FRD 122 requirements, the National Gallery of Victoria has applied the transitional provision of AASB 1058, under modified retrospective method with the cumulative effect of initially applying this standard against the opening retained earnings at 1 July 2019. Under this transition method, the National Gallery of Victoria applied this standard retrospectively only to contracts and transactions that are not completed contracts at the date of initial application. The National Gallery of Victoria has not applied the fair value measurement requirements for right-of-use assets arising from leases with significantly below-market terms and conditions principally to enable the entity to further its objectives as allowed under temporary option under AASB 16 and as mandated by FRD 122.

Comparative information has not been restated.

Note 2.1 *Grants from State Government Entities* includes details about the transitional application of AASB 1058 and how the standard has been applied to revenue transactions.

The adoption of AASB 1058 did not have an impact on Other comprehensive income and the Statement of Cash flows for the financial year.

8.4.4 Transition impact on financial statements

This note explains the impact of the adoption of the following new accounting standards for the first time, from 1 July 2019:

- ASB 15 *Revenue from Contracts with Customers*;
- AASB 1058 *Income of Not-for-Profit Entities*; and
- AASB 16 *Leases*

The impact on the comprehensive operating statement and balance sheet has been summarised in the following tables.

Impact on balance sheet due to the adoption of AASB 15, AASB 1058 and AASB 16 is illustrated with the following reconciliation between the restated carrying amounts at 30 June 2019 and the balances reported under the new accounting standards at 1 July 2019:

(\$ thousand)			
	Before new accounting standards Opening 1 July 2019	Impact of new accounting standards – AASB 16, 15 and 1058	After new accounting standards Opening 1 July 2019
<b>Assets</b>			
<b>Financial assets</b>			
Cash and deposits	29,049	-	29,049
Receivables	3,786	-	3,786
Investments	80,122	-	80,122
<b>Total financial assets</b>	<b>112,957</b>	<b>-</b>	<b>112,957</b>
<b>Non-financial assets</b>			
Inventories	2,192	-	2,192
Prepayments and other assets	2,299	-	2,299
Property, plant and equipment and right of use assets	247,694	27,788	275,482
Cultural assets	3,620,841	-	3,620,841
<b>Total non-financial assets</b>	<b>3,873,026</b>	<b>27,788</b>	<b>3,900,814</b>
<b>Total assets</b>	<b>3,985,983</b>	<b>27,788</b>	<b>4,013,771</b>
<b>Liabilities</b>			
Payables	7,348	-	7,348
Contract liabilities	2,303	(216)	2,087
Borrowings	-	27,788	27,788
Employee related provisions	6,162	-	6,162
<b>Total liabilities</b>	<b>15,813</b>	<b>27,572</b>	<b>43,385</b>
<b>Net assets</b>	<b>3,970,170</b>	<b>216</b>	<b>3,970,386</b>
<b>Equity</b>			
Accumulated surplus/(deficit)	(168,452)	216	(168,236)
Reserves	3,979,277	-	3,979,277
Contributed capital	159,345	-	159,345
<b>Total equity</b>	<b>3,970,170</b>	<b>216</b>	<b>3,970,386</b>

8.5 Responsible persons

During the reporting period the following people held a position designated as a “responsible person”, as defined by the *Financial Management Act* 1994.

Minister for Creative Industries:

The Hon. M. Foley MLA

Trustees who served during the year were:

Prof. S. Baker AM  
Mr L. Clifford AO  
Mrs K. Campbell-Pretty AM  
Mr D. Elzinga  
Ms L. Gay  
Mr C. Lyon  
Mr A. Penn (from 7 April 2020)  
Ms R. Neumann (from 7 April 2020)  
Mr M. Ullmer AO (until 14 May 2020)  
Ms J. Whiting AM (President)

Director (Accountable Officer):

Mr A Ellwood AM

Remuneration

Remuneration received or receivable by the Accountable Officer in connection with the management of the National Gallery of Victoria during the reporting period was in the range: \$630,000 to \$639,999 (2019 – \$620,000 to \$629,999).

Amounts relating to the Minister are reported in the financial statements of the Department of Parliamentary Services Financial Report.

8.6 Remuneration of executives

The number of executives and their total remuneration during the reporting period are shown in the table below. Total annualised employee equivalent provides a measure of full time equivalent executives over the reporting period.

Remuneration comprises employee benefits in all forms of consideration paid, payable or provided by or on behalf of the National Gallery of Victoria in exchange for services rendered. Accordingly, remuneration is determined on an accrual basis per the Department of Treasury and Finance Model change.

In 2019/20 this comprised:

**Short-term employee benefits** include amounts such as salaries wages, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

**Post-employment benefits** include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

**Other long-term benefits** include long service leave, other long service benefits or deferred compensation.

During 2019/20 there were two executives in service throughout the entire year and one executive in service for 11 months.

(\$ thousand)		
Remuneration of executives (Including Key Management Personnel disclosed in Note 8.7)	Total remuneration	
	2020	2019
Short-term employee benefits	820	814
Post-employment benefits	74	81
Other long-term benefits	15	19
<b>Total remuneration</b>	<b>909</b>	<b>914</b>
<b>Total number of executives (i)</b>	<b>3</b>	<b>3</b>
<b>Total annualised employee equivalents (ii)</b>	<b>2.9</b>	<b>3</b>

(i) The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the National Gallery of Victoria under AASB 124 Related Party Disclosures and are also reported within the related parties note disclosure (Note 8.7)  
(ii) Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.7 Related party transactions

The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. It is an administrative agency acting on behalf of the Crown.

- Related parties of the National Gallery of Victoria include:
- Minister for Creative Industries (refer Note 8.5)
  - All Trustees who served during the year and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over) (refer Note 8.5);
  - All executives and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over); and
  - Several State Government related entities (as detailed below).

All related party transactions have been entered into on an arm’s length basis.

Significant transactions with government-related entities

The National Gallery of Victoria received State Government funding in the form of a recurrent base appropriation of \$51.4 million (2018/19: \$52.6 million) and \$2.2 million in COVID-19 cashflow funding.

- The National Gallery of Victoria received from Department of Jobs, Precincts and Regions funding for the following:
- capital funding of \$405,000 (2018/19: \$432,300), and
  - exhibition programming of \$1.729 million (2018/19: \$2.39 million).

- The National Gallery of Victoria also received funding for the following:
- NGV Contemporary resourcing funding of \$3.700 million (2018/19: \$3.700 million) from Development Victoria, and
  - education programming of \$447,723 (2018/19: \$432,300) from the Department of Education.

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of \$540,000 (2018/19: \$540,000).

Funding from State Government is also disclosed in Note 2.

- During the year, the National Gallery of Victoria had the following transactions with State Government related entities as part of usual business activities of \$6.966 million (2018/19: \$7.5 million):
- payments for utility costs to Arts Centre;
  - payments for insurance to Victorian Funds Management Corporation (VFMC));
  - payments for investment fees to Victorian Managed Insurance Authority (VMIA);
  - payments for bank fees and charges to Treasury Corporation of Victoria (TCV);
  - payments for audit services to Victorian Auditor-General's Office (VAGO). Please refer to Note 8.8; and
  - payments for security and utilities to Public Records Office Victoria (PROV).

Key management personnel

All responsible persons and executives of the National Gallery of Victoria are key management personnel (KMP) (refer Note 8.5). Remuneration of KMP is disclosed in Notes 8.5 and 8.6.

- In addition to the Accountable Officer the following executives of the National Gallery of Victoria served during the year:
- Mr Andrew Clark (Deputy Director)
  - Ms Isobel Crombie (Assistant Director, Curatorial and Collection Management)
  - Mr Don Heron (Assistant Director Exhibitions Management and Design)

Transactions and balances with key management personnel and other related parties

During the year, KMP and their related parties made cash donations and in-kind gifts of works of art to an aggregate value of \$4.0 million (2018/19 \$1.8 million).

All other transactions that have occurred with KMP and their related parties have not been considered material for disclosure. In this context, transactions are only disclosed when they are considered necessary to draw attention to the possibility that the National Gallery of Victoria’s financial position and profit or loss may have been affected by the existence of related parties, and by transactions and outstanding balances, including commitments, with such parties.

8.8 Remuneration of auditors

(\$ thousand)		
	2020	2019
Victorian Auditor General's Office		
Audit of the financial statements	68	66
	68	66

8.9 Subsequent events

On 16 March 2020, the National Gallery of Victoria was closed to the public with only the necessary key support staff going into work. The National Gallery of Victoria re-opened on 27 June 2020 however closed again to the Public from 9 July with the introduction of stage 3 restrictions. At the time of signing these accounts the National Gallery of Victoria was closed to the public.

The impact of COVID-19 on the carrying amounts of assets and liabilities of the National Gallery of Victoria as at 30 June 2020 have been considered, however, given the uncertainty have not been quantified. These considerations were reviewed at the timing of signing of these financial statements.

Given the impact on the National Gallery of Victoria's operations from 1 July 2020, the Council of Trustees, Executive Management Team and senior staff have been actively reviewing the impact of COVID-19 on all aspects of the business including financial arrangements. This has included high level cashflow forecast discussions and reporting to the Department of Treasury and Finance through and with assistance from the Department of Jobs, Precincts and Regions and Creative Victoria. The purpose of this cashflow reporting has been to understand the National Gallery of Victoria's forecast financial commitments..



**8.10 Australian Accounting Standards issued that are not yet effective**

Certain new and revised accounting standards have been issued but are not effective for the 2019-20 reporting period. These accounting standards have not been applied to the Model Financial Statements. The National Gallery of Victoria is reviewing its existing policies and assessing the potential implications of these accounting standards which includes:

- AASB 2018–7 *Amendments to Australian Accounting Standards – Definition of Material*
- This Standard principally amends AASB 101 *Presentation of Financial Statements* and AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*. It applies to reporting periods beginning on or after 1 January 2020 with earlier application permitted. The National Gallery of Victoria has not earlier adopted the Standard.

The amendments refine and clarify the definition of material in AASB 101 and its application by improving the wording and aligning the definition across AASB Standards and other publications. The amendments also include some supporting requirements in AASB 101 in the definition to give it more prominence and clarify the explanation accompanying the definition of material.

The National Gallery of Victoria is in the process of analysing the impacts of this Standard. However, it is not anticipated to have a material impact.

- AASB 2020–1 *Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current*.
- This Standard amends AASB 101 to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current. It initially applied to annual reporting periods beginning on or after 1 January 2022 with earlier application permitted however the AASB has recently issued ED 301 *Classification of Liabilities as Current or Non-Current – Deferral of Effective Date* with the intention to defer the application by one year to periods beginning on or after 1 January 2023. The National Gallery of Victoria will not early adopt the Standard.

The National Gallery of Victoria is in the process of analysing the impacts of this Standard. However, it is not anticipated to have a material impact.

Several other amending standards and AASB interpretations have been issued that apply to future reporting periods, but are considered to have limited impact on the National Gallery of Victoria’s reporting.

- AASB 17 *Insurance Contracts*.
- AASB 1060 *General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (Appendix C)*.
- AASB 2018–6 *Amendments to Australian Accounting Standards – Definition of a Business*.
- AASB 2019–1 *Amendments to Australian Accounting Standards – References to the Conceptual Framework*.
- AASB 2019–3 *Amendments to Australian Accounting Standards – Interest Rate Benchmark Reform*.
- AASB 2019–5 *Amendments to Australian Accounting Standards – Disclosure of the Effect of New IFRS Standards Not Yet Issued in Australia*.
- AASB 2020–2 *Amendments to Australian Accounting Standards – Removal of Special Purpose Financial Statements for Certain For-Profit Private Sector Entities*.

**8.11 Glossary of terms**

**Capital asset charge**

The capital asset charge represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs.

**Commitments**

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

**Comprehensive result**

The comprehensive result is the net result of all items of income and expense recognised for the period. It is the aggregate of operating result and other comprehensive income.

**Depreciation**

Depreciation is an expense that arises from the consumption through wear or time of a produced physical or intangible asset. This expense is classified as a ‘transaction’ and so reduces the ‘net result from transactions’.

**Employee expenses**

Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, leave entitlements, redundancy payments and defined contribution superannuation plans.

**Ex gratia expenses**

Ex gratia expenses mean the voluntary payment of money or other non-monetary benefit (e.g. a write-off) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability or claim against the entity.

**Expected credit losses**

Expected credit losses are the present value of the weighted average of credit losses with respective risks of default occurring as the weights.

**Financial asset**

A financial asset is any asset that is:

- cash;
- an equity instrument of another entity;
- a contractual right:
  - to receive cash or another financial asset from another entity; or
  - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- a contract that will or may be settled in the entity’s own equity instruments and is:
  - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity’s own equity instruments; or
  - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity’s own equity instruments.

**Financial instrument**

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial assets or liabilities that are not contractual (such as statutory receivables or payables that arise as a result of statutory requirements imposed by governments) are not financial instruments.

**Financial statements**

**Financial statements comprise:**

- a balance sheet as at the end of the period;
- a comprehensive operating statement for the period;
- a statement of changes in equity for the period;
- a cash flow statement for the period; and
- notes, comprising a summary of significant accounting policies and other explanatory information.

**Grants and other transfers**

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

**Leases**

Leases are rights conveyed in a contract, or part of a contract, the right to use an asset (the underlying asset) for a period of time in exchange for consideration.

**Other economic flows included in net result**

Other economic flows included in net result are changes in the volume or value of an asset or liability that do not result from transactions. It includes:

- gains and losses from disposals, revaluations and impairments of non-financial physical assets; and
- fair value changes of financial instruments.

**Other economic flows – other comprehensive income**

Other economic flows – other comprehensive income comprises items (including reclassification adjustments) that are not recognised in net result as required or permitted by other Australian Accounting Standards.

The components of other economic flows – other comprehensive income include:

- changes in physical asset revaluation surplus; and
- gains and losses on remeasuring financial assets at fair value through other comprehensive income.

**Net result**

Net result is a measure of financial performance of the operations for the period. It is the net result of items of income, gains and expenses (including losses) recognised for the period, excluding those that are classified as ‘other economic flows – other comprehensive income’.

**Net result from transactions/net operating balance**

Net result from transactions or net operating balance is a key fiscal aggregate and is income from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

**Net worth**

Net worth is assets less liabilities, which is an economic measure of wealth.

**Payables**

Includes short and long-term trade debt and accounts payable, grants and interest payable.

**Sales of goods and services**

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

**Supplies and services**

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

**Transactions**

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

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(opposite)

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(above)

Visitors view the exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. Keith Haring artworks © Keith Haring Foundation. Jean-Michel Basquiat artworks © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York

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AS AT 30 JUNE 2020

Recognising those who have made a notified bequest to the NGV.  
The NGV also acknowledges the generosity of our Felton Society  
Members who wish to remain anonymous.

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For more than a century the Felton Bequest has played a defining role in the development of the NGV Collection. Thanks to the work of the Felton Bequests' Committee, Alfred Felton's transformational gift continues to have a profound impact on the NGV to this day.

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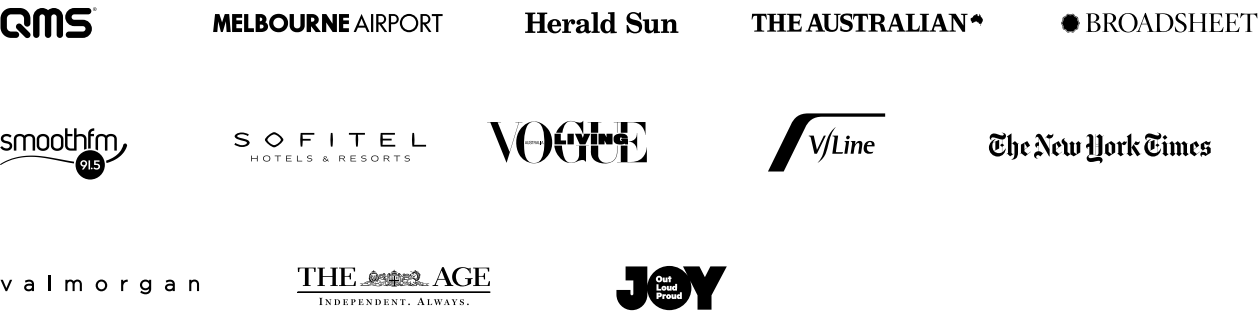
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CREATIVE VICTORIA

(opposite)  
NGV Friday Nights in the CLOSET  
Disco Bar for the exhibition *Keith Haring* |  
*Jean-Michel Basquiat: Crossing Lines*.







COUNCIL OF TRUSTEES

AS AT 30 JUNE 2020

COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the *National Gallery of Victoria Act 1966*. The Act specifies that 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria'. Section 6 of the Act stipulates that the Council shall consist of eleven members appointed by the Governor-in-Council. The Council's composition is:

- a) a person holding a senior academic office in the visual arts in a university in Victoria
- b) a person having relevant experience in relation to regional art galleries within Victoria
- c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
- d) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
- e) seven other members nominated by the Minister.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

COUNCIL COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are circulated for consideration at the next Council meeting.

COUNCIL MEETINGS

The Council meets formally six times a year, and committees meet between three and four times a year.

NGV COUNCIL OF TRUSTEES

Ms Janet Whiting AM

*Appointed President of the Council of Trustees in 2015; reappointed 2018*

Janet Whiting AM is one of the pre-eminent commercial litigators in Australia, heading Gilbert + Tobin's Disputes practice in Melbourne. In 2015 Janet was named one of Australia's ten most influential women in the Westpac and *Australian Financial Review* 100 Women of Influence Awards, winning the category for Culture. She has been inducted on to the Victorian Honour Roll of Women and received an Order of Australia for her significant service to the community through contributions to the arts, health and major events sector and as a legal professional. Janet's other current appointments include Chairman, Visit Victoria; Council Member, Newman College, University of Melbourne; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Professor Su Baker AM

*Appointed Trustee in 2013; reappointed in 2016 and 2019*

Professor Su Baker AM is an artist and Pro Vice-Chancellor (Community & Cultural Partnerships) and Director, Centre of Visual Art, at the University of Melbourne. She has more than thirty years' experience in teaching, research and senior management including ten years as Head of the VCA School of Art, and seven years as Director of the VCA. She is the Editor in Chief of *Art + Australia* and was the inaugural President of the Australian Council of Deans and Director of Creative Arts from 2013 to 2019.

Mrs Krystyna Campbell-Pretty AM

*Appointed Trustee in 2019*

Krystyna Campbell-Pretty AM is a researcher and management consultant with particular expertise in qualitative research, data interpretation and reporting. Since 2015, she has been focused exclusively on philanthropy. She is a Member of the Foundation Board of the National Gallery of Victoria, the Foundation Board of Arts Centre Melbourne and is also a Board Member of The Production Company. She chairs the Fundraising Committee of St Peter's Eastern Hill Charitable Foundation, of which she is also a Trustee.

Mr Leigh Clifford AO

*Appointed Trustee in 2013; reappointed 2016 and 2019*

Leigh Clifford AO is Chairman of Crestone Wealth Management, a Director of Bechtel Group Inc. in the United States, Chairman of Bechtel Australia Pty Ltd, and a Senior Adviser to Kohlberg Kravis Roberts & Co. He is Chairman of the NGV Foundation Board, and of the University of Melbourne's philanthropic campaign. Leigh was Chairman of Qantas from 2007 to 2018. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.

(opposite)  
Installation view of Ai Weiwei, *Chandelier with restored Han Dynasty lamps for the Emperor 2015* (detail),  
in Federation Court, NGV International. © Ai Weiwei Studio



# COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2020

**Mr Didier Elzinga**  
*Appointed Trustee in 2017; reappointed 2020*

Didier Elzinga is the CEO and Founder of Culture Amp, the world’s leading people and culture platform helping more than 3000 companies globally understand what matters to their people and act on it. He presents globally on culture and creativity, speaking at a number of high-profile conferences. He was previously the CEO of Hollywood visual effects company Rising Sun Pictures, Founder of Rising Sun Research, and Non-Executive Director at Tourism Australia, The Atlassian Foundation and The Alfred Foundation.

**Ms Lisa Gay**  
*Appointed Trustee in 2015; reappointed 2018*

Lisa Gay is a Non-Executive Director of Computershare Limited, Koda Capital and the Victorian Funds Management Corporation. Until March 2017 she was Chair of Voyages Indigenous Tourism Australia; Deputy Chair of the Indigenous Land Corporation; and a Non-Executive Director of National Indigenous Pastoral Services. From 1990 to 2010 Lisa was General Counsel and Managing Director of the Goldman Sachs Group Australia and its predecessor JBWere and Son.

**Mr Corbett Lyon**  
*Appointed Trustee in 2012; reappointed in 2015 and 2018*

Corbett Lyon is a Founding Director of Lyons, a national architectural design and planning practice based in Melbourne. Corbett also teaches and lectures in architectural design and is currently an Honorary Fellow at Monash University, Melbourne, and a Visiting Professor in Design and Professorial Fellow at the University of Melbourne. He has a long history of supporting contemporary art in Australia through his various roles in business, academia and the arts.

**Ms Rachael Neumann**  
*Appointed Trustee in 2020*

Rachael Neumann is Head of Startups in Australia and New Zealand for Amazon Web Services. In this role, Rachael is charged with growing the market, driving quantity and quality of startups in the region. Additionally, Rachael is a strategic advisor and investor to a number of founders and their early-stage companies. Rachael also works to create the right policy environment that’s conducive to a thriving sector, and serves as Chair of the Board for StartupAus and has a federal ministerial appointment on the Entrepreneurs’ Programme Committee, distributing commercialisation and acceleration funding on behalf of the Department of Industry, Innovation, and Science.

**Mr Andrew Penn**  
*Appointed Trustee in 2020*

Andy Penn is CEO and Managing Director of Telstra and has an extensive career spanning forty years across three different industries: telecommunications, financial services and shipping. Andy’s other directorships and appointments include Board Director of the Groupe Speciale Mobile Association (GSMA); Chairman of the Australian Government’s Cyber Industry Advisory Panel, created to guide development of Australia’s 2020 Cyber Security Strategy; Patron, on behalf of Telstra, of the National and Torres Strait Islander Art Awards (NATSIAA); Life Governor of Very Special Kids; and an Ambassador for the Amy Gillett Foundation. He serves on the advisory boards of both The Big Issue – Home for Homes and JDRF.

## RETIRED TRUSTEES

**Mr Michael Ullmer AO**  
*Appointed Trustee in 2011; reappointed 2014 and 2017*

Michael Ullmer AO is Chairman of Lendlease Corporation and a Director of Woolworths Limited. He is Chairman of the Melbourne Symphony Orchestra. He was previously Deputy Group CEO of National Australia Bank Limited.



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Didier Elzinga, Lisa Gay (Acting Chair from June 2020),  
External members: Caroline Coops, Sarah Lowe,  
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John Higgins AO, Joanna Horgan, Craig Kimberley OAM,  
Sarah Morgan, Michael Tong, Michael Ullmer AO (from June 2020), Neil Young QC (from February 2020)

**INVESTMENT COMMITTEE**  
**Members:** Andrew Penn (Acting Chair from June 2020), Lisa Gay,  
Michael Ullmer AO (Acting Chair until May 2020)  
**External members:** Chris Pidcock, Andrew Sisson AO,  
Michael Ullmer AO (from June 2020)

**REMUNERATION AND NOMINATIONS COMMITTEE**  
**Members:** Janet Whiting AM (Chair), Su Baker AM, Leigh Clifford AO,  
Corbett Lyon, Michael Ullmer AO (until May 2020)  
**External Members:** Chris Thomas AM

**VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE**  
**Members:** Su Baker AM, Tony Ellwood AM  
**External members:** Louise Tegart

(above)  
Visitors engage with the interactive installation,  
*Wander, Draw, Explore* by David Booth, aka Ghostpatrol,  
as part of the NGV Kids Summer Festival.

WORKFORCE DATA

Employment and conduct principles

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. Its strategy for ensuring this includes:

- recruitment, selection and probation procedures
- induction processes
- grievance resolution processes
- a performance development and progression system
- the application of Disability Action Plan initiatives, as appropriate.

- NGV Strategic Direction
- code of conduct for Victorian public sector employees
- policy information and training in relation to equal employment opportunity and respect for others
- NGV’s grievance process
- protected disclosure procedures
- confidentiality and intellectual property
- financial code of practice
- Occupational health and safety
- other NGV policies.

Comparative workforce data

All NGV employees have been correctly classified in workforce data collections. The following tables disclose the headcount and full-time staff equivalent of all active employees of the NGV, employed in the last full pay period in June of the current reporting period (2020), and in the last full pay period in June of the previous reporting period (2019).

June 2020							
All employees					Ongoing	Fixed term and casual	
	Number (Headcount)	FTE	Full-time (Headcount)	Part-time (Headcount)	FTE	Number (Headcount)	FTE
GENDER:							
Male	127	106.6	60	4	62.5	63	44.0
Female	219	179.0	65	32	85.5	122	93.5
* Self-described	0	0	0	0	0	0	0
Total	346	285.6	125	36	148.0	185	137.5
AGE:							
Under 25	15	10.2	0	0	0	15	10.2
25–34	113	87.7	11	3	13.4	99	74.3
35–44	110	90.8	41	16	50.6	53	40.2
45–54	70	60.9	41	13	49.7	16	11.2
55–64	30	29.0	26	2	27.3	2	1.6
Over 64	8	7.0	6	2	7.0	0	0
Total	346	285.6	125	36	148.0	185	137.5
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	101	62.0	5	14	13.2	82	48.9
VPS3	115	97.9	37	11	44.0	67	53.8
VPS4	58	54.7	33	7	37.7	18	17.0
VPS5	37	36.3	25	2	26.4	10	9.8
VPS6	27	26.7	20	2	21.7	5	5.0
VPS7	5	5.0	5	0	5.0	0	0
Executive Officers	3	3.0	0	0	0	3	3.0
Total	346	285.6	125	36	148.0	185	137.5

June 2019							
	All employees		Ongoing			Fixed-term & Casual	
	Number (Headcount)	FTE	Full-time (Headcount)	Part-time (Headcount)	FTE	Number (Headcount)	FTE
GENDER:							
Male	151	109.1	63	5	66.4	83	42.7
Female	264	196.7	68	33	89.5	163	107.2
* Self-described	0	0	0	0	0	0	0
Total	415	305.8	131	38	155.9	246	149.9
AGE:							
Under 25	32	17.8	0	0	0	32	17.8
25–34	164	107.2	17	4	19.7	143	87.5
35–44	106	81.9	41	16	50.8	49	31.1
45–54	76	64.5	45	13	54.0	18	10.5
55–64	30	28.6	25	1	25.6	4	3
Over 64	7	5.8	3	4	5.8	0	0
Total	415	305.8	131	38	155.9	246	149.9
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	172	85.7	5	13	12.5	154	73.2
VPS3	111	92.6	41	10	47.3	60	45.3
VPS4	58	54.6	30	11	38	17	16.6
VPS5	34	33.2	26	2	27.4	6	5.8
VPS6	30	29.7	23	2	24.7	5	5
VPS7	6	6	6	0	6	0	0
Executive Officers	4	4	0	0	0	4	4
Total	415	305.8	131	38	155.9	246	149.9

\* The NGV began capturing this data in July 2018. The reported figure represents new employees who have commenced since that date.

Notes:

In reporting employee numbers the following assumptions have been applied:

- Casual FTE is based on the hours worked in the last pay period of the financial year. In 2019/20 this included those casuals receiving financial support through the Victorian Government Industrial Relations Framework for managing the coronavirus pandemic.
- ‘Ongoing employees’ includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

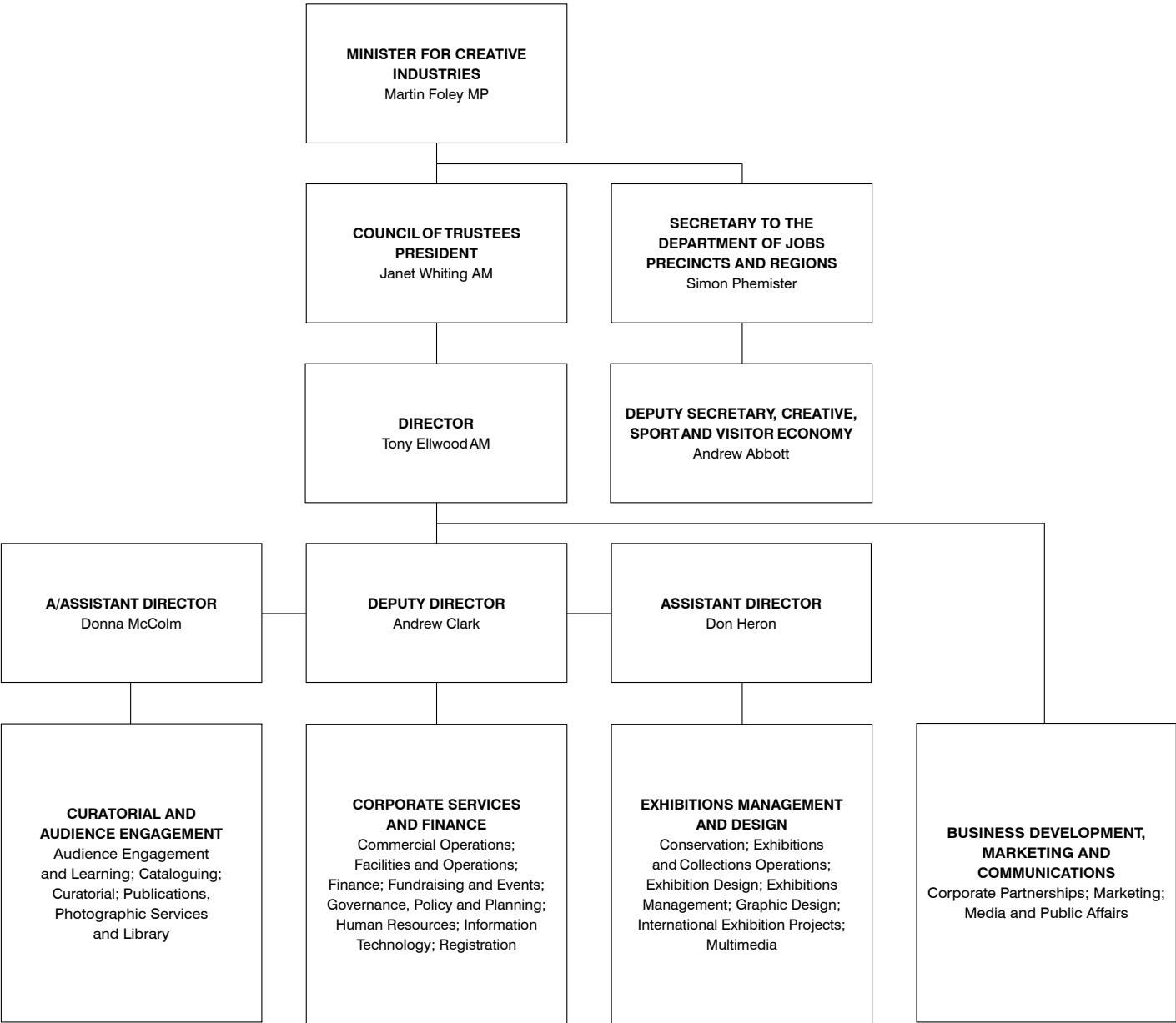
Occupational health and safety (OHS)

The NGV’s OHS Framework is managed through an OHS Committee, which meets regularly. Outcomes against key performance indicators under the NGV’s OHS framework are monitored throughout the year, with annual results provided in the table below.

Measure	KPI	2019/20	2018/19	2017/18
Incidents	Notifiable Incidents	3	3	6
	Rate of incidents per 100,000 visitors	13.5	12.05	12.05
	Number of staff incidents	18	20	24
	Rate of staff incidents per 100 FTE	5.55	6.57	7.88
	Total number of incidents	285	354	399
	Number of lost time injuries	4	2	5
WorkCover Claims	Number of standard claims *	6	3	2
	Rate of standard claims per 100 FTE	2.1	0.9	0.6
	Number of lost time claims	2	1	2
	Rate of lost time standard claims per 100 FTE	0.7	0.3	0.6
	Number of claims exceeding 13 weeks	2	0	0
	Rate of claims exceeding 13 weeks per 100 FTE	0.7	0	0
	Average cost per standard claim	\$13,207	\$707	\$2,391
Fatalities	Fatality claims	0	0	0
Policy currency	OHS policy current	Yes	Yes	Yes

\* = excludes minor claims

ORGANISATIONAL STRUCTURE



# OTHER CORPORATE REPORTS

### COMPLIANCE WITH THE DISABILITY ACT 2006

The *Disability Act 2006* reaffirms and strengthens the rights of people with a disability and recognises that this requires support across the government sector and within the community. The NGV’s Disability Action Plan (DAP) 2016–19 supports the Gallery’s commitment to provide inclusive and accessible exhibitions, programs and services to enable broad participation.

The following programs were delivered in 2019/20:

- Relaxed Sessions provided opportunities for people with a disability, autism or sensory sensitivities to have a quieter NGV experience with out-of-hours access to exhibitions, including *Terracotta Warriors: Guardians of Immortality*, *Cai Guo-Qiang: The Transient Landscape*; *KAWS: Companionship in the Age of Loneliness*; *Crossing Lines: Keith Haring* | *Jean-Michel Basquiat* and the children’s exhibition *KAWS: PLAYTIME*. A Relaxed Session was offered ahead of the NGV’s reopening to the public, following its temporary closure due to coronavirus (COVID-19).
- Regular Auslan tours of NGV exhibitions and the Collection, led by Deaf artists, including family Auslan tours and workshops. All major public programs were Auslan interpreted.
- Collaboration with Vision Australia to present tactile programs for children.
- The Krystyna Campbell-Pretty AM and Family School Support Program provided funding for transport, exhibition entry, program costs and lunch for participating schools including special schools.
- Your NGV Arts Access Program for students, children and families, generously funded by the Packer Family and Crown Resorts Foundations, which provides assistance to schools and their community, including transport, exhibition entry, program costs, resources and professional learning for teachers. Seventeen specialist schools have been accepted into the program.
- Collaboration with Yellow Ladybugs, an organisation that supports girls and women with autism.
- NGV Guides provided Art and Memory and Sharing Connections programs for people living with dementia.
- Gallery Visits You outreach program continued to provide presentations at community and aged-care centres. The NGV also partnered with aged-care organisation Feros Care to present sessions on their platform, the Virtual Social Centre, for older people.
- Open-captioned films were presented as public programs.

### Accessible venue, exhibitions and displays

The NGV continued to provide a range of seating options in public spaces and within exhibitions. Wheelchairs and a motorised scooter are available for free hire.

Large-print artwork labels were available onsite and online for free download from the NGV website.

A transcript of the audio content in the multimedia guide for *Crossing Lines: Keith Haring* | *Jean-Michel Basquiat* was made available for free download from the NGV website and video content within exhibitions featuring interviews were captioned.

Sensory maps showing areas of sensory stimuli and places to rest were produced for major exhibitions. Visual-style social scripts assisted children with autism and were available for free download from the website or could be collected onsite. Access kits were produced for free hire.

### Communication and accessible information and technology

The NGV website is periodically revised to improve information about access events and to communicate the tools and initiatives available to visitors with access requirements. The NGV website is designed, scanned and maintained in keeping with the Web Content Accessibility Guidelines (WCAG). This ensures usability, accessibility and universal functionality are consistently revised and in keeping with users’ needs. The NGV app also assists visitors to pre-plan their visit and navigate the NGV Collection, programs and exhibition spaces.

The NGV has prioritised broader captioning of video content shared across social media, website and NGV digital channels to enhance accessibility and engagement with audiences. During the Gallery’s temporary closure due to coronavirus, a video in Auslan demonstrated the breadth of digital content available, including captioned videos, resources for children, teens and students.

Commonly recognised access symbols, including Auslan interpretation, have been incorporated into the NGV’s promotional collateral and website communication to highlight accessibility for relevant programs and events.

Targeted social media activity continues to promote the NGV’s diverse offering and engage individuals and organisations that represent people with a disability.

A dedicated fundraising appeal was launched in December 2019 and was supported with email marketing and social media activity to encourage community support, and to help expand the NGV’s Community and Access Programs including Relaxed Sessions.

### Recruitment

The NGV is an Equal Opportunity Employer that values diversity in the workplace and is committed to making reasonable adjustments to provide a positive, barrier-free recruitment process and supportive workplace.

### Carer’s recognition

NGV staff can access personal carer’s leave and negotiate flexible working hours or part-time employment to accommodate caring responsibilities. The Gallery continues to recognise the Companion Card, which provides cardholders with a second ticket to exhibitions and programs free of charge. Carer Card holders receive a concession discount.

### FREEDOM OF INFORMATION (FOI):

The *Freedom of Information Act 1982* (the Act) allows the public a right of access to documents held by the NGV. The purpose of the Act is to extend as far as possible the right of the community to access information held by government departments, local councils, Ministers and other bodies subject to the Act.

An applicant has a right to apply for access to documents held by the NGV. This comprises documents both created by the NGV or supplied to the NGV by an external organisation or individual, and may also include maps, films, microfiche, photographs, computer printouts, computer discs, tape recordings and videotapes.

The Act allows the NGV to refuse access, either fully or partially, to certain documents or information. Examples of documents that may not be accessed include: cabinet documents; some internal working documents; law enforcement documents; documents covered by legal professional privilege, such as legal advice; personal information about other people; and information provided to the NGV in-confidence.

From 1 September 2017, the Act has been amended to reduce the Freedom of Information (FOI) processing time for requests received from 45 to 30 days. In some cases, this time may be extended.

If an applicant is not satisfied by a decision made by the NGV under section 49A of the Act, they have the right to seek a review by the Office of the Victorian Information Commissioner (OVIC) within 28 days of receiving a decision letter.

### Making a request

FOI requests can be lodged through a written request to the NGV’s Freedom of Information Officer, as detailed in s17 of the *Freedom of Information Act 1982*. An application fee of **\$29.60** applies. Access charges may also be payable. These normally apply if the document pool is large, and the search for material is time consuming.

When making an FOI request, applicants should ensure requests are in writing, and clearly identify what types of material/documents are being sought.

Requests for documents in the possession of the NGV should be addressed to:

### Freedom of Information Officer

National Gallery of Victoria  
PO Box 7259  
Melbourne VIC 3004  
or via email to [foi@ngv.vic.gov.au](mailto:foi@ngv.vic.gov.au)

### FOI statistics/timeliness

During 2019/20, the NGV received four applications. Of these requests:

- Nil were from Members of Parliament;
- Two were from the media; and
- the remainder were from the general public.

The NGV made four FOI decisions during the 12 months ended 30 June 2020:

- Nil decisions were made within the statutory 30-day time period;
- Four decisions were made within an extended statutory 30–45 day time period;
- Nil decisions within 46 to 90 days; and
- Nil decisions in greater than 90 days.

The average time taken to finalise requests in 2019–20 was 56.5 days.

During 2019/20, three requests were subject to a complaint/internal review by OVIC with nil progressing to VCAT.

### Further information

Further information regarding the operation and scope of FOI can be obtained from the Act; regulations made under the Act; and [ovic.vic.gov.au](http://ovic.vic.gov.au).

### PUBLIC INTEREST DISCLOSURES

The *Public Interest Disclosures Act 2012* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV has procedures to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the NGV’s website [www.ngv.vic.gov.au/about/reports-and-documents/protected-disclosure-procedures](http://www.ngv.vic.gov.au/about/reports-and-documents/protected-disclosure-procedures).

### Reporting procedures

The NGV is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at [www.ibac.vic.gov.au](http://www.ibac.vic.gov.au).

Disclosures can also be made to the Victorian Ombudsman ([www.ombudsman.vic.gov.au](http://www.ombudsman.vic.gov.au)) and the Victorian Inspectorate ([www.vicinspectorate.vic.gov.au](http://www.vicinspectorate.vic.gov.au)).



CHILD SAFETY STANDARDS

In line with the *Child Wellbeing and Safety Amendment (Child Safety Standards) Act 2015*, the National Gallery of Victoria is committed to upholding the Victorian Child Safe Standards to the best of its abilities and resources.

ENVIRONMENTAL MANAGEMENT PROGRAM

1 Policy Context

The NGV has a strong track record of environmentally sustainable operations. Contributing to Victoria’s environmental sustainability is consistent with the Gallery’s objectives to provide broad access to the NGV Collection and conserve it for future generations.

Through the NGV’s Environmental Sustainability Policy, the Gallery commits to:

- demonstrating excellence in sustainable management of resources and reduction of its carbon footprint
- seeking effective and efficient solutions to improve water, energy and waste outcomes
- considering initiatives to reduce the Gallery’s impact on the environment
- working towards key performance indicators set out in the Gallery’s Environmental Plan
- working with partner agencies, landlords and suppliers to minimise the Gallery’s environmental footprint.

2 Implementation

The Victorian Government’s Greener Government Buildings program aims to improve the energy efficiency of existing government buildings. Through this initiative the NGV has been provided with an interest-free loan and has established an Energy Performance Contract, which is being implemented between December 2019 and December 2020. The twelve-month project aims to deliver at least a 16 per cent reduction in greenhouse gas emissions at the Gallery.

As part of the energy generation initiative, 360 solar panels will be installed on the roof of NGV International.

In addition, energy-saving initiatives include:

- upgrading to LED light fittings at both NGV International and The Ian Potter Centre: NGV Australia
- replacing valves to convert air and water supply from continual to on-demand at NGV International
- upgrading air-conditioning filters from traditional carbon filters to ion-air electronic filters at NGV International
- optimising environmental controls within gallery spaces.

During 2019/20, the NGV also implemented and delivered on principles of the policy through the following key activities and initiatives:

- Improving plant, equipment and systems to increase energy performance, especially during high-usage times such as over summer peak periods.
- Implementing energy-saving initiatives while the NGV was closed to the public from March to June 2020, associated with heating, cooling, lighting, water and waste.
- Continuing a revised air-conditioning program at NGV International, taking advantage of identified thermal efficiencies.
- Continuing the recycling program in administrative and back-of-house areas.
- Continuing use of 100 per cent recycled office paper and other sustainable office products.
- Continuing harvesting of rainwater for use in the NGV International’s moats.
- Collection, tracking and reporting of environmental data.
- Continuing to use local, seasonal and ethically sourced produce and providing biodegradable packaging at food and beverage outlets.
- Continuing initiatives to ensure sustainable collection environments.
- New standards to allow for wider temperature and humidity parameters for collection and loan artworks.
- Since the Bizot Green Protocol agreement, the NGV has been actively monitoring, researching and leading discussions around loan requirements and display conditions of collections with a view to mitigating the environmental impact of the museum environment.
- The NGV has endorsed the Bizot Protocol and hosted a one-day round table with Council of Australian Art Musuem Directors (CAAMD) members in 2019 to look at how we can implement the standards.
- The NGV will be entering into a formal partnership with the Getty Conservation Institute to research artwork responses to climate fluctuations through the roll out of the Bizot standards in 2020.

3. Outcomes

Energy consumption and greenhouse gas emissions

a) Total energy usage segmented by primary source

Stationary Energy (GJ)			
2017/18	2018/19	2019/20	
92,663	85,284	81,732	

During the 2019/20 period there was a decrease in total energy consumption required to operate the NGV buildings due to ongoing energy saving initiatives and reduced energy consumption during the NGV’s temporary closure.

b) Total greenhouse gas emissions

Stationary Energy <sup>12</sup> (tonnes CO <sub>2</sub> )			
2017/18	2018/19	2019/20	
23,833	17,918	14,362	

In 2019/20, the NGV continued to decrease total greenhouse emissions due to further installation of LED light fixtures along with energy-saving initiatives during the NGV’s temporary closure.

c) Normalised energy usage and greenhouse gas emissions

	2017/18	2018/19	2019/20
GJ/visitor	0.03	0.03	0.04
tCO <sub>2</sub> e /visitor	0.01	0.01	0.01
GJ/operating hour	6.3	6.2	6.0
tCO <sub>2</sub> e /operating hour	1.7	1.3	1.1

In 2019/20 energy usage and greenhouse gas emissions continued to decrease per operating hour. The slight increase in energy usage per visitor is due to a lower visitation than in previous years during the period in which the NGV was closed to the public.

Water consumption

The Gallery decreased its total water consumption in 2019/20 by 34 per cent compared with the previous year, reflecting Arts Centre Melbourne plant upgrades and due to the NGV’s temporary closure to the public.

a) Total units of metered water consumed, including air-conditioning cooling towers (kL)

2017/18	2018/19	2019/20
52,690	49,149	32,563

b) Normalised water usage

	2017/18	2018/19	2019/20
kL/ visitor	0.02	0.02	0.02
kL/ operating hour	3.9	3.6	2.4

(overleaf)  
A visitor contemplates Peter Japanangka Blacksmith's  
*Warna Jukurrpa (Snake Dreaming)* 1986 (detail).  
© Peter Japanangka Blacksmith



Waste production

In 2019/20, the NGV reduced its total waste production by 38 per cent compared with the previous year. The decreased recycling rate reflects the ongoing struggles faced by the Victorian recycling industry and increased reuse of materials.

a) Total units of waste disposed of by destination (kg per annum)

	2017/18	2018/19	2019/20
Landfill kg	64,160	145,408	150,943
Recycled kg	318,300	450,135	218,320
Total kg	382,460	595,543	369,263

b) Normalised waste disposal (kg)

	2017/18	2018/19	2019/20
Landfill kg/visitor	0.02	0.05	0.07
Recycled kg/visitor	0.1	0.2	0.1
Landfill kg/operating hour	4.7	10.7	11.1
Recycled kg/operating hour	23.3	33.0	16.0

c) Recycling rate: 59%

Travel

NGV has maintained low carbon emissions from use of taxis and NGV vehicles.

a) Carbon emissions from NGV vehicle use (CO<sub>2</sub>)

	2017/18	2018/19	2019/20
tCO <sub>2</sub> e	19.1	9.5	10.2

b) Carbon emissions from NGV staff use of taxis (CO<sub>2</sub>)

	2017/18	2018/19	2019/20
tCO <sub>2</sub> e	8.7	11.1	9.46

Normalising factors

The NGV’s environmental impacts are not primarily office-based. The chart below shows the range of normalising factors that are relevant to the Gallery’s functions and activities.

Normalising factor	NGV International	NGV Australia
2019/20 average number of full-time building occupants (number varies through the year)	400	60
NUMBER OF VISITORS		
2019/20 <sup>(i)</sup>	1,671,593	397,591
2018/19	2,319,451	617,029
2017/18	2,678,166	631,230
2019/20 number of air-conditioning operating hours	4,880 <sup>(ii)</sup>	8,760
2019/20 number of hours open to the public	2355	1850

i. The NGV was closed to the public from 16 March 2020 – 26 June 2020.  
ii. Air conditioning system shuts down overnight (7pm-7am) except when there is a function held in the building outside of these hours.





COMPLIANCE WITH THE *BUILDING ACT 1993*

During 2019/20 the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3004 (NGV International) complied with all provisions of the *Building Act 1993* and all relevant provisions of the National Construction Code. As at 26 June 2020, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2019/20 the NGV completed a number of projects at NGV International as part of the Gallery's asset renewal and capital works program. All building works of more than \$50,000 in value were subject to certification of plans, mandatory inspections of the works, and issue of occupancy permits or certificates of final inspection.

In 2019/20 the NGV was issued with twenty-four building permits for exhibition construction across NGV International and The Ian Potter Centre: NGV Australia. For each permit, a registered building surveyor provided the appropriate inspection certificate at the completion of the projects. No changes to the occupancy levels of either building were required as a result of these construction projects. No emergency orders or building orders were issued in relation to buildings owned and operated by the NGV.

The NGV regularly (at least annually) conducts condition inspections of all buildings and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans, and completed taking into account assessments of risk and availability of financial and other resources.

No building was required to be brought into conformity during the year.

COMPETITIVE NEUTRALITY POLICY

Competitive neutrality aims to eliminate distortions of resource allocation arising from the public ownership of entities engaged in significant business activities. Government business should not enjoy a net competitive advantage resulting from their public sector ownership. Where such advantages are found to exist, certain measures are required to be implemented in order to achieve competitive neutrality.

The NGV is committed to the application of competitive neutrality principles as set out in the Victorian Competitive Neutrality Policy. However, the Gallery does not currently carry out any significant business activities that would fall within the scope of the Competitive Neutrality Policy.

IMPLEMENTATION OF LOCAL JOBS FIRST POLICY

The Local Jobs First Policy brings together the Victorian Industry Participation Policy (VIPP) and Major Project Skills Guarantee (MPSG) Policy, which were previously administered separately. Application of the policy is mandatory for all Victorian Government departments and agencies, including the NGV.

The Local Jobs First Policy applies to all projects valued at \$3 million or more in statewide and metropolitan Melbourne projects, or valued at \$1 million or more for regional Victoria projects.

During 2019/20 the NGV undertook requests for tender procurement processes for the following applicable contracts. Both procurements were carried out in line with the Industry Capability Network (ICN) process and the proposed Local Industry Development Plans (LIDPs) were assessed by the VIPP team as part of the evaluation process:

- Cleaning services contract valued at \$6.85 million over a period of three years.
- Facilities support services contract valued at \$5.14 million over a period of three years.

The anticipated outcomes from the implementation of the Local Jobs First Policy in relation to these two contracts include:

- 100 per cent local content.
- A total of twenty-five jobs will be committed, including the creation of two new jobs.

IMPLEMENTATION OF SOCIAL PROCUREMENT FRAMEWORK

Published in April 2018, the Victorian Government's Social Procurement Framework (SPF) is a whole-of-government framework outlining approaches to social procurement, the implementation of which aims to achieve both social and sustainable outcomes to benefit Victorians.

The NGV has developed its Social Procurement Strategy in line with this framework and is committed to:

- supporting safe and fair workplaces
- environmentally sustainable business practices, and
- providing opportunities for disadvantaged Victorians.

The NGV progressed to implement this framework, which has been particularly relevant in relation to the procurement of complex goods and services, of which there were two applicable procurements in 2019/20. In these two instances, the Gallery's procurement process, including evaluation criteria, enabled the assessment of social procurement opportunities, ensuring that the appointed companies have commitments to workplace health and safety, environmentally sustainable products and practices, and provide opportunities for disadvantaged Victorians, in relation to employment practices and personnel.

MAJOR CONTRACTS

The National Gallery of Victoria has signed one major contract for the year ended 30 June 2020, a lease for art storage facilities valued at \$11.57m over a period of ten years.

CONSULTANCIES

In 2019/20, there were three consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2019/20 in relation to these consultancies was \$45,527 (excl. GST). Details of individual consultancies can be viewed at <https://www.ngv.vic.gov.au/about/reports-and-documents/>.

In 2019/20, there were six consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2019/20 in relation to these consultancies was \$20,158.65 (excl. GST).

ADVERTISING AND COMMUNICATIONS EXPENDITURE

2019/20 (\$ thousand)							
Campaign Summary	Start/ end date	Advertising (media) expenditure (excl. GST)	Creative and campaign development expenditure (excl. GST)	Research and evaluation expenditure	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	Total
<b>KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS</b>							
An integrated marketing campaign was developed to attract local, regional, interstate and international audiences to <i>KAWS: Companionship in the Age of Loneliness</i> . Marketing activity across digital, social media and cinema combined new location filming and bespoke animation to bring KAWS' artwork to life on a new level. Advertising for the exhibition was further amplified through the NGV's marketing collaborations, strategic partnerships, and targeted tourism marketing activity.	20 Sep 2019 – 15 Mar 2020	125	40	23	19.5	0.5	208
<b>KEITH HARING   JEAN-MICHEL BASQUIAT: CROSSING LINES</b>							
The NGV executed an impactful campaign to support the world-first exhibition <i>Keith Haring   Jean-Michel Basquiat: Crossing Lines</i> . Out-of-home and transit advertising was complemented by the installation of a tribute mural to Keith Haring and Jean-Michel Basquiat in Collingwood created by local artists. Additional marketing activity encompassed print, radio, digital and social media, and leveraged the NGV's media partnerships throughout the campaign.	1 Dec 2019 – 15 Mar 2020	421	6	22	10	13	472
<b>MELBOURNE WINTER MASTERPIECES 2019 TERRACOTTA WARRIORS: GUARDIANS OF IMMORTALITY AND CAI GUO-QIANG: THE TRANSIENT LANDSCAPE*</b>							
In a dual presentation of Chinese art and culture past and present, the NGV's 2019 Melbourne Winter Masterpieces presented China's ancient terracotta warriors alongside an exhibition of new works by one of the world's most exciting contemporary artists, Cai Guo-Qiang. A comprehensive marketing campaign targeted diverse local, regional, interstate and international audiences with an emphasis on negotiated media partnerships to maximise advertising reach.	24 May 2019 – 13 Oct 2019*	132	–	19	3	6	160

\*Campaign expenditure for 2019/20 should be read alongside the previous financial year and takes into account the expenditure included in the 2018/19 Annual Report.

INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2019/20 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$4,141,000, with the details shown below.

2019/20 (\$ thousand)			
Business As Usual (BAU) ICT expenditure	Non Business As Usual (nonBAU) ICT expenditure		
Total	Total (Operational Expenditure and Capital Expenditure)	Operational Expenditure	Capital Expenditure
3,950	191	189	2

ICT expenditure refers to the NGV’s costs in providing business enabling ICT services within the current reporting period.

It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure.

Non-BAU ICT expenditure relates to extending or enhancing the NGV’s current ICT capabilities.

BAU ICT expenditure is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions 2018 under the *Financial Management Act 1994*, details in respect of the items listed below have been retained by the NGV and are available on request subject to the provisions of the *Freedom of Information Act 1982*:

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- details of publications the NGV produces about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the NGV charges for its services
- details of any major external reviews carried out in respect of the operation of the NGV
- details of any other research and development activities undertaken by the NGV
- details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of services provided by the Gallery
- details of assessments and measures undertaken to improve the occupational health and safety of employees
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes
- a list of the NGV’s major committees, the purposes of each committee and the extent to which the purposes have been achieved
- details of all consultancies and contractors including:
  - (i) consultants/contractors engaged
  - (ii) services provided
  - (iii) expenditure committed to for each engagement

This information is available on request from:  
Associate Director, Governance, Policy, Planning and IT  
Phone: 03 8620 2374  
Email: [enquiries@ngv.vic.gov.au](mailto:enquiries@ngv.vic.gov.au)

ATTESTATION FOR FINANCIAL MANAGEMENT COMPLIANCE WITH MINISTERIAL STANDING DIRECTION 5.1.4

I, Sarah Lowe, on behalf of the Responsible Body certify that the National Gallery of Victoria has no Material Compliance Deficiency with respect to the applicable Standing Directions under the *Financial Management Act 1994* and Instructions.



**Sarah Lowe**  
Chair, Audit Risk and Compliance Committee  
Council of Trustees of the National Gallery of Victoria  
9 September 2020



DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation and pronouncements.

This index has been prepared to facilitate identification of the NGV’s compliance with statutory disclosure requirements.

Legislation	Requirement	Page ref.
REPORT OF OPERATIONS		
Charter and purpose		
FRD 22H	Manner of establishment and the relevant Ministers	5
FRD 22H	Purpose, functions, powers and duties	5
FRD 22H	Key initiatives and projects	11
FRD 22H	Nature and range of services provided	5
Management structure		
FRD 22H	Organisational structure	173
Financial and other information		
FRD 8D	Performance against output performance measures	11
FRD 10A	Disclosure index	184–185
FRD 12B	Disclosure of major contracts	180
FRD 22H	Summary of the financial results of the year	71–72
FRD 22H	Significant changes in financial position during the year	71–72
FRD 22H	Major changes or factors affecting performance	71–72
FRD 22H	Subsequent events	133
FRD 22H	Application and operation of the Freedom of Information Act 1982	175
FRD 22H	Compliance with building and maintenance provisions of the Building Act 1993	180
FRD 22H	Statement on National Competition Policy	180
FRD 22H	Applications and operation of the Public Interest Disclosures Act 2012	175
FRD 22H	Application and operation of the Carers Recognition Act 2012	174
FRD 22H	Disclosure of government advertising expenditure	181
FRD 22H	Disclosure of ICT expenditure	182
FRD 22H	Details of consultancies	180
FRD 22H	Statement of availability of other information	183
FRD 22H	Occupational health and safety	172
FRD 22H	Employment and conduct principles	170
FRD 24D	Reporting of office-based environmental impacts	176–178
FRD 25D	Local Jobs First - Victorian Industry Participation Policy disclosures	180
FRD 29C	Workforce data disclosures	170–171

Legislation	Requirement	Page ref.
Compliance attestation and declaration		
SD 5.4.1	Attestation on compliance with Ministerial Standing Direction	183
SD 5.2.3	Declaration in report of operations	2
FINANCIAL STATEMENTS		
Declaration		
SD 5.2.2	Declaration in financial statements	76
Other requirements under Standing Direction 5.2		
SD 5.2.1 (a)	Compliance with Australian accounting standards and other authoritative pronouncements	82
SD 5.2.1 (a)	Compliance with Standing Directions	–
Other disclosures as required by FRDs in notes to the financial statements		
FRD 11A	Disclosure of ex-gratia expenses	125
FRD 13	Disclosure of parliamentary appropriations	78, 84
FRD 21C	Disclosures of responsible persons, executive officers and other personnel in the financial report	131-132
FRD 103H	Non-financial physical assets	79, 90–94, 120–122
FRD 110A	Cash flow statements	80
FRD 112D	Defined benefit superannuation obligations	87, 90
LEGISLATION		
	Building Act 1993	180
	Carer’s Recognition Act 2012	174
	Disability Act 2006	174
	Financial Management Act 1994	70-133
	Freedom of Information Act 1982	175
	Public Interest Disclosures Act 2012	175
	Local Jobs First Act 2003	180

