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# ANNUAL REPORT

## 2020/21

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

**NGV  
ANNUAL REPORT  
2020/21**



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 2021.



Janet Whiting AM  
President, Council of Trustees  
26 August 2021

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(cover)  
Refik Anadol (designer)  
Refik Anadol Studio, Los Angeles (design studio)  
*Quantum memories* 2020 (installation view)  
interactive colour digital animation, four-channel sound  
1014.5 x 1039.8 x 250.0 cm (installation)  
Commissioned by the National Gallery of Victoria, Melbourne  
Purchased with funds donated by Loti & Victor Smorgon Fund  
and Barry Janes and Paul Cross, 2021 (2021.18)  
© Refik Anadol



# 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. During the reporting period the responsible ministers were the Hon. Martin Foley MP, Minister for Creative Industries (1 July to 29 September 2020) and the Hon. Danny Pearson MP, Minister for Creative Industries (from 29 September 2020 to 30 June 2021).

### 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)  
Visitors explore the exhibition *Big Weather*, The Ian Potter Centre: NGV Australia.



# PRESIDENT’S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria, it gives me great pleasure to present the Gallery’s 2020/21 Annual Report.

2020/21 was characterised by the necessity for flexibility and adaptability as the Gallery responded to the evolving COVID-19 pandemic, which resulted in a series of closures and reopenings in line with public health advice. Throughout this period, the focus of the organisation was on the safety and wellbeing of our visitors and staff and ensuring that when we were able to open to the public, we did so with full regard to COVIDSafe requirements. The Victorian Government has played a crucial role in facilitating the continuation of the NGV’s operations and we sincerely thank the Victorian Government for its extensive support provided during this time.

The NGV adapted to the changing situation with innovation and drive. Throughout the Gallery’s closure to the public from early July to late 2020, the NGV reinvented its programming and offerings. During this time, the Gallery continued to meaningfully engage with our community and encourage social connection. Digital offerings connected audiences in new ways, demonstrating the NGV’s ability to serve the community and strive for excellence under challenging circumstances. In line with the Victorian Government’s roadmap to reopening, NGV Australia reopened to the public on 23 November 2020, while NGV International reopened on 19 December 2020.

It was pleasing to welcome the public back to the NGV, and to once again connect and engage with our community through a combination of in-person and online programming. The NGV’s reopening also supported strategies to encourage domestic tourism while our borders are closed to international tourists. This involved working closely with Tourism Australia, Visit Victoria and the City of Melbourne on campaigns to rebuild audiences following the impact of COVID-19.

*The NGV’s Strategic Direction 2020–23* informed the year’s activities, including exhibitions and programs that attracted more than 770,000 visitors. The Gallery’s diverse offerings provided engaging physical and virtual experiences, giving our audiences opportunities to experience the best of Australian and international art and design. Highlights from the year included the 2020 *NGV Triennial*, a celebration of contemporary international art and design, and the Melbourne Winter Masterpieces exhibition *French Impressionism from the Museum of Fine Arts, Boston*. Australian programming included *She-Oak and Sunlight: Australian Impressionism*, *DESTINY*, *TIWI* and *Maree Clarke: Ancestral Memories*.

Detailed planning for the delivery of NGV Contemporary has continued. This year saw an exciting milestone reached with the Victorian Government announcement of \$1.46 billion to fund Phase One of the Melbourne Arts Precinct Transformation, including construction of the new gallery. This year also saw the

commencement of the NGV Contemporary Design Competition to select an Australian team to lead the design of this landmark new facility.

The NGV Collection and programs continue to develop thanks to our generous philanthropic community. I thank the Gallery’s donors who, with their generous gifts, have grown the NGV’s holdings and supported specific projects. This period saw many meaningful donations made, and a full list of our 2020/21 donors can be found on pages 132–139. I want to sincerely thank the community for its support and dedication, even throughout a time of uncertainty. For this, the NGV is very grateful.

The continued success of the NGV is also due to the outstanding support received from our many friends, volunteers, Members and partners. I acknowledge and express thanks for the support of the NGVWA, chaired by Maria Smith, and the NGV Voluntary Guides, chaired by Brian Martin OAM. I also recognise the support of the NGV Business Council and thank previous chairs Gerard Dalbosco and Horst von Sanden for their service, and warmly welcome Tim Joyce.

The Felton Bequest and its legacy remains a significant influence on the development of the NGV Collection. I wish to thank the Felton Bequests’ Committee, chaired by Sir Andrew Grimwade CBE, for its ongoing support.

The NGV is grateful to the numerous sponsors and corporate partners who have provided support throughout this challenging period. The partnerships the NGV has with the corporate sector, education and tertiary institutions, and media and tourism providers have allowed us to continue to deliver an engaging program.

The NGV’s activities could not be achieved without the generous support of the Victorian Government. On behalf of the entire Council of Trustees and the NGV’s Executive Management Team, I sincerely thank the Premier the Hon. Daniel Andrews MP; the Deputy Premier the Hon. James Merlino; the previous Minister for Creative Industries, the Hon. Martin Foley MP; and the Minister for Creative Industries, the Hon. Danny Pearson MP. We also warmly thank Simon Phemister, Secretary to the Department of Jobs, Precincts and Regions; and Andrew Abbott, Deputy Secretary, Creative, Sport and Visitor Economy.

I also express my thanks to my fellow Trustees, Professor Su Baker AM, Krystyna Campbell-Pretty AM, Leigh Clifford AO, Didier Elzinga, Lisa Gay, Sarah Lowe, Corbett Lyon, Rachael Neumann and Andrew Penn. I wish to especially acknowledge Corbett Lyon, who retired from the Council of Trustees in May 2021, for his dedicated commitment and service. Corbett’s knowledge and skills have been invaluable, and we are grateful to have his ongoing contribution to the NGV in his role as Emeritus Trustee.

(opposite)  
An installation view of *Salon et lumière*, presented as part of the 2020 NGV Triennial.

The various Council committees of the NGV also contribute in significant ways. I would like to thank the external members who volunteered their time and expertise during the year: Caroline Coops and Bronwyn Ross on the Audit, Risk and Compliance Committee; Chris Pidcock and Andrew Sisson AO on the Investment Committee; and Louise Tegart and Eric Nash on the Victorian Foundation for Living Australian Artists (VFLAA) Committee.

With appreciation, I acknowledge the NGV Foundation Board’s Chair Leigh Clifford AO and board members who served during the year: President Hugh Morgan AC, Neville Bertalli, Norman Bloom, Paul Bonnici, Geraldine Buxton, Krystyna Campbell-Pretty AM, Philip Cornish AM, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Craig Kimberley OAM, Michael Tong, Michael Ullmer AO, Neil Young QC, along with Bill Bowness AO and Sarah Morgan, who both retired from the Foundation Board in May.

On behalf of the Council of Trustees I congratulate the Director, Tony Ellwood AM, the executive team, and all NGV staff for their unwavering commitment to the NGV.

**Janet Whiting AM**  
President, Council of Trustees  
August 2021

# DIRECTOR’S REVIEW



As we reflect on 2020/21, I am proud of the quality of exhibitions, displays, programs, acquisitions and research undertaken and delivered by the NGV, with the help of our supporters and partners.

We started the year with a continued focus on #NGVEveryDay, a creative response to the COVID-19 pandemic, which allowed us to foster and maintain connections with our audiences through an uncertain year of temporary closures and reopenings. These connections have proved vital in ensuring the wellbeing of our community, stakeholders and colleagues through these challenging times. The NGV’s social media became a source of free online events for young people and adults, virtual tours and collaborations, as well as educational resources. Key insights about the NGV Collection were posted regularly, increasing the information audiences have about our diverse and ever-growing offerings. Our curators, conservators and public programs staff reached out to local and international artists to conduct a variety of in-conversation events, further encouraging community connection and interaction. These successful initiatives paved the way for the Gallery to communicate with audiences in new ways, and I was humbled by the overwhelmingly positive response from our community. I thank all staff for their dedicated involvement to

the digital, online and social media presence of the NGV, ensuring we stayed connected even when we were apart.

After a period of temporary closure, we were pleased that The Ian Potter Centre: NGV Australia could successfully reopen in November. This reopening launched the summer season exhibitions *DESTINY*, *TIWI* and *Ivan Durrant: Barrier Draw*. *DESTINY*, Australian artist Destiny Deacon’s largest solo show to date, shared her politically charged and thought-provoking worldview with audiences. The art and culture of the Tiwi people of Melville and Bathurst Islands were celebrated in the *TIWI* exhibition, showcased through 153 works focusing on Tiwi culture, spanning from 1911 to now. *Ivan Durrant: Barrier Draw* presented a diverse range of paintings, short films and sculptures spanning many decades of dedicated practice.

In December, NGV International reopened with the 2020 NGV *Triennial*, which received over 500,000 visitors during the course of the exhibition. The Triennial EXTRA festival was also held, which attracted more than 46,000 visitors from January to February. This festival provided performance, music and food, and closing week programs included weekend Triennial Stage performances

and Triennial Conversations between NGV curators and exhibiting artists. We are thankful for the support we received from the Victorian Government, private donors and philanthropic groups for the *NGV Triennial* and its associated programs.

With audiences able to visit the Gallery again, a key focus was the resumption of our physical programming and presentation of our Collection and exhibitions. I am grateful to our staff for their agility and creativity through our period of closures and reopenings, and for responding seamlessly to the year’s changes. I also thank the Victorian Government for its support and guidance through this time, which enabled us to achieve this outcome for our community.

In January, workshops and events especially for kids and teens were held in-person at NGV International and online for the seventh NGV Kids Summer Festival, under the theme ‘art is for everyone’. NGV Kids on Tour also kicked off across ninety-nine venues offering children and families throughout regional and metropolitan Victoria the opportunity to engage with art. More than 9000 participants joined the NGV Kids on Tour program. When COVID-19 necessitated a five-day lockdown in February resulting in a temporary closure, the NGV continued to engage virtually. In the lead up to Lunar New Year in February, we engaged our local Chinese community through various platforms, including social media. Activities for kids were also shared online in English and Chinese for families to enjoy from home during the NGV’s brief closure.

At NGV International, March kicked off Melbourne Design Week, the largest international design event in Australia. In partnership with the Victorian Government, national and international designers were hosted to present a series of talks, tours, workshops and launches with the overarching theme ‘Design the world you want’. This event included the Melbourne Art Book Fair, the seventh edition to bring together publishers, artists and designers to showcase some of the world’s best art and design publications. At the end of March, NGV Australia presented the opening of *Top Arts 2021*. The exhibited works selected were from students across Victoria who had completed Art or Studio Arts in 2020 as part of their Victorian Certificate of Education.

Australian and international artists and designers, and NGV Collection displays, were showcased in over twenty-seven exhibitions across the NGV’s two sites over the course of the year. A temporary reclosure of the Gallery running through to the middle of June resulted in a short postponement of the NGV’s seventeenth Melbourne Winter Masterpieces exhibition. Nevertheless, the highly anticipated *Melbourne Winter Masterpieces: French Impressionism from the Museum of Fine Arts, Boston*, was able to successfully open only a few weeks later than planned. This exhibition of works by renowned French Impressionist artists included seventy-nine

works exhibited in Australia for the first time, highlighted key milestones, and figures of the late-nineteenth century artistic movement, including Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro and Mary Cassatt.

The NGV has acquired various works of art to further develop the Collection. We thank the philanthropic community for the generous support we received in 2020/21, which enabled the Collection’s growth, including gifts of works of art and through donations of funds. A full listing of works acquired during the period can be found on pages 38–57.

Many specific projects received significant support from private donors and from our valued corporate partners. We appreciate all those who uphold our vision of providing high-quality experiences for visitors of all ages and backgrounds. Through the dedication and advocacy of our partners, benefactors, volunteers, Members and friends, the NGV has had the capacity to offer an extraordinary suite of programs and exhibitions this year. For this, I thank everyone who has contributed to our achievements. In a challenging year, we extend a special thank you to our Principal Partners Mercedes-Benz, Macquarie Group and Telstra, and new Premium Partner HSBC.

I wish to acknowledge the important contribution made by the Council of Trustees, led by President Janet Whiting AM. I thank Corbett Lyon, who retired from the Council this year, for his dedicated commitment and service to the NGV, and I also thank the external members of our Council committees and working groups for their expert guidance and advocacy throughout the year.

I express thanks to my executive colleagues Andrew Clark, Deputy Director; Don Heron, Assistant Director, Exhibitions Management and Design; Donna McColm, Assistant Director, Curatorial and Audience Engagement; Jane Zantuck, Assistant Director, Marketing and Corporate Partnerships; and Misha Agzarian, Assistant Director, Fundraising and Events; and all of the NGV staff for the exceptional service they provide to the Gallery.

I thank the Victorian Government for its leadership and support, particularly the Premier the Hon. Daniel Andrews MP; the Deputy Premier the Hon. James Merlino; the previous Minister for Creative Industries, the Hon. Martin Foley MP; and the Minister for Creative Industries, the Hon. Danny Pearson MP. I also thank Simon Phemister, Secretary to the Department of Jobs, Precincts and Regions; Andrew Abbott, Deputy Secretary, Creative, Sport and Visitor Economy; and their respective staff, for their advocacy and support.

Lastly, my deepest thanks extends to all NGV staff for their remarkable ability to continuously excel in serving our community, through challenging circumstances.

**Tony Ellwood AM**  
Director  
August 2021

(opposite)  
Visitors admire Claude Monet’s (left) *The water lily pond*, 1900, and (right) *Water lilies*, 1905, in the Melbourne Winter Masterpieces exhibition *French Impressionism from the Museum of Fine Arts, Boston*. © Museum of Fine Arts, Boston. All Rights Reserved.



# 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 160-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

## 2020/21 STATE BUDGET PAPER NO. 3 OUTPUTS

	2019/20 ACTUAL	2020/21 TARGET	2020/21 ACTUAL
QUANTITY			
Access – attendance/users	2,072,968	2,235,000	773,105*
Access – website visitation	4,300,649	3,500,000	4,264,164
Members and friends	28,807	26,000	24,012
Volunteer hours	34,754	30,000	2,771*
Students attending education programs	86,867	93,000	43,358*
QUALITY			
Collection storage meeting industry standard	74%	77%	74%
Visitors satisfied with visit	95%	95%	95%
All facility safety audits conducted	Yes	Yes	Yes

\* Variance between target and actual figures is due to the impacts of the COVID-19 pandemic and resultant periods of closure to the public.

## KEY INITIATIVES AND PROJECTS

In the 2019/20 State Budget the Victorian Government allocated additional funding of \$10.7 million per year for three 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 and design. In 2020/21, the second year of funding allocation, the NGV delivered the major exhibition *NGV Triennial* and the Triennial EXTRA festival.

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 March 2021 by way of a combination of in person and online platforms. Planning for the 2022 program is currently underway.

# 2020/21 PERFORMANCE REPORT



## BRINGING ART AND DESIGN TO LIFE

### ACQUISITION HIGHLIGHTS

In 2020/21 the NGV Collection continued to be guided by the Collections Strategy 2020–23. The NGV Collections Strategy provides strategic directions for building the National Gallery of Victoria's permanent collection.

Building the NGV Collection of international contemporary art and design was an ongoing strategic priority during this period, with new major acquisitive commissions presented for display in the *NGV Triennial*. Jeff Koons's *Venus* 2016–20, one of the most significant works of contemporary art to enter the NGV Collection, was commissioned and acquired with the generous support of the Loti & Victor Smorgon Fund, Leigh Clifford AO & Sue Clifford, John Higgins AO & Jodie Maunder, and Paula Fox AO & Fox Family Foundation. The acquisition of Refik Anadol's ambitious new media work *Quantum memories*, 2020, was supported by the Loti and Victor Smorgon Fund, and Barry Janes and Paul Cross. Cerith Wyn Evans's monumental light-based sculpture *C=O=D=A*, 2019, was generously offered as a gift from the Felton Bequest. With the support of the NGVWA, German artist Alicja Kwade's *WeltenLinie*, 2020, joined the NGV Collection; and Hannah Brontë's video work *EYE HEAR U MAGIK*, 2020, was acquired with the support of Vicky Vidor and Peter Avery. Tabor Robak's *Megafauna*, 2020, entered the Collection, with the support of Barry Janes and Paul Cross; and *Botanical pavilion*, 2020, a collaboration between Japanese architect Kengo Kuma and Australian artist Geoff Nees, was supported by Connie and Craig Kimberley.

Works acquired into the Collection that were also presented in the *NGV Triennial* included *To die upon a kiss*, 2011, by American artist Fred Wilson, supported by the Professor AGL Shaw AO Bequest; Diamond Stingily's installation *In the middle but in the corner of 176th place*, 2019, and Cecilie Bendixen's *Cloud formations*, 2020, with the support of the Neilson Foundation.

In 2020/21, a cross-departmental focus on early to mid twentieth-century art and design yielded significant acquisitions, including works on paper by Wassily Kandinsky, László Moholy-Nagy and Robert Delaunay. The Gallery welcomed works by early twentieth-century women photographers Germaine Krull, Dora Maar and Florence Henri, supported by the Bowness Family Fund for Photography and Krystyna Campbell-Pretty AM and Family. Nine ceramic works by Pablo Picasso dating from 1952 to 1959 were purchased with funds donated by John and Cecily Adams, adding to this collection's strength. Furniture works by Kem Weber were purchased via the Nigel and Patricia Peck Fund; and works by George Nakashima, Alvar Aalto and Isamu Noguchi, supported by the Norma Atwell Bequest, Margaret Ditchburn Bequest and Ursula Jacobs Bequest respectively, enriched the Gallery's holdings of twentieth-century design icons. The Gallery's holdings of Art Nouveau design were substantially strengthened with a major gift of

Sèvres Porcelain: Agathon Léonard's *The Scarf Dance (Jeu de l'écharpe)*, table centrepiece, modelled 1898, offered by Krystyna Campbell-Pretty AM and Family.

The Gallery's holdings of mid twentieth-century Australian art was enriched with a major gift offered by Michael Machin of eight works that were presented at the groundbreaking 1968 NGV exhibition *The Field*. Joy Hester's *Pauline McCarthy*, 1945, is the first painting by this important artist to enter the Collection, and was supported by the June Sherwood Bequest.

A number of diverse contemporary acquisitions were made possible through the Victorian Foundation for Living Australian Artists (VFLAA), including *Nam Nog (Turtle mask)*, 2020; *Stolen climate*, 2020; and *Weris Kop Lemar* 2020, by Torres Strait artists Toby Cedar, Clinton Naina and Obery Sambo, respectively. Also acquired through the VFLAA were David Noonan's large-scale tapestry *Untitled*, 2019, and a major suite of works by Destiny Deacon.

The Gallery's growing collection of art from Korea was enriched with the major acquisition of an eighteenth-century *Moon jar*, the first of these important design objects to enter an Australian public collection. Significant historical Japanese works acquired this year include S. Baillieu Myer AC and Sarah Myer's gift of a lacquer *Noh libretto box*, eighteenth- to nineteenth-century, and works by influential twentieth-century designers: Yanagi Sori's *Butterfly stool*, c. 1954, Ubunji Kikokoro's *Armchair*, c. 1937, and Shiro Kuramata's *How high the moon*, 1987, all supported by the Ruth Margaret Frances Houghton Bequest and NGV Supporters of Asian Art. A number of works were acquired by Indian vernacular artists that engage with themes of women's social issues and the COVID-19 pandemic, reflecting the Gallery's commitment to collecting works that respond to social issues of the day.

Important works by Indigenous artists acquired this year include a major installation by important Iarrakitj artist Nonggirnga Marawili titled *Djapu*, 2020, brought into the Collection with the support of donations from a public campaign. Works dating from the 1990s and early 2000s by Karen Casey, Yulyurlu Lorna Napurrurla Fencer and Taracarijimo Freda Warlapinni, entered the Collection as gifts from Nellie Castan, Anthony Knight OAM and Beverly Knight, and Gabriella Roy, respectively.

The Gallery's holdings of historical textiles were enriched by a rare Queen Anne bedcover, offered by Krystyna Campbell-Pretty AM and Family. Krystyna Campbell-Pretty AM and Family also supported the acquisition of twelve works by Alexander McQueen, building on the Gallery's strong holdings of twentieth-and twenty-first-century fashion. This collecting area was also enriched with nine works by Comme des Garçons, gifted by Takamasa Takahashi; and *Evening dress* from Christian Dior's significant 1958 *Rose Rouge* collection, supported by the David Richards Estate.

The Gallery's collection of art and design of the 1970s to 1990s – a new collecting priority – was enhanced with the acquisition of Jenny Holzer's *Untitled*, LED work from the 1985 *Truisms* series and set of *Truisms* prints, 1977–79, supported by the NGV Supporters of

(opposite)  
Visitors contemplate Jeff Koons's *Venus*, 2016–20, featured in the 2020 *NGV Triennial*.  
© the artist and Gagosian



Contemporary Art and the Ruth Margaret Frances Houghton Bequest respectively. Works by important realist artist Richard Estes entered the Collection with a suite of eight colour screenprints, supported by public donations. This collecting area was also enriched with an early sculpture by Japanese artist Harumi Nakashima, *Tombstone*, 1973, and Gretchen Bender's *Untitled*, 1982, both supported by the Ruth Margaret Frances Houghton Bequest.

#### EXHIBITIONS AND DISPLAYS

In 2020/21, the NGV presented an extensive and compelling range of exhibitions, displays and public programs to engage a diverse audience. Twenty-seven exhibitions were held across NGV International and The Ian Potter Centre: NGV Australia. Additionally, the celebrated NGV Collection work *Shearing the rams*, 1890, by Tom Roberts was exhibited at Wangaratta Art Gallery; and *Petrina Hicks: Bleached Gothic (Gothique Blanc)* toured to the Australian Embassy in Paris. A selection of exhibition highlights from the year are as follows:

##### **Japanese Design: Neolithic to Now**

This exhibition, drawn from the NGV Collection, explored the unique artistic traditions and sophisticated visual design from Japan, bringing together works that express a human desire to create a close spiritual affiliation with nature. Spanning more than four thousand years, from Neolithic times to now, the exhibition celebrated the *wabi-sabi* aesthetic of rustic earthenware ceramics, and encompassed Buddhist sculpture and calligraphy, minimalist medieval furniture, the appreciation of seasonal flowers, the refined motifs of porcelain ware, bamboo weaving to create contemporary sculptural forms, and the work of some of Japan's leading contemporary fashion and graphic designers.

##### **NGV Triennial 2020**

The 2020 NGV Triennial offered a visually arresting and thought-provoking view of the world through a dynamic display of contemporary art, design and architecture, exhibited throughout NGV International. The exhibition crossed cultures, disciplines and traditional divides, showcasing the work of more than 100 significant practitioners from across the globe and exploring important issues that are affecting humanity today. Demonstrating the extraordinary intersection between contemporary art and design disciplines, the 2020 NGV Triennial made an important contribution to international discourse and collaboration, while reinforcing a connection between Melbourne and the broader global community.

##### **Spectrum: An Exploration of Colour**

Presented in conjunction with the 2020 NGV Triennial, *Spectrum* was an exploration of colour through the NGV Collection, taking the sparkling cut-glass ceiling of the Great Hall as the inspiration for the colour palette. Drawn from across the Collection from antiquity to the present, the exhibition presented a broad selection of works in a range of media, which investigated the history and artistic use of twelve different colours. Each of the exhibition's display cases explored a single colour, illustrating its history – from the colour's origins and trade, to its manufacture and symbolism across time and culture. The exhibition design was conceived by Melbourne-based designer Danielle Brustman.

##### **Melbourne Design Week and Melbourne Art Book Fair 2021**

Presented over eleven days, the 2021 iteration of Melbourne Design Week explored the theme 'design the world you want' where emerging and established designers demonstrated how they can collaborate to create a better and healthier future for the planet. In an array of talks, tours, workshops, exhibitions and launches across Melbourne and Victoria, Melbourne Design Week celebrated the diversity of the Australian design and architectural sector offering both industry professionals and design enthusiasts the opportunity to engage with individuals, institutions and practices at the vanguard of design worldwide. The design festival was complemented by the specially curated program Melbourne Art Book Fair, which brought together publishers, artists and designers to showcase some of the world's best art and design publications over three days of events at the NGV, across Melbourne and regional Victoria, and online.

##### **Melbourne Winter Masterpieces 2021**

###### **French Impressionism from the Museum of Fine Arts, Boston**

In partnership with the Museum of Fine Arts, Boston (MFA), the NGV presented a major exhibition of more than 100 masterworks of French Impressionism from MFA's world-renowned collection. In an international exclusive, the important loans displayed from MFA's rich holdings provided a rare opportunity for audiences to see a significant grouping of Impressionist masterpieces in Australia. Featured works included those by Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro, Mary Cassatt and more – inclusive of more than seventy works that have never before been exhibited in Australia – in a breathtaking display of paintings and works on paper. The exhibition attracted a diverse local, regional and interstate audience.

##### **Goya: Drawings from the Prado Museum**

The world-exclusive exhibition *Goya: Drawings from the Prado Museum* featured more than 160 works on paper by Francisco Goya (1746–1828), celebrating the artist's extraordinary draughtsmanship and his unique insight into the complexities of human nature. The exhibition was the first major presentation of Goya's work at the NGV in more than twenty years and featured more than forty drawings on loan from the Prado Museum in Madrid – the largest group of Goya's drawings ever seen in Australia. The works from the Prado collection were complemented by more than 120 etchings from Goya's renowned print series. The rich and diverse selection of drawings highlighted the breadth of Goya's drawing practice and offered a rare insight into the artist's image-making process.

##### **Plans for the Planet: Olaf Breuning for Kids**

*Plans for the Planet: Olaf Breuning for Kids* presented a large-scale participatory exhibition for children that played to young people's universal love of adventure and theme parks, while referencing Olaf Breuning's thoughts about life. Drawing from popular culture and inspired by the artist's enjoyment of video games and movies from his youth, the exhibition was both an adventure of self-discovery and an opportunity for children to share their thoughts about the world they live in. Breuning's drawings featured in the exhibition design and were as well translated into multimedia-based animations and interactive themes.

##### **DESTINY**

In the largest retrospective of Destiny Deacon's work to date, *DESTINY* marked the first solo show of the acclaimed contemporary artist in more than fifteen years. Featuring more than 100 multidisciplinary works made over a period of thirty years, the exhibition included the premiere of newly commissioned works, as well as numerous early video works created with the late Wiradjuri/Kamilaroi photographer Michael Riley and West Australian performance artist Erin Hefferon. Deacon is internationally known for a body of work depicting her darkly comic, idiosyncratic world view. Offering a nuanced, thoughtful and, at times, intensely funny snapshot of contemporary Australian life, *DESTINY* reminded audiences that 'serious' art can also have a sense of humour.

##### **She-Oak and Sunlight: Australian Impressionism**

*She-Oak and Sunlight: Australian Impressionism* was a large-scale exhibition of more than 250 artworks drawn from major public and private collections from around Australia, including the NGV Collection. Featuring some of the most widely recognisable and celebrated works by Tom Roberts, Frederick McCubbin, Jane Sutherland, Arthur Streeton, Charles Conder, Clara Southern, John Russell and E. Phillips Fox, the exhibition also brought to light lesser-known paintings by Iso Rae, May Vale, Jane Price and Ina Gregory. *She-Oak and Sunlight* presented these works in new and surprising contexts, exploring the impact of personal relationships, international influences and the importance of place on the trajectory of the movement. The exhibition was guest curated by Dr Anne Gray AM with the NGV Australian Art department.

##### **Ivan Durrant: Barrier Draw**

Described as the *enfant terrible* of Australian art, Ivan Durrant is a leading exponent of photorealist painting as well as a sculptor, filmmaker, performance artist and writer with a career spanning close to five decades. *Ivan Durrant: Barrier Draw* traced the evolution of Durrant's extraordinarily diverse artistic career and his remarkable body of work. It included his earliest folk paintings, made in response to his childhood experiences of country life; his realist paintings, short films and sculptures of the 1970s and 1980s; his controversial and politically motivated performance works; and his evocative soft-focus shed, football and racing paintings of the 1990s and 2000s. In addition to existing works, Durrant produced a new larger-than-life sculpture, *The slaughtered cow*, 2019, which astonished visitors to the exhibition.

##### **TIWI**

*TIWI* celebrated the unique art and culture of the Tiwi people of Melville and Bathurst Islands, exploring the dynamic trajectory of Tiwi art across time and media, from 1911 to now. Comprising more than 150 works from the NGV Collection, 130 loans of rare historical objects, and contemporary works drawn from Australian public and private collections, *TIWI* was the largest exhibition of Tiwi art that has ever been presented. The exhibition highlighted the work of great Tiwi historical and contemporary artists and celebrated it as art, not ethnographic artefact.

##### **Camille Henrot: Is Today Tomorrow**

This exhibition featured key works created over the past decade from Camille Henrot, one of the most compelling contemporary artists working today. The exhibition included a group of new works on paper that had never before been exhibited. Also featured was the first Australian presentation of the immersive room-scale installation *The Pale Fox*, 2014, a companion piece to the widely exhibited *Grosse Fatigue*, 2013, for which Henrot was awarded the Silver Lion at the 55th Venice Biennale for most promising young artist. *The Pale Fox* attempts to explain the origins of the universe, drawing from research she undertook during a fellowship at the Smithsonian Institute in Washington DC in 2013. *Camille Henrot: Is Today Tomorrow* was Henrot's first major survey exhibition in Australia.

##### **Maree Clarke: Ancestral Memories**

*Maree Clarke: Ancestral Memories* was the first major retrospective of Melbourne-based artist and designer, Maree Clarke, who is a Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung woman. Clarke is a pivotal figure in the reclamation of south-east Australian Aboriginal art and cultural practices and has a passion for reviving elements of Aboriginal culture that were lost – or lay dormant – as a consequence of colonisation. Covering more than three decades of artistic output, the exhibition traversed Clarke's multidisciplinary practice across photography, printmaking, sculpture, jewellery, video, glass and more. Reflecting Clarke's continuing desire to affirm and reconnect with her cultural heritage, the exhibition displayed her artworks alongside key historical loans from Museums Victoria, which highlighted her deep engagement with and reverence for the customary ceremonies, rituals, objects and language of her ancestors.

##### **RESEARCH AND CONSERVATION**

The NGV Conservation department prepares and cares for Collection and loan works for displays and exhibitions, and strategically evaluates display and storage environments. In tandem with this, the department undertakes scientific and art historical research to offer unique insights into the understanding of works of art and the conservation practice, as well as publicly disseminating this information through NGV-led and industry forums.

During 2020/21, the Conservation department provided condition assessments for all borrowed works and outgoing loans, and each new acquisition submission. At 30 June 2021, more than 20,000 works of art (accessioned and approved by the NGV Council of Trustees Status) have a Condition Keyword, which is an increase of almost a quarter when compared to the 2019/20 period.

The department treated several major new acquisitions, including the Yves Saint Laurent's *Evening ensemble (Sunflowers jacket and skirt)*, 1988; an English *Bedcover*, 1710, originally from the collection of Queen Anne (1665–1714); *The Scarf Dance* figure group, by Sèvres Porcelain Factory; and Frank Lloyd Wright's *Window from the Avery Coonley House, Riverside, Illinois*, 1906–1908. All Conservation staff were involved in the planning and preparation of works for the 2020 NGV Triennial, and also supported the Exhibitions and Collections Operations teams in the

installation of the exhibition. Furthermore, the department contributed to the maintenance, deinstallation and long-term storage and packing of these artworks.

The department made significant contributions to temporary exhibitions as well as regular permanent collection changeovers, which involved preparing works of art, including the production of mounts, textile and bespoke object display mechanisms, and also continued to contribute to major outward loans.

During the period, the Exhibition Conservation team prepared, installed and deinstalled several major exhibitions. This included the return of all international loans from the exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, which concluded in 2020, and the preparation and installation of the exhibitions *TIWI*, *She-Oak and Sunlight: Australian Impressionism*, and the Melbourne Winter Masterpieces 2021: *French Impressionism from the Museum of Fine Arts, Boston*. The exhibition program also involved Conservation staff creating and fabricating works according to artists' specifications.

Throughout 2020/21, the Conservation department has built on their capacity for monitoring and reporting as well as for providing advice and support in managing environmental conditions for outgoing loans, including custom microclimate cases, dehumidifiers and data loggers. Sophisticated environmental loggers were installed and surveyed during the transport and exhibition of loans to the Australian Centre for Contemporary Art, Wangaratta Art Gallery and the Institute of Modern Art in Brisbane.

The department researched the NGV's museum environment as part of the migration to the Bizot Green Protocols in the permanent collection displays at NGV International. A collaborative research program was established with scientists from the Getty Conservation Institute, which enables evidence-based analysis of collection care and energy management in a museum context.

During the COVID-19 pandemic, there were fewer physical courier trips due to travel restrictions; however, painting conservators did accompany crates of paintings from Sydney to Melbourne for the Melbourne Winter Masterpieces exhibition *French Impressionism from the Museum of Fine Arts, Boston* in April 2021.

Treatment was completed on significant paintings in the Collection, including Arthur Streeton's *The purple noon's transparent might*, 1896; Tom Roberts's *The artists' camp*, 1886; Thomas Clark's *The Upper Falls on the Wannon*, 1867; Louis-Ferdinand Elle's *Portrait of Henrietta of England called 'Minette' (1644–1670), sister of Charles II*, c.1661; and Tony Tuckson's *Blue upright*, 1965.

Through the NGV Centre for Frame Research, reproduction frames were completed for Arthur Streeton's *The lovers' walk*, 1889, and *Spring*, 1890; and for Tom Roberts's *The artists' camp*, 1886, and *She-oak and sunlight*, 1889, which were all displayed in the exhibition *She-Oak and Sunlight: Australian Impressionism*. Historically accurate frames were completed for Thomas Clark's *The Upper Falls on the Wannon*, 1867, and Jacob Huysmans's *Edward Henry Lee, 1st Earl of Litchfield, and his wife Charlotte Fitzroy as children*, 1674.

During 2020/21, two Japanese scrolls – *Tales of Shinran (Shinran Shonin no engi – The History of Matsuwakagimi)*, seventeenth-century, and Sasaki Sengen's *Hannya the demon*, 1865 – from the NGV Collection were returned to the Gallery after a period of four years following their travel to Japan for restoration by the Cooperative Program for the Conservation of Japanese Art Objects Overseas. This program, implemented by the Japanese Government, aims to preserve Japan's most culturally significant artworks and artefacts that reside in foreign countries. The restoration treatments significantly enhanced the beauty of the scroll works, ensuring they will be enjoyed for centuries to come.

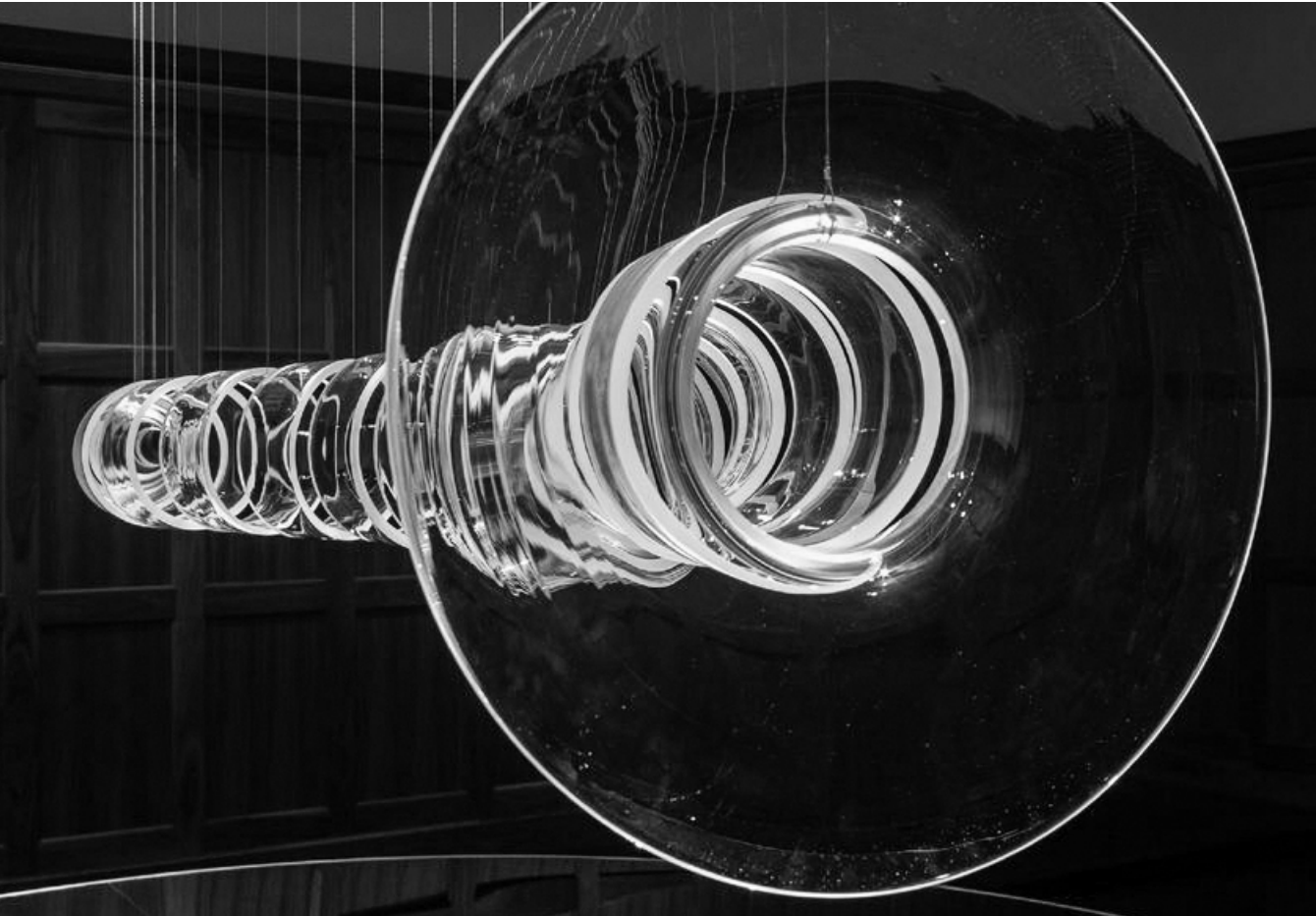
Notable research projects included a study into Spanish papermaking and printmaking ahead of the exhibition Goya: *Drawings from the Prado Museum*, to better understand inherent characteristics in the papers used for Goya's prints and his printmaking techniques. In addition, important progress was made on the treatment of two crewelwork hangings, c. 1690–1710, donated by the Murdoch Foundation. These treatments uncovered significant information, which assisted conservators in determining the curtains' dates and origins.

Research was also undertaken for the remote and virtual condition reporting of works, in the absence of physical courier travel. This research saw the successful implementation of a new system of virtual reporting for the exhibition *Goya: Drawings from the Prado Museum*, which was the first group of major inward loans to be received with condition reporting conducted via live streaming, in correspondence with the Prado Museum in Madrid.

Conservation working groups developed and reviewed international best practice procedures and documentation across several areas, including preventive collection management, operational and technical procedures, artist questionnaires and contemporary art.

AUDIENCE ENGAGEMENT PUBLISHING

*NGV Magazine*, published bimonthly, enables audiences to engage deeply with works in the NGV Collection and exhibitions through essays, interviews, focuses on new acquisitions and other editorial features. Each of the six issues was also published online, featuring online-only audio, video, image galleries and reading. *NGV Magazine* profiled the NGV Collection in-depth throughout the year, highlighting new acquisitions and displays through new essays by NGV authors and leading writers, academics and specialists. In collaboration with the public programs team, numerous magazine articles were developed into public programs; for example, virtual events on Elizabeth Keith, Françoise Gilot and Dora Maar; etchings by Rembrandt; and Albrecht Dürer and the study of watermarks. During periods of lockdown in Melbourne, the *NGV Magazine* and Marketing teams collaborated to share previously published essays and digital content with audiences via NGV Channel and social media platforms. Many of NGV's public programs, including the new Adult Learning programs delivered online centred on the NGV Collection with live presentations and conversations by NGV curators and conservators.



(above)  
Maree Clarke, *Ancestral memory I*, 2019 (detail), glass, steel, wires,  
Purchased, Victorian Foundation of Living Artists, 2020. © Maree Clarke



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 three times during the financial year: in August 2020, December 2020 and April 2021. In 2020/21 the VFLAA acquired a total of 121 works across a range of disciplines. The NGV thanks the regional representative on the VFLAA Committee: Louise Tegart, Director, Art Gallery of Ballarat and Eric Nash, Director, Benalla Art Gallery.

The table opposite provides an overview of the performance of the VFLAA in 2020/21.

VFLAA statistics

Financial performance

Indicator	2020/21
Annual growth in capital of the VFLAA Endowed Fund	26.79%
Annual value of acquisitions	\$773,963
Market value of fund at year end	\$21,259,613

Artistic performance

Indicator	2019/20	2020/21	
		TARGET	RESULT
Number of VFLAA works acquired	82	–	121
Number of artists whose art was acquired	47	–	78
Number of Victorian artists whose art was acquired	21	–	28
Victorian artists as a percentage of total artists acquired	44.7%	50%	36%
Number of Indigenous artists whose art was acquired	17	2	11
% income spent in primary market	100%	80%	100%

VFLAA/State Collection access performance

Indicator	2019/20	2020/21	
		TARGET	RESULT
VFLAA works displayed at the NGV	9	45	7
VFLAA works displayed on NGV website	99%	80%	95%
Regional/outer metropolitan galleries which received VFLAA loans	0	4	3
VFLAA works loaned to regional/outer metropolitan galleries	0	9	23
Total number of VFLAA works loaned	4	–	34

NGV’s management of VFLAA performance

Indicator	2019/20	2020/21
Number of regional representatives on the VFLAA Committee	1	2
Number of VFLAA acquisition meetings	2	3
Publication of VFLAA report in <i>NGV Annual Report</i>	Yes	Yes

# CONNECTING AUDIENCES



### AUDIENCE ENGAGEMENT HIGHLIGHTS

Highlighting the NGV Collection as a conduit for learning, community and wellbeing, a range of engagements were developed throughout 2020/21. The NGV launched online Adult Learning short courses, including Surrealism: 1920s to Now, The Art of Writing, Women in Art and Design, Colour, and Art and Agency. Virtual programs also included the New to the NGV series focusing on new acquisitions, presented in collaboration with the Australian National Academy of Music; an exploration of the Australian art collection; and virtual talks with artists and designers, featured in the *NGV Triennial*. During NAIDOC Week 2020, virtual talks and presentations explored the exhibition *TIWI* and provided the opportunity for Indigenous curators in Melbourne to discuss their work, in the program Curating with Community.

The *NGV Triennial* opened in December 2020 with a range of digital programs featuring participating artists and designers. In January and February 2021, the NGV Triennial EXTRA festival was presented throughout the summer nights, with audiences enjoying performances, live music and DJ sets, and commissioned dance

performances. The NGV Friday Nights series, as part of the Melbourne Winter Masterpieces 2021 exhibition *French Impressionism from the Museum of Fine Arts, Boston*, supported a line-up of local musicians and DJs.

During 2020/21 the NGV supported both teachers and students in the classroom and through periods of remote learning by way of live interactive virtual excursions for schools, and professional learning for teachers, led by NGV Educators. New online learning resources supported teachers and embedded NGV content into teaching and learning. Additional initiatives included NGV Teens Industry Connections, an online series connecting teenagers with artists and leaders in the creative industries, and online art-making for younger and adult audiences, led by Australian artists.

### *We Change the World*

In May 2021 the NGV Collection exhibition *We Change the World* opened at The Ian Potter Centre: NGV Australia, bringing together recent Australian and international art and design, including major works by Ai Weiwei, Julian Opie, David Hockney and Guerrilla

Girls, alongside works new to the Collection or on display for the first time. Exploring the relationship between art, design and change, the exhibition was co-curated by members of the Audience Engagement and Learning, Contemporary Architecture and Design, Indigenous Art and Contemporary Art curatorial teams in a model that applied the NGV’s enquiry-led approach to learning to a broader curatorial and audience engagement framework. As well as schools, the exhibition sought to engage audiences of all ages through research, questions and rich interpretive material, including an interactive survey and virtual exhibition hub with videos featuring artists, students, NGV Teens, NGV Educators and curators reflecting on change; essays relating to exhibition artists and designers; an interactive survey; and related learning resources, programs and virtual tours.

### *NGV Triennial with 7am*

Produced in a new collaboration with Schwartz Media’s daily news podcast *7am* and hosted by Erik Jensen, founding editor of *The Saturday Paper* and editor-in-chief of Schwartz Media, *NGV Triennial with 7am* was a three-part podcast that explored key ideas, themes and works across each level of *NGV Triennial*. The podcast included interviews with curators, designers and artists such as Alicja Kwade and Hannah Brontë, as well as with leading writers from the exhibition publication, including Badger Bates. The podcast was distributed via the NGV website, Apple Podcasts, Spotify and SoundCloud.

### *NGV Magazine*

*NGV Magazine*, published bimonthly, enables audiences to engage deeply with works in the NGV Collection and exhibitions through essays, interviews, a focus on new acquisitions and other editorial features. Six issues of *NGV Magazine* were published in print and online, featuring online-only audio, video, image galleries and reading. *NGV Magazine* profiled the NGV Collection in depth throughout the year, highlighting new acquisitions and displays through new essays by NGV authors and leading writers, academics and specialists.

During the Gallery’s temporary closure periods, *NGV Magazine* stories on the NGV Collection became a source for virtual programs, which were adapted into online programs focused on artists such as Elizabeth Keith, Françoise Gilot and Dora Maar; Rembrandt; and Albrecht Durer; as well as conservation topics. Previously published essays and digital content were shared with broader audiences via NGV Channel and social media platforms, and audio essays were added to the NGV Access website.

### *NGV Kids and Teens*

NGV Kids and NGV Teens connect young people and their families with artists and their ideas, through a broad range of exhibitions, events, programs and publications. In collaboration with Japanese artist Misaki Kawai, the NGV presented the lively interactive exhibition for families *Moja Moja Life: Misaki Kawai for Kids* as part of the *NGV Triennial*.

(opposite)  
Young visitors at the exhibition *DESTINY*, The Ian Potter Centre: NGV Australia.

Held across both sites and online, NGV Kids Summer Festival presented a free, nine-day event featuring artist-led activities, on-demand videos and exhibition discovery trails curated to reflect *NGV Triennial* themes, engaging children and 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. Industry Connections presented an opportunity for teens to engage online with artists and designers through career path discussions and Q&A sessions. Other teen events included Top Arts After Hours, which provided teens with an exclusive viewing of the exhibition *Top Arts 2021*, and the What is? series, which engaged young people through a focus on key themes from the *NGV Triennial* during virtual workshops exploring occupational fields and issues such as sustainable fashion, interior design and digital arts.

NGV Teen Council comprises a group of secondary-school students from across Melbourne; they represent their peers and 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.

NGV Learning provides students and teachers of all levels with a rich variety of curriculum-aligned learning opportunities inspired by the NGV Collection and exhibitions. During 2020/21 programs, students and teachers participated in virtual excursions for students and professional learning programs for teachers, supporting learning in Visual Arts and Design, History, English and Languages. Highlight programs included introductory and focused sessions for exhibitions including *DESTINY*, *Top Arts*, *Japanese Modernism*, *NGV Triennial*, *She-Oak and Sunlight: Australian Impressionism*, *We Change the World* and *Big Weather*; and online summer schools for teachers and students that featured presentations by NGV Educators and curators as well as hands-on workshops with artists and designers. Through the support of the Department of Education and Training’s Victorian Challenge and Enrichment program, NGV Learn presented the Creative Catalyst series of programs for high-ability students in Victorian government schools that included studio challenges, creative-writing challenges and history challenges.

An extended season of *Top Arts 2020* provided VCE Art and VCE Studio Arts students with valuable opportunities to engage with the exhibition onsite and online through 2020 and into 2021. *Top Arts 2021* opened on 26 March 2021, showcasing the resilience and creativity of students who completed VCE Art and VCE Studio Arts during extended periods of remote learning in 2020, and was also supported by online learning programs and resources.

In addition to new online learning resources for major exhibitions, new online learning resources were added to the Great Art Ideas and Art Across the Curriculum series. New resources under the banner Art Industry Contexts were published to support the VCE Studio Arts curriculum.



Other programming included professional development programs for teachers and collaborations with key subject associations and education sector partners. Learning collaborators and partners in 2020/21 included Art Education Victoria, the Design and Technology Teachers Association, the Victorian Teachers of English as a Second Language, and the Victorian Association of Philosophy in Schools. A new program collaboration with the Asia Education Foundation culminated in a two-part online program, This Extraordinary Environment, which included a presentation by Indonesian art collective Tromarama. Forty-one schools from across Australia, Indonesia, India, Malaysia and the Philippines registered for the program. The annual La Trobe Summer School, an immersive, six-day accredited subject, was presented online in February 2021 with a focus on *NGV Triennial* and featured presentations by NGV staff from the Curatorial, Audience Engagement, Marketing and Publications departments.

#### ENGAGEMENT WITH ARTISTS AND DESIGNERS

Programs and experiences developed in collaboration with artists, designers and other creative practitioners continued to provide rich opportunities for audiences to engage with the NGV Collection and exhibitions.

In 2020/21 the NGV worked with many practising artists, including Australian and international practitioners presented in the *NGV Triennial* such as Bruce Gilden, Febie Babyrose, Clare Milledge, Lakin Ogunbanwo, Alice Potts, Dhambit Munungurr, Hannah Brontë, Scotty So, Alicja Kwade, Refik Anadol, Erez Nevi Pana, Lara Schnitger, Pirjo Haikola, Geoffrey Nees, Talin Hazbar, Elliot Bastianon, Megan Cope, Angela Tiatia, Faye Toogood, JR and Jeff Koons.

Exhibitions and displays presented at The Ian Potter Centre: NGV Australia provided the opportunity to share the work and voices of Australian-based practitioners such as Louise Zhang, Peter Drew, Yan Huang, Emily Floyd, Simone Slee, Clinton Naina and Ivan Durrant, through digital and live programs and events.

Artists and designers also contributed to NGV Adult Learning Courses. Women in Art and Design featured new contributions by Julie Rrap and Virginia Cuppaidge, interior designer Danielle Brustman, and artists Ben Quilty and Hoda Afshar contributed to the course Art and Agency.

Contemporary artists working with the NGV to develop major exhibitions for children and families included Misaki Kawai and Olaf Breuning, and artists, designers, dancers and musicians for the NGV Kids Summer Festival, NGV Kids on Tour, NGV Teens events and online programs. These artists included Jade Sarita Arnott, Cassie Leatham, Danielle Brustman, Kenny Pittock, Tai Snaith, Tromarama, Troy Emery, Alice Oehr, Lucy Roleff, Charlotte Alldis, Jenna Lee, Scotty So, Bundit Puangthong, Alfred Liu, Taylah Cole, Hattie Molloy, Atong Atem, Nick Connellan, Sang Thai, James Lemon, Tahnee Edwards, Eugenia Lim, Tom Blachford and Natalie Ryan.

Close collaborations with artists in 2020/21 deliverered successful publications such as *Maree Clarke: Ancestral Memories*, *NGV Triennial*, *Moja Moja Means Hairy*, *TIWI: Art & Artists* and *Ivan Durrant: Barrier Draw*.

For its seventh year, Melbourne Art Book Fair (MABF) returned in March 2021 in a new form encompassing online platforms and events at the NGV and across Melbourne and, for the first time, in regional Victoria. MABF 2021 brought together publishers, artists and designers to showcase some of the world's best art and design publications for four days of discussions, book launches and workshops.

Artists and designers were engaged in a range of NGV Learning programs for students and teachers. This included the Creative Catalyst online programs, presented as part of the Department of Education Victorian Challenge and Enrichment series for high-ability students in government schools. These programs featured workshops and presentations by Natalie Ryan, Leyla Acaroglu, Kyoko Imazu, Misaki Kawai, Rachel Burke, Trash Puppets, and Pedro Wonaeamirri with dancers Nancy Kerinauia and Jimmy Mungatopi. Summer school programs for teachers and students featured workshops and presentations by Tromarama, Jonathan Ben Tovim, Tony Albert, Clare Milledge, Dale Hardiman, Stephen Royce and Laith McGregor. The Your NGV Art Access Program for teachers and students included artist sessions with Esther Olsson and Kyoko Imazu. A Meet NGV program for international students included a virtual visit to Jilamara Arts & Crafts Association with artists Pedro Wonaemirri and Michelle Pulatuwayu Woody Minnapinni. Online interviews with Clinton Naina and Cassie Leatham were a highlight of NGV Learn Reconciliation Week activities.

#### 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, Afro Hub, Victorian Teachers of English as a Second Language, and Yellow Ladybugs, an autistic-led non-government organisation dedicated to the happiness, success and celebration of autistic girls and women.

Programs tailored to the needs of people with a disability included NGV Learning student and teacher professional programs for specialist schools; Relaxed Sessions; the Sharing Connections series of online programs for people living with dementia and their carers; and an *NGV Triennial* art-making video resource in Auslan for children inspired by the work of Diamond Stingily.

In collaboration with Description Victoria, recorded audio descriptions of *NGV Triennial* works of art were published online with accompanying pieces of music.

The NGV continued to deliver collaborative programming with strategic partners including Asia Society Australia, Australian Broadcasting Corporation, Australian National Academy of Music, Melbourne Music Week, Melbourne Fashion Festival and the Victorian College of the Arts.

To celebrate Reconciliation Week (27 May – 3 June 2021) the NGV invited audiences to explore Aboriginal and Torres Strait Islander art and cultures at the NGV through online talks, videos, virtual exhibition tours, essays and activities for families and students that

celebrated the theme More than a Word: Reconciliation Takes Action. Highlight programs included NGV Kids at Home: Art Club with artist Jenna Lee, and a talk for primary students featuring Cassie Leatham presented in collaboration with the Koorie Heritage Trust.

The NGV Kids on Tour program built on connections with the Asylum Seeker Resource Centre by hosting family groups from asylum-seeker or refugee backgrounds in a session using art to enhance wellbeing and social connection.

#### PUBLICATION HIGHLIGHTS

The NGV's strong publishing program continued in 2020/21 with the commissioning, development and release of forty-four publications across print and online. A full listing can be found on pages 58–62.

Significant scholarly titles published in 2020/21 include the major publication *NGV Triennial* 2020. This expansive publication, the largest ever published by the NGV, presents discourses by ninety writers from across the globe, among them academics, journalists, literary figures, social commentators, artists, designers and curators. Through essays, fiction, philosophy, interviews, analysis and poetry, they explore the practices and motivations of the artists and designers featured in 2020 *NGV Triennial*.

During 2020/21 the NGV also published two co-editions with Thames & Hudson: *She-Oak and Sunlight: Australian Impressionism*, and *After the Australian Ugliness*, a new book that responds to Robin Boyd's most well-known text, *The Australian Ugliness* (1960). Through critical and creative writing by authors from a range of disciplines, this new publication explores enduring questions about the elusive, sometimes lucky and sometimes ugly character of Australia today.

The Collection Tagging Project began with the goal to improve engagement with the NGV Collection online, empower research, make browsing more intuitive, and enable people to discover new connections between works of art.

#### OUTREACH AND REGIONAL ENGAGEMENT

A shift to the online delivery of Learning programs in 2020 provided unique benefits for rural and regional schools by removing time and travel costs, which are significant barriers to participation for schools. In 2020/21, there was a significant increase of participants in online programs, made up of students and teachers, that were from regional and remote areas. The NGV Learning department was successful in securing funding to develop Creative Catalyst, a program for high-ability students in Victorian government schools through the Department of Education Challenge and Enrichment series. This program transitioned online during COVID-19 and we had a great level of participation from regional areas. Additionally, the Krystyna Campbell-Pretty AM and Family School Support Program, which supports schools disadvantaged by economic, cultural or other circumstances, such as distance, was able to bring students and teachers from regional schools to the 2020 *NGV Triennial*. Furthermore, NGV Kids on Tour, held in January 2021, encouraged children and families across Victoria to engage with art

and creativity though a range of free hands-on activities and workshops, reaching forty-two regional venues.

During January and February 2021, Wangaratta Art Gallery exhibited the iconic work from the NGV Collection, Tom Roberts *Shearing the rams*, 1890. This display coincided with the 130th anniversary of the work's creation. Two public programs were presented alongside the exhibition: A Conservator's Insights with Michael Varcoe-Cocks, NGV Associate Director, Conservation, and *Shearing the rams*: a snapshot into regional Australia's past with Sophie Gerhard, NGV Assistant Curator, Australian Painting, Sculpture and Decorative Arts to 1980.

The NGV Conservation department increased their outreach and regional engagement further in 2020/21, launching and participating in several initiatives and outreach programs on varied technical art historical topics and collection care advice for the Boroondara Council, Bendigo Art Gallery, Geelong Art Gallery, Counihan Art Gallery and Benalla Art Gallery, as well as for ABC Radio National and the NGV's Voluntary Guides. The department continued to support the NGV's regional loan program including the preparation and treatment of works on loan.

NGV Conservators presented at significant industry conferences, including a keynote talk at the Australian Institute for the Conservation of Cultural Material National Conference, the International Council of Museums Committee for Conservation (ICOM-CC) and the Australian Museums and Galleries Association (AMaGA). A new series of monthly Material Speciality and Advancements in Collection Care webinars were also delivered by NGV Conservation staff to members and affiliates of the Public Galleries Association of Victoria (PGAV).

Throughout the year, the NGV Conservation team led a range of member and supporter exclusive initiatives, including online lectures: Conserving and Displaying Fashion at the NGV, Albrecht Durer, Art in Focus: Another side of Grace Crowley, Secret life of Paintings, Art in Focus: *Shearing the rams*; Behind the Scenes: Conservation, and a fashion collection supporters evening titled Visionary Fashion Designers and NGV Foundation: Tom Roberts in Conservation. Objects conservators also hosted touch tours with Vision Australia, a program aimed at increasing access to the NGV Collection for those with low vision.

In support of NGV programs, members of the Conservation department contributed essays and multimedia content to the NGV online course titled Colour, and participated in social media features for International Day of Women and Girls in Science, Science Week and Ask a Conservator Day. The department regularly contributes to the NGV's digital channels, including a fortnightly story or post on the Gallery's social media and frequent contributions to the e-newsletter.

The Conservation department published contributions in *NGV Magazine* in 2020/21 and unique multimedia pieces to complement written content. Further to this, Conservation staff delivered presentations to NGV Voluntary Guides and published numerous essays on the NGV Channel.

In July 2020, NGV Conservation launched a new microsite featuring an overview of their activities with pages of image-rich conservation-related content, links to online projects and databases, and a breadth of archived ‘watch’, ‘listen’ and ‘read’ content, which continues to evolve. NGV painting conservators also contributed to the *British Art* virtual hub by writing technical entries to accompany curatorial essays on select works.

Support to the NGV Learning programs included conservation contributions to learning fact sheets and presentations at Industry insight days for VCE students. Lectures and a live Q&A session were delivered by the department as part of the NGV Learning Creativity Matters Forum with NGV Conservators, a platform developed to challenge high-ability students attending government schools.

As part of tertiary education outreach, Conservation staff hosted interns from the University of Melbourne’s Master of Cultural Materials Conservation course in the paper and photography, paintings and exhibitions conservation studios. The Conservation team also delivered lectures to students and university collections staff from the University of Melbourne, Deakin University and La Trobe University in the areas of technical art history, collection care and conservation and leadership in museums.

**DIGITAL TRANSFORMATIONS**

In 2020/21 NGV Learning continued to support students and teachers in the classroom, and those undertaking remote learning, through live educator-led virtual excursions to the NGV Collection or exhibitions, available to schools every weekday. In addition, a program of virtual professional learning activities was delivered that provided teachers with ideas and strategies related to teaching and learning with the NGV Collection and exhibitions.

NGV Kids and Teens presented a range of free live online events for toddlers and teens that comprised artist-led drawing workshops and demonstrations, providing opportunities to connect with the NGV, artists and industry professionals.



(above)  
Screenshot featuring Tony Ellwood AM, Director, NGV, in conversation on Instagram Live with French artist JR, about his work, *Homily to Country*, 2020, presented as part of the 2020 NGV Triennial.

# 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 2020/21 new resources included sensory maps of exhibitions, audio descriptions of NGV Collection highlights and *NGV Triennial* works, and the *NGV Triennial* ‘Small victories trophy workshop’ student video resource in Auslan.

In 2020, the Sharing Connections program transitioned to an online format to continue to support those in the community living with dementia and their carers during the Gallery’s temporary closure. A new online program, Seniors Tea with NGV, engaged isolated seniors in conversation inspired by art. Two new learning resources were published in Japanese and Chinese to engage language students. The NGV Learning department also collaborated with VicTESOL (Victorian Teachers of English as a Second Language) to produce a learning resource tailored to the needs of students learning English as an additional language. Other NGV programs designed to meet the needs of specific groups in the community included the Relaxed Sessions for people with autism or disability, and student and teacher professional learning programs to support art-based learning for students with special needs.

### INNOVATION AND COLLABORATION

The NGV continued its leadership role as founding member 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 2020, IAE Network Guidelines were released online, focusing on strategies for museums to define and measure wellness, as well as visitor journeys and success measures for audience engagement. The release of the guidelines coincided with two virtual webinars, including IAE Network: In Conversation, chaired by the IAE Steering Group for over forty representatives from international museums.

The NGV participated in the International Exhibition Organisers (IEO) Annual Conference 2021, serving as a member of the Steering Committee alongside a group of members from an international network of art galleries and museums. The IEO group nurtures invaluable professional connections between museums and galleries from around the globe, providing a platform for discussions and critical thinking around the organisation of exhibitions, and challenges faced by museums today. At the conference, the NGV together with members from the British

Museum, Kunsthaus Zürich and Museum Catharijneconvent, presented on The New Normal, exploring museum practices since the COVID-19 pandemic began. The panellists shared the working practices they adopted throughout the pandemic and reflected on the positive ways in which the museum sector has responded to the crisis and what influences it will have on the future of exhibitions.

### 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 2020/21, a team of NGV Guides has remained engaged with the Gallery, supported by the Guides Organising Committee (GOC), which meets monthly. Guides have played a vital role in supporting new online programs, including Seniors Tea with NGV and Gallery Visits You online, as well as contributing to *NGV Magazine* and to Instagram projects coordinated by the NGV Marketing team. Guides have also been actively involved in a number of research projects to prepare for the return to exhibition and NGV Collection guiding, and since the beginning of 2021 have attended weekly online lectures as part of their ongoing education program.

### RECOGNITION

Several NGV publications received national and international book awards. At the 2020 Australian Book Design Awards (ABDAs), hosted by the Australian Book Designers Association, *Darren Sylvester: Carve a Future, Devour Everything, Become Something* won ‘Best Designed Fully-illustrated Book Under \$50’. *Darren Sylvester* was also highly commended at the 2020 AAANZ Arts Writing and Publishing Awards (AWAPAs), and won first prize at the 2020 American Alliance of Museum Publications Design Competition. *Petrina Hicks: Bleached Gothic* was awarded second prize at these awards.

*Petrina Hicks* led the 2020 Museums Australasia Multimedia & Publication Design Awards (MAPDAs), winning ‘Best in Show’ and the ‘Exhibition Catalogue (Major)’ category. *Discover the Terracotta Warriors* achieved Highly Commended in the Children’s Book category at these awards.

*Discover the Terracotta Warriors* also won the ‘Children’s Picture Book (Hardcover Non-Fiction)’ category at the 2020 International Book Awards, while *Keith Haring | Jean-Michel Basquiat: Crossing Lines* won the ‘Art’ category.

At the 2020 Designers Institute of New Zealand Best Design Awards, *She Persists: Perspectives on Women in Art & Design* won Bronze in the ‘Editorial and Books’ category. In 2020, this publication was also shortlisted for the coveted Design & Art Direction (D&AD) Awards.

The first half of 2021 saw *NGV Triennial 2020* win ‘Best Designed Fully-illustrated Book Under \$50’ at the 2021 ABDAs. *She Persists* was also shortlisted for this category, while *DESTINY* was shortlisted for the 2021 Kraszna-Krausz Book Awards.

*TIWI: Art and Artists* won Gold at the 2021 IPPY Awards (Independent Publisher Book Awards) and was Highly Commended at the 2021 MAPDAs. At these same awards, *NGV Triennial 2020* won the ‘Exhibition Catalogue (Major)’ category, and *She Persists* won the ‘Book’ category.

*NGV Triennial 2020* won again at the 2021 International Book Awards. *The Centre: On Art and Urbanism in China*, *Darren Sylvester* and *After the Australian Ugliness* were also finalists at these 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.

(opposite)  
A discussion panel participates in the Triennial Conversations program, which marked the opening weekend of the second *NGV Triennial*. From left: Ewan McEoin, Senior Curator of Contemporary Art, Design and Architecture, NGV; Amy Muir, Director, Muir Architects; Jill Garner, Victorian Government Architect, OVGA; Michael Bleby, Senior Reporter, *Financial Review*.



# BUILDING FOR THE FUTURE

In November 2020, the Victorian Government announced an investment of \$1.46 billion to transform the Melbourne Arts Precinct. The first phase of this project includes the construction of NGV Contemporary and the new 18,000 square metre immersive public garden.

NGV Contemporary will be a landmark gallery that celebrates the central role of art and design in contemporary life and culture. With more than 10,000 square metres of exhibition space, it will be the largest museum of contemporary art and design in Australia. Located in the heart of the reimagined Melbourne Arts Precinct, NGV Contemporary will amplify Melbourne's leadership position as a global centre of architectural excellence, art, design and creative innovation.

Located at 77 Southbank Boulevard, NGV Contemporary will present a dedicated display of the NGV's dynamic collection of contemporary art and design, alongside year-round programming, events and major exhibitions.

During 2020/21, the NGV Contemporary Design Competition was launched, which sought submissions of visionary, sustainable and dynamic design approaches from a multidisciplinary Australian design team, and offered an unparalleled platform to showcase Australia's world-leading design and architecture industries. At the Competition's conclusion, the successful design team and design will be announced.

(opposite)  
Installation view of French artist JR's *Homily to Country*, 2020,  
presented in the 2020 NGV Triennial.



# SHARING OUR VISION



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

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

### SUPPORTED INITIATIVES

The NGV is extremely grateful to federal, state and local governments for their support of programs and exhibitions in 2020/21. The Australian Government International Exhibitions Insurance Program, which provides funding for the purchase of insurance for significant cultural exhibitions, assisted with extended insurance for the 2020 *Keith Haring* | *Jean-Michel Basquiat: Crossing Lines* exhibition until the works of art could be safely returned to lenders during COVID-19. They also assisted with the 2021 Melbourne Winter Masterpiece exhibition, *French Impressionism: from the Museum of Fine Arts, Boston*. Without this assistance, the high cost of insuring significant cultural items would prohibit major exhibitions from touring to Australia.

The Victorian Curriculum and Assessment Authority, Melbourne Archdiocese Catholic Schools and Independent Schools Victoria continued to support the *Top Arts 2021* exhibition of VCE Arts and Studio Arts students’ work.

The Victorian Summer Activation funding enabled the NGV to run the Triennial Extra 2021 program, a free late night experience of live performances, DJs, dance, food, pop-up bars and after-hours access to the 2020 *NGV Triennial* exhibition. In addition to extending access to the *NGV Triennial*, it supported local artists, musicians and performers.

### FUNDRAISING AND PHILANTHROPY

Despite challenges faced by many people in the NGV’s philanthropic community over the last financial year, we have been delighted by the continued dedication and commitment from our donors. Research conducted within the charitable sector during the COVID-19 pandemic discovered that in times of uncertainty many donors chose to continue their support of the institutions they love and the causes that provide joy, enrichment and learning. We have found this to be true, particularly with online programming and virtual events becoming a vital source of engagement and connection with our supporters. This ongoing dedication led to a very positive level of support during 2020/21 with the NGV Foundation receiving more than \$17 million in cash donations

and gifted works of art. This support enables the NGV to continue reaching new levels of ambition for our programs and exhibitions, while forging ahead in our mission to build the most engaging encyclopaedic collection of art and design in our region.

Amid setbacks during 2020, the much-anticipated 2020 *NGV Triennial* was successfully delivered with the remarkable support of numerous donors who generously pledged their commitment to the exhibition, marking an important moment for the NGV Foundation. Over a number of years, the second *NGV Triennial* garnered the collective enthusiasm and dedication of over eighty individual donors and foundations, raising \$10 million in funds. We are exceptionally grateful for the crucial encouragement and advocacy provided by all *Triennial* donors, who celebrated the exhibition and were proud to see it become a major cultural moment for Melbourne. It is a pleasure to highlight Triennial Champions: the Loti & Victor Smorgon Fund, Leigh Clifford AO and Sue Clifford, Barry Janes & Paul Cross, Felton Bequest, John Higgins AO and Jodie Maunder, NGVWA, Paula Fox AO and Lindsay Fox AC and Fox Family Foundation, Neville Bertalli and Diana Bertalli, Triennial Lead Supporters: Neilson Foundation, Joe White Bequest, Michael Tong and Emily Tong, Gordon Moffatt AM and Orloff Family Charitable Trust, as well as the full list of *Triennial* supporters on page 155.

The 2020 *NGV Triennial* coincided with the official announcement of the landmark NGV Contemporary project, set to become Australia’s largest home of contemporary art and design. As part of this, the NGV was delighted to formally recognise the leadership grant of \$20 million pledged by The Ian Potter Foundation. This is the single largest grant in the foundation’s history and is anticipated to encourage additional philanthropic support.

Officially launched in May, the 2021 Annual Appeal captured the attention of the community. Coinciding with the 2021 Melbourne Winter Masterpieces exhibition: *French Impressionism from the Museum of Fine Arts, Boston*, the NGV harnessed a rare opportunity to acquire a work by Berthe Morisot, an artist at the forefront of the French Impressionist movement in the late nineteenth-century. Morisot’s *La Broderie*, 1889, is a stunning example of her distinctive use of diffused light and feather-like brushstrokes, which defined the Impressionist style and firmly placed her alongside counterparts such as Claude Monet, Edgar Degas, Pierre-Auguste Renoir and Édouard Manet. Acquiring a work of this significance requires the collective efforts of many people, and we are extremely grateful to the everyone who has supported the 2021 Annual Appeal, in particular leadership donors Barry Janes and Paul Cross, Paula Fox AO and Fox Family Foundation, Norman Bloom and Pauline Bloom, Myriam Boisbouvier-Wylie and John Wylie AM, Krystyna Campbell-Pretty AM and Family, Ken Harrison AM and Jill Harrison OAM, John and Rose Downer Foundation, Tim Fairfax AC and Gina Fairfax; major donors Mavourneen Cowen, Denise de Gruchy, Grollo

(opposite)  
Triennial EXTRA delivered a festival of performance, music, food and bars, and late-night access to *NGV Triennial* for thirty-one summer nights in January and February 2021.

Ruzzene Foundation, Gwenneth Nancy Head Foundation, Suzanne Kirkham, Betsy Polasek, Andrew Sisson AO, Carolyn Stubbs OAM, as well as Donors to the 2021 NGV Foundation Dinner and 2021 NGV Annual Appeal.

Building the NGV’s collection of art and design relies on the generosity of our supporters. A large number of donors provided assistance for curatorial strategies across all areas of collection development, from increasing the representation of emerging artists to addressing critical gaps in our historic collection. In particular we celebrate the incredible philanthropic gesture made by Emeritus Trustee and Life Members S. Baillieu Myer AC and Sarah Myer, which will assist the development of the Japanese and Korean collections. We honour Trustee and Life Member Krystyna Campbell-Pretty AM and Family, whose outstanding generosity touches numerous collection areas and initiatives, pivotal to the NGV’s reach and engagement. We thank all donors who assisted acquisitions including John Adams and Cecily Adams, Paula Fox AO, Gordon Moffatt AM, Christopher Thomas AM and Cheryl Thomas, Joan Darling, Andrew Rogers and Judy Rogers, MECCA Brands, Karen McLeod Adair and Anthony Adair, Craig Kimberley OAM and Connie Kimberley, Lisa Fox, Bruce Parncutt AO, MAB Corporation Pty Ltd, Andrew Buxton and Geraldine Buxton, Michael Buxton AM and Janet Buxton, Noel Fermanis, Annette Davis and Leon Davis AO, Barbara Hay, Carol A. Sisson, Linda Herd, Rosemary Merralls, Janet Whiting AM and Phil Lukies, PVH Brands Australia, Chris Fleischner and Dawn Fleischner, Peter Avery and Vicki Vidor OAM, Bagôt Gjergja Foundation, Robin Campbell, Susan Jones and James McGrath, Rob Gould, Esther Frenkiel OAM and David Frenkiel, Sue Harlow and Merv Keehn, Spencer Ko, Charles Goode AC and Cornelia Goode, Gerard Shanahan, James N. Farmer, John Bates and Lorraine Bates, John Fast and Jennifer Fast, Max Smith, Neil Young QC and Inga Arnadottir, Paul Banks and Nicholas Perkins, Paul Bonnici and Wendy Bonnici, Robert Boscarato and Karen Boscarato, Stephen Harris and Madeleine Harris, Christine Peirson, Deidre Brown, Helen Nicolay, Sarah Orloff and Nick Orloff, Bruna Capodanno, Lisa Gay and Ric West, Lisa M. Ring, Robyn Wilson and Ross Wilson, Spellbrook Foundation, Sun Foundation, Sarah Morgan, Brendan O’Brien and Grace O’Brien, Eva And Tom Breuer Foundation, Angus Mackay, Andrew Cook and Prof. Wendy Brown, Raymond Barro and Belinda Barro, the Hon. Michael Watt QC and Cecilie Hall, Dr Brett Archer, Dr Trevor Hodson and Rosalinde Hodson, Drummond Foundation, Anne Robertson and Mark Robertson, Michael Stephens, Loris Peggie, Andrew Booth and Christine Richardson, Cameron Oxley and Bronwyn Ross, Hugh Morgan AC and Elizabeth Morgan, Jon Langford, Kevin Bamford and Colleen Bamford, Laurence O’Keefe and Christopher James, Peter Canet and Ivanka Canet, Ralph Ward-Ambler AM and Barbara Ward-Ambler, Beatrice Moignard, Bridget Patrick and John Patrick, Sally Dan-Cuthbert, Deborah Lennon and Anthony Lennon, Diana Lempriere, Julie Ann Cox AM and Laurence Cox AO, Lea Boyce, Lyndsay Henderson and Noel Henderson, Mandy Yencken and Edward Yencken, Margaret S. Ross AM and Dr Ian Ross, Therese Strauss and Dr Nigel Strauss, Anita Simon, Rhonda Barro, Sarah Watts and Ted Watts, Zara M. Kimpton OAM, the Hon. David Byrne QC, Bill D. Bowness AO, Darcy Brennan, Paul Cross and Samantha Cross, Ruslan Kogan and Anastasia Fai, Prof.

Margaret Plant, Marlyn Bancroft and Peter Bancroft OAM, Catherine Condell, Ian Reid and Julie Reid, Ronald Hood, Judy Matear, Isobel Williams and Bryce Raworth, Judith Gorr and Leon Gorr, Dr Caroline Liow, Timothy Brown, Peter Philpott and Robert Ratcliffe, Dr Murray Sandland, Dr Sarah Tiffin and Andrew Clark, Dr Yvonne Shafir, Jane Hayman, Nicci Baker, Naomi Ryan, Ben Woods, Dominic Dirupo and Natalie Dirupo, Doug Hooley, Gareth Sansom and Dr Christine Healy OAM, Geoff Allen AM and Christine Hubay, John Wardle and Susan Wardle, Ross Sparks, Will Mason and Mark Kestin, Barbara Hermon and John Hermon, Christine Grenda and Geoff Grenda, Clare Cross and Anthony Cross, Dinah Krongold, Sharon Paton and Gregory Paton, Dr Jacqueline Healy, Deborah Quinn, Elizabeth H. Loftus, Jenny Swann and David Swann, Jane Farago, Sophie Gannon and Frazer East, Peggy O’Neal AO and Dr Julian Sack and Nicola Stein, as well as donors who generously donated anonymously.

While the NGV’s doors may have been physically closed to the public for a large period of 2020/21, work behind the scenes continued to ensure NGV audiences could still enjoy meaningful experiences with art and design. Alongside this, projects and programs which facilitate the preservation of the NGV Collection and progression of our leadership in the field were developed. The philanthropic community played a vital role in supporting the Gallery’s initiatives and we wish to recognise Creative Victoria, Truby and Florence Williams Charitable Trust, The Hugh D. T. Williamson Foundation, Gordon Moffatt AM, Krystyna Campbell-Pretty AM and Family, City of Melbourne, Spotlight Foundation, Loris Orthwein, Paul Bonnici and Wendy Bonnici, Korea Foundation, Cicely and Colin Rigg Bequest, Ullmer Family Foundation, Lisa Fox, Susan Morgan OAM, Helen Robinson, Spencer Ko, Rachael Neumann, Michael Gannon and Helen Gannon, Betsy Polasek, Celia Sitch and Peter Sitch, Beatrice Moignard, JTM Foundation, Claire Hatch and Bruce Rowe, Susan Auster and Scanlon Foundation.

The power of legacy giving has been profoundly relevant over the last year and the NGV is extremely grateful for all bequest donors who consider the Gallery as part of their estate planning. Bequests provide crucial funds for areas most in need of support and play a vital role in the life of the Gallery. We recognise donors who pledged their commitment through a notified bequest to the NGV during the year including Ivanka Canet and Peter Canet, Claire Hatch and Bruce Rowe, Zara Kimpton OAM, Sue Prestney and Paul Glen, Christopher Young and Elisa Markes-Young, and Bishop Andrew St John. Importantly we honour the impact the bequests that were realised this year will have on the NGV for the years to come, including the bequests of Marion Isabel Jennings, Prof. AGL Shaw AO, Margaret Ditchburn, Noel Charles Belcher, Warren Clark, Thomas William Lasham, Marie Theresa McVeigh, Thomas Rubie Purcell and Olive Esma Purcell, Eunice Irene McDonald and Christine Peirson.

During 2020/21, a number of remarkable works of art of have been generously gifted to the NGV, from individuals in Australia and from donors based abroad, all eager to assist the development of the NGV Collection. Collection areas were enhanced through donated works of art and design from artists and donors, including Krystyna Campbell-Pretty AM and Family, the Felton Bequests Committee, Gregory Evans, Anne Greenham and the late Peter Greenham,

Anna Schwartz and Morry Schwartz AM, Michael Machin, Collection of James O. Fairfax presented through Bridgestar Pty Ltd, A & M S Foundation, Carol A. Sisson, Leslie Rowe, Ken Whisson, Jim Dine, Julian Opie, Charles Nodrum, Warren Reedman, Jan Minchin and Kingsley Munday, Elizabeth Cross, Anthony Ciconte and Lydia Ciconte, Richard Gate, Anthony Knight OAM and Beverly Knight, Takamasa Takahashi and David Tune, Reverend Ian Brown, Nellie Castan, Prof. Graeme Clarke, John Wardle and Susan Wardle, Estate of Dr Terry Cutler, Hermès, S. Baillieu Myer AC and Sarah Myer, Oscar Graf, Gabriella Roy, Dean Keep and Jeromie Maver, Peter Smyrl and Eloise Smyrl, Trent Jansen and Johnny Nargoodah, James Bennett, Loris Orthwein, Bernhard Wilhelm, Gael Newton, Ivan Durrant, Pamela J. Green, Harry Chojna, Leigh Copeland and Alexandra Copeland, Sophie Gannon and donors who generously gifted works anonymously.

Finally we thank the NGVWA, which celebrated its 60th anniversary in early 2021. This dynamic group have played an instrumental role in the life of the NGV, helping to secure major commissions for the Collection as well as supporting continued professional development opportunities for NGV staff over many years. On behalf of the NGVWA, we warmly celebrate the following people who donated towards this incredible milestone, including Joan Darling, Vivienne Fried, Caroline Cornish and Philip Cornish AM, Jacky Hupert, Jennifer Lempriere, Maria Smith and Mike Smith OBE, and all donors to the NGVWA 60th Anniversary Appeal.

**CORPORATE PARTNERSHIPS**

In 2020/21 the NGV was delighted to continue working with partners, including Mercedes-Benz Australia/Pacific, Telstra, EY, Macquarie Group, Chadstone – The Fashion Capital, Packer Family and Crown Resorts Foundations, Qantas, Kay & Burton, Lavazza, Sofitel Melbourne on Collins, Dulux, MIMCO, Champagne Pommery and MECCA Brands. We welcomed new partnerships including HSBC, NEC and *7am* and welcomed back Clemenger BBDO 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 are fundamental to the NGV, and together we delivered enriched and inspired learning opportunities for the community alongside our exhibitions and key projects. The NGV thanks and acknowledges RMIT University, The University of Melbourne, La Trobe University and Deakin University.

2020 NGV *Triennial* received exceptional support from the corporate community. The NGV is grateful to Principal Partner Mercedes-Benz Australia/Pacific and Major Partners Chadstone – The Fashion Capital, EY, Telstra, Macquarie Group and Qantas. We thank our university collaborators Design Partner RMIT University, Major Partner Deakin University, Learning Partner La Trobe University and Research Partner The University of Melbourne. The Gallery also thanks Partner Corrs Chambers Westgarth, and Supporters the City of Melbourne, Clemenger BBDO, MIMCO, Asahi Premium Beverages, Dulux and NEC for their support of the exhibition. The NGV’s Media Partners extended the reach of the exhibition and included Media Partners QMS, *Herald Sun*, *The Australian*,

*Broadsheet*, *The New York Times*, Val Morgan, Smooth FM, *Vogue Living* and *7am*. Event Partner Yering Station and Tourism Partner Melbourne Airport were also valued partners of the exhibition.

*She-Oak and Sunlight: Australian Impressionism* at The Ian Potter Centre: NGV Australia would not have been possible without the support of our partners, including Principal Partner Macquarie Group, Major Partner Deakin University, and Supporters Yering Station and Dulux Australia.

The NGV is grateful for the continued support and loyalty of all partners in what was a challenging year for many. Their enthusiasm to create compelling and innovative partnership models and activities has produced mutually rewarding outcomes and enabled the community access to enjoy the internationally significant art and programs of the NGV.

**MEMBERS**

The NGV Member and Premium Member community enjoyed a dynamic range of benefits, including discounted and priority exhibition access, a subscription to *NGV Magazine* print and digital editions, access to Members Lounges, plus exclusive access to Member-only talks and events.

NGV Members stayed connected with the NGV throughout the COVID-19 temporary closures through exclusive *NGV Magazine* digital content, Members-only virtual events, and our new online Members Lounge Facebook group. 2020/21 also saw the introduction of a new membership category: NGV Digital Membership – which offers Members a digital way to connect to the NGV and enjoy a range of online benefits.



# EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2020/21 FINANCIAL YEAR



## THE IAN POTTER CENTRE: NGV AUSTRALIA

**Marking Time: Indigenous Art from the NGV**  
17 August 2019 – 26 January 2021  
Galleries 13 and 14, level 3, The Ian Potter Centre: NGV Australia  
**Major Partner:**  
Deakin University

**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  
Melbourne Archdiocese Catholic Schools  
Independent Schools Victoria

**DESTINY**  
23 November 2020 – 12 February 2021  
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia  
**Festival Partner:**  
PHOTO 2020 International Festival of Photography

**TIWI**  
23 November 2020 – 8 March 2021  
Galleries 17–20, level 3, The Ian Potter Centre: NGV Australia  
**Major Partner:**  
Deakin University  
**Tourism Partner:**  
Sofitel Melbourne on Collins

**Ivan Durrant: Barrier Draw**  
23 November 2020 – 25 April 2021  
Galleries 15 and 16, level 3, The Ian Potter Centre: NGV Australia

**Big Weather**  
12 March 2021 – 6 February 2022  
Galleries 13 and 14, level 3, The Ian Potter Centre: NGV Australia

**Top Arts 2021**  
26 March – 11 July 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  
Melbourne Archdiocese Catholic Schools  
Independent Schools Victoria

**She-Oak and Sunlight: Australian Impressionism**  
2 April – 22 August 2021  
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia  
**Principal Partner:**  
Macquarie Group  
**Major Partner:**  
Deakin University  
**Supporters:**  
Yering Station  
Dulux

**We Change the World**  
7 May – 19 September 2021  
Galleries 17–20, level 3, The Ian Potter Centre: NGV Australia

**Maree Clarke: Ancestral Memories**  
25 June 2021 – 6 February 2022  
Galleries 15 and 16, level 3, The Ian Potter Centre: NGV Australia  
**Principal Partner:**  
Deakin University

## NGV INTERNATIONAL

**Liquid Light: 500 Years of Venetian Glass**  
8 March 2019 – 8 July 2020  
Gallery E19, level 2, NGV International

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

**Colin McCahon: Letters and Numbers**  
15 November 2019 – 8 July 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:**  
Tasmanian Timber

(opposite)  
A visitor explores the exhibition *She-Oak and Sunlight: Australian Impressionism*,  
The Ian Potter Centre: NGV Australia.

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

**Ai Weiwei, Chandelier with restored Han Dynasty lamps for the Emperor**  
27 July – 11 October 2020  
Federation Court, NGV International

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

**NGV Triennial 2020**  
19 December 2020 – 18 April 2021  
Garden, Waterwall, Federation Court, galleries E1–8, ground level,  
E11, level 1, galleries E26–30, level 3, NGV International  
**Presenting Partner:**  
Creative Victoria  
**Principal Partner:**  
Mercedes-Benz  
**Major Partners:**  
Chadstone – the Fashion Capital  
EY

Telstra  
Macquarie Group  
Qantas  
**Design Partner:**  
RMIT University  
**Major Partner:**  
Deakin University  
**Learning Partner:**  
La Trobe University  
**Research Partner:**  
The University of Melbourne  
**Partner:**  
Corrs Chambers Westgarth

**Supporters:**  
City of Melbourne  
Clemenger BBDO  
MIMCO  
Asahi Premium Beverages  
NEC  
Dulux  
**Media Partners:**  
QMS Media Australia  
*Herald Sun*  
*The Australian*  
*Broadsheet*  
*The New York Times*  
Valmorgan  
Smooth FM  
*Vogue Living*  
*7am*  
**Event Partner:**  
Yering Station  
**Tourism Partner:**  
Melbourne Airport

**Spectrum: An Exploration of Colour**  
19 December 2020 – 30 January 2022  
E19, level 2, NGV International

**Melbourne Design Week**  
26 March – 5 April 2021  
NGV International  
**Major Partners:**  
Mercedes-Benz  
Telstra  
**Design Partner:**  
RMIT University  
**Media Partners:**  
*Broadsheet*  
*Frieze*  
*ArchitectureAU*

**Melbourne Art Book Fair**  
26 – 28 March 2021  
NGV International

**Jeff Koons, Venus**  
May – October 2021  
Federation Court, NGV International

**Melbourne Winter Masterpieces 2021**  
**French Impressionism from the Museum of Fine Arts, Boston**  
25 June – 10 October 2021  
Galleries E1–3, ground level, NGV International  
**Presenting Partner:**  
Visit Melbourne  
**Principal Partner:**  
Mercedes-Benz  
**Organising Institution:**  
Museum of Fine Arts, Boston  
**Premium Partner:**  
HSBC

**Major Partners:**  
EY  
Telstra  
**Learning Partner:**  
The University of Melbourne  
**Partner:**  
Corrs Chambers Westgarth  
**Supporters:**  
Asahi Premium Beverages  
Dulux  
Champagne Pommery  
**Event Partner:**  
Yering Station  
**Media Partners:**  
QMS Media Australia  
*Herald Sun*  
*The Australian*  
Valmorgan  
Smooth FM  
*Broadsheet*

**Learning Patron:**  
Krystyna Campbell-Pretty AM & Family  
**Tourism Partners:**  
Sofitel Melbourne on Collins  
V/Line

**Goya: Drawings from the Prado Museum**  
25 June – 3 October 2021  
Galleries E5–7, ground level, NGV International  
**Major Partner:**  
Acciona  
**Organising Partner:**  
Museo Nacional del Prado  
**Presenting Partner:**  
Creative Victoria

**Plans for the Planet: Olaf Breuning for Kids**  
25 June – 3 October 2021  
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  
Neilson Foundation  
Spencer Ko

**History in the Making**  
22 May – 24 October 2021  
Gallery E26, level 3, NGV International

**Camille Henrot: Is Today Tomorrow**  
25 June – 24 October 2021  
Galleries E28–E30, level 3, NGV International  
**Supporter:**  
Dulux

**TOURING EXHIBITIONS:**

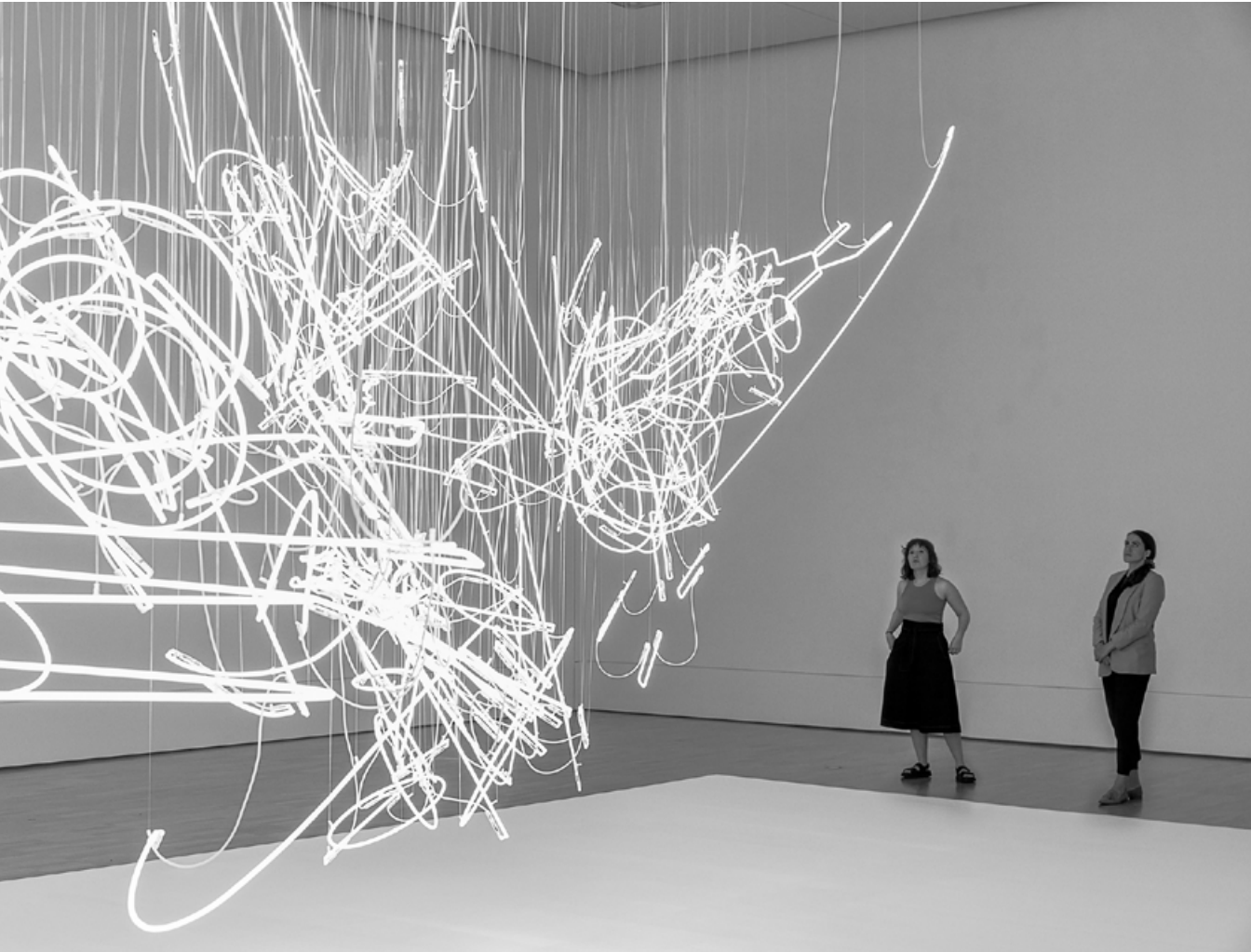
**Shearing the Rams**  
30 January – 8 March 2021  
Wangaratta Art Gallery

**Petrina Hicks: Gothique Blanc**  
14 June – 24 September 2021  
The Australian Embassy, Paris

(opposite)  
Ruby Soumbassis was one of forty-six young artists who presented a work in the exhibition *Top Arts 2021*, The Ian Potter Centre: NGV Australia. She is pictured next to her series *The unguarded moment*, 2020. © Ruby Soumbassis



ACQUISITIONS



AUSTRALIAN ART

Aboriginal and Torres Strait Islander Art

GIFTS

**Johnny Bulunbulun** (Ganalbingu 1946–2010) *Bakarra - Sacred stones* 2002, earth pigments on stringybark (*Eucalyptus sp.*); *Bakarra* 2002, earth pigments on stringybark (*Eucalyptus sp.*). Gift of Anthony Knight OAM and Beverly Knight, 2021

**Karen Casey** (Tasmanian Aboriginal born 1956) *Horizon* 1997, synthetic polymer paint on canvas. Gift of Nellie Castan in memory of Ron Castan AM QC through the Australian Government’s Cultural Gifts Program, 2021

**Yulyurlu Lorna Napurrurla Fencer** (Warlpiri c. 1925–2006) *Travelling Napurrurla and Nakamarra* 1996, synthetic polymer paint on canvas. Gift of Anthony Knight OAM and Beverly Knight through the Australian Government’s Cultural Gift Program, 2021

**Jimmy Galwu** (Murrungu active 1960s) *Untitled* (1960s), earth pigments on stringybark (*Eucalyptus sp.*). Estate of Dr Terry Cutler, 2021

**Johnny Nargoodah** designer (Nykina/Walmajarri born 1959) **Trent Jansen** designer (Australia born 1981), *Ngumu Janka Warnti (All made from rubbish), high-back chair* 2020, leather, aluminium. Gift of the artists, 2021

**Mick Magani** (Mildingi c. 1920–1984) *Untitled* (1960s), earth pigments on stringybark (*Eucalyptus sp.*). Estate of Dr Terry Cutler, 2021

**Arone Raymond Meeks** (Murri born 1957) *Untitled* 1984, pastel. Gift of Gabriella Roy through the Australian Government’s Cultural Gifts Program, 2020

**Tommy Mungatopi** (attributed to) (Tiwi c. 1925–1985) *Carpet snake pukumani ceremony* (late 1960s), earth pigments on tringybark (*Eucalyptus sp.*). Gift of Elizabeth Cross in memory of

Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020

**Billy Benn Perrurle** (Alyawarr/Akara 1943–2012) *Artetyerre* 2010, synthetic polymer on canvas. Estate of Dr Terry Cutler, 2021

**Nancy Henry Ripijingimpis** (Tiwi c. 1935–1993) *Tokwampini* 1991–92, earth pigments on ironwood. Gift of James Bennett in acknowledgement of the contribution of Anne Marchment (adult educator) and Laurie Marchment (school principal) to the Milikapiti community (1987–1993) through the Australian Government’s Cultural Gifts Program, 2021

**Taracarijimo Freda Warlapinni** (Tiwi c. 1928–2003) *Untitled* 1999, earth pigments on stringybark (*Eucalyptus sp.*). Gift of Anthony Knight OAM and Beverly Knight through the Australian Government’s Cultural Gift Program, 2021. *Jilamara* 2001, earth pigments on paper; *Pwoja – pukumani body design* 2002, earth pigments on canvas. Gift of Gabriella Roy through the Australian Government’s Cultural Gifts Program, 2020

**Young Brook Aurangnamirri Wommatakimmi** (attributed to) (Tiwi c. 1920–1973) *Purrukuparli* (late 1960s), earth pigments on ironwood (*Erythrophleum chlorostachys sp.*). Gift of Elizabeth Cross in memory of Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020

PURCHASES

**Hannah Brontë** (Australia born 1991) *EYE HEAR U MAGIK* 2020, colour digital video, sound. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Vicki Vidor OAM and Peter Avery, 2021

**Toby Cedar** (Meriam Mir born 1978) *Nam Nog (Turtle mask)* 2020, resin, coconut fibre, shell, pearl shell, beeswax, glue, fibreglass, cassowary feather, synthetic polymer paint. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Maree Clarke** (Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961) *On the banks of the Murrumbidgee III (Suitcase)* 2019, LED lenticular lightbox. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Destiny Deacon** (Kuku/Erub/Mer born 1957) *Home video* 1987, video transformed to DVD, sound. Purchased with funds donated by Craig Semple, 2020; *Oz games, sad, travelling, scared, slow* 1998, printed 2020 lightjet print; *Portrait: Fiona Hall, artist* 2004, lightjet print; *Ride a cock horse A* 2006 lightjet print; *Fence sitters (B)* 2007, lightjet print; *Arrears window* 2009, lightjet print; *Swan dive* 2009, inkjet print, ed.1/5; *BLAK* 2020, lightjet print; *Dolly eyes (1-8)* 2020, lightjet print. Purchased, Victorian Foundation for Living Australian Artists, 2021

(opposite)  
Cerith Wyn Evans, C=O=D=A, 2019–20 (detail), neon. Felton Bequest 2020.  
© Cerith Wyn Evans, courtesy White Cube, London.

**Karla Dickens** (Wiradjuri born 1967) *We are on fire (Not in a sexy way)* 2020, fibre-tipped pen on fire extinguisher. Purchased, NGV Supporters of Indigenous Art, 2021

**Zaachariaha Fielding** (Western Arrernte/Yankunytjatjara born 1991) *Untitled* 2020, synthetic polymer paint on canvas; *Untitled* 2020, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Dianne Jones** (Balardung born 1966) *Woman in a black dress* 2009, inkjet print, ed. 1/10. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Nonggirnga Marawili** (Madarrpa born 1939) *Baratjala* 2019, earth pigments on stringybark (*Eucalyptus sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2021

**Dhuwarrwarr Marika** (Rirratjingu born c. 1946) *Birth of a nation* 2020, earth pigments on stringybark (*Eucalyptus sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2021

**Naminapu Maymuru-White** (Mangalili born 1952) *Milŋiyawuy (River of stars)* 2020–21, earth pigments on stringybark (*Eucalyptus sp.*). Purchased with funds donated by Lisa Fox, 2021

**Michelle Pulutuwayu Woody Minnipinni** (Tiwi born 1972) *Ngiya Murrakupupuni (My country)* 2020, earth pigments on canvas. Purchased with funds donated by Judith and Leon Gorr, 2020

**Robyn Nabegeyo** (Kunwinjku born 1966) *Coiled pandanus bowl* 2018–19, pandanus (*Pandanus Spiralis*), natural dyes. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Ryan Presley** (Marri Ngarr born 1987) *Crown Land (till the ends of the earth)* 2009, oil, synthetic polymer paint, 23k gold leaf on polyester. Purchased, NGV Supporters of Indigenous Art, 2021

**Reko Rennie** (Kamilaroi born 1974) *OA WARRIOR I (blue)* 2020, neon, ed. 2/2; *OA WARRIOR I (pink)* 2020, neon, ed. 2/2. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Obery Sambo** (Meriam Mir born 1970) *Arsir I. (Medicine man)* 2020, coconut husk fibre, twine, glue, omi (oak tree vines), bees wax; *Weris Kop Lamar* 2020, coconut husk fibre, paint, twine, omi (oak tree vines), glue Purchased, Victorian Foundation for Living Australian Artists, 2020

**Darrell Sibosado** (Bard born 1966) *Minnimb (Humpback whale)* 2019, enamel paint on steel. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Jason Wing** (Biripi born 1977) *Battleground (Always was never will be)* 2020, rusted steel, deep-etch primer, enamel paint, sealant; *Battleground (Civil lies)* 2020, rusted steel, deep-etch primer, enamel paint, sealant. Purchased, Victorian Foundation for Living Australian Artists, 2020



**Mulkun Wirrpanda** (Dhudi-Djapu/Dha-malamirr 1947–2021) Njāḍi ga Guṇḍirr 2020, earth pigments on stringybark (*Eucalyptus sp.*); Njāḍi ga Guṇḍirr 2020, earth pigments on stringybark (*Eucalyptus sp.*); Njāḍi ga Guṇḍirr 2020, earth pigments on stringybark (*Eucalyptus sp.*); Njāḍi ga Guṇḍirr 2020, earth pigments on stringybark (*Eucalyptus sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2020

**Gulumbu Yunupingu** (Gumatj 1945–2012) *Garak* 2011, earth pigments on stringybark (*Eucalyptus sp.*). Purchased NGV Foundation, 2020

## AUSTRALIAN ART

## Australian Decorative Arts

## GIFTS

**Stephen BENWELL** (born Australia 1953) *Vase* (c. 1990), stoneware. Gift of Loris Orthwein through the Australian Government’s Cultural Gifts Program, 2020

**Gary BRADLEY** (Australia 1939–2018) *Ring* (2011), gold 18 carat. Gift of Gerard Shanahan through the Australian Government’s Cultural Gifts Program, 2021

**Don BROWN** designer (Australia 1909–64) **BROWN EVANS & CO, Melbourne** manufacturer (1947–60) *BECO dining pendant (model 210)* (1950s), spun aluminium, aluminium, (other materials); *BECO pendant light (model 14)* (1950s), spun aluminium; *BECO swivel spotlight (model 503)* (1953), spun aluminium, chrome plated metal, (other materials); *BECO wall light (model 254)* (1955), spun aluminium, steel, (other materials); *BECO pendant light (model 350)*, spun aluminium, painted steel, Styrene diffuser. Gift of Dean Keep and Jeromie Maver through the Australian Government’s Cultural Gifts Program, 2021

**Danielle BRUSTMAN** (born Australia 1975) *Chromatic fantastic cabinet 9, 10, 11* (2020), oak (*Quercus sp.*), oil stain, enamel paint, steel; *Chromatic fantastic wall light* (2020), oak (*Quercus sp.*), oil stain, enamel paint, aluminium, composition board, transparent or opaque synthetic polymer resin, LEDs. Gift of Sophie Gannon, 2020

**DECRO PTY LTD, North Coburg, Melbourne** manufacturer (1947–98) *Coffee table* (c. 1955), wood, wood veneer, brass. Gift of Dean Keep and Jeromie Maver through the Australian Government’s Cultural Gifts Program, 2021

**Grant FEATHERSTON** designer (Australia 1922–95) **ARISTOC INDUSTRIES PTY LTD, Glen Waverley, Melbourne** manufacturer (1946–68) *Lido lounge chair with stool (pair)* (1960), steel, plywood, vinyl, (other materials). Gift of Dean Keep and Jeromie Maver through the Australian Government’s Cultural Gifts Program, 2021

**George KÓRÓDY** designer (born Hungary 1890, arrived Australia 1940, died 1957) **ARTES STUDIOS PTY LTD, Sydney manufacturer** design studio (1945–86) **SYD HARBOUR & CO., Sydney** (active 1950s) *Coffee table* (1953), painted coachwood, Vitrolite. Gift of Dean Keep and Jeromie Maver through the Australian Government’s Cultural Gifts Program, 2021

**Khai LIEW** (born Malaysia 1952, arrived Australia 1971) *Bell chair* (2014) designed, (2021) manufactured, European oak (*Quercus robur*), ed. 4/6. Gift of Susan and John Wardle, 2021

**Carl NIELSEN** (Australia 1930–2016) *Coffee table* (1955), painted steel, Vitrolite. Gift of Dean Keep and Jeromie Maver through the Australian Government’s Cultural Gifts Program, 2021; *Pair of corded armchairs* (1958), painted steel, wood, vinyl cord. Gift of Jeromie Maver and Dean Keep, 2021

**Chris SANDERS** (born Australia 1952) *Bowl* (1988/89), porcelainous stoneware; *Large open-necked vase* (1988/89), porcelainous stoneware; *Large vase form* (1988/89), porcelainous stoneware. Gift of Loris Orthwein through the Australian Government’s Cultural Gifts Program, 2020

**Peter TRAVIS** (Australia 1929–2016) *Papal tiara 1* (1968), earthenware; *Papal tiara 3* (1969), earthenware; *Slab pot 3* (1969), earthenware; *Untitled* (1969), earthenware; *Coil plate* (1971), earthenware; *Papal tiara 4* (1971), earthenware; *Erotic landscape sphere 1* (c. 1973), earthenware; *Erotic landscape sphere 2* (c. 1973), earthenware; *Erotic landscape sphere 5* (1973), earthenware; *Molluscoid* (c. 1973), earthenware; *Coil sphere* (1976), earthenware; *Erotic landscape sphere 3* (1976), earthenware; *Slab pot 1*, earthenware; *Erotic landscape sphere 4*, earthenware; *Papal tiara 2*, earthenware; *Slab pot 2*, earthenware. Gift of Professor Graeme Clarke in memory of Peter Travis through the Australian Government’s Cultural Gifts Program, 2021

## PURCHASES

**Elliot BASTIANON** (born Australia 1986) *Chair* (2018), from the *Growth Sites* series 2018, steel, copper sulphate. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Joyce COFFEY** designer (Australia 1918–2001) **Selwyn COFFEY** designer (Australia 1913–94) **KEMPTHORNE** manufacturer (est. 1931) *Mandarin standard lamp* (c. 1957), steel, aluminium, glass. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

**Adam CORNISH** designer (born Australia 1981) **AXOLOTL, Sydney** manufacturer (est. 1995) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Bruise* (2019), from the *Easel Project, Collection One* 2019, heat-treated stainless steel, stained American Ash (*Fraxinus americana*), aluminium, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Grant FEATHERSTON** designer (Australia 1922–95) **E & F INDUSTRIES PTY LTD, Sunshine, Melbourne** manufacturer (est. 1951) *Townhouse chair* (1956), wood, foam, steel, canvas. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

**Michael GITTINGS** (born Australia 1989) *Black mirror shelf* (2019), artist’s proof, stainless steel; *Crinkle side table No. 1* (2019), stainless steel; *Standing cabinet* (2019), artist’s proof, stainless steel, glass. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Adam GOODRUM** designer (born Australia 1972) **AXOLOTL, Sydney** manufacturer (est. 1995) **Adam CORNISH** designer (born Australia 1981) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Frame* (2019), from the *Easel Project, Collection One* 2019, fused-bronze glass, stained American ash (*Fraxinus americana*), aluminium, stainless steel, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Marion HALL BEST** designer (Australia 1905–88) **E. M. MOULEN, Sydney** manufacturer, active (1950s), *Two seat sofa* (c. 1954), wood with lacquered finish, brass, woollen fabric, foam cushion. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

**Jaime HAYON** designer (born Spain 1974) **AXOLOTL, Sydney** manufacturer (est. 1995) **Adam CORNISH** designer (born Australia 1981) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Lineas* (2019), from the *Easel Project, Collection One* 2019, marble, brass inlay, stained American ash (*Fraxinus americana*), aluminium, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Elza JOSEPHSON** decorator (Australia 1893–1934) **ROSENTHAL PORCELAIN** manufacturer (est. Germany 1834) *Vase* 1914, porcelain. Purchased with funds donated by Merv Keehn and Sue Harlow, 2021

**Eugenie KAWABATA** (born Australia 1968) *Second life #3, vase* (2020), textile, polyester resin, enamel paint. Purchased, Supporters of Contemporary Design and Architecture, 2021

**George KÓRÓDY** designer (born Hungary 1890, arrived Australia 1940, died 1957) **SYD HARBOUR & CO., Sydney** manufacturer (active 1950s), *Dressing table and mirror* (c. 1953), coachwood, coachwood veneer over hardwood, Vitrolite glass; *S.O.S Cabinet* (1948), coachwood veneer over hardwood, Vitrolite glass. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

**Lucy McRAE** (born England 1979, arrived Australia 1979) *Prickly lamp* (2019) from the *Broached Colonial* collection, timber, brass, aluminium, ed. 5/5. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Clement MEADMORE** (born Australia 1929, lived in United States 1963–2005, died United States 2005) *Dining table* (1952), wood, painted steel, rubber; *Pair of occasional tables* (1952), wood, painted steel, rubber; *Ultra-modern standard lamp* (1952), painted steel, brass, aluminium. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

**Clement MEADMORE** designer (born Australia 1929, lived in United States 1963–2005, died United States 2005) **ADROIT MANUFACTURING PTY LTD** manufacturer (active c. 1959–62), *Gallery A office chair* (1959), wood, painted steel, rubber. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

**Dean NORTON** (born England 1981, arrived Australia 2014) *Concave convex mirror* (2020), steel, mirror, digital print. Purchased, NGV Supporters of Contemporary Design and Architecture, 2021

**Marcus PIPER** (born Australia 1975) **AXOLOTL, Sydney** manufacturer (est. 1995) **Adam CORNISH** designer (born Australia 1981) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Perspicere* (2019), from the *Easel project, Collection One* 2019, printed, embossed and mirrored glass, stained American ash (*Fraxinus americana*), aluminium, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Makiko RYUJIN** designer and maker (born Japan 1982, arrived Australia 1999) **Michael GITTINGS** designer and maker (born Australia 1989) *Saṃsāra* (2020), steel, wood, light globes, electrical components; *Saṃsāra branch ceiling light* (2020), steel, wood, glass, LEDs, electrical components. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Karen McLeod Adair and Anthony Adair, 2021

**Damien WRIGHT** (born Australia 1969) *5:45pm 18/02/2020 bench seat* (2020), polypropylene, red gum (*E.camaldulensis*). Purchased, Victorian Foundation for Living Australian Artists, 2021

## AUSTRALIAN ART

## Australian Fashion and Textiles

## GIFTS

**BOLDA FABRICS, Australia** manufacturer (1976–1980s, 2017–) **Robin VERSLUYS** designer (Australia active 1970s) **Sharon VERSLUYS** designer (Australia active 1970s) *Swirl, fabric length* (c. 1976–79), screenprinted cotton. Gift of John Hinds, 2021

**MADAME CHAMBRELENT, Melbourne** (attributed to) fashion house (1951 – c. 1956) **Madame CHAMBRELENT** (attributed to) designer (born India c. 1905, lived in England c. 1910 – c. 1922, France c. 1922–50, Australia 1950s–80s, died 1980s) *Cocktail dress* (1950–56), silk/rayon, metal (struts and fastenings), silk (lining). Gift of Elma Stuart Rees Cole, 2020

**MATICEVSKI, Melbourne** fashion house (est. 1999) **Toni MATICEVSKI** designer (born Australia 1976) *Cocktail dress* 2013, autumn–winter 2013, rayon, nylon, elastane, glass (beads) diamantes, metal (fastenings). Gift of Nadine McIntosh, 2021

**ROBERTSON & MOFFAT, Melbourne** manufacturer and retailer (1852–1923) *Wedding dress* 1882, silk, silk (satin), cotton, cotton (lace), baleen, metal (fastenings). Gift of David Barber and Jane Fitzherbert (nee Barber), grandchildren of Maggie Barber, 2020

**UNKNOWN, Australia** *Day dress* 1880, cotton, cotton (lace), silk, silk (velvet), baleen, elastic, glass and metal (buttons). Gift of David Barber and Jane Fitzherbert (nee Barber), grandchildren of Maggie Barber, 2020

## PURCHASES

**David NOONAN** (born Australia 1969, lived in England 2005– ) *Untitled* 2019, jacquard tapestry. Purchased, Victorian Foundation for Living Australian Artists, 2020

## AUSTRALIAN ART

## Australian Multimedia

## GIFTS

**Daniel CROOKS** (born New Zealand 1973, arrived Australia c. 1994, *Intersection no. 5 (Horizontal volume)* 2008, colour digital video, sound, ed. 2/3; *Static No.11 (man running)* (2008), colour digital video, sound, ed. 2/3. Gift of Anna and Morry Schwartz, 2020

## PURCHASES

**Dale HARDIMAN** (born Australia 1990) **Stephen ROYCE** (born Australia 1976) *Open garden: Digital mirror* 2020, LCD panels, single board computer, camera, electrical components. Purchased, NGV Supporters of Contemporary Design and Architecture, 2020

**Liam YOUNG** (born Australia 1979) *Planet City* 2020, colour digital video, sound. Purchased with funds donated by Bagôt Gjergja Foundation, 2021

<b>Australian Books</b>
<b>PURCHASES</b>
<b>Fayen d’EVIE</b> (born Malaysia 1974) <b>Trent WALTER</b> (born Australia 1980) <i>Ascending/Descending sonic shadows</i> 2019, artist’s book: photopolymer relief and embossing with Braille and laser-cut soft cover, 48 pages edition of 16. Purchased, Victorian Foundation for Living Australian Artists, 2021
<b>Emily FLOYD</b> (born Australia 1972) <b>EXPERIMENTAL JETSET, Amsterdam</b> (est. 1997) <i>Female orgasm: A codex of sorts, after Ursula K Le Guin</i> (2018–19) artist’s book: screenprint in 10 colours, with printed offset supplement edition of 30. Purchased, Victorian Foundation for Living Australian Artists, 2021
<b>Australian Collage</b>
<b>PURCHASES</b>
<b>Elizabeth GOWER</b> (born Australia 1952) <i>City series I–IV</i> 1982, collage of cut printed paper on paper. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Australian Drawings</b>
<b>GIFTS</b>
<b>Jan SENBERGS</b> (born Latvia 1939, arrived Australia 1950) <i>Untitled</i> 1993, pastel. Gift of Elizabeth Cross in memory of Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020
<b>Dora WILSON</b> (born England 1883, arrived Australia 1884, died 1946) <i>Nude</i> (1920s), pastel on canvas laid down on board. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021
<b>PURCHASES</b>
<b>Jon CAMPBELL</b> (born Northern Ireland 1961, arrived Australia 1964) <b>Stephen BUSH</b> (born Australia 1958, arrived Australia 1964) <i>Holborn Bars #1–8</i> 2016–20, gouache and synthetic polymer paint on paper. Purchased, Victorian Foundation for Living Australian Artists, 2021
<b>Heather B. SWANN</b> (born Australia 1961) <i>Cherry, straw</i> 2019, pen and ink and synthetic polymer paint on paper; <i>Contraption</i> 2019, pen and brush and ink; <i>Forked tongue</i> 2019, pen and ink and synthetic polymer paint on paper; <i>Medieval hand</i> 2019, pen and ink and synthetic polymer paint on paper. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Australian Prints</b>
<b>PURCHASES</b>
<b>Lotte ALEXIS</b> (born Australia 1991) <i>The land helps us and we must help the land</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>AMOK ISLAND</b> (born the Netherlands 1983, arrived Australia 2009) <i>Koala</i> 2020 from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

<b>ANONYMOUS</b> (born Australia 1989) <i>Footprints</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Thomas BELL</b> (born Australia 1991) <i>How’s the serenity?</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print; <i>World of trouble</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>BLENDS</b> (born Australia 1983) <i>Climate action now!</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print; <i>Climate action now!</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>David BOOTH</b> (born Australia 1981) <i>Need to feel safe</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Peter BREEN</b> (born Australia 1950) <i>See the best to be</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Kirsten BROWNING</b> (born South Africa 1992, lived in New Zealand 2002–08, arrived Australia 2008) <i>Caramello dodo</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>CEL OUT</b> (Australia active 2013–2020) <i>Carbon Aussie carbon</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Tom CIVIL</b> (born Australia 1978) <i>Earth</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Peter DREW</b> (born Australia 1983) <i>Flag 11, Ah Saw 1914</i> 2020, screenprint, giclée print and synthetic polymer paint on flag, adhered on board. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Jimmy DVATE</b> (born Australia 1981) <i>Glide</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>EDWIN</b> (born Australia 1984) <i>Down on our luck</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>ELK</b> (born Australia 1979) <i>Wake up</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>FIKARIS</b> (born Australia 1976) <i>Time to act</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Lluís FUZZHOUND</b> (born Spain 1977, arrived Australia 1979) <i>Say NO to coal</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print; <i>See. Hear. Speak.</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Tom GERRARD</b> (born Australia 1977) <i>Flee</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

<b>Shaun GLADWELL</b> (born Australia 1972) <i>Untitled set of 2 etchings</i> 2019, etching, liftground etching, hardground and aquatint, ed. 1/5; <i>Untitled suite of 6 etchings</i> 2019, etching, liftground etching, open bite, spit bite and aquatint, ed. 1/5; <i>Untitled suite of 10 lithographs</i> 2019, lithograph and photo lithograph, ed. 1/5. Purchased, Victorian Foundation for Living Australian Artists, 2021
<b>Matlok GRIFFITHS</b> (born Australia 1983) <i>Mumbles &amp; clunks</i> 2018, series of 44 monotypes. Purchased, Victorian Foundation for Living Artists, 2021
<b>Dani HAIR</b> (born Scotland 1991, arrived Australia 1992) <i>Bee the cure</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>HEESCO</b> (born Mongolia 1979, arrived Australia 1999) <i>Extraordinary (extinction)</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>David ‘Meggs’ HOOKE</b> (born Australia 1978) <i>Their profits over our planet</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>JESWRI</b> (born Australia 1990) <i>Gimme shelter</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Michael LANGENEGGER</b> (born Australia 1987) <i>Doomsday</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>LEANS</b> (born Australia 1995) <i>Australia is on fire</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>LING</b> (born New Zealand 1982, arrived Australia 1990) <i>Burnt Blinky</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>LUCY LUCY</b> (born France 1983, arrived Australia 2006) <i>Petroleum</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Fintan MAGEE</b> (born Australia 1985) <i>Sink or swim?</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Mike MAKATRON</b> (born Australia 1979) <i>Listen to science</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Scott MARSH</b> (born Australia 1984) <i>Climate denial</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: hand-finished inkjet print; <i>Merry crisis</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Sarah McCLOSKEY</b> (born Australia 1992) <i>The front line has been crossed</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

<b>Damien MITCHELL</b> (born Australia 1985, lived in United States 2012–) <i>Crisis – a tribute to Yuri Bulkin</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Patricia PICCININI</b> (born Sierra Leone 1965, lived in Italy 1968–72, arrived Australia 1972) <i>The skywhale suite</i> 2019, colour lithograph and photolithograph on six sheets; <i>The weavers’ suite</i> 2018, suite of 12 etching and colour lithographs, ed. 1/25. Purchased, Victorian Foundation for Living Australian Artists, 2021
<b>Stanislava PINCHUK (Miso)</b> (born Ukraine 1988, arrived Australia 1997) <i>Land is memory</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Callum PRESTON</b> (born Australia 1984) <i>Listen to your home</i> (2020), from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Cam SCALE</b> (born Australia 1984) <i>1.5C</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Andrew J. STEEL</b> (born New Zealand 1987) <i>Well well well</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Sam WALLMAN</b> (born Australia 1985) <i>Formalising solidarity</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Ed WHITFIELD</b> (born England 1989, arrived Australia 2009) <i>Some people spent New Year’s Eve like this.</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>WORDPLAY STUDIO, Sydney</b> (est. 2015) <i>Blame drought</i> 2020, from the <i>Bushfire Brandalism</i> portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020
<b>Australian Sketchbooks</b>
<b>PURCHASES</b>
<b>Robert Brough SMYTH</b> (Australia 1830–89) <i>(Sketches and notes from Australia, India and Great Britain)</i> (c. 1889), sketchbook: pen and ink drawings and text in pencil and ink, 92 leaves. Purchased NGV Foundation, 2021
<b>AUSTRALIAN ART</b>
<b>Australian Painting</b>
<b>GIFTS</b>
<b>David ASPDEN</b> (born England 1935, arrived Australia 1950, died 2005) <i>Field 1</i> (1968), synthetic polymer paint on canvas. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021
<b>Ralph BALSON</b> (born England 1890, arrived Australia 1913, died 1964) <i>(Constructive painting)</i> (1941), oil on cardboard. Bequest of Grace Crowley, 2021

**Ian BURN** (Australia 1939–93, lived in United States 1967–77) *Two glass/Mirror piece* (1968), mirror, glass, wood. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

**Ina GREGORY** (Australia 1874–1964) *Charterisville* (1890s), oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Bernard HALL** (England 1859–1935, lived in Australia 1892–1934) *Andante* (c. 1900), oil on canvas. Gift of Lydia and Anthony Ciconte through the Australian Government’s Cultural Gifts Program, 2021

**Robert HUNTER** (Australia 1947–2014) *Untitled* (1968), synthetic polymer paint on canvas. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

**Julie IRVING** (born Australia 1953) *Shifting* (1989), oil on board. Gift of Charles Nodrum through the Australian Government’s Cultural Gifts Program, 2021

**Michael JOHNSON** (born Australia 1938, lived in England 1960–67, United States 1969–75) *Chomp* (1966), polyvinyl acetate on canvas. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

**Maria KOZIC** (born Australia 1957) *Bitch (Circular saw)* 1989, synthetic polymer paint on composition board; *Bitch (Jack hammer)* (1989), synthetic polymer paint on composition board; *Bitch (Jig saw)* (1989), synthetic polymer paint on composition board; *Bitch (Saw)* (1989), synthetic polymer paint on composition board. Gift of Anna and Morry Schwartz, 2020

**John NIXON** (Australia 1949–2020) *Untitled* 2015, wood, bottlecaps and enamel paint on canvas; *Untitled* 2015, wood, enamel paint on wood and canvas;, enamel paint on canvas; *Untitled (Black and white)* 2015, enamel paint on canvas; *Untitled (Blue and ochre)* 2015, enamel paint on canvas; *Untitled (Grey and white)* 2015, enamel paint on canvas; *Untitled (Pink and green)* 2015, enamel paint on canvas; *Untitled (Purple and grey)* 2015; enamel paint on canvas; *Untitled (Triangles)* (2015), enamel paint on canvas; *Untitled (Yellow and grey)* 2015, enamel paint on canvas; *Untitled* (2016), wood, enamel paint on wood and canvas; *Untitled (Monochrome black)* 2017, enamel paint on canvas; *Untitled (Monochrome blue)* 2017, enamel paint on canvas; *Untitled (Monochrome green)* 2017, enamel paint on canvas; *Untitled (Monochrome orange)* 2017, enamel paint on canvas; *Untitled (Monochrome yellow)* 2017, enamel paint on canvas; *Untitled* 2018, mixed media on MDF on plywood; *Untitled* 2018, enamel paint on wood and canvas; *Untitled* 2018, wood, bottlecaps and enamel paint on canvas; *Untitled* 2018, enamel paint on canvas on baked enamel on steel; *Untitled* 2018, enamel paint on canvas on baked enamel on steel; *Untitled* 2018, enamel pint on canvas on baked enamel on steel; *Untitled* 2018, enamel paint on canvas on baked enamel on steel; *Untitled* 2018, (a) wool and composition board on canvas (b) foam and plywood on enamel paint on canvas; *Untitled (Alpine landscape)* 2018; *Untitled (Circles)* (2018), enamel paint and wood on MDF; *Untitled (Pair)* 2018, enamel paint on wood on MDF; *Untitled (Polychrome)* 2018; enamel paint on wood on MDF; *Untitled (Polychrome)* 2018, enamel paint on wood on MDF; *Untitled (Polychrome)* 2018, enamel paint on wood on MDF; *Untitled (Polychrome)* 2018, enamel paint on wood on MDF; *Untitled (Rectangles)* (2018), enamel paint and MDF on MDF; *Untitled (Red and purple pair)* 2018, enamel paint on MDF; *Untitled*

*(Red circle/black triangle)* 2018, (a) enamel paint on canvas on wood on plywood (b) enamel paint on canvas on wood on enamel paint on canvas on composition board; *Untitled (Tables)* 2018, enamel paint on canvas; *Untitled (Yellow and black pair)* 2018, enamel paint on MDF; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, wood, enamel paint on wood and canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, polyfilla and enamel paint on canvas; *Untitled* 2019, wood and enamel paint on canvas; *Untitled (Kyoto)* 2019, enamel paint and plaid cloth on canvas; *Untitled (Kyoto)* 2019, enamel paint and plaid cloth on canvas; *Untitled (Kyoto)* 2019, enamel paint and plaid cloth on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (New York)* 2019, mixed media; *Untitled (Pair)* 2019, set square on canvas, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on polyfilla on canvas; *Untitled (Pair)* 2019, enamel paint on composition board and canvas; *Untitled (Pair)* 2019, wood, aluminium and enamel paint son canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on wood on MDF; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019; enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair: Goncharova’s house)* 2019, enamel paint on canvas; *Untitled (Red and white pair)* 2019, enamel paint on canvas; *Untitled* 2020, wood and enamel paint on hessian; *Untitled* 2020, wood, rubber and enamel paint on canvas; *Untitled* 2020, wood on enamel paint on canvas; *Untitled* 2020, enamel paint on MDF on canvas; *Untitled* 2020, enamel paint on MDF on canvas; *Untitled* 2020, enamel paint, MDF and spoon on canvas; *Untitled* 2020, enamel paint on wood on canvas; *Untitled* 2020, enamel paint, MDF and plastic on hessian; *Untitled* 2020, enamel paint on MDF on canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled (Pair)* 2020, enamel paint on wood, plastic and canvas on canvas; *Untitled (Pair)* 2020, enamel paint and synthetic polymer paint on cardboard and canvasboard on canvas; *Untitled (Pair)* 2020, enamel paint on cardboard and wood; enamel on MDF and canvasboard on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on wood on canvas; *Untitled (Pair)* 2020, enamel paint on MDF. Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2021

**Alison REHFISCH** (Australia 1900–75, lived in England 1933–38) *Cagnes* (c. 1937), oil on linen on card. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Ron ROBERTSON-SWANN** (born Australia 1941, lived in England 1963–68), *Orange oriel* (1965), synthetic polymer paint on canvas. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

**Rollin SCHLICHT** (born Ocean Island, Gilbert and Ellice Islands 1937, arrived Australia 1939, lived in England 1956–66, died 2011) *Dempsey* (1968), synthetic polymer paint on canvas. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

**Michael SHANNON** (Australia 1927–93) *Early morning Sydney* (1964), oil on canvas; *Marshalling yards* (1971), oil on canvas; *Piano with palms* (1975), oil on canvas; *High school with quarry* (1981–83), oil on canvas. Gift of Leslie Rowe in memory of Michael Shannon through the Australian Government’s Cultural Gifts Program, 2021

**Jacqueline STOJANOVIĆ** (born Australia 1992) **John NIXON** (Australia 1949–2020) *Untitled* 2019, enamel paint on wood on metal, wool and jute on enamel paint on canvas; *Untitled* 2019, wood on metal grid, enamel paint on wood and canvas; *Untitled (pair)* 2019, enamel paint on canvas; *Untitled (pair)* 2019, enamel paint on canvas; *Untitled* 2020, synthetic polymer paint on canvas and hessian; *Untitled* 2020, synthetic polymer paint on canvas; *Untitled* 2020, enamel paint and ceramic tile on canvas; *Untitled* 2020, synthetic polymer paint on wood and ceramic tile on wood; *Untitled* 2020, enamel paint and synthetic polymer paint on canvas and hessian; *Untitled* 2020, enamel paint and synthetic polymer paint on canvas and hessian; *Untitled* 2020, wool and jute, enamel paint on wood; *Untitled* 2020, wool and jute, polyfilla on hessian; *Untitled* 2020, enamel paint on wood on canvas on plywood; *Untitled* 2020, industrial felt on canvas; *Untitled (orange and white pair)* 2020, enamel paint on canvas; *Untitled (pair)* 2020, wool and jute, enamel paint on boxboard on canvas; *Untitled (pair)* 2020, cotton and jute, enamel paint on cardboard on canvas. Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2021

**Marie TUCK** (Australia 1866–1947, lived in France 1906–14) *My girlfriend* (1910–20) oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Ken WHISSON** (born Australia 1927, lived in Italy 1978–) *Lines, rooms, grass, bush structures* (1994–95), oil on linen; *Thinking and places* (1995–96), oil on linen. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2021

**Brett WHITELEY** (Australia 1939–92, lived in England 1960–67) *Washing the salt off II (After the swim)* (1984), oil on canvas. Gift of Anne and Peter Greenham, 2021

**John YOUNG** (born Hong Kong 1956, arrived Australia 1967) *Limbo* (2003), inkjet print and oil on canvas. Gift of Anna and Morry Schwartz, 2020

## PURCHASES

**Stephen BRAM** (born Australia 1961) *Untitled* 2020, synthetic polymer paint on canvas. Purchased, NGV Supporters of Contemporary Art, 2021

**Joy HESTER** (Australia 1920–60) *Pauline McCarthy* (1945), oil on cardboard. June Sherwood Bequest, 2021

**Iso RAE** (born Australia 1860, lived in France 1887–1932, England 1932–40, died England 1940) *Young girl, Étaples* (c. 1892), oil on canvas. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Professor Graham Peirson and Christine Peirson and the Norma Atwell Bequest, 2020

**Arthur STREETON** (Australia 1867–1943, lived in England 1897–1919) *The lovers’ walk* 1889, oil on cardboard. Purchased, The John McCaughey Memorial Prize Trust, NGV Foundation Patrons, Marie Theresa McVeigh Trust, K. M. Christensen and A. E. Bond Bequest, NGV Supporters of Australian Art, 2020

**Louise ZHANG** (born Australia 1991) *Devil’s lion* 2019, synthetic polymer paint on board; *You are forgiven (Lotus)* 2020, synthetic polymer paint on board. Purchased with funds donated by Jo Horgan and MECCA Brands, 2021

## AUSTRALIAN ART

### Australian Photography

## GIFTS

**Ruth HOLLICK** (Australia 1883–1977) *Australian wildflowers* (1950s), artist’s book: hand-coloured gelatin silver photographs on buff paper on brown paper mounts, pen and ink, pencil, (other materials), [5] leaves, brown paper cover, cotton cord binding. Gift of Pamela Jane Green, 2021

**STEWART & CO., Melbourne** (1879–96) *No title (Portrait of a young woman in a bonnet)*, *carte-de-visite* (c. 1880), albumen silver photograph; *No title (Bearded gentleman, woman and child)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Bust portrait of man with sideburns and moustache, wearing a jacket with a posy in the buttonhole)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Older man standing, woman wearing lace collar seated)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Pensive woman with lace fichu collar and mourning locket)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Two young girls and a boy with hoop)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Two young men wearing frock coats and bowties)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Two young women seated, wearing lace fichu collars)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman peeping through curtain at doorway)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman seated, leaning on chair, wearing white fichu at neck)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman standing, man with goatee seated)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman wearing dark dress, lace riffs and collar, in faux dinghy and seaside studio setting)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young boy in short pants, jacket and bowtie, in a studio riverside setting with dinghy)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young girl and boy seated on faux rocks, with fishing line)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young girl seated on grassy plinth wearing a pleated skirt, possibly in mourning dress)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young girl wearing white pleated skirt in rustic studio setting)*, *carte-de-visite* (c. 1881–89), albumen silver photograph. Gift of Gael Newton AM in memory of Warwick Reeder, 2021

## PURCHASES

**Damiano BERTOLI** (born Australia 1969) *Superposition #3* (2019), inkjet print on paper on aluminium and polyethylene, ed. 1/3; *Superposition #6* (2019), inkjet print on paper on aluminium and polyethylene, ed. 2/3. Purchased, Victorian Foundation for Living Australian Artists, 2021



**Mervyn BISHOP** (born Australia 1945) *Prime Minister Gough Whitlam Pours Soil Into Hand Of Traditional Land Owner (Gurindji) Vincent Lingiari, Northern Territory (Wattie Creek)* (1975), printed 1990, cibachrome photograph. Purchased, NGV Foundation and NGV Supporters of Photography, 2021

**Scotty SO** (born Hong Kong 1995, arrived Australia 2016) *Wearing a mask at the end of the Spanish flu, no. 1* (2020), inkjet print, ed. 1/6; *Wearing a mask during the third bubonic plague, no. 2* (2020), inkjet print, ed. 1/6; *Wearing a mask during the third bubonic plague, no. 3* (2020), inkjet print, ed. 1/6; *Wearing a mask was just an Asian hype, no. 1* (2020), inkjet print, ed. 1/6; *Wearing a mask was just an Asian hype, no. 2* (2020), inkjet print, ed. 1/6; *Wearing a mask was just an Asian hype, no. 3* (2020), inkjet print, ed. 1/6. Purchased, Victorian Foundation for Living Australian Artists, 2021

AUSTRALIAN ART

Australian Sculpture

GIFTS

**Brook ANDREW** (born Australia 1970) *Ancestral worship* 2010, plywood, synthetic fabric, (other materials). Gift of Tony Albert, 2021

**Tony COLEING** (born Australia 1942, lived in England 1963–68) *Untitled* (1968), 2017 poles remade, transparent synthetic polymer resin, aluminium, metal; *Untitled* (1968), transparent synthetic polymer resin. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

**Ben QUILTY** (born Australia 1973) **Mirra WHALE** (born Australia 1979) *Not a creature was stirring* (2018), Syrian Refugee crisis life vests, steel, acrylic, electrical components. Gift of Jan Minchin and Kingsley Munday through the Australian Government’s Cultural Gifts Program, 2021

PURCHASES

**Elvis RICHARDSON** (born Australia 1965) *Settlement #2* (2020), powder-coated steel; *Settlement #3* (2020), powder-coated steel; *The gatekeepers* (2020), enamel paint on steel. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Scotty SO** (born Hong Kong 1995, arrived Australia 2016) *China mask / Incense holder, Hong Kong orchid, tree, no. 1* (2020), from the *China Mask* series 2020, porcelain, gold, ed. 1/3; *China mask / Incense holder, Peony, no. 1* (2020), from the *China Mask* series 2020, porcelain, gold, ed. 1/3; *China Mask no. 01* (2020), from the *China Mask* series 2020, porcelain, aluminium, gold, ed. 1/3; *China Mask no. 02* (2020), from the *China Mask* series 2020, porcelain, aluminium, gold, ed. 1/3; *China mask no. 03* (2020), from the *China Mask* series 2020, porcelain, aluminium, gold, ed. 1/3; *China mask no. 04* (2020), from the *China Mask* series 2020, porcelain, aluminium, ed. 1/3; *China mask no. 05* (2020), from the *China Mask* series 2020, porcelain, aluminium, ed. 1/3; *China mask no. 06* (2020), from the *China Mask* series 2020, porcelain, aluminium, ed. 1/3. Purchased, Victorian Foundation for Living Australian Artists, 2021

**Murray WALKER** (born Australia 1937, lived in Italy and England 1958–62) *The very attentive dog standing to attention* 2005, synthetic polymer paint and varnish on wood, metal; *A masked portrait with a red eye* 2007, synthetic polymer paint on driftwood; *A primitive ancient creature* 2008, bronze; *The ship of fools* 2013, cast bronze; *A portrait of the elderly Nicolas de Staël* 2016, stone metal, wood; *The ancient prehistoric animals* 2017, cast bronze. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Murray WALKER** (born Australia 1937, lived in Italy and England 1958–62) **Chris SANDERS** (born Australia 1952) *A visit to the catacombs of Paris* 1996, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2020

**Louise ZHANG** (born Australia 1991) *Scholar mound study #3* 2019, foam clay, polyurethane, synthetic polymer paint, pigment, transparent synthetic polymer resin, wood, glass, flat back pearls. Purchased with funds donated by Jo Horgan and MECCA Brands, 2021

INTERNATIONAL ART

Asian Art

GIFTS

**CHINESE Mahjong set** (c. 1900), wood, brass, ink on bone. Gift of Dimity Reed AM, 2021

**INDIAN Attendants** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Panchdipa Lakshmi oil lamp** (early 20th century), bronze. Gift of Warren Reedman, 2021

**INDIAN Wedding sari** (c. 1940), silk, gilt-thread. Gift of the Pillai family, 2021

**INDIAN Bhangra musicians and dancers** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Bird** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Birds** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Birds** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Desert animals** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Desert animals** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Dowry box (Pedi)** (c. 1970), wood, paper, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Fruits and vegetables for home shrine offerings** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Hindu gods** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Holy cows** (c. 1970) plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Indian leaders** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Khaki coat military band** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Krishna as Jagannath** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Large birds** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Nuts for home offerings** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Military band** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Miniature shrine with Jagannath triad** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Red coat military band** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Paan set with betel leaf, areca nut, other ingredients and accoutrements** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN People of Andaman Island** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Playing cards (Ganjifa) with box** (c. 1970), wood, paper, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Professions** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Rag doll** (c. 1970), cotton. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Sadhus** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Sea creatures** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Shrine candles** (c. 1970), earthenware, wax. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Small birds** (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN The mythical beast Navagunjara** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Villagers** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Woman farmer** (c. 1970), earthenware, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Zoo animals** (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Sikki grass container** (late 20th century), sikki grass, natural pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Sikki grass container** (late 20th century), sikki grass, natural pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDIAN Sikki grass container** (late 20th century), sikki grass, natural pigments. Gift of Alexandra and Leigh Copeland, 2021

**INDONESIAN Helicopter** (c. 1997), metal, plastic, wood and colour. Gift of Alexandra and Leigh Copeland, 2021

**INDONESIAN Helicopter** (c. 1997), metal, plastic, wood and colour. Gift of Alexandra and Leigh Copeland, 2021

**INDONESIAN Kris hilt** (early 20th century), silver, wood. Gift of Warren Reedman, 2021

**JAPANESE Noh libretto box with scene from Tale of Genji** (18th–19th century), lacquer on wood. Gift of Baillieu Myer AC and Sarah Myer, 2021

**JAVANESE Gada, wayang kulit clubs** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Gobang, wayang kulit knives** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Jatayu, wayang kulit accessory** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Kendaga, wayang kulit announcement placard** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Kris, wayang kulit daggers** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Nengala, wayang kulit weapon** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Panah cakra, wayang kulit magic club** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Panah, wayang kulit arrows** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Sabel, wayang kulit sabres** (1980s), opaque watercolour on parchment, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Senjata konta, wayang kulit serpent spears** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Sumbul, wayang kulit orbs** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Wayang double-ended kulit weapon** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Wayang kulit hammer** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**JAVANESE Wayang kulit guns** (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

**KOREAN Dragon jar** (18th century), stoneware, underglaze iron. Gift of Warren Reedman, 2021

**KOREAN Bottle** (19th century), stoneware. Gift of Warren Reedman, 2021

**KOREAN** *Lidded jar* (19th century), stoneware. Gift of Warren Reedman, 2021

**KOREAN** *Moon jar* (19th century), stoneware. Gift of Warren Reedman, 2021

**KOREAN** *Storage chest, Bandaji* (19th century), wood, iron. Gift of Warren Reedman, 2021

**KOREAN** *Amulet* (late 19th – early 20th century), jade. Gift of Warren Reedman, 2021

**KOREAN** *Ancestor worship offering table* (late 19th – 20th century), stoneware. Gift of Warren Reedman, 2021

**KOREAN** *Buttons* (late 19th – early 20th century), amber. Gift of Warren Reedman, 2021

**KOREAN** *Candle stand* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

**KOREAN** *Candle stand* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

**KOREAN** *Candle stand* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

**KOREAN** *Hairpins and ring* (late 19th – early 20th century), silver, bronze, enamel. Gift of Warren Reedman, 2021

**KOREAN** *Hand lamp* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

**KOREAN** *Hat adornments* (late 19th – early 20th century), silver. Gift of Warren Reedman, 2021

**KOREAN** *Men’s buttons* (late 19th – early 20th century), silver. Gift of Warren Reedman, 2021

**KOREAN** *Needle case* (late 19th – early 20th century), silver, cord. Gift of Warren Reedman, 2021

**KOREAN** *Needle case* (late 19th – early 20th century), metal. Gift of Warren Reedman, 2021

**KOREAN** *Bottle with crab design* (19th – early 20th century), stoneware (Haeju ware). Gift of Warren Reedman, 2021

**KOREAN** *Knee shaped water dropper* (19th – early 20th century), stoneware. Gift of Warren Reedman, 2021

**KOREAN** *Woman’s buttons* (late 19th – early 20th century, silver, enamel. Gift of Warren Reedman, 2021

**KOREAN** *Fish water dropper* (early 20th century), stoneware. Gift of Warren Reedman, 2021

**KOREAN** *Hand lamp* (early 20th century), brass, glass. Gift of Warren Reedman, 2021

**KOREAN** *Bottle with stamped design* (20th century), stoneware (Buncheong ware). Gift of Warren Reedman, 2021

**MOROCCAN** *Akhnif (cape)* (mid 20th century), wool, cotton, goat hair. Gift of Alexandra and Leigh Copeland, 2021

**MOROCCAN** *Akhnif (cape)* (mid 20th century), wool, cotton, goat hair. Gift of Alexandra and Leigh Copeland, 2021

**PAKISTANI** *Kashkul (Sufi begging bowl)* (mid 20th century), coco de mer shell, brass. Gift of Alexandra and Leigh Copeland, 2021

**PURCHASES**

**Sonia CHITRAKAR** (Indian 1998–) *COVID-19 scroll* (2020), natural pigment on paper, cotton. Purchased, NGV Supporters of Asian Art, 2021

**JAPANESE** *Kimono with wisteria* (1910–20), silk, silk thread. Purchased NGV Foundation, 2021

**JAPANESE** *Shishi with peony, ōfuroshiki (wrapping cloth)* (Meiji period 1868–1912), indigo dyed cotton, ōfuroshiki (wrapping cloth). Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2021

**JAVANESE** *Dutch officer, wayang klitik puppet* (early 19th century), painted and gilt-wood, bamboo, leather, cotton (thread and string). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Marching army with Indonesian flag, shadow puppet* (c. 1950), (*Rampogan Atau Ampyak, wayang kulit*), opaque watercolour on parchment, bamboo, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Dutch policeman, wayang klitik puppet* (early 19th century), painted and gilt-wood, bamboo, leather, cotton (thread and string). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Evil spirit, wayang kulit puppet* (early 20th century), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Evil spirit, wayang kulit puppet* (early 20th century), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Marching army with Dutch flag, shadow puppet* (1960s), (*Rampogan Atau Ampyak, wayang kulit*), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Angada, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, bamboo, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Antaboga, mythical serpent Nagaraja, wayang kulit puppet* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Arjuna, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Bata Guru, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Burisrawa, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Buta Terong, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Cakil (Buta Tjakil), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Cangik, wayang kulit puppet* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Dewaruci, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Kumbakharna, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Limbuk, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Matswapati, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Mountain (Gunungan), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Ox (Banteng), wayang kulit* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Patih Sabrang, wayang kulit puppet* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Pragalba, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Puntadewa, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Rakumini, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Rambat Geni, wayang kulit puppet* (1960s), opaque watercolour on parchment, horn, bamboo, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Saddled horse (Jaran), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Sarpakenaka, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Suratimantra, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Tame elephant (Gajah sena), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Tiger (Harimau), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Togog, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Trikaya, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Wild boar (Celeng), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, bamboo, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Wrekubara (Bima), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Semar, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Sumali, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Yamadipati, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Dursasana, wayang kulit puppet* (1966), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Arjunasasra, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**JAVANESE** *Batong, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Gareng, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Petruk, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**JAVANESE** *Tirtanata (Jayajatra), wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

**Sangita JOGI** (Indian c. 1991–) *Women partying* (2020), ink on paper; *Women rescuers* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

**Soni JOGI** (Indian c. 1979–) *Empowered mother* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

**Teju JOGI** (Indian c. 1959–) *Traffic in the city* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

**Kalyan JOSHI** (Indian 1969–) *Migration in the Time of COVID* (2020), natural colour on burnished cotton. Purchased, NGV Supporters of Asian Art, 2021

**Ubunji KIDOKORO** (Japan 1910–45) *Armchair* (c. 1937), bamboo, brass. Purchased, NGV Supporters of Asian art and NGV Foundation, 2021

**KOREAN** *Moon jar* (18th century), stoneware. Purchased, NGV Foundation, 2020

**Archana KUMARI** (Indian c. 1983–) *Bicycle embroidery* (2020), cotton, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

**Pushpa KUMARI** (Indian 1969–) *Coronavirus* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

**Shiro KURAMATA** (Japan 1934–91) *How high the moon* (1987), nickel-plated steel. Ruth Margaret Frances Houghton Bequest, 2021

**Harumi NAKASHIMA** (Japanese 1950–) *Tombstone* (1973), earthenware. Ruth Margaret Frances Houghton Bequest, 2021

**Venkat Raman Singh SHYAM** (Indian 1970–) *Viral World II* (2020), synthetic polymer paint on canvas. Purchased, NGV Supporters of Asian Art, 2021

**Tcheu SIONG** (Laotian 1968–) *Chao and the Three Spirits* (*Yawm Saub Chao*) 2009, cotton (thread, applique). Purchased with funds donated by The Spellbrook Foundation and Bill Nuttall, 2021

**Choi SUNG-JAE** (Korean 1962–) *Tranquil pond* 2019, stoneware (buncheong ware). Purchased with funds donated by Christopher James and Laurie O’Keefe, 2020

**Apindra SWAIN** (Indian c. 1982–) *Stay home* (2020), cotton, natural gum, lime, polished with glass bottles; *The corona woman* (2020), synthetic polymer paint on canvas; *Wash hands* (2020), synthetic polymer paint on canvas. Purchased, NGV Supporters of Asian Art, 2021

**Sori YANAGI** (Japanese 1915 – 2011) *Butterfly stools* (c. 1954), moulded rosewood ply, brass. Purchased, NGV Supporters of Asian Art, 2021

**Xu ZHEN** designer and artist (Chinese 1977–) **MADEIN COMPANY, Shanghai** manufacturer (est. 2009) *New* (2016–17), painted bronze, ed. 44/100. Purchased, NGV Supporters of Asian Art, 2020

## INTERNATIONAL ART

### International Decorative Arts

### GIFTS

**ENGLAND** *Abolitionist child’s plate* (c. 1840), earthenware (pearlware). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**ENGLAND** *Abolitionist jug* (c. 1820), earthenware (pearlware). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**ENGLAND, Staffordshire** *Dish* (c. 1760), stoneware (salt-glazed). Gift of the Serle family in memory of Jessie Serle, 2020

**Ingeborg LUNDIN** designer (Sweden 1921–92) **ORREFORS GLASBRUK, Orrefors** manufacturer (Sweden est. 1898) *Vase* 1969, glass (Ariel). Gift of the Burke family in memory of Geoffrey Burke (1946–2020), 2021

**Louis MAJORELLE** (France 1859–1926) *Clematis, table* (c. 1904), walnut (*Juglans sp.*). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**MORRIS & CO., Surrey** manufacturer (England 1875–1940) **Edward BURNE-JONES** designer (England 1833–98) **William E. STOKES** painter (England active 1880–1915) *Name window for the St Paul window from the Chapel of Cheadle Royal Hospital, Manchester* 1892 designed, (1911) manufactured, stained glass, lead. Gift of Oscar Graf, 2021

**Pablo PICASSO** designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007) *Bull’s head, bowl* 1954, earthenware; *Bull’s profile, convex wall plaque* 1956, earthenware; *Laughing-eyed face, pitcher* 1969, earthenware, ed. 44/350. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Eric RAVILIOUS** designer (England 1903–42) **WEDGWOOD, Staffordshire, Stoke-on-Trent** manufacturer (England est. 1759) *Train pattern, entrée plate from the Travel series* (1938) designed, 1953 manufactured, earthenware; *Yacht pattern, entrée plate from the Travel series* (1938) designed, 1953 manufactured earthenware. Gift from the Estate of Richard Lowe, 2020

**SÈVRES PORCELAIN FACTORY, Sèvres** manufacturer (France est. 1756) **Agathon LÉONARD** modeller (France 1841–1923) *Dancer with bracelet*, from *The Scarf Dance table centrepiece, model no. 3* (*Danseuse au bracelet*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1903 manufactured, porcelain (biscuit, hard paste); *Dancer with marguerite daisy*, from *The Scarf Dance table centrepiece, model no. 7* (*Danseuse à la marguerite*, from the table centrepeice *Le Jeu de L’Écharpe*) 1898 modelled, 1900–23 manufactured, porcelain (biscuit, hard paste); *Dancer with musical pipes on pedestal, from The Scarf Dance table centrepiece, model no. 8* (*Danseuse aux pipeaux*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1923 manufactured (figure), porcelain (biscuit, hard paste), brass; *Dancer with sandal*, from *The Scarf Dance table centrepiece, model no. 5* (*Danseuse au cothurne*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1906 manufactured porcelain (biscuit, hard paste); *Dancer with scarf her knee raised, from The Scarf Dance table centrepiece, model no. 12* (*Danseuse à l’écharpe genou levé*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1923 manufactured, porcelain (biscuit, hard paste); *Dancer with scarf her right foot raised*, from *The Scarf Dance table centrepiece, model no. 11* (*Danseuse à l’écharpe pied droit levé*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1923 manufactured, porcelain (biscuit, hard paste); *Dancer with tambourine (left)*, from *The Scarf Dance table centrepiece, model no. 6* (*Danseuse au tambourin*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1909 manufactured, porcelain (biscuit, hard paste); *Dancer with tambourine (right)*, from *The Scarf Dance table centrepiece, model no. 4* (*Danseuse au tambourin*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1903 manufactured, porcelain (biscuit, hard paste); *Dancer with torches (left) on pedestal*, from *The Scarf Dance table centrepiece, model no. 1* (*Danseuse aux flambeaux à gauche*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1900 manufactured (figure), porcelain (biscuit, hard paste); *Dancer with torches (right) on pedestal*, from *The Scarf Dance table centrepiece, model no. 15*

(*Danseuse aux flambeaux à droite*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1923 manufactured (figure), porcelain (biscuit, hard paste); *Singing dancer*, from *The Scarf Dance table centrepiece, model no. 2* (*Danseuse chantant*, from the table centrepiece *Le Jeu de L’Écharpe*) 1898 modelled, 1901 manufactured, porcelain (biscuit, hard paste). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**UNITED STATES** *Child’s armchair, production #1* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**UNITED STATES** *Child’s rocking armchair, production #0* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**UNITED STATES** *Rocking chair, production #2* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**UNITED STATES** *Rocking chair, production #3* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**UNITED STATES** *Rocking chair, production #4* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**UNITED STATES** *Rocking armchair, production #5* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**UNITED STATES** *Rocking armchair, production #6* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**UNITED STATES** *Rocking armchair, production #7* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

**Frank Lloyd WRIGHT** designer (United States 1867–1959) **LINDEN GLASS COMPANY, Chicago** manufacturer (1884–1934) *Window from the Avery Coonley House, Riverside, Illinois* (c. 1906–08), glass, copper-plated zinc, other materials. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

### PURCHASES

**Alvar AALTO** designer (Finland 1898–1976) **O.Y. HUONEKALU-JA RAKENNUSTYÖTEHDAS A.B, Littoinen** manufacturer (Finland est. 1910) *Tea trolley, model 901* 1936–37 designed, birch (*Betula sp.*), wood (lacquered), rubber. Margaret Ditchburn Bequest, 2021

**Alvar AALTO** designer (Finland 1898–1976) **O.Y. HUONEKALU-JA RAKENNUSTYÖTEHDAS A.B, Littoinen** manufacturer (Finland est. 1910) **FINMAR, London** retailer (England 1934–2019) *Screen, model 100* 1938 designed, pine (*Pinus sp.*), metal. Margaret Ditchburn Bequest and Norma Atwell Bequest, 2021

**Edgar-William BRANDT** (France 1880–1960) *Wall mirror* (c. 1925), patinated wrought iron, mirror. Norma Atwell Bequest, 2021

**Carlotta de BEVILACQUA** designer (Italy 1957–) **ARTEMIDE, Milan** manufacturer (Italy est. 1959) *Yang Metamorfosi* 2000, methacrylate, polycarbonate, compact fluorescent globes, electrical components. Purchased with funds donated by Gordon Moffatt AM, 2020

**Charles EAMES** designer (United States 1907–78) **Ray EAMES** designer (United States 1912–88) **EVANS PRODUCTS COMPANY, Grand Haven, Michigan** manufacturer (United States 1928–62) *Leg splint* 1943 designed, mahogany (*Swietenia sp.*), moulded plywood. Purchased, NGV Supporters of Decorative Arts, 2021

**Camille FAURÉ** (France 1874–1956) *Vase* (c. 1930), enamel, copper, brass, silver. Purchased with funds donated by Carol Sisson and Peter and Ivanka Canet, 2021

**Émile GALLÉ** designer (France 1856–1904) **GALLÉ, Nancy** manufacturer (France 1871–1931) *Hogweed, side chair* 1902, walnut, caning. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2021

**GEORGE NELSON & ASSOCIATES, New York** design studio (United States 1947–mid 1980s) **HOWARD MILLER CLOCK COMPANY, Zeeland, Michigan** manufacturer (United States est. 1926) *Ball wall clock, model 4755* 1949, brass, aluminium, aluminium (enamelled), ash (*Fraxinus sp.*), metal (gold painted), clock mechanism. Purchased, NGV Supporters of Decorative Arts, 2021

**Constance GUISSET** designer (France 1976–) **CONSTANCE GUISSET STUDIO, Paris** manufacturer (France est. 2007) *La pluie dans la maison ceiling lamp* 2012, wood, neon, electricals. Purchased with funds donated by Gordon Moffatt AM, 2021

**Jiro KAMATA** (Japan 1978–) *Bi necklace* (2018), dichroic mirrored glass, oxidised silver. Purchased NGV Foundation, 2021

**George NAKASHIMA** (United States 1905–90) *Conoid, side chair* 1971 designed, 1975 manufactured, American black walnut (*Juglans nigra*), hickory. Norma Atwell Bequest, 2021

**Isamu NOGUCHI** designer (United States 1904–88) **HERMAN MILLER, Michigan** manufacturer (United States est. 1923) *Coffee table, model IN-50* 1944 designed, walnut (*Juglans sp.*), glass. Ursula Jacobs Bequest, 2021

**Isamu NOGUCHI** designer (United States 1904–88) **STEVENSON MANUFACTURING COMPANY, La Porte, Indiana** manufacturer (United States active 1930s) *Hawkeye measured time clock and kitchen timer* 1931 designed, metal, glass, bakelite. Purchased NGV Foundation, 2021

**Pablo PICASSO** designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007) *Goat’s head in profile, round/square dish* 1952, earthenware, ed. 86/100; *Landscape, round plate* 1953, earthenware, ed. 40/200. Purchased with funds donated by John and Cecily Adams, 2020; *Hands with fish, round dish*, 1953, earthenware, ed. 176/250. Purchased with funds donated by John and Cecily Adams, 2021; *Bunch of flowers, rectangular dish* 1955, earthenware, ed. of 450; *Cogida, round dish* from the *Service de scenes de corrida series* 1959, earthenware, ed. 30/50. Purchased with funds donated by John and Cecily Adams 2021; *Profile of Jacqueline, round/square plaque* 1956, earthenware, edition of 500. Purchased with funds donated by John and Bridget Patrick and the Margaret Ditchburn Bequest, 2020; *Perched black owl, round dish* 1957, earthenware, ed. 45/100. Purchased with funds donated by John and Cecily Adams, and the Norma Atwell Bequest, 2020; *Estocado, round*



*dish* from the *Service de scenes de corrida series* 1959, earthenware, ed. 27/50. Purchased with funds donated by John and Cecily Adams, 2021; *Small bust of a woman, rectangular plaque* 1964, earthenware, ed. 9/100. Purchased with funds donated by Annette Davis and Leon Davis AO and the Norma Atwell Bequest, 2020

**Augustus Welby Northmore PUGIN** designer (England 1812–52) **MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) *Stove tile* (1850–51) earthenware. Alan Black Bequest in memory of Leonard Simpson, 2020

**RIVE ROSHAN, Amsterdam** design studio (the Netherlands est. 2012) **Ruben DE LA RIVE BOX** designer (the Netherlands 1981–) **Golnar ROSHAN** designer (Australia 1986–) *Colour dial table, sunrise light* (2020), inkjet print on glass, artist’s proof ed. 1/2. Purchased with funds donated by NGV Supporters of Contemporary Design and Architecture, 2021

**Paul Étienne SAÏN** (attributed to) (France 1904–95) *Floor screen* (c. 1930), lacquer, eggshell, gold and silver leaf, wood. Margaret Ditchburn Bequest, 2021

**UNITED STATES, New York, New Lebanon** *Candlestand* (1830–50), cherry wood (*Prunus sp.*), butternut (*Juglans cinerea*). Norma Atwell Bequest, 2021

**UNITED STATES, New York, New Lebanon** *Fancywork basket* (c. 1860), black ash (*Fraxinus nigra*), wool, other materials. Norma Atwell Bequest, 2021

**VINCENNES PORCELAIN FACTORY, Paris** manufacturer (France 1740–56) **Jean-Claude DUPLESSIS** (attributed to) designer (Italy c. 1695–1774) **Jacques FONTAINE** decorator (France 1734–35 – c. 1807) *Pair of vases (Vases à oreilles)* (third size) (c. 1755), porcelain (soft-paste). Purchased NGVWA with the assistance of Joan Darling to commemorate the 60th Anniversary of the NGVWA, 2021

**Kem WEBER** designer (Germany 1889–1963) **AIRLINE CHAIR COMPANY, Los Angeles** manufacturer (United States active 1930s) *Airline armchair* (1934–35) designed, (c. 1939) manufactured, birch, ash, plywood, PVC upholstery (Naugahyde), metal. The Nigel Peck AM & Patricia Peck Fund, 2020

**Fred WILSON** (United States 1954–) *To die upon a kiss* (2011), glass, steel, plastic, artist’s proof ed. 2/2. Professor AGL Shaw AO Bequest, 2020

**Frank Lloyd WRIGHT** (United States 1867–1959) *Peacock chair from the Imperial Hotel, Tokyo* (1921) designed, (1921–22) manufactured, oak (*Quercus sp.*), vinyl, brass. Purchased with funds donated by Joe White Bequest and donors to the Frank Lloyd Wright Appeal, 2021

**Russel WRIGHT** designer (United States 1904–76) **RUSSEL WRIGHT INC., New York** manufacturer (United States 1927–) *Bowl with handles* (c. 1935), aluminium, bamboo; *Bun warmer* (c. 1935), aluminium, bamboo, birch (*Betula sp.*); *Canape tray* (c. 1935), aluminium, cork; *Casserole* (c. 1935), aluminium, birch (*Betula sp.*); *Pitcher* (c. 1935), aluminium, walnut (*Juglans sp.*). Purchased with funds donated by Merv Keehn and Sue Harlow, 2021

## INTERNATIONAL ART

### International Fashion and Textiles

### GIFTS

**A. F. VANDEVORST, Antwerp** fashion house (1997–2020) **An VANDERVORST** designer (born Belgium 1968) **Filip ARICX** designer (born Belgium 1971) *Look 7, jacket, dress and catsuit* 2011, autumn–winter 2011–12, cotton, lycra, silk, wool, metal, leather. Gift of the artists, 2020

**ALEXANDER MCQUEEN, London** fashion house (est. 1992) **Sarah BURTON** designer (born England 1974) *Iris clutch bag* (c. 2011), transparent synthetic polymer resin, gilt-metal, leather (lining); *Union Jack clutch bag* (c. 2011), leather, metal, crystals. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**ALEXANDER MCQUEEN, London** fashion house (est. 1992) **Alexander MCQUEEN** designer (England 1969–2010) *Top* 1995, Highland rape collection, autumn–winter 1995–96, synthetic fibre, cotton, metal (fastenings); *Coat* 1996, Dante collection, autumn–winter 1996, wool, metallic braid; *Dress* 2000–01, synthetic hair, glass (beads), polyester (lining), metal (fastenings); *Ball gown* 2006, Widows of Culloden collection, autumn–winter 2006–07, silk, crinoline, metal (fastenings); *Evening dress* 2006, Sarabande collection spring–summer 2007, polyester (lace, lining), lycra, synthetic fibre (padding), silk (satin), diamantés, metal (fastenings); *Trousers and shirt* 2006–07, *Widows of Cullodwn* collection, autumn–winter 2006–07, wool, silk (crepe), curpo, lycra (lining), synthetic fibre (laces), plastic (buttons), metal (fastenings); *Gown, belt and sandals* 2007, *The Blue Lady (La Dame Bleue)* collection, spring–summer 2008, silk (satin), patent leather, leather, synthetic fabric (shoulder pads, wadding), cotton (laces), metal (fastenings), rubber; *Dress* 2009, *Plato’s Atlantis* collection, spring–summer 2010, silk (chiffon, organza), leather (suede), synthetic fibre, silk (satin), plastic (boning), metal (fastenings), plastic (buttons); *Houndstooth knuckle, clutch bag* 2009, autumn–winter 2009–10, plastic, leather (lining), metal, crystals; *Shorts* 2015, autumn–winter 2015, silk (satin), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**BERNHARD WILLHELM, Paris** fashion house (est. 1999) **Bernhard WILLHELM** designer (born Germany 1972, worked in Belgium 1999–2002, France 2000–13, United States 2013–) *Outfit* 2013, spring–summer 2013, cotton, silk, polyester (mesh), leather, cork, plastic (fastenings), metal (fastenings); *Outfit* 2013, spring–summer 2013, cotton, polyamide, synthetic fibre, rubber; *Outfit* 2015, spring–summer 2015, viscose, polyester, leather rubber; *Strap sandals* 2015-16, autumn–winter 2015–16, rubber, polyester, rope; *Strap sandals* 2015-16, autumn–winter 2015–16, rubber, polyester, string; *Outfit* 2017, spring–summer 2017, cotton, wool, rubber, plastic, glass (lenses), metal (frames); *Outfit* 2017, spring–summer 2017, cotton, wool, jute, rubber (sandals and frames), glass (lenses), metal (frames); *Totally awesome muscles, outfit* 2017–18, autumn–winter 2017–18, screenprinted cotton, cotton (chenille), wool, cork, metal (frames), glass (lenses). Gift of the artist, 2021

**CARVEN, Paris** fashion house (est. 1945) **Marie-Louise CARVEN** designer, (France 1909–2015) *Cocktail dress* 1960, silk (taffeta), silk (lining), synthetic fabric (tulle), plastic (boning), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**CHRISTIAN DIOR, Paris** couture house (est. 1946) **Philippe GUIBOURGÉ** designer (France 1931–86) *Dress* 1972, silk (lace), silk (crêpe). Gift of Pamela Thompson, 2021

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Dress and vest* 1989, spring–summer 1990, wool, plastic, metal (fastenings); *Jacket, bodysuit, skirt, leggings and boots* 1991, *Chic Punk* collection, autumn–winter 1991–92, wool, polyvinyl chloride, synthetic fabric, nylon, polyurethane, plastic, leather, metal (fastenings); *Top and pants* 1992, *Unfinished* collection, spring–summer 1992, wool, elastane; *Shirt dress, dress and shoes* 1993, *Synergy* collection, autumn–winter 1993–94, rayon, cupro, wool, leather, rubber, cotton (laces); *Shoes* 1993, *Eccentric* collection, spring–summer 1994, cotton (canvas), cotton (velour), rubber, metal (fastenings); *Leggings* 1998, *Fusion* collection, autumn-winter 1998–99, wool, elastic; *Dress and shoes* 2001, *Ethnic Couture (White)* collection, spring–summer 2002, cotton (calico), cotton, nylon, leather, rubber; *Top* 2003, *Abstract Excellence* collection, spring–summer 2004, cotton, polyester, cupra (ground), cotton (pile), triacetate; *Top, skirt and shoes* 2008, *Tomorrow’s Black* collection, spring–summer 2009, wool, polyester, metal (fastenings), leather, rubber; *Cape, shorts, socks and boots* 2014, *Blood and Roses* collection, spring–summer 2015, cotton, polyester, synthetic leather, nylon, plastic, elastic, rubber. Gift of Takamasa Takahashi and David Tune, 2020

**DAVID WHITEHEAD & SONS LTD, Lancashire** manufacturer (est. 1892) **Marian MAHLER** textile designer (Austria c. 1911 –1983, worked in England 1937–83) *Bird chair, fabric length* 1953 designed, screenprinted linen, rayon; *Sanderson’s Mobiles, fabric length* 1950 designed, screenprinted linen. Gift of John Hinds, 2021

**ENGLAND** *Bedcover* (c. 1710), linen, silk (thread). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**ENGLAND** *Robe a l’angalise* (c. 1760), silk, linen, metal. Gift of Tamahine Forster, 2021

**Margaret FOSTER** (England 1843–1936) *Sampler* 1932, cotton, cotton (thread). Gift of Wendy Ritchie, 2021

**HEAL’S, London** manufacturer and retailer (est. 1818) **Lucienne DAY** designer (England 1917–2010) *Calyx, fabric length* 1951 designed, screenprinted linen; *Calyx, fabric length* 1951 designed, screenprinted linen; *Ducatoon, fabric length* 1959 designed, screenprinted cotton; *Herb Antony, curtains* 1956 designed, screenprinted cotton; *Linden, fabric length* 1960 designed, screenprinted cotton; *Plantation, fabric length* 1958 designed, screenprinted linen, cotton (backing). Gift of John Hinds, 2021

**HERMÈS, Paris** fashion house (est. 1837) **Véronique NICHANIAN** designer (born France 1968) *Haut à Courroies cosmos, bag* 2019, leather, metal. Gift of the artist, 2021

**Maija ISOLA** designer (Finland 1927–2001, worked in France and Algeria 1970–76) **MARIMEKKO, Helsinki** manufacturer (est. 1951) *Joonas, fabric length* 1961 designed, 1964 printed, screenprinted cotton; *Kaivo, fabric length* 1964 designed, 1965 printed, screenprinted cotton; *Kivet, fabric length* 1956 designed, screenprinted cotton. Gift of John Hinds, 2021

**LUCIE CRANE** dressmaker (English active 1900s) *Day dress* c. 191, silk, silk (tulle), glass (beads), wool (lining), metal (weight). Gift of David Barber and Jane Fitzherbert (nee Barber), grandchildren of Maggie Barber, 2020

**Michael O’CONNELL** (England 1898–1976, worked in Australia 1921–37) *Wall hanging* (c. 1954), screenprinted cottons. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**TAO, COMME DES GARÇONS, Tokyo** fashion house (2005–11) **Tao KURIHARA** designer (born Japan 1973) *Wrap and dress* 2006, autumn–winter 2006–07, angora, cotton, silk, wool, cashmere, rayon, nylon. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**THIERRY MUGLER, Paris** fashion house (est. 1974) **Thierry MUGLER** designer, (born France 1948) *Evening dress* 1994, polyester (crepe), satin, metal, plastic (boning). Gift of Harry Chojna in memory of Heather Chojna, 2021

### PURCHASES

**A. F. VANDEVORST, Antwerp** fashion house (1997–2020) **An VANDERVORST** designer (born Belgium 1968) **Filip ARICX** designer (born Belgium 1971) *Look 50, dress and ankle boots* 1999, autumn–winter 1999–2000, wool, nylon (lining), leather, metal; *Look 26, top, skirt, bodysuit and long boots* 2000, spring–summer 2001, nylon, elastic, metal, leather; *Look 29, top, pants, belt, gloves and ankle boots* 2009, autumn–winter 2009–10, wool, leather, metal, cotton, rubber; *Look 3, top, skirt and ankle boots* 2011, spring–summer 2011, cotton, metal (spangles, zip), plastic (sequins), synthetic fabric (lining), leather, paint; *Look 33, trenchcoat, short jacket, top, leggings and combat boots* 2016, spring–summer 2016, cotton, plastic (buttons), leather. Purchased, NGV Supporters of Fashion and Textiles, 2020

**ALEXANDER MCQUEEN, London** fashion house (est. 1992) **Alexander McQUEEN** designer (England 1969–2010) *Look 55, suit* 2004, *Deliverance* collection, spring–summer 2004, cotton, acetate, plastic (fastenings). Purchased NGV Foundation, 2021

**CHANEL, Paris** fashion house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–2019, died France 2019) *Grocery basket tote* 2014, chrome-plated metal, leather. Purchased with funds donated by the Bertocchi family, 2021

**CHRISTIAN DIOR, Paris** couture house (est. 1946) **Yves SAINT LAURENT** designer (born Algeria 1936, worked in France 1954–2008, died France) **ASCOTT, Paris** shoemaker (active 1950s) *Look 150, rose rouge, evening dress, bag and shoes* 1958, *Trapeze* line, spring–summer 1958, silk, tulle (synthetic), leather, elastance, plastic (boning), rubber, metal (fastenings). David Richards Bequest, 2021

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Dress with body chains* 2018, spring–summer 2019, synthetic fabric, metal, plastic (fastenings). Purchased, NGV Supporters of Fashion and Textiles, 2021

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) **NIKE, Beaverton, Oregon** manufacturer (est. 1971) *Comme des Garçons Nike Shox* 2018, spring–summer 2019, leather, rubber (sole), cotton (laces), chrome coated metal (chain). Purchased, NGV Supporters of Fashion and Textiles, 2021

**Cornille et Cie for F. SCHUMACHER, New York** manufacturer (est. 1889) **Henri STÉPHANY** designer (France 1889–1934) *Doves, fabric length (Les Colombes)* 1925, rayon, silk and metal (brocaded lampas). David Richards Bequest, 2021

**JEAN CHARLES DE CASTELBAJAC**, **Paris** fashion house (est. 1978) **Jean Charles de CASTELBAJAC** designer (born Morocco 1949, emigrated to France c. 1955) *Teddy bear jacket* 1988–89, autumn–winter 1988–89, modacrylic, polyester, acrylic. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2021

**JEAN PAUL GAULTIER**, **Paris** fashion house (est. 1976) **Jean Paul GAULTIER** designer (born France 1952) *Hat* (1980–90), raffia, plastic. David Richards Bequest, 2021

**JOHN GALLIANO**, **London** fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) *Look 1, Minimono* 1994, *Black* collection, autumn–winter 1994–95, wool, plastic (buttons), nylon (lining). Purchased, NGV Patrons, 2020

**JUDY BLAME**, **London** (England 1960–2018) *Beret and belt* c. 1985, wool, metal (chains, buckles, wire, ring-pulls, buttons, studs, keyrings, safety pins, keys), leather. David Richards Bequest, 2021

**Vinca KRUK** designer (born the Netherlands 1980) **Daniel van der VELDEN** designer (born the Netherlands 1971) **METAHAVEN** design studio (est. 2007) *DVD Zone 5* 2020, from the *Arrows* series 2020, wool, lurex. Purchased NGV Foundation, 2021

**MOSCHINO**, **Italy** fashion house (est. 1982) **Franco MOSCHINO** designer (Italy 1950–94) *Antica Pasticceria Milano, handbag* (c. 1990), leather, metal. Purchased with funds donated by the Bertocchi family, 2020

**RICHARD QUINN**, **London** fashion house (est. 2016) **Richard QUINN** designer (born England 1990) *Look 2, ensemble* 2020, autumn–winter 2020–21, satin, silk, (tulle), plastic (pearl, diamonds), glass (beads). Purchased, NGV Gala 2018 Fund, 2020

**TOMO KOIZUMI**, **Tokyo** fashion house (est. 2011) **Tomo KOIZUMI** designer (born Japan 1988) *Look 27, top and skirt* 2019, autumn–winter 2019–20, polyester (organza), metal (fastenings). Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Tania and Sam Brougham, Tommy Hilfiger Australia, PVH Brands, Rob Gould, SIRAP Art Collective and donors to the 2020 NGV Annual Appeal, 2020

**YOHJI YAMAMOTO**, **Tokyo** fashion house (est. 1972) **Yohji YAMAMOTO** designer (born Japan 1943) *Bustle coat* 1995, *Black* collection, autumn–winter 1995–96, wool. Purchased NGV Supporters of Fashion and Textiles and NGV Foundation, 2020; *Cap* 1986, autumn–winter 1986–87, wool, synthetic fabric. David Richards Bequest, 2021; *Kimono coat* 2015, autumn–winter 2015–16, wool, cupro. Purchased, NGV Supporters of Fashion and Textiles, 2021

**YVES SAINT LAURENT**, **Paris** couture house (1961–2002) **SAINT LAURENT**, **Paris** fashion house (est. 2012) **Anthony VACARELLO** designer (born Belgium 1982) *Roller boot stilettos* 2017, ready-to-wear 2017, patent leather, rubber, metal. Purchased with funds donated by the Bertocchi family, 2020

## INTERNATIONAL ART

### International Multimedia

**Julian OPIE** (English 1958–) *Jet stream* 2011, continuous computer animation on LED screen, sound. Gift of Julian Opie, 2021

### PURCHASES

**Refik ANADOL** designer (Turkish 1985–, emigrated to United States 2014) **REFIK ANADOL STUDIO**, **Los Angeles** design studio (est. 2014) *Quantum memories* 2020, colour digital animation, four-channel sound. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Loti & Victor Smorgon Fund, and Barry Janes and Paul Cross, 2021

**CARNOVSKY**, **Milan** design studio (est. 2007) **Francesco RUGI** designer (Italian 1977–) **Silvia QUINTANILLA** designer (Colombian 1979–) *Extinctions* (2020), laser print on polyester. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Anne Ross, 2020

### INTERNATIONAL ART

#### International Painting

### GIFTS

**Richard Staunton CAHILL** (Irish c. 1827–1904, worked in England 1861– c. 1902) *Mary Smith lecturing on Woman’s Rights, Cockermouth, Cumbria* 1888, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Dora MAAR** (French 1907–97) *Woman with a necklace (Femme au collier)* (c. 1950), oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

**Giovanni Francesco ROMANELLI** (Italian c. 1610–1662) *The three Marys at the sepulchre* (1641), oil on copper. Collection of James O Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government’s Cultural Gifts Program, 2020

**Mary SWANZY** (Irish 1882–1978) *Pink-roofed town, France* (c. 1926–27), oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

### PURCHASES

**Gretchen BENDER** (American 1951–2004) *Untitled* 1982, from the *Pleasure is Back* series, enamel ink silkscreen on tin. Ruth Margaret Frances Houghton Bequest and NGV Foundation, 2021

**Harden Sidney MELVILLE** (English 1824–94, worked in Australia 1842–47) *Torres Strait Canoe and five men at the site of a wreck on the Sir Charles Hardy Islands, off Cape Grenville, North East Australia* 1874, oil on canvas. Warren Clark Bequest and Ruth Margaret Frances Houghton Bequest, 2020

**Jim SHAW** (American 1952–) *Capitol viscera appliances mural* 2011, acrylic on muslin. Purchased, NGV Foundation, 2021

**Frieda TORANZO JAEGER** (Mexican 1988–) *autofelatio* 2018, oil on canvas, steel. Purchased, NGV Supporters of Contemporary Art, 2021

## INTERNATIONAL ART

### International Photography

### GIFTS

**Henri CARTIER-BRESSON** (French 1908–2004) *Simiane-la-Rotonde, France* (1969), gelatin silver photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**Florence HENRI** (American 1893–1982) *Figure composition, reclining woman with shell* (1930), gelatin silver photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**Dora MAAR** (French 1907–97) *Vendors laughing behind their charcuterie stall, Barcelona (Vendeuses et vendeur riant derrière leur étal de charcuterie, Barcelone)* 1933, gelatin silver photograph. *Léonor Fini lying on a floor strewn with clothes (Léonor Fini allongée sur un plancher jonché de vêtements)* (c. 1936), gelatin silver photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

### PURCHASES

**Malala ANDRIALAVIDRAZANA** (Malagasy 1971–, emigrated to France 1983) *Figures 1850, various empires, kingdoms, states and republics* (2015), inkjet print, ed. 1/5; *Figures 1856, geological structure* (2018), inkjet print, ed. 3/5; *Figures 1937, lignes télégraphiques et sous-marines* (2018), inkjet print, ed. 2/5. Ruth Margaret Frances Houghton Bequest, 2021

**Erieta ATTALI** (Israeli 1966–, worked in the United States 2000–), *Solférino Bridge, Marc Mimram* 2008, printed 2019, gelatin silver print; *The New Acropolis Museum, by Bernard Tschumi Architects* 2008, printed 2019, gelatin silver print; *Chalet 7, Max Núñez and Nicolas del Rio* 2010, printed 2019, gelatin silver print; *Glass wood house #1, by Kengo Kuma* 2013–15, printed 2019, gelatin silver print; *Glass wood house #2, by Kengo Kuma* 2013–15, printed 2019, gelatin silver print; *Glass wood house #3, by Kengo Kuma* 2013–15, printed 2019, gelatin silver print; *Garden terrace Miyazaki, by Kengo Kuma* 2014, printed 2019, gelatin silver print; *Springwater, by Peter Stutchbury Architects* 2014, printed 2019, gelatin silver print; *Meditation house, Das Kranzbach, by Kengo Kuma* 2018, printed 2019, gelatin silver print. Purchased NGV Foundation, 2020

**Tracey EMIN** (English 1963–) *Exploration of the Soul* 1994, artist’s book, C type photographs, lithograph, applique linen slipcover, ed. 2/200. Purchased NGV Foundation, 2021

**Bruce GILDEN** (American 1946–) *Jean, Milwaukee, Wisconsin, USA* 2013, printed 2021, from the *Face* series 2012–14, inkjet print, ed. 2/5; *Morgan, Des Moines Iowa, USA* 2017, printed 2021, from the *Face* series 2012–14, inkjet print, ed. 3/5. Purchased NGV Foundation, 2021

**Germaine KRULL** (German 1897–1985) *Daretha (Dorothea) Albu* (c. 1925), gelatin silver photograph. Purchased NGV Foundation, 2020

**Dora MAAR** (French 1907–97) *Untitled (Study of Beauty)* (1936), gelatin silver photograph. Bowness Family Fund for Photography, 2021

**Gillian WEARING** (English 1963–) *Signs that say what you want them to say and not Signs that say what someone else wants you to say (Everything is connected in life the point is to know it and to understand it.)* (1992–93), from the *Signs that Say What You Want*

*Them to Say and Not Signs That Say What Someone Else Wants You to Say* series 1992–93, type C photograph, ed. 2/10. Purchased NGV Foundation, 2021

## INTERNATIONAL ART International Prints and Drawings

### International Books

### GIFTS

**David ROBERTS** draughtsman (Scottish 1796–1864, worked in England 1822–64) **Louis HAGHE** lithographer (Belgian 1806–85, worked in England 1823–85, *The Holy Land, Volume 2. Syria, Idumea, Arabia, Egypt and Nubia* published 1842, book; *Egypt and Nubia, volume 1* published 1846, book; *Egypt and Nubia, volume 2* published 1849, book. *Egypt and Nubia, volume 3* published 1849, book. Gift of Richard Gate through the Australian Government’s Cultural Gifts Program, 2020

### PURCHASES

**Robert DELAUNAY** (French 1885–1941) *Allo! Paris!* 1926, illustrated book: lithographic cover, 20 lithographic plates and letterpress text. Purchased NGV Foundation, 2020

**Wassily KANDINSKY** (Russian 1866–1944) **Franz MARC** (German 1880–1916) *Der Blaue Reiter Almanac* 1912, illustrated book: colour woodcut cover, letterpress text and photo-reproductive illustrations. Purchased with funds donated by Carol Sisson, 2020

### International Drawings

### GIFTS

**Josef HOFFMANN** (Austrian 1870–1956) *Design for a metal chair* (1920s), pen and brush and ink over pencil. Gift of Richard Hollis, 2020

**Maximilian LENZ** (Austrian 1860–1948) *Woman with a golden cloak (Femme au manteau doré)* 1904, gouache. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

### PURCHASES

**Christopher WOOD** (English 1901–30) *Portrait of a gentleman (Henri)* (1925–26), pencil. Purchased NGV Foundation, 2020

### International Prints

### GIFTS

**Jim DINE** (American 1935–) *Tools in a puzzled vessel* 2017, woodcut, etching, lithograph, power-tool abrasion and hand-colouring right-to-print, proof. Gift of the artist, 2021

**Richard ESTES** (American 1932–) *Qualicraft shoes* (1974), colour lithograph ed. 89/100. Gift of Ivan Durrant, 2021

**David HOCKNEY** (English 1937–, worked in United States 1964–68, 1975–), *Inside it opens up as well* 2018, photographic drawing printed on seven sheets mounted to Dibond, edition of 12; *Pictures at an exhibition* 2018, photographic drawing printed on eight sheets mounted to Dibond, edition of 12; *Pictured gathering with mirror* 2018, photographic drawing printed on seven sheets mounted to Dibond, edition of 12. Gift of Gregory Evans, 2021

**Pablo PICASSO** (Spanish 1881–1973, worked in France 1904–73) *The black jug and skull (Le pichet noir et la tête de mort)* 1946, lithograph, ed. 22/50. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

**David ROBERTS** draughtsman (Scottish 1796–1864, worked in England 1822–64) **Louis HAGHE** lithographer (Belgian 1806–1885, worked in England 1823–85) *Lower end of the valley showing the Acropolis, March 9 1839* 1839 hand-coloured tint lithograph; *Ruins of a Triumphal Arch, Petra, March 7 1839* 1839 hand-coloured tint lithograph; *Temple called El Knasne, Petra, March 7 1839* 1839, hand-coloured tint lithograph; *Tombs of the Khalifs, Cairo* 1842, hand-coloured tint lithograph. Gift of Richard Gate through the Australian Government’s Cultural Gifts Program, 2020

**PURCHASES**

**Peter BEHRENS** (German 1868–1940), *The kiss (Der Kuss)* (1898), from *Pan*, vol. 4, no. 2, July–Sep 1898, colour woodcut, edition of 1100. Ruth Margaret Frances Houghton Bequest, 2020

**Roger BRODERS** (French 1883–1953) *Marseille: Gateway to North Africa (Marseille, Porte de l’Afrique du Nord)* (1929), poster: colour lithograph. Purchased NGV Foundation, 2021

**Richard ESTES** (American 1932–) *Urban landscapes I* 1972, suite of 8 colour screenprints. Purchased with funds donated by Noel Belcher Bequest, Max Smith, Diana Lempriere and 2020 Richard Estes Appeal donors, 2021

**Jenny HOLZER** (American 1950–) *Truisms* 1977–79, offset lithographs on 8 sheets. Ruth Margaret Frances Houghton Bequest, 2021

**Alfonso IANNELLI** (Italian/American 1888–1965) *Alice Lloyd* (c. 1915), gouache and gold paint on black composition board. Purchased NGV Foundation, 2021

**Charles LOUPOT** (French 1892–1962) *International Exposition of Decorative Arts and Modern Industry, Paris (Exposition Internationale des arts décoratifs et industriels modernes, Paris)* 1925, poster: colour lithograph. Purchased NGV Foundation 2021

**Edward MCKNIGHT KAUFFER** (American 1890–1954, worked in England 1914–40) *From winter’s gloom to summer’s joy* (1927), poster: colour lithograph. Purchased NGV Foundation, 2021

**László MOHOLY-NAGY** (Hungarian/American 1895–1946, worked in Germany 1920–34, England 1935–37) *Untitled* (1923), from the *Konstruktionen: Kestnermappe 6 (Constructions: Kestner Portfolio 6)* 1923, lithograph, edition of 50. Ursula Jacobs Bequest, 2020

**Pablo PICASSO** (Spanish/French 1881–1973) *Toros en Vallauris 1955* 1955, poster: colour linocut, ed. 128/200. Purchased with funds donated by John and Cecily Adams, 2020

**Fred TOMASELLI** (American 1956–) *Biden beats Trump (November 8, 2020)* (2021), inkjet print and colour screenprint, ed. 3/80, Purchased NGV Foundation, 2021

**INTERNATIONAL ART**

**International Sculpture**

**GIFTS**

**Donato BARCAGLIA** (Italian 1849–1930) *Love is blind (Amore Accieca)* (c. 1875), Marble. Gift of Carol Sisson through the Australian Government’s Cultural Gifts Program, 2020

**Cerith WYN EVANS** (Welsh 1958–) *C=O=D=A* 2019–2020, neon. Felton Bequest, 2020

**PURCHASES**

**Daniel ARSHAM** (American 1980–) *Falling clock* (2020), synthetic polymer paint on fibreglass, clock; *Hidden figure* (2020), synthetic polymer paint on fibreglass; *Hidden figure* (2020), synthetic polymer paint on fibreglass; *Hidden figures* (2020), synthetic polymer paint on fibreglass. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by the Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, 2021

**Cecilie BENDIXEN** (Danish 1975–) *Cloud formations* (2020), polytetrafluoroethylene, polyvinylidene difluoride thread, LEDs, electrical components. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Neilson Foundation, 2020

**Talin HAZBAR** (Syrian 1988–) *Accretions #1-5* (2019) designed, (2020), stainless steel, calcified organic matter, plastic, LEDs, electrical components. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Gordon Moffatt AM, 2020

**Porky HEFER** (South African 1968–) *Flat white* (2019) designed, (2020) manufactured, from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, leather, steel, sheepskin, faux leather, plywood, foam; *Suckerfish* (2019) designed, (2020) manufactured, from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, leather, steel, masonry twine, resin, polyvinyl chloride pipe, recycled t-shirt yarn, salvaged life jackets; *Buttpus* (2020), from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, felted karakul wool, felt, canvas, leather, sheepskin, salvaged hand-tufted wool carpet, recycled stuffing, foam, steel; *Sabre-toothed netteeesh* (2020), from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, basketweave rope, pool noodle, rubber, gloves, plastic toy aeroplanes, dog toys, printed polyester, foam, steel. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Barry Janes and Paul Cross, Neville and Diana Bertalli, 2021

**Porky HEFER** designer (South African 1968–) **SOUTHERN GUILD** manufacturer (South Africa est. 2008) *Q-tip* (2019) designed, (2020) manufactured, from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, recycled advertising banner, offcut upholstery fabric, sheepskin, salvaged t-shirt cotton, recycled polyester stuffing, salvaged hand-tufted silk carpet, foam, steel. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Barry Janes and Paul Cross, Neville and Diana Bertalli, 2021

**Jenny HOLZER** (American 1950–) *Untitled* 1985, from the *Truisms* series, electronic LED sign with yellow diodes, ed. 2/5. Purchased, NGV Supporters of Contemporary Art and NGV Foundation, 2021

**Jeff KOONS** (American 1955–) *Venus* (2016–20), from the *Antiquity* series 2008–16, stainless steel, ed. 1/3. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Loti & Victor Smorgon Fund, Leigh Clifford AO and Sue Clifford, John Higgins AO and Jodie Maunder, Paula Fox AO and Fox Family Foundation, Professor AGL Shaw AO Bequest and NGV Foundation, 2020

**Sabine MARCELIS** designer (the Netherlands 1986–) **STUDIO SABINE MARCELIS** manufacturer (the Netherlands est. 2012) *Dawn XXXIII* 2015, designed, (2018) manufactured, polyester resin, neon, electrical components. Purchased with funds donated by Esther Frenkiel OAM and David Frenkiel, 2020

**Erez Nevi PANA** (Israel 1983–) *Crystalline* (2020), salt, aluminium, clay, wood, metal. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, The Michael and Janet Buxton Foundation and MAB Corporation Pty Ltd, 2021

**Diamond STINGILY** (American 1990–) *In the middle but in the corner of 176th place* (2019), 723 trophies, metal shelves. Purchased with funds donated by Neilson Foundation, 2021

**Tomoaki SUZUKI** (Japanese 1972–) *Carson* (2009), synthetic polymer paint on lime (*Tilia sp.*); *Joy* (2010), synthetic polymer paint on lime (*Tilia sp.*); *Kadeem and Kyrone* (2014), synthetic polymer paint on lime (*Tilia sp.*); *Dasha* (2015), synthetic polymer paint and epoxy resin on lime (*Tilia sp.*); *Larry* (2016), synthetic polymer paint on lime (*Tilia sp.*); *Rosie* (2016) synthetic polymer paint on lime (*Tilia sp.*), silver, leather; *Biole* 2019, synthetic polymer paint and gold leaf on Lime (*Tilia sp.*), silver, glass, stone; *Marisa* (2020), synthetic polymer paint and epoxy resin on lime (*Tilia sp.*) and lemonwood (*Calycophyllum sp.*), brass; *Rio* (2020), synthetic polymer paint on lime (*Tilia sp.*) and lemonwood (*Calycophyllum sp.*), silver. Purchased with funds donated by Neville and Diana Bertalli, Tim Fairfax AC and Gina Fairfax, Christopher Thomas AM and Cheryl Thomas, Janet Whiting AM and Phil Lukies and Family, Gwenneth Nancy Head Foundation, Lisa Ring and donors to the 2020 NGV Annual Appeal, 2021

**INTERNATIONAL ART**

**Oceanic Art**

**GIFTS**

**Asmat people, West Papua Kawe (Ancestor figure)** (1960s), lime and earth pigments on softwood. Gift of Elizabeth Cross in memory of Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020

**PURCHASES**

**Tanya Edwards** (Tongan/Maori people born 1970) *Kahoa* 2015, chicken feathers, pandanus (*Pandanus sp.*), pounamu (greenstone), pāua (abalone shell) (*Haliotis sp.*). Purchased NGV Foundation Patrons, 2020

**Lesieli Katokakala Tohi Tupou** (Tongan born 1944) *Kafa-Nono'o mosikaka* 2015 coconut fibre (mosikaka weaving), natural dyes, abalone shell (*Haliotis sp.*). Purchased NGV Foundation Patrons, 2021



PUBLICATIONS



MAJOR NGV PRINT PUBLICATIONS

**Ivan Durrant: Barrier Draw**  
Hurlston, David with Rodney James and Barry Dickens

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. 6.  
Hurlston, David, ‘Ivan Durrant: Unreal realism’, p. 10.

**TIWI: Art & Artists**  
Ryan AM, Judith with contributors

Staff contributions:  
Ellwood AM, Tony, ‘Foreword’, p. vii.  
Ryan AM, Judith, ‘TIWI: kawakawani-mi yoyi-mi jilamara-mi (to sing is to dance is to paint)’, p. 1.  
Ryan AM, Judith, ‘On Cornelia Tipuamantumirri’, p. 57.  
Ryan AM, Judith, ‘On Kutuwulumi Purawarrumpatu Kitty Kantilla’, p. 79.  
Russell-Cook, Myles, ‘On Mani Luki Harry Carpenter Wommatakimmi’, p. 133.  
Ryan AM, Judith, ‘Singular from the start: Tiwi art from the Mountford collection’, p. 139.  
Ryan AM, Judith, ‘On Timothy Cook’, p. 165.  
Ryan AM, Judith, ‘New directions in Tiwi pottery’, p. 271.

NGV Triennial 2020

Staff contributions:  
**DOSSIER (VOLUME 1)**  
Ellwood AM, Tony, ‘Foreword’, p. 16.

**ILLUMINATION (VOLUME 2)**  
Maidment, Dr Simon, ‘Upon us, a luminous scene’, p. 13.  
Gott, Dr Ted, ‘A memento mori for new, uncertain times’, p. 42.  
Maidment, Dr Simon, ‘An unstable archaeology: Daniel Arsham’, p. 50.  
Maidment, Dr Simon and Dr Simone Slee, ‘An unfolding: Alicja Kwade’, p. 78.  
Ellwood AM, Tony, ‘*Australian birds*: Julian Opie’, p. 98.  
Aitken, Annika, ‘Dim the lights’, p. 150.  
Crothers, Wayne, ‘A silent place: the sounds of trees and a single brushstroke’, p. 157.  
Buttler, Elisha, ‘At the altar of art’, p. 168.  
Jacks, Sigourney, ‘Remember you must die’, p. 180.  
Quirk, Dr Maria, ‘Sounds and silences’, p. 200.  
LeAmon, Simone, ‘World making design’, p. 220.  
Dunsmore, Dr Amanda, ‘*Coloured in*: Danielle Brustman’, p. 232.  
Gott, Dr Ted, ‘*Salon et lumière*’, p. 240.  
Russell-Cook, Myles, ‘*Unprecedented*: Megan Cope’, p. 244

**REFLECTION (VOLUME 3)**  
Wallis, Pip, ‘Depths of the mirror’, p. 13.  
Russell-Cook, Myles, ‘Watermelon’, p. 42.  
Ryan AM, Judith, ‘Mirror Mirror’, p. 78.  
Ellwood AM, Tony, ‘*Venus*: Jeff Koons’, p. 94.  
Russell-Cook, Myles, ‘Steven Rhall’, p. 100.  
Russell-Cook, Myles, ‘Pinke loneliness (I hope this essay finds you well in these strange and uncertain times)’, p. 130.  
Devery, Jane, ‘Yanni Florence’s *Tram windows*’, p. 138.  
Van Wyk, Susan, ‘Lakin Ogunbanwo: *Are we good enough*’, p. 160.  
Whitfield, Danielle, ‘*Skin*: Fecal Matter’, p. 180.  
Slater, Meg, ‘Close: the ethics of Bruce Gilden’s photography’, p. 190.  
Maidment, Dr Simon, ‘Yann Gerstberger’, p. 200.  
Kayser, Dr Petra, ‘Soheila Sokhanvari: *Paradise lost*’, p. 202.  
Cole, Jessica, ‘Perceiving our past: medium and memory’, p. 210.  
Van Wyk, Susan, ‘Liu Shiyuan: *Almost like Rebar*’, p. 226  
Ryan, Kate, ‘*Moja Moja Life*: Misaki Kawai’, p. 232.

**CONSERVATION (VOLUME 4)**  
McEoin, Ewan, ‘Some notes on conservation’, p. 13.  
Russell-Cook, Myles, ‘Painting blue: the art of Dhambit Mununggurr’, p. 68.  
Presley, Hannah, ‘Glenda Nicholls: the spirit of the river’, p. 80.  
Prugger, Katharina, ‘A single voice’, p. 90.  
McEoin, Ewan, ‘Dawn of the plastocene [a future news fiction report]’, p. 126.  
Doughty, Myf, ‘All that is solid’, p. 152.  
Doughty, Myf, ‘Talin Hazbar’, p. 162.  
Doughty, Myf, ‘Salt and iron: Naama Bergman’, p. 194.  
McEoin, Ewan, ‘Designing against an oceanic plague: Pirjo Haikola’, p. 220.  
LeAmon, Simone, ‘Those with long noses’, p. 228.  
Benson, Laurie, ‘Fallen Fruit’, p. 236.  
Ryan, Michael, ‘Exquisite decay’, p. 256.

**SPECULATION (VOLUME 5)**  
Patty, Megan, ‘The spectre of speculation’, p. 13.  
McEoin, Ewan, ‘Liam Young: *Planet City*’, p. 28.  
McColm, Donna, ‘In it together: exhibition-making and the collective experience of art now’, p. 106.  
Van Wyk, Susan, ‘Melancholy beauty: Véronique Ellena’s Les Invisibles’, p. 118.  
Whitfield, Danielle, ‘Tomo Koizumu’, p. 172.  
Whitfield, Danielle, ‘Richard Quinn’, p. 200.

**Moja Moja Means Hair**  
Misaki Kawai

(opposite)  
The NGV’s seventh annual Melbourne Art Book Fair, presented as part of Melbourne Design Week.

**She-Oak and Sunlight: Australian Impressionism**  
Gray, Anne and Dr Angela Hesson

Staff contributions:  
Ellwood AM, Tony, ‘Foreword’, p. viii.  
Hesson, Dr Angela, ‘Ephemeral magic: Symbolism, poetry and the taste for transformation’, p. 162.  
Gerhard, Sophie with Hannah Presley, ‘Australian Impressionism: a longer history’, p. 126.  
Gerhard, Sophie, ‘Australian Impressionism: a chronology’, p. 142.

**After The Australian Ugliness**  
Stead, Naomi, Tom Lee, Ewan McEoin and Megan Patty with contributors

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. vii.  
Ryan, Michael, ‘Postcards from the El Dorado motel’, p. 113  
Patty, Megan with Ann Carew, ‘Cover story: the publishers and designers behind an icon’, p. 153  
McEoin, Ewan, ‘In the time of ubiquitous design’, p. 257.

NGVWA 60 Years

Staff contributions:  
Ellwood AM, Tony, ‘NGV Director’s foreword’, p. 10.

**French Impressionism from the Museum of Fine Arts, Boston**  
Hanson, Dr Katie, Julia Welch, Dr Ted Gott and Dr Miranda Wallace with contributions from Dr Angela Hesson, Cathy Leahy and Meg Slater

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. xii.  
Gott, Dr Ted, ‘The Barbizon School’, p. 18.  
Slater, Meg, ‘Beyond convention: Impressionist still life’, p. 84.  
Hesson, Dr Angela, ‘“A fantastic, nervous improvisator”: Renoir and experimentation’, p. 104.  
Gott, Dr Ted, ‘To Barbizon and back: Pissarro and Impressionism’, p. 122.  
Wallace, Dr Miranda, ‘Seeing and being seen: Impressionists and the city’, p. 144.  
Leahy, Cathy, ‘Impressionist printmaking: le jour et la nuit’, p. 168.

**Look Closer: Paint with the Impressionists**  
Ryan, Kate

**Goya: Drawings from the Prado Museum**  
Kayser, Dr Petra with contributors

Staff contributions:  
Ellwood AM, Tony, ‘Director’s foreword’, p. xii.  
Leahy, Cathy, ‘Goya: a biographical sketch’, p. 1.  
Hesson, Dr Angela, ‘“Even thus he cannot make her out”: satire, sex and gender in *Los Caprichos*’, p. 104.  
Cole, Jessica, ‘Producing monsters: Goya and the grotesque body’, p. 164.

Benson, Laurie, ‘Goya’s *Tauromaquia*’, p. 234.  
Kayser, Dr Petra, ‘Dream, allegory and truth’, p. 264.  
Gott, Dr Ted, ‘Goya in Bordeaux’, p. 300.

**Maree Clarke: Ancestral Memories**  
Russell-Cook, Myles with contributors

Staff contributions:  
Ellwood AM, Tony, ‘Foreword’, p. vii.  
Russell-Cook, Myles, ‘Maree Clarke: Ancestral Memories’, p. 1.  
Presley, Hannah, ‘Art and family’, p. 115.  
Ryan AM, Judith, ‘Kopi: art of reclamation and healing’, p. 161.

**NGV DIGITAL PUBLICATIONS**

***We Change the World*** (virtual hub)

‘A revelation: the X-ray of Herbert Badham’s Paint and morning tea (1937)’ (online essay)  
Collins, Raye

‘Beneath the surface: X-rays reveal a different story’ (online essay)  
Collins, Raye and Carl Villis

‘Fragile beauty: emu eggs in early Australian gold and silverware’ (online essay)  
Strohschnieder, Marika

‘What is in a title? Dick Watkins’s *Rain in West Pymble*’ (online essay)  
Rajkowski, Raymonda

‘A perfect fit: conservation of *Porcelaine*’ (online essay)  
Douglas, Kate

‘The paper trail: a study of watermarks in the National Gallery of Victoria’s collection of Albrecht Dürer prints’ (online essay)  
Wilson, Louise

‘Bringing to light Hans Heyesen’s *Sunshine and shadow*’ (online essay)  
Rajkowski, Raymonda

‘Woven air: Reviving a regency dress’ (online essay)  
Doyle, Ellen and Kate Douglas

‘Shining a light on low-pressure sodium lamps in *DESTINY*’ (online essay)  
Borig, Janelle

‘NGV x MECCA: Louise Zhang’ (online essay)  
Prugger, Katharina

‘Spectrum: An Exploration of Colour’ (online essay)  
Dunsmore, Amanda

‘Some notes on conservation’ (online essay)  
McEoin, Ewan

‘Upon us, a luminous scene’  
Maidment, Dr Simon (online essay)

‘Depths of the mirror’ (online essay)  
Wallis, Pip

‘The spectre of speculation’ (online essay)  
Patty, Megan

‘*DESTINY*: the art of Destiny Deacon’ (online essay)  
Russell-Cook, Myles

‘*Big Weather*’ (online essay)  
Presley, Hannah

‘*Top Arts 2021*’ (online essay)  
Powles, Theresa and David Menzies

‘Sheep conservation: a hard slide’ (online essay)  
Ellingsen, Trude

‘Tiffany studio: Clara Driscoll’ (online essay)  
Crombie, Isobel

‘But goodways’ (online essay)  
Field, Dr Jared M.

‘Ben Quilty on *150 year, Rorschach 2019*’ (online essay)  
Maidment, Dr Simon

‘Artist Profile: Hoda Afshar’ (online essay)  
Prugger, Katharina

‘Alexandra Kehayoglou’ (online essay)  
NGV Magazine

‘The magnetising Jólán van der Wiel’ (online essay)  
Van der Wiel, Jólán

‘Formafantasma’ (online essay)  
McGuirk, Justin

‘Brodie Neill on *Gyro, table 2016*’ (online essay)  
NGV Magazine

‘The intricate designs of Lisa Waup’ (online essay)  
Presley, Hannah

‘*Can we all have a happy life?*’ (online essay)  
Russell-Cook, Myles

‘*La Broderie*’ (online essay)  
Becker, Cara

‘Seeing what they saw’ (online essay)  
McNiven, Professor Ian J. and Myles Russell-Cook

‘In conversation: Lee Darroch’ (online essay)  
Russell-Cook, Myles

‘History in the Making’ (online essay)  
LeAmon, Simone

‘A silent and invisible conversation’ (online essay)  
Kennedy, Cate

‘The art of mindfulness’ (online essay)  
Dore, Madeleine

‘Me and my muse’ (online essay)  
Devereux, Kim

‘Woolgathering’ (online essay)  
Bishop, Alice

‘Looking skywards: the endless capability of clouds’ (online essay)  
Alessi, Dr Vincent

‘Country without rain’ (online essay)  
McLean, Jessica

‘The past is in the present is in the future’ (online essay)  
Stubbs, Siena

‘*We Change the World*’ (online essay)  
Buttler, Elisha and Michele Stockley

**CORPORATE PUBLICATIONS**

NGV Annual Report 2019/20

NGV Foundation Annual Report 2019/20

**OTHER PRINT PUBLICATIONS**

*NGV Magazine* (six editions)

**STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS**

Lelyveld, MaryJo and Dr Joel Taylor, ‘What do we talk about when we talk about Future Generations?’, in J. Bridgland (ed.), *Transcending Boundaries: Integrated Approaches to Conservation. ICOM-CC 19th Triennial Conference Preprints*, Beijing, 17–21 May 2021, International Council of Museums, Paris, 2021, pp. 1–14.

McGowan-Jackson, Holly and Raymonda Rajkowski, ‘Reflections and transflections on gilding: a preliminary investigation of coatings on gilded picture frames’, in J. Bridgland (ed.), *Transcending Boundaries: Integrated Approaches to Conservation. ICOM-CC 19th Triennial Conference Preprints*, Beijing, 17–21 May 2021, International Council of Museums, Paris, 2021, pp. 1–10.

Patty Megan, *Experimental Jetset – Superstructures (Notes on Experimental Jetset / Volume 2)*, Roma Publications, Amsterdam, 2021, pp.53–5; 56–8; 93–5.

Patty, Megan, ‘The museum and the trouble with discourse’, in Patty, Megan and Brad Haylock (eds), *Art Writing in Crisis*, Sternberg Press, Berlin, 2021, pp. 191–203.

Patty, Megan and Brad Haylock (eds), *Art Writing in Crisis*, Sternberg Press, Berlin, 2021.

Ryan, Kate, ‘Hands on’, in *We Make Carpets: Site-Specific Works, Lecturis*, Eindhoven, Netherlands, 2020, pp. 76–100.

**MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF**

Borig, Janelle, ‘Travelling exhibitions’, Master of Art Curatorship program, University of Melbourne (virtual), 7 Sep. 2020.

Buttler, Elisha, Leigh Cartwright, Kate Ryan and Michele Stockley, ‘Art museums in times of change’, Common Purpose Global Leadership Experience, RMIT University (virtual), 6 Apr. 2021.

Buttler, Elisha, Leigh Cartwright and Donna McColm, ‘In conversation: International Audience Engagement Network 2021 guidelines’, International Audience Engagement (IAE) Network event (virtual), 26–27 May 2021.

Buttler, Elisha and Leigh Cartwright, ‘Transforming the art museum: audiences and engagement at the NGV’, Master of Art Curatorship program, University of Melbourne (virtual), 10 May 2021.

Buttler, Elisha, Leigh Cartwright and Donna McColm, ‘Masterclass: embracing the relationship – museums and audiences’, CoMuseum 2020 International Conference, Athens, Greece (virtual), 5 Dec. 2020.

Buttler, Elisha, Leigh Cartwright, Kate Ryan and Michele Stockley, ‘Immersion session: art museums in times of change’, Global Leader Experience, RMIT (virtual), 6 Apr. 2021

Duncan, Amy and John Parkinson, ‘NGV education programs and art and design resources for people with autism and other learning needs’, Design and Technology Teachers Association Webinar Series Inclusive STEM Education for students with Diverse Learning Needs (virtual), 13 May 2021.

Isaac, Jenny and Ingrid Wood, NGV Virtual Excursions for English and Literature, Victorian Association of Teachers of English State Conference (virtual), 4 Oct. 2020

Lelyveld, MaryJo, ‘Future collections – climate action and conservation’, Australian Museums and Galleries Association (AMaGA) National Conference, Melbourne (virtual), 7–10 June 2021.

Lelyveld, MaryJo, ‘Museum leadership: conservation’, Master of Cultural Heritage program, Deakin University (virtual), 2 Sep. 2020.

Lelyveld, MaryJo and Michael Varcoe-Cocks, ‘Advancements in collections care: environmental guidelines’, Public Galleries Association of Victoria (PGAV) (virtual), 25 Jun. 2021.

Lelyveld, MaryJo and Michael Varcoe-Cocks, ‘Behind the scenes: conservation’, Master of Cultural Heritage program, Deakin University, 6 Oct. 2020.

McGowan-Jackson, Holly, ‘Issues in picture frame conservation’, Master of Art Curatorship program, University of Melbourne (virtual), 16 Sep. 2020.

Menzies, David ‘Sharing best practice – philosophy in public spaces’, Victorian Association of Philosophy in Schools Annual Conference (virtual), 20 Mar. 2020.

Patty, Megan. ‘NGV Triennial the making of a publication’, La Trobe Summer School Presentation, National Gallery of Victoria, Melbourne, 2 Feb. 2021.

Patty, Megan, ‘The catalogue: museum publishing as social practice’, RMIT University Practice Research Symposium, 5 Jun. 2021.

Ryan, Kate, ‘Dekat-Dekat Jauh (So Close Yet So Far) Scaffolding the Indonesian and Australian visual arts sectors: the role of institutions and the structure of advocacy’, Asialink series, 6 Mar. 2021.

Ryan, Kate, ‘Yayoi Kusama: *Flower obsession*’, Town Hall Gallery, City of Boroondara, 18 May 2020.

Rodwell, Julia, ‘Towards a new methodology for book exhibitions in the digital realm’, Bibliographic Society of Australia and New Zealand (BSANZ) 2021 Conference, Adelaide (virtual), 1 Dec. 2020.

Shaw, Suzanna, ‘Issues in Asian art conservation’, Master of Art Curatorship program, University of Melbourne (virtual), 16 Sep. 2020.

Shervington, Ruth and Louise Wilson, ‘Material specialty session: works on paper’, Public Galleries Association of Victoria (PGAV) (virtual), 18 Jun. 2021.

Strohschnieder, Marika, ‘Issues in sculpture and decorative arts conservation’, Master of Art Curatorship program, University of Melbourne (virtual), 21 Oct. 2020.

Stockley, Michele, ‘Innovation-based learning: what’s next for Education and Technology’, RMIT Future Impacts, Webinar Series (virtual), 22 Oct. 2020

Varcoe-Cocks, Michael, ‘Australian member showcase: planning for sustainable collection and loan environments’, International Association of Museum Facility Administrators (IAMFA) International Conference (virtual), 19–21 Oct. 2020.

Varcoe-Cocks, Michael, ‘Conservation of *Shearing the rams*’, Wangaratta Art Gallery public program, Wangaratta, 17 Feb. 2020.

Villis, Carl, ‘Deciphering Lucrezia’s portrait’, Early Modern Circle: University of Melbourne History and Art History Association, Melbourne (virtual), 19 Apr. 2021.

Villis, Carl, ‘Deciphering Lucrezia’s Portrait’, Genealogical Society of Victoria, Melbourne (virtual), 15 Apr. 2021.

Whittle, Dianne, ‘Issues in contemporary art conservation’, Master of Art Curatorship program, University of Melbourne (virtual), 9 Sep. 2020.

ONLINE LEARNING RESOURCES

All these resources can be found online at [ngv.vic.gov.au/learn/resources](https://ngv.vic.gov.au/learn/resources).

**NGV Triennial 2020**  
Exhibition fact sheet, VCE Studio Arts  
Primary card kit, levels 3–6  
Secondary card kit, levels 3–6  
Work of the week video  
Small victories trophy workshop video (Auslan interpreted) and worksheet, Levels 5–10  
Cut, paste, compose, levels 5–10  
Digital creatives: sea life, levels 4–8

**Big Weather**  
Student and teacher resource, levels 7–12

**Australian Impressionism**  
Student and teacher resource, levels 5–10

**Top Arts 2021**  
Exhibition introduction video resource, VCE  
Exhibiting students profiles, VCE  
Annotated folios, VCE  
Example folios, VCE  
Student interviews video resource, VCE  
VCE focus questions and folio tips, VCE

**We Change the World**  
Student and teacher resource, levels 5–8  
Young voices on change, All levels

**French Impressionism from the Museum of Fine Arts, Boston**  
Student and teacher resource, levels 7–10, VCE  
Exhibition fact sheet, VCE Studio Arts  
Digital creatives: Monet, sunrise to sunset, levels 4–8

**Maree Clarke: Ancestral Memories**  
Student and teacher resource, levels 5–8

**NGV Collection: Art Across the Curriculum series**  
History: colony to nation: first contact for EAL students, level 7  
History: investigating Ancient Egypt, level 7  
History: life and power in Ancient Rome, level 7  
History: education and myth in Ancient Greece, level 7  
Language: Chinese ceramics through history, levels 8–10  
Language: introduction to Ukiyo-e and Kabuki, levels 5–8  
English: Allegory, parody and appropriation with Tiepolo’s *The Banquet of Cleopatra*, levels 9–10

English: short-form poetry, levels 6–9  
English: descriptive writing, levels 7–8  
English: the art of storytelling, levels 7–9  
English: writing about war, levels 9–10  
English: creative writing and effective interviewing, levels 9–10

**Exploring the Art Elements series**  
Leaping lines: Line, levels 3–6  
Frottage forests, Texture, levels 3–6  
Cubist construction, colour and shape, levels 3–6  
Bad hair day: line, levels 3–6  
Nifty notan: colour and shape, levels 3–6

**Great Art Ideas for Teachers series**  
Beautiful planet, levels 3–6  
Celebrating the everyday, levels 3–6



(above)  
Mary Swanzy, *Pink-roofed town*, France, c. 1926–1927 (detail), oil on canvas,  
Gift of Krystyna Campbell-Pretty AM and Family through the Australian  
Government’s Cultural Gifts Program, 2021 © Artist’s estate





# 2020/21 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 2020/21, 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, 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

The NGV continued to feel the impact of the COVID-19 pandemic in 2020/21, with the galleries closed to the public due to government restrictions for more than half the year, as below:

- 9 July 2020 to 23 November 2020 (NGV Australia)
- 9 July 2020 to 18 December 2020 (NGV International)
- 13 February 2021 to 17 February 2021 (both galleries)
- 28 May 2021 to 25 June 2021 (both galleries)

Despite these closures, the NGV welcomed 773,105 visitors during the financial year, including over 550,000 to the NGV *Triennial 2020* and *Triennial Extra*. This Summer Program highlight commenced on the first day of NGVI re-opening in December, after the major lockdown of 2020. During the open periods the Gallery continued to deliver high-quality programming across exhibitions, collection displays, events, public programs and educational activities onsite, which in turn delivered self-generated revenue across all income streams, as well as corporate and philanthropic support. The NGV received \$18.64 million of fundraising funding, including cash and gifts of works of art. The State Collection grew to over 73,000 artworks during the year as a result of 744 new acquisitions.

The Gallery continued to embrace the move to online service delivery in 2020/21, providing would-be visitors with a range of virtual tours, online programs and online courses, and providing ongoing connection to our audiences through social media platforms and direct email, including the hugely popular NGV *Everyday* initiative. Students were able to visit the Gallery through virtual excursions to major exhibitions, as well as a range of displays of artwork from the State Collection.

The 2020/21 financial year continued to be financially challenging, particularly given the lost revenue associated with

building closures and low visitation. The NGV gratefully acknowledges the Victorian Government’s cashflow support during the financial year, addressing immediate cashflow needs (\$22.97 million) including the reinstatement of the much-needed Operating Reserve (of \$3.68 million).

The operating result for the year was a deficit of \$0.29 million (2019/20: surplus \$1.7 million).

### REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result fluctuates from year to year as it comprises investment income, cash and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. The 2020/21 non-operating result increased by \$23.61 million to \$24.39 million. The non-operating surplus for 2020/21 is almost entirely as a result of the performance of the NGV’s Endowed Fund which is held for the acquisition of works of art. The Endowed Fund investment return fluctuates from year to year.

### NET RESULT

The net result for the year, which is the sum of the operating and non-operating results, was a surplus of \$24.1 million (2019/20: surplus \$2.52 million) and the surplus is as a result of the performance of NGV’s Endowed Fund.

### BALANCE SHEET

The NGV’s balance sheet is dominated by the State Collection. In June 2021 a valuation of the State Collection was completed by Jones Lang LaSalle Advisory Pty Ltd which resulted in a \$516 million increase in fair value to \$4.18 billion.

Property, plant and equipment increased by \$40.85 million in 2020/21 as a result of the revaluation of land and buildings adding \$51.39 million to fair value which was partly offset by \$21.66 million in depreciation. Financial assets increased in fair value by \$19.72 million as a result of the strong return on the Endowed fund during the year. The Financial assets are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor.

### FUTURE

The NGV was again closed to the public due to a COVID-19 lockdown from 16 to 27 July 2021, and it is likely that there will be further closures this financial year.

With the full financial impact of COVID-19 still unknown, the NGV continues to actively monitor its financial situation and is working closely with Creative Victoria and the Victorian Government.

(opposite)  
Giovanni Francesco Romanelli, *The three Marys at the sepulchre*, 1641 (detail), oil on copper, Collection of James O Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government’s Cultural Gifts Program, 2020.

FIVE-YEAR FINANCIAL PERFORMANCE

(\$ thousand)						
	Notes	2021	2020	2019	2018	2017
OPERATING REVENUE						
Government grants	i	76,575	58,983	53,037	53,295	47,284
Trading revenue		21,834	46,720	50,154	47,995	47,261
		98,409	105,703	103,191	101,290	94,545
OPERATING EXPENSES						
Employee costs		(33,916)	(32,931)	(31,272)	(27,779)	(28,139)
Other operating costs		(64,785)	(71,032)	(71,710)	(72,999)	(65,729)
		(98,701)	(103,963)	(102,982)	(100,778)	(93,868)
Operating result before depreciation and similar charges		(292)	1,740	209	512	677
Net depreciation	ii	(21,656)	(21,425)	(17,056)	(17,629)	(17,235)
Operating result after depreciation and before net income from non-operating activities		(21,948)	(19,685)	(16,847)	(17,117)	(16,558)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities - cash gifts, bequests & other receipts	iii	11,532	9,545	4,194	9,711	25,924
Fundraising activities - gifts in kind	iv	9,458	7,421	9,587	11,057	14,537
Investing activities	v	23,706	965	8,031	6,339	4,011
Capital grants, lease offsets and other income	vi	1,345	4,269	708	(750)	1,662
		46,041	22,200	22,520	26,357	46,134
Net result		24,094	2,515	5,673	9,240	29,576
OTHER ECONOMIC FLOWS - OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	515,666	–	–	–	–
Changes to physical assets revaluation reserve	vii	51,390	27,605	–	13,614	–
Changes to financial available-for-sale revaluation surplus	vii	–	–	–	3,399	5,508
Total other economic flows – other comprehensive income		567,056	27,605	–	17,013	5,508
Comprehensive result	viii	591,150	30,120	5,673	26,253	35,084

Notes

i. Excludes Government grants for capital works, Capital Assets Charge and non-operating projects. Includes State Government COVID-19 Cash Support.

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 and 2020/21 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 work of art acquisitions.

iv. Represents gifts of works of art.

v. Includes realised profits/losses from the sale of investments, dividends and interest required to be recognised in the Net result.

vi. Includes State Government capital funding and capital projects as well as the loss or gain on disposal of non-current physical assets. From 2019/20 the offset of lease payments recognised in the operating result against lease interest is included.

vii. Represents changes in the fair value of cultural assets, non-current physical assets and prior to 2018/19, changes in the fair value of financial assets available-for-sale.

viii. Represents the change during the year in equity. It is the aggregate of the net result and total other economic flows.

INDEPENDENT AUDIT REPORT



Independent Auditor’s Report

To the Council of the National Gallery of Victoria

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 2021</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 statement.</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 2021 and its 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 Auditor’s Responsibilities for the Audit of the Financial Report 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>
Key audit matters	<p>Key audit matters are those matters that, in my professional judgement, were of most significance in my audit of the financial report of the current period. These matters were addressed in the context of my audit of the financial report as a whole, and in forming my opinion thereon, and I do not provide a separate opinion on these matters.</p>

Key audit matter	How I addressed the matter
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#### Fair value of culture assets

Refer to Note 4.2 and Note 7.3.3 of the financial report

The entity held cultural assets totalling \$4.2 billion as at 30 June 2021. They are recorded at fair value in accordance with AASB 13 <i>Fair Value Measurement</i> and Financial Reporting Direction (FRD) 1031 <i>Non-financial physical assets</i> issued by the Assistant Treasurer.	My key procedures included:
I considered this to be a key audit matter because:	<ul style="list-style-type: none"> <li>obtaining an understanding of the key controls operating in respect of the cultural assets collection including acquisition, accession, valuation and stocktaking procedures</li> <li>testing the operating effectiveness of key controls</li> <li>assessing the appropriateness of the skills and experience of management's expert valuer</li> <li>assessing the sufficiency and appropriateness of the materiality assessment, prepared by management's expert valuer</li> <li>assessing the reasonableness of key assumptions underlying the sampling methodology and foreign exchange movements in principal art markets</li> <li>agreeing values from the valuation report to the asset records</li> <li>assessing the appropriateness of the financial report disclosures for cultural assets in accordance with applicable reporting requirements.</li> </ul>
<ul style="list-style-type: none"> <li>determining the fair value of cultural assets involves a high degree of subjectivity, estimation uncertainty and judgment</li> <li>management engages and relies on an expert to fair value these assets</li> <li>cultural assets represent a material component of total assets of the entity, are financially significant and important to the users of the financial report</li> <li>the fair value increment recognised during the year was \$515.7 million.</li> </ul>	

<b>Council's responsibilities for the financial report</b>	<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>
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<b>Auditor's responsibilities for the audit of the financial report</b>	<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>
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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:

- 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 our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Council
- 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.
- 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.

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.

From the matters communicated with the Council, I determine those matters that were of most significance in the audit of the financial report of the current period and are therefore key audit matters. I describe these matters in the auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, I determine that a matter should not be communicated in the auditor's report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.



Simone Bohan

as delegate for the Auditor-General of Victoria

MELBOURNE  
1 September 2021



# FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

## 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 2021 and financial position of the National Gallery of Victoria at 30 June 2021.

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 26 August 2021.



Janet Whiting AM  
President  
26 August 2021

Tony Ellwood AM  
Director  
26 August 2021

Paul Lambrick FCA  
Chief Financial Officer  
26 August 2021

The National Gallery of Victoria has presented its audited general-purpose financial statements for the financial year ended 30 June 2021 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 72</b>
<b>Balance sheet</b>	<b>Page 73</b>
<b>Cash flow statement</b>	<b>Page 74</b>
<b>Statement of changes in equity</b>	<b>Page 75</b>

## NOTES TO THE FINANCIAL STATEMENTS

<b>Note 1 About this report</b>	<b>Page 76</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 77</b>
Revenue recognised in respect of appropriations and other income sources	
<b>Note 3 The cost of delivering services</b>	<b>Page 81</b>
Expenditure of the National Gallery of Victoria	
<b>Note 4 Key assets available to support output delivery</b>	<b>Page 85</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 92</b>
Working capital balances and other assets and liabilities	
<b>Note 6 Financing our operations</b>	<b>Page 95</b>
Borrowings, leases, cash and deposits, cash flow information and expenditure commitments	
<b>Note 7 Risks, contingencies and valuation judgements</b>	<b>Page 101</b>
Financial risk management, contingent assets and liabilities as well as fair value determination	
<b>Note 8 Other disclosures</b>	<b>Page 119</b>

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2021

(\$ thousand)			
	Notes	2021	2020
<b>CONTINUING OPERATIONS</b>			
<b>Revenue and income from transactions</b>			
State Government - recurrent appropriation	2.1.1	51,416	51,416
State Government - capital assets charge grant	2.1.2	7,748	5,572
Other grants from State Government entities	2.1.3	31,040	10,457
Operating activities income	2.2	13,952	51,636
Fundraising activities income	2.3	18,641	15,715
Income from investments	2.4	5,836	6,239
<b>Total revenue and income from transactions</b>		<b>128,633</b>	<b>141,035</b>
<b>Expenses from transactions</b>			
Employee benefits expenses	3.1	(35,741)	(36,163)
Depreciation	4.1.1	(21,656)	(21,425)
Interest expense	6.1(a)	(1,096)	(1,027)
Supplies and services	3.2	(57,572)	(67,306)
Capital assets charge	3.3	(7,748)	(5,572)
<b>Total expenses from transactions</b>		<b>(123,813)</b>	<b>(131,493)</b>
<b>Net Result from transactions (net operating balance)</b>		<b>4,820</b>	<b>9,542</b>
<b>Other economic flows included in net result</b>			
Net gain/(loss) on financial assets	8.2.1	18,070	(5,584)
Net gain/(loss) on non-financial assets	8.2.2	878	(1,382)
Other gains/(losses) from other economic flows	8.2.3	326	(61)
<b>Total other economic flows included in net result</b>		<b>19,274</b>	<b>(7,027)</b>
<b>Net result</b>		<b>24,094</b>	<b>2,515</b>
<b>Other economic flows – other comprehensive income</b>			
<b>Items that will not be reclassified to net result</b>			
Changes in Cultural assets revaluation surplus	8.3	515,666	–
Changes in Physical assets revaluation surplus	8.3	51,390	27,605
<b>Total other economic flows – other comprehensive income</b>		<b>567,056</b>	<b>27,605</b>
<b>Comprehensive result</b>		<b>591,150</b>	<b>30,120</b>

Notes

(i) This format is aligned to AASB 1049 Whole of Government and General Government Sector Financial Reporting.

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 76–127.

BALANCE SHEET AS AT 30 JUNE 2021

(\$ thousand)			
	Notes	2021	2020
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and deposits	6.3	29,463	31,627
Receivables	5.1	4,087	2,588
Investments	4.3	97,773	78,053
<b>Total financial assets</b>		<b>131,323</b>	<b>112,268</b>
<b>NON-FINANCIAL ASSETS</b>			
Inventories	5.2	1,530	1,686
Prepayments and other assets	5.3	22,733	5,078
Property, plant and equipment and right-of-use assets	4.1	328,958	288,113
Cultural assets	4.2	4,176,390	3,646,653
<b>Total non-financial assets</b>		<b>4,529,611</b>	<b>3,941,530</b>
<b>Total assets</b>		<b>4,660,934</b>	<b>4,053,798</b>
<b>LIABILITIES</b>			
Payables	5.4	6,508	10,273
Contract liabilities	5.4	2,027	1,410
Borrowings	6.1	28,758	27,129
Employee related provisions	3.1.2	6,809	6,435
<b>Total liabilities</b>		<b>44,102</b>	<b>45,247</b>
<b>Net assets</b>		<b>4,616,832</b>	<b>4,008,551</b>
<b>EQUITY</b>			
Accumulated surplus/(deficit)		(201,293)	(183,850)
Reserves	8.3	4,633,606	4,025,011
Contributed capital		184,519	167,390
<b>Total equity</b>		<b>4,616,832</b>	<b>4,008,551</b>

Notes

(i) This format is aligned to AASB 1049 Whole of Government and General Government Sector Financial Reporting.

The above balance sheet should be read in conjunction with the accompanying notes on pages 76–127.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2021

	(\$ thousand)		
	Notes	2021	2020
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Receipts</b>			
Receipts from Government		80,843	62,324
Receipts from other entities		22,358	68,325
Goods and Services Tax recovered from the Australian Taxation Office		3,325	2,744
Dividends and interest received		4,694	9,097
<b>Total receipts</b>		<b>111,220</b>	<b>142,490</b>
<b>Payments</b>			
Payments to suppliers and employees		(100,980)	(112,710)
<b>Total payments</b>		<b>(100,980)</b>	<b>(112,710)</b>
<b>Net cash flows from operating activities</b>	<b>6.4</b>	<b>10,240</b>	<b>29,780</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Transfers to externally managed unit trusts		(706)	(5,730)
Receipt /(payments) for other financial assets		–	–
Payments for cultural assets		(4,526)	(18,756)
Payments for property, plant and equipment		(5,826)	(6,491)
Prepayment for property, plant and equipment		(14,779)	(3,764)
Sale of property, plant and equipment		58	130
<b>Net cash flows used in investing activities</b>		<b>(25,779)</b>	<b>(34,611)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Owner contributions by State Government		17,129	8,045
Proceeds from borrowings (ii)		–	2,285
Repayment of borrowings		(455)	–
Repayment of principal portion of lease liabilities		(3,299)	(2,921)
<b>Net cash flows used in financing activities</b>		<b>13,375</b>	<b>7,409</b>
<b>Net increase in cash and cash equivalents</b>		<b>(2,164)</b>	<b>2,578</b>
Cash and cash equivalents at the beginning of the financial year		31,627	29,049
<b>Cash and cash equivalents at the end of the financial year</b>	<b>6.3</b>	<b>29,463</b>	<b>31,627</b>

Notes

(i) This format is aligned to AASB 1049 Whole of Government and General Government Sector Financial Reporting.

(ii) 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.

(iii) 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 76–127.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2021

	(\$ thousand)						
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Accumulated surplus/ (deficit)	Contributed capital	Total
<b>Balance at 1 July 2019 (restated) (iii)</b>	<b>419,304</b>	<b>59,897</b>	<b>194,101</b>	<b>3,305,975</b>	<b>(168,236)</b>	<b>159,345</b>	<b>3,970,386</b>
<b>Net result for year</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>2,515</b>	<b>–</b>	<b>2,515</b>
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	–	–	–	–	–	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>(183,850)</b>	<b>167,390</b>	<b>4,008,551</b>
<b>Net result for year</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>24,094</b>	<b>–</b>	<b>24,094</b>
Changes on Physical assets revaluation surplus	–	–	51,390	515,666	–	–	<b>567,056</b>
Transfer from accumulated surplus/ (deficit) (ii)	40,279	1,258	–	–	(41,537)	–	–
Contribution towards building development (iv)	–	–	–	–	–	17,129	17,129
<b>Balance at 30 June 2021</b>	<b>475,230</b>	<b>63,637</b>	<b>273,096</b>	<b>3,821,641</b>	<b>(201,293)</b>	<b>184,519</b>	<b>4,616,830</b>

Notes

(i) This format is aligned to AASB 1049 Whole of Government and General Government Sector Financial Reporting.

(ii) Refer Note 8.3 for more information in regards to transfers from accumulated surplus/ (deficit).

(iii) The 1 July 2019 balance incorporates the initial application of AASB 15.

(iv) Refer Note 8.6 for more information in regards to contribution towards building development.

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 76–127.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2021

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 (AASs) 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.

Grants recognised under AASB 1058
The National Gallery of Victoria has determined that grant income under AASB 1058 has been earned under arrangements that are either not enforceable and/or linked to specific performance obligations.

Income 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:

- contributions by owners, in accordance with AASB 1004;
- revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15;
- a lease liability in accordance with AASB 16;
- a financial instrument, in accordance with AASB 9; or
- a provision, in accordance with AASB 137 Provisions, Contingent Liabilities and Contingent Assets.

Grants recognised under AASB 15
Income from grants that are enforceable and with sufficiently specific performance obligations are accounted for as revenue from contracts with customers under AASB 15. Revenue is recognised when the National Gallery of Victoria satisfies the performance obligations.

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	2021	2020
<b>Other grants from State Government entities</b>			
State Government - capital funding	2.1	1,660	405
- other grants	2.1	28,083	7,654
Commonwealth Government grants		–	1,435
Department of Education and Training - grant	2.1	757	423
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>31,040</b>	<b>10,457</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

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. 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

(\$ thousand)			
	Notes	2021	2020
<b>Operating activities income</b>			
Exhibition and program admissions	2.2.1	1,578	13,231
Retail shop sales	2.2.2	4,988	23,099
Membership fees	2.2.3	2,107	2,731
Cash sponsorship	2.2.4	2,131	3,799
Contra sponsorship at fair value	2.2.4	1,957	4,238
Catering royalties and venue hire charges	2.2.5	575	1,457
Other revenue	2.2.5	616	3,081
<b>Total operating activities income</b>		<b>13,952</b>	<b>51,636</b>

2.2.1 Exhibition and program admissions

Exhibition and program admissions 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.

2.2.2 Retail shop sales

Retail shop sales 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 higher retail shop sales in 2019-20 was a result of a highly successful one-off retail initiative as well as the impact of COVID-19 on shop sales in 2020-21.

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.

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.

2.2.5 Catering royalties and venue hire charges and other revenue

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.

2.3 Fundraising activities income

(\$ thousand)			
	Notes	2021	2020
Fundraising activities income			
Donations, bequests and philanthropic grants income	2.3.1	9,183	8,293
Donated cultural assets	2.3.2	9,458	7,422
Total fundraising activities income		18,641	15,715

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	2021	2020
Income from investments			
Interest - bank deposits		57	228
Dividends and interest – externally managed unit trusts		5,779	6,011
Total income from investments		5,836	6,239

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 Expenses incurred in the delivery of services
  - 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 on-cost provisions
  - 3.1.4 Long service leave
  - 3.1.5 Superannuation Contributions
- 3.2 Supplies and services
- 3.3 Capital assets charge

3.1 Expenses incurred in the delivery of services

(\$ thousand)			
	Notes	2021	2020
Employee expenses			
Employee benefits expenses	3.1.1	(35,741)	(36,163)
Supplies and services	3.2	(57,572)	(67,306)
Capital assets charge	3.3	(7,748)	(5,572)
Total employee expenses		(101,061)	(109,041)

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	2021	2020
Employee expenses			
Salaries, wages, annual leave and long service leave		(32,976)	(33,323)
Defined benefit superannuation plans		(120)	(128)
Defined contribution superannuation plans		(2,645)	(2,712)
Total employee expenses	3.1.1	(35,741)	(36,163)

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)		
	2021	2020
Current employee benefits		
Employee benefits: long service leave		
• unconditional and expected to settle within 12 months	505	428
• unconditional and expected to settle after 12 months	3,382	2,865
Employee benefits: annual leave		
• unconditional and expected to settle within 12 months	1,622	1,353
Non-current employee benefits		
• conditional long service leave entitlements	189	736
Total employee benefits	5,698	5,382
Employee benefit on-costs		
Current on-costs	1,083	940
Non-current on-costs	28	113
Total on-costs	1,111	1,053
Total provision for employee benefits and related on-costs	6,809	6,435

3.1.3 Reconciliation of movement in on-cost provisions

(\$ thousand)		
	2021	2020
Opening balance at the start of the year	1,053	1,012
Additional provisions recognised	391	478
Reductions arising from payments	(260)	(447)
Change due to variation in bond rates	(73)	10
Closing balance at the end of the year	1,111	1,053
Current	1,083	940
Non-current	28	113

**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	Paid contribution for the year (2021)	Paid contribution for the year (2020)	Contribution outstanding at year end (2021)	Contribution outstanding at year end (2020)
Defined benefit				
Emergency Services and State Super	119,712	128,412	–	–
Defined contribution				
VicSuper Pty Ltd	1,474,106	1,462,854	–	–
Various other	1,292,462	1,249,035	–	–
Total	2,886,280	2,840,301	–	–

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)	
Supplies and services	2021	2020
Facilities operations and equipment services	(20,667)	(21,276)
Promotion and marketing	(5,780)	(8,455)
Freight and materials	(13,509)	(11,766)
Office supplies, insurance and communications	(8,272)	(8,785)
Cost of retail goods sold	(5,061)	(11,558)
Other operating expenses	(4,283)	(5,466)
<b>Total supplies and services</b>	<b>(57,572)</b>	<b>(67,306)</b>

3.3 Capital assets charge

	(\$ thousand)	
	2021	2020
<b>Capital asset charge</b>	<b>(7,748)</b>	<b>(5,572)</b>

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 OUTPUT DELIVERY

The National Gallery of Victoria controls assets for the delivery of its services. The key assets identified in delivering these services are:

Significant judgement: Classification of investments as ‘key assets’

The National Gallery of Victoria has made the following judgements regarding key assets utilised to support its objectives and outputs.

Fair value measurement

Where the assets included in this section are carried at fair value, additional information is disclosed in connection with how those fair values were determined as follows:

- Property, plant and equipment and right-of-use assets (Note 7.3.2)
- Cultural Assets (Note 7.3.3)
- Investments (Note 7.3.1)

Structure

- 4.1 Total property, plant and equipment and right-of-use assets
  - 4.1.1 Depreciation
  - 4.1.2 Impairment
  - 4.1.3 Reconciliation of movement in carrying values of property, plant and equipment
- 4.2 Cultural assets
  - 4.2.1 Reconciliation of movements of cultural assets
- 4.3 Investments

4.1 Total property, plant and equipment and right-of-use assets

	(\$ thousand)					
	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2021	2020	2021	2020	2021	2020
Specialised land at fair value (i)	108,500	82,633	–	–	108,500	82,633
Heritage buildings at fair value (ii)	76,003	76,023	(6,917)	(3,311)	69,086	72,712
Heritage building plant at fair value (ii)	65,690	50,195	–	–	65,690	50,195
Heritage building fit-out at fair value (ii)	68,456	66,834	–	–	68,456	66,834
Leasehold improvements at fair value	14,418	14,268	(14,083)	(14,019)	335	249
Plant and equipment at fair value	22,509	21,204	(13,438)	(12,227)	9,071	8,977
Capital works-in-progress at cost	7,820	6,513	–	–	7,820	6,513
<b>Total property, plant and equipment</b>	<b>363,396</b>	<b>317,670</b>	<b>(34,438)</b>	<b>(29,557)</b>	<b>328,958</b>	<b>288,113</b>

(i) A valuation of land was undertaken as of 30 June 2021 and a managerial valuation as of 30 June 2020.  
(ii) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2021 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 2021 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.

**Right-of-use asset acquired by lessees – 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 Depreciation

	(\$ thousand)	
Depreciation charge for the period	2021	2020
Buildings (i)	4,162	3,867
Building plant	5,649	5,667
Building fit-outs	9,583	9,617
Leasehold improvements	84	86
Plant and equipment (general plant & equipment)	2,178	2,188
<b>Total depreciation</b>	<b>21,656</b>	<b>21,425</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:

Remaining useful life

Buildings	82 years	Building fit-out	12 years
Buildings (right-of-use assets)	5–10 years	Leasehold improvements	10 years
Building plant	27 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.

4.1.2 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.

4.1.3 Reconciliation of movement in carrying values of property, plant and equipment

(\$ thousand)							
	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
	2021	2021	2021	2021	2021	2021	2021
Opening balance	82,633	72,712	50,195	66,834	249	8,977	281,600
Additions	–	12,175	1,267	837	151	2,888	17,318
Depreciation expense	–	(4,162)	(5,649)	(9,583)	(66)	(2,196)	(21,656)
Disposals	–	–	–	–	–	(58)	(58)
Revaluation increment	25,867	(4,722)	19,877	10,369	–	–	51,391
Closing balance	108,500	76,003	65,690	68,457	334	9,611	328,595

A scheduled full revaluation of land and buildings was undertaken as at 30 June 2021 and a fair value assessment has been performed for plant and equipment.

(\$ thousand)							
	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Total
	2020	2020	2020	2020	2020	2020	2020
Opening balance (i)	74,244	70,910	50,051	68,292	317	10,251	274,065
Additions	–	–	1	475	–	973	1,449
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	66,887	231	9,012	281,670

(i) The 2019-20 opening balance represents the initial recognition of right-of-use assets recorded on the balance sheet on 1 July 2019 relating to operating leases.

4.2 Cultural assets

(\$ thousand)		
	2021	2020
Cultural assets		
State Collection of works of art – at fair value	4,171,890	3,642,017
Shaw Research Library collection – at fair value	4,500	4,636
	4,176,390	3,646,653

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) as at 30 June 2021 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. The valuations are performed on the assumption of highest and best use.

For the previous four years, JLL performed annual fair value assessments 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.

As a result of the scheduled valuation of the State Collection in 2021 a revaluation increment of \$515.67 million has been applied in 2020-21 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.

4.2.1 Reconciliation of movements in cultural assets

	(\$ thousand)					
	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2021	2020	2021	2020	2021	2020
Carrying amount at the start of the year	3,642,017	3,616,223	4,636	4,618	3,646,653	3,620,841
Additions	14,047	25,794	25	18	14,072	25,812
Valuation Adjustment	515,826	–	(161)	–	515,665	–
Carrying amount at the end of the year	4,171,890	3,642,017	4,500	4,636	4,176,390	3,646,653

4.3 Investments

	(\$ thousand)	
	2021	2020
Current investments		
Investment in externally managed unit trusts	1,729	1,882
Total current investments	1,729	1,882
Non-current investments		
Investment in externally managed unit trusts	96,044	76,171
Total non-current investments	96,044	76,171
Total investments	97,773	78,053

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.

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
- 5.3

Other non-financial assets
- 5.4

Payables

5.4.1

Maturity analysis of financial liabilities

5.1 Receivables

(\$ thousand)		
	2021	2020
Represented by:		
Contractual		
Trade receivables	1,034	1,936
Allowance for impairment losses of contractual receivables	(22)	(7)
Other receivables	105	168
	1,117	2,097
Statutory		
Goods and Services Tax input tax credit recoverable	360	491
Victorian Government departments and agencies	2,610	–
	2,970	491
Total receivables represented by current receivables	4,087	2,588

**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)		
	2021	2020
Current inventories		
Goods held for resale – at cost	2,178	3,270
Less: provision for slow moving stock	(648)	(1,584)
Total current inventories	1,530	1,686

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 provision for slow moving stock was increased in 2019-20 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.

5.3 Other non-financial assets

(\$ thousand)		
	2021	2020
Current other assets		
Prepayments and other assets	4,190	1,314
Total current other assets	4,190	1,314
Non-current other assets		
Prepayments - WIP	18,543	3,764
Total non-current other assets	18,543	3,764
Total prepayments and other assets	22,733	5,078

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)		
	2021	2020
<b>Contractual - unsecured</b>		
Supplies and services	330	4,658
Other payables		
- Supplies and services	4,190	1,411
- Employee benefits	333	205
Contract liabilities	2,027	1,410
<b>Statutory</b>		
Amounts payable to other government agencies	1,655	3,999
<b>Total payables represented by current payables</b>	<b>8,535</b>	<b>11,683</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
<b>2021 Payables:</b>					
Other payables	6,880	6,880	6,813	67	–
<b>Total</b>	<b>6,880</b>	<b>6,880</b>	<b>6,813</b>	<b>67</b>	<b>–</b>
<b>2020 Payables:</b>					
Other payables	7,685	7,685	7,703	(18)	–
<b>Total</b>	<b>7,685</b>	<b>7,685</b>	<b>7,703</b>	<b>(18)</b>	<b>–</b>

NOTE 6. FINANCING 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 flow information and balances
- 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 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 2021.

Total borrowings are reflected in the table below:

(\$ thousand)		
	2021	2020
<b>Current borrowings</b>		
Lease liabilities (i)	3,689	2,888
Loan from Government (ii)	421	417
<b>Total current borrowings</b>	<b>4,110</b>	<b>3,305</b>
<b>Non-current borrowings</b>		
Lease liabilities (i)	23,314	22,070
Loan from Government (ii)	1,334	1,754
<b>Total non-current borrowings</b>	<b>24,648</b>	<b>23,824</b>
<b>Total</b>	<b>28,758</b>	<b>27,129</b>
(i) Secured by the assets leased. Lease liabilities are effectively secured as the rights to the leased assets revert to the lessor in the event of default.		
(ii) Greener Governments Building loan from the Department of Treasury and Finance.		

Maturity analysis of borrowings

(\$ thousand)							
2021	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	27,003	27,003	300	608	2,780	15,735	7,580
Loan from Government	1,755	1,755	35	70	320	1,329	–
<b>Total</b>	<b>28,758</b>	<b>28,758</b>	<b>335</b>	<b>678</b>	<b>3,100</b>	<b>17,064</b>	<b>7,580</b>

	(\$ thousand)						
2020	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	24,958	24,958	259	490	2,112	13,182	8,915
Loan from Government	2,171	2,171	34	69	314	1,755	–
<b>Total</b>	<b>27,129</b>	<b>27,129</b>	<b>293</b>	<b>559</b>	<b>2,426</b>	<b>14,937</b>	<b>8,915</b>

**6.1 (a) Interest Expense**

	(\$ thousand)	
	2021	2020
Interest on lease liabilities	1,056	1,005
Notional interest charge on interest free loan from Government	40	22
<b>Total Interest Expense</b>	<b>1,096</b>	<b>1,027</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 where 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) Amounts recognised in the Comprehensive Operating Statement**

The following amounts are recognised in the Comprehensive Operating Statement relating to leases:

	(\$ thousand)	
	2021	2020
Interest expense on lease liabilities	1,056	1,005
Expenses relating to leases of low-value assets	1,047	1,287
<b>Total</b>	<b>2,103</b>	<b>2,292</b>

**6.2 (b) Amounts recognised in the Statement of Cashflows**

The following amounts are recognised in the Statement of Cashflows for the year ending 30 June 2021 relating to leases.

	(\$ thousand)	
	2021	2020
Total cash outflow for leases	2,243	3,948

For any new contracts entered into, 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**

**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 to 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.

**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.

	(\$ thousand)	
	2021	2020
Cash at bank and on hand	13,929	14,694
Bank deposits on call	15,534	16,933
<b>Balance per cash flow statement</b>	<b>29,463</b>	<b>31,627</b>

**6.4 Reconciliation of net result for the period to net cash flows from operating activities**

	(\$ thousand)	
	2021	2020
<b>Net result for the period</b>	<b>24,094</b>	<b>2,515</b>
<b>Non-cash movements:</b>		
Depreciation of property, plant and equipment	21,656	21,426
Donated cultural assets	(9,458)	(7,422)
Fair value adjustment on investments at fair value through profit and loss	(19,011)	7,799
Change in accounting policy (due to AASB 15)	–	216
Unrealised (gain)/ loss on foreign currency transactions	(88)	366
<b>Movements included in financing activities</b>		
(Gain)/ loss on receipt of interest free loan	–	(135)
Notional interest charge on interest free loan	40	21
<b>Movements in assets and liabilities:</b>		
(Increase)/decrease in current receivables	(1,499)	1,198
(Increase)/decrease in current inventories	156	506
(Increase)/decrease in other current assets	(2,876)	985
(Decrease)/increase in current payables	(3,765)	2,925
(Decrease)/increase in contract liabilities	617	(893)
(Decrease)/increase in current provisions	374	273
<b>Net cash flows from/(used in) operating activities</b>	<b>10,240</b>	<b>29,780</b>

6.5 Commitments for future expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments are recorded below at their nominal value and inclusive of GST. Where it is considered appropriate and provides additional relevant information to users, the net present values of significant individual projects are stated.

(\$ thousand)				
Nominal amounts 2021	Less than 1 year	1-5 years	5+ years	Total
Building occupancy services under contract	3,360	13,439	4,480	21,279
Low value and short term leases	617	430	–	1,047
Outsourced services contract commitments	10,225	2,954	–	13,179
<b>Total Commitments (inclusive of GST)</b>	<b>14,202</b>	<b>16,823</b>	<b>4,480</b>	<b>35,505</b>
Less GST recoverable	(1,291)	(1,529)	(407)	(3,227)
<b>Total Commitments (exclusive of GST)</b>	<b>12,911</b>	<b>15,294</b>	<b>4,073</b>	<b>32,278</b>

(\$ 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>

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

7.3.1 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

7.1 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)				
2021	Financial assets / liabilities designated at fair value through profit/loss (FVTPL)	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
Contractual financial assets				
Cash and deposits	–	29,463	–	29,463
Receivables	–	1,117	–	1,117
Investment in externally managed unit trusts	97,773	–	–	97,773
Total contractual financial assets	97,773	30,580	–	128,353
Contractual financial liabilities				
Payables	–	–	4,853	4,853
Contract liabilities	–	–	2,027	2,027
Lease liability	–	–	27,003	27,003
Loan from Government	–	–	1,755	1,755
Total contractual financial liabilities	–	–	35,638	35,638

The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from the Victorian Government and GST input tax recoverable from taxes payable).

(\$ 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
Contractual financial assets				
Cash and deposits	–	31,627	–	31,627
Receivables	–	2,097	–	2,097
Investment in externally managed unit trusts	78,053	–	–	78,053
Total contractual financial assets	78,053	33,724	–	111,777
Contractual financial liabilities				
Payables	–	–	6,275	6,275
Contract liabilities	–	–	1,410	1,410
Lease liability	–	–	24,958	24,958
Loan from Government	–	–	2,171	2,171
Total contractual financial liabilities	–	–	34,814	34,814

The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government and GST input tax credit recoverable and taxes payable).

7.1.2 Financial instrument net holding gain/(loss) on financial instruments by category

(\$ thousand)		
	2021	2020
Contractual financial assets (i)		
Cash and deposits	57	228
Receivables	–	–
Investment in externally managed unit trusts	5,779	6,011
Total contractual financial assets net holding gain/(loss)	5,836	6,239

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.

There has been no material change to the National Gallery of Victoria’s credit risk profile in 2020–21.

7.1.3(a): Credit quality of financial assets that are neither past due nor impaired

(\$ thousand)				
2021	Government agencies (triple-A credit rating)	Other (min triple-B credit rating)	Not rated (ii)	Total
Contractual financial assets with loss allowance measured at 12-month expected credit loss				
Cash and deposits	15,534	13,880	49	29,463
Receivables (i)	–	–	1,117	1,117
Investment in externally managed unit trusts	–	–	97,773	97,773
Total contractual financial assets	15,534	13,880	98,939	128,353
2020				
Contractual financial assets with loss allowance measured at 12-month expected credit loss				
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
Total contractual financial assets	16,933	14,641	80,203	111,777

(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 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-21	Current	Less than 1 Month	1–3 months	3 months – 1 year	1–5 Years	Total
Expected loss rate (%)	0%	0%	31.43%	0%	0%	
Gross carrying amount of contractual receivables	963	87	70	(3)	–	1,117
Loss allowance	–	–	22	–	–	22

(\$ thousand)						
30-Jun-20	Current	Less than 1 Month	1–3 months	3 months – 1 year	1–5 Years	Total
Expected loss rate (%)	0%	0%	4.56%	0%	0%	
Gross carrying amount of contractual receivables	1,877	72	155	–	–	2,104
Loss allowance	–	–	7	–	–	7

7.1.3(c): Reconciliation of the movement in the loss allowance for contractual receivables is shown as follows:

	(\$ thousand)	
	2021	2020
Balance at beginning of the year	(7)	(7)
(Increase)/decrease in provision recognised in the net result	(15)	–
Balance at end of the year	(22)	(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 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 short-term 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:

	(\$)			
	Less than 1 Year	1 – 5 Years	5+ Years	Total
Greener Government Buildings loan	425,293	1,329,496	–	1,754,789
Leases	3,688,720	15,734,592	7,579,548	27,002,860
Total	4,114,013	17,064,088	7,579,548	28,757,649

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 (2021: 15 per cent, depreciation of AUD) and 15 per cent up (2020: 15 per cent, appreciation of AUD) against the USD, from the year end rate of 0.75 (2020: 0.68); and
- a movement of 15 per cent up and down (2020: 15 per cent) for the top ASX 200 index (refer table 7.1.7).

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 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 exposure of financial instruments

(\$ thousand)					
			Interest rate exposure		
	Weighted average effective interest rate %	Carrying amount	Fixed interest rate	Variable interest rate	Non-interest bearing
2021					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	0.25%	13,929	–	–	13,929
Cash deposits at call (investment in externally managed unitised trusts)	0.39%	15,534	–	15,534	–
Receivables (i)		1,117	–	–	1,117
Investments in managed unit trusts		96,044	–	–	96,044
Other financial assets (investment in externally managed unit trusts - Fixed interest)	-0.43%	1,729	–	1,729	–
Total financial assets		128,353	–	17,263	111,090
Financial liabilities					
Payables		(4,853)	–	–	(4,853)
Contractual liabilities		(2,027)	–	–	(2,027)
Lease liability	4.08%	(27,003)	(27,003)	–	–
Loan from Government		(1,755)	(1,755)	–	–
Total financial liabilities		(35,638)	(28,758)	–	(6,880)
		92,715	(28,758)	17,263	104,210
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	–
		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)	–	–
Loan from Government		(2,171)	(2,171)	–	–
Total financial liabilities		(34,814)	(27,129)	–	(7,685)
		78,845	(27,129)	18,815	87,159

(i) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government 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		Other comprehensive income
	Carrying Amount	Net Result	Other comprehensive income	Net Result	
2021					
Financial assets					
Cash and cash equivalents	29,463	295	–	(295)	–
Investments in managed unit trusts	96,044	–	–	–	–
Other financial assets (investment in externally managed unitised trusts - Fixed interest)	1,729	17	–	(17)	–
Total impact		312	–	(312)	–
Financial liabilities					
Lease liability	(27,003)	(270)	–	270	–
Loan from Government	(1,755)	(18)	–	18	–
Total impact		(288)	–	288	–
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	–



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%.

Price risk sensitivity of financial assets

(\$ thousand)					
PRICE RISK SENSITIVITY	+ 15%			–15%	
	Carrying Amount	Net Result	Other comprehensive income	Net Result	Other comprehensive income
2021					
Cash and cash equivalents	29,463	–	–	–	–
Receivables	1,117	–	–	–	–
Investments in managed unit trusts	97,773	14,666	–	(14,666)	–
Total Impact		14,666	–	(14,666)	–
2020					
Cash and cash equivalents	31,627	–	–	–	–
Receivables	2,097	–	–	–	–
Investments in managed unit trusts	78,053	11,708	–	(11,708)	–
Total Impact		11,708	–	(11,708)	–

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 2021, 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 2021, the National Gallery of Victoria had no contingent liabilities (2019/20 \$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
<ul style="list-style-type: none"><li>Cash and deposits</li><li>Receivables</li><li>Investment in managed unit trusts</li></ul>	<ul style="list-style-type: none"><li>Payables</li><li>Contractual liabilities</li><li>Borrowings</li></ul>

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 as at 30 June 2021	Fair value 2021	Carrying amount as at 30 June 2020	Fair value 2020
Financial assets				
Cash and deposits	29,463	29,463	31,627	31,627
Receivables (i)	1,117	1,117	2,097	2,097
Financial liabilities				
Payables (i)	6,880	6,880	7,685	7,685
Borrowings	28,758	28,758	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 2021	Fair value measurement at end of reporting period using:		
		Level 1 (i)	Level 2 (i)	Level 3
Financial Assets at fair value through net result				
Diversified fixed interest (ii)	1,729	1,729	–	–
Australian equities (iii)	42,893	–	42,893	–
International equities (Unhedged) (iii)	38,755	–	38,755	–
International equities (Hedged) (iii)	9,600	–	9,600	–
Property (iii)	4,996	–	4,996	–
Total	97,973	1,729	96,244	–

(\$ 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
Financial Assets 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	–

- (i) There is no significant transfer between level 1 and level 2.
- (ii) The Diversified fixed interest assets are valued at fair value with reference to quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1. The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions.
- (iii) The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2021

(\$ thousand)				
	Carrying amount as at 30 June 2021	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
Specialised land	108,500	–	–	108,500
Heritage buildings	43,687	–	–	43,687
Heritage buildings plant	65,690	–	–	65,690
Heritage buildings fit-out	68,456	–	–	68,456
Leasehold improvements	14,418	–	–	14,418
General plant & equipment	21,603	–	–	21,603
Right-of-use asset – buildings	32,316	–	–	32,316
Right-of-use asset – plant and equipment	906	–	–	906
Total	355,576	–	–	355,576

There have been no transfers between levels during the period.

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:		
		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>–</b>	<b>–</b>	<b>281,600</b>

There have been no transfers between levels during the period.

Fair value measurement hierarchy for assets as at 30 June 2021 (and 30 June 2020)

2020 & 2021	Valuation Technique	Significant Unobservable Inputs	Range (weight- ed average)	Sensitivity of the input to fair value
Land	Market approach	Current restrictions and Com- munity Service Obligations (CSO)	30% (2020, 20%)	A significant increase or decrease in the current restrictions or CSO would result in a significantly lower (higher) fair value.
Buildings	Current replacement cost	Direct cost per square metre	\$4,151 (2020, \$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	Current replacement cost	Direct cost per square metre	\$4,151 (2020, \$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	Current replacement cost	Direct cost per square metre	\$4,151 (2020, \$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	12 years	A significant increase or decrease in the useful life of the asset would result in a significantly higher (lower) fair value.
Leasehold improve- ment	Depreciated cost	Lower of term of lease or useful life of the leasehold improvements	10 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 - \$1,267,313 (2020, \$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. As part of the 2021 valuation of specialised land, the Valuer General’s Office amended the existing CSO from 20% to 30%. This change was made as part of an overall objective of applying a consistent CSO concept to financial reporting valuations for all State reporting entities. The effect of this change has been to lower the value of specialised land by \$15.514 million than what it otherwise would have been. 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 2021.

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 2021 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 2021. 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 2021. 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 2021

(\$ thousand)				
	Carrying amount as at 30 June 2021	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	3,642,017	–	1,848,927	1,793,090
Additions	14,047	–	14,047	–
Valuation adjustment	515,826	–	549,163	(33,337)
Transfers between levels	–	–	(66,388)	66,388
Carrying amount at the end of the year	4,171,890	–	2,345,749	1,826,141
Shaw Research Library collection				
Carrying amount at the start of the year	4,636	–	1,317	3,319
Additions	25	–	25	–
Valuation adjustment	(161)	–	(161)	–
Carrying amount at the end of the year	4,500	–	1,181	3,319
Total Cultural assets	4,176,390	–	2,241,910	1,934,480

(i) Cultural assets are subjected to a level 2 and 3 valuation.

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 assets as at 30 June 2021 (and 30 June 2020)

	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.
	The market approach was used for works of art valued at \$500,000 or more	The use of prices and other relevant information generated by market transactions involving identical or comparable (i.e. similar) assets.
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 103I. An independent valuation of the Collection was undertaken in 2021 by Jones Lang LaSalle Valuations & Advisory Proprietary Limited (JLL). The valuation scope, methodology adopted, and the calculations applied to the Collection’s valuation were in accordance with AASB 13 *Fair Value Measurement*, AASB 116 *Property, plant and equipment* and FRD 103I *Non-Financial Physical Assets*.

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 2020–2021 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 73,000 works of art in the Collection. For the purposes of the valuation, these works of art are further broken down to 82,294 items. For the year ended 30 June 2021, 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 2021 valuation there were 778 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. Overall, there were 2,366 works of art valued across these 18 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 2021 was calculated to be \$4,171,890,088 with a relative standard error (RSE) of 1.62%. A 95% confidence interval for this value was given as \$4,104,305,468 to \$4,239,474,707. The revaluation increment for the State Collection of works of art was \$515,826,454.

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”.

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 Responsible persons
- 8.5 Remuneration of executives
- 8.6 Related parties
- 8.7 Remuneration of Auditors
- 8.8 Subsequent events
- 8.9 Australian Accounting Standards issued that are not yet effective
- 8.10 Glossary of technical terms
- 8.11 Style Conventions

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 (2020 – 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.

	(\$ thousand)	
	2021	2020
<b>8.2.1 Net gain/(loss) on financial instruments</b>		
Increase in provision for doubtful debts (i)	(19)	–
Net gain/(loss) on foreign exchange transactions	74	(173)
Net unrealised gain/(loss) on foreign exchange transactions	88	(366)
Fair value adjustment of investments at fair value through net result	19,011	(7,799)
Net realised gain/(loss) on sale of financial instruments	(1,084)	2,754
<b>Total net gain/(loss) on financial instruments</b>	<b>18,070</b>	<b>(5,584)</b>
<b>8.2.2 Net gain/(loss) on non-financial assets</b>		
(Increase)/decrease in provision for slow-moving inventory	936	(1,252)
Net gain/(loss) on disposal of property, plant and equipment	(58)	(130)
<b>Total net gain/(loss) on non-financial assets</b>	<b>878</b>	<b>(1,382)</b>
<b>8.2.3 Other gain/(loss) from other economic flows</b>		
Net gain/(loss) on forward foreign exchange hedge contracts	–	–
Net gain/(loss) arising from revaluation of long service leave liability(ii)	326	(61)
<b>Total net gain/(loss) on non-financial assets and liabilities</b>	<b>326</b>	<b>(61)</b>

(i) (Increase)/decrease in provision for doubtful debts from other economic flows.  
(ii) Revaluation gain/(loss) as a result of changes in bond rates.

8.3 Reserves

		(\$ thousand)	
	Note	2021	2020
Collection surplus	8.3.2		
Balance at beginning of financial year		434,951	419,304
Transfer from accumulated surplus		40,279	15,647
Balance at end of financial year		475,230	434,951
Infrastructure surplus	8.3.3		
Balance at beginning of financial year		62,381	59,897
Transfer from accumulated surplus		1,258	2,482
Balance at end of financial year		63,639	62,379
Physical assets revaluation surplus	8.3.4		
Balance at beginning of financial year		221,706	194,101
Increment/(decrement) during the year		51,390	27,605
Balance at end of financial year		273,096	221,706
Cultural assets revaluation surplus	8.3.5		
Balance at beginning of financial year		3,305,975	3,305,975
Increment/(decrement) during the year		515,666	-
Balance at end of financial year		3,821,641	3,305,975
Balance of reserves at the end of financial year (i)		4,633,606	4,025,011
Net change in reserves		608,593	45,734

(i) Refer Notes 8.3.1 to 8.3.6 for further information.

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 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*.

<b>Minister for Creative Industries:</b> The Hon. Danny Pearson MP (29 September 2020 to 30 June 2021) The Hon. M. Foley MLA (1 July 2020 to 29 September 2020)
<b>Trustees who served during the year were:</b> Prof. S. Baker AM Mr L. Clifford AO Mrs K. Campbell-Pretty AM Mr D. Elzinga Ms L. Gay Ms S. Lowe (from 4 August 2020) Mr C. Lyon (until 14 May 2021) Mr A. Penn Ms R. Neumann Ms J. Whiting AM (President)
<b>Director (Accountable Officer):</b> 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 (2020 - \$630,000 to \$639,999).

Amounts relating to the Minister are reported in the financial statements of the Department of Parliamentary Services Financial Report.

8.5 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 (as defined in AASB 119 *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.

**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.

	(\$ thousand)	
Remuneration of executives (Key Management Personnel disclosed in Note 8.6)	Total remuneration	
	2021	2020
Short-term employee benefits	981	820
Post-employment benefits	93	74
Other long-term benefits	22	15
<b>Total remuneration</b>	<b>1096</b>	<b>909</b>
<b>Total number of executives (i)</b>	<b>5</b>	<b>3</b>
<b>Total annualised employee equivalents (ii)</b>	<b>3.1</b>	<b>2.9</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 8.6)  
(ii) Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.6 Related parties

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 8.4);
  - 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 8.4);
  - 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 (2019/20: \$51.4 million) and \$22.97 million in COVID-19 cashflow funding.

- The National Gallery of Victoria received from Department of Jobs, Precincts and Regions funding for the following:
- capital contributions towards the development of NGV Contemporary paid directly to Development Victoria of \$17.13 million (2019/20: \$8.05 million);
  - capital funding of \$1.66 million (2019/20: \$405,000); and
  - exhibition programming of \$2.25 million (2019/20: \$1.729 million).

- The National Gallery of Victoria also received funding for the following:
- education programming of \$432,300 (2019/20: \$447,723) 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 (2019/20: \$540,000).

Funding from State Government is also disclosed in Note 2.

- During the year, the National Gallery of Victoria had the following transactions with State Government related entities as part of usual business activities of \$4.674 million (2019/20: \$6.966 million):
- payments for utility costs to Arts Centre Melbourne;
  - payments for investment fees to Victorian Funds Management Corporation (VFMC);
  - payments for insurance to Victorian Managed Insurance Authority (VMIA);
  - payments for bank fees and charges to Treasury Corporation of Victoria (TCV); 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 8.4). Remuneration of KMP is disclosed in Notes 8.4 and 8.5.

- In addition to the Accountable Officer the following executives of the National Gallery of Victoria served during the year:
- Mr Andrew Clark – Deputy Director
  - Mr Don Heron – Assistant Director, Exhibitions Management and Design
  - Ms Donna McColm – Assistant Director, Curatorial and Audience Engagement
  - Ms Jane Zantuck – Assistant Director, Marketing and Corporate Partnerships
  - Ms Misha Agzarian – Assistant Director, Fundraising and Events

**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 \$2.38 million (2019/20: \$4.0 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.

8.7 Remuneration of auditors

	(\$ thousand)	
	2021	2020
<b>Victorian Auditor General’s Office</b>		
Audit of the financial statements	65	65
	<b>65</b>	<b>65</b>

8.8 Subsequent events

The National Gallery of Victoria closed again to the Public on 16 July 2021 as a result of the COVID-19 lockdown and re-opened with capacity restrictions on 28 July and went into lockdown again on 6 August.

The impact of COVID-19 on the carrying amounts of assets and liabilities of the National Gallery of Victoria as at 30 June 2021 is reflected in the accounts and is not considered to be material. This is based on the economy emerging relatively unscathed over the short to medium term.

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.

8.9 Australian Accounting Standards issued that are not yet effective

- Certain new and revised accounting standards have been issued but are not effective for the 2020-21 reporting period. These accounting standards have not been applied to the National Gallery of Victoria’s Financial Statements. The National Gallery of Victoria is reviewing its existing policies and assessing the potential implications of these accounting standards which includes:
- 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 AASB 2020-1 *Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current – Deferral of Effective Date* 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 2020-2 *Amendments to Australian Accounting Standards – Removal of Special Purpose Financial Statements for Certain For-Profit Private Sector Entities*.
  - AASB 2020-3 *Amendments to Australian Accounting Standards – Annual Improvements 2018-2020 and Other Amendments*.
  - AASB 2020-7 *Amendments to Australian Accounting Standards – Covid-19-Rent Related Concessions: Tier 2 Disclosures*.
  - AASB 2020-8 *Amendments to Australian Accounting Standards - Interest Rate Benchmark Reform – Phase 2*.
  - AASB 2020-9 *Amendments to Australian Accounting Standards – Tier 2 Disclosures: Interest Rate Benchmark Reform (Phase 2) and Other Amendments*.

8.10 Glossary of technical 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’.

**Effective interest method**  
Effective interest method is the method used to calculate the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset or, where appropriate, a shorter period.

**Employee Benefits 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 liability**  
A financial liability is any liability that is:
- a contractual obligation:
    - to deliver cash or another financial asset to another entity; or
    - to exchange financial assets or financial liabilities with another entity under conditions that are potentially unfavourable 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 deliver 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. For this purpose, the entity’s own equity instruments do not include instruments that are themselves contracts for the future receipt or delivery of the entity’s own equity 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.

**Interest expense**

Interest expense represents costs incurred in connection with borrowings. It includes interest on advances, loans, overdrafts, bonds and bills, deposits, interest components of lease repayments, service concession financial liabilities and amortisation of discounts or premiums in relation to borrowings.

**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.

**Non-financial assets**

Non-financial assets are all assets that are not financial assets. It includes inventories, land, buildings, infrastructure, road networks, land under roads, plant and equipment, cultural and heritage assets, intangibles and biological assets such as commercial forests.

**Operating result**

Operating result is a measure of financial performance of the operations for the period. It is the net result of items of revenue, gains and expenses (including losses) recognised for the period, excluding those that are classified as ‘other non-owner movements in equity’. Refer also to ‘net result’.

**Payables**

Includes short and long-term trade debt and accounts payable, grants and interest payable.

**Receivables**

Receivables include amounts owing from government through appropriation receivable, short and long-term trade credit and accounts receivable, accrued investment income, grants, taxes and interest receivable.

**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.

**8.11 Style conventions**

Figures in the tables and in the text have been rounded. Discrepancies in tables between totals and sums of components reflect rounding. Percentage variations in all tables are based on the underlying unrounded amounts.

The notation used in the tables is as follows:

- .. zero, or rounded to zero
- (xxx.x) negative numbers
- 200x year
- 200x-0x year period

The financial statements and notes are presented based on the illustration for a government department in the *2020-21 Model Report for Victorian Government Departments*. The presentation of other disclosures is generally consistent with the other disclosures made in earlier publications of the National Gallery of Victoria’s annual reports.



The NGV is responsible for managing the activities of its affiliated groups, namely the NGV Business Council, the NGV Voluntary Guides and the NGVWA.

NGV BUSINESS COUNCIL MEMBERS

**Chair:** Mr Tim Joyce, Co-Head of Macquarie Capital, Australia and New Zealand

Ex Officio

Mr Tony Ellwood AM  
Mr Andrew Clark

ACCIONA

Mr Brett Wickham, Managing Director

Allens

Ms Emma Warren, Partner, Practice Group Leader, Projects and Development

(above)

Ms Janet Whiting AM, President, NGV Council of Trustees, at the launch of the Melbourne Winter Masterpieces exhibition *French Impressionism from the Museum of Fine Arts, Boston*.

(opposite)

Iso Rae, *Young girl, Étapes*, c. 1892 (detail), oil on canvas, Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Professor Graham Peirson and Christine Peirson and the Norma Atwell Bequest, 2020.

AMES Australasia, Griffon Corporation

Mr Simon Hupfeld, Chief Executive Officer, AMES Australasia and Europe

ANZ Private

Mr Scott Graham, Head of ANZ Private Vic/Tas, SA and WA

Bloomberg Australia

Ms Rebecca Jones, Managing Editor, Australia and New Zealand

The Campbell Family Group

Mr Terry Campbell AO, Senior Chairman of Goldman Sachs

Chadstone – The Fashion Capital

Mr Michael Whitehead, Centre Manager

Commonwealth Bank of Australia

Mr Jeremy Townsend, General Manager, Business Banking  
Mr Dan Freeman General Manager, Commercial Banking and Major Client Group Victoria

Corrs Chambers Westgarth

Mr Philip Catania, Partner

Crestone Wealth Management

Mr Clark Morgan, Vice Chairman and Head of Strategy and Development

Deutsche Bank Australia and New Zealand

Mr Hugh Macdonald, Head of Investment Banking Coverage, Deutsche Bank Australia

EY

Mr Rodney Piltz, Managing Partner, Melbourne

Gilbert + Tobin

Mr Craig Semple, Partner  
Ms Janet Whiting AM, Partner

Grollo Australia Pty Ltd

Mr Lorenz Grollo, Chief Executive Officer  
Ms Monica Grollo, Director Grollo Group / Grollo Australia

HSBC Bank Australia Limited

Mr Alistair Paice, Head of Multinationals, Global Banking  
Mr Steve Brittles, State Manager, Commercial Banking

John Wardle Architects

Mr John Wardle, Partner

Kay & Burton

Mr Peter Kudelka, Director  
Mr Ross Savas, Managing Director

Macquarie Group Limited

Mr Tim Joyce, Co-Head of Macquarie Capital, Australia and New Zealand  
Mr John Pickhaver, Co-Head of Macquarie Capital, Australia and New Zealand

Mercedes Benz Australia/Pacific

Mr Florian Seidler, Managing Director and CEO

Mitsubishi Australia Limited

Mr Hiromasa Yamamoto, Managing Director and CEO  
Ms Marie Turner, Senior Vice President, Director and Company Secretary

Mutual Trust

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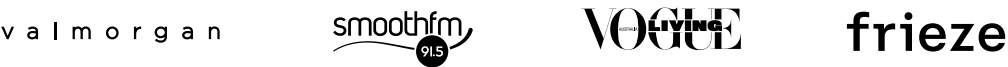
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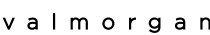





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JENNIFER LEMPRIERE   SARAH & NICK ORLOFF   LISA RING   CAROLYN STUBBS OAM   SARAH & TED WATTS			
NGV TRIENNIAL CIRCLE			
2020 NGV FOUNDATION ANNUAL DINNER DONORS   NADIA BREUER SOPHER & ED SOPHER   ROB GOULD   LEN & ELANA WARSON			
ROBYN & ROSS WILSON   SIRAP ART COLLECTIVE   DOUGLAS BAXTER & BRIAN HASTINGS   ALEX & BRADY SCANLON   EMILY HARDY			
NGV AMERICAN FRIENDS			
NGV TRIENNIAL BEQUEST SUPPORT			
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MELBOURNE DESIGN WEEK 2021

PRESENTED BY



MAJOR PARTNERS

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MELBOURNE DESIGN WEEK AND THE VICTORIAN DESIGN PROGRAM ARE INITIATIVES OF THE VICTORIAN GOVERNMENT. THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE IS GENEROUSLY SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION.

GOYA: DRAWINGS FROM THE PRADO MUSEUM

MAJOR PARTNER

ORGANISING PARTNER



MELBOURNE WINTER MASTERPIECES 2021  
FRENCH IMPRESSIONISM FROM THE MUSEUM OF FINE ARTS, BOSTON

PRESENTING PARTNER

PRINCIPAL PARTNER

ORGANISING INSTITUTION



Exhibition organised by the Museum of Fine Arts, Boston, in partnership with the National Gallery of Victoria

PREMIUM PARTNER

MAJOR PARTNERS

LEARNING PARTNER



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WITH THE ASSISTANCE OF





SHE-OAK AND SUNLIGHT: AUSTRALIAN IMPRESSIONISM

PRINCIPAL PARTNER

  
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DEAKIN  
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CREATIVE VICTORIA

TOP ARTS 2021


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CATHOLIC SCHOOLS

  
Independent  
Schools Victoria

  
NGV.MELBOURNE

  
CREATIVE VICTORIA

A VCE Season of Excellence event



(above)  
The TONKA x NGV pop-up was a collaboration with award-winning Melbourne chef Adam D'Sylva from Tonka, who created an exclusive menu for Triennial EXTRA in the NGV Garden Restaurant.



# GOVERNANCE

A black and white photograph showing the backs of two young women as they work on a large grid wall. The wall is covered with numerous sticky notes, each containing a word or phrase. The woman on the left, wearing a striped long-sleeved shirt, is placing a note that says "BACK". The woman on the right, wearing a dark t-shirt and a watch, is placing a note that says "SPEECH". The grid is filled with various words and phrases, including "ANOTHER", "SPEECH", "LOOK", "JUSTICE", "GANG", "TRADE", "FEAR", "AGAINST", "ECONOMIC", "END", "AFFORD", "news", "TRUTH", "PEOPLE", "ECON", "CON", "ACTIVE", and "TRADE". The overall scene suggests a collaborative activity or a project related to governance.

## AS AT 30 JUNE 2021

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:

- 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.

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.

The Council meets formally six times a year, and committees meet between three and four times a year.

*Appointed President of the Council of Trustees in 2015; reappointed in 2018 and 2021*

*Appointed Trustee in 2013; reappointed in 2016, 2019 and 2021*

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.

*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 Co-Chair of ACMD, an important bio-medical engineering initiative of St Vincent's Health Australia. She chairs the Fundraising Committee of St Peter's Eastern Hill Charitable Foundation.

*Appointed Trustee in 2013; reappointed in 2016, 2019 and 2021*

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. Recently, Leigh has been appointed Chair, Robert Menzies Institute. 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.

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# COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2021

**Mr Didier Elzinga**  
*Appointed Trustee in 2017; reappointed in 2020*

Didier Elzinga is the CEO and Founder of Culture Amp, the world’s leading employee experience platform helping more than 4000 companies globally understand what matters to their people and act on it. He presents globally on what it means to build a culture-first organisation. 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 in 2018 and 2021*

Lisa Gay is a Non-Executive Director of Computershare Limited, Koda Capital Pty Ltd, Victorian Funds Management Corporation, Federation Square Pty Ltd and a Member – Interim Melbourne Arts Precinct Board. Past roles include Chair of Voyages Indigenous Tourism Australia; Deputy Chair of the Indigenous Land Corporation; and 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.

**Ms Rachael Neumann**  
*Appointed Trustee in 2020*

Rachael Neumann holds an undergraduate degree from Stanford University and two Masters degrees from Columbia University. Rachael is the Founder and General Partner of Flying Fox Ventures. Previously, Rachael was the Managing Director of Eventbrite in ANZ and helped to scale the company globally. She has worked with thousands of early-stage startups as Head of Startups for Amazon Web Services ANZ and as a Partner at Startmate. She has held two Federal Government appointments; the Accelerating Commercialisation and Boosting Female Founders Initiative programs. She shares her passion for early-stage investing as a lead instructor in The Wade Institute’s VC Catalyst program.

**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. Andrew’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; Chairman of the Business Council of Australia’s Digital Economy Committee; 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.

**Ms Sarah Lowe**  
*Appointed Trustee in 2020*

Sarah is a Partner at EY with more than 20 years’ experience providing Assurance and Advisory services across the financial services industry. In addition to her client serving roles, she is currently Managing Partner of the Financial Services Assurance practice in Oceania and sits on the Oceania Financial Services Leadership team. Sarah has a significant role in the strategic vision of the assurance practice focusing on the facilitation of technology enabled innovation and the development of high-performing and diverse teams across the Oceania Financial Services practice. Sarah is also a key member of EY’s Global Banking Network.

## RETIRED TRUSTEES

**Mr Corbett Lyon**  
*Appointed Trustee in 2012; reappointed in 2015 and 2018; retired 2021*

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.



**AUDIT, RISK AND COMPLIANCE COMMITTEE**  
**Members:** Sarah Lowe (Chair from August 2020), Didier Elzinga, Lisa Gay  
**External members:** Caroline Coops, Bronwyn Ross

All members serving on the Audit, Risk and Compliance Committee are independent members.

**FOUNDATION BOARD**  
**Members:** Leigh Clifford AO (Chair), Krystyna Campbell-Pretty AM, Janet Whiting AM  
**External members:** Hugh Morgan AC (President), Neville Bertalli (from June 2021), Norman Bloom, Paul Bonnici, Bill Bowness AO (until May 2021), Geraldine Buxton (from May 2021), Philip Cornish AM, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan (until May 2021), Michael Tong, Michael Ullmer AO, Neil Young QC

**INVESTMENT COMMITTEE**  
**Members:** Andrew Penn (Chair from October 2020), Lisa Gay (until October 2020), Sarah Lowe (from October 2020)  
**External members:** Chris Pidcock, Andrew Sisson AO, Michael Ullmer AO (until September 2020)

**VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE**  
**Members:** Su Baker AM (Chair), Tony Ellwood AM, Rachael Neumann (from April 2021)  
**External members:** Eric Nash (from August 2020), Louise Tegart

(above)  
A mother and daughter participate in the NGV Kids Summer Festival 2021.

# 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
- public interest 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 (2021), and in the last full pay period in June of the previous reporting period (2020).

June 2021							
All employees			Ongoing			Fixed term & Casual	
	Number (Headcount)	FTE	Full-time (Headcount)	Part-time (Headcount)	FTE	Number (Headcount)	FTE
GENDER:							
Male	131	112.84	59	3	60.93	69	51.91
Female	235	189.19	77	27	95.31	131	93.88
Self-described	0	0	0	0	0	0	0
Total	366	302.03	136	30	156.24	200	145.79
AGE:							
Under 25	15	8.92	1	0	1	14	7.92
25–34	134	101.27	18	2	19.60	114	81.67
35–44	102	86.64	39	11	46.50	52	40.14
45–54	71	63.03	41	13	49.61	17	13.42
55–64	34	33.37	30	1	30.73	3	2.64
Over 64	10	8.8	7	3	8.8	0	0
Total	366	302.03	136	30	156.24	200	145.79
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	118	71.02	6	10	12.90	102	58.12
VPS3	122	108.08	39	12	46.81	71	61.27
VPS4	56	53.33	35	6	38.93	15	14.4
VPS5	35	34.70	29	1	29.70	5	5
VPS6	25	24.90	23	1	23.90	1	1
VPS7	4	4	4	0	4	0	0
Executive Officers	6	6	0	0	0	6	6
Total	366	302.03	136	30	156.24	200	145.79

June 2020							
All employees					Ongoing	Fixed term & Casual	
	Number (Headcount)	FTE	Full-time (Headcount)	Part-time (Headcount)	FTE	Number (Headcount)	FTE
GENDER:							
Male	127	106.56	60	4	62.53	63	44.02
Female	219	179.01	65	32	85.52	122	93.50
Self-described	0	0	0	0	0	0	0
Total	346	285.57	125	36	148.05	185	137.52
AGE:							
Under 25	15	10.19	0	0	0	15	10.18
25–34	113	87.67	11	3	13.41	99	74.27
35–44	110	90.81	41	16	50.60	53	40.21
45–54	70	60.89	41	13	49.71	16	11.18
55–64	30	29.01	26	2	27.33	2	1.68
Over 64	8	7	6	2	7	0	0
Total	346	285.57	125	36	148.05	185	137.52
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	101	62.05	5	14	13.20	82	48.85
VPS3	115	97.89	37	11	44.02	67	53.87
VPS4	58	54.73	33	7	37.73	18	17
VPS5	37	36.20	25	2	26.40	10	9.8
VPS6	27	26.70	20	2	21.70	5	5
VPS7	5	5	5	0	5	0	0
Executive Officers	3	3	0	0	0	3	3
Total	346	285.57	125	36	148.05	185	137.52

### Notes:

In reporting employee numbers the following assumptions have been applied:

- Casual FTE is based on the hours worked in the last pay period of the financial year.
- 'Ongoing employees' includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

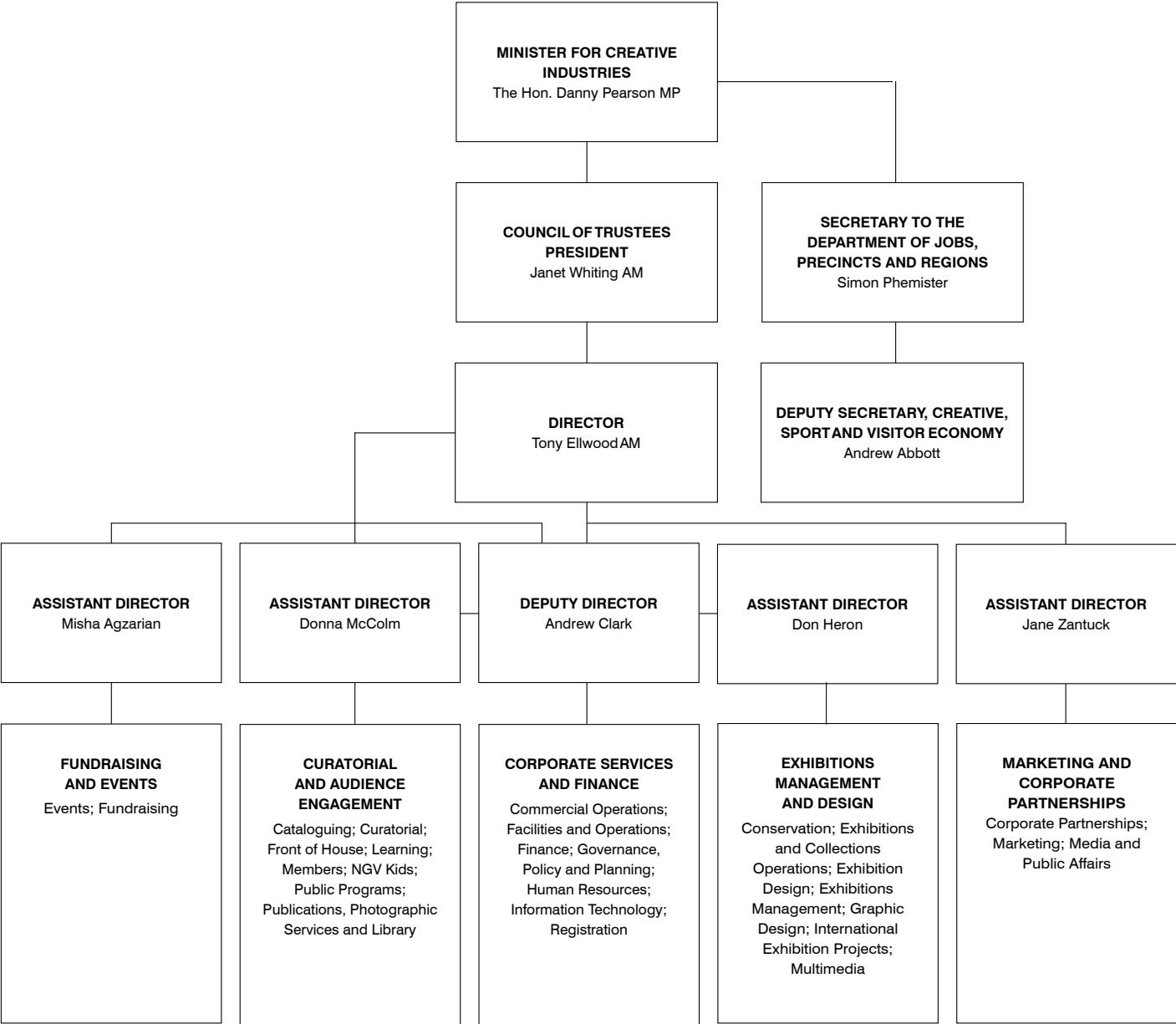


**Occupational Health and Safety (OHS)**  
The NGV’s OHS Framework is managed through an OHS Committee, which meets regularly. Outcomes against key performance indicators under the NGV’s OHS framework are monitored throughout the year, with annual results provided in the table below.

Measure	KPI	2020/21	2019/20	2018/19
Incidents	Notifiable Incidents	4	3	3
	Rate of incidents per 100,000 visitors	33.4	13.5	12.05
	Number of staff incidents	11	18	20
	Rate of staff incidents per 100 FTE	3.6	5.55	6.57
	Total number of incidents	258	285	354
	Number of lost time injuries	0	4	2
WorkCover Claims	Number of standard claims *	1	6	3
	Rate of standard claims per 100 FTE	0.3	2.1	0.9
	Number of lost time claims	0	2	1
	Rate of lost time standard claims per 100 FTE	0	0.7	0.3
	Number of claims exceeding 13 weeks	0	2	0
	Rate of claims exceeding 13 weeks per 100 FTE	0	0.7	0
	Average cost per standard claim	\$5,742	\$13,207	\$707
Fatalities	Fatality claims	0	0	0
Policy currency	OHS policy current	Yes	Yes	Yes

\* = excludes minor claims and rejected 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) 2021–24 supports the Gallery’s commitment to provide inclusive and accessible exhibitions, programs and services to enable broad participation.

The following programs were delivered in 2020/21:

- 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 *Moja Moja Life: Misaki Kawai for Kids*, the NGV Kids Summer Festival and *NGV Triennial*.
- As part of the *NGV Triennial*, a suite of audio descriptions for works of art on display were prepared and made available for free access on the NGV website.
- New resources for the Deaf or hard of hearing included a video resource featuring Deaf artist Luke King presenting an introduction in Auslan about some of his favourite works in the NGV Collection; a student art-making video workshop in Auslan for *NGV Triennial* inspired by the work *In the middle but in the corner of 176th place*, 2019, by artist Diamond Stingily; and new captioned videos, including artist and curator talks, art-making workshops and other public programs, featured on the NGV website.
- New school programs developed to support inclusion and access comprised two virtual excursions for students, Art Moves and Movement and Moments, and a teacher professional learning program Towards Foundation: Learning with Art for Students Working at Levels A–D as an ‘on request’ program for teachers of students with special needs. NGV Educators also presented a webinar on art and design resources for people with autism and other learning needs as part of the series Inclusive STEM education for students with diverse learning needs, organised by the Design and Technology Teachers Association.
- The Krystyna Campbell-Pretty AM and Family School Support Program provided funding to support the participation of three special schools in virtual programs for *NGV Triennial*.
- The Your NGV Arts Access Program for students, children and families, generously funded by the Packer Family and Crown Resorts Foundations, provided free online programs for fifteen special schools.
- An online program tailored to the needs of participants was provided for Yellow Ladybugs, an organisation that supports autistic girls and women.
- In 2020, the NGV Guides provided a series of interactive online art experiences, including Sharing Connections for people living with dementia and their family or carers.
- Two new programs, Seniors Tea with NGV, commenced in 2020, and Gallery Visits You online, launched in 2021, provided access to the NGV Collection and exhibitions for those who were unable to physically visit the Gallery, including those living in residential care.

### 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.

Sensory maps showing areas of sensory stimuli and places to rest were produced for major exhibitions including children’s exhibitions and *Top Arts 2021*. Visual-style social scripts assisted autistic children 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 the communication and access of information about events, tools and initiatives available to visitors with access requirements. The NGV website is designed, built and maintained in keeping with the Web Content Accessibility Guidelines (WCAG). This includes keyboard navigability, clear colour contrast between text and backgrounds, heading structures, labelled forms, aria labels, descriptive anchor links and zoomable text. In doing so, the NGV website aims to meet the needs of all users equally.

The NGV website assists visitors to pre-plan their visit and navigate the NGV Collection, programs and exhibition spaces in advance. For visitors who cannot visit the Gallery, we offer virtual tours of exhibitions online.

The NGV has prioritised broader captioning of video content shared across social media, website and digital channels to enhance accessibility and engagement with audiences. During the Gallery’s temporary closure due to COVID-19, 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 website and promotional collateral, to highlight accessibility of 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. World Autism Day was promoted through NGV’s social media and included information on available Access resources and events.

### 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

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. Information about the type of material produced by the NGV is available on the NGV website under its Part II Information Statement.

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.

The processing time for requests is 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 section 17 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

The NGV did not receive any applications during 2020/21.

### 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 Safe Standards* under the *Child Wellbeing and Safety 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 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

As part of the Victorian Government’s Greener Government Buildings initiative, the NGV Energy Performance Contract (EPC) was commenced in 2019 and completed in March 2021. The project is now in a monitoring and verification phase with monthly reports providing feedback on energy savings. There are two types of EPC initiatives:

Energy Generation Initiatives:

- 360 solar panels on the NGV International roof.

Energy Saving Initiatives:

- LED light fittings in both NGV International and The Ian Potter Centre: NGV Australia
- valves replacement to convert air and water supply to NGV International from continual to on-demand
- upgrade of air-conditioning filters at NGV International, from traditional carbon filters to ionic air electronic filters
- environmental control optimisation within gallery spaces.

During 2020/21, the NGV also implemented and delivered on principles of the Environmental Sustainability Policy through the following key operational activities and initiatives:

- plant, equipment and system improvements 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 July to December 2020, February 2021, and May to June 2021
- continuation of a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies
- continuation of the recycling program in administrative and back-of-house areas
- continued use of 100 per cent recycled office paper and other sustainable office products
- continued harvesting of rainwater for use in the NGV International’s moats
- collection, tracking and reporting of environmental data.

3. Outcomes

It should be noted that the NGV was closed to the public for 196 days of the 2020/21 financial year due to the COVID-19 pandemic, which had an impact on the Gallery’s environmental sustainability performance.

Energy consumption and greenhouse gas emissions

a) Total energy usage segmented by primary source

Stationary Energy (GJ)			
2018/19	2019/20	2020/21	
85,284	81,732	22,303	

During the 2020/21 period there was a decrease in total energy consumption required to operate the NGV buildings, primarily due to reduced energy usage while the NGV buildings were temporarily closed to the public, but this was also a reflection of ongoing energy-saving initiatives.

b) Total greenhouse gas emissions

Stationary Energy <sup>12</sup> (tonnes CO2)			
2018/19	2019/20	2020/21	
17,918	14,362	9,817	

In 2020/21, the NGV continued to decrease total greenhouse emissions due to energy-saving initiatives and reduced energy consumption, primarily due to reduced energy usage while the NGV buildings were temporarily closed to the public, but this was also a reflection of ongoing energy-saving initiatives.

c) Normalised energy usage and greenhouse gas emissions

	2018/19	2019/20	2020/21
GJ/visitor	0.03	0.04	0.03
tCO <sub>2</sub> e /visitor	0.01	0.01	0.01
GJ/operating hour	6.2	6.0	1.6
tCO <sub>2</sub> e /operating hour	1.3	1.1	0.7

2020/21 energy usage and greenhouse gas emissions continue to decrease per operating hour, primarily due to reduced energy usage while the NGV buildings were temporarily closed to the public, but also due to Arts Centre Melbourne plant upgrades, and EPC energy-saving initiatives.

Water consumption

The Gallery decreased its total water consumption in 2020/21 by 58 per cent compared with the previous year, primarily due to reduced energy usage while the NGV buildings were temporarily closed to the public, but also due to Arts Centre Melbourne plant upgrades, and EPC energy-saving initiatives.

a) Total units of metered water consumed, including air-conditioning cooling towers (kL)

2018/19	2019/20	2020/21
49,149	32,563	13,657

b) Normalised water usage

	2018/19	2019/20	2020/21
kL/ visitor	0.02	0.02	0.02
kL/ operating hour	3.6	2.4	1

Waste production

In 2020/21, the NGV reduced its total waste production by 6 per cent compared with the previous year, reflecting continued waste reduction initiatives and the NGV temporary building closure. The decreased recycling rate reflects the ongoing struggles faced by the Victorian recycling industry and increased re-use of materials for Gallery activities.

a) Total units of waste disposed of by destination (kg per annum)

	2018/19	2019/20	2020/21
Landfill kg	145,408	150,943	205,720
Recycled kg	450,135	218,320	142,100
Total kg	595,543	369,263	347,820

b) Normalised waste disposal (kg)

	2018/19	2019/20	2020/21
Landfill kg/visitor	0.05	0.07	0.28
Recycled kg/visitor	0.2	0.1	0.2
Landfill kg/operating hour	10.7	11.1	15.1
Recycled kg/operating hour	33.0	16.0	10.4

c) Recycling rate: 40.85%

Travel

The NGV has maintained low carbon emissions, largely due to the NGV being closed to staff for extended periods during the year in response to public health advice in place at the time, resulting in lower use of taxis and NGV vehicles.

a) Carbon emissions from NGV vehicle use (CO2)

	2018/19	2019/20	2020/21
tCO <sub>2</sub> e	9.5	10.2	4.1

b) Carbon emissions from NGV staff use of taxis (CO2)

	2018/19	2019/20	2020/21
tCO <sub>2</sub> e	11.1	9.5	0.4

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
2020/21 average number of full-time building occupants (i)	120	20

NUMBER OF VISITORS		
2020/21 (ii)	646,347	126,758
2019/20	1,671,593	397,591
2018/19	2,319,451	617,029
2017/18	2,678,166	631,230
2020/21 number of air-conditioning operating hours (ii)	4,880	8,760
2020/21 number of hours open to the public	1451	1561

- i. The NGV was closed to the public from 9 July to 18 December 2020, 13 to 17 February 2021, and 28 May to 25 June 2021, reducing the average number of full-time building occupants.
- ii. The NGV was closed to the public from 9 July to 18 December 2020, 13 to 17 February 2021, and 28 May to 25 June 2021.
- iii. 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 2020/21 the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3004 (NGV International) complied with all provisions of the *Building Act 1993* and all relevant provisions of the National Construction Code. As at 19 June 2021, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2020/21 the NGV completed several 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, issue of building permits and certificates of final inspection.

In 2020/21 the NGV was issued with nine 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 2020/21 the NGV undertook requests for tender procurement processes for the following applicable project:

- IT Managed Services contract, valued at \$2,971,343 over a period of three years.

This procurement was carried out in line with the Industry Capability Network (ICN) process and the proposal Local Industry Development Plans (LIDPs) were assessed by the VIPP team as part of the evaluation process.

The anticipated outcomes from the implementation of the Local Jobs First policy in relation to this contract include:

- An average of 83 per cent of local content.
- A total of 0.7 jobs will be committed, including the retention of one job.

IMPLEMENTATION OF SOCIAL PROCUREMENT FRAMEWORK

The Victorian Government’s Social Procurement Framework (SPF) is a whole-of-government framework outlining approach-es 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 the following objectives:

- supporting safe and fair workplaces;
- environmentally sustainable business practices; and
- providing opportunities for disadvantaged Victorians.

The NGV did not undertake any procurements relevant to the application of its Social Procurement Strategy in 2020/21.

MAJOR CONTRACTS

The National Gallery of Victoria has not signed any major contracts (over \$10m in value) for the year ended 30 June 2021.

CONSULTANCIES

In 2020/21, there were two consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2020/21 in relation to these consultancies was \$55,750 (excl. GST). Details of individual consultancies can be viewed at <https://www.ngv.vic.gov.au/about/reports-and-documents/>.

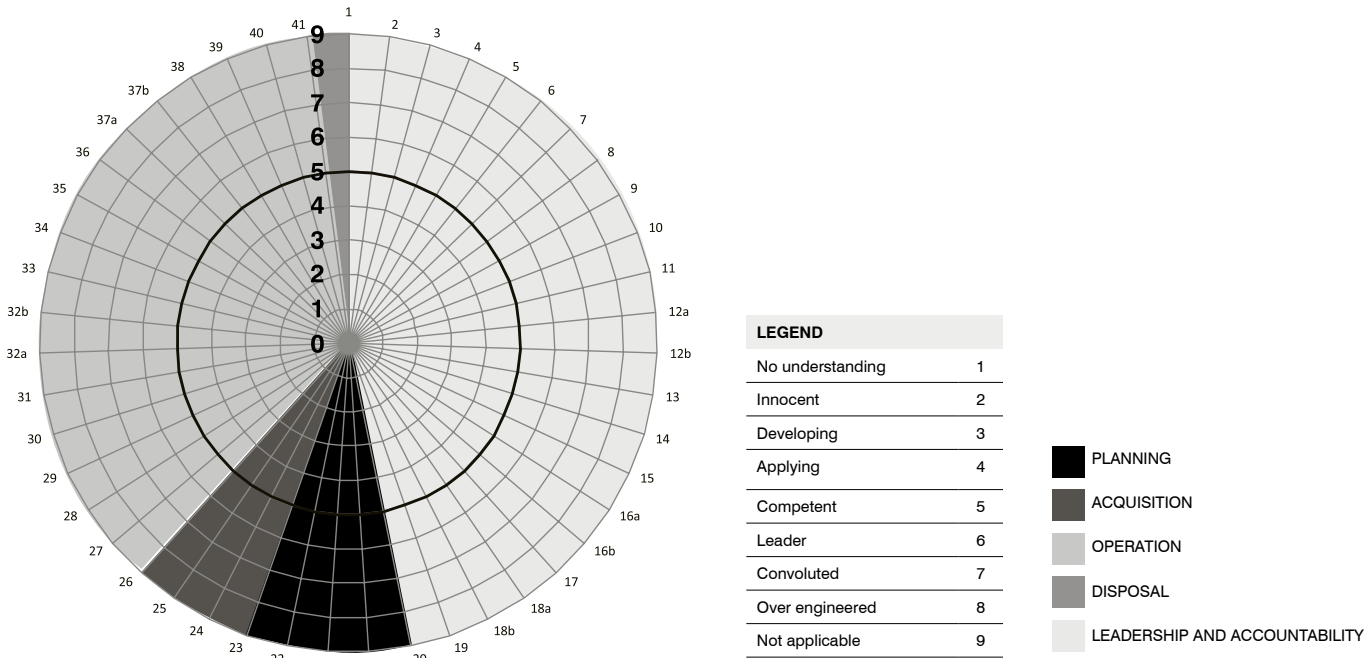
In 2020/21, there were seven consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2020/21 in relation to these consultancies was \$16,635 (excl. GST).

ASSET MANAGEMENT ACCOUNTABILITY FRAMEWORK (AMAF) MATURITY ASSESSMENT

The following sections summarise the NGV’s assessment of maturity against the requirements of the Asset Management Accountability Framework (AMAF). The AMAF is a non-prescriptive, devolved accountability model of asset management that requires compliance with forty-one mandatory requirements.

The NGV’s target maturity rating is ‘competent’, meaning systems and processes are fully in place, consistently applied and systematically meeting the AMAF requirement, including a continuous improvement process to expand system performance above AMAF minimum requirements.

The NGV was compliant across all five categories with no areas of non-compliance or material non-compliance.



Leadership and Accountability (requirements 1–19)

The NGV has met its target maturity level under all requirements within this category.

Planning (requirements 20–23)

The NGV has met its target maturity level under all requirements within this category.

Acquisition (requirements 24 and 25)

The NGV has met its target maturity level under all requirements within this category.

Operation (requirements 26–40)

The NGV has met its target maturity level under all requirements within this category.

Disposal (requirement 41)

The NGV has met its target maturity level under all requirements within this category.



ADVERTISING AND COMMUNICATIONS EXPENDITURE

2020/21 (\$ thousand)							
Campaign Summary	Start/ end date	Advertising (media) expenditure (excl. GST)	Creative and campaign development expenditure (excl. GST)	Research and evaluation expenditure (excl. GST)	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	TOTAL
<b>NGV TRIENNIAL 2020</b>							
NGV's marketing campaign contributed to attracting close to 550,000 local, regional and interstate visitors to the 2020 <i>NGV Triennial</i> . Negotiated media partnerships provided national reach, with additional print and out-of-home advertising, targeted digital executions and social media support delivering sustained exposure for the duration of the exhibition.	19 Dec 2020 – 18 Apr 2021	732	–	–	24	12	768
<b>SHE-OAK AND SUNLIGHT: AUSTRALIAN IMPRESSIONISM</b>							
An integrated marketing campaign was developed to attract local and regional audiences to <i>She-Oak and Sunlight: Australian Impressionism</i> at The Ian Potter Centre: NGV Australia. Marketing activity included targeted print, radio, digital and social media advertising. Regional engagement was a focus, with additional out-of-home activity and multiple print insertions in community newspapers to promote the exhibition.	2 Apr – 22 Aug 2021	317	–	–	32	–	349
<b>MELBOURNE WINTER MASTERPIECES 2021 FRENCH IMPRESSIONISM FROM THE MUSEUM OF FINE ARTS, BOSTON</b>							
In June 2021, the NGV unveiled <i>French Impressionism from the Museum of Fine Arts, Boston</i> . In advance of, and following, the exhibition opening, a marketing campaign targeted diverse local, regional and interstate markets, with an emphasis on negotiated media partnerships to maximise audience reach. Marketing activity encompassed print, cinema and radio; high-impact transit and out-of-home advertising; and a content strategy executed across NGV's owned channels.	25 Jun – 3 Oct 2021	492	21	21	46	3	583

(opposite)  
Grace Cossington-Smith, *Bottlebrushes*, 1935 (detail), oil on composition board,  
Gift of Andr  e Harkness through the Australian Government's Cultural Gifts Program, 2020.  
  Estate of Grace Cossington Smith





INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2020/21 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$4,948,000, with the details shown below.

2020/21 (\$ thousand)			
Business As Usual (BAU) ICT expenditure	Non-Business As Usual (non-BAU) ICT expenditure		
Total	Total (Operational Expenditure and Capital Expenditure)	Operational Expenditure	Capital Expenditure
4,736	212	212	0

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

NATIONAL GALLERY OF VICTORIA FINANCIAL MANAGEMENT COMPLIANCE ATTESTATION STATEMENT

I, Sarah Lowe, on behalf of the Council of Trustees of the National Gallery of Victoria, 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  
26 August 2021

# DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation and pronouncements. This index has been prepared to facilitate identification of the NGV’s compliance with statutory disclosure requirements.

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