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ANNUAL REPORT

2021/22

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

**NGV
ANNUAL REPORT
2021/22**

NGV INTERNATIONAL
180 St Kilda Road

THE IAN POTTER CENTRE: NGV AUSTRALIA
Federation Square

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The National Gallery of Victoria acknowledges the Wurundjeri
Woi-Wurrung People as the Traditional Owners of the land on
which the NGV is built.

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 2022.



Janet Whiting AM
President, Council of Trustees
24 August 2022

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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 that 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. Danny Pearson MP, Minister for Creative Industries (until 27 June 2022) and Steve Dimopoulos MP, Minister for Creative Industries (from 27 June 2022).

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 75,000 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 in Federation Court at NGV International during Melbourne Design Week, exploring Naminapu Maymuru-White’s floor-based work titled *Rlingitjmi gapu*, 2021, as prelude to the exhibition *Bark Ladies: Eleven Artists from Yirrkala*. The NGV warmly thanks *Bark Ladies: Eleven Artists from Yirrkala* Major Patron Lisa Fox for her support. Photo: Tobias Titz

PRESIDENT’S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria, I am pleased to present the Gallery's 2021/22 Annual Report.

While the effects of the COVID-19 pandemic were still strongly felt this year, by late 2021 we were delighted to be able to keep the Gallery's doors open after transitioning from a period of intermittent temporary closures.

In line with public health advice, the NGV temporarily closed to the public from 16 July 2021 until 27 July 2021, and again from 6 August 2021 until 2 November 2021. The safety and wellbeing of our visitors and staff were the organisation's main focus during this evolving time, and we recognise and thank the Victorian Government for its support while we navigated this period. The NGV continued to provide an extensive array of digital and virtual programming during this time to encourage meaningful engagement with exhibitions and with the Collection.

When NGV International and The Ian Potter Centre: NGV Australia were able to reopen on 3 November 2021, we were ecstatic to have our gallery spaces welcome visitors for a variety of exhibitions and programs.

The Strategic Direction 2020–23 continued to guide the Gallery's undertakings, and we saw a range of ambitious exhibitions and programs delivered to our audiences. I am pleased to state that

more than one million visitors made their way through the doors of the NGV this financial year. This is an incredible figure, particularly in the wake of lockdowns and ever-changing circumstances. I would like to thank all staff members for their dedication and outstanding contributions to the Gallery, which made this extraordinary figure possible.

Key international exhibitions this year included the Melbourne Winter Masterpieces® 2021 exhibition, *French Impressionism from the Museum of Fine Arts, Boston*, the summer blockbuster exhibition *Gabrielle Chanel. Fashion Manifesto*, and the Melbourne Winter Masterpieces® 2022 exhibition *The Picasso Century*. There has also been an excellent selection of Australian offerings, including *Bark Ladies: Eleven Artists from Yirrkala*, *WHO ARE YOU: Australian Portraiture*, *Maree Clarke: Ancestral Memories*, *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey* and *New Australian Printmaking. QUEER: Stories from the NGV Collection* also showcased the NGV Collection from a new perspective.

There were two very significant developments towards the realisation of NGV Contemporary this financial year. The Victorian Government and the NGV Contemporary Design Competition Jury (chaired by Emeritus Trustee Corbett Lyon) announced the winner of the NGV Contemporary Design Competition, with Angelo Candalepas and Associates announced as the winning design team. The NGV was also delighted to announce an

unprecedented landmark commitment of \$100 million from Lindsay Fox AC, Paula Fox AO and their family towards the construction of NGV Contemporary. In recognition of our gratitude for this extraordinary act of generosity, the NGV and Council of Trustees will name Australia's soon-to-be largest gallery of contemporary art and design The Fox: NGV Contemporary. This joins the generous commitment of \$20 million made in 2020 by The Ian Potter Foundation.

I would like to acknowledge and thank all the NGV donors who contributed to the Gallery this year. It is because of their generosity that the NGV has continued to expand our Collection and program offering. The commitment and dedication of our philanthropic community have been truly inspiring, and a full list of 2021/22 donors can be found on pages 136–142. I sincerely thank all donors for their incredible support – it is deeply felt across all areas of the Gallery.

The many achievements of the Gallery would not be possible without the dedication of our numerous friends, volunteers, donors, Members and Partners. I recognise the support of the NGVWA (formerly known as the NGV Women's Association) and its President, Tania Brougham. I also thank outgoing NGVWA President Maria Smith, who departed the role in October 2021. I thank and acknowledge the NGV Voluntary Guides, chaired by Brian Martin OAM, and the NGV Business Council and Chair Tim Royce.

The Felton Bequest has continued to play a highly significant role in the development and growth of the NGV Collection, and I sincerely thank the Felton Bequests' Committee, chaired by Sir Andrew Grimwade CBE, for its loyal support.

I would like to commend the many corporate partners and supporters with whom the Gallery has engaged this year. These key collaborations have spanned the corporate sector, education and tertiary institutions, and media and tourism. Their impact has been crucial in the development of the NGV's activities and has allowed the Gallery to reach diverse audiences.

The NGV's success would not be possible without the ongoing support of the Victorian Government. On behalf of the entire Council of Trustees and the NGV's Executive Management Team, I offer my sincere thanks to the Premier, the Hon. Daniel Andrews MP; the previous Deputy Premier, the Hon. James Merlino MP; the Deputy Premier, the Hon. Jacinta Allan MP; the previous Minister for Creative Industries, the Hon. Danny Pearson MP; and the Minister for Creative Industries, Steve Dimopoulos MP. I extend thanks to the Secretary to the Department of Jobs, Precincts and Regions, Simon Phemister, and Deputy Secretary and Chief Executive, Creative Victoria, Claire Febey. I also acknowledge and warmly thank Andrew Abbott, who led Creative Victoria until February 2022.

I extend my thanks to my fellow Trustees, Krystyna Campbell-Pretty AM, Leigh Clifford AC, Lisa Gay, Sarah Lowe, Rachael Neumann and Andrew Penn. I would particularly like to thank

Prof. Su Baker AM and Didier Elzinga, who concluded their terms on the Council of Trustees in May 2022 and June 2022 respectively, for their outstanding contributions and service.

With gratitude, I recognise the important work of the NGV's several council committees. I thank external members who contributed their knowledge and skill to us this year: Caroline Coops and Bronwyn Ross on the Audit, Risk and Compliance Committee; Chris Pidcock and Andrew Sisson AO on the Investment Committee; and Eric Nash on the Victorian Foundation for Living Australian Artists (VFLAA) Committee. I would especially like to thank Louise Tegart, who finished her term with the VFLAA Committee in December 2021, and Prof. Su Baker AM, who concluded her role as Committee Chair in May 2022.

I express my thanks to the NGV Foundation Board's Chair, Leigh Clifford AC, and board members who served this year: Emeritus Board Member Sir Andrew Grimwade CBE, President Hugh M. 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, Barry Janes, Craig Kimberley OAM, Michael Tong, Michael Ullmer AO and Neil Young QC.

Lastly, on behalf of the Council of Trustees, I congratulate the Director, Tony Ellwood AM, the executive team, and all NGV staff for their outstanding contributions to the NGV this year.

Janet Whiting AM
President, Council of Trustees

(opposite)
Janet Whiting AM, President, Council of Trustees, announcing an unprecedented landmark commitment of \$100 million from Lindsay Fox AC, Paula Fox AO and their family, towards the construction of The Fox: NGV Contemporary.

DIRECTOR’S REVIEW



It is an honour to introduce the NGV’s Annual Report for the 2021/22 financial year. There has been much to celebrate this year, and I am extremely proud of what the NGV community, and our supporters and partners, have accomplished.

Despite temporary closures due to the COVID-19 pandemic, the NGV has remained steadfast in delivering programs, exhibitions and scholarship of impeccable quality. The NGV Collection has also continued to grow, with a variety of exciting new acquisitions this year across all collecting areas.

Digital programming via social media and the NGV website again took centre stage at the beginning of the year as the NGV was required to temporarily close following public health advice from the Victorian Government. Our knowledgeable NGV staff and key guests delivered a selection of online programs and exhibition talks, which were exceptionally well received by audiences. The capacity of NGV staff to creatively innovate during this challenging period has been exemplary, and I have deeply admired their drive and tenacity. I am certain the sense of connection fostered during these times will reverberate in our community for years to come.

Both NGV International and The Ian Potter Centre: NGV Australia were able to reopen to the public in November 2021. Among the exhibitions launched in the summer period at NGV Australia was *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey*, which displayed artworks created from found and discarded objects and challenged our understanding of landscape and Country. *Maree Clarke: Ancestral Memories*, *NGV X MECCA: Naomi Hobson* and *Sampling the Future* were also on show at NGV Australia throughout the summer months.

Bark Ladies: Eleven Artists from Yirrkala and the accompanying children’s exhibition *The Gecko and the Mermaid: Djerrkju Yunupiju and Her Sister* were exciting additions to our summer exhibition programming at NGV International. These exhibitions celebrated the work of Yolŋu women artists from the Buku Larrnggay Mulka Centre (Buku), in North-East Arnhem Land.

The highly anticipated summer exhibition *Gabrielle Chanel. Fashion Manifesto* opened in early December. This was the first exhibition in Australia to focus exclusively on the significant contribution of renowned French couturière Gabrielle Chanel to

twentieth-century fashion culture. NGV curators and guest speakers hosted a series of free, thought-provoking talks exploring Chanel’s innovation, legacy and influence. More than 215,000 people visited this exhibition, a true testament to our arts community’s enthusiasm and eagerness to re-engage with physical programming following periods of closure.

pond[er], the winner of the 2021 NGV Architecture Commission, designed by Taylor Knights in collaboration with James Carey, opened in December in the NGV International Grollo Equiset Garden. This remarkable architectural installation, replete with a pink pond, was inspired by Australia’s inland salt lakes and was thoroughly enjoyed by audiences.

Night-time programming at the NGV was highly prominent this year. The ever popular NGV Friday Nights resumed, and NGV Summer Nights saw visitors exploring the NGV after hours with DJs, dining, bars, French cinema and more. The NGV also participated in Visit Victoria’s *Art After Dark*, where audiences experienced two exciting music and art-filled nights across both NGV sites.

A multitude of programs for children and young people were held throughout the year, including the NGV Kids Summer Festival, which returned for nine days of activities for children and their families. *Top Arts 2022* also opened with a selection of dynamic artworks by Victorian students completed during their studies for the Victorian Certificate of Education. The event series NGV Teens: After Hours also continued, offering exclusive viewings of NGV exhibitions, live music and artist-led activities for students in years 7–12.

Community engagement remained a key focus this year. The NGV hosted its third annual Lunar New Year event in February 2022, with over 5200 visitors in attendance. In May 2022, the NGV also hosted the inaugural Indian Utsav Community Day, attracting more than 4700 people, with families enjoying a day of art, dance, food and music plus free activities for kids.

The opening of *QUEER: Stories from the NGV Collection* took place in March. The exhibition examined the NGV Collection from a queer perspective, presenting and interpreting queer concepts and stories via the display of approximately 400 works. The opening of *QUEER* at NGV International brought together diverse attendees from Melbourne’s queer community, while an extensive selection of programming, including a podcast, seminars and other live events, accompanied the exhibition. A 628-page publication expanded upon the themes in the exhibition with a selection of more than sixty essays and reproductions of more than 200 works from the NGV Collection.

(opposite)
Tony Ellwood AM, Director, NGV, speaking at the media preview for the 2022 Melbourne Winter Masterpieces® exhibition *The Picasso Century*.
Photo: Eugene Hyland

Also in March, Angelo Candalepas and Associates was revealed as the winner of the NGV Contemporary Design Competition. Candalepas and his team of twenty leading architecture, design and engineering firms from around Victoria and Australia have been charged with creating a timeless new landmark for the people of Victoria. In April, Victoria’s then Minister for Creative Industries, the Hon. Danny Pearson MP announced that Lindsay Fox AC, Paula Fox AO and their family had made an incredible commitment of \$100 million towards the construction of The Fox: NGV Contemporary. We are tremendously grateful for all they have done and continue to do for the NGV, and I cannot thank them enough for this extraordinary gift to our community.

In partnership with the Victorian Government, Melbourne Design Week returned with an eleven-day program of talks, tours, exhibitions, launches, installations and workshops. A major event was the Melbourne Art Book Fair, which gathered a range of art publishers, designers and artists for its eighth year. Another highlight was the inaugural Melbourne Design Fair, which launched in collaboration with the Melbourne Art Foundation. The Fair saw over 100 Australian designers and makers showcase their collectable work and was a great success.

The 2022 Melbourne Winter Masterpieces® exhibition, *The Picasso Century*, developed exclusively for the NGV by the Centre Pompidou and the Musée national Picasso-Paris, opened its doors in June. This ambitious exhibition featured a variety of remarkable works from Picasso’s oeuvre, exploring his career in dialogue with artists, poets and intellectuals, including Georges Braque, Salvador Dalí, Alberto Giacometti, Françoise Gilot, Valentine Hugo, Marie Laurencin, Dora Maar, André Masson, Henri Matisse, Guillaume Apollinaire, Dorothea Tanning and Gertrude Stein. A publication of key texts with more than 280 images was also released to accompany the exhibition.

Throughout the 2021/22 financial year, substantial scholarly research was carried out in support of the NGV’s exhibitions and Collection. The NGV publishing program delivered ten major print titles and forty-one digital outcomes, such as online essays. Several NGV publications won major publishing and design awards, with further details available on page 25.

The NGV Collections Strategy 2020–23 continued to inform the development and growth of the Collection this year. I wish to recognise the extraordinary contributions of our philanthropic community; we simply could not acquire such ambitious and diverse works of art and deliver such high-quality exhibitions without their dedication. I acknowledge the NGV Foundation Board, including Chair Leigh Clifford AC and I thank donors who have contributed funds to specific projects, as well as those who have gifted works of art. A full list of our supporters can be found on pages 136–142.

I would like to acknowledge and thank our corporate partners and supporters. Their loyalty and support during another challenging year has been unparalleled. I would particularly like to thank Exclusive Partner, CHANEL; Principal Partners, Mercedes-Benz Australia/Pacific, Telstra, Macquarie Group, Deakin University and

American Express; and Premium Partner, HSBC. I also recognise and thank all NGV volunteers, Members and friends for our many successes over the past year.

I also thank the members of the Council of Trustees, including President Janet Whiting AM, for their leadership and tremendous contributions to the Gallery this year. I would especially like to thank Prof. Su Baker AM and Didier Elzinga, who concluded their terms on the Council of Trustees in May 2022 and June 2022 respectively, for their dedication and commitment to the NGV.

I extend my sincere gratitude to my executive colleagues Andrew Clark, Deputy Director; Misha Agzarian, Assistant Director, Fundraising and Events; Don Heron, Assistant Director, Exhibitions Management and Design; Donna McColm, Assistant Director, Curatorial and Audience Engagement; and Jane Zantuck, Assistant Director, Marketing and Corporate Partnerships.

I am grateful to the Victorian Government for its dedicated support of and advocacy for the activities of the NGV. I thank the Premier, the Hon. Daniel Andrews MP; the previous Deputy Premier, the Hon. James Merlino MP; the Deputy Premier, the Hon. Jacinta Allan MP; the previous Minister for Creative Industries, the Hon. Danny Pearson MP; and the Minister for Creative Industries, Steve Dimopoulos MP. I also thank Secretary to the Department of Jobs, Precincts and Regions, Simon Phemister and Deputy Secretary and Chief Executive, Creative Victoria, Claire Febey. I would also like to thank Andrew Abbott, who departed from Creative Victoria in February 2022 after many years of dedicated service as Chief Executive.

Finally, I wish to acknowledge and warmly thank all of the NGV staff for their role in the Gallery's many successes and triumphs this year.

Tony Ellwood AM
Director

(opposite)
A suite of community programming for the exhibition *QUEER: Stories from the NGV Collection* amplified the voices of the LGBTQ+ community, including this storytelling event *Queer Dreams*, presented in collaboration with The Wheeler Centre. Photo: Tobias Titz



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 over 160 years of 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.

REPORT AGAINST OUTPUT TARGETS

2021/22 STATE BUDGET PAPER NO. 3 OUTPUTS

	2020/21 ACTUAL	2021/22 TARGET	2021/22 ACTUAL
QUANTITY			
Access – attendance	773,105	1,500,000	1,079,226*
Access – website visitation	4,264,164	2,500,000	4,200,851
Members and friends	24,012	16,000	23,472
Volunteer hours	2,771	2,000	5,903
Students attending education programs	43,358	40,000	62,677
QUALITY			
Collection storage meeting industry standard	74%	77%	74%
Visitors satisfied with visit	95%	95%	96%
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.

2021/22 PERFORMANCE REPORT



BRINGING ART AND DESIGN TO LIFE

ACQUISITION HIGHLIGHTS

In 2021/22, the NGV Collection continued to be guided by the Collections Strategy 2020–23. This provides strategic directions for building the NGV's permanent collection.

Building the NGV's collection of international contemporary art and design through the NGV exhibition program was an ongoing strategic priority during this period. Major acquisitive commissions displayed in the *NGV Triennial 2020* included Tony Matelli's large-scale sculpture *Hera (bronze)*, 2020, purchased with funds donated by Barry Janes and Paul Cross, 2021; Faye Toogood's *Candlelight scenography*, 2020, gifted by the artist; Refik Anadol's *Quantum memories*, 2020, supported by the Loti and Victor Smorgon Fund and Barry Janes and Paul Cross; and JR's *Homily to country*, 2020, supported by the Loti and Victor Smorgon Fund, 2021. *Solaris*, 2020, by Tromarama was supported by David Parncutt and the Robin Campbell Family Foundation, and Patricia Urquiola's *Recycled woollen island*, 2020, entered the Collection with the support of the Joe White Bequest. Other holdings of international works were also enriched with Lucy Bull's *20:59*, 2021, supported by July Cao; a major 2008 work by Gilbert and George, entering the Collection via the Professor AGL Shaw AO Bequest; and a group of sketchbooks, prints and drawings by David Hockney, gifted by the artist's brother. The architectural installation *Teatro Della Terra Alienata*, 2018–19, by architecture firm Grandeza Studio, strengthened the NGV's collection of contemporary Australian design.

A diverse group of works by contemporary Australian artists was acquired by the NGV through the Victorian Foundation for Living Australian Artists (VFLAA), including commissioned works by Megan Cope and Tim Maguire, as outcomes of the NGV's partnership with the Australian Print Workshop. These works were displayed in the exhibition *New Australian Printmaking* at The Ian Potter Centre: NGV Australia in May 2022. Possum-skin cloaks by Maree Clarke and Treahna Hamm were also supported by the VFLAA, as were Ivan Durrant's *The meter box*, 1991, and Richard Bell's *The truth hurts*, 2020. The VFLAA also continues to support the acquisition of works ahead of the major exhibition *Melbourne Now* in 2023.

Important works by Indigenous artists to enter the Collection included digital videos by the Iwantja Young Women's Film Project and the Iwantja Multimedia Project. Seven prints by Dylan Mooney, purchased via the Ruth Margaret Houghton Bequest, and *Gumnut, ball gown*, 2021, by Paul McCann were included in the 2022 exhibition *QUEER: Stories from the NGV Collection*. Three works by senior Yolŋu artist Eunice Djerkrju Yunupingu were acquired, with the support of Barbara Hay and the VFLAA. Dhambit Mununggurr's

Order, 2021, was purchased with funds donated by Janet Whiting AM and Phil Lukies, and the installation *Djapu*, 2020, by Nonggirrja Marawili entered the Collection with the support of Paula Fox AO, the Linda Herd and Canny Quine Foundation, Barbara Hay and donors to the 2020 Nonggirrja Marawili Appeal, 2021. Naomi Hobson's *Deeper*, 2020, and her *January First* series, 2021, were acquired as part of the NGV's partnership with MECCA Brands.

Building the Gallery's holdings of works from the 1970s to the 1990s continues to be a collecting priority, met with the acquisition of photographs by Chinese photographers Hai Bo and Chang Xugong. Two works by Nan Goldin, Wolfgang Tillmans's *Lars in tube*, 1993, and Richard Patterson's *Ginger, Thomson and Baby*, 1997, also entered the Collection, the latter donated by Annabel Myer and Rupert Myer AO. Robert Jacks's 1975 painting *Extrapolation (Three greys for BM)*, gifted by Faith and Martine Birch Baker was also acquired, as were works by Jan Senbergs and Gareth Sansom, gifted by Irwin Braham Hirsh. Other works that entered the Collection include those by Jan Murray, gifted by the artist; Ivan Durrant, gifted by the artist; and Fred Williams, gifted by Lyn Williams AM; these works also enriched the Gallery's holdings of mid to late twentieth-century Australian art.

The Gallery's collection of Japanese art was enhanced with a series of major acquisitions supported by the late Baillieu Myer AC and Sarah Myer, including the historical screens *Views of the capital Kyoto, Rakuchu Rakugai zu*, c. 1650; *Birds and flowers of the four seasons*, c. 1840; *Monkeys and sages*, seventeenth century; and *Itsukushiima and Wakamoura*, late seventeenth century. Other significant Japanese works acquired in 2021/22 included *Illustrated handbook on daily life for women*, 1847, by Katsushika Ōi, daughter of Katsushika Hokusai, and prints by Utagawa Kuniyoshi, Hiroshige Utagawa and Chokyo Sai Eiri. The Gallery's collection of Korean art and design continued to grow with the acquisition of a group of important costume and accessories, dating from the late nineteenth century, purchased with funds donated by Vivienne Fried.

The milestone acquisition of Lavinia Fontana's *Mystic marriage of Saint Catherine*, 1574–77, acquired by the Felton Bequest, represents the earliest work by a woman artist to enter the NGV's international paintings and sculpture collection. The Gallery's holdings of Old Master prints and drawings were enriched with the 1606 engraving *The Descent from the Cross* by Francesco Villamena after Federico Barocci, gifted by Paul McIntyre, while the NGV's collection of nineteenth-century works on paper was strengthened with Berthe Morisot's *Head of Julie Manet*, 1886, gifted by Krystyna Campbell-Pretty AM and Family.

In 2021/22, a cross-departmental focus on early to mid twentieth-century art and design resulted in significant acquisitions, including furniture works by Frank Lloyd Wright and Charlotte Perriand, supported by Krystyna Campbell-Pretty AM and Family, along with works by Isamu Noguchi and George Nakashima. Four ceramic works by Pablo Picasso were purchased with funds donated by John and Cecily Adams, building on this collection's strength. The work of early twentieth-century women photographers continued to be a collecting focus, with works acquired by ringl+pit, Lotte

(opposite)
An installation view of the exhibition
Gabrielle Chanel. Fashion Manifesto,
NGV International. Photo: Sean Fennessy

(following page)
Visitors are welcomed to the NGV's inaugural
Indian Utsav Community Day 2022, NGV
International. Photo: Eugene Hyland

Jacobi, Berenice Abbott and Trude Fleischmann, supported by the Bowness Family Fund for Photography, along with André Villers, Dora Maar and Lee Miller, supported by Krystyna Campbell-Pretty AM and Family. The Gallery's holdings of twentieth-century graphic design were enriched with works by designers Ladislav Sutnar and Mimi Parent, supported by Krystyna Campbell-Pretty AM and Family, and important posters related to the *International Exhibition of Decorative Arts and Modern Industry* exhibitions were acquired, along with Leslie Ragan's *Leslie Rockefeller Center New York*, c. 1936, supported by Lisa Gay and Ric West.

The Gallery's collection of international fashion and textiles was enhanced with the acquisition of twenty-five works by Alexander McQueen, supported by Krystyna Campbell-Pretty AM and Family, in advance of the major NGV exhibition *Alexander McQueen: Mind, Mythos, Muse*, opening in December 2022. Adding further depth to this collecting area were rare works by CHANEL, including *L'Imperatrice coatdress*, spring–summer 1984, supported by Liliana Amato and Nick Mazzeo, Bruna Capadanno, David Richards's Estate and Krystyna Campbell-Pretty AM and Family, and *Evening cape*, 1924–26, gifted by Krystyna Campbell-Pretty AM and Family. An important Dior *Evening dress* from the 2011 *René Gruau* collection was also acquired with the support of Krystyna Campbell-Pretty AM and Family. The acquisition of a rare quilt by American quiltmaker Martha Pettway, *Housetop variation*, c. 1930s, diversified the NGV's holdings of historical quilts and was supported by Rosemary Merralls, Krystyna Campbell-Pretty AM and Family, Chris and Dawn Fleischner, and donors to the Gee's Bend Quilt Appeal.

EXHIBITIONS AND DISPLAYS

In 2021/22, the NGV presented an extensive and exciting program of exhibitions, displays and public programs across a range of media to engage a diverse audience. Thirty-one exhibitions were presented across NGV International and The Ian Potter Centre: NGV Australia. Additionally, travelling exhibitions *Petrina Hicks: Bleached Gothic* and Destiny Deacon's retrospective *DESTINY* were presented at the Australian Embassy in Paris. A selection of the exhibition highlights from the year are as follows.

HISTORY IN THE MAKING

Drawn from the NGV Collection, *History in the Making* showcased contemporary design across diverse creative fields, exploring how the physical properties and origins of materials, design histories and narratives are entwined with systems of production and, in turn, shape human culture. Through the classifications of animal, plant, mineral and synthetic, the works on display created dialogues between the past, present and future of materials, in the production of designed goods and objects. They offered broad perspectives on social, ethical, environmental, economic and technological issues that are driving present-day innovation, debate and change.

WE CHANGE THE WORLD

We Change the World shared the work of prominent Australian and international artists and designers from the NGV Collection to

THE NGV WELCOMED OVER ONE MILLION VISITORS

consider how art and design can influence change and contribute to a positive future. This exhibition positioned change as a creative gesture, while asking audiences of all ages to question our current world and individual potential as agents of change. With a range of interactive activities and digital resources, audiences were invited to directly engage with significant global issues, such as the current climate emergency, entrenched inequalities and humanitarian injustices. The themes of *We Change the World* encompassed environment and place, activism and protest. Ultimately, viewers were asked to celebrate uniqueness and to take ownership of change and an optimistic future.

FOUND AND GATHERED: ROSALIE GASCOIGNE | LORRAINE CONNELLY-NORTHEY

In a continuation of the popular series of paired exhibitions hosted by the NGV, *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey* was the first to focus on the work of two women. Both Rosalie Gascoigne and Lorraine Connelly-Northey are known for their transformative use of found and discarded objects, creating works that challenge preconceived understandings of landscape and Country. Featuring works from the NGV Collection, major public institutions and private collections around Australia, this exhibition presented a rich exploration of the shared materiality at the heart of these artists' practices. The major display of more than seventy-five wall-based and sculptural works emphasised the significant space that each of these artists occupies within Australian art.

GABRIELLE CHANEL. FASHION MANIFESTO

Gabrielle Chanel. Fashion Manifesto was presented in partnership with the Palais Galliera as the first retrospective exhibition in Australia to focus exclusively on the French couturière Gabrielle Chanel (1883–1971). This visually sumptuous exhibition presented more than 100 garments, as well as jewellery, accessories, cosmetics and perfumes, featuring key designs drawn from the rich holdings of the Palais Galliera and the Patrimoine de CHANEL. To chart the evolution and history of style that became synonymous with Chanel, the exhibition was organised chronologically and thematically across nine sections. Highlights of the displays included early examples of the designer's use of black to connote modernity, delicate lace gowns, iconic tailored tweed suits and bold costume jewellery. Both international and local audiences were offered an unprecedented opportunity to appreciate Chanel's transformative influence on womenswear in the twentieth century, and ongoing legacy in contemporary culture.

BARK LADIES: ELEVEN ARTISTS FROM YIRRKALA

This exhibition was a celebration of the NGV's significant collection of works on bark by Yolŋu women artists from the Buku-Larrŋgay Mulka Centre (Buku) in North-East Arnhem Land. The NGV has been gradually acquiring works on bark by these artists for more than two decades, as women artists from Buku seldom painted on bark or made *Jarrakitj* (painted hollow poles) prior to the year 2000. *Bark Ladies: Eleven Artists from Yirrkala* shared the unique worldview of Yolŋu women, in which both land and sea are connected in a single cycle of life. The exhibition began with significant bodies of work by the sisters Nancy Gaymala Yunupirŋu, Gulumbu Yunupirŋu, Barrupu Yunupirŋu, Djerrŋu Yunupirŋu



and Ms N. Yunupingu. A highlight of this exhibition was the newly commissioned floor-based work in Federation Court, which was produced by Naminapu Maymuru-White in collaboration with the NGV and depicted Milniyawuy, also known as the Milky Way or river of stars.

THE GECKO AND THE MERMAID: DJERRKNJU YUNUPINU AND HER SISTER

In collaboration with Buku-Larrnggay Mulka Centre, this participatory exhibition for children introduced two significant contemporary Yolŋu artists from North-East Arnhem Land to young NGV audiences. A variety of colourful animations of Ms N. Yunupingu's artworks were used to teach children how to count in Yolŋu Matha, the language of the Yolŋu people. A range of multimedia games offered insights into bush foods, shellfish and cultural connections to Country. In a retelling of Eunice Djerrkŋu Yunupingu's fascinating mermaid story depicted in her bark paintings, children were encouraged to draw themselves as a mermaid and consider their own connection to this unique worldview.

GOLDEN SHELLS AND THE GENTLE MASTERY OF JAPANESE LACQUER

The beauty and artistry of the historical Japanese 'shell matching' game *kai-awase* was recognised in *Golden Shells and the Gentle Mastery of Japanese Lacquer*, which featured a contemporary *kai-awase* set. This set, commissioned by Melbourne philanthropist and NGV donor Dr Pauline Gandel AC, comprised two Japanese lacquerware shell boxes and 720 gold-gilded clam-shaped shells. These hand-painted shells, depicting designs of Japanese and Australian flowers, were produced by Japanese master lacquer artist Kitamura 'Unryuan' Tatsuo over several years with a team of more than forty artists and artisans. This commission is the only known *kai-awase* set that is both complete and produced in the traditional manner. The significance of this commission was contextualised through a comprehensive display that explored the processes and techniques used by specialist artists and artisans. *Golden Shells and the Gentle Mastery of Japanese Lacquer* awarded NGV visitors a rare opportunity to admire the artisanship behind a centuries-old pastime, as well as appreciate an inspirational gesture of revitalisation and philanthropy.

QUEER: STORIES FROM THE NGV COLLECTION

This exhibition explored the NGV Collection from a queer perspective, by presenting and interpreting queer concepts and histories across diverse media. *QUEER: Stories from the NGV Collection* emphasised that queerness is intersectional and that LGBTQ+ rights are interwoven with many other political and equality movements. Significantly, this exhibition also considered absences in the NGV Collection and examined where queer history has been omitted, either through oversight or intent. This exhibition was the most historically expansive thematic presentation of its kind ever presented by an Australian art institution, with 400 artworks ranging from antiquity to present day. *QUEER: Stories from the NGV Collection* was accompanied by a major publication and a range of programs and events.

WHO ARE YOU: AUSTRALIAN PORTRAITURE

WHO ARE YOU: Australian Portraiture was the first exhibition to comprehensively bring together the rich portrait holdings of both the National Gallery of Victoria, Melbourne, and the National Portrait Gallery, Canberra. This exhibition revealed the synergies and contrasts between the two institutions' collections, by questioning what constitutes portraiture in Australia across time and media. Through the examination of diverse and sometimes unconventional ways of representing likeness, *WHO ARE YOU* questioned what constitutes portraiture – historically, today and into the future. Examples of some of the more abstract notions of portraiture included John Nixon's *Self-portrait*, 1990, and Shirley Purdie's multi-panelled *Ngalim-Ngalimbooroo Ngagenybe*, 2018. Highlights from the NGV Collection comprised the new acquisitions of Kaylene Whiskey's *Seven Sisters Song*, 2021, and Joy Hester's *Pauline McCarthy*, 1945. *WHO ARE YOU: Australian Portraiture* is the first time the two galleries have worked collaboratively on such a significant project and is the largest exhibition of Australian portraiture ever mounted by the two institutions.

TRANSFORMING WORLDS: CHANGE AND TRADITION IN CONTEMPORARY INDIA

Drawn entirely from the NGV Collection, and including more than sixty recent acquisitions, *Transforming Worlds* celebrated the unique artistic traditions developed by diverse indigenous and regional communities across India. A range of current experiences were considered from local perspectives, including urbanisation, environmental degradation, gender dynamics and public health issues, such as the COVID-19 pandemic. This exhibition presented the way in which local visual languages have responded to India's rapidly changing social environment. A highlight was the work of emerging artist Sonia Chitrakar, with her large-scale contemporary example of *patachitra* (picture cloth) used to document the introduction and spread of COVID-19 throughout India.

NEW AUSTRALIAN PRINTMAKING

New Australian Printmaking was presented in collaboration with the Australian Print Workshop and featured sixty-eight groundbreaking prints by Megan Cope, Shaun Gladwell, Tim Maguire and Patricia Piccinini. The Australian Print Workshop Artist Fellowship program enabled each of these leading artists to research, develop and create a new body of work in the print medium. This was the first exhibition to feature all works produced by these artists over the last four years of the Fellowship. Supplementary material – such as printing plates, proofs and documentary footage – gave audiences a fascinating insight into the collaborative process of printmaking practices.

Melbourne Winter Masterpieces® 2022

THE PICASSO CENTURY

The eighteenth iteration of the Melbourne Winter Masterpieces® series, *The Picasso Century* charted the extraordinary career of Pablo Picasso in dialogue with the many artists, poets and intellectuals he interacted with over the twentieth century. Developed exclusively for the National Gallery of Victoria by the Centre Pompidou and the Musée national Picasso-Paris, *The Picasso Century* explored the diverse influences, encounters and

collaborative relationships that shaped Picasso. This exhibition featured more than eighty works by Picasso alongside more than 100 works by his contemporaries. Curated by noted scholar of twentieth-century painting Didier Ottinger, this was a unique opportunity for audiences to discover a selection of works by artists rarely exhibited in Australia, including Natalia Goncharova, Julio González, Wifredo Lam, Suzanne Valadon and Maria Helena Vieira da Silva. At the conclusion of twelve rich thematic sections, Rineke Dijkstra's *I see a woman crying*, 2009, called on visitors to question and reflect on Picasso's ongoing legacy in the history of twentieth-century art.

RESEARCH AND CONSERVATION

The NGV Conservation department prepares and cares for Collection and loan works for display and exhibition, 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 2021/22, condition assessments were provided for all borrowed works, outgoing collection loans and new acquisition submissions. Major conservation treatments were completed for works including Willem de Kooning's *Standing Figure*, 1969; cast – 1984; El Greco's *Portrait of a cardinal*, c. 1600–05; Constance Stokes's *Portrait of a woman in a green dress*, 1930; John Constable's *Hampstead Heath*, c. 1823; and Carlo Dolci's (after) *Sappho to Phoebus consecrates her lyre*, 1787, which required treatment to reduce discolouration caused by acids present in the paper support.

Significant contributions were made to temporary exhibitions, as well as to regular permanent collection changeovers. This involved the preparation and treatment of works for display, including the production of mounts, frames and bespoke object display mechanisms. During this period, the Exhibition Conservation team prepared, installed and deinstalled several major exhibitions, including the receipt and return of all international loans from the 2021 Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston*, and the *Gabrielle Chanel. Fashion Manifesto* exhibition, in collaboration with the NGV's Fashion and Textiles department.

The Paper and Photographs Conservation team completed the assessment and examination of a collection of Fred Williams's drawings, as part of a significant gift to the NGV, many of which will be included in the forthcoming exhibition *Fred Williams: The London Drawings*. The team also undertook an assessment of another major gift of watercolours by Indigenous artists from the Hermannsburg School in the Western Arnernte region. Notable research projects included the use of beta-radiography to examine the watermarks in Albrecht Dürer's *The Adoration of the Shepherds*, c. 1502–03, and *The Betrothal of the Virgin*, c. 1504, both from the *Life of the Virgin* series, published in 1511, to provide insights into the paper manufacturing process.

In preparation for display, the Frames and Furniture Conservation team treated newly acquired furniture and design works, such as the conservation of original frames for Maximilian Lenz's *Woman with a golden cloak*, 1904, and Constance Stokes's *Portrait of a woman in a green dress*, 1930. Through the NGV Centre for Frame Research, reproduction frames were completed for Annie L. Swynnerton's *The lady in white*, 1878; Andy Warhol's *The star*, 1981; and Frederick McCubbin's *Portrait*, 1893, which was displayed for the first time while on loan in Geelong. The NGV Centre for Frame Research (CFR) virtual hub was also launched on the NGV website. Supported by the Professor AGL Shaw AO Bequest, the CFR supports and promotes excellence in picture-frame research, production and preservation.

The Objects Conservation team prepared 100 fibreglass skulls for the installation of Ron Mueck's *Mass*, 2016–17, at The Ian Potter Centre: NGV Australia and oversaw the maintenance and treatment of works in the NGV Sculpture Garden, including Tony Matelli's *Hera (bronze)*, 2020, and Henry Moore's *Draped seated woman*, 1958, which was included in the 2021 NGV Architecture Commission *pond[er]*, 2021. In addition, extensive conservation treatment of the Indian work *The avatars of Vishnu*, c. 1900 – comprising eleven wooden figurines showcasing the traditional artform of toymaking from the village of Kondapalli, India – was undertaken for display in the exhibition *Transforming Worlds: Change and Tradition in Contemporary India*.

During 2021/22, NGV Conservation staff delivered lectures of international significance, including a virtual presentation on the analysis of coatings on gilded surfaces and ongoing research into conservation ethics, at the International Council of Museums – Committee for Conservation (ICOM-CC) 19th Triennial Conference in Beijing. Members of the department also presented at the 50th Annual Meeting of the American Institute for Conservation (AIC), in Los Angeles, on the ongoing collaborative research conducted by the NGV and the Getty Conservation Institute (GCI) that focuses on updating international guidelines for museum collection environments.

A Collection Environments microsite on the NGV website was also launched, to highlight the ongoing discussion of adaptive and sustainable environmental practices in the cultural heritage field, as well as to describe the NGV's efforts in leading industry standards and sustainability in this area.

PUBLISHING, ENQUIRY AND INTERPRETATION

NGV Magazine, published bimonthly as print and online editions, enables audiences to engage deeply with works in the NGV Collection and exhibitions through researched essays, interviews, artist accounts, as well as personal reflections that show how human experience and connection can relate on a meaningful level to art, design and the NGV. Throughout the year, *NGV Magazine* profiled the NGV Collection in-depth across six magazine editions, comprising a variety of commissioned authors. To engage the public during the Gallery's temporary closure periods in response to public health advice at the time, virtual talks and programs, informed directly by the magazine's editorial coverage, were

developed for audiences to access for free. These included talks about new works in the Collection, the art history Tell Me About ... series, twentieth-century photography, conservation and the Fashion Fridays series. For NGV Members, the Art Readers program offered facilitated virtual discussions of essays from the magazine about exhibitions and the Collection, and following the reopening of the NGV to the public, this series continued as an onsite program. *NGV Magazine* also played a role in bringing visibility to the NGV’s Collections Strategy, particularly works by women artists from history, through essays and edited transcripts.

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS
The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million dollars from the Victorian Government, 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 2021, December 2021 and April 2022. In 2021/22, the VFLAA acquired a total of eighty-five works across a range of media. The NGV acknowledges outgoing Chair Prof. Su Baker AM who served until May 2022, and the regional representatives on the VFLAA Committee: Eric Nash, Director, Benalla Art Gallery; and Louise Tegart, Director, Art Gallery of Ballarat (until December 2021).

The table opposite provides an overview of the performance of the VFLAA in 2021/22.

VFLAA STATISTICS

Financial performance

Indicator	2021/22
Annual growth in capital of the VFLAA Endowed Fund	-12.88%
Annual value of acquisitions	\$711,150
Market value of fund at year end	\$18,522,280

Artistic performance

Indicator	2020/21	2021/22	2021/22
	RESULT	TARGET	RESULT
Number of VFLAA works acquired	121	–	85
Number of artists whose art was acquired	78	–	39
Number of Victorian artists whose art was acquired	28	–	23
Victorian artists as a percentage of total artists acquired	36%	50%	59%
Number of Indigenous artists whose art was acquired	11	2	18
% income spent in primary market	100%	80%	100%

VFLAA/State Collection access performance

Indicator	2020/21	2021/22	2021/22
	RESULT	TARGET	RESULT
VFLAA works displayed at the NGV	7	45	37
VFLAA works displayed on NGV website	95%	80%	100%
Regional/outer metropolitan galleries which received VFLAA loans	3	4	3
VFLAA works loaned to regional/outer metropolitan galleries	23	9	4
Total number of VFLAA works loaned	34	–	5

NGV’s management of VFLAA performance

Indicator	2020/21	2021/22
Number of regional representatives on the VFLAA Committee	2	2
Number of VFLAA acquisition meetings	3	3
Publication of VFLAA report in NGV Annual Report	Yes	Yes

CONNECTING AUDIENCES



AUDIENCE ENGAGEMENT HIGHLIGHTS

Fostering deep connections with art and design and creating spaces for people of all ages to connect with the NGV, and one another, through social, creative and educational experiences, is a key priority for Audience Engagement activities. NGV programming includes virtual and in-Gallery engagement, as well as print and digital resources that extend and enrich experiences of the NGV Collection and exhibitions, including *NGV Magazine*, children’s publications and learning resources.

In July, *French Impressionism from the Museum of Fine Arts, Boston*, concluded with a range of popular events, such as NGV Friday Nights, while NAIDOC Week celebrations focused on the major retrospective *Maree Clarke: Ancestral Memories* at The Ian Potter Centre: NGV Australia. From August 2021, the NGV nurtured audience connections with a diverse offering of virtual programs, including under fives and children’s art-making sessions, teen events and the new Seniors’ Tea with NGV virtual program.

Sharing the NGV Collection was also an important focus for virtual programs. Events focused on recent acquisitions in the areas of mid-century Japanese-American design; Korean art and design; early women photographers and art historical movements, such as Rococo, Baroque and Mannerism. Also, a weekly program series concentrated on new works that have entered the Fashion and Textiles collection. Adult Learning courses also continued, exploring Impressionism and

colour in art, while the Art Readers program, especially for NGV Members, created opportunities for Members to meet online by participating in an informal facilitated discussion of essays from *NGV Magazine* and related art and design works from the NGV Collection.

To celebrate summer and the reopening of the NGV (following a period of temporary closure in response to public health advice), programming for *Gabrielle Chanel. Fashion Manifesto* was celebratory, social and rich with thematic focuses. The opening weekend saw a free panel series, *Chanel in Context*, presented in the Great Hall with academics, writers and creative practitioners, and short pop-up talks by NGV curators. Local DJs activated the NGV Garden, as NGV Friday Nights returned with a joyful crowd. Free programs associated with major free exhibitions and NGV Collection displays at NGV International were diverse and included curator talks for *Bark Ladies: Eleven Artists from Yirrkala*, as well as Into the Archives, a program dedicated to rare material drawn from the resource of the Campbell-Pretty Fashion Research Collection.

Over summer, in addition to the return of the annual NGV Kids Summer Festival, the NGV introduced NGV Summer Nights, an after-hours free program during January, supported by Visit Victoria. Other free programs – including Paris on Film Cinema screenings in the Great Hall, Drop-by Drawing and the Summer Sundays music program – encouraged people back into the city. The NGV’s Lunar New Year program in February also attracted significant audiences.

March welcomed audiences through *QUEER: Stories from the NGV Collection*. Community and artist panels, curator floor talks, Relaxed Sessions viewings and Community Connections – a program inviting audiences to respond to works on display and share their experiences – all contributed to a rich experience of the works on display. The exhibition also featured major collaborations with local organisations, such as Midsumma, The Wheeler Centre and the Victorian Pride Centre.

Exhibitions and displays at The Ian Potter Centre: NGV Australia were enhanced through exhibition talks for *Sampling the Future* and *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey*, an Australian National Academy of Music (ANAM) performance at the NGV for *We Change the World* – which saw student musicians curate a unique performance inspired by the exhibition themes – and performance art *Body Loss*, by Angela Goh, held in association with the Melbourne Art Fair. The major free exhibitions *WHO ARE YOU: Australian Portraiture* and *New Australian Printmaking* were activated through curator and artist floor talks, and for *PHOTO 2022: International Festival of Photography*, audiences met Melbourne-born and New York-based photographer Ashley Gilbertson, in a conversation that discussed his recent works that entered the NGV Collection.

In May, as part of the Visit Victoria initiative Art After Dark, both NGV venues offered evening access to exhibitions and a suite of free and engaging programming. Highlights included installations by artists Ron Mueck and Hannah Brontë, performances by Polyphonic Voices, Ronnie, and other DJs, as well as interactive Drop-by workshops that explored drawing and writing, led by local artists and writers Rose Louey, Kenny Pittock, Michelle Wright and Alice Bishop. More than 20,000 visitors took advantage of the rich offering, which stimulated city visitation and reconnection with the NGV and other cultural institutions.

The Picasso Century launched in June 2021, with an opening weekend of panel discussions and talks, NGV Friday Nights and the children’s exhibition *Making Art: Imagine Everything is Real*.

NGV KIDS AND TEENS

Young people and their families were welcomed to the NGV with a year-round range of exhibitions, events, initiatives and publications.

In collaboration with the Buku-Larrngay Mulka Centre, the children’s exhibition *The Gecko and the Mermaid: Djerrkju Yunupirju and Her Sister* attracted over 70,000 children and their families to NGV International. Introducing two significant contemporary Yolŋu artists from North-East Arnhem Land represented in the *Bark Ladies* exhibition – Ms N. Yunupirju and her sister Eunice Djerrkju Yunupirju – the free exhibition shared the artists’ stories, culture and language through displays of art, interactive multimedia games and hands-on activities developed especially for the exhibition.

Coinciding with Melbourne Winter Masterpieces® exhibition *The Picasso Century*, the children’s exhibition *Making Art: Imagine Everything is Real* welcomed families with hands-on activities and multimedia experiences. The activities took inspiration from leading

‘IT WAS A HUGE LEARNING OPPORTUNITY TO BE ABLE TO EXPLAIN AND INTERPRET ART-WORKS TO OTHER TEENS AND HAVE EVOCATIVE CONVERSATIONS WITH SUCH A TALENTED ARTIST.’

— TEEN COUNCILLOR

European artists featured in the exhibition, such as Georges Braque, Remedios Varo, Pablo Picasso and Natalia Goncharova, who are recognised for their innovative and experimental approaches to making art.

Held across NGV International and The Ian Potter Centre: NGV Australia, the January 2022 school holidays saw strong attendance for the ninth annual NGV Kids Summer Festival. Thousands of families attended the free event, which presented activities including live performances, opportunities to get active, and hands-on making activities inspired by the Gallery’s summer exhibitions and the theme of ‘art for the whole family’. The NGV Kids Summer Festival is an important demonstration of the NGV’s objective to welcome new audiences and for thirty-one per cent of surveyed visitors, this program was their first visit to the Gallery.

The NGV presents a lively year-round program for teen audiences that extends beyond the classroom and redresses the under-representation of this demographic in cultural events. Through innovative planning, NGV Teens promotes the NGV as a place for creativity, social engagement and discovery and offers a diverse range of programs aimed at making the Gallery accessible and engaging to young people. Initiatives are informed by the NGV Teen Council and feature after-hours evening events and Drop By and Make workshops. These programs serve to share creative skills and career pathways, and connect young people with art, artists, ideas and each other.

Selected from applicants across Melbourne, the NGV Teen Council comprises a group of twenty-three secondary school students who collaborate on programs for teens at the Gallery, representing their peers. The program offers a unique work-experience opportunity for participants, providing insights and access to the creative industries.

(opposite)
Indian Utsav Community Day, at NGV International, engaged families and the community with art, dance, food and music programs, as well as free activities for children. Photo: Eugene Hyland

NGV LEARN HIGHLIGHTS

The NGV gratefully acknowledges longstanding strategic partnerships with the Victorian Government Department of Education and Training and the Catholic Education Commission of Victoria, which provide vital support for NGV student and teacher programs and activities.

During 2021/22, the NGV Collection and exhibitions provided the starting point for a wide range of cross-curricular creative learning programs and resources for teachers and students of all levels, and multiple areas of the curriculum, including Visual Arts, Design, English, History, Languages, Philosophy and STEM. Online programs featured live educator-led virtual excursions for students, and virtual teacher professional learning, including briefings for major exhibitions.

Onsite programs for students were relaunched at the beginning of the school year and included floor talks and discussions, lectures and hands-on workshops in studio spaces. Key programs included a two-day fashion intensive summer school for senior students presented in conjunction with *Gabrielle Chanel. Fashion Manifesto*. There were also folio viewings and introductory talks for *Top Arts 2022*, as well as drawing workshop experiences, inspired by *WHO ARE YOU: Australian Portraiture*. The NGV Creative Catalyst series presented as part of the Victorian Government Department of Education and Training's Victorian Challenge and Enrichment Series, provided opportunities for high-ability students to engage in challenge-based learning with writers, artists and designers. A highlight program in this series included 'Minecraft modernism', an architecture workshop with architect Louise O'Brien, which was developed for primary school children in years 3–6.

A new program, Start with Art, was launched in partnership with the Victorian Government Department of Education and Training's Positive Start in 2022 initiative and provided access to the NGV Collection, exhibitions and learning programs for students from government and low fee-paying non-government schools. The NGV School Support programs continued to provide critical support for students from Victorian schools who otherwise would not have the opportunity to visit the Gallery, by providing free access to NGV exhibitions and learning programs, and free or subsidised transport to the Gallery. The generous support of Learning patron Krystyna Campbell-Pretty AM and Family enabled twenty schools to experience *French Impressionism from the Museum of Fine Arts, Boston*, through online programs, exhibition publications and art packs. The NGV also acknowledges the Crown Resorts Foundation and the Packer Family Foundation for their support of the Your NGV Arts Access Program, which extended the reach of the Gallery to ninety-eight schools.

NGV Learn curriculum-aligned learning resources, including teacher resources for new exhibitions, played an important role in students and teachers deepening their engagement and learning of the NGV Collection and exhibitions. These resources also helped extend the reach of NGV Learn to teachers and students who may not be able to visit the Gallery due to distance or other circumstances.

The Victorian Curriculum and Assessment Authority, Melbourne Archdiocese Catholic Schools and Independent Schools Victoria continued to support the annual *Top Arts 2022* exhibition of work by VCE Art and Studio Arts students.

ENGAGEMENT WITH ARTISTS AND DESIGNERS

Connecting our audiences with local and international artists and designers continues to be essential to the NGV. Audiences across generations had the opportunity to connect with contemporary practitioners through experiences such as virtual and onsite NGV programs for preschool children, teenagers and adults featuring local artist Maree Clarke, who was also represented in an *NGV Magazine* interview and essay by Dr Fran Edwards.

Other artist programs included French artist Camille Henrot in a virtual in-conversation event; virtual events for contemporary art and design exhibition *We Change the World*; and artist-led children's online Art Club programs, with artists such as Kate Rohde and Melbourne-based Thai artist Bundit Puangthong. In January and May, the NGV Kids Summer Festival and late-night programs NGV Summer Nights and Art After Dark connected audiences directly with local artists and writers through free Drop-by workshops, led by Melbourne artists Rose Louey, Kenny Pittock and Kyoko Imazu, and Melbourne novelists and authors Alice Bishop and Michelle Wright.

Artist floor talks and tours enabled audiences to meet exhibiting artists and designers from exhibitions, such as *Sampling the Future*, *New Australian Printmaking*, and *WHO ARE YOU: Australian Portraiture*, as well as contemporary artists, creatives and community leaders as part of the programming for *QUEER: Stories from the NGV Collection*. *NGV Magazine* also elevated the voices and work of contemporary artists and designers throughout the year by way of interviews and profiles of living artists.

The NGV's community festival program grew throughout the year, with rich, cross-generational and multicultural programming for Lunar New Year and Indian Utsav Community Day attracting significant audiences. These events also engaged contemporary Victorian artists with culturally diverse backgrounds in demonstrations, workshops and activations, including Chinese-Australian artist Echo Wu. Performance artist Angela Goh offered her performance piece *Body Loss* for audiences at The Ian Potter Centre: NGV Australia, in association with the Melbourne Art Fair.

Exhibitions for children and families at NGV International continued to provide opportunities for children to connect with living artists and designers. Over winter, *Plans for the Planet: Olaf Breuning for Kids* welcomed audiences of all ages into the mindfully playful and creative world of Swiss artist Olaf Breuning. The artist's works have since come into the NGV Collection, enabling future generations to engage with these works and the artist's unique vision and ideas.

Artists and designers were engaged in a range of NGV Learn programs for students and teachers. This included online Creative Catalyst programs, presented as part of the Victorian Government Department of Education and Training's Victorian Challenge and

31% OF ATTENDEES TO THE NGV KIDS SUMMER FESTIVAL WERE FIRST-TIME VISITORS.

Enrichment Series, and featured workshops and presentations by Shaun Tan, Louise O'Brien, Leanne Robinson, Scotty So, Gabrielle Wang and Lili Wilkinson.

During the summer school holidays, the fashion intensive for students included workshops and presentations by Angie Rehe, Chantal Kirby and Kiri Delly. During National Reconciliation Week 2022, the NGV hosted a series of dance workshops for primary-aged students, delivered by Indigenous Outreach Projects. Other engagement with artists included *Top Arts 2022* exhibiting artists Lily Cockram, Trinity Lee, Lucy Franich and Zara Blake speaking about their work and practices to VCE Studio Arts and VCE Art students. Student online resources for *We Change the World* included a recorded presentation by artist Peter Drew. Professional learning programs for teachers featured workshops and presentations by Kerry Kaskamanidis, Jessica Bird and Miles Menegon, and NGV Voluntary Guides participated in presentations by William Yang and Damien Wright.

DIVERSE COMMUNITIES

The NGV continues to work to reflect and serve Victoria's diverse communities based on cultures, ability, gender and sexuality through partnerships, events and learning initiatives.

In acknowledgement of NAIDOC Week in 2021, activities and resources were developed with First Nations artist Maree Clarke. These included an opportunity for teenagers to connect with Clarke via an online program and hear about her career pathway. For primary-aged children and below, a video resource, series of online programs and an accompanying art-making activity introduced audiences to Clarke's artistic practice and possum-skin cloaks.

The National Reconciliation Week 2022 theme of 'Be Brave. Make Change' was the focus of a school program where students looked at Indigenous works in the NGV Collection and *WHO ARE YOU: Australian Portraiture*, and participated in a dance workshop led by Indigenous Outreach Projects.

Another project developed in partnership with the NGV and the Asia Education Foundation connected twenty schools in Papua New Guinea and Australia, and culminated with an online event and exhibition of student works inspired by the exhibition *We Change the World*.

NGV Learn resources have been adapted to serve the needs of diverse audiences. During the past year, a new version of the Colony to Nation resource was produced that is tailored for English as an Additional Language students, with the support of the Victorian Teachers of English to Speakers of Other Languages (VicTESOL), and five Great Art Ideas resources for students were translated to Mandarin.

Celebrating the Year of the Tiger, a day of Lunar New Year festivities included dragon dance performances by Hong De Lion Dance Association, a live demonstration of classical Chinese brush painting by Echo Wu, NGV Collection tours throughout the Asian art galleries, family activities and complimentary NGV Lunar New Year red envelopes to gift to family and friends. The event attracted more than 5200 visitors to the NGV.

For the first time, the NGV hosted Indian Utsav Community Day on 22 May. This event attracted more than 4700 visitors to NGV International with a rich offering of art, dance, food and music. Programming highlights included Bollywood and Bhangra dance performances, Indian classical music, live DJ sets, family activities and guided exhibition tours of *Transforming Worlds: Change and Tradition in Contemporary India* offered in English and Auslan.

A suite of community programming supporting the groundbreaking exhibition *QUEER: Stories from the NGV Collection* connected with and amplified the voices of the LGBTIQ+ community. Events included a livestreamed series of talks dissecting key issues, as part of the opening weekend program, community-led talks in collaboration with the Midsumma Festival, and a sold-out storytelling event *Queer Dreams*, presented in collaboration with The Wheeler Centre.

PUBLICATION HIGHLIGHTS

The NGV's strong publishing program continued in 2021/22 with the commissioning, development and release of fifty-one scholarly publications in print and online. A full listing can be found on page 64.

Significant scholarly titles published in 2021/22 include the major publication *The Picasso Century*, a partnership between the NGV, Musée national d'art moderne-Centre de création industrielle (MNAM-CCI), Centre Pompidou, Paris, and the Musée national Picasso-Paris. Drawing on the renowned collections of these significant institutions, this publication provides a nuanced exploration of Pablo Picasso's life, career and many artistic exchanges, and of the complex cast of characters that influenced his development over more than seventy years.

Other significant scholarly titles published in 2021/22 include *Bark Ladies: Eleven Artists from Yirrkala* and *QUEER: Stories from the NGV Collection* – a 628-page publication that features more than sixty essays from authors with comprehensive knowledge of the historical and contemporary subjects encompassed by the NGV's *QUEER* project.

During 2021/22, the NGV also published two co-editions with Thames & Hudson: *Gabrielle Chanel. Fashion Manifesto* and *WHO ARE YOU: Australian Portraiture*, a co-edition between the NGV, the National Portrait Gallery, Canberra, and Thames & Hudson Australia. The NGV also collaborated with Hatje Cantz, Germany, to publish *Camille Henrot* – the first major monograph on the artist.

Children's publications included the release of *123 Turtles and Geckos*. In this title, Yolŋu artist Ms N. Yunupingu and her grand-daughter Siena Mayutu Wurmarri Stubbs guide young readers on a counting adventure across Country, spotting animals of Arnhem

Land and learning Yolŋu Matha, the language of the Yolŋu people, along the way. With a simple narrative and colourful illustrations of the animals found in the lands and waters of Arnhem Land by acclaimed Yolŋu artist Ms N. Yunupirŋu, this bilingual board book introduces young children to numbers up to five and makes counting fun. Published in collaboration with Buku-Larrŋgay Mulka Centre, *123 Turtles and Geckos* is the first bilingual counting book for children published by the NGV.

OUTREACH AND REGIONAL ENGAGEMENT

NGV Kids on Tour encourages children and families across Victoria to engage with art, creativity and to connect with the NGV through a range of free hands-on activities and workshops. The program facilitates connection with the Gallery for people who normally experience geographic, economic or social barriers to attending the NGV. In 2022, the NGV reached a record 120 venues in metropolitan and regional Victoria, with the program being offered at various locations, including metropolitan resource centres, public libraries, regional galleries, neighbourhood houses, community groups and children’s hospital wards. This year’s program aimed to foster social connection and engage creative thinking through activities and games, supporting the wellbeing of communities during the pandemic. The program was provided at no cost to venues and is offered to participants free of charge.

Through the generous support of Krystyna Campbell-Pretty AM and Family, NGV Learn provided sixteen schools in regional Victoria access to *French Impressionism from the Museum of Fine Arts, Boston*. Participating schools were also provided with a free online program, art-making activities and NGV art packs.

As part of the Your NGV Arts Access Program for students, children and families – supported by the Packer Family Foundation and the Crown Resorts Foundation – the NGV undertook outreach visits to schools where the students were unable to visit the Gallery. Participating schools received art packs and were visited by NGV Educators, either virtually or in-person, who facilitated art-making activities for the students.

During 2021/22, members of the NGV’s Conservation team continued their outreach and regional engagement by hosting a virtual forum for the Australian Institute for the Conservation of Cultural Material (AICCM) Paintings Special Interest Group. With the theme ‘Australian-made’, the forum celebrated the technical diversity and originality of Australian painting, and considered the ways in which geography, technology, gender and Indigenous culture shape approaches to materials and techniques. Subjects covered included technical research, preventive care, archiving practices, dialogue with artists, treatment strategies, and other novel ways to illuminate and honour the making process.

Conservation staff also delivered six webinars to members and affiliates of the Public Galleries Association of Victoria (PGAV) on the care and display of paintings, picture frames and photographs, as well as advancements in collection care for disaster preparedness. Evaluation surveys from attendees were overwhelmingly positive, with most participants indicating they learnt new things that could be

‘WE EAGERLY WAIT FOR THE INCREDIBLE DONATION OF AMAZING NGV EXPERIENCES FOR THE CHILDREN HERE AT THE HOSPITAL EVERY YEAR ... THANK YOU FOR GIVING THEM THE OPPORTUNITY TO GO ON WILD ADVENTURES USING THEIR IMAGINATIONS! WE LOVE NGV AT RCH!’

— ROYAL CHILDREN’S HOSPITAL, NGV KIDS ON TOUR PARTNER

immediately applied within their own collections. There was high regional representation with almost sixty per cent of attendees coming from outer metropolitan and regional areas.

During the period, Conservation staff also engaged with the tertiary sector by hosting interns from the University of Melbourne’s Master of Cultural Materials Conservation course, as well as delivering lectures to students and university collections staff from the University of Melbourne and Deakin University in areas of technical art history, collection care, touring exhibitions, conservation and leadership in museums.

DIGITAL TRANSFORMATIONS

Programs and audience engagement initiatives that blended virtual and at-NGV experiences were a hallmark of the year, with a suite of strategic virtual programs connecting audiences of diverse ages and interests with key works and areas of the Collection. Many of these programs continued when the NGV reopened to the public after a period of temporary closure due to public health advice, acknowledging that some members of the community may continue to engage with the Gallery online.

Opening weekend live-broadcast programs for major exhibitions, including *Gabrielle Chanel. Fashion Manifesto*, *QUEER: Stories from the NGV Collection* and *The Picasso Century*, have become a cornerstone of audience engagement at the NGV. Panel discussions and talks were live broadcast to the NGV website during the programs, and were accessible online after the events.

During the year, the NGV also introduced a new online academic seminar model, with *Observations: Women in Art and Design History 1500–1970*. Through prerecorded talks and panel discussions with global experts, and broadcast as all-day conference events via the NGV website, the *Observations* series saw timed-release seminar programs highly valued by participants. Two online *Observations* seminars were released, in March and May, engaging leading academics, historians, researchers and authors from around the world to speak about women in art and design history, whose works are represented in the NGV Collection. The ticketed events enabled



an international audience direct connection to the NGV Collection and related scholarship and saw audience participation from across Australia, Europe, the United Kingdom and Asia.

Live virtual programming also continued with events including Seniors’ Tea with NGV, and Gallery Visits You programs, for those living in aged care or residential facilities, and under fives, for the Gallery’s youngest audiences, including families and kindergarten groups. For primary-aged children, artist-led making workshops gave young children opportunities to get creative using everyday materials.

Virtual excursions for students and online professional learning for teachers continued to play an important role in school programming during 2021/22. Students and teachers engaged with the NGV through virtual presentations and workshops that enabled connection with artists, designers, authors and architects. Academy Award-winning artist, writer and filmmaker Shaun Tan delivered virtual workshops for students, complemented by a resource developed in collaboration with the artist and NGV Learn staff. The workshops were for high-ability students as part of the Victorian Challenge and Enrichment Series, an initiative of the Victorian Government Department of Education and Training, and to schools in the Your NGV Arts Access Program for students, children and families, supported by the Packer Family Foundation and the Crown Resorts Foundation.

NGV MAGAZINE
NGV Magazine, published bimonthly, enables audiences to engage deeply with works in the NGV Collection and exhibitions through essays and interviews that focus on new acquisitions and other

features. In 2021/22, each of the six issues was also published digitally, supported by additional audio, video, image galleries and texts. *NGV Magazine* profiled the NGV Collection in depth throughout the year, highlighting new acquisitions and displays through new essays by NGV authors, leading writers, academics and specialists. Numerous magazine articles were developed into public programs; for example, virtual events were held on the life and art of Elizabeth Keith, Françoise Gilot and Dora Maar, etchings by Rembrandt, and Albrecht Dürer and the study of watermarks. These were shared widely via NGV Channel and social media platforms. Many of NGV’s public programs, including Adult Learning courses delivered online, centred on NGV Collection works with live presentations and conversations by NGV curators and conservators.

(above)
Academy Award-winning artist, writer and filmmaker Shaun Tan leads a virtual Creative Catalyst program for students, presented as part of the Victorian Government Department of Education and Training’s Victorian Challenge and Enrichment Series.

REALISING OUR POTENTIAL



SERVING THE COMMUNITY

The NGV works to continuously improve everyday access to all visitors to enjoy an equitable and welcoming experience at the Gallery. The Disability Access Committee, which comprises representatives from across the organisation, leads this mission as guided by the Disability Action Plan 2021–24. During 2021/22, resources supporting inclusive access included sensory maps of exhibitions, audio descriptions of NGV Collection highlights and online access to artwork labels to allow for them to be viewed according to a visitor’s vision needs.

In preparation for *QUEER: Stories from the NGV Collection*, LGBTQ+ awareness training was delivered to NGV staff across a broad range of areas, developed in consultation with The Equality Project to further champion empathy in service and across visitor engagement. Access events were also available to provide tailored experiences. Relaxed sessions offered out-of-hours gallery access for those who could benefit from a quieter Gallery experience, including those with disability, autism, mental health or chronic health conditions. Relaxed sessions were available for the exhibitions *Gabrielle Chanel. Fashion Manifesto*, *The Gecko and the Mermaid: Djerrkju Yunupiju and Her Sister*, *Bark Ladies: Eleven Artists from Yirrkala* and *QUEER: Stories from the NGV Collection*.

Strategic partnerships with community organisations across disability and social services enhanced connections between the

Gallery and communities facing barriers to participating in art experiences. Partners included Vision Australia, Amaze, Artists for Kids Culture, Asylum Seeker Resource Centre, Bubup Wilam, Burringin Cultural Centre, Culture Kite, Bindaas Bollywood Dance Company, The Naach Box, Darley Neighbourhood House & Learning Centre, Debney Meadows Primary School, Kaiela Arts, Leopold Community Hub, Little Dreamers Australia, Monash Children’s Hospital, Refugee Migrant Children Centre, Ronald McDonald House Charities, Springside Children’s and Community Centre, Wellsprings for Women, Wingate Avenue Community Centre, Yarraville Community Centre, Yellow Ladybugs and Dandelion Kids.

INNOVATION AND COLLABORATION

During this year, innovation through collaboration was an important part of audience engagement to deliver beneficial outcomes for the Gallery. The NGV collaborated with community and cultural leaders to present Lunar New Year celebrations and Indian Utsav Community Day at NGV International, offering programs both culturally and generationally relevant for communities, while also encouraging broader audience participation.

Community collaboration was also central to the program development for *QUEER: Stories from the NGV Collection*. The NGV collaborated with the Midsumma Festival to program the Curatorial Conversations series and the Community Connections talks –

a symposium with a virtual keynote from New York-based curator Maura Reilly, and music by a range of DJs and performers. Also for *QUEER*, the NGV collaborated with the Australian Queer Archives in the Queer Discussion event, What’s in a Name?, and a video resource and launch at the Victorian Pride Centre.

In collaboration with Description Victoria and Access2Arts, the NGV produced audio descriptions of NGV Collection artworks for blind or low-vision audiences. Audio descriptions for the exhibition *WHO ARE YOU: Australian Portraiture* were also developed in collaboration with the National Portrait Gallery, Canberra.

The NGV continues to work closely with valued creative industry partners, including the Australian National Academy of Music, Asia Society Australia and the Melbourne Symphony Orchestra. In collaboration with The Wheeler Centre, the NGV presented a sold-out event of storytelling and performance with a diverse line-up of speakers, in celebration of *QUEER: Stories from the NGV Collection*.

As part of Melbourne Design Week, the NGV worked with architectural and design-industry partners to present a range of varied exhibitions and events, including a children’s LEGO program – Children Build Future Cities – with design firm Arup.

New program initiatives included the NGV Teens Drop By and Make series and NGV Teens After Hours events, both at The Ian Potter Centre: NGV Australia; the Members Art Readers *NGV Magazine* program; and the *Observations: Women in Art and Design History, 1500–1970* online research seminar series.

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.

During 2021/22, the NGV Voluntary Guides continued to make a vital contribution to the Gallery through a range of guiding activities. Monthly online events – Seniors’ Tea with NGV and the Gallery Visits You programs – presented by NGV Guides, provided valuable points of connection with the Gallery for many individuals in the community, including those in aged-care settings. In 2022, the transition back to onsite guiding activities commenced with NGV Guides providing free drop-by introductory talks for the public and supporting a range of corporate events and tours for *Gabrielle Chanel. Fashion Manifesto*. Daily tours of NGV Collection highlights relaunched in April 2022, at both NGV Australia and NGV International. To prepare for guiding, NGV Guides attended weekly lectures presented by Gallery staff and guest presentations by artists and designers, as part of their ongoing education program.

RECOGNITION

In 2021/22, NGV publications received sixteen national and international book awards. At the 2021 American Alliance of Museums Publications Design Competition, *NGV Triennial 2020* took out the top prize – the Frances Smyth-Ravenel Prize for

‘FOR THE FIRST TIME IN NINETEEN YEARS OF PRESENTING AWARDS, ONE PUBLISHING COMPANY HAS SWEEPED UP EVERY PLACEMENT IN ONE CATEGORY! CONGRATULATIONS TO THE NATIONAL GALLERY OF VICTORIA FOR THIS RARE AND IMPRESSIVE ACHIEVEMENT!’

— JEFFREY KEEN, PRESIDENT & CEO, AMERICAN BOOK FEST

Excellence in Publication Design ‘Best in Show’. *After the Australian Ugliness* and *Tiwi: Art & Artists* also received an honourable mention in the ‘Exhibition Catalogue’ category. In October 2021, *Look Closer: Paint with the Impressionists* won Gold in the ‘Activity Book – Educational, Science, History’ category at the Moonbeam Children’s Book Awards.

In March 2022, *NGV Triennial 2020* was recognised at the Designers Institute of New Zealand Best Design Awards, winning Silver in the ‘Editorial and Books’ category. The next month, *She Persists: Perspectives on Women in Art & Design* was highly commended at the Arts Writing and Publishing Awards hosted by the Art Association of Australia & New Zealand. In May, *She-Oak and Sunlight: Australian Impressionism* and *After The Australian Ugliness* were awarded Silver in the ‘Fine Art’ and ‘Architecture’ categories respectively at the IPPY Awards (Independent Publisher Book Awards).

A major highlight for the year was NGV titles sweeping up every placement in the ‘Art’ category at the 2022 International Book Awards – a first for any publisher. *WHO ARE YOU: Australian Portraiture* took out the highest award, and *QUEER: Stories from the NGV Collection*; *Gabrielle Chanel. Fashion Manifesto*; *Camille Henrot*; *Bark Ladies: Eleven Artists from Yirrkala*; *Golden Shells and Elegant Games of Japan*; and *After the Australian Ugliness*, were awarded ‘Finalist’. The counting book for kids, *123 Turtles and Geckos* was also a finalist in the ‘Children’s Picture Book – Hardcover Fiction’ category.

STAFF 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, resources and other initiatives.

(opposite)
A visitor with Ron Mueck’s *Mass*, 2016–17 (detail), as part of the Visit Victoria initiative Art After Dark, The Ian Potter Centre: NGV Australia. © Ron Mueck.
Photo: Tobias Titz

BUILDING FOR THE FUTURE



THE DESIGN FEATURES A VISUALLY ARRESTING OMPHALOS (THE ANCIENT GREEK WORD FOR THE ‘CENTRE OF THE EARTH’): A CENTRAL SPHERICAL HALL THAT SOARS MORE THAN FORTY METRES UPWARDS THROUGH ALL LEVELS OF THE BUILDING, CONNECTING TO A LANTERN IN THE SKY.

(above)
Daytime render of concept design for The Fox: NGV Contemporary by Angelo Candalepas and Associates, and public green space, facing south. Render by Darcstudio.

The Fox: NGV Contemporary, Australia’s new home for contemporary art and design, will be the centrepiece of a vibrant and re-imagined Melbourne Arts Precinct.

Located at 77 Southbank Boulevard, The Fox: NGV Contemporary will be a major drawcard for cultural tourism in Melbourne, and will support artists, designers and professionals to practice in regional communities across Victoria.

The NGV Contemporary Design Competition, to identify the designers for this landmark new building, was completed in February 2022. The two-part design competition offered an unparalleled platform to showcase Australia’s world-leading design and architecture industries, with eight teams progressing to Stage One, and four teams participating in Stage Two. The winning design team, Angelo Candalepas and Associates (ACA), was announced by the Victorian Government in March.

Candalepas and Associates, and their team of twenty leading architecture, design and engineering firms from around Victoria and Australia will create a powerful and sophisticated work of contemporary Australian architecture for the people of Victoria.

(opposite)
Aerial render of concept design for The Fox: NGV Contemporary by Angelo Candalepas and Associates, rooftop terrace and restaurant at dusk. Render by Darcstudio.

The Fox: NGV Contemporary will have more than 13,000 square metres of dedicated display space for art and design, including exhibition galleries and an expansive rooftop terrace and sculpture garden with stunning vistas of Melbourne.

Candalepas’s extraordinary design draws visitors inside through its dramatic arched entries and into a wondrous and uplifting building featuring a more than forty-metre-high spherical hall.

The design features a visually arresting omphalos (the ancient Greek word for the ‘centre of the earth’): a central spherical hall that soars more than forty metres upwards through all levels of the building, connecting to a lantern in the sky. Monumental in scale, this colossal orientating hall will be an enveloping gallery for the display of large-scale artworks and will also allow visitors to move through the building via a spiralling pathway.

In April 2022, Victoria’s Minister for Creative Industries announced an extraordinary and unprecedented commitment of \$100 million towards the construction of The Fox: NGV Contemporary from longstanding NGV supporters Lindsay Fox AC, Paula Fox AO and their family, which sits alongside the Victorian Government’s investment in this once-in-a-lifetime project. This extraordinary act of generosity sets a new philanthropic benchmark for Australia, making it the most significant commitment made by living donors to an Australian art museum.

In recognition and appreciation of their longstanding philanthropic support of the NGV, combined with this transformative gift, the NGV Council of Trustees wishes to name Australia’s largest gallery of contemporary art and design, The Fox: NGV Contemporary.

Following the announcement of The Fox: NGV Contemporary design team in March 2022, the NGV has been working in collaboration with ACA on the concept design for the new gallery. Schematic design will follow later in 2022, and preparation of the site at 77 Southbank Boulevard will be undertaken from 2023.

The Fox: NGV Contemporary is part of the Victorian Government’s \$1.7 billion Melbourne Arts Precinct Transformation. The design and construction of The Fox: NGV Contemporary gallery is managed by NGV’s delivery partner, Development Victoria, in conjunction with MAP Co and Creative Victoria, and in collaboration with the wider Melbourne Arts Precinct Transformation project.



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 2021/22. 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 2021/22, the third year of funding allocation, the NGV delivered the major exhibitions *Gabrielle Chanel. Fashion Manifesto* and *Bark Ladies: Eleven Artists from Yirrkala*, as well as *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey and Maree Clarke: Ancestral Memories*.

The Melbourne Winter Masterpieces® 2021 exhibition, *French Impressionism from the Museum of Fine Arts, Boston, Gabrielle Chanel. Fashion Manifesto*, and the Melbourne Winter Masterpieces® 2022 exhibition, *The Picasso Century*, were generously supported by the Victorian Government through Visit Victoria. Visit Victoria also provided funding for the NGV Summer Nights and Art After Dark extended opening hours initiatives.

The Melbourne Winter Masterpieces® 2021 exhibition, *French Impressionism from the Museum of Fine Arts, Boston*, and the Melbourne Winter Masterpieces® 2022 exhibition, *The Picasso Century*, were both supported by the Australian Government International Exhibitions Insurance (AGIEI) Program.

The NGV continued to facilitate the Victorian Design program, an initiative of the Victorian Government’s Creative State strategy. This curated year-round calendar of events for the design industry, students, businesses and the broader public culminated with Melbourne Design Week (MDW). The NGV received funding from Creative Victoria’s Revitalisation Fund to support the MDW 2022 program to engage a broad audience, encourage re-engagement with city spaces and support local design practitioners.

Strategic partnerships with the Victorian Government Department of Education and Training (DET) continued to provide valuable support

for year-round student and teacher programs and new learning resources linking the NGV Collection and exhibitions with the curriculum. During 2021/22, the NGV also partnered with DET to deliver a suite of learning experiences for high-ability students through the Victorian Challenge and Enrichment Series. The NGV also supported the Positive Start in 2022 initiative to re-engage primary and secondary students with the Gallery and boost their physical and emotional health and wellbeing in the wake of the COVID-19 pandemic.

FUNDRAISING AND PHILANTHROPY

Through the collective support of numerous donors in the community, the NGV Foundation continued to deliver important outcomes for the Gallery. This included a range of strategic initiatives, many of which saw the NGV Collection expand and develop with significant works of art and design to maintain the NGV’s status as one of the leading public art museums in the world.

This period encompassed the formal commencement of the fundraising campaign for Australia’s new home of contemporary art and design, The Fox: NGV Contemporary. A number of major pledges towards this once-in-a-lifetime project were made during the year and the first instalment from the Fox Family Foundation of their landmark \$100 million commitment was received. The NGV is exceptionally grateful to NGV Foundation Board member Paula Fox AO, Lindsay Fox AC and the wider Fox family for enabling the NGV to make history – the Fox family’s commitment sets a new philanthropic benchmark as the largest commitment given by living donors to an Australian cultural institution. The Fox family’s commitment was joined by other generous pledges from individuals, families and foundations, including The Ian Potter Foundation, Rosie Lew, Sam and Nina Narodowski, the Ullmer Family Foundation, Morry Fraid AM, Vivienne Fried and the Spotlight Foundation, Michael and Emily Tong, and James Farmer.

In June 2022, the subject of the 2022 NGV Annual Appeal was revealed. A striking and vividly rich painting *Still life with flowers and butterflies*, 1668, by female artist Maria van Oosterwyck will greatly enhance the Gallery’s representation of Dutch still life paintings from the seventeenth century. The appeal has already received a wideranging response from all areas of the community and the NGV thanks everyone who has donated to the campaign, including leadership gifts from Margaret Bland, Tim Fairfax AC and Gina Fairfax AC, Joy Anderson, The Betsy & Ollie Polasek Endowment, Michael Heine and Kylie Heine, Suzanne Kirkham, Carol Sisson, The Grollo Ruzzene Foundation, John Bates and Lorraine Bates, John Fast and Jennifer Fast, Bensons Property Group Pty Ltd, Paul Bonnici and Wendy Bonnici, James Farmer and Rutti Loh, Hugh Morgan AC and Elizabeth Morgan, Anita Simon, Michael Ullmer AO and Jennifer Ullmer, Janet Whiting AM and Phil Lukies, Mandy Yencken and Edward Yencken, John Higgins AO and Jodie Maunder, Forster Family Foundation, Bruce Parncutt AO, Andrew Booth and

(opposite)
Berthe Morisot, *La Broderie*, 1889 (detail),
oil on canvas, proposed acquisition.

Christine Richardson, Catherine Condell, Mavourneen Cowen, the Gwenneth Nancy Head Foundation, John Pizzey and Betty Pizzey, Michael Stephens, the Valda Klaric Foundation, Jason Yeap OAM and Min Lee Wong, as well as donors to the 2022 NGV Foundation Annual Dinner and 2022 Annual Appeal donors.

We also warmly thank donors to the 2021 Annual Appeal to secure Berthe Morisot’s *La Broderie*, 1889. The leadership donations received in the period included those from Myriam Boissbouvier-Wylie and John Wylie AC, The Bowden Marstan Foundation, Norman Bloom and Pauline Bloom, and the John and Rose Downer Foundation.

As the financial year drew to a close, the fundraising campaign for the *NGV Triennial 2023* was officially launched, garnering interest and support from the community and celebrating those who had already pledged support towards the third iteration of this important contemporary art and design event. Sincere gratitude is extended to the many donors who made a vital commitment towards the exhibition, including the Triennial Champions Loti & Victor Smorgon Fund, the Felton Bequest, and Barry Janes and Paul Cross in addition to July Cao, Neville Bertalli and Diana Bertalli, the Joe White Bequest, Michael Tong and Emily Tong, the Orloff Family Charitable Trust, Lisa Fox, the Andrew & Geraldine Buxton Foundation, Chris Thomas AM and Cheryl Thomas, the City of Melbourne, Spencer Ko and Taylor Fletchett, Rob Gould, Janet Whiting AM and Phil Lukies, the Bowness Family Foundation, Beatrice Moignard, the Sun Foundation, Dr Brett Archer, Paul Banks and Nicholas Perkins, Helen Gannon and Michael Gannon, Helen Nicolay, Lisa Ring, Paul Cross and Samantha Cross, the Eva and Tom Breuer Foundation, Andrew Cook and Prof. Wendy Brown, Brendan O’Brien and Grace O’Brien, Sarah Cronin, Clare Cross and Anthony Cross, Sophie Gannon and Frazer East, Anne Ross and the Sunraysia Foundation.

Financial support for the NGV Collection was received from many individuals who assisted the NGV to acquire important works of art for Gallery audiences to access and enjoy for generations to come. We recognise all donors who gave funds to support acquisitions in 2021/22 and sincerely thank major donors acquisitions in the collecting areas of Asian Art, Contemporary Art, Contemporary Design and Architecture, Decorative Arts, Fashion and Textiles, Indigenous Art, International Art, Photography and Prints and Drawings. The dedicated NGVWA were outstanding in their combined fundraising efforts this year, with particular thanks to those who generously gave to major appeals through the NGVWA program, including the Andrew & Geraldine Buxton Foundation, Jacky Hupert, Vivienne Fried, Vivien Knowles and Graham Knowles, Jennifer Lempriere and Marianne Perrott Hay.

Outstanding support for exhibitions, programs and Gallery initiatives was received throughout 2021/22, including major donations from Krystyna Campbell-Pretty AM and Family, Gordon Moffatt AM, the Kenneth Hadley Estate, the Bank of America, The Hugh D. T. Williamson Foundation, the Charles and Cornelia Goode Foundation, the Orthwein Foundation, Metal Manufactures Limited, the City of Melbourne, the Cicely and Colin Rigg Bequest, Beatrice Moignard, Susan Morgan OAM, The Betsy & Ollie Polasek Endowment, Spencer Ko and Taylor Fletchett, Peter and Celia Sith Family

Charitable Foundation, Bridget Patrick and John Patrick, Will Mason and Mark Kestin, Greg Lewin AM and Glenda Lewin, The JTM Foundation, Scanlon Foundation, Irene Kearsey and Michael Ridley and Kay Rodda.

We recognise the contribution that legacy giving has on the NGV and wish to acknowledge all bequests received during the period, highlighting the Dodge Bequest, the Kenneth Hadley Estate, the Warren Clark Bequest, the Marie Theresa McVeigh Trust, the E & D Rogowski Foundation, the Thomas William Lasham Fund, the Estate of Peter Jaroslav Havlicek, the Thomas Rubie Purcell & Olive Esma Purcell Trust Fund, the Estate of Dr Terry Cutler, the Estate of Judith Gardiner, the Estate of Joyce Woodroffe, June Sherwood, the Estate of Viliama Grakalic, the Charles Rowan Bequest, the Estate of Irene Fiona English and the Bequest of Ron L. White.

The Gallery was delighted to be gifted significant works of art for the NGV Collection in 2021/22. This included major works donated directly by artists, including Olaf Breuning, Ivan Durrant, Ashley Gilbertson, Polly Borland and Faye Toogood. Major gifts were received from donors Lyn Williams AM, Krystyna Campbell-Pretty AM and Family, the Felton Bequest, the late Darvell Hutchinson AM and Barbara Hutchinson, Judith Neilson AM, Tim Maguire, American Express, Faith Baker, Joanna Tanaka-King, John Hockney, Jan Murray, Alex Goad, RMIT University, Davida Allen, GM Design, Camp Design Gallery, Neridda Hutchison and Kirsten H. Hutchison, the late John Gaidzkar and Norma Gaidzkar, Rupert Myer AO and Annabel Myer, Irwin Hirsh, Julie Friedeberger, Lexis Pichler, Joe Zhao, the Reverend Ian Brown, Stephen Scheduling, Dean Keep and Jeromie Maver, Prof. Lynette Russell AM, Bernhard Wilhelm, Anton Whitehead and Nicola Whitehead, Matty Bovan, John Pastoriza-Pinol, Dr Joseph Xipell, Anne Ross, Bethany Cavenagh and Kenneth McAllister, Alison Bicknell, Dr Margaret Bullen, John McPhee and Dr Jim Sait, Dr Jana Rao, Brenda Mouritz and Edward Mouritz, Helen W. Drutt English, Paul McIntyre, Frances J. Moore and Virginia Dowzer.

CORPORATE PARTNERSHIPS

In 2021/22, the NGV was fortunate to have the continued, loyal and exceptional support of partners including Mercedes-Benz Australia/ Pacific, MECCA, Telstra, HSBC Australia, EY, Macquarie Group, Chadstone – The Fashion Capital, Packer Family Foundation and the Crown Resorts Foundation, ACCIONA, Kay & Burton, MIMCO, Yering Station, Dulux Australia, Sofitel Melbourne on Collins and Champagne Pommery. We welcomed new partnerships, including CHANEL, Four Pillars Gin, Hilton Melbourne Little Queen Street, AFL and AFLW and welcomed back American Express as a Principal Partner and David Jones 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, Deakin University and the University of Melbourne.

The Melbourne Winter Masterpieces® exhibition for 2021, *French Impressionism from the Museum of Fine Arts, Boston*, was generously supported by Presenting Partner Visit Victoria, Principal Partner Mercedes-Benz Australia/Pacific, Premium Partner HSBC Australia, Major Sponsor EY, Major Partner Telstra, Learning Partner the University of Melbourne and Partner Corrs Chambers Westgarth. Supporters included Asahi Premium Beverages, Dulux Australia and Champagne Pommery and our Event Partner was Yering Station. Media Partners were QMS Media Australia, *Herald Sun*, *The Australian*, Val Morgan Cinema, smoothfm and *Broadsheet*. The exhibition’s Learning Patron was Krystyna Campbell-Pretty AM and Family. Tourism Partners included Sofitel Melbourne on Collins and V/Line.

Gabrielle Chanel. Fashion Manifesto received outstanding support from CHANEL as the NGV’s inaugural Exclusive Partner. The exhibition was also supported by Media Partners *Vogue Australia*, *Herald Sun*, QMS Media Australia, *Broadsheet*, smoothfm and Val Morgan Cinema.

WHO ARE YOU: Australian Portraiture 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 Melbourne Winter Masterpieces® exhibition for 2022, *The Picasso Century* opened thanks to the support of Presenting Partner Visit Victoria, Premium Partner HSBC Australia, Major Partners Chadstone – The Fashion Capital and Telstra, Major Sponsor EY, as well as inaugural Sustainability Partner ACCIONA. The exhibition was further supported by Learning Partner the University of Melbourne, Partner Corrs Chambers Westgarth and Supporters Dulux Australia, Yering Station and Champagne Pommery. Media Partners included QMS Media Australia, *Herald Sun*, *The Australian*, Val Morgan Cinema, smoothfm and *Broadsheet*. The exhibition’s Learning Patron is Krystyna Campbell-Pretty AM and Family. Tourism Partners include Sofitel Melbourne on Collins, Melbourne Airport and V/Line.

The NGV is very grateful for the generous support of all our partners, particularly during these challenging times. Our partnerships produce mutually rewarding outcomes and enable the community to enjoy the internationally significant art and programs of the NGV.

MEMBERS

The NGV Member and Premium Member community enjoyed a diverse range of benefits throughout the year, including discounted and priority access to NGV exhibitions (free access for Premium Members), a complimentary subscription to *NGV Magazine* print and digital editions, entry to NGV Members’ Lounges, discounts to the NGV design store and NGV dining, and a host of other benefits just for Members. NGV Members also enjoyed a return to dedicated programming at the Gallery in 2021/22, with exhibition previews, events, talks, and out-of-hours exhibition viewing opportunities.

Sixteen onsite Membership programs were held during 2021/22, with ten programs selling out prior to the event. Programming highlights included a Members exclusive after-hours viewing of



QUEER: Stories from the NGV Collection. The demonstrated appeal of the NGV’s exhibitions and the Collection, and dedicated Members programming, contributed to strong levels of membership retention and loyalty.

THE FOX FAMILY’S COMMITMENT SETS A NEW PHILANTHROPIC BENCHMARK AS THE LARGEST COMMITMENT GIVEN BY LIVING DONORS TO AN AUSTRALIAN CULTURAL INSTITUTION.

(above)
Lindsay Fox AC and Paula Fox AO at the announcement of their landmark commitment of \$100 million towards the realisation of The Fox: NGV Contemporary.
Photo: Eugene Hyland



THE IAN POTTER CENTRE: NGV AUSTRALIA

Big Weather
12 March 2021 – 6 February 2022
Galleries 13–14, 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 – 5 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 Australia

(above)
Visitors engage with Pablo Picasso’s *Portrait of a woman*, 1938 (detail), featured in the 2022 Melbourne Winter Masterpieces® exhibition, *The Picasso Century*, NGV International. Centre Pompidou, Paris, Musée national d’art moderne-Centre de création industrielle. Gift of the artist, 1947 © Succession Picasso/Copyright Agency, 2022

We Change the World
7 May 2021 – 27 March 2022
Galleries 17–20, level 3, The Ian Potter Centre: NGV Australia

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

NGV X MECCA: Naomi Hobson
3 November 2021 – 22 April 2022
Level 2, The Ian Potter Centre: NGV Australia
Partner: MECCA

Sampling the Future
5 November 2021 – 6 February 2022
NGV Studio, ground level, The Ian Potter Centre: NGV Australia
Design Partner: RMIT University
Major Partner: Telstra

Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey
6 November 2021 – 20 February 2022
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia

Top Arts 2022
17 March – 24 July 2022
NGV Studio, ground level, The Ian Potter Centre: NGV Australia
Major Partner: Deakin University
Education Supporters:
Victorian Curriculum and Assessment Authority
Melbourne Archdiocese Catholic Schools
Independent Schools Victoria

WHO ARE YOU: Australian Portraiture
25 March – 21 August 2022
Galleries 13–16, level 3, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group
Major Partner: Deakin University
Supporter: Dulux Australia
Tourism Partner: Sofitel Melbourne on Collins
Exhibition Partner: National Portrait Gallery

Indigenous Art from the NGV Collection
15 April 2022 – 29 January 2023
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia
Principal Partner: Deakin University

Teatro Della Terra Alienata
1 May – 4 September 2022
Ground level foyer, The Ian Potter Centre: NGV Australia

Ron Mueck: MASS
13 May 2022 – 15 January 2023
Galleries 17–18, level 3, The Ian Potter Centre: NGV Australia

New Australian Printmaking
13 May – 11 September 2022
Galleries 19–20, level 3, The Ian Potter Centre: NGV Australia
Organising Partner: Australian Print Workshop

NGV INTERNATIONAL

Spectrum: An Exploration of Colour
19 December 2020 – 26 June 2022
Gallery E19, level 2, NGV International

Kengo Kuma
19 April 2021 – 30 January 2022
Gallery E11, level 1, NGV International

History in the Making
22 May 2021 – 30 January 2022
Gallery E26, level 3, NGV International

Melbourne Winter Masterpieces® 2021: French Impressionism from the Museum of Fine Arts, Boston
25 June – 5 August 2021
Galleries E1–3, ground level, NGV International
Presenting Partner: Visit Victoria
Principal Partner: Mercedes-Benz Australia/Pacific
Organising Institution: Museum of Fine Arts, Boston
Premium Partner: HSBC
Major Sponsor: EY
Major Partner: Telstra
Learning Partner: The University of Melbourne
Partner: Corrs Chambers Westgarth
Supporters:
Asahi Premium Beverages
Dulux Australia

Champagne Pommery
Event Partner: Yering Station
Media Partners:
QMS
Herald Sun
The Australian
Val Morgan Cinema
smoothfm
Broadsheet
Learning Patron: Krystyna Campbell-Pretty AM & Family
Tourism Partners:
Sofitel Melbourne on Collins
V/Line

Goya: Drawings from the Prado Museum
25 June – 5 August 2021
Galleries E5–7, ground level, NGV International
Major Partner: ACCIONA
Organising Partner: Museo Nacional del Prado

Camille Henrot: Is Today Tomorrow
25 June 2021 – 23 January 2022
Galleries E28–E30, level 3, NGV International
Supporter: Dulux Australia
Supporter: The Embassy of France, Australia

Plans for the Planet: Olaf Breuning for Kids
25 June – 5 August 2021
Gallery E8, ground level, NGV International

Plans for the Planet was generously supported by The Truby and Florence Williams Charitable Trust managed by Equity Trustees, the Packer Family Foundation and the Crown Resorts Foundation, the Neilson Foundation and Spencer Ko.

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

Reko Rennie: Initiation AO_RR
3 November 2021 – 30 January 2022
Gallery E27, level 3, NGV International

Gabrielle Chanel. Fashion Manifesto
4 December 2021 – 25 April 2022
Galleries E1–3, ground level, NGV International
Presenting Partner: Visit Victoria
Exclusive Partner: CHANEL
Organising Institution: Palais Galliera
Media Partners:
Vogue Australia
Herald Sun
QMS
Broadsheet
smoothfm
Val Morgan Cinema



(above)
Julia Gillard former Australian Prime Minister with Yolŋu artist Dhambit Mununggurr's work *Order*, 2021 (detail), synthetic polymer paint on Stringybark (*Eucalyptus* sp.). Purchased with funds donated by Janet Whiting AM and Phil Lukies, 2021. © Dhambit Mununggurr. Photo: Tim Caraffa

(opposite)
An installation view of the exhibition *Maree Clarke: Ancestral Memories*, The Ian Potter Centre: NGV Australia. Photo: Tom Ross

2021 Architecture Commission:
***pond[er]* | Taylor Knights with James Carey**
6 December 2021 – 28 August 2022
NGV Grollo Equiset Garden, ground level, NGV International
Principal Partner: Macquarie Group
Design Partner: RMIT University

The 2021 NGV Architecture Commission is supported by The Hugh D. T. Williamson Foundation.

Golden shells and the gentle mastery of Japanese lacquer
25 November 2021 – 1 May 2022
Gallery E12, level 1, NGV International

The NGV warmly thanks Patron Dr Pauline Gandel AC.

Bark Ladies: Eleven Artists from Yirrkala
17 December 2021 – 25 April 2022
Federation Court, E5–7, ground level, NGV International
Exhibition Partner: Buku-Larrngay Mulka Centre
Major Patron: Lisa Fox
Supporters:
MIMCO
Dulux Australia
Australian Government's Indigenous Visual Arts Industry Support Program

The Gecko and the Mermaid: Djerrkŋu Yunupijŋu and Her Sister
17 December 2021 – 25 April 2022
Gallery E8, ground level, NGV International

The Gecko and the Mermaid: Djerrkŋu Yunupijŋu and Her Sister was generously supported by the Packer Family Foundation and the Crown Resorts Foundation, City of Melbourne and Spencer Ko.

QUEER: Stories from the NGV Collection
10 March – 21 August 2022
Galleries E26–30, ground level, NGV International
Principal Partner: American Express

Supporters:
City of Melbourne
AFL and AFLW
Media Partners:
QMS
Broadsheet
Val Morgan Cinema
Joy 94.9
Star Observer
Tourism Partner: V/Line

Melbourne Art Book Fair
18 – 20 March 2022
NGV International

Melbourne Design Week
17 – 27 March 2022
NGV International

Major Partners:
Mercedes-Benz Australia/Pacific
Telstra
Design Partner:
RMIT University
Media Partners:
Broadsheet
ArchitectureAU

The NGV Department of Contemporary Design and Architecture is generously supported by The Hugh D. T. Williamson Foundation.

Transforming Worlds: Change and Tradition in Contemporary India
9 April – 28 August 2022
Gallery E11, level 1, NGV International

Melbourne Winter Masterpieces® 2022: The Picasso Century
10 June – 9 October 2022
Federation Court, E1–7, ground level, NGV International
Presenting Partner: Visit Victoria
Organising Institutions:
Centre Pompidou
Musée national Picasso-Paris
Premium Partner: HSBC
Major Partner: Chadstone – The Fashion Capital
Major Sponsor: EY
Major Partner: Telstra
Sustainability Partner: ACCIONA
Learning Partner: The University of Melbourne
Partner: Corrs Chambers Westgarth
Supporters:
Dulux Australia
Yering Station
Champagne Pommery
Media Partners:
QMS
Herald Sun
The Australian

Val Morgan Cinema
smoothfm
Broadsheet
Learning Patron: Krystyna Campbell-Pretty AM & Family
Tourism Partners:
Sofitel Melbourne on Collins
V/Line
Melbourne Airport

Making Art: Imagine Everything is Real
10 June – 9 October 2022
Gallery E8, ground level, NGV International

Making Art: Imagine Everything is Real was generously supported by the Packer Family Foundation and the Crown Resorts Foundation, the City of Melbourne, Spencer Ko and Taylor Fletchlett.

TOURING

Petrina Hicks: Bleached Gothic
14 June – 24 September 2021
The Australian Embassy, Paris

KAWS: PLAYTIME
16 July – 11 October 2021
Mori Arts Centre Gallery, Tokyo

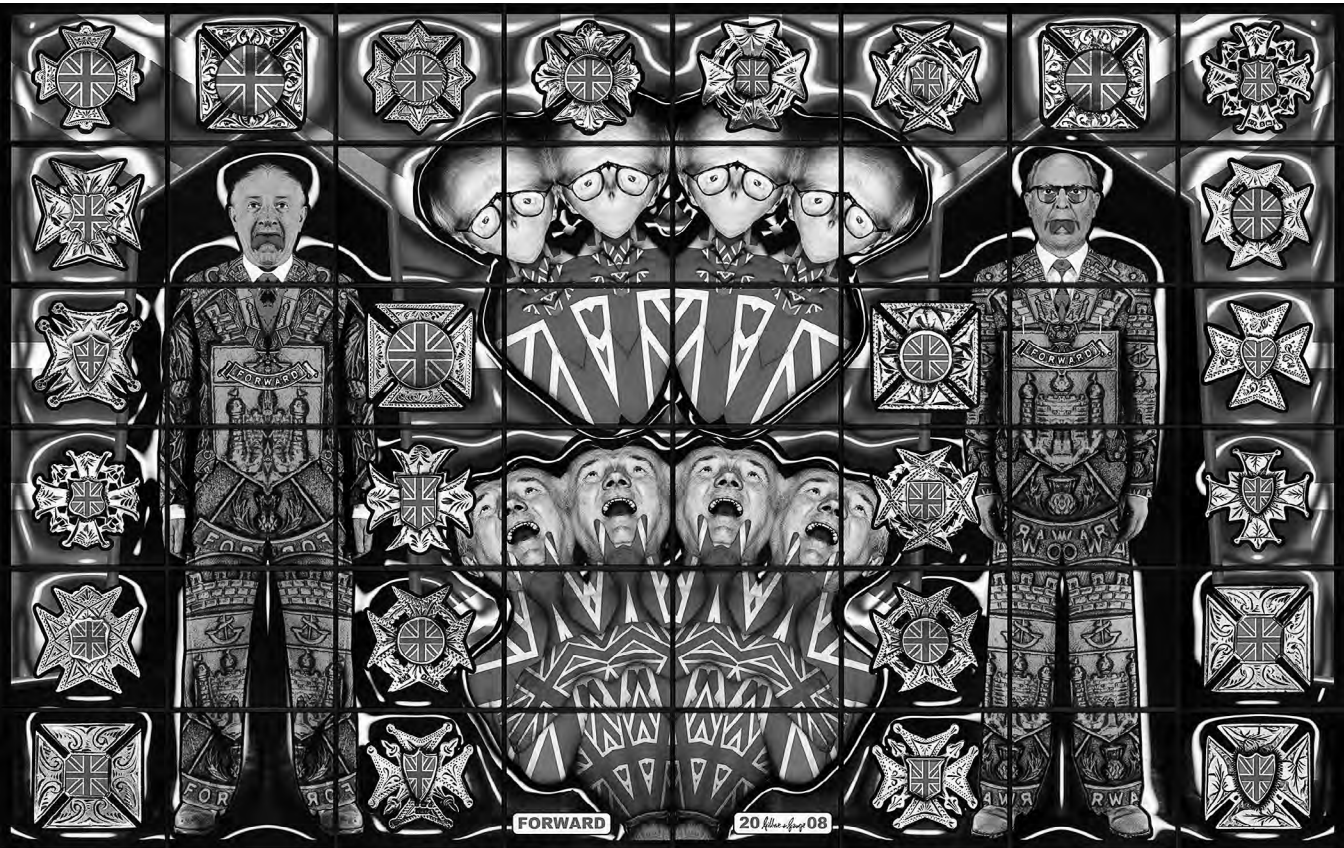
NGV x Fed Square Atrium Commission
Knitted Architecture by Leanne Zilka and Jenny Underwood
26 November – 29 December 2021
Fed Square Atrium, Melbourne

DESTINY
1 May – 2 September 2022
The Australian Embassy, Paris

The NGV warmly thanks Lisa Fox for her support of the presentation of *DESTINY* in Paris.



ACQUISITIONS



Asian Art

GIFTS

BALUCH people
Mecca, prayer rug (Jai namaz) (20th century)
wool
Gift of John and Norma Gaidzkar, 2022

BALUCH people
Mecca, prayer rug (Jai namaz) (20th century)
wool
Gift of John and Norma Gaidzkar, 2022

BALUCH people
Mosque, prayer rug (Jai namaz) (20th century)
wool
Gift of John and Norma Gaidzkar, 2022

BALUCH people
Prayer rug (Jai namaz) (early–mid 20th century)
wool
Gift of John and Norma Gaidzkar, 2022

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Prayer rug (Jai namaz) (20th century)
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Gift of John and Norma Gaidzkar, 2022

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Gift of John and Norma Gaidzkar, 2022

BALUCH people
Salt bag (20th century)
wool
Gift of John and Norma Gaidzkar, 2022

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BALUCH people
Salt bag (20th century)
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Gift of John and Norma Gaidzkar, 2022

BALUCH people
Tree of Knowledge, prayer rug (Jai namaz) (20th century)
wool
Gift of John and Norma Gaidzkar, 2022

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Gift of John and Norma Gaidzkar, 2022

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Tree of Knowledge, prayer rug (Jai namaz) (20th century)
wool
Gift of John and Norma Gaidzkar, 2022

CHINESE
Scholars rock, Qing dynasty (1644–1912)
stone, wood
Bequest of Dr Terry Cutler, 2021

(opposite)
Gilbert & George, *Forward*, 2008 (detail), from the *Jack Freak* series, 2008, Professor AGL Shaw AO Bequest, 2021

Eishi HOSODA
Japanese 1756–1829
Two women and a child (early 19th century)
colour woodblock print
Bequest of Dr Terry Cutler, 2021

INDIAN
The avatars of Vishnu (c. 1900)
ink, coloured pigments and metallic foil on wood
Gift of Dr Jana and Vimala Rao, 2021

JAPANESE
Shinto guardian, Nambokucho Period (1331–92)
wood, paper, colour pigment, iron nails
Bequest of Dr Terry Cutler, 2021

JAPANESE
Itsukushiima and Wakanoura (late 17th century)
pair of six-panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

JAPANESE
Monkeys and sages (17th century)
pair of six-panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

JAPANESE
Views of the Capital Kyoto, Rakuchu Rakugai zu (c. 1650)
pair of six-panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

JAPANESE
Dragon flute (19th century)
lacquer on wood, silk, cotton, pigment, gold foil, gold paint, metal
Gift of the Moore family in memory of Frank and Stella Moore, 2021

JAPANESE
Encyclopedia, people of the world (c. 1860)
colour woodblock print
Bequest of Dr Terry Cutler, 2021

Kaburaki KIYOKATA
Japanese 1886–1972
The dairy sisters, frontispiece for a novel (1905)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Toyohara KUNICHIKA
Japanese 1835–1900
Kabuki actor Ichikawa Sandanji in Mirror of the chivalrous commoner and iris leaves (c. 1855)
colour woodblock

Neck wrestling, celebrated actors of three theatres (1863)
colour woodblock
After a bath (Yuagari) (1883)
from the *Beauties of Musashi Province* series (1883)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Utagawa (Isshusai) KUNIKAZU
Japanese active c. 1848–81
Arashi Rikaku II as Gakuemon (1859)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Utagawa KUNISADA
Japanese 1786–1865
The actor Ichikawa Danjuro VIII as Ito Sota (1853)
colour woodblock
From the picture album (1861)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Utagawa KUNISADA II
Japanese 1823–80
The kabuki play, Musume hyoban zen'aku kagami (1865)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Utagawa KUNIYOSHI
Japanese 1797–1861
Onoe Kikugoro III as the ghost of Oiwa in the play Yotsuya Kaidan (1836)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Ochiai YOSHIIKU
Japanese 1833–1904
Actor Nakamura Tsuruzô I (1867)
from the *Portraits as true likenesses in the moonlight* (1867)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

ONCHI Koshiro
Japanese 1891–1955
Hibiya open-air music hall (1930)
no. 33 from the *One Hundred Views of Tokyo* series (1928–34)
colour woodblock
Setting sun at Tokyo Theatre (1930)
no. 35 from the *One Hundred Views of Tokyo* series (1928–34)
colour woodblock
Twilight scene of the flood bank of Inogashira Pond (1930)
no. 34 from the *One Hundred Views of Tokyo* series (1928–34)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Maekawa SENPAN
Japanese 1888–1960
Night scene at Shinjuku (1931)
no. 9 from the *One Hundred Views of Tokyo* series (1928–34)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Kitao SHIGEMASA
Japanese 1739–1820
A mirror of beautiful women of the green houses compared (1776)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Takashima UNPÔ
Japanese 1894–1987
Around Ueno (1926)
from the *Pictures of Taisho Earthquake* folio (1926)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Kishi TENGAKE
Japanese active mid 19th century
Carp, pine and waterfall (mid 19th century)
ink on paper
Bequest of Dr Terry Cutler, 2021

TIBETAN
Horse saddle cover (early 20th century)
wool
Gift of John and Norma Gaidzkar, 2022

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Horse saddle cover (early 20th century)
wool
Gift of John and Norma Gaidzkar, 2022

Migita TOSHIHIDE
Japanese 1863–1925
Mori Ranmaru killed in battle at Honnoji (c. 1895)
from the *Toyotomi Hideyoshi Memoirs* series (c. 1895)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Mizuno TOSHIKATA
Japanese 1866–1908
Catching fireflies: Women of the Tenmei Era (1893)
from the *Thirty-Six Elegant Selections* series (1893)
colour woodblock
Defeating a villain, frontispiece for a novel (1898)
colour woodblock
According to what is written, frontispiece for a novel (1906)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Utagawa YOSHIIKU
Japanese 1828–88
Shi Jin, The nine dragons (1856)
from the *Mirror of Heroes of the Shuihuzhuan* series (1856)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

Komai YOSHINOBU
Japanese active c. 1765–70
Courtesan and attendant (kamuro) with igo board and incense (c. 1765–70)
colour woodblock print
Bequest of Dr Terry Cutler, 2021

Tsukioka YOSHITOSHI
Japanese 1839–92
Aizu Komon examining a severed head from the *One Hundred Warriors* series (1868)
colour woodblock
Date Masamune from the *One Hundred Warriors* series (1868)
colour woodblock
Bequest of Judith Anne Gardiner, 2022

PURCHASES
Ōno BAKUFU
Japanese 1888–1976
Flying fish (1938)
from the *Familiar Fishes of Japan (Dai-nippon Gyorui Gashu)* folio (1937–42)
colour woodblock
Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2022

CHANG Xugong
Chinese 1957–
Singing woman (2000)
silk, rayon, cotton (machine embroidery)
Smoking man (2000)
silk, rayon, cotton (machine embroidery)
Purchased, NGV Supporters of Asian Art and NGV Foundation, 2021

Chokyosai EIRI
Japanese, active 1789–1801
Harigata (c. 1801)
from the *Neat Version of the Love Letter* series (c. 1801)
ink and colour on paper, woodblock print
Purchased, NGV Supporters of Asian Art and NGV Foundation, 2021

HAI Bo
Chinese 1962–
They series no 6, (They recorded for the future, 32) (1988)
cibachrome photograph, ed. 11/18
They series, (They recorded for the future, 31) (1999)
cibachrome photograph, ed. 11/18
Purchased, NGV Supporters of Asian Art and NGV Foundation, 2021

Utagawa HIROSHIGE
Japanese 1797–1858
Figures punting a boat, Teacup on a stand (c. 1847–48)
from the *Improvised Silhouette Performances* series (c. 1847–48)
colour woodblock print
Stone lantern, Hawk on perch (c. 1847–48)
from the *Improvised Silhouette Performances* series (c. 1847–48)
colour woodblock print
Purchased, NGV Supporters of Asian Art, 2022

JAPANESE
Itsukushiima and Wakanoura (late 17th century)
pair of six-panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
Monkeys and sages (17th century)
pair of six-panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
Views of the Capital Kyoto, Rakuchu Rakugai zu (c. 1650)
pair of six-panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

Utagawa KUNIYOSHI
Japanese 1797–1861
Minamoto no Shigeyuki and wave (1840–42)
from the *One Hundred Poets* series (1840–42)
Purchased with funds donated by Bruna Capodanno, 2021
Mitsukuni defying the skeleton spectre conjured up by Princess Takiyasha (c. 1844)
colour woodblock
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

Sakai OHO
Japanese 1808–41
Birds and flowers of the seasons (c. 1840)
pair of six-panel folding screens: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

Katsushika ŌI
Japanese c. 1800 – c. 1866
Illustrated handbook on daily life for women (1847)
woodblock printed book in case
Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2021

Australian Paintings, Sculpture and Decorative Arts to 1980

GIFTS

Davida ALLEN
born Australia 1951
Grief (1992)
oil paint, barbed wire and timber on composition board
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2021

Mike BROWN
Australia 1938–97
Art, beautiful art (Hallelujah) (1965)
synthetic polymer paint on canvas
Gift of Neridda and Kirsten Hutchison in memory of Noel Hutchison through the Australian Government’s Cultural Gift Program, 2021

James CANT
Australia 1911–82
lived in England 1935–39, 1950–55
The dead girl (1953)
oil on canvas
Gift of Stephen Scheduling and Jim Berry through the Australian Government’s Cultural Gifts Program, 2022

Gerard DOUBÉ
Australia 1918–2001
Lounge sleeper (1953)
Mountain Ash (*Eucalyptus regnans*), steel, vinyl, cotton, (other materials)
Gift of Alison Bicknell through the Australia Government’s Cultural Gifts Program, 2021

Ivan DURRANT
born Australia 1947
Angus cow (2001)
synthetic polymer paint on composition board
Anzac match, M.C.G. (2008)
synthetic polymer paint on composition board
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2022

Klaus FRIEDEBERGER
born Germany 1922
arrived Australia 1940
lived in England 1950–2019
died England 2019
Australia in the park (Botanical Gardens, Melbourne) (1945)
oil on canvas
Billy cart (1947)
oil on canvas
Gift of Julie Friedeberger, 2021

GENERAL MOTORS-HOLDEN LTD, Melbourne (manufacturer)
est. 1931
Joe SCHEMANSKY (designer)
active Australia (1960s–70s)
Don DaHARSH (designer)
active Australia (1960s–70s)
Jack HUTSON (engineer)
active Australia (1960s–70s)
Ed TAYLOR (engineer)
active Australia (1960s–70s)
Holden Hurricane concept car coupe (original scale model) (1968–69)
fibreglass, steel, rubber
Presented by GM Design, 2022

Robert JACKS
Australia 1943–2014
lived in Canada and United States 1968–78
Extrapolation (Three greys for BM) (1975)
oil and wax on canvas
Gift of Faith and Martine Birch Baker in memory of Brian James Baker through the Australian Government’s Cultural Gifts Program, 2021

Inge KING
born 1915
arrived Australia 1951
died 2016
Figure in the wind (1959)
metallic paint on plaster, enamel paint on wood
Celtic dancer (Wall sculpture) 1962
steel, enamel paint, metallic paint
Neolithic landscape 1966–67
steel, enamel paint, metallic paint
Gift of Joanna Tanaka-King and

Angela Hey in memory of Inge and Grahame King through the Australian Government’s Cultural Gifts Program, 2022

Judith PERREY
born Australia 1927
Half nude (1945)
oil on canvas
Gift of Bethany Cavenagh and Kenneth McAllister in memory of Judith M. Perrey through the Australian Government’s Cultural Gifts Program, 2021

Gareth SANSOM
born Australia 1939
The recollection of a lonely transvestite (1964)
oil and collage on canvas
Gift of Irwin Hirsh in memory of Etta and Emmanuel Hirsh through the Australian Government’s Cultural Gifts Program, 2022

Jan SENBERGS
born Latvia 1939
arrived Australia 1950
Guardians (c. 1963)
oil on composition board
Gift of Irwin Hirsh in memory of Etta and Emmanuel Hirsh through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

Ivan DURRANT
born Australia 1947
The meter box (1991)
synthetic polymer paint on composition board
Purchased, Victorian Foundation for Living Australian Artists, 2022

Anne HALL
born Australia 1945
Mirka Mora 1967
oil on canvas
Purchased, NGV Supporters of Australian Art, 2022

UNKNOWN
Magpie window (c. 1900)
glass, lead, wood, (other materials)
Gift of John McPhee through the Australian Government’s Cultural Gifts Program, 2022

Contemporary Art

GIFTS

882021
Burmese active (2020s)
Lee199 (2021)
colour digital video and digital animation, sound, ed. 3/5
LeeCoup (2021)
colour digital animation, sound, ed. 3/5
Gift of John Cruthers, 2021

Olaf BREUNING
Swiss 1970–
Plans for the planet (2021)
installation
Gift of the artist, 2022

Tim MAGUIRE
born England 1958
arrived Australia 1959
lived in France 1993–2002
Tanks (2012)
oil on canvas
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2022

Jan MURRAY
born Australia 1957
Framework (1992)
oil on canvas
Puff (Cocoon) (2020)
oil on canvas
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2022

Richard PATTERSON
English 1963–
Ginger, Thomson and Baby (1997)
oil on canvas
Gift of Annabel and Rupert Myer AO through the Australian Government’s Cultural Gifts Program, 2022

Esther STEWART

born Australia 1988
Autofiction (2020)
synthetic polymer paint on aluminium, aluminium
Gift of an anonymous donor through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

Brook ANDREW
born Australia 1970
This year, cancellation... (2020)
neon, transparant synthetic polymer resin, printed paper, wood, electrical components
Purchased, Victorian Foundation for Living Australian Artists, 2021

Joseph BEUYS
Germany 1921–86
Felt suit for the Basel Carnival (Filanzug für die Basler Fasnacht) 1978
felt, edition of 100
Purchased, NGV Foundation, 2022

Pauline BOUDRY
Swiss 1972–
Renate LORENZ
German 1963–
Moving backwards (2019)
synthetic polymer paint on existing walls, high-gloss polyvinyl chloride, sequinned fabric, motor, electrical components, LEDs, inkjet print, colour digital video projection, sound, ed. 4/5
Purchased, NGV Foundation, 2022

Guido CASARETTO
Turkish 1981–
As far as I recall I-IV (2016)
charcoal on resin
Purchased with funds donated by Sarah Morgan and Andrew Cook, 2021

Paul CHAN
Chinese 1973–
New proverb sign (2021)
inkjet print on polypropylene
New proverb sign (2021)
inkjet print on polypropylene
New proverb sign (2021)
inkjet print on polypropylene
Purchased, NGV Foundation, 2021

Matt COPSON
English 1992–
Death, again (2019)
colour laser projection, ed. 1/3
Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, Michael and Emily Tong and 2019 NGV Curatorial Tour donors, 2021

ELMGREEN & DRAGSET, Copenhagen and Berlin
est. 1995
Michael ELMGREEN
Danish 1961–
worked in Germany 1997–
Ingar DRAGSET
Norwegian 1969–
worked in Germany 1997–
The Painter, Fig. 1 (2021)
bronze, lacquer, canvas, paint
Purchased with funds donated by Michael Tong and Emily Tong, 2022
Hamishi FARAH
born Australia 1991
Ghost descending a staircase (2021)
synthetic polymer paint and pumice on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2022

Hugh HAYDEN
American 1983–
The Cosby’s (2020)
cast iron
Purchased, NGV Foundation, 2022

Camille HENROT
French 1978–
worked in United States 2011–
Carnivore (2019)
from the *Systems of Attachment* series 2019
watercolour
Life span (2019)
from the *Systems of Attachment* series 2019
watercolour
Winter skin 1 (2019)
from the *Systems of Attachment* series 2019
watercolour
Purchased, NGV Foundation, 2021

Laresa KOSLOFF
born Australia 1974
La Perruque (2018)
colour digital video, sound, ed. 2/3
Radical acts (2020)
colour digital video, sound, ed. 1/3
New Futures™ (2021)
colour digital video, sound, ed. 1/3
Purchased, Victorian Foundation for Living Australian Artists, 2021

Alicja KWADE
Polish 1979–
WeltenLinie (2020)
powder-coated stainless steel, mirror, patinated bronze, concrete, wood, burnt wood, fossilised wood, weathered steel, sandstone, stone, marble
Commissioned by the National Gallery of Victoria, Melbourne. Purchased, NGVWA, 2021

Des LAWRENCE
English 1970–
Obituary portrait: Janet Leigh (2010)
coloured pencil
Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, Jennifer
Obituary portrait: Deborah Kerr (2011)
coloured pencil
Obituary portrait: Farrah Fawcett (2012)
coloured pencil
Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, Jennifer Lempriere, Michael and Emily Tong, John and Cecily Adams and 2019 NGV Curatorial Tour donors, 2022
Henry Worsley (2020)
enamel paint on aluminium
Purchased with funds donated by Neil Young QC, Jahn Buhrman, Suzanne Kirkham, E. & D. Rogowski Foundation and donors to the 2020 NGV Annual Appeal, 2022

Tony MATELLI
American 1952–
Hera (bronze) (2020)
painted bronze
Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Barry Janes and Paul Cross, 2021

Jan MURRAY
born Australia 1957
Puff (Chrysalis) 2021
oil on canvas
Puff (Pupa) 2021
oil on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2022

Paulina OŁOWSKA
Polish 1976–
Principia and her pet (2021)
oil on canvas
Purchased, NGV Foundation with the assistance of NGV Supporters of Contemporary Art, 2022

Nam June PAIK
Korean 1932–2006
emigrated to Japan 1950
worked in Germany 1958–2006, United States 1964–2006
MT-TV (1994–95)
oil paint on television, optical disc, hand-held television
Purchased, NGV Foundation, 2022

Drew PETTIFER
born Australia 1980
Untitled (Bram) (2019–20)
colour digital video, ed. 2/3
Untitled (Roel) (2019–20)
colour digital video, ed. 2/3
Purchased, Victorian Foundation for Living Australian Artists, 2022

Yinka SHONIBARE
English 1962–
Hybrid sculpture (Sphinx) (2021)
synthetic polymer paint on fibreglass, wood, shells
Purchased, NGV Foundation, 2021

TOURMALINE
American 1983–
Atlantic is a sea of bones 2017
colour digital video, sound
Purchased, NGV Supporters of Contemporary Art and NGV Foundation, 2021

TROMARAMA, Bandung (art collective)
est. 2004
Solaris (2020)
colour digital animation, sound, LEDs, ed. 1/3
Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by David Parncutt and Robin Campbell Family Foundation, 2021

Layla VARDO
born Wales 1976
arrived Australia 1982
Orders of magnitude (2021)
colour digital video, sound, ed. 1/5
Purchased, Victorian Foundation for Living Australian Artists, 2021

Paul YORE
born Australia 1987
The evacuation of Mallacoota (2021)
found fabrics, painted fabric, fibre-tipped pen on cotton, beads, buttons, metal, plastic, metalic fabric (fringing)
Purchased, Victorian Foundation for Living Australian Artists, 2021

Contemporary Design and Architecture

GIFTS

Gijs BAKKER (designer)
the Netherlands 1942–
CASTELIJN, Roelofarendsveen
(manufacturer)
the Netherlands est. 1958
Strip chair (1974)
Beech (*Fagus* sp.), Ash (*Fraxinus* sp.)
Gift of Helen Williams Drutt Family
Collection, 2021

Adam Nathaniel FURMAN (designer)
England 1982–
CAMP DESIGN GALLERY, Milan
(manufacturer)
Italy est. 2015
Benevolente, cabinet (2019)
from the *Three Characters in the Second Act: The Royal Family* collection 2019
composition board, laminate, lacquer,
ed. 3/3
Presented by Camp Design Gallery, 2021

Alex GOAD
born Australia 1989
Modular Artificial Reef Structure (MARS)
(2021)
ceramic, steel, concrete
Gift of the artist, 2022

Viliama GRAKALIC
born Yugoslavia 1942
arrived Australia 1963
died 2020
Brooch (1992)
24ct gold, 18ct gold, mild steel, stainless
steel
Broken cloud, brooch (1993)
22ct gold, gold leaf and watercolour
on bone
Cloud, brooch (1993)
22ct gold, gold leaf and watercolour
on bone, watercolour on paper
Cloud, brooch (1995)
22ct gold, stainless steel
Orange neckpiece (2004)
sterling silver, coral, bone, shell, mother-
of-pearl, pāua (Abalone shell), leaf, twig,
magnet, resin
Gift from the Estate of Viliama Grakalic, 2022

JOHN WARDLE ARCHITECTS, Melbourne
(design studio)
est. 1986
AUSTRALIAN TAPESTRY WORKSHOP, Melbourne (manufacturer)
est. 1976
Perspective on a flat surface 2016
cotton, wool
Gift of Dr Judith Neilson AM through the
Australian Government’s Cultural Gifts
Program, 2021

Debra RAPOPORT
born United States 1945
Epaulets and hood (2016)

tea bag, egg carton, cork, toilet roll,
wool (felt), (ribbon), plastic, paper
Gift of Helen Williams Drutt Family
Collection, 2021

Roland SNOOKS (architect)
born Australia 1978
Philip SAMARTZIS
born Australia 1963
Unclear cloud (2021)
3D-printed polymer, carbon fibre, 3D-printed
steel, concrete, synthetic polymer paint,
seven-channel audio
Presented by RMIT University, 2022

Faye TOOGOOD
English 1977–
Candlelight scenography (2020)
synthetic polymer paint on canvas
Gift of the artist, 2021

PURCHASES

AI WEIWEI
born China 1957
MASK 2020
screenprint on disposable surgical masks
Purchased with funds donated by Andrew
Clark and Dr Sarah Tiffin, 2022

Nazgol ANSARINIA
Iranian 1979–
Private waters (2020)
resin, ed. 1/2
Purchased, NGV Foundation, 2022

Robert BAINES
born Australia 1949
Philadelphia centerpiece: Candlestand
(2001–02)
powder-coated silver, silver-gilt
Philadelphia centerpiece: Vase (2004–05)
powder-coated silver
Philadelphia centerpiece: Tray (2005–06)
powder-coated silver, plastic, found objects
Purchased, NGV Foundation, with
the assistance of NGV Supporters of
Contemporary Design and Architecture, 2022

BROACHED COMMISSIONS, Melbourne
(design studio)
est. 2010
WOODCRAFT MOBILIAR, Australia
(manufacturer)
est. 2009
*Broached recall medium monolith, (fruitwood
and figured blue), cabinet* (2021)
fruitwood, plywood, patinated steel, earth
magnets
*Broached recall medium monolith,
(mahogany and coco burl), cabinet* (2021)
Mahogany (*Swietenia* sp.), coco burl,
plywood, patinated steel, earth magnets
Purchased, Victorian Foundation for Living
Australian Artists, 2021

Kristin BURGHAM
born New Zealand 1968
arrived Australia 1979
Pixel mid bottle (Blue and white) (2021)
porcelain
Pixel tall bottle (Black and white) (2021)
porcelain
Tall bottle (Green) (2021)
porcelain
Purchased, Victorian Foundation for Living
Australian Artists, 2021

Jessie FRENCH
born Australia 1988
Dark two-tone microalgae bowl (2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
*Light orange with fine dark rim microalgae
bowl* (2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
Orange two-tone microalgae vessel (2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)

Tall dark microalgae vessel (2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
*Tall graduated dark and orange microalgae
vessel* (2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
Tall orange two-tone microalgae vessel
(2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)

Tall smoke pattern microalgae vessel (2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
Tall orange two-tone microalgae vessel
(2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)

Tall transparent two-tone microalgae vessel
(2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
Transparent two-tone microalgae bowl
(2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
*Wavy two-tone dark and orange microalgae
bowl* (2021)
from the *Algae Bioplastic Tableware* series
2020–21
algal polymer (*Gelidium sesquipedale*),
vegetable glycerine, gelatin, microalgae
(*Athrospira platensis*), algal carotene
(*Dunaliella salina*)
Purchased, Victorian Foundation for Living
Australian Artists, 2021

Adam Nathaniel FURMAN (designer)
England 1982–
CAMP DESIGN GALLERY, Milan
(manufacturer)
Italy est. 2015
Gioioso, seat (2019)
from the *Three Characters in the Second Act: The Royal Family* collection 2019
steel, composition board, Birch (*Betula* sp.)
plywood, laminate, powder coating, paint,
ed. 3/3
Solidale, cabinet (2019)
from the *Three Characters in the Second Act: The Royal Family* collection 2019
powder-coated steel, laminated composition
board, Birch (*Betula* sp.) plywood, paint,
brass, ed. 3/3
Purchased with funds donated by Gordon
Moffatt AM, 2021

GRANDEZA, Madrid and Sydney (studio)
est. 2011
BAJEZA, Sydney (studio)
est. 2017
Amaia SÁNCHEZ-VELASCO (designer)
born Spain 1985
worked in Australia 2015–
Jorge VALIENTE ORIOL (designer)
born Spain 1984
worked in Australia 2015–
Gonzalo VALIENTE (designer)
born Spain 1982
worked in Australia 2013–
Miguel RODRÍGUEZ-CASELLAS (designer)
born Puerto Rico 1966
worked in Australia 2013–
Teatro Della Terra Alienata (2018–19)
Pine (*Pinus* sp.), composition board,
steel, x-rays on LED lightbox, lacquer,
vinyl, electrical components, electronic
components, five-channel colour digital
video, sound
Purchased, NGV Foundation, 2022

Pirjo HAIKOLA
Finnish 1979–
Urchin corals (2020)
Purple sea urchin (*Helicoidaris
erythrogramma*) and Black sea urchin
(*Centrostephanus rodgersii*), biopolymer
Purchased with funds donated by Brendan
and Grace O’Brien, 2021

Dale HARDIMAN
born Australia 1990
James LEMON
born New Zealand 1993
arrived Australia (2012)
Deep fake chair 2021
Pine (*Pinus* sp.), composition board,
synthetic polymer paint, polyurethane
Purchased with funds donated by Andrew
Clark and Dr Sarah Tiffin, 2021

JR
French 1983–
Homily to Country (2020–21)
steel, wood, printed glass, aluminium, paint,
self-adhesive vinyl, polyvinyl chloride, colour
digital video, sound
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Loti & Victor Smorgon Fund,
2021

**KENGO KUMA AND ASSOCIATES, Tokyo
and Paris** (architecture studio)
est. 1990
Kengo KUMA (designer)
Japanese 1954–
Geoff NEES
Australian 1970–
Botanical pavilion (2020)
plywood, steel, Algerian Oak (*Quercus
canariensis*), Australian Red Cedar (*Toona
ciliata*), Banksia (*Banksia* sp.), Camphor
Laurel (*Cinnamomum camphora*), Cigar-
box Cedar (*Cedrela odorata*), Crows Foot
Elm (*Argyrodendron trifoliolatum*), English
Elm (*Ulmus minor*), Graveyard Cypress
(*Cupressus sempervirens*), Hoop Pine
(*Araucaria cunninghamii*), Lombardy Poplar
(*Populus nigra ‘Italica’*), Long Leaf Pine
(*Pinus palustris*), Melaleuca, Monterey
Cypress (*Cupressus macrocarpa*), Osage
Orange (*Maclura pomifera*), Red Ironbark
(*Eucalyptus sideroxylon*), Tulip Tree
(*Liriodendron tulipifera*), Silky Oak (*Grevillea
Robusta*), Yellow Stringybark (*Eucalyptus
muelleriana*)
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Connie Kimberley and Craig
Kimberley OAM, 2021

Jessica MURTAGH
born Australia 1986
Modern relic IV: All in this together, apart
(2020)
glass (sandblasted, engraved)
Purchased, Victorian Foundation for Living
Australian Artists, 2021

Georgia NOWAK
born Australia 1983
Eugene PEREPLETCHIKOV
born Ukraine 1984
arrived Australia 1991
Aurum (2020)
colour digital video, sound, ed. 1/4
Purchased, Victorian Foundation for Living
Australian Artists, 2021

Alice POTTS (designer)
Finnish 1992–
*Dance Biodegradable Personal Protective
Equipment (DBPPE) Post COVID facemasks*
(2020)
bioplastic, synthetic polymer, elastic
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Chris and Dawn Fleischner,
2022

Patricia URQUIOLA (designer)
Spain 1961–
PATRICIA URQUIOLA STUDIO, Milan
(design studio)
Italy est. 2011
GAN, Spain (manufacturer)
Spain est. 1941
Recycled woollen island (Pair of sock sofas)
(2020)
wool (felt), RPET plastic, recycled
polyurethane foam
*Recycled woollen island PET manifesto
(tapestry) 1* (2020)
recycled PET
*Recycled woollen island PET manifesto
(tapestry) 2* (2020)
recycled PET
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Joe White Bequest, 2022

Chris WOLSTON (designer)
United States 1987–
Nalgona chair 05 (2019) designed, (2021)
manufactured
Yaré (*Heteropsis* sp.), Willow (*Salix* sp.),
painted steel, cork, artist’s proof
Purchased with funds donated by Gordon
Moffatt AM, 2022

Fashion and Textiles

GIFTS

ALEXANDER MCQUEEN, London (fashion
house)
est. 1992
Julien MacDONALD (knitwear designer)
born Wales 1971
worked in France 1996–2004, England
2004–
Dress 1994
from the *Banshee* collection, autumn–winter
1994–95
wool blend, plastic (thread)
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2022

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Jacket 1995
from the *Highland Rape* collection, autumn–winter 1995–96
wool, acetate, metal
Bodice 1995–96
from the *Highland Rape* collection, autumn–winter 1995–96
silk (damask, satin), acetate (lining), plastic (buttons)
Dress 1995–96
from the *Highland Rape* collection, autumn–winter 1995–96
polyester, plastic (fastenings)
Dress 1995–96
from the *Highland Rape* collection, autumn–winter 1995–96
leather (suede), plastic (fastening)
Look 18, jacket and skirt 1997
from the *La Poupée* collection, spring–summer 1997
cotton, acetate, polyester, elastane, metal and plastic (hardware, fastenings)
Look 15, dress 2004
from the *Deliverance* collection, spring–summer 2004
silk (chiffon), synthetic fabric (padding), plastic (fastening)
Look 7, dress 2006
from the *Widows of Culloden* collection, autumn–winter 2006–07
silk (chiffon), feathers (ostrich), metal (thread)
Look 15, suit 2006
from the *Widows of Culloden* collection, autumn–winter 2006–07
wool, (lining), metal (fastening)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022
Look 44, coat 2006
from the *Widows of Culloden* collection, autumn–winter 2006–07
silk (velvet), rayon
Look 12, blouse and skirt 2006
from the *Sarabande* collection, spring–summer 2007
silk (satin), viscose, cotton (lace)
Look 9, coat 2007
from the *In Memory of Elizabeth Howe* collection, autumn–winter 2007–08
silk (satin), polyester (coat), acetate, rayon (lining)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021
Look 18, dress 2007
from the *In Memory of Elizabeth Howe, Salem 1692* collection, autumn–winter 2007–08
silk (satin), sequins and glass (beads)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Look 45, dress 2007–08
from the *In Memory of Elizabeth Howe, Salem 1692* collection, autumn–winter 2007–08
velvet, beading
Look 20, dress 2008–09
from the *The Girl who Lived in a Tree* collection, autumn–winter 2008–09
silk (faillle, satin), leather, tulle
Jacket 2009
from the *Natural Dis-tinction, Un-natural Selection* collection, spring–summer 2009
silk (satin, embroidery), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021
Look 2, dress 2010
from the *Angels and Demons* collection, autumn–winter 2010–11
silk, metal (thread), sequins
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
IAN REID SHOES, London (shoemaker)
1993–99
Ian REID (shoemaker)
England, active (1990s)
Shoes 1995–96
from the *Highland Rape* collection, autumn–winter 1995–96
leather (faux lizard matte, snakeskin patent), cotton (lace) and plastic (aglet)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

BALENCIAGA, Paris (fashion house)
1937–68
Cristóbal BALENCIAGA (designer)
Spain 1895–1972
worked in France 1937–68
Dinner dress 1953, autumn–winter 1953–54
silk (satin)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

BERNHARD WILLHELM, Los Angeles (fashion house)
est. 2012
Bernhard WILLHELM (designer)
born Germany 1972
worked in Belgium 1999–2002, France 2000–13, United States 2013–
CAMPER, Spain (manufacturer)
est. 1975
MYKITA, Berlin (manufacturer)
est. 2003
Moritz KRUEGER (creative director)
born Germany 1979
Flower top, flower pants and sunglasses 2018, spring–summer 2018
cotton (printed, embroidered, hand-knit),

linen (printed), triacetate, metal and glass
Kimono, skirt, socks and sandals 2018, spring–summer 2018
cotton (waffle, printed, stone-wash, hand-knit), wool, rubber
Boots 2019, spring–summer 2019
polyester
Kimono and shorts 2019, spring–summer 2019
cotton
Pullover, skirt, and bag 2019, spring–summer 2019
cotton
Gift of the artist, 2021

CHANEL, Paris (couture house)
1914–39, 1954–
Gabrielle ‘Coco’ CHANEL (designer)
France 1883–1971
Evening cape (1924–26)
silk (velvet, georgette crepe), feathers (marabou)
Dress 1933 spring–summer 1933
cotton (organdie), silk (satin), 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
John GALLIANO (designer)
born Gibraltar 1960
emigrated to England 1966
worked in France 1991–
Ensemble 2007, spring–summer 2007
linen, silk, sequins, glass (beads)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022
Evening dress 2011
from the *René Gruau* collection spring–summer 2011
silk (organza, satin), polyester, feathers, glass (beads), plastic (sequins), metal (buttons, 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
Raf SIMONS (designer)
born Belgium 1968
Look 26, coat 2015, spring–summer 2015
wool, silk, cotton, polyvinyl chloride, glass (diamantés), plastic (beads)
Gift of Dr Ye (Joe) Zhao through the Australian Government’s Cultural Gifts Program, 2021

COMME DES GARÇONS, Tokyo (fashion house)
est. 1969
Rei KAWAKUBO (designer)
born Japan 1942
Hat (c. 1987)
straw
Gift of Virginia Dowzer, 2022

FORTUNY, Venice (fashion house)
1906–46
Mariano FORTUNY (designer)
born Spain 1871
worked in Italy 1889–1949
died Italy 1949
Evening robe (c. 1930)
silk (satin), glass (beads)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

GUCCI, Florence (fashion house)
est. 1921
Alessandro MICHELE (designer)
born Italy 1972
Look 86, coat 2017–18, autumn–winter 2017–18
wool, silk, viscose, polyamide, metal (thread)
Gift of Dr Ye (Joe) Zhao through the Australian Government’s Cultural Gifts Program, 2021

HOUSE OF MERIVALE, Sydney (fashion house)
1960–92
Merivale HEMMES (designer)
born Australia 1931
John HEMMES (business manager)
born Indonesia 1931
arrived Australia 1955
died 2015
Dress 1971
cotton (voile)
Gift of Dr Ruth Pullin, 2021

KENZO, Japan (fashion house)
est. 1970
Kenzo TAKADA (designer)
Japan 1939–2020
Jacket, shirt, skirt, petticoat, shawl, socks and boots 1987–88, autumn–winter 1987–88
wool, silk, cotton, polyamide, leather (suede), elastane, wood, plastic (fastenings), brass (eyelets)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

MATTY BOVAN, England (fashion house)
est. 2015
Matty BOVAN (designer)
born England 1991
GINA, England (shoemaker)
est. 1954
UNIQUE TECHNIQUE BOUTIQUE, York (jeweller)
est. 2015
Plum BOVAN (designer)
born England 1953
Look 14 2020
from the *Hope + Fear* collection, spring–summer 2020
cotton, silk, polyester, leather, synthetic polymer clay, plastic (diamanté)
Gift of the artist, 2022

PAOLO SEBASTIAN, Adelaide (fashion house)
est. 2007
Paul VASILEFF (designer)
born Australia 1990
ROSSITERS PTY LTD (ROSSI BOOTS), Adelaide (bootmaker)
est. 1910
The Star Cross’d Lovers, Look 1, coat, shirt, pants and boots 2022
cashmere, silk, polyamide, cotton, elastance, leather
The Star Cross’d Lovers, Look 2, coat, shirt, pants and boots 2022
silk (organza), georgette, tulle, feathers (ostrich), leather
Presented by American Express Australia Ltd, 2022

PHILIP TREACY, London (millinery house)
est. 1994
Philip TREACY (designer)
born Ireland 1967
worked in England 1988–
Butterfly hat (c. 2003)
feathers, synthetic fabric, silk (lining), metal (wire)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

PRUE ACTON, Melbourne (fashion house)
1963–91
Prue ACTON (designer)
born Australia 1943
Dress and scarf 1977
cotton
Gift of Suzanne Neal, 2022
Dress (c. 1977)
nylon, metal (fastening)
Gift of Colleen Coghlan, 2021

SCHIAPARELLI, London (fashion house)
1933–39
Bertrand GUYON (designer)
France active (2010s)
Jacket 2015–16, autumn–winter 2015–16
cotton (velvet, lining), glass (diamantés), metal, plastic (fastenings)
Gift of Dr Ye (Joe) Zhao through the Australian Government’s Cultural Gifts Program, 2021

TWIGGY DRESSES, London (fashion label)
1966–70
Pamela PROCTOR (designer)
England active (1960s)
Paul BABB (designer)
England active (1960s)
Mini dress and coat hanger 1967–70
polyester, plastic, metal
Gift of Michael Reason, 2022

VALENTINO, Rome (fashion house)
est. 1960
Pierpaolo PICCIOLI (designer)
born Italy 1967
Look 27, coat 2017–18, autmn–winter 2017–18

wool, silk (lining), viscose, polyamide, plastic (sequins, buttons)
Gift of Dr Ye (Joe) Zhao through the Australian Government’s Cultural Gifts Program, 2021

WORLD’S END, London (fashion house)
1979–84
Vivienne WESTWOOD (designer)
born England 1941
Malcolm McLAREN (designer)
England 1946–2010
Toile (1980s)
cotton (calico), metal (fastening)
Gift of Michael Reason, 2022

YVES SAINT LAURENT, Paris (couture house)
1961–2002
Yves SAINT LAURENT (designer)
born Algeria 1936
worked in France 1954–2008
died France 2008
Look 133, Homage to Picasso, evening dress 1979, autumn–winter 1979–80
silk (faillle, satin), metal (zip)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

ADRIAN, Los Angeles (fashion house)
1941–52
Gilbert ADRIAN (designer)
United States 1903–29
Evening gown (1940s)
rayon (crepe), plastic (sequins)
Purchased, NGV Foundation, 2022

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Look 12, skirt 2009
from the *Natural Dis-tinction, Un-natural Selection* collection, spring–summer 2009
silk, metal (fastenings)
Purchased, NGV Supporters of Fashion and Textiles, 2021

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Sarah BURTON (designer)
born England 1974
Boots 2010
from the *Angels and Demons* collection, autumn–winter 2010–11
leather, metal, plastic
Purchased, NGV Supporters of Fashion and Textiles, 2022

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
born Germany 1933
worked in France 1952–2019
died France 2019
Imperatrice, coatdress 1984, spring–summer 1984
silk (cloqué taffeta), crinoline, gilt-metal and plastic (fastenings and embellishments)
Purchased with funds donated by Liliana Amato and Nick Mazzeo, Bruna Capadanno, David Richards Estate and Krystyna Campbell-Pretty AM and Family, 2021

GARETH PUGH, London (fashion house)
est. 2005
Gareth PUGH (designer)
born England 1981
Look 3, coat and dress 2018, spring–summer 2018
polystyrene plastic, leather (cord)
Purchased, NGV Foundation with the assistance of NGV Supporters of Fashion and Textiles, 2022

JEAN PAUL GAULTIER, Paris (fashion house)
est. 1976
STEPHEN JONES, London (millinery house)
est. 1980
Stephen JONES (milliner)
born England 1957
Mask hat 1983
from the *Fez Mysteron* collection, spring–summer 1984
wool (felt), silk (fringing)
Ruth Margaret Frances Houghton Bequest, 2022

Tammy KANAT
born Australia 1970
Harp 2019
wool, silk, copper
Nurture 2019
wool, silk, copper
Pinetree 2019
wool, silk, copper
Web 2019
wool, silk, copper
Purchased with funds donated by Jo Horgan and MECCA Brands, 2022

MAISON MARTIN MARGIELA, Paris (fashion house)
est. 1988
Martin MARGIELA (designer)
born Belgium 1957
Glove purse 1999, spring–summer 1999
leather, metal
Purchased, NGV Supporters of Fashion and Textiles, 2022

MATTY BOVAN, England (fashion house)
est. 2015
Matty BOVAN (designer)
born England 1991
GINA, England (shoemaker)
est. 1954

Look 26 2018
from the *Vigilamus* collection, autumn–winter 2018–19
cotton, lambswool, lurex, nylon, metal, leather
Purchased, NGV Foundation, 2021

MATTY BOVAN, England (fashion house)
est. 2015
Matty BOVAN (designer)
born England 1991
UNIQUE TECHNIQUE BOUTIQUE, York (jeweller)
est. 2015
Plum BOVAN (designer)
born England 1953
COACH, New York (fashion house)
est. 1941
GINA, England (shoemaker)
est. 1954
Look 13 2019
from the *In Uncertain Times, This is a Sure Thing!* collection, autumn–winter 2019–20
cotton, lambswool, lurex, nylon, leather, wood, acrylic (rhinestones), metal (bells, wire, fastenings), plastic (fastenings)
Purchased, NGV Foundation, 2021

PATRICK KELLY, New York (fashion house)
1974–90
Patrick KELLY (designer)
born United States 1954
worked in France 1979–90
Dress 1989, spring–summer 1989
cotton, polyimide, lycra (jersey), metal (ornaments, fastenings)
David Richards Bequest, 2022

Martha PETTWAY
United States 1911–2005
Housetop variation (1930s)
cotton
Purchased with funds donated by Rosemary Merralls, Krystyna Campbell-Pretty AM and Family, Chris and Dawn Fleischner, and donors to the Gee’s Bend Quilt Appeal, 2022

STEPHEN BURROWS, United States (fashion house)
est. 1973
Stephen BURROWS (designer)
born United States 1943
Top and skirt (1970s)
synthetic fibre (jersey), elastane
Ruth Frances Margaret Houghton Bequest, 2022

Indigenous Art

GIFTS

Clem Abbott
Western Arrernte 1939–89
Untitled (c. 1960)
watercolour
Untitled (c. 1960)
watercolour over pencil

Untitled (c. 1960)
watercolour
Untitled (c. 1960)
watercolour
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Arnulf Ebatarinja
Western Arrernte 1931–98
MacDonnell Ranges 1945
watercolour and pen and ink
MacDonnell Ranges (c. 1945)
watercolour over pencil
Untitled (c. 1945)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Conley Ebatarinja
Western Arrernte born 1959–2013
Untitled (c. 2010)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Cordula Ebatarinja
Western Arrernte born 1919–73
Central Australian landscape (1970s)
watercolour over pencil
Untitled (1970s)
watercolour over pencil
Untitled (1970s)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Desmond Ebatarinja
Western Arrernte 1946–2004
Untitled (c. 1985)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Eric Ebatarinja
Western Arrernte born c. 1910–73
The Distant Range, Central Australia (1945)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Joshua Ebatarinja
Western Arrernte 1940–73
Central Australian landscape (c. 1960)
watercolour and pen and ink over pencil
Untitled (c. 1960)
watercolour and brush and ink over pencil
Untitled (c. 1960)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Walter Ebatarinja
Arrernte 1915–68
Aranda Country, MacDonnell Ranges (c. 1945)
watercolour over pencil
Central Australian landscape (c. 1950)
watercolour over pencil
Untitled (c. 1950)
watercolour over pencil
Untitled (c. 1950)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Nicholas Hovington
Palawa born 1979
I’ve got the power 2018
wood, kangaroo pelvis and tailbone, kangaroo sinew, gold paint
Gift of Anne Ross, 2021

Adolf Inkamala
Western Arrernte 1914–60
Untitled (c. 1940)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Gerhard Inkamala
Western Arrernte 1917–77
Glen Helen Gorge (c. 1957)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Benjamin Landara
Arrernte 1921–85
Central Australia (c. 1960)
watercolour over pencil
Ghost gum (c. 1960)
watercolour over pencil
Glen Helen Country (c. 1964)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Tommy McRae
Kwatkwat born c. 1836–1901
Bellows (19th century)
wood, leather, brass
Gift of Professor Lynette Russell AM, 2022

Richard Moketarinja
Arrernte born 1918–83
Untitled (c. 1961)
watercolour over pencil
Midday in the Western MacDonnells (c. 1964)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Albert Namatjira
Arrernte 1902–59
Haast Bluff, Central Australia (1940s)
watercolour and pen and ink over pencil
Finke River Gorge (c. 1956)
watercolour over pencil
Central Australia, MacDonnell Ranges (1958)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Albert Namatjira Junior
Western Arrernte 1955–2013
Untitled (1970s)
watercolour and pen and ink
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Enos Namatjira
Western Arrernte 1920–66
Mount Liebig (c. 1949)
watercolour and pen and ink over pencil
Blue light (c. 1950)
watercolour and pen and ink over pencil
Untitled (1950s)
watercolour and ink over pencil
Untitled (1950s)
watercolour over pencil
McDonnell Ranges (c. 1959)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Ewald Namatjira
Western Arrernte 1930–84
Untitled (c. 1950)
watercolour and pen and ink over pencil
Untitled (c. 1950)
watercolour over pencil on paper on cardboard
Untitled (c. 1950)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Gabriel Namatjira
Western Arrernte 1942–69
Untitled (c. 1950)
watercolour and pen and ink over pencil
Untitled (c. 1950)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Jillian Namatjira
Western Arrernte 1949–91
Untitled (c. 1950)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Keith Namatjira
Western Arrernte 1938–77
Central Australian landscape (c. 1964)
watercolour and brush and ink over pencil
Untitled (c. 1965)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Maurice Namatjira
Arrernte 1939–79
Untitled (c. 1960)
watercolour and pen and ink over pencil
Untitled (c. 1960)
watercolour and pen and ink
West MacDonnell Ranges (c. 1974)
watercolour
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Oscar Namatjira
Western Arrarnta 1922–91
Untitled (c. 1960)
watercolour and pen and ink over pencil
Untitled (c. 1960)
watercolour and pen and ink over pencil
Untitled (c. 1961)
watercolour and pen and ink over pencil
Untitled (c. 1962)
watercolour and pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Lin Onus
Yorta Yorta 1948–96
Sherbrooke Forest 1974
synthetic polymer paint on canvas on cardboard
Sherbrooke Forest 1984
synthetic polymer paint on canvas on composition board
Bequest of Charles Rowan, 2022

Claude Pannka
Western Arrernte 1928–72
Untitled (c. 1955)
watercolour over pencil
The ghost gums (c. 1963)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Nelson Pannka
Western Arrernte 1928–72
Area east of Alice, near John Flynn’s grave (c. 1965)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Edwin Pareroultja
Arrernte 1918–86
Untitled (c. 1955)
watercolour
Untitled (c. 1955)
watercolour over pencil
Untitled (c. 1955)
watercolour
Untitled (c. 1956)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Helmut Pareroultja
Western Arrernte 1939–80
MacDonnell Ranges (c. 1960)
watercolour
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Otto Pareroultja
Arrernte 1914–73
The bluff (c. 1955)
watercolour over pencil
Untitled (c. 1955)
watercolour over pencil
James Ranges Country (c. 1960)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Reuben Pareroultja
Western Arrernte 1916–84
The white road (c. 1960)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Trevor Pareroultja
Western Arrernte 1941–83
Untitled (c. 1970)
watercolour and gouache
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Mark Virgil Puautjimi
Tiwi born 1964
Buffalo 2001
earthenware
Gift of Margaret Bullen, 2021

Brenton Raberaba
Western Arrernte 1951–74
The bluff (c. 1974)
watercolour and red chalk over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Henoch Raberaba
Western Arrernte 1914–75
Mt Hermannsburg (c. 1960)
watercolour and pen and ink over pencil

Untitled (c. 1963)
watercolour and pen and brush and ink over pencil
Central Australia (c. 1960)
watercolour over pencil
Central Australia (c. 1960)
watercolour over pencil
Untitled (c. 1960)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Basel Rantjia
Western Arrernte 1936–99
Untitled (c. 1970)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Wenten Rubuntja
Western Arrernte 1923–2005
Untitled (c. 1970)
watercolour
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Therese Ryder
Western Arrernte born 1946
Untitled (c. 1980)
watercolour and pen and ink over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

Peter Taylor
Western Arrernte born 1944–2014
Ghost gums (c. 1975)
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

Tony Albert
Girramay/Yidinji/Kuku Yalanji born 1981
Nguma (2020)
glass, enamel paint on steel, light globes, electrical components, ed. 1/3
Yabu (2020)
glass, enamel paint on steel, light globes, electrical components, ed. 1/3
Purchased, Victorian Foundation for Living Australian Artists, 2021

ALBERTINI, Darwin (fashion house)
est. 2014
Adriana DENT (designer)
born Australia 1969
Dino Wilson (designer)
Tiwi born 1983
Murranga print silk dress 2021
silk
Purchased, NGV Supporters of Indigenous Art, 2022

Joi T. Arcand
Cree 1982–
ΛΓΓʼΔʼ ʼΛʼΛʼΠʼΔʼʼ *pimiciwan pimātisowin* (*the flow of life*) 2020
neon, enamel paint on stainless steel and aluminium
Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Dr Michael Schwarz and Dr David Clouston, 2022

Richard Bell
Jiman/Kooman/Kamilaroi/Gurang Gurang born 1953
The truth hurts 2020
synthetic polymer paint on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2022

Mavis Ngok Thaathunpum Benjamin
Thaayorre born 1973
Alma Norman
Thaayorre born 1971
Marlene Norman
Thaayorre born 1974
Kampainyinh (*Saw fish*) 2021
aluminium rod, plastic cable ties, fishing floats, rope, fishing line/ghost net, coral sea fan fronds, synthetic polymer paint
Purchased, Victorian Foundation for Living Australian Artists, 2022

Karen Casey
Tasmanian Aboriginal 1956–2021
Horizon 2 1997
synthetic polymer paint on canvas
Purchased, NGV Supporters of Indigenous Art, 2022

Maree Clarke
Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961
Walert – gum barerarerungar: Tipperary, Ireland Dunstable, Britain Yorta Yorta Trawlwoolway Boonwurrung, Mutti Mutti, Wamba Wamba (2020–21)
possum skin
Purchased, Victorian Foundation for Living Australian Artists, 2021

Lorraine Connelly-Northey
Waradgerie born 1962
Wire bag 2013
wire
Wire bag, Wire bag 2013
iron
Cable wire bag 2020
wire
Purchased, Victorian Foundation for Living Australian Artists, 2021

Megan Cope
Quandamooka born 1982
YARABINDJA BUDJURUNG I-II 2021
colour lithograph and photo-lithograph, ed. 1/5
Co-commissioned by the National Gallery of Victoria and the Australian Print Workshop.
Purchased with funds donated by Victorian Foundation for Living Australian Artists, 2021

Gunybi Ganambarr
Ngaymil born 1973
Untitled 2021
engraved aluminium
Purchased, Victorian Foundation for Living Australian Artists, 2022

Treahna Hamm
Yorta Yorta born 1965
Dark emu spiritual cultural connections to homelands 2020
possum skin, feathers, synthetic thread, synthetic polymer paint, bark ink, ochre
Purchased, Victorian Foundation for Living Australian Artists, 2021

Naomi Hobson
Kaantju/Umpila born 1978
Deeper 2020
synthetic polymer paint on canvas
January First 2021
inkjet print
Purchased with funds donated by Jo Horgan and MECCA Brands, 2021

Timo Hogan
Pitjantjatjara born 1973
Lake Baker 2021
synthetic polymer paint on canvas
Lake Baker 2021
synthetic polymer paint on canvas
Lake Baker 2021
synthetic polymer paint on canvas
Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, 2021

Gary Lee
Larrakia born 1952
Billiamook as Icon 2020
pencil, pen and pastel
Purchased, Victorian Foundation for Living Australian Artists, 2021

Nongirrŋa Marawili
Madarrpa born 1939
Bol’nu Djapu 2017
enamel paint on on laminated aluminium
Djapu (*Fish trap at Wandawuy*) 2019
earth pigments on Stringybark (*Eucalyptus* sp.)
Purchased, NGV Foundation, NGV Supporters of Indigenous Art and funds donated by Anchor Ceramics, Barbara Hay and the Hay family, 2021
Djapu, Djapu, Djapu, Djapu, Djapu, Djapu, Djapu, Djapu, Djapu 2020
earth pigments, recycled print toner and polyvinyl acetate on Stringybark (*Eucalyptus* sp.)
Purchased with funds donated by Paula Fox AO, Linda Herd and Canny Quine Foundation, Barbara Hay and donors to the 2020 Nongirrŋa Marawili Appeal, 2021

Alicia Marrray
Miwi born 1983
Baladjdji (*Backpack bag*) 2021
pandanus, natural dyes
Purchased, NGV Supporters of Indigenous Art, 2022

Naminapu Maymuru-White
Manjalili born 1952
Milŋiyawuy (*River of Stars*) 2020
earth pigments on Stringybark (*Eucalyptus* sp.)
Milŋiyawuy (*River of Stars*) 2020
earth pigments on Stringybark (*Eucalyptus* sp.)
Purchased with funds donated by Lisa Fox, 2021

Paul McCann
Marrithiyel born 1984
Gumnut, ball gown 2021
polyester (organza), satin, tulle, cotton, synthetic polymer paint, gumnuts, polyester, cord
Sovereignty gumnut, tiara set 2021
gumnuts, synthetic polymer paint
Purchased, NGV Supporters of Fashion and Textiles, 2021

Dylan Mooney
Yuwi/Meriam Mir/South Sea Islander born 1995
Queer, blak & here 2020–21, printed 2021
inkjet print, ed. 1/5
Ruth Margaret Frances Houghton Bequest, 2021

Dhambit Mununggurr
Djapu born 1968
Bäru 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Bäru II 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Bäru III 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Blue pole 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Dhambit Blue Bäru 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Djirikitj-Wop! 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Djulpan 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Garma 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Gurtha 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Mermaid – Munggurrawuy’s journey from Matrjinba to Yirrkala 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)

Milpun Milpun 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Sea creatures 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Witiŋ 2020
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Orloff Family Charitable Trust, 2021
Order 2021
synthetic polymer paint on Stringybark (*Eucalyptus* sp.)
Purchased with funds donated by Janet Whiting AM and Phil Lukies, 2021

Clinton Naina
Meriam Mir/Ku Ku born 1971
LANDFILL 2020
bleach on cotton
Purchased, NGV Supporters of Indigenous Art, 2021

Glenda Nicholls
Waddi Waddi/Ngarindjeri/Yorta Yorta born 1956
Miwi Milloo (*Good Spirit of the Murray River*) 2020
cotton (string, thread), feathers (chicken, cockatoo, emu), wire, paper tape
Purchased with funds donated by Lisa Fox, 2021

Matilda Nona
Meriam Mir born 1974
Sawur 2016, printed 2019
linocut
Purchased with funds donated by James Cousins AO and Libby Cousins, 2021

Pele Family
Samoan, active (early 21st century)
Ulafala 2015
synthetic polymer paint on Pandanus Seeds (*Pandanus* sp.), cotton thread
Purchased, NGV Foundation Patrons, 2021

Sarah Lynn Rees
Palawa born 1990
N’arweet Carolyn Briggs
Boonwurrung born 1949
Gathering space: Ngargee Djeembana 2021
glass, ceramic, leather (kangaroo), clay, myrtle beech (*Nothofagus cunninghamii*), Silvertop Ash (*Eucalyptus sieberi*), Red Ironbark (*Eucalyptus fibrosa*), Red Gum (*Eucalyptus camaldulensis*), Victorian Ash (*Eucalyptus delegatensis*), Yellow Stringybark (*Eucalyptus muelleriana*), Narrow Leaf Peppermint Gum (*Eucalyptus Radiata*), Silver Wattle (*Acacia dealbata*), Blackwood (*Acacia melanoxylon*), Mountain Ash (*Eucalyptus regnans*), Shining Gum (*Eucalyptus nitens*), Manna Gum (*Eucalyptus viminalis*), Mountain Grey Gum (*Eucalyptus cypellocarpa*), Southern Blue Gum (*Eucalyptus globulus*), Southern Mahogany

(*Eucalyptus botryoides*), scoria, basalt, sandstone, quartzite
Purchased, Victorian Foundation for Living Australian Artists, 2022

Christian Thompson
Bidjara born 1978
& So (collaborator)
est. 2021
Burdi Burdi (Fire Fire) 2021
sound, ed. 1/4
Purchased, Victorian Foundation for Living Australian Artists, 2021

Wukun Wanambi
Marrakulu 1962–2022
Wawurritjpal 2021
engraved aluminium
Purchased, Victorian Foundation for Living Australian Artists, 2022

Vicki West
Trawlwoolway born 1960
Reflection 2020
bull kelp (*Durvillea potatorum*), bull kelp stems, echidna quills, tea tree, river reed
Purchased with funds donated by Nicholas Allen and Helen Nicolay and donors to the 2020 NGV Annual Appeal, 2022

Kaylene Whiskey
Yankunytjatjara born 1976
Seven Sisters Song 2021
enamel paint on road sign
Purchased, Victorian Foundation for Living Australian Artists, 2021

Kaylene Whiskey
Yankunytjatjara born 1976
Iwantja Young Women’s Film Project
est. 2019
Kungka Kunpu (Strong women) 2019
colour digital video, sound, ed. 3/5
Just another day in Indulkana 2021
colour digital video, sound, ed. 1/5
Purchased, NGV Supporters of Indigenous Art, 2022

Djerrkṇu Yunupingu
Gumatj 1945–2022
I am a Mermaid 2020
earth pigments and recycled print toner on Stringybark (*Eucalyptus* sp.)
Purchased, Victorian Foundation for Living Australian Artists, 2021
My wedding 2021
earth pigments and recycled print toner on Stringybark (*Eucalyptus* sp.)
Purchased, Victorian Foundation for Living Australian Artists, 2021
New generation 2021
earth pigments and recycled print toner on Stringybark (*Eucalyptus* sp.)
Purchased with funds donated by Barbara Hay and the Hay family, 2021

Ms N. Yunupingu
Gumatj c. 1945–2021
Dhambaliṇu ga Munhananiṇ 2002
colour screenprint, ed. 25/25
Gunyṭjulu 2003
colour screenprint on buff paper, ed. 29/30
Wayin ga miyapunu 2003
colour screenprint, ed. 30/30
Munhananin (Gecko) 2004
colour screenprint on buff paper, ed. 2/30
Miyapunu, Guyu ga Wayin 2005
colour screenprint on buff paper, ed. 26/30
Bāru ga Ganyṭjurr 2007
colour screenprint on buff paper, ed. 23/28
Munhananiṇ 2007
colour screenprint on buff paper, ed. 25/28
Birrka’mirri 2011
etching printed in black and brown ink, ed. 100/100
Circles 2012
etching printed in gold ink, ed. 26/30
Seven Sisters 2014
colour lithograph, ed. 14/30
Circles 2016
linocut printed in red ink, artist’s proof 2
Dharpa 2016
lithograph printed in black and grey ink, ed. 17/20
Yapa Ga Watu 2016
linocut printed in green ink, ed. 12/30
Circles 2017
colour etching, ed. 13/30
Dharpa 2017
colour etching, ed. 21/30
Dharpa 2018
colour etching, ed. 30/50
Circles 2019
colour etching, ed. 29/30
Purchased with funds donated by Linda Herd, 2022

International Art

GIFTS

Lavinia FONTANA
Italian 1552–1614
Mystic marriage of Saint Catherine (1574–77)
oil on copper
Felton Bequest, 2021

Emile MEYER
French 1823–93
The cardinal (c. 1880)
oil on wood panel
Gift of Brenda Mouritz, 2021

International Decorative Arts and Antiquities

GIFTS

DAUM FRÈRES, VERRERIES DE NANCY, Nancy (manufacturer)
France 1925–40, 1946–62
VERRERIE DE NANCY, Nancy (manufacturer)
France 1878–1925
Vase (1920s)
glass
Gift of Lexis Pichler, 2022

Robin DAY (designer)
England 1915–2010
S. HILLE & CO., London (manufacturer)
England est. 1906
JOHN STUART INC, New York (retailer)
United States 1948–56
Armchair, model 658 (1951) designed, (1952–55) manufactured
Walnut (*Juglans* sp.), plywood, painted steel, cotton (corduroy), (other materials)
Gift of Dean Keep and Jeromie Maver through the Australian Government’s Cultural Gifts Program, 2021

Louis MAJORELLE (designer)
France 1859–1926
Waterlilies, two-tiered side table (Nénuphars) (c. 1900)
Mahogany (*Swietenia* sp.), Rosewood (*Dalbergia* sp.), Maple (*Acer* sp.), Ash (*Fraxinus* sp.), bronze
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

MOSER GLASSWORKS, Karlsbad (manufacturer)
Bohemia est. 1851
Pair of vases (1900–20)
glass
Pair of vases (1900–20)
glass (uranium), glass
Pair of vases (1920s)
glass (uranium), glass
Gift of Lexis Pichler, 2022

Charlotte PERRIAND (designer)
France 1903–99
GALERIE STEPH SIMON, Paris (manufacturer)
France 1956–74
Tokyo bench (c. 1955)
Ash (*Fraxinus* sp.), wool, (other materials)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Charlotte PERRIAND (designer)
France 1903–99
Twelve wall lights, model no. CP1 (1975)
plastic, enamelled metal, electrical components
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Frank Lloyd WRIGHT (designer)
United States 1867–1959
LINDEN GLASS COMPANY, Chicago (manufacturer)
United States 1884–1934
Window from the Avery Coonley House, Riverside, Illinois (1912)
glass, stained glass, copper-plated zinc, (other materials)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Frank Lloyd WRIGHT (designer)
United States 1867–1959
Usonian, pair of chairs (c. 1939)
Cypress, composition board, metal
Usonian, coffee table from the Thomas E. Keys House (1951)
Pine (*Pinus* sp.), plywood
Usonian, side table from the Thomas E. Keys House (1951)
Pine (*Pinus* sp.), plywood
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

Charles EAMES (designer)
United States 1907–78
Ray EAMES (designer)
United States 1912–88
HERMAN MILLER, Michigan (manufacturer)
United States est. 1923
Storage unit, model ESU-400 (1949–50) designed, (1952–55) manufactured
Birch (*Betula* sp.) veneered plywood, zinc-plated steel, chrome-plated steel, steel, synthetic polymer paint on composition board, fibreglass, rubber
Purchased, NGV Foundation with the assistance of NGV Supporters of Decorative Arts, 2022

George NAKASHIMA (designer)
United States 1905–90
SAKURA SEISAKUSHO, Takamatsu (manufacturer)
Japan est. 1948–
Conoid, bench (1971) designed, (c. 1975) manufactured
Walnut (*Juglans* sp.), Hickory (*Carya* sp.)
Purchased, NGV Foundation, 2021

Isamu NOGUCHI (designer)
United States 1904–88
OZEKI & CO., Gifu (manufacturer)
Japan est. 1867
Akari, pendant light, model 40XP (1950s) designed, (1968) manufactured
Japanese paper, bamboo, enamelled metal
Akari, pendant light, model 19A (c. 1951) designed
Japanese paper, bamboo, steel
Purchased, NGV Foundation, 2022
Akari, pendant light, model 33N (1969) designed

Japanese paper, bamboo, enamelled metal, electrical components
Ruth Margaret Frances Houghton Bequest, 2022
Akari, table lamp, model 23N (1969) designed
Japanese paper, bamboo, enamelled metal, metal, rubber, electrical components
Purchased, NGV Foundation, 2021
Akari, pendant light, model H (1971) designed
Japanese paper, bamboo, enamelled metal
Purchased, NGV Foundation, 2022
Akari, table lamp, model UF2-Y (1985) designed
Japanese paper, bamboo, enamelled metal, metal, nylon, rubber, electrical components
Purchased, NGV Foundation, 2021

Charlotte PERRIAND (designer)
France 1903–99
GALERIE STEPH SIMON, Paris (manufacturer)
France 1956–74
Berger stool (c. 1955) designed
Pear (*Pyrus* sp.)
Purchased, NGV Foundation, 2022

Pablo PICASSO (designer)
Spain and France 1881–1973
MADOURA POTTERY, Vallauris (manufacturer)
France 1938–2007
Fish subject, pitcher (1952)
earthenware, edition of 500
Purchased with funds donated by John and Cecily Adams, 2022
Still life, rectangular dish (1953)
earthenware, edition of 400
Purchased with funds donated by John and Cecily Adams, 2021
Head with mask, round/square dish (1956)
earthenware, ed. 112/200
Three fish on grey ground, round dish (1957)
earthenware, ed. 33/175
Purchased with funds donated by John and Cecily Adams, 2022

WEDGWOOD, Staffordshire, Stoke-on-Trent (manufacturer)
England est. 1759
Susannah ‘Daisy’ MAKEIG-JONES (designer)
England 1881–1945
Jumping faun, lily dish (c. 1925)
porcelain (lusterware)
Purchased with the support of Barry Janes and Paul Cross and Dr Peter Chu, 2022

Hans J. WEGNER (designer)
Denmark 1914–2007
JOHANNES HANSEN, Copenhagen (manufacturer)
Denmark c. 1940–92
Valet chair, model JH540 (1953) designed
Teak (*Tectona grandis*), Elm (*Ulmus* sp.), leather, brass
Margaret Ditchburn Bequest, 2021

Photography
GIFTS
Ashley GILBERTSON
born Australia 1978
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
(*Untitled*) (2020)
inkjet print
Gift of Ashley Gilbertson, 2021

Dora MAAR
French 1907–97
No title (Pablo Picasso facing left) (1935–36)
gelatin silver photograph
No title (Pablo Picasso facing left, with left hand to mouth) (1935–36)
gelatin silver photograph
No title (Pablo Picasso facing right, holding a cigarette) (1935–36)
gelatin silver photograph
No title (Profile of Pablo Picasso facing left) (1935–36)
gelatin silver photograph
Pablo Picasso standing under reed screening, Mougins, summer, 1937 (1937)
gelatin silver photograph
Pablo Picasso (1938)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Lee MILLER
American 1907–77
Nimet Eloui Bey (c. 1930)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Peter MILNE
born Australia 1960
Rowland S. Howard and Gina Riley (1976), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Bronwyn Adams (1977), printed 2015
from the *Juvenilia* series (1970s–80s)

inkjet print
Rowland S. Howard (1977), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Boys Next Door (First photoshoot after Rowland S. Howard joined) (1979), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Tony Clark and Polly Borland (1980), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Anita Lane (mid 1980s), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Nick Cave (mid 1980s), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Polly Borland (mid 1980s), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Rowland S. Howard and Nick Cave (mid 1980s), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
John Hillcoat (1987), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Murray White (late 1980s), printed 2015
from the *Juvenilia* series (1970s–80s)
inkjet print
Gift of Polly Borland, 2021

André VILLERS
French 1930–2016
A mother and children, Vallauris, France (1953–58)
gelatin silver photograph
A sculpture in metal, Vallauris, France (1953–58)
gelatin silver photograph
Sculpture of a pregnant woman, Vallauris, France (1953–58)
gelatin silver photograph
Ties and paintings, Vallauris, France (1953–58)
gelatin silver photograph
Untitled (Three harbour scenes and a bull's head, Vallauris, France) (1953–58)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

PURCHASES

Berenice ABBOTT
American 1898–1991
worked in France 1921–29
Park Avenue and Thirty-ninth Street, Manhattan, October 8 (1936)
gelatin silver photograph
Old Post Office, Broadway and Park Row, Manhattan, May 25 (1938)
gelatin silver photograph
Bowness Family Fund for Photography, 2021

Hannes BECKMANN
German 1909–77
Glasses (c. 1935)
gelatin silver photograph
Purchased, NGV Foundation, 2021

Trude FLEISCHMANN
Austrian 1895–1990
The actress Sibylle Binder, Vienna (c. 1926)
gelatin silver photograph
Bowness Family Fund for Photography, 2022

GILBERT & GEORGE
George PASSMORE
English 1942–
Gilbert PROESCH
Italian 1943–
Forward (2008)
from the *Jack Freak* series 2008
Professor AGL Shaw AO Bequest, 2021

Ashley GILBERTSON
born Australia 1978
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
(Untitled) (2020)
inkjet print
Purchased, NGV Foundation, 2021

Nan GOLDIN
American 1953–
Bruce in his car, NYC (1981)
cibachrome photograph, artist's proof 4
Cookie at the restaurant, Positano (1986)
cibachrome photograph, artist's proof 1
Purchased, NGV Foundation, 2022

Todd GRAY
American 1954–
The hidden order of the whole (Venus) (2021)
inkjet prints
Bowness Family Fund for Photography, 2022

Lotte JACOBI
German/American 1896–1990
Head of a dancer (1929), printed (c. 1970)

gelatin silver photograph
Bowness Family Fund for Photography, 2021

Ali McCANN
born Australia 1977
Narcissus (2020), printed 2022
type C photograph, ed. 1/3
The Alps (2020), printed 2022
type C photograph, ed. 1/3
The secret life IV (After Magritte) (2020), printed 2022
type C photograph, ed. 1/3
Simulation allegory (2022)
type C photograph, ed. 1/3
Purchased, Victorian Foundation for Living Australian Artists, 2022

Tyler MITCHELL
American 1995–
Albany, Georgia (2021)
inkjet print, ed. 3/3
Picnic (2021)
inkjet print, ed. 2/3
Vastness (2021)
inkjet print, ed. 3/3
Bowness Family Fund for Photography, 2022

Yasumasa MORIMURA
Japanese 1951–
An inner dialogue with Frida Kahlo (Flower wreath and tears) (2001)
from the *An Inner Dialogue with Frida Kahlo* series 1991–2001
photograph, plastic, ed. 1/3
Purchased, NGV Foundation, 2022

ringl + pit, Berlin
German 1930–33
Grete STERN
German 1904–99
Ellen AUERBACH
German 1906–2004
Komol (1931), printed 1984
gelatin silver photograph, ed. 1/6
Bowness Family Fund for Photography, 2022

Kiron ROBINSON
born Australia 1975
Stack 2 (2020)
chrome-plated aluminium, glass, magazine, transparent synthetic polymer resin
DRIBBLE (2021)
type C photograph, glass, Tasmanian Oak (*Eucalyptus* sp.)
PEARL NECKLACE (2021)
type C photograph, glass beads, Tasmanian Oak (*Eucalyptus* sp.)
PUNCH. PUNCHURED (2021)
type C photograph, Tasmanian Oak (*Eucalyptus* sp.)
Purchased, Victorian Foundation for Living Australian Artists, 2021

Eve SONNEMAN
American 1946–
Real time (1968–74), published 1976
artist's book: photo-offset lithographs and

printed text, 46 folios, printed paper cover, glued binding 1st edition
Purchased, NGV Supporters of Photography, 2021

Wolfgang TILLMANS
German 1968–
worked in England 1992–
Lars in tube (1993)
type C photograph, ed. 3/3
Purchased, NGV Foundation, 2021

Rudi WILLIAMS
born Australia 1993
2014, Forgotten location (2021)
gelatin silver photograph on aluminium and polyethylene
2017, Altstadt, Zurich, Switzerland (2021)
type C photograph on aluminium and polyethylene
2017, Ansaldo Teatro alla Scala, Milan, Italy 2021
gelatin silver photograph on aluminium and polyethylene
2017, The Louvre, Paris, France (2021)
type C photograph on aluminium and polyethylene
Purchased, Victorian Foundation for Living Australian Artists, 2022

Francesca WOODMAN
American 1958–81
Space 2, Providence, Rhode Island (1976), printed (c. 2000)
gelatin silver photograph, ed. 23/40
Ruth Margaret Frances Houghton Bequest, 2021

Prints and Drawings

GIFTS

Rex BATTERBEE
Australia 1893–1973
Untitled 1936
watercolour over pencil
Gift of Darvell M. Hutchinson AM through the Australian Government's Cultural Gifts Program, 2022

Joseph BEUYS
German 1921–86
Initiation Gauloise (1976)
lithograph, ed. 60/185
Gift of the Reverend Ian Brown, 2021

Louis BUVELOT
born Switzerland 1814
lived in Brazil 1835–52
arrived Australia 1865
died 1888
Mary Peers 1869
watercolour and gouache over pencil
Gift of Dr Joseph Xipell through the Australian Government's Cultural Gifts Program, 2022

Jean COCTEAU
French 1889–1963
Untitled (c. 1962)
lithograph
Gift of the Reverend Ian Brown, 2021

Juan DAVILA
born Chile 1946
arrived Australia 1974
Untitled 1983
watercolour, white gouache and gold paint
Gift of the Reverend Ian Brown, 2021

Erwin FABIAN
born Germany 1915
arrived Australia 1940
lived in England 1949–62
died 2020
Portrait (Klaus Friedeberger) (1940)
charcoal
Gift of Julie Friedeberger, 2021

Klaus FRIEDEBERGER
German 1922–2019
worked in Australia 1940–50, England 1950–2019
Camp Hay (1941)
watercolour
Camp Hay (pumpkin plant) (1941)
watercolour
Camp Hay (still life) (1941)
ink and wash
Camp Hay (tin drums) (1941)
watercolour
Camp (seated man) (1941)
pencil and ink wash
Black rock (1942)
watercolour and gouache
Portrait (Erwin Fabian) (1944)
monotype
Surreal (Man in an armchair) (c. 1947)
monotype
Children (1954)
monotype
Children (1950s)
monotype
Children (1950s)
monotype
Children playing (1950s)
Monotype
London paintings, monotypes (1952)
sketchbook: pen and ink and wash, pencil
Children (c. 1960)
monotype
Children (1961)
monotype
Gift of Julie Friedeberger, 2021

Ian GARDINER
Australia 1943–2008
lived in Japan 1971–74
Untitled 1964
colour screenprint, ed. 3/5
Bather (1964)
screenprint on green paper
Foreign Students' Exhibition, National University of Fine Arts and Music, Tokyo (1971–74)
poster: colour linocut

Untitled (c. 1971)
colour linocut
Untitled 1973
etching, ed. 2/5
Untitled 1973
plate 1 from a series of eight colour etchings
colour etching and embossing on Japanese paper
Untitled 1973
plate 2 from a series of eight colour etchings
colour etching and embossing on Japanese paper
plate 3 from a series of eight colour etchings
colour etching and embossing on Japanese paper
Untitled 1973
plate 4 from a series of eight colour etchings
colour etching and embossing on Japanese paper
Untitled 1973
plate 2 from a series of coloured etchings
colour etching and embossing on Japanese paper
Untitled 1973
plate 7 from a series of coloured etchings
colour etching and embossing on Japanese paper
Untitled 1973
plate 14 from a series of coloured etchings
colour etching and embossing on Japanese paper
Untitled 1973
plate 23 from a series of coloured etchings
colour etching and embossing on Japanese paper
Untitled (S.C.), *Untitled* (S.C.), *Untitled* (S.C.) 1976
colour etching and embossing on Japanese paper
Untitled (S.C.), *Untitled* (S.C.), *Untitled* (S.C.) 1976
colour etching on Japanese paper
Lower depths 1978
colour linocut, ed. 3/5
Untitled 1978
colour linocut
Views of Japan / Comic collages (1979–85)
sketchbook: oil pastel, charcoal, brush and ink, collage, 114 pages and 25 loose double-sided collage drawings, plastic cover, metal spiral binding
Untitled 1980
colour woodcut and collage of cut paper, ed. 1/4
Untitled 1980
colour woodcut, ed. 2/5
Ueno landscape 1983
colour woodcut, ed. 4/5
Temple stones 1984
colour woodcut, ed. 3/5
Aerobic figure I 1987
colour woodcut on Japanese paper, ed. 3/5
Meeting the new neighbours 1989
colour woodcut on Japanese paper, ed. 1/5
Shibuya from Paco 1992
colour monotype

Sumida Bridge 1992
colour monotype
Scenes of Melbourne and Japan (1994–96)
sketchbook: oil pastel, charcoal, brush and ink, collage, 220 pages, cardboard and collage cover, stitched binding
Bequest of Judith Anne Gardiner, 2022

Ian GARDINER (illustrator)
Australia 1943–2008
lived in Japan 1971–74
Dylan THOMAS (author)
Wales 1914–53
Under Milk Wood (1963–64)
artist’s book: colour screenprints, 50 pages, screenprinted paper cover, glued binding
Bequest of Judith Anne Gardiner, 2022

John A. GARDNER
Australia 1906–87
Central Australian landscape 1934
watercolour and oil paint
Gift of Darvell M. Hutchinson AM through the Australian Government’s Cultural Gifts Program, 2022

David HOCKNEY
English 1937–
worked in United States 1963–65, 1978–2005
Space (1988)
fax drawing
Special (1988)
fax drawing
Stanley (1988)
fax drawing
40 pix of my house with a video (still) camera (c. 1990)
set of ten colour laser prints
Sketchbook (1993)
pen and ink
Gift of John Hockney, 2022

Grahame KING
Australia 1915–2008
lived in England 1947–51
Rain spirit II 1962
colour lithograph, ed. 16/20
Mask 1963
colour lithograph, ed. 16/20
Predatory bird 1963
colour lithograph, artist’s proof
Duet 1965
lithograph printed in grey and black ink, artist’s proof ed. 2/4
Nucleus 1965
colour lithograph, ed. 1/20
Primaeval form 1965
colour lithograph, ed. 9/24
Sorcerer 1965
colour lithograph, ed. 22/25
The cloud 1965
colour lithograph, artist’s proof ed. 2/20
Aftermath (1965), dated 1966
colour lithograph, artist’s proof ed. 4/5
Orange and blue 1967
colour lithograph, ed. 3/15
Departure 1968
lithograph, ed. 3/20

Prelude 1968
colour lithograph, artist’s proof ed. 3/3
Secret garden 1969
colour lithograph, artist’s proof ed. 4/5
Microform III 1970
colour lithograph, ed. 15/20
Monolith I 1971
lithograph printed in black and grey ink, ed. 7/15
Suspence 1971
lithograph printed in red and black ink, ed. 15/20
Red and blue 1973
colour lithograph, ed. 12/12
Variation on a theme III 1973
colour lithograph, ed. 2/12
Sonnet 1974
colour lithograph, ed. 20/20
Green submerged 1975
colour lithograph, ed. 9/12
House of winds 1976
colour lithograph, ed. 6/12
Mootwingee fragment (1976)
colour lithograph, artist’s proof ed. 3/7
Rain forest I 1979
colour lithograph, artist’s proof
Rain forest II 1979
colour lithograph, ed. 12/12
(Untitled) 1979
colour lithograph, ed. 9/24
Avatar 1981
lithograph printed in grey and black ink, ed. 3/12
Tribal dance 1982
colour lithograph, ed. 11/12
Mootwingee VI 1983
colour lithograph, ed. 11/15
Mootwingee VII 1983
colour lithograph, ed. 5/15
Barrier Reef form III 1984
colour lithograph, ed. 10/12
Beacon 1984
colour lithograph, ed. 11/12
Dreaming (Dream V) 1984
colour lithograph, ed. 2/12
Fire dance 1984
colour lithograph, ed. 9/15
Noulangi I 1984
colour lithograph, artist’s proof ed. 1/6
Noulangi III 1984
colour lithograph, artist’s proof ed. 3/4
Noulangi IV 1984
colour lithograph, artist’s proof ed. 2/5
Noulangi V 1984
colour lithograph, artist’s proof ed. 5/5
Noulangi VI 1984
colour lithograph ed. 1/16
Mootwingee image (1984), dated 1987
colour lithograph, ed. 4/6
Tribal image X 1986
colour lithograph, ed. 4/15
(Untitled) 1987
colour lithograph, artist’s proof edition of 5
Façade 1988
colour lithograph, ed. 5/6
Floating cloud 1988
colour lithograph, artist’s proof edition of 3
Voyage 1988
lithograph, ed. 1/6

Carnival I 1989
colour lithograph, ed. 9/10
Pisces (Untitled) 1989
lithograph, ed. 8/10
Untitled 1989
colour lithograph, ed. 4/12
Untitled 1989
colour lithograph, artist’s proof
Staccato (Fetish) 1990
colour lithograph, artist’s proof
Autumn 1991
colour lithograph, ed. 5/6
Comedy 1991
colour lithograph, ed. 5/8
Fiesta 1991
colour lithograph on two joined sheets, ed. 4/10
Daintree (1991)
colour lithograph, artist’s proof
Bottle imp 1992
colour lithograph, ed. 3/12
Celebration 1993
colour lithograph, ed. 1/12
Yellow ascending 1993
colour lithograph, ed. 2/12
Untitled (1993)
colour lithograph, artist’s proof ed. 5/6
Totem 1994
colour lithograph, ed. 1/10
(The coat / Prelude) 1998
colour lithograph, ed. 21/35
The witches 1998
colour lithograph, ed. 33/35
Poem 2000
colour lithograph, ed. 3/35
Gift of Joanna Tanaka-King and Angela Hey in memory of Inge and Grahame King through the Australian Government’s Cultural Gifts Program, 2022

Marco LUCCIO
born Italy 1969
arrived Australia 1974
Notions of time and space 1992
etching, ed. 12/20
Spencer Street Station 2003
drypoint, ed. 2/25
Gift of Anton and Nicola Whitehead through the Australian Government’s Cultural Gifts Program, 2022

Tim MAGUIRE
born England 1958
arrived Australia 1959
lived in France 1993–2002
Poppies (2007)
inkjet print, edition of 3, plus 1 artist’s proof
Refraction I 2008
no. 1 from the *Refraction* series 2008
inkjet print, ed. 4/7
Refraction II 2008
no. 2 from the *Refraction* series 2008
inkjet print, ed. 4/7
Refraction III 2008
no. 3 from the *Refraction* series 2008
inkjet print, ed. 4/7
Light fall I 2011
no. 1 from the *Light Fall* series 2011
inkjet print, trial proof

Light fall II 2011
no. 2 from the *Light Fall* series 2011
inkjet print, trial proof
lived in France 1993–2002
Light fall III 2011
no. 3 from the *Light Fall* series 2011
inkjet print, trial proof
Light fall IV 2011
no. 4 from the *Light Fall* series 2011
inkjet print, trial proof
Light fall V 2011
no. 5 from the *Light Fall* series 2011
inkjet print, trial proof
Light fall VI 2011
no. 6 from the *Light Fall* series 2011
inkjet print, trial proof
Light fall VII 2011
no. 7 from the *Light Fall* series 2011
inkjet print, trial proof
Light fall VIII 2011
no. 8 from the *Light Fall* series 2011
inkjet print trial proof
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2022

Berthe MORISOT
French 1841–95
At the circus (Au cirque) (1886)
coloured pastels
Head of Julie Manet (Tête de Julie Manet) (1886)
coloured pastels
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Mimi PARENT
Canadian 1924–2005
worked in France 1948–2005
Untitled (1958)
series of 15 watercolour and collage works
pen and ink, watercolour, metallic paint, synthetic polymer paint, gouache, crayon, wax, chalk, collage of cut paper, velvet and diamantés
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

John PASTORIZA-PIÑOL
born Australia 1975
Sobriquet 10 – Jacket (2019)
watercolour
Sobriquet 11 – Crotch (2019)
watercolour
Sobriquet 13 – Leg 2019
watercolour
Gift of the artist and Scott Livesey Galleries, 2021

Francesco VILLAMENA (engraver)
Italian c. 1565–1624
Federico BAROCCI (after)
The Descent from the Cross 1606
engraving
Gift of Mr Paul McIntyre MA, 2021

Fred WILLIAMS
Australia 1927–82
lived in England 1952–56
Lilydale pony club 1946
watercolour and gouache
(Male, leaning on staff) (before 1952)
pen and ink
(A Can Can girl – Windmill Theatre) (1952–56)
black chalk
(Actor with veil) (1952–56)
brown chalk and pen and ink
(Art student, Chelsea Polytechnic) (1952–56)
brown chalk with brown wash
(Art student, Chelsea Polytechnic) (1952–56)
black chalk
(Audience and performer) (1952–56)
brown chalk
(Audience member, Music Hall), (Audience member, Music Hall), (Audience member, Music Hall) (1952–56)
black and red chalk
(Audience member with double chin) (1952–56)
black and red chalk
Audience, Music hall (1952–56)
red chalk
(Audience, Music hall) (1952–56)
brown chalk
(Audience, Music hall) (1952–56)
red chalk
(Barge) (1952–56)
black chalk and wash
(Barges on London canal) (1952–56)
pen and ink and wash
(Bearded actor in hat) (1952–56)
pen and ink
(Bearded actor in profile) (1952–56)
pen and ink
(Bust of performer in straw hat) (1952–56)
brown chalk
(Chorus girl) (1952–56)
red and black chalk and wash
(Comedian in profile) (1952–56)
black chalk
(Drawing for The Angel at Islington) (1952–56)
brown chalk
(Drawing for The Metropolitan) (1952–56)
red and black chalk
(Drawing related to Dancing figures) (1952–55)
brown chalk
Embankment (1952–56)
pen and ink and wash
(Female, hand raised to face) (1952–56)
brown chalk and brown wash
(Female nude crouching) (1952–56)
red chalk
(Female nude in armchair) (1952–56)
pen and ink over brown chalk
(Female nude in armchair, frontal view) (1952–56)
black and red chalk
(Female nude on a folding chair) (1952–56)
black and yellow chalk
Figure in audience (1952–56)
brown chalk
(Figure in audience) (1952–56)

brown chalk
(Figure in audience) (1952–56)
brown chalk
(Figure in audience) (1952–56)
black chalk
(Figure in audience – man in a beret) (1952–56)
black chalk
(Guitar player and dog) (1952–56)
black chalk
(Head of a woman) (1952–56)
black chalk and wash
(Head of a woman) (1952–56)
brown chalk
J. B. (1952–56)
pen and ink
John Berger (1952–56)
pen and ink
(London canal scene) (1952–56)
pen and ink and wash
(Man and dogs by a tree) (1952–56)
black chalk and wash
(Man in glasses) (1952–56)
brown chalk
(Man in glasses) (1952–56)
brown chalk and brown wash
(Man walking his dog) (1952–56)
black chalk, pen and ink and wash and red and blue pencil
(Max Miller) (1952–56)
red and black chalk
(Music Hall performer) (1952–56)
red and black chalk and brown wash
(Musician) (1952–55)
brown chalk
(Musicians) (1952–55)
brown chalk
(Orchestra and performer) (1952–56)
red chalk
(Paddington canal) (1952–55)
brown chalk
(Paddington canal) (1952–56)
pen and ink and wash and blue pencil
Performer, Performer (1952–56)
black chalk
Performer (1952–56)
red chalk
(Performer) (1952–56)
red and black chalk
(Performer) (1952–56)
brown chalk and brown wash
(Performer) (1952–56)
black chalk
(Performer) (1952–56)
brown chalk
(Performer and announcer) (1952–56)
brown chalk
(Performer and audience) (1952–56)
red chalk
(Performer in top hat) (1952–56)
brown chalk
Performers in straw hats (1952–56)
brown chalk
(Performers on stage) (1952–56)
red chalk
(Performers on stage) (1952–56)
red and black chalk
(Picture framer’s lunchroom) (1952–56)
pen and ink

(Portrait of Martyn Foster) (1952–56)
red chalk
(Puppeteer) (1952–56)
red chalk
(Reclining female) (1952–56)
red chalk
(Reclining female nude) (1952–56)
black and blue chalk
(Seated female, from above) (1952–56)
black and red chalk
(Seated female, head resting on hand) (1952–56)
black and brown chalk
(Seated female nude) (1952–56)
black and red chalk
(Seated female nude, leaning on one hand) (1952–56)
black and red chalk
(Seated female nude, leg folded under) (1952–56)
red chalk
(Seated female nude with legs crossed) (1952–56)
black and red chalk
(Seated female, right profile) (1952–56)
black and green chalk
(Seated female nude, legs crossed) (1952–56)
brown and black chalk and wash on grey paper
(Sheet of studies: actor and two heads) (1952–56)
pen and ink
(Sheet of studies of actors) (1952–56)
brown chalk and pen and ink
(Singer) (1952–56)
red and black chalk
(Standing female nude, hand raised to face) (1952–56)
black and red chalk
(Standing female nude with hands clasped) (1952–56)
pen and ink over brown and black chalk
(Standing male, back view) (1952–56)
red and black chalk
(Standing male, frontal view) (1952–56)
black and brown chalk
(Standing male, outstretched arms) (1952–56)
black and brown chalk and brown wash
(Standing male, side view) (1952–56)
red chalk and wash
(Standing male, side view) (1952–56)
black and brown chalk
(Standing male, side view) (1952–56)
black and brown chalk and wash
(The Metropolitan) (1952–56)
red and black chalk
(The Thames) (1952–56)
pencil and wash
(Three figures in audience) (1952–56)
red chalk
(Three musicians) (1952–56)
black chalk
(Trumpeter on stage) (1952–56)
red and black chalk
(Two actors) (1952–56)
pen and ink
(Two actors) (1952–56)

brown chalk and pen and ink
(Two actors) (1952–56)
brown chalk on grey paper
(Two figures in audience) (1952–56)
black chalk
(Two figures in audience) (1952–56)
black chalk
(Two figures in audience) (1952–56)
black and red chalk
(Two men in audience) (1952–56)
black chalk
(Two musicians) (1952–56)
brown chalk
recto: (Two Performers) verso: (drawing for The Angel at Islington) (1952–56)
recto: brown chalk and brown wash verso: brown chalk, brown wash and black chalk
(Windmill Theatre) (1952–56)
black chalk
(Windmill Theatre) (1952–56)
black chalk
Head of a woman (c. 1952)
brown chalk
(Seated female nude, in profile to right, hand raised to face) (c. 1952–54)
black and blue chalk
(Seated female nude, turned to right) (c. 1952–54)
black and blue chalk
(Donkey) 1953
brown chalk and wash
(Two lionesses sleeping) 1953
black chalk
(Figure in audience) (1953)
black chalk
Music Hall IV (1953–54)
brown chalk
(Study for Chelsea Palace) (1953–54)
black chalk
(Antelope) (c. 1953)
brown chalk
(Bird of prey) (c. 1953)
coloured chalk and wash
(Bird of prey II) (c. 1953)
red chalk
(Cheetah lying on its side) (c. 1953)
black chalk
(Cheetah reclining) (c. 1953)
black chalk
(Cheetah squatting) (c. 1953)
black chalk
(Drawing for Cheetah) (c. 1953)
black and brown chalk
(Drawing for Young elephant) (c. 1953)
black chalk
(Elephant) (c. 1953)
black chalk and wash
(Elephant, frontal view) (c. 1953)
black chalk
(Elephant walking) (c. 1953)
black chalk over pen and ink
(Elephant walking, trunk outstretched) (c. 1953)
black chalk
(Gibbon squatting) (c. 1953)
black chalk
(Gibbon swinging) (c. 1953)
brown chalk
(Giraffe bending its neck) (c. 1953)

brown and red chalk with some green pencil
(Giraffe walking) (c. 1953)
black chalk
(Head of a giraffe) (c. 1953)
brown chalk
(Head of a giraffe, tongue extended) (c. 1953)
brown chalk
(Head of a puma) (c. 1953)
black and red chalk
(Hippopotamus) (c. 1953)
red chalk
(Leopard resting) (c. 1953)
black over red chalk
(Lion) (c. 1953)
black chalk
(Lioness) (c. 1953)
black chalk
(Lion walking) (c. 1953)
black chalk
Marching elephant (c. 1953)
black and brown chalk
(Puma) (c. 1953)
red and black chalk and brown wash on blue paper
(Puma’s head in profile) (c. 1953)
brown and black chalk, brown and black wash and traces of blue and red pencil
(Rhinoceros) (c. 1953)
brown chalk
(Secretary bird) (c. 1953)
black chalk
(Sheet of mouse studies) (c. 1953)
brown chalk and pen and ink
(Sitting leopard) (c. 1953)
black chalk
(Sleeping lioness) (c. 1953)
black chalk and pen and ink
(Tiger resting) (c. 1953)
black chalk
(Tiger standing on hind legs) (c. 1953)
black chalk
(Warthog) (c. 1953)
brown chalk and brown wash
(Warthog running) (c. 1953)
brown chalk and brown wash
(Wildebeest seated) (c. 1953)
brown chalk
(Zoo animal standing on its hind legs) (c. 1953)
black chalk over red chalk and brown wash
(Head of a woman) 1954
black chalk
(Piggyback) 1954
black chalk
Beth Taylor (1954)
black and yellow chalk
(Beth Taylor) (1954)
black and yellow chalk
Head of a woman (1954)
black chalk
(Head study, after Horace Brodzky) (1954)
black chalk
(Horace Brodzky) (1954)
black chalk
(Horace Brodzky) (1954)
black chalk
(Horace Brodzky) (1954)
black chalk

(Martyn Foster) (1954)
black chalk
(West Wittering), *(West Wittering)*, *(West Wittering)* 1954
pen and ink
(West Wittering I) 1954
pen and ink
(West Wittering II) 1954
pen and ink
(West Wittering III) (1954)
pen and ink
(West Wittering IV) (1954)
pen and ink
(West Wittering V) (1954)
pen and ink
Actor in bonnet (1954–55)
red chalk
Andover fly-past (1954–55)
pen and ink and wash and blue pencil
(Drawing for Houses and trees) (1954–55)
black chalk and wash
(Drawing for House by Paddington Canal) (1954–55)
black chalk
(Drawing for One-legged pedlar) (1954–55)
brown and red chalk with some pen and grey ink
(Landscape) (1954–55)
pen and ink and wash
(Lock, West Wittering) (1954–55)
pen and ink
(Sheet of studies for Cook and time clock) (1954–55)
black chalk
(Sussex Village) (1954–55)
pen and ink
(Sussex Village) (1954–55)
pen and ink
A pair of heads (c. 1954)
black chalk
(Study for Nude figure) (c. 1954–55)
red chalk and black, brown and red wash
Female seated, legs crossed (c. 1954–55)
brown chalk, brown and black wash on grey paper
(Drawing for Artist (John Taylor)) (c. 1954–56)
red chalk
(Drawing for The work rooms) (c. 1954–56)
pencil
(Boy at tree pruning) (1955)
pen and ink
(Drawing for Tree pruning) 1955
pen and ink
(Drawing for Tree loppers) (1955)
pen and ink
(Drawing related to Tree loppers) (1955)
pen and ink
Willendorf Madonna 1955
pen and sepia ink
(Willendorf Madonna, back view) 1955
pen and sepia ink
(Willendorf Madonna, frontal view) 1955
pen and sepia ink
(Drawing for The coal delivery) (c. 1955)
black chalk

(Drawing for The coal delivery) (c. 1955)
black chalk
(Male model) (c. 1955)
red and black chalk
(Male model) (c. 1955)
red and black chalk
(Drawing for Feeding the pigeon) (1955–56)
pencil
(Drawing for The accident) (1955–56)
black chalk
Gift of Lyn Williams AM and Family through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

Berenice ABBOTT
American 1898–1991
worked in France 1921–29
Changing New York (1939)
artist’s book: half-tone plates and letterpress text, blue cloth cover, photographic dust jacket, 1st edition
Purchased, NGV Foundation, 2022

Robert BONFILS
French 1886–1972
International Exhibition of Decorative Arts and Modern Industry 1925 (Exposition Internationale des Arts Décoratifs et Industriels Modernes) 1925
poster: colour lithograph
Purchased, NGV Foundation, 2021

Emile-Antoine BOURDELLE
French 1861–1929
International Exhibition of Decorative Arts and Modern Industry 1925 1925
(Exposition Internationale des Arts Décoratifs et Industriels Modernes 1925)
poster: colour lithograph
Purchased, NGV Foundation, 2021

Olaf BREUNING
Swiss 1970–
worked in United States 2000–
Me me me you me me me (2007)
pencil
Global warming (2008)
pencil
Invasion (2008)
pencil
May I introduce myself (2014)
pencil
Mr Greedy (2015)
pencil
We are all in the same boat (2015)
pencil
Purchased, NGV Foundation, with the assistance of Ruth Margaret Frances Houghton Bequest, 2022

Howard COOK
American 1901–80
George Washington Bridge with “B” (1932)
lithograph
Purchased, NGV Foundation, 2021

Madeleine Joy DAWES
born Australia 1988
damned (if you don’t know by now) (2021)
fibre-tipped pen
damned (i let love in) (2021)
fibre-tipped pen
Purchased, Victorian Foundation for Living Australian Artists, 2021

Max ERNST
German, American, French 1891–1976
A week of kindness or The seven deadly sins (Une Semaine de bonté, ou Les Sept Péchés capitaux) (1934)
artist’s book: lineblock illustrations and letterpress text, 5 volumes
Purchased, NGV Foundation, 2021

Max ERNST
German, American, French 1891–1976
Paul ELUARD
French 1895–1952
Repetitions (Répétitions) 1922
artist’s book: lineblock illustrations and letterpress text
Purchased, NGV Foundation, 2021

André GIRARD
French 1901–68
International Exhibition of Decorative Arts and Modern Industry 1925 (Exposition Internationale des Arts Décoratifs et Industriels Modernes 1925) 1925
poster: colour lithograph
Purchased, NGV Foundation, 2021

Jolán GROSS-BETTELHEIM
Hungarian, American 1900–72
High Level Bridge with Cuyahoga River (c. 1935)
lithograph
Purchased, NGV Foundation, 2021

Richie HTET
Burmese 1995–
BITCH BETTER HAVE MY DEMOCRACY (2021)
inkjet print, edition of 50
Purchased, NGV Supporters of Prints and Drawings, 2021

Kway HTOO BALA
Burmese 1992–
VARIOUS
We make art in peace: 52 (2021)
inkjet print, edition of 50
Purchased, NGV Supporters of Prints and Drawings, 2021

Germaine KRULL
German 1897–1985
Nude studies (Études de nu) (1930)
artist’s book: 24 photogravures, letterpress on paper, white cloth-backed orange paper-covered board portfolio with ribbons, 1st edition
Purchased, NGV Foundation, 2022

Charles LOUPOT
French 1892–1962
International Exhibition of Decorative Arts and Modern Industry 1925 (Exposition Internationale des Arts Décoratifs et Industriels Modernes 1925) 1925
poster: colour lithograph
Purchased, NGV Foundation, 2021

Louis LOZOWICK
American 1892–1973
worked in United States 1906–19, 1924–73, throughout Europe 1920–24
Crane 1928
lithograph, ed. 3/15
Purchased, NGV Foundation, 2021

Tim MAGUIRE
born England 1958
arrived Australia 1959
lived in France 1993–2002
CMY Dice Abstract 1–10 2021
colour photopolymer intaglio, ed. 1/10
CMY Dice Abstract 17 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 21 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 23 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 24 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 25 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 26 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 28 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 31 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 34 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 42 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 48 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 52 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 56 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 57 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 59 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 63 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 64 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 67 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 69 2021
colour photopolymer intaglio, ed. 1/1
CMY Dice Abstract 75 2021
colour photopolymer intaglio, ed. 1/1
Co-commissioned by the National Gallery of Victoria and the Australian Print Workshop.
Purchased with funds donated by Victorian Foundation for Living Australian Artists, 2021

Emily PHYO
Burmese 1982–
#response365 #005 (2021)
inkjet print, edition of 15
#response365 #008 (2021)
inkjet print, edition of 15
#response365 #013 (2021)
inkjet print, edition of 15
#response365 #022 (2021)
inkjet print, edition of 15
#response365 #023 (2021)
inkjet print, edition of 15
#response365 #024 (2021)
inkjet print, edition of 15
Purchased, NGV Supporters of Prints and Drawings, 2021

Leslie RAGAN
American 1897–1972
Rockefeller Center, New York: New York Central Lines (1936)
poster: colour lithograph
Purchased with funds donated by Lisa Gay and Ric West, 2022

Henri RAPIN
French 1873–1939
Bonds Emission poster for the International Exhibition of Decorative Arts and Modern Industry (Exposition Internationale des Arts Décoratifs et Industriels Modernes, Emission de Bons & Lots) 1925
poster: colour lithograph
Purchased, NGV Foundation, 2021

RAVEN
Burmese 1993–
Bang on (2021)
inkjet print, edition of 50
Circulate (2021)
inkjet print, edition of 50
Speak up (2021)
inkjet print, edition of 50
Purchased, NGV Supporters of Prints and Drawings, 2021

Louis Pierre RIGAL (draughtsman)
French 1889–1939
Omer BOUCHERY (etcher)
French 1882–1962
Commemorative Certificate awarded at the International Exhibition of Decorative Arts and Modern Industry 1925 (Commemorative certificate awarded at Exposition Internationale des Arts Décoratifs et Industriels Modernes 1925) 1925
etching and pen and ink
Purchased, NGV Foundation, 2021

MAN RAY
American 1890–1976
worked in France 1921–39, 1951–76
Gisele PRASSIONOS
French 1920–2015
The arthritic grasshopper (La Sauterelle Arthritique) (1935)
book: photographic frontispiece, letterpress text, paper covers
Purchased, NGV Foundation, 2021

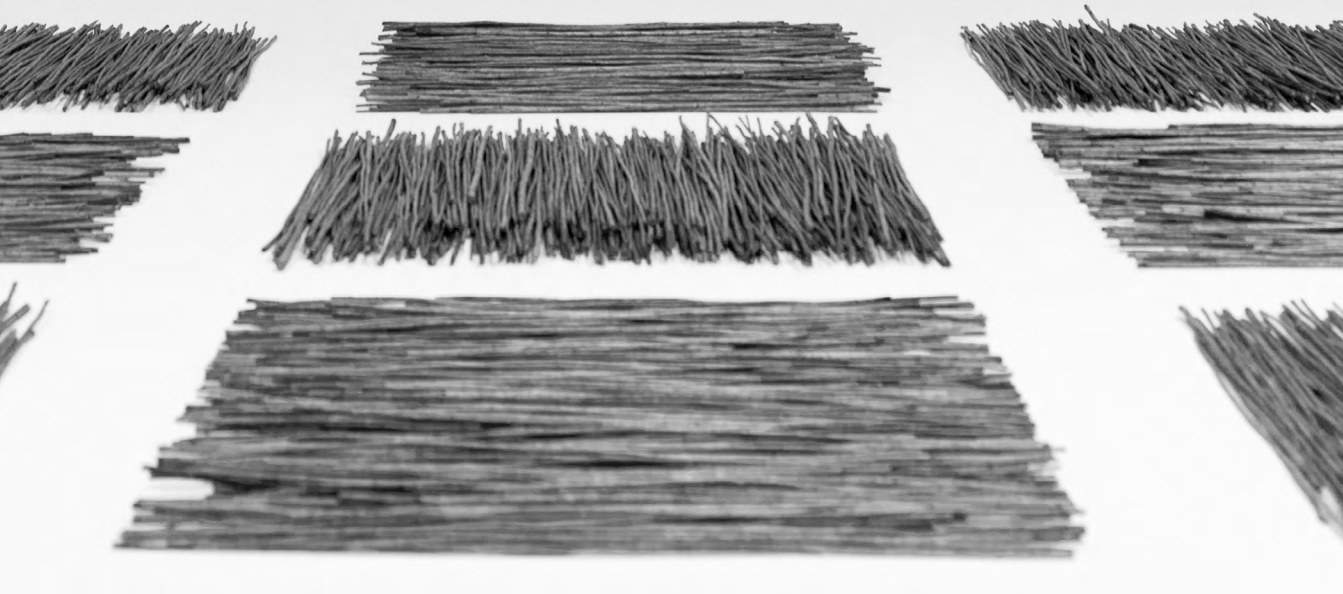
Kurt SELIGMANN
Swiss/American 1900–62
worked in France late 1920s–1939
International Exhibition of Surrealism (Exposition Internationale du Surréalisme) 1938
poster: colour lithograph with collage of stamps
Purchased, NGV Foundation, 2021

Benton SPRUANCE
American 1904–67
The bridge from Race Street (1939)
lithograph, edition of 35
Purchased, NGV Foundation, 2021

Ladislav SUTNAR
Czech 1897–1976
worked in United States 1939–76
We live (Zijeme) (1931–33)
journals: lineblock reproductions and letterpress text
Purchased, NGV Foundation, 2021

Fred WILLIAMS
Australia 1927–82
lived in England 1952–56
Sheet of profile studies (1952–56)
red chalk
Purchased with funds donated by Lyn Williams AM, 2022

David WOJNAROWICZ
American 1954–92
Untitled (ACT UP) (1990)
colour screenprint on two sheets, ed. 20/100
Purchased, NGV Foundation, 2021



(opposite)
An installation view of the exhibition
Found and Gathered: Rosalie Gascoigne | Lorraine Connolly-Northey, The Ian Potter Centre: NGV Australia. Photo: Tom Ross

PUBLICATIONS

MAJOR NGV PRINT PUBLICATIONS

123 Turtles and Geckos
Yunupirju, Ms N. and Siena Mayutu Wurmarri Stubbs

Bark Ladies: Eleven Artists from Yirrkala
Russell-Cook, Myles

Staff contributions:
Ellwood AM, Tony, ‘Foreword’, p. vi.
Russell-Cook, Myles, ‘Bark Ladies: eleven artists from Yirrkala’, p. 1.

Camille Henrot
Maidment, Dr Simon

Staff contributions:
Ellwood AM, Tony, ‘Foreword’, p. 9.
Maidment, Dr Simon, ‘Unlearning’, p. 11.
Devery, Jane, ‘The errors of our ways: on contradiction and
imperfection in the art of Camille Henrot’, p. 29.
Wallis, Pip, ‘Through the live cockroach I am coming to understand
that I too am that which lives’, p. 55.

Gabrielle Chanel. Fashion Manifesto
Arzalluz, Miren et al.

Staff contributions:
Ellwood AM, Tony, ‘NGV Director’s foreword’, p. 6.

Golden Shells and Elegant Games of Japan
Crothers, Wayne with contributions from Unryuan Kitamura Tatsuo,
Yamazaki Tatsufumi, Liza Dalby and Marni Stuart
Staff contributions:
Ellwood AM, Tony, ‘Foreword’, p. vi.
Crothers, Wayne, ‘Reviving and preserving tradition: an interview
with Unryuan Kitamura Tatsuo’, p. 198.

Making Art: Imagine Everything is Real
Ryan, Kate with Elizabeth Doan; illustrations by Symon McVilly

New Australian Printmaking
Cole, Jessica and Cathy Leahy and Anne Virgo OAM

Staff contributions:
Ellwood AM, Tony, ‘Foreword, National Gallery of Victoria’, p. x.
Hobson, Shonae, ‘Megan Cope: ways of seeing’, p. 12.
Prugger, Katharina, ‘Shaun Gladwell: Homo mobilis’, p. 36.
Cole, Jessica, ‘Tim Maguire: dicing with colour’, p. 76.
Finch, Maggie, ‘Patricia Piccinini: intimate lines’, p. 132.
Cole, Jessica, ‘Printers’ perspective: an interview with Martin King
and Simon White’, p. 181.

The Picasso Century
Ottinger, Didier assisted by Anna Hiddleston-Galloni with
contributors

Staff contributions:
Ellwood AM, Tony, ‘Foreword, National Gallery of Victoria’, p. xii.
Wallace, Miranda, ‘Pablo Picasso *Weeping woman* 1937’, p. 306.
Wallace, Miranda, ‘Julio González *Head of screaming Montserrat*
1942’, p. 310.
Dunsmore, Amanda, ‘Pablo Picasso (designer) Madoura Pottery,
Vallauris (manufacturer) *Big vase with veiled women* 1951’, p. 368.
Slater, Meg, ‘Rineke Dijkstra *I see a woman crying (Weeping
woman)*, *Tate Liverpool* 2009’, p. 402.

QUEER: Stories from the NGV Collection
Gott, Ted, Angela Hesson, Myles Russell-Cook, Meg Slater and
Pip Wallis with contributors

Staff contributions:
Gott, Ted, Angela Hesson, Myles Russell-Cook, Meg Slater and
Pip Wallis, ‘Editor’s foreword’, p. xii.
Gott, Ted, ‘J. S. MacDonald *Self-portrait 1922*’, p. 26.
Russell-Cook, Myles, ‘Art on the margins: queerness, Aboriginality
and the closet’, p. 32.
Russell-Cook, Myles, ‘Christian Thompson *Othering the
ethnologist, Augustus Pitt Rivers* 2015’, p. 52.
Russell-Cook, Myles, ‘Tony Albert *Nguma (Daddy)* 2020’, p. 74.
Gott, Ted, ‘Fall from grace: the Glyn Philpot story’, p. 78.
Hesson, Angela, ‘Agnes Goodsir and Cherry’, p. 88.
Whitfield, Danielle, ‘Madeleine Vionnet *Evening dress* c. 1929’, p. 100.
Somerville, Katie, ‘Orry-Kelly *Swimsuit* c. 1935’, p. 104.
Slater, Meg, ‘Over the rainbow: the origin and reinvention of the
rainbow flag’, p. 128.
Prugger, Katharina, ‘Pauline Boudry and Renate Lorenz *Moving
backwards* 2019’, p. 142.
Somerville, Katie, ‘Bernhard Willhelm *Outfit* 2016’, p. 146.
Presley, Hannah, ‘In our hands’, p. 166.
van Wyk, Susan, ‘Nan Goldin *Misty in Sheridan Square, NYC* 1991’,
p. 170.
Slater, Meg, ‘Keith Haring *Safe sex t-shirt* 1987’, p. 174.
Gott, Ted, ‘Amorous soldiers and Amazons: queer tales from
classical antiquity’, p. 186.
Aitken, Annika, ‘JAPANESE *Shunga scroll (Nikushitsu Enga-kan)*
1840–1900’, p. 296.
Hesson, Angela, ‘Saint Sebastian: “patron saint of the gays”’, p. 222.
Gott, Ted, ‘Courting controversy: battles royal and queer history’,
p. 260.
Crothers, Wayne, ‘*Onnagata*: women on the kabuki stage’, p. 284.
Gott, Ted, ‘A very gay dressing-gown: Freddy Wittop’s costume
design for Maximilian Schell as Colonel Redl’, p. 290.
van Wyk, Susan, ‘Germaine Krull *Daretha (Dorothea) Albu* c. 1925’,
p. 300.
van Wyk, Susan, ‘Florence Henri *Figure composition, reclining
woman with shell* 1930’, p. 304.
Russell-Cook, Myles, ‘Clinton Naina *Mission brown heart* 2003’,
p. 308.

Hesson, Angela, ‘Queer fantastic: imagination, metamorphosis,
magic’, p. 314.
Doughty, Myf, ‘Joie de vivre’, p. 346.
Prugger, Katharina, ‘Wolfgang Tillmans *Lars in Tube* 1993’, p. 366.
van Wyk, Susan, ‘Edward Steichen *Isadora Duncan at the portal
of the Parthenon* 1920’, p. 370.
Hobson, Shonae, ‘Paul McCann *Gumnut ball gown* 2021’, p. 380.
Whitfield, Danielle, ‘Money bags’, p. 384.
Somerville, Katie, ‘Steven Bruton *Lacetex vest and trousers* 1995’,
p. 388.
Kayser, Petra, ‘Mary Cockburn Mercer *Two women* c. 1940’, p. 420.
Slater, Meg, ‘Sites of refuge, connection, creation, resistance and
loss: the queer bar and nightclub in the twentieth century’,
p. 424.
Finch, Maggie, ‘Berenice Abbott *New York at night* 1932’, p. 440.
Hurlston, David, ‘A modern friendship’, p. 444.
Rozentals, Beckett, ‘Grace Crowley *Olga 2* 1928’, p. 448.
Gerhard, Sophie, ‘Thea Proctor *Reclining nude* c. 1941’, p. 452.
Wallis, Pip, ‘High and dry: queer poetics’, p. 464.
Finch, Maggie, ‘Claude Cahun *Aveux non avenues* 1930’, p. 486.
Somerville, Katie, ‘Judy Blame *Beret and belt* c. 1985’, p. 520.
Wallis, Pip, ‘Juan Davila *Untitled* 1983’, p. 536.
Russell-Cook, Myles, ‘Blurring lines’, p. 540.
Ellwood AM, Tony, ‘Director’s statement’, p. 596.

WHO ARE YOU: Australian Portraiture
Gerhard, Sophie and Joanna Gilmour, Penelope Grist, David
Hurlston, Hannah Presley and Beckett Rozentals with contributors

Staff contributions:
Ellwood AM, Tony, ‘Foreword’, p. xiii.
Presley, Hannah, ‘In our own likeness’, p. 33.
Rozentals, Beckett, ‘Meet the artist’, p. 69.
Gerhard, Sophie, ‘Intimate acts: the nude in portraiture’, p. 211.

NGV DIGITAL PUBLICATIONS

‘NGV Centre for Frame Research’ (virtual hub)
McGowan-Jackson, Holly (ed.)

‘*Bark Ladies: Eleven Artists from Yirrkala*’ (virtual hub)
Russell-Cook, Myles

‘*Indigenous Art from the NGV Collection*’ (virtual hub)
Russell-Cook, Myles and Shonae Hobson

‘An ode to the airbag’ (online essay)
Whittle, Dianne

‘Julian Rosefeldt’ (online essay)
Prugger, Katharina

‘Framers in focus: Campi family’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: Richard Foster Norton’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: John MacLachlan’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: Isaac Whitehead’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: W. R. Stevens’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: Alexander Fletcher’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: John Thallon’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: W. J. Tiller’ (online essay)
Shaw, Suzi

‘Framers in focus: Artistic Stationery Company (James Buxton)’
(online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: Gill’s Fine Art Gallery’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: J. Caro’ (online essay)
McGowan-Jackson, Holly

‘Framers in focus: Elizabeth (Lillie) Williamson’ (online essay)
Lehmann, Jessica and Holly McGowan-Jackson

‘Framers in focus: nineteenth-century Melbourne frame makers’
(online essay)
McGowan-Jackson, Holly

‘*The 28th Regiment at Quatre Bras* (1875) frame treatment’
(online essay)
Lelyveld, MaryJo

‘A closer look at the Poussin frame and frame-making in early
eighteenth-century Paris’ (online essay)
Lelyveld, MaryJo

‘What do frame maker labels reveal?’ (online essay)
McGowan-Jackson, Holly

‘Caring for your frames’ (online essay)
McGowan-Jackson, Holly

‘Tool box of a frame maker’ (online essay)
Lehmann, Jessica

‘Making whole again: re-creating large missing ornaments on
two frames’ (online essay)
McGowan-Jackson, Holly

‘A fresh view of spring: reframing a Streeton landscape’
(online essay)
King, Jason

‘Rebels: the life-changing women’s movement behind a prison
medal’ (online essay)
Quirk, Maria

‘Finding time’ (online essay)
Doughty, Myf

‘Bushfire Brandalism posters’ (online essay)
Cole, Jessica

‘Who was this talented Maria Margaretha la Fargue?’ (online essay)
Dumas, Charles

‘In her likeness: recasting the stories of famous women in art’
(online essay)
Gerhard, Sophie, Jessica Lehmann, Billie Phillips and Maria Quirk

‘Pietà’ (online essay)
Strohschnieder, Marika

‘Goya’s visions’ (online essay)
Kayser, Dr Petra

‘The articulate landscape of Thomas Clark’ (online essay)
Breare, Caitlin

‘A riveting past’ (online essay)
Strohschnieder, Marika

‘NGV X MECCA: Naomi Hobson’ (online essay)
Russell-Cook, Myles

‘Found and Gathered’ (online essay)
Rozentals, Beckett and Myles Russell-Cook

‘Sampling the Future’ (online essay)
McEoin, Ewan

‘Revealing the hand of the craftsman’ (online essay)
Shaw, Suzi

‘A golden opportunity’ (online essay)
Tatsufumi, Yamazaki

‘Kai-awase: the shell-matching game’ (online essay)
Dalby, Lisa

‘Bark Ladies: Eleven Artists from Yirrkala’ (online essay)
Russell-Cook, Myles

‘Top Arts 2022’
Wood, Ingrid

‘Transforming Worlds: Change and Tradition in Contemporary India’ (online essay)
Majumdar, Minhazz

‘Requiem to New York: photographs by Ashley Gilbertson’ (online essay)
van Wyk, Susan

CORPORATE PUBLICATIONS

NGV Annual Report 2020/21

NGV Foundation Annual Report 2020/21

OTHER PRINT PUBLICATIONS

NGV Magazine (six editions)

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Crothers, Wayne, ‘Bookmarks, cushions, books and things: rediscovering Korea at the NGV’, *TAASA Review*, vol. 30, no. 4, Dec. 2021, p. 28.

Crothers, Wayne, ‘Japanese kawaii, Taisho’s dream: the secret story of meisen’, (*Taisho no yume, Himitsu no meisen no monogatari*), *Kawade Shobō Shinsha*, Dec. 2021, pp. 148–50.

Feiner, Lily and Sarah Fang-Nin Lin, ‘A mirror, a window’, Building BRIDGES podcast, ep. 2, Series 2, Asia Education Foundation, 2022.

Hobson, Shonae, ‘Paul McCann, Gumnut ball gown, in “Pride and Prejudice” ’, *Harper’s Bazaar Australia*, Mar. 2022, p. 159.

Nolan, Monique, Johanna Petkov and Leah Santilli, ‘From colony to nation with the National Gallery of Victoria’, *Agora*, vol. 56, no. 3, 2021, pp. 52–4.

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

Russell-Cook, Myles, ‘All rites reserved: Maree Clarke’s reclamation of Australian Aboriginal art’, *Vogue Australia*, 25 Jun. 2021, pp. 102–5.

Russell-Cook, Myles, ‘Art on the margins: queerness, Aboriginality and the closet’, *Meanjin Quarterly*, Autumn, 3 Apr. 2022, pp. 181–9.

Russell-Cook, Myles, ‘Homecoming’, *Vogue Australia*, 6 Apr. 2022, pp. 158–63.

Russell-Cook, Myles, ‘Moving image: Hannah Brontë’, *Vogue Australia*, 9 Mar. 2022, pp. 100–2.

Wallis, Pip, ‘Ecstatic voice at the threshold’, *Language is a River*, Monash University Museum of Art, 2022.

Wallis, Pip, ‘Immanance and Living Water’, Mimosa Echard, Palais de Tokyo, 2022, pp. 49–59.

Wallis, Pip, ‘Immanance and Living Water’, *Palais Magazine*, issue 33, May 2022, pp. 21–31.

Wallis, Pip, ‘Yung lung’, *The Saturday Paper*, 12 Feb. 2022.

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Buttler, Elisha, ‘Writing about art’, Bachelor of Arts (Creative Writing), RMIT School of Media and Communication, online tutorial presentation, Mar. 2022.

Buttler, Elisha, Leigh Cartwright and Donna McColm, ‘Transforming the art museum: audiences and engagement at the NGV’, Master of Curating program, University of Sydney, online presentation, 21 Oct. 2021.

Crothers, Wayne, ‘Curating Asian exhibition projects at the NGV’, Monash Art Design and Architecture, Monash University, lecture, 18 Aug. 2021.

Crothers, Wayne, ‘Curatorial exchange program, Japanese Art Specialists’, symposium, Tokyo National Museum, 10 Feb. 2021.

Crothers, Wayne, ‘Golden Shells and the gentle mastery of Japanese lacquer’, Lyceum Club Melbourne, lecture, 28 Aug. 2021.

Leahy, Cathy, ‘The Divine Comedy and William Blake’s Watercolours’, Dante Alighieri Society of Melbourne, webinar, 18 Nov. 2021.

Leahy, Cathy, ‘Window on Collections: Dante 700, State Library of Victoria’, online presentation, 28 Sep. 2021.

McColm, Donna, ‘Art in the digital age’, Simpsons Entertainment, Arts and Intellectual Property Lawyers, online panel presentation, 7 Oct. 2021.



Rozentals, Beckett, ‘WHO ARE YOU: Australian Portraiture’, U3A Deepdene, online lecture, 7 Jun. 2022.

Patty, Megan, ‘Publishing and the contemporary museum’, RMIT University, Practice Research Symposium, Oct. 2021.

Stockley, Michele, ‘Pivoting industries: looking back at the last two years’, Safer Care Victoria Giant Steps Conference, 26 May 2022.

Wallis, Pip, Erin Brannigan and Carolyn Murphy, ‘Precarious movements: choreography and the museum’, The Impact of Care within Art Institutions, Art Association of Australia and New Zealand Conference 2021, 9 Dec. 2021.

ONLINE LEARNING RESOURCES

All these resources can be found online at ngv.vic.gov.au/learn/resources.

French Impressionism from the Museum of Fine Arts, Boston
Create your own journey, levels 3–8

Bark Ladies: Eleven Artists from Yirrkala
Exhibition themes and questions, levels 3–8

Camille Henrot: Is Today Tomorrow
Exhibition fact sheet, VCE

Top Arts 2022
Exhibition introduction video resource, VCE
Exhibiting students profiles, VCE
Annotated folios, VCE
Student interviews video resource, VCE
Folio guide, VCE
ngv.vic.gov.au/exhibition/top-arts-2022/

QUEER: Stories from the NGV Collection
Analytical frameworks resource for VCE Art

WHO ARE YOU: Australian Portraiture
Exhibition themes and activities, all levels

The Picasso Century
Print my portrait, levels 3–6
Cubist collage, levels 3–6
Automatic apparitions, levels 3–6
Creative calligrammes, levels 3–6

NGV Collection: Art Across the Curriculum series
Colony to Nation: changes to Australia’s environment, EAL levels B1 and B2
Colony to Nation: changes to Australia’s federation, EAL levels B1 and B2

NGV Collection: Great Art Ideas series
Emotions in art in Mandarin, levels P–3
Abstraction action in Mandarin, levels 1–3
Decorative blue and white porcelain paintings in Mandarin, levels 3–4
Magical masks in Mandarin, levels 1–4
Designers and builders in Mandarin, levels 4–6

NGV Collection: Explore the Art Elements series
Impressions and reflections, levels 3–6
Tints and shades, levels 3–6
Get handy with form, levels P–3
Tonally awesome, levels 3–6
Tactile textures, levels 3–6

(above)
NGV International’s bluestone building was transformed by light projection for the 2022 Art After Dark program Illuminating Queer, curated as part of the exhibition *QUEER: Stories from the NGV Collection*. Photo: Tobias Titz



2021/22 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 2021/22, a distinction not readily seen in the comprehensive operating statement. This distinction is important as the comprehensive operating statement includes grants, donations, bequests and expenditure that are committed for specific purposes including the purchase of Works of Art and Capital and one-off projects. These funds, in addition to investment income generated from the non-operating funds, are not available for operating purposes.

Depreciation of property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes through the annual State Budget and Creative Victoria's Cultural Facilities Maintenance fund.

REVIEW OF OPERATING PERFORMANCE

The NGV continued to feel the impact of COVID-19 in 2021/22, with the galleries closed to the public over the following periods:

- 16 July to 27 July 2021
- 6 August to 2 November 2021

As a result of these closures the 2021 Melbourne Winter Masterpieces® exhibition, *French Impressionism from the Museum of Fine Arts, Boston* could only be exhibited for approximately four weeks. Despite these closures, the NGV welcomed 1,079,226 visitors to its galleries during 2021/22, including 217,450 to *Gabrielle Chanel. Fashion Manifesto* and the 2022 Melbourne Winter Masterpieces® exhibition, *The Picasso Century*, has been well attended. 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. NGV received \$20.2 million of fundraising funding, including cash and gifts of works of art as well as donations towards The Fox: NGV Contemporary.

The Gallery continued to embrace the move to online service delivery in 2021/22, 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. Students were able to visit the Gallery through our virtual excursions to our major exhibitions, as well as a range of displays of works of art from the State Collection.

The 2021/22 financial year continued to be financially challenging, particularly given the lost revenue associated with building closures and low visitation levels. The NGV gratefully acknowledges the Victorian Government's cashflow support of \$25.40 million (2020/21 \$22.97 million) during the financial year, addressing immediate cashflow needs.

The operating result for the year was a surplus of \$2.46 million (2020/21: deficit of \$0.29 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 2021/22 non-operating result (including depreciation) decreased by \$29.37 million to a deficit of \$4.99 million. The non-operating deficit for 2021/22 was impacted by an \$8.1 million investment income loss largely as a result of the general downturn in equity markets during 2021/22. The Endowed Fund investment income fluctuates from year to year and the fund is invested for the long term.

NET RESULT

The net result for the year, which is the sum of the operating and non-operating results, was a deficit of \$2.5 million (2020/21: surplus \$24.1 million).

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. As at June 2022, taking into account \$17.1 million of additions during the year, the value of the Collection was \$4.189 billion.

Property, plant and equipment decreased by \$6 million in 2021/22 to \$323 million as a result of \$19.2 million in depreciation expensed during the year offset by \$13.2 million in additions, including \$8.8 million towards The Fox: NGV Contemporary. Investments decreased in fair value by \$4.3 million to \$93.5 million as result of a \$15.9 million reduction in the market value of investments partly offset by dividend and interest income. The investments are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor.

FUTURE

The NGV continues to actively monitor its financial situation and is working closely with Creative Victoria and the Victorian Government during these challenging times.

Whilst there is uncertainty in regards to the future impact of COVID-19, the NGV is moving forward positively with a view to returning to pre-COVID audiences and revenue generation.

(opposite)
Lavinia Fontana, *Mystic marriage of Saint Catherine*, 1574–77 (detail), oil on copper, Felton Bequest, 2021.

FIVE-YEAR FINANCIAL PERFORMANCE

(\$ thousand)						
	Notes	2022	2021	2020	2019	2018
OPERATING REVENUE						
Government grants	i	83,436	76,575	58,983	53,037	53,295
Trading revenue		26,375	21,834	46,720	50,154	47,995
		109,811	98,409	105,703	103,191	101,290
OPERATING EXPENSES						
Employee costs		(36,896)	(33,916)	(32,931)	(31,272)	(27,779)
Other operating costs		(70,451)	(64,785)	(71,032)	(71,710)	(72,999)
		(107,347)	(98,701)	(103,963)	(102,982)	(100,778)
Operating result before depreciation and similar charges		2,464	(292)	1,740	209	512
Net depreciation	ii	(19,164)	(21,656)	(21,425)	(17,056)	(17,629)
Operating result after depreciation and before net income from non-operating activities		(16,700)	(21,948)	(19,685)	(16,847)	(17,117)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	15,535	11,532	9,545	4,194	9,711
Fundraising activities – gifts in kind	iv	4,930	9,458	7,421	9,587	11,057
Investing activities	v	(8,060)	23,706	965	8,031	6,339
Capital grants, lease offsets and other income	vi	1,775	1,345	4,269	708	(750)
		14,180	46,041	22,200	22,520	26,357
Net result		(2,520)	24,094	2,515	5,673	9,240
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	–	515,668	–	–	–
Changes to physical assets revaluation reserve	vii	–	51,390	27,605	–	13,614
Changes to financial available-for-sale revaluation surplus	vii	–	–	–	–	3,399
Total other economic flows – other comprehensive income		–	567,058	27,605	–	17,013
Comprehensive result	viii	(2,520)	591,152	30,120	5,673	26,253

Notes

(i.) Excludes Government grants for capital works, Capital Assets Charge (the capital asset charge policy was discontinued in 2021–22) and non-operating projects. Includes State Government COVID 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 2021 is reflected from 2021/22. 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">balance sheet as at 30 June 2022comprehensive operating statement for the year then endedstatement of changes in equity for the year then endedcash flow statement for the year then endednotes to the financial statements, including significant accounting policiesdeclaration in the financial statements. <p>In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2022 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 <i>Auditor’s Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
Council’s responsibilities for the financial report	<p>The Council of the entity is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the <i>Financial Management Act 1994</i>, and for such internal control as the Council determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Council is responsible for assessing the entity’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>

Level 31 / 35 Collins Street, Melbourne Vic 3000
T 03 8601 7000 enquiries@audit.vic.gov.au www.audit.vic.gov.au

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

Auditor’s responsibilities for the audit of the financial report

As required by the *Audit Act 1994*, 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.

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



Simone Bohan

as delegate for the Auditor-General of Victoria

MELBOURNE
31 August 2022

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 2022 and financial position of the National Gallery of Victoria at 30 June 2022.

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 24 August 2022.



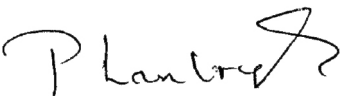
Janet Whiting AM
President

24 August 2022



Tony Ellwood AM
Director

24 August 2022



Paul Lambrick FCA
Chief Financial Officer

24 August 2022

The National Gallery of Victoria has presented its audited general-purpose financial statements for the financial year ended 30 June 2022 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

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5.3 Other non-financial assets

5.4 Payables

Note 6. Financing our operations **Page 99**

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

Note 7. Risks, contingencies, and valuation judgements **Page 105**

7.1 Financial instruments specific disclosures

7.2 Contingent assets and contingent liabilities

7.3 Fair value determination

Note 8. Other disclosures **Page 123**

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022

	(\$ thousand)		
	Notes	2022	2021
CONTINUING OPERATIONS			
Revenue and income from transactions			
State Government – recurrent appropriation	2.1.1	51,416	51,416
State Government – capital assets charge grant	2.1.2	–	7,748
Other grants from State Government entities	2.1.3	33,241	31,040
Operating activities revenue	2.2	28,224	13,952
Fundraising activities income	2.3	15,182	18,641
Income from investments	2.4	6,860	5,836
Total revenue and income from transactions		134,923	128,633
Expenses from transactions			
Employee benefits expenses	3.1.1	(38,304)	(35,741)
Depreciation	4.1.1	(19,164)	(21,656)
Interest expense	6.1(a)	(1,065)	(1,096)
Supplies and services	3.2	(63,986)	(57,572)
Capital assets charge	3.3	–	(7,748)
Total expenses from transactions		(122,519)	(123,813)
Net Result from transactions (net operating balance)		12,404	4,820
Other economic flows included in net result			
Net (loss)/gain on financial assets	8.2.1	(15,087)	18,070
Net (loss)/gain on non-financial assets	8.2.2	(37)	878
Other gains/(losses) from other economic flows	8.2.3	200	326
Total other economic flows included in net result		(14,924)	19,274
Net result		(2,520)	24,094
Other economic flows – other comprehensive income			
Items that will not be reclassified to net result			
Changes in Cultural assets revaluation surplus	8.3	–	515,668
Changes in Physical assets revaluation surplus	8.3	–	51,390
Total other economic flows – other comprehensive income		–	567,058
Comprehensive result		(2,520)	591,152

(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 79–131.

BALANCE SHEET AS AT 30 JUNE 2022

(\$ thousand)			
	NOTES	2022	2021
ASSETS			
Financial assets			
Cash and deposits	6.3	37,035	29,463
Receivables	5.1	3,805	4,087
Investments	4.3	93,474	97,773
Total financial assets		134,314	131,323
NON-FINANCIAL ASSETS			
Inventories	5.2	2,022	1,530
Prepayments and other assets	5.3	22,767	22,733
Property, plant and equipment and right-of-use assets	4.1	322,985	328,958
Cultural assets	4.2	4,193,491	4,176,390
Total non-financial assets		4,541,265	4,529,611
Total assets		4,675,579	4,660,934
LIABILITIES			
Payables	5.4	7,099	6,508
Contract liabilities	5.4	8,747	2,027
Borrowings	6.1	25,112	28,758
Employee related provisions	3.1.2	6,999	6,809
Total liabilities		47,957	44,102
Net assets		4,627,622	4,616,832
EQUITY			
Accumulated surplus/(deficit)		(215,517)	(201,293)
Reserves	8.3	4,645,310	4,633,606
Contributed capital		197,829	184,519
Total equity		4,627,622	4,616,832

(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 79–131.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022

(\$ thousand)			
	Notes	2022	2021
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		83,917	80,843
Receipts from other entities		36,739	22,358
Goods and Services Tax recovered from the Australian Taxation Office		2,930	3,325
Dividends and interest received		7,856	4,694
Total receipts		131,442	111,220
Payments			
Payments to suppliers and employees		(96,457)	(100,980)
Total payments		(96,457)	(100,980)
Net cash flows from operating activities	6.4	34,985	10,240
CASH FLOWS FROM INVESTING ACTIVITIES			
Transfers to externally managed unit trusts		(3,414)	(706)
Proceeds invested into term deposits		(8,209)	–
Payments for cultural assets		(12,231)	(4,526)
Payments for property, plant and equipment		(10,092)	(5,826)
Prepayment for property, plant and equipment		(2,614)	(14,779)
Proceeds from the sale of property, plant and equipment		77	58
Net cash flows used in investing activities		(36,481)	(25,779)
CASH FLOWS FROM FINANCING ACTIVITIES			
Owner contributions by State Government		13,310	17,129
Repayment of borrowings		(459)	(455)
Repayment of principal portion of lease liabilities (ii)		(3,783)	(3,299)
Net cash flows used in financing activities		9,068	13,375
Net increase in cash and cash equivalents		7,572	(2,164)
Cash and cash equivalents at the beginning of the financial year		29,463	31,627
Cash and cash equivalents at the end of the financial year	6.3	37,035	29,463

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

(ii.) The National Gallery of Victoria has recognised cash payments for the principal portion of lease payments as financing activities; cash payments for the interest portion as operating activities consistent with the presentation of interest payments and short-term lease payments for leases and low-value assets as operating activities.

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 79–131.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022

(\$ thousand)							
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Accumulated surplus/ (deficit)	Contributed capital	Total
Balance at 1 July 2020	434,951	62,379	221,706	3,305,975	(183,850)	167,390	4,008,551
Net result for year	–	–	–	–	24,094	–	24,094
Changes on Physical assets revaluation surplus	–	–	51,390	515,668	–	–	567,058
Transfer from accumulated surplus/ (deficit) (ii)	40,279	1,258	–	–	(41,537)	–	–
Contribution towards building development	–	–	–	–	–	17,129	17,129
Balance at 30 June 2021	475,230	63,637	273,096	3,821,643	(201,293)	184,519	4,616,832
Net result for year	–	–	–	–	(2,520)	–	(2,520)
Changes on Physical assets revaluation surplus	–	–	–	–	–	–	–
Transfer from accumulated surplus/ (deficit) (ii)	10,728	976	–	–	(11,704)	–	–
Contribution towards building development (iii)	–	–	–	–	–	13,310	13,310
Balance at 30 June 2022	485,958	64,613	273,096	3,821,643	(215,517)	197,829	4,627,622

(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 regard to transfers from accumulated surplus/(deficit).
(iii.) 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 79–131.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2022

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.

1.1 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.

1.2 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. 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.

NOTE 2. FUNDING DELIVERY OF OUR SERVICES

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
 - 2.1.1 State Government – recurrent appropriation
 - 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 revenue
 - 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

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.

	(\$ thousand)	
	2022	2021
Income recognised as income of not-for-profit-entities		
Recurrent appropriations	51,416	51,416
General purpose	33,241	31,040
Total grants	84,657	82,456

Grants recognised under AASB 1058

The National Gallery of Victoria has assessed 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 under arrangements 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 to customers 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

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.

A capital asset charge (CAC) was a charge levied on the budgeted written-down value of controlled non-current physical assets in the National Gallery of Victoria's balance sheet. In previous years, CAC had been used to demonstrate the opportunity cost of utilising government assets.

It should be noted that the capital asset charge policy was discontinued in 2021–22.

2.1.3 Other grants from State and Commonwealth Government entities

(\$ thousand)			
	Notes	2022	2021
Other grants from State Government entities			
State Government – capital funding	2.1	–	1,660
– other grants	2.1	31,822	28,083
Department of Education and Training – grant	2.1	879	757
Fair value of assets and services received free of charge	2.1.4	540	540
Total other grants from other State Government entities		33,241	31,040

2.1.4 Fair value of assets and services received free of charge

Represents use of the premises at the Public Record 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 revenue

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	2022	2021
Operating activities revenue			
Exhibition and program admissions	2.2.1	9,204	1,578
Retail shop sales	2.2.2	4,975	4,988
Membership fees	2.2.3	2,812	2,107
Cash sponsorship	2.2.4	4,228	2,131
Contra sponsorship at fair value	2.2.4	1,939	1,957
Catering royalties and venue hire charges	2.2.5	887	575
Other revenue	2.2.5	4,179	616
Total operating activities revenue		28,224	13,952

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.

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	2022	2021
Fundraising activities income			
Donations, bequests and philanthropic grants income	2.3.1	10,252	9,183
Donated cultural assets	2.3.2	4,930	9,458
Total fundraising activities income		15,182	18,641

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	2022	2021
Income from investments			
Interest – bank deposits		70	57
Dividends and interest – externally managed unit trusts		6,790	5,779
Total income from investments		6,860	5,836

Income from investments is generally recognised when receivable. Dividends are recognised when the right to receive payment is established. Dividends represent the income arising from the National Gallery of Victoria’s investments in financial assets.

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	2022	2021
Employee expenses	3.1.1	(38,304)	(35,741)
Supplies and services	3.2	(63,986)	(57,572)
Capital assets charge	3.3	–	(7,748)
Total expenses incurred in delivery of services		(102,290)	(101,061)

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	2022	2021
Employee expenses				
Salaries, wages, annual leave and long service leave			(35,135)	(32,976)
Defined benefit superannuation plans			(112)	(120)
Defined contribution superannuation plans			(3,057)	(2,645)
Total employee expenses	3.1		(38,304)	(35,741)

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)		
	2022	2021
Current employee benefits		
Employee benefits: long service leave		
• unconditional and expected to settle within 12 months	504	505
• unconditional and expected to settle after 12 months	3,371	3,382
Employee benefits: annual leave		
• unconditional and expected to settle within 12 months	2,049	1,886
Non-current employee benefits		
• conditional long service leave entitlements	160	189
Total employee benefits	6,084	5,962
Employee benefit on-costs		
Current on-costs	889	819
Non-current on-costs	26	28
Total on-costs	915	847
Total provision for employee benefits and related on costs	6,999	6,809

3.1.3 Reconciliation of movement in on-cost provisions

(\$ thousand)		
	2022	2021
Opening balance at the start of the year	847	789
Additional provisions recognised	487	391
Reductions arising from payments	(384)	(260)
Change due to variation in bond rates	(35)	(73)
Closing balance at the end of the year	915	847
Current	889	819
Non-current	26	28

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 (2022) \$	Paid contribution for the year (2021) \$	Contribution outstanding at year end (2022) \$	Contribution outstanding at year end (2021) \$
Defined benefit				
Emergency Services and State Super	112,038	119,712	–	–
Defined contribution				
VicSuper Pty Ltd	1,562,636	1,474,106	–	–
Various other	1,493,973	1,292,462	–	–
Total	3,168,647	2,886,280	–	–

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.

The following lease payments are recognised on a straight-line basis:

- Short-term leases – leases with a term less than 12 months; and
- Low value leases – leases with the underlying asset’s fair value (when new, regardless of the age of the asset being leased) is no more than \$10,000.

Cost of sales

When inventories are sold, the carrying amount of those inventories shall be recognised as an expense in the period in which the related income is recognised. The amount of any write down of inventories to net realisable value and all losses of inventories shall be recognised as an expense in the period the write down or loss occurs.

The amount of any reversal of any write down of inventories, arising from an increase in net realisable value, shall be recognised as a reduction in the amount of inventories recognised as an expense in the period in which the reversal occurs.

	(\$ thousand)	
Supplies and services	2022	2021
Facilities operations and equipment services	(25,131)	(20,667)
Promotion and marketing	(7,673)	(5,780)
Freight and materials	(14,862)	(13,509)
Office supplies, insurance and communications	(7,366)	(8,272)
Rental of premises	(14)	–
Cost of retail goods sold	(2,693)	(5,061)
Other operating expenses	(6,247)	(4,283)
Total supplies and services	(63,986)	(57,572)

3.3 Capital assets charge

	(\$ thousand)		
	Notes	2022	2021
Capital asset charge	2.1.2	–	(7,748)

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	
	2022	2021	2022	2021	2022	2021
Specialised land at fair value (i)	108,500	108,500	–	–	108,500	108,500
Heritage buildings at fair value (ii)	76,567	76,003	(11,493)	(6,917)	65,074	69,086
Heritage building plant at fair value (ii)	65,890	65,690	(5,080)	–	60,810	65,690
Heritage building fit-out at fair value (ii)	68,546	68,456	(6,967)	–	61,579	68,456
Leasehold improvements at fair value	14,418	14,418	(14,160)	(14,083)	258	335
Plant and equipment at fair value	23,780	22,509	(15,692)	(13,438)	8,088	9,071
Capital works-in-progress at cost	18,676	7,820	–	–	18,676	7,820
Total property, plant and equipment	376,377	363,396	(53,392)	(34,438)	322,985	328,958

(i.) A valuation of land was undertaken as of 30 June 2021.
(ii.) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2021.

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.

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	2022	2021
Buildings	4,576	4,162
Building plant	5,080	5,649
Building fit-outs	6,965	9,583
Leasehold improvements	95	84
Plant and equipment (general plant & equipment)	2,448	2,178
Total depreciation	19,164	21,656

(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 straightline 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 straightline method.

The following useful lives of assets are used in the calculation of depreciation for current and prior years:

Useful life

Buildings	82 years	Building fit-out	10–12 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.

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.

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

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	Capital works-in-progress	Total
	2022	2022	2022	2022	2022	2022	2022	2022
Opening balance	108,500	69,087	65,690	68,457	334	9,070	7,820	328,958
Additions	–	564	–	–	–	–	12,704	13,268
Depreciation expense	–	(4,576)	(5,080)	(6,967)	(77)	(2,464)		(19,164)
Disposals	–	–	–	–	–	(77)		(77)
Transfers in/out of capital works in progress	–	–	200	91	–	1,557	(1,848)	–
Revaluation increment	–	–	–	–	–	–		–
Closing balance	108,500	65,075	60,810	61,581	257	8,086	18,676	322,985

(i.) A scheduled full revaluation land and buildings and a fair value assessment of plant and equipment was undertaken as at 30 June 2021.

(\$ thousand)								
	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Capital works-in-progress	Total
	2021	2021	2021	2021	2021	2021	2021	2021
Opening balance (i)	82,633	72,712	50,195	66,834	249	8,977	6,513	288,113
Additions	–	5,259	–	–	–	85	5,824	11,168
Depreciation expense	–	(4,162)	(5,649)	(9,583)	(66)	(2,196)		(21,656)
Disposals	–	–	–	–	–	(58)		(58)
Transfers in/out of capital works in progress	–	–	1,267	837	151	2,262	(4,517)	–
Revaluation increment	25,867	(4,722)	19,877	10,369	–	–		51,391
Closing balance	108,500	69,087	65,690	68,457	334	9,070	7,820	328,958

4.2 Cultural assets

(\$ thousand)		
	2022	2021
Cultural assets		
State Collection of works of art – at fair value	4,188,970	4,171,890
Shaw Research Library collection – at fair value	4,521	4,500
	4,193,491	4,176,390

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. There were no changes in the valuation techniques throughout the year to 30 June 2022. The valuations are performed on the assumption of highest and best use.

For the year ended 30 June 2022, 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 2021 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 2021.

No revaluation increment has been applied in 2021–22 given the outcome of the fair value assessment.

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 2021. There were no changes in the valuation techniques throughout the year to 30 June 2022

4.2.1 Reconciliation of movements in cultural assets

(\$ thousand)						
	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2022	2021	2022	2021	2022	2021
Carrying amount at the start of the year	4,171,890	3,642,017	4,500	4,636	4,176,390	3,646,653
Additions	17,080	14,047	21	25	17,101	14,072
Valuation Adjustment	–	515,826	–	(161)	–	515,665
Carrying amount at the end of the year	4,188,970	4,171,890	4,521	4,500	4,193,491	4,176,390

4.3 Investments

	(\$ thousand)	
	2022	2021
Current investments		
Investment in externally managed unit trusts	2,174	1,729
Term deposits	8,209	–
Total current investments	10,383	1,729
Non-current investments		
Investment in externally managed unit trusts	83,091	96,044
Total non-current investments	83,091	96,044
Total investments	93,474	97,773

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 term deposits, 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 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)	
	2022	2021
Represented by:		
Contractual		
Trade receivables	1,238	1,034
Allowance for impairment losses of contractual receivables	(12)	(22)
Other receivables	286	105
	1,512	1,117
Statutory		
Goods and Services Tax input tax credit recoverable	669	360
Victorian Government departments and agencies	1,624	2,610
	2,293	2,970
Total receivables Represented by Current receivables	3,805	4,087

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)	
	2022	2021
Current inventories		
Goods held for resale – at cost	2,630	2,178
Less: provision for slow moving stock	(608)	(648)
Total current inventories	2,022	1,530

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value. A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

5.3 Other non-financial assets

	(\$ thousand)	
	2022	2021
Current other assets		
Prepayments and other assets	1,608	4,190
Total current other assets	1,608	4,190
Non-current other assets		
Prepayments – WIP	21,159	18,543
Total non-current other assets	21,159	18,543
Total prepayments and other assets	22,767	22,733

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)		
	2022	2021
Contractual – unsecured		
Supplies and services	296	330
Other payables		
– Supplies and services	4,809	4,190
– Employee benefits	247	333
Contract Liabilities	8,747	2,027
Statutory		
Amounts payable to other government agencies	1,747	1,655
Total payables represented by current payables	15,846	8,535

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
2022 Payables:					
Other payables	14,099	14,099	14,067	32	–
Total	14,099	14,099	14,067	32	–
2021 Payables:					
Other payables	6,880	6,880	6,813	67	–
Total	6,880	6,880	6,813	67	–

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 2022.

Total borrowings are reflected in the table below:

(\$ thousand)		
	2022	2021
Current borrowings		
Lease liabilities (i)	3,916	3,689
Loan from Government (ii)	434	421
Total current borrowings	4,350	4,110
Non-current borrowings		
Lease liabilities (i)	19,867	23,314
Loan from Government (ii)	895	1,334
Total non-current borrowings	20,762	24,648
Total	25,112	28,758

(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.

Defaults and breaches: During the current and prior year, there were no defaults and breaches of any of the loans.

Maturity analysis of borrowings

(\$ thousand)							
2022	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1–5 years	5+ Years
Lease liabilities	23,783	23,783	324	654	2,938	16,084	3,783
Loan from Government	1,329	1,329	36	72	327	895	–
Total	25,112	25,112	360	726	3,265	16,979	3,783

(\$ 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	–
Total	28,758	28,758	335	678	3,100	17,064	7,580

6.1(a) Interest Expense

(\$ thousand)		
	2022	2021
Interest on lease liabilities	1,033	1,056
Notional interest charge on interest free loan from Government	32	40
Total Interest Expense	1,065	1,096

Interest expense represents costs incurred in connection with borrowings. It includes interest on notional interest charge on interest free loan from Government loans and interest components of lease repayments.

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.

6.2 (a) Amounts recognised in the Comprehensive Operating Statement

The following amounts are recognised in the Comprehensive Operating Statement relating to leases:

(\$ thousand)		
	2022	2021
Interest expense on lease liabilities	1,033	1,056
Expenses relating to leases of low-value assets	1,400	1,047
Total	2,433	2,103

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 2022 relating to leases.

(\$ thousand)		
	2022	2021
Total cash outflow for leases	2,750	2,243

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 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)	
	2022	2021
Cash at bank and on hand	17,290	13,929
Bank deposits on call	19,745	15,534
Balance per cash flow statement	37,035	29,463

6.4 Reconciliation of net result for the period to net cash flows from operating activities

	(\$ thousand)	
	2022	2021
Net result for the period	(2,520)	24,094
Non-cash movements:		
Depreciation of property, plant and equipment	19,164	21,656
Donated cultural assets	(4,930)	(9,458)
Fair value adjustment on investments at fair value through profit and loss	15,922	(19,011)
Unrealised (gain)/ loss on foreign currency transactions	60	(88)
Movements included in financing activities		
Notional interest charge on interest free loan	32	40
Movements in assets and liabilities:		
Decrease/(increase) in current receivables	282	(1,499)
(Increase)/decrease in current inventories	(492)	156
Decrease/(increase) in other current assets	(34)	(2,876)
Increase/(decrease) in current payables	591	(3,765)
Increase/(decrease) in contract liabilities	6,720	617
Increase/(decrease) in current provisions	190	374
Net cash flows from/(used in) operating activities	34,985	10,240

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.

These future expenditures cease to be disclosed as commitments once the related liabilities are recognised in the balance sheet.

(\$ thousand)				
Nominal amounts 2022	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	3,420	13,678	4,559	21,657
Low value and short term leases	598	584	–	1,182
Outsourced services contract commitments	8,397	58	–	8,455
Total Commitments (inclusive of GST)	12,415	14,320	4,559	31,294
Less GST recoverable	(1,129)	(1,302)	(414)	(2,845)
Total Commitments (exclusive of GST)	11,286	13,018	4,145	28,449

(\$ 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
Total Commitments (inclusive of GST)	14,202	16,823	4,480	35,505
Less GST recoverable	(1,291)	(1,529)	(407)	(3,227)
Total Commitments (exclusive of GST)	12,911	15,294	4,073	32,278

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 instruments7.1.2 Financial instrument net holding gain/(loss) by category7.1.3 Credit risk7.1.4 Liquidity risk7.1.5 Interest rate risk7.1.6 Foreign currency risk7.1.7 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 liabilities7.3.2 Fair value determination of non-current physical assets7.3.3 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 assets and liabilities at fair value through net result

Financial assets and liabilities at fair value through net result are categorised as such at trade date, or if they are classified as held for trading or designated as such upon initial recognition. Financial instrument assets are designated at fair value through net result on the basis that the financial assets form part of the entity of financial assets that are managed based on their fair values and have their performance evaluated in accordance with documented risk management and investment strategies. Financial instruments at fair value through net result are initially measured at fair value; attributable transaction costs are expensed as incurred. Subsequently, any changes in fair value are recognised in the net result as other economic flows, unless the changes in fair value relate to changes in the National Gallery of Victoria’s own credit risk. In this case, the portion of the change attributable to changes in the National Gallery of Victoria’s own credit risk is recognised in other comprehensive income with no subsequent recycling to net result when the financial liability is derecognised. The National Gallery of Victoria’s recognises some debt securities that are held for trading in this category and designated certain debt securities as fair value through net result in this category.

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), lease liabilities and borrowings in this category.

Offsetting financial instruments

Financial instrument assets and liabilities are offset, and the net amount presented in the 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)				
2022	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	–	37,035	–	37,035
Receivables	–	1,512	–	1,512
Term deposits	–	8,209	–	8,209
Investment in externally managed unit trusts	85,265	–	–	85,265
Total contractual financial assets	85,265	46,756	–	132,021
Contractual financial liabilities				
Payables	–	–	5,352	5,352
Contract liabilities	–	–	8,747	8,747
Lease liability	–	–	23,783	23,783
Loan from Government	–	–	1,329	1,329
Total contractual financial liabilities	–	–	39,211	39,211

The total amounts disclosed here exclude statutory amounts (eg amounts owing from the Victorian Government and GST input tax recoverable from taxes payable)

(\$ 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 (eg. 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)	
	2022	2021
Contractual financial assets		
Cash and deposits	65	57
Term deposits	5	–
Investment in externally managed unit trusts	6,790	5,779
Total contractual financial assets net holding gains (loss)	6,860	5,836

- The net holding gains or losses disclosed above are determined as follows:
- for cash and cash equivalents, receivables, term deposits and financial assets at amortised cost, 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
 - for financial asset and liabilities that are mandatorily measured at or designated at fair value through net result, the net gain or loss is calculated by taking the movement in the fair value of the financial asset or liability.

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 2021-22.

7.1.3(a): Credit quality of financial assets that are neither past due nor impaired

	(\$ thousand)			
2022	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	19,745	17,242	48	37,035
Receivables (i)	–	–	1,512	1,512
Term deposits	8,209	–	–	8,209
Investment in externally managed unit trusts	–	–	85,265	85,265
Total contractual financial assets	27,954	17,242	86,825	132,021
2021				
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

(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-22	Current	Less than 1 Month	1–3 months	3 months – 1 year	1–5 years	Total
Expected loss rate (%)	0%	0%	0%	30%	0%	
Gross carrying amount of contractual receivables	1,400	79	5	40	–	1,524
Loss allowance	–	–	–	12	–	12

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	985	87	70	(3)	–	1,139
Loss allowance	–	–	22	–	–	22

7.1.3(c): Reconciliation of the movement in the loss allowance for contractual receivables is shown as follows:

(\$ thousand)		
	2022	2021
Balance at beginning of the year	(22)	(7)
(Increase)/decrease in provision recognised in the net result	10	(15)
Balance at end of the year	(12)	(22)

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.

In prior years, a provision for doubtful debts is recognised when there is objective evidence that the debts may not be collected and bad debts are written off when identified. A provision is made for estimated irrecoverable amounts from the sale of goods when there is objective evidence that an individual receivable is impaired. Bad debts are considered as written off by mutual consent.

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
- holding investments and other contractual financial assets that are readily tradeable in the financial markets
- careful maturity planning of its financial obligations based on forecasts of future cash flows
- a high credit rating for the State of Victoria (Moody’s Investor Services and Standard & Poor’s double-A, which assists in accessing debt market at a lower interest rate).

The table below shows the maturity analysis of the contractual undiscounted cash flows for borrowings:

(\$ thousand)				
	Less than Year 1	1 – 5 Years	5+ Years	Total
Greener Government Buildings loan	434,107	895,389	–	1,329,496
Leases	3,916,387	16,084,369	3,782,647	23,783,403
Total	4,350,494	16,979,758	3,782,647	25,112,899

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 (2022: 15 per cent, depreciation of AUD) and 15 per cent up (2021: 15 per cent, appreciation of AUD) against the USD, from the year end rate of 0.69 (2021: 0.75); and
- a movement of 15 per cent up and down (2021: 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’s at the end of the reporting period, if the above movements were to occur.

7.1.5 Interest rate risk

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market interest rates. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The National Gallery of Victoria holds diversified fixed interest investments within its Medium-Term Fund managed by the Victorian Funds Management Corporation under the oversight of the National Gallery of Victoria’s Investment Committee in accordance with the National Gallery of Victoria’s investment strategy.

The National Gallery of Victoria’s exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

7.1.5(a): Interest rate exposure of financial instruments

(\$ thousand)					
			Interest rate exposure		
	Weighted average effective interest rate %	Carrying amount	Fixed interest rate	Variable interest rate	Non-interest bearing
2022					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	1%	17,290	–	–	17,290
Cash deposits at call (investment in externally managed unitised trusts)	0.3%	19,745	–	19,745	–
Term deposit	2.08%	8,209	8,209		
Receivables (i)		1,512	–	–	1,512
Investments in managed unit trusts		83,091	–	–	83,091
Other financial assets (investment in externally managed unit trusts – Fixed interest)	-10.7%	2,174	–	2,174	–
Total financial assets		132,021	8,209	21,919	101,893
Financial liabilities					
Payables		(15,846)	–	–	(15,846)
Contractual liabilities		(14,099)	–	–	(14,099)
Lease liability	4.07%	(23,783)	(23,783)	–	–
Loan from Government		(1,329)	(1,329)	–	–
Total financial liabilities		(55,057)	(25,112)	–	(29,945)
		76,964	(16,903)	21,919	71,948
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	–
	–	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

(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	
2022					
Financial assets					
Cash and cash equivalents	37,035	370	–	(370)	–
Term deposits	8,209	82		(82)	
Investments in managed unit trusts	83,091	–	–	–	–
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	2,174	22	–	(22)	–
Total impact		474	–	(474)	–
Financial liabilities					
Lease liability	(23,783)	(238)	–	238	–
Loan from Government	(1,329)	(13)	–	13	–
Total impact		(251)	–	251	–
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	–

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
2022					
Investments in managed unit trusts	83,091	12,464	–	(12,464)	–
Total Impact		12,464	–	(12,464)	–
2021					
Investments in managed unit trusts	96,044	14,407	–	(14,407)	–
Total Impact		14,407	–	(14,407)	–

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 2022, 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 2022, the National Gallery of Victoria had no contingent liabilities (202/21, \$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 2022/23 reporting period.

These financial instruments include:

Financial assets	Financial liabilities
<ul style="list-style-type: none">Cash and depositsReceivablesTerm DepositsInvestment in managed unit trusts	<ul style="list-style-type: none">PayablesContractual liabilitiesBorrowings

Where the fair value of the financial instruments is different from the carrying amounts, the following information has been included to disclose the difference.

7.3.1(a): Fair value of the financial instruments at amortised cost

(\$ thousand)				
	Carrying amount	Fair value	Carrying amount	Fair value
	2022	2022	2021	2021
Financial assets				
Cash and deposits	37,035	37,035	29,463	29,463
Receivables (i)	1,512	1,512	1,117	1,117
Term deposits	8,209	8,209	–	–
Financial liabilities				
Payables (i)	14,099	14,099	6,880	6,880
Borrowings	25,112	25,112	28,758	28,758

(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 2022	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)	2,174	2,174	–	–
Australian equities (iii)	36,888	–	36,888	–
International equities (Unhedged) (iii)	33,954	–	33,954	–
International equities (Hedged) (iii)	8,200	–	8,200	–
Management investments – property (iii)	4,049	–	4,049	–
Total	85,265	2,174	83,091	–

(\$ 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	–

- (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 2022

(\$ thousand)				
	Carrying amount as at 30 June 2022	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	65,890	–	–	65,890
Heritage buildings fit-out	68,546	–	–	68,546
Leasehold improvements	14,418	–	–	14,418
General plant & equipment	22,874	–	–	22,874
Right-of-use asset- buildings	32,880	–	–	32,880
Right-of-use asset-plant and equipment	906	–	–	906
Total	357,701	–	–	357,701

There have been no transfers between levels during the period.

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 2022 (and 30 June 2021)

2021 & 2022	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)	Sensitivity of the input to fair value
Land	Market approach	Current restrictions and Com- munity Service Obligations (CSO)	30%	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 Useful life of building	\$4,151 82 years	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value. 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 Useful life of building plant	\$4,151 27 years	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value. 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 Useful life of building fit-out	\$4,151 10–12 years	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value. 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 lease hold 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 Useful life of General plant & equipment	\$0 – \$1,267,313 3 to 30 years	A significant increase or decrease in the cost per unit would result in a significantly higher (lower) fair value. 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 was 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. A fair value assessment was undertaken as at 30 June 2022 with no change to the book value required.

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. A fair value assessment was undertaken as at 30 June 2022 with no change to the book value required.

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 2022. 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 2022. 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 2022

(\$ thousand)				
	Carrying amount as at 30 June 2022	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	4,171,890	–	2,345,749	1,826,141
Additions	17,080	–	17,080	–
Valuation adjustment	–	–	–	–
Transfers between levels	–	–	–	–
Carrying amount at the end of the year	4,188,970	–	2,362,829	1,826,141
Shaw Research Library collection				
Carrying amount at the start of the year	4,500	–	1,181	3,319
Additions	21	–	21	–
Valuation adjustment	–	–	–	–
Carrying amount at the end of the year	4,521	–	1,202	3,319
Total Cultural assets	4,193,491	–	2,364,031	1,829,460

(i.) Cultural assets are subjected to a level 2 and 3 valuation.

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	–	2,346,930	1,829,460

Fair value measurement hierarchy for assets as at 30 June 2022
(and 30 June 2021)

	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 103. 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 103 *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.

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.

For the 2021 valuation there were approximately 73,000 works of art in the Collection. which were further broken down to 82,294 items. 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. JLL factored the impact of COVID-19 in terms of foreign exchange rates and the lead time to sell art in the current market. All works of art were valued according to highest and best use and the most advantageous market.

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 (2021 – 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)	
	2022	2021
8.2.1 Net gain/(loss) on financial instruments		
Increase in provision for doubtful debts (i)	10	(19)
Net gain/(loss) on foreign exchange transactions	(187)	74
Net unrealised gain/(loss) on foreign exchange transactions	(60)	88
Fair value adjustment of investments at fair value through net result	(15,922)	19,011
Net realised gain/(loss) on sale of financial instruments	1,072	(1,084)
Total net gain/(loss) on financial instruments	(15,087)	18,070
8.2.2 Net gain/(loss) on non-financial assets		
(Increase)/decrease in provision for slow-moving	40	936
Net gain/(loss) on disposal of property, plant and equipment	(77)	(58)
Total net gain/(loss) on non-financial assets	(37)	878
8.2.3 Other gain/(loss) from other economic flows		
Net gain/(loss) on forward foreign exchange hedge contracts	–	–
Net gain/(loss) arising from revaluation of long service leave liability(ii)	200	326
Total net gain/(loss) on non-financial assets and liabilities	200	326

(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	2022	2021
Collection surplus	8.3.2		
Balance at beginning of financial year		475,230	434,951
Transfer from accumulated surplus		10,728	40,279
Balance at end of financial year		485,958	475,230
Infrastructure surplus	8.3.3		
Balance at beginning of financial year		63,639	62,381
Transfer from accumulated surplus		976	1,258
Balance at end of financial year		64,615	63,639
Physical assets revaluation surplus	8.3.4		
Balance at beginning of financial year		273,096	221,706
Increment/(decrement) during the year		–	51,390
Balance at end of financial year		273,096	273,096
Cultural assets revaluation surplus	8.3.5		
Balance at beginning of financial year		3,821,641	3,305,975
Increment/(decrement) during the year		–	515,668
Balance at end of financial year		3,821,641	3,821,643
Balance of reserves at the end of financial year(i)		4,645,310	4,633,608
Net change in reserves		11,704	608,595

(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*.

Minister for Creative Industries:	The Hon. Danny Pearson MP (until 27 June 2022) Steve Dimopoulos MP (from 27 June 2022)
Trustees who served during the year were:	Prof. Su Baker AM (until 14 May 2022) Krystyna Campbell-Pretty AM Leigh Clifford AC Didier Elzinga (until 30 June 2022) Lisa Gay Sarah Lowe Rachael Neumann Andrew Penn Janet Whiting AM
Director (Accountable Officer):	Mr A Ellwood AM

Remuneration
Remuneration received or receivable by the Accountable Officer in connection with the management of the National Gallery of Victoria during the reporting period was in the range: \$640,000 to \$649,999 (2021 – \$630,000 to \$639,999).

Amounts relating to the Minister are reported in the State's Annual 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	
	2022	2021
Short-term employee benefits	1,427	981
Post-employment benefits	138	93
Other long-term benefits	35	22
Total remuneration	1,600	1096
Total number of executives (i)	5	5
Total annualised employee equivalents (ii)	5	3.1

(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 aappropriation of \$51.4 million (2020/21: \$51.4 million) and \$25.5 million in COVID-19 cashflow fund-ing (2020/21: \$22.97 million).

- In addition, the National Gallery of Victoria received from Depart-ment of Jobs, Precincts and Regions funding for the following:
- capital contributions towards the development of NGV Contemporary paid directly to Development Victoria of \$11.4 million (2020/21: \$17.13 million)
 - capital contributions towards other funding \$1.9 million (2020/21: nil)
 - capital funding was nil (2020/21: \$1.66 million), and
 - exhibition programming of \$6.57 million (2020/21: \$2.25 million).

The National Gallery of Victoria also received funding for the following:

- education programming of \$432,300 (2020/21: \$432,300) from the Department of Education.

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of \$540,000 (2020/21: \$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 \$3.885 million (2020/21: \$4.674 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 \$1.867 million (2020/21: \$2.38 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)	
	2022	2021
Victorian Auditor-General’s Office		
Audit of the financial statements	68	65
	68	65

8.8 Subsequent events

There have been no events subsequent to balance date which would have a material effect on the National Gallery of Victoria’s financial statements.

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 2021/22 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 2020-6 *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 2020-3 *Amendments to Australian Accounting Standards – Annual Improvements 2018-2020 and Other Amendments.*
- AASB 2021-2 *Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definitions of Accounting Estimates.*
- AASB 2021-6 *Amendments to Australian Accounting Standards – Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards.*
- AASB 2021-7 *Amendments to Australian Accounting Standards – Effective Date of Amendments to AASB 10 and AASB 128 and Editorial Corrections.*

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 to 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. For this reason, grants are referred to by the AASB as involuntary transfers and are termed non-reciprocal transfers. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Leases

Leases are rights conveyed in a contract, or part of a contract, the right to use an asset (the underlying asset) for a period of time in exchange for consideration.

Other economic flows included in net result

Other economic flows included in net result are changes in the volume or value of an asset or liability that do not result from transactions. It includes:

- gains and losses from disposals, revaluations and impairments of non-financial physical assets; and
- fair value changes of financial instruments.

Other economic flows – other comprehensive income

Other economic flows – other comprehensive income comprises items (including reclassification adjustments) that are not recognised in net result as required or permitted by other Australian Accounting Standards.

The components of other economic flows other comprehensive income include:

- changes in physical asset revaluation surplus; and
- gains and losses on remeasuring financial assets at fair value through other comprehensive income.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of income, gains and expenses (including losses) recognised for the period, excluding those that are classified as ‘other economic flows – other comprehensive income’.

Net result from transactions/net operating balance

Net result from transactions or net operating balance is a key fiscal aggregate and is income from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

Net worth

Net worth is assets less liabilities, which is an economic measure of wealth.

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 represent 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

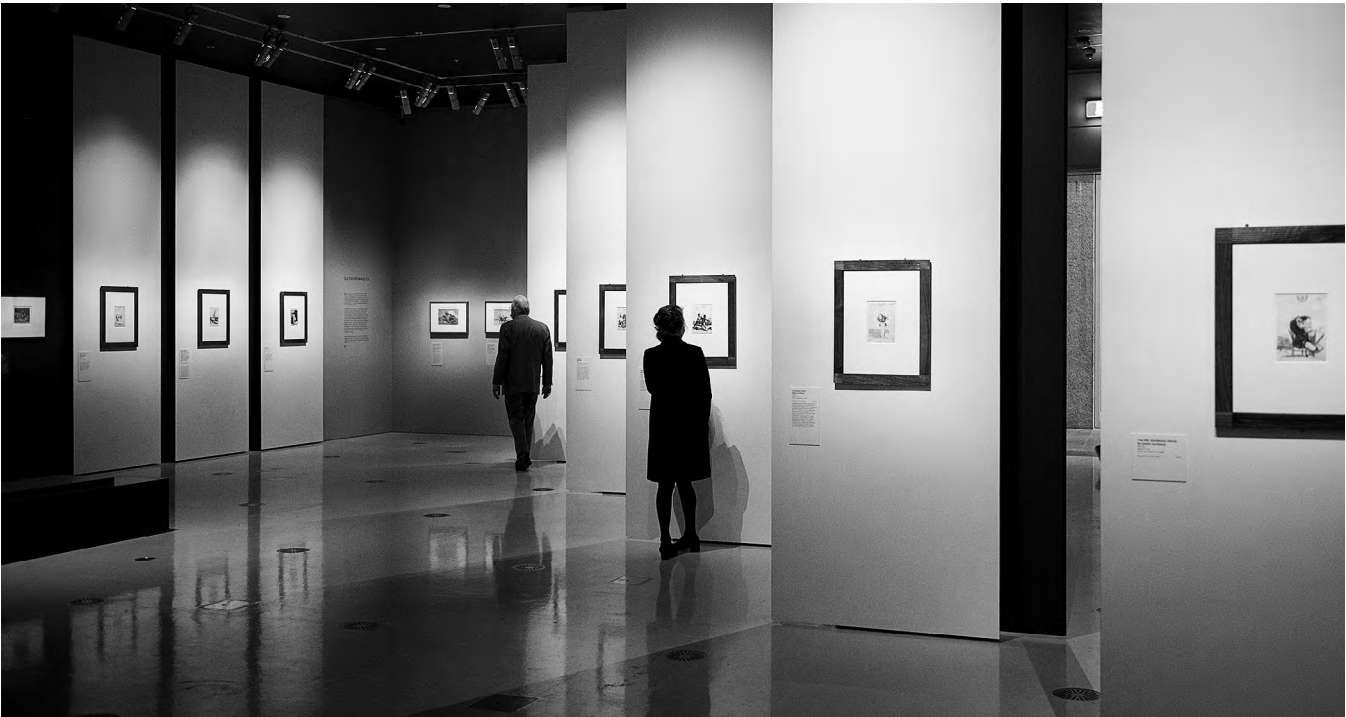
The financial statements and notes are presented based on the illustration for a government department in the *2021–22 Model Report for Victorian Government Departments*. The presentation of other disclosures is generally consistent with the other disclosures made in earlier publications of the National Gallery of Victoria’s annual reports.

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(opposite)
Members of the NGV Teen Council enjoy a portraiture workshop with Melbourne artist Archer Davies as part of the program NGV Teens: After Hours | WHO ARE YOU: Australian Portraiture. Photo: Tobias Titz

(above)
An installation view of the exhibition Goya: Drawings from the Prado Museum, NGV International. Photo: Tom Ross

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AS AT 30 JUNE 2022

This section recognises those who have made a notified bequest to the NGV. The NGV also acknowledges the generosity of our Felton Society Members who wish to remain undisclosed.

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THE FELTON BEQUEST

THE FELTON BEQUEST
For more than a century the Felton Bequest has played a defining role in the development of the NGV Collection. Thanks to the work of the Felton Bequests' Committee, Alfred Felton's transformational gift continues to have a profound impact on the NGV to this day.

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THE PACKER FAMILY FOUNDATION AND THE CROWN RESORTS FOUNDATION FOR THEIR SUPPORT OF THE YOUR NGV ARTS ACCESS PROGRAM

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Museum of Fine Arts Boston

Exhibition organised by the Museum of Fine Arts, Boston, in partnership with the National Gallery of Victoria


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This exhibition has been developed by the NGV and Buku-Larrngay Mulka Centre.



THE NGV AND BUKU-LARRNGAY MULKA CENTRE RECEIVE FUNDING THROUGH THE AUSTRALIAN GOVERNMENT'S INDIGENOUS VISUAL ARTS INDUSTRY SUPPORT PROGRAM


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An exhibition organised by the Palais Galliera, Fashion Museum of the City of Paris, Paris Musées

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TOP ARTS 2022


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A VCE Season of Excellence event


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THE 2021 NGV ARCHITECTURE COMMISSION IS SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION

THE NGV ARCHITECTURE COMMISSION DESIGN COMPETITION PROCESS IS DEVELOPED AND DELIVERED BY CITYLAB

WHO ARE YOU: AUSTRALIAN PORTRAITURE

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AN NGV AND NATIONAL PORTRAIT GALLERY COLLABORATION



























INDIGENOUS ART FROM THE NGV COLLECTION

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MELBOURNE WINTER MASTERPIECES® 2022
THE PICASSO CENTURY

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(opposite)
NGV Friday Nights were popular during
the 2021 Melbourne Winter Masterpieces®
exhibition *French Impressionism from
the Museum of Fine Arts, Boston*,
NGV International. Photo: Tobias Titz



COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the *National Gallery of Victoria Act 1966*. The Act specifies that ‘in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria’. Section 6 of the Act stipulates that the Council shall consist of eleven members appointed by the Governor-in-Council. The Council’s composition consists of:

- a) a person holding a senior academic office in the visual arts in a university in Victoria
- b) a person having relevant experience in relation to regional art galleries within Victoria
- c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
- d) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
- e) seven other members nominated by the Minister. Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

COUNCIL COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are circulated for consideration at the next Council meeting.

COUNCIL MEETINGS

The Council meets formally six times a year, and committees meet between three and four times a year.

NGV COUNCIL OF TRUSTEES

Ms Janet Whiting AM

Appointed President of the Council of Trustees in 2015; reappointed in 2018 and 2021

Janet Whiting AM is one of the pre-eminent commercial litigators in Australia, heading Gilbert + Tobin’s Disputes practice in Melbourne. In 2015, Janet was named one of Australia’s ten most influential women in the Westpac and *Australian Financial Review* 100 Women of Influence Awards, winning the category for ‘Culture’. She has been inducted into the Victorian Honour Roll of

Women and received an Order of Australia for her significant service to the community through contributions to the arts, health and major events sector and as a legal professional. Janet’s other current appointments include Chairman, Visit Victoria; Director, Hostplus; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Mrs Krystyna Campbell-Pretty AM

Appointed Trustee in 2019; reappointed in 2022

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 NGV Foundation Board, as well as the Humanities Foundation Board at the University of Melbourne and is Co-Chair of ACMD, an important biomedical engineering initiative of St Vincent’s Health Australia. She chairs the Fundraising Committee of St Peter’s Eastern Hill Charitable Foundation.

Mr Leigh Clifford AC

Appointed Trustee in 2013; reappointed in 2016, 2019 and 2021

Leigh Clifford AC is Deputy Chairman of LGT 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. Recently, Leigh has been appointed Chair of the 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.

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 and Fed Square Pty Ltd. Lisa’s 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.

(opposite)
As part of the RISING festival, site-specific performance installation *Still Lives: Melbourne*, by Luke George and Daniel Kok, was presented in the NGV’s Great Hall, NGV International. © Luke George and Daniel Kok. Photo: Tim Caraffa

COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2022

Ms Sarah Lowe
Appointed Trustee in 2020

Sarah Lowe is a Partner at EY with twenty plus 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 Asia-Pacific and sits on the Asia-Pacific 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 Asia-Pacific Financial Services practice. Sarah is also a key member of EY’s Global Banking Network.

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 Australia and New Zealand (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 in 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 with an extensive career spanning telecommunications, financial services and shipping. Andy’s other directorships and appointments include Board Director of the Groupe Speciale Mobile Association (GSMA); Chairman of the Australian Government’s Cyber Industry Advisory Panel; 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 *The Big Issue* – Home for Homes and JDRF. In 2020, Andy was awarded the Creative Partnerships Australia Business Leadership Award for an exceptional contribution to Australia’s cultural life through engagement between business and the arts.

RETIRED TRUSTEES

Professor Su Baker AM
Appointed Trustee in 2013; reappointed in 2016, 2019 and 2021; retired in 2022

Professor Su Baker AM is an artist and Pro Vice-Chancellor (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.

Mr Didier Elzinga
Appointed Trustee in 2017; reappointed in 2020; retired in 2022

Didier Elzinga is the CEO and Founder of Culture Amp, the world’s leading employee experience platform helping more than 5000 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 and is a Non-Executive Director at the Atlassian Foundation.



AUDIT, RISK AND COMPLIANCE COMMITTEE
Members: Sarah Lowe (Chair), Didier Elzinga (until June 2022), 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 AC (Chair), Krystyna Campbell-Pretty AM, Janet Whiting AM
External members: Sir Andrew Grimwade CBE (Emeritus Board Member), Hugh Morgan AC (President), Neville Bertalli, Norman Bloom, Paul Bonnici, Geraldine Buxton, Philip Cornish AM, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan, Barry Janes (from August 2021), Craig Kimberley OAM, Michael Tong, Michael Ullmer AO, Neil Young QC

INVESTMENT COMMITTEE
Members: Andrew Penn (Chair), Sarah Lowe
External members: Chris Pidcock, Andrew Sisson AO

REMUNERATION AND NOMINATIONS COMMITTEE
Members: Janet Whiting AM (Chair), Su Baker AM (until May 2022), Leigh Clifford AC
External members: Chris Thomas AM

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE
Members: Su Baker AM (Chair) (until May 2022), Tony Ellwood AM, Rachael Neumann, Andrew Penn (from December 2021)
External members: Eric Nash, Louise Tegart (until December 2021)

(above)
A family participates in the NGV Kids Summer Festival 2022, NGV International.
Photo: Eugene Hyland

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.

Public sector values and employment principles

The NGV has policies and practices that are consistent with the Victorian Public Sector Commission’s employment standards and provide for fair treatment, career opportunities and the early resolution of workplace issues. The NGV advises its employees on how to avoid conflicts of interest, how to respond to offers of gifts and how it deals with misconduct. All NGV employees are provided with induction and orientation covering:

- 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 (2022), and in the last full pay period in June of the previous reporting period (2021).

June 2022							
All employees			Ongoing			Fixed term & casual	
	Number (Headcount)	FTE	Full-time (Headcount)	Part-time (Headcount)	FTE	Number (Headcount)	FTE
GENDER:							
Male	136	105.54	52	4	54.72	80	50.82
Female	272	217.60	79	31	98.02	162	119.58
Self-described	2	0.77	0	0	0	2	0.77
Total	410	323.91	131	35	152.74	244	171.17
AGE:							
Under 25	32	18.41	1	0	1	31	17.41
25–34	157	118.54	18	3	19.40	136	99.14
35–44	109	85.81	39	15	48.10	55	37.71
45–54	64	56.72	36	9	41.7	19	15.02
55–64	40	37.73	32	5	35.84	3	1.89
Over 64	8	6.7	5	3	6.70	0	0
Total	410	323.91	131	35	152.74	244	171.17
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	158	93.93	3	11	9	144	84.93
VPS3	124	105.95	40	14	49.01	70	56.94
VPS4	49	46.33	26	7	31.03	16	15.30
VPS5	35	33.70	26	3	27.7	6	6
VPS6	32	32	30	0	30	2	2
VPS7	6	6	6	0	6	0	0
Executive Officers	6	6	0	0	0	6	6
Total	410	323.91	131	35	152.74	244	171.17

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

Notes: In reporting employee numbers, the following assumptions have been applied:

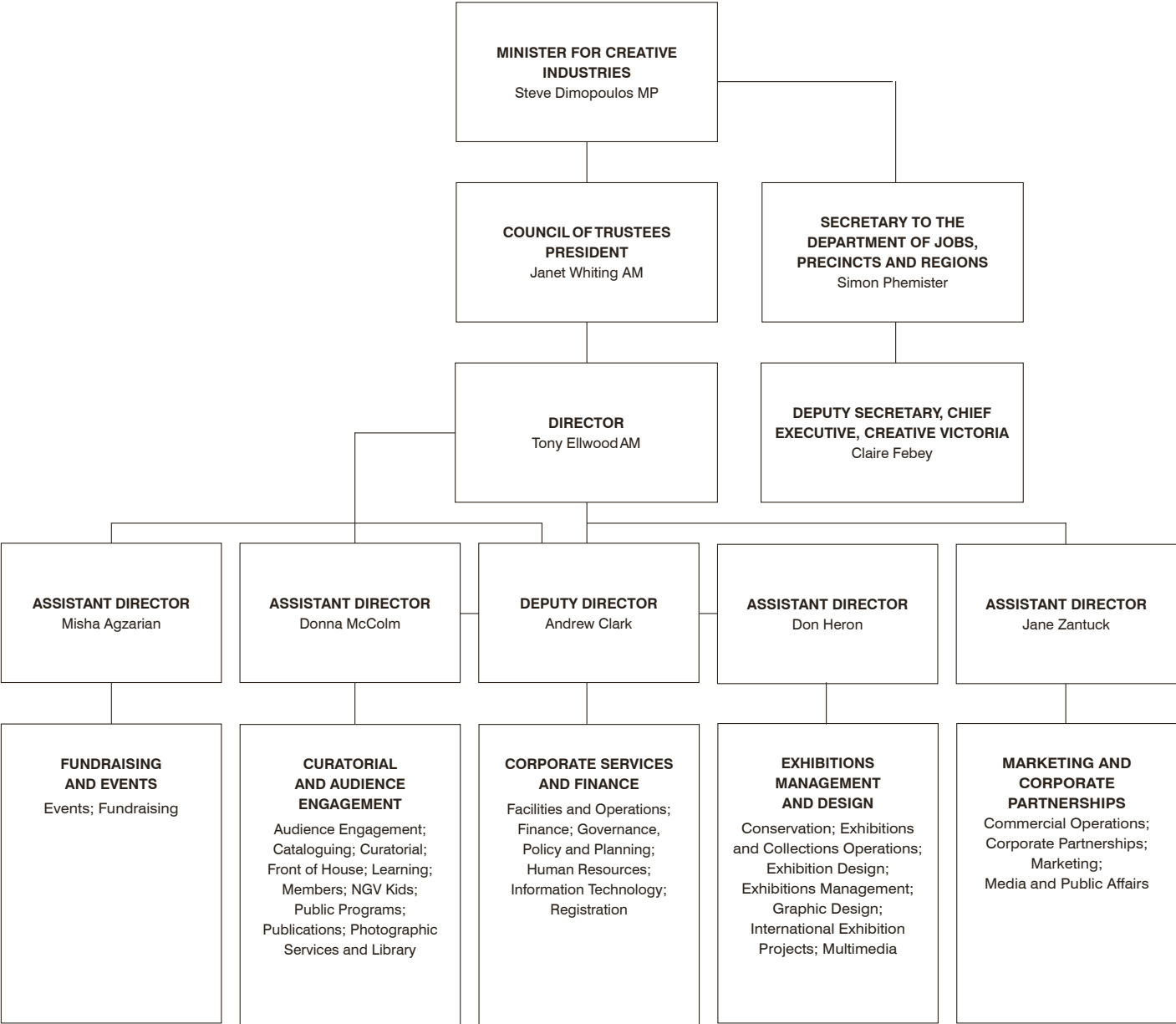
- casual FTE is based on the hours worked in the last pay period of the financial year.
- 'ongoing employees' includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

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	2021/22	2020/21	2019/20
Incidents	Notifiable Incidents	2	4	3
	Rate of incidents per 100,000 visitors	31.2	33.4	13.5
	Number of staff incidents	20	11	18
	Rate of staff incidents per 100 FTE	5.7	3.6	5.55
	Total number of incidents	335	258	285
	Number of lost time injuries	2	0	4
WorkCover Claims	Number of standard claims*	2	1	6
	Rate of standard claims per 100 FTE	0.6	0.3	2.1
	Number of lost time claims	2	0	2
	Rate of lost time standard claims per 100 FTE	0.6	0	0.7
	Number of claims exceeding 13 weeks	2	0	2
	Rate of claims exceeding 13 weeks per 100 FTE	0.6	0	0.7
	Average cost per standard claim	\$1,464	\$5,742	\$13,207
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 disability, and recognises that this requires support across the government sector and within the community. The NGV’s Disability Action Plan 2021–24 supports the Gallery’s commitment to provide inclusive and accessible exhibitions, programs and services to enable broad participation.

- The following initiatives and programs were delivered in 2021/22:
- Relaxed Sessions provided out-of-hours access to exhibitions for those who benefit from a quieter gallery experience, including people with disability, autism, mental or chronic health conditions or frailty. These included *Gabrielle Chanel*, *Fashion Manifesto*, *QUEER: Stories from the NGV Collection*, *Bark Ladies* and *The Gecko and the Mermaid*.
 - A suite of digital audio descriptions of artworks from the NGV Collection was created, in collaboration with Description Victoria and Access2Arts, and made available for free access on the NGV website. Works from the exhibitions *Australian Impressionism*, *QUEER: Stories from the NGV Collection* and *WHO ARE YOU: Australian Portraiture* were featured.
 - Auslan tours resumed onsite at the Gallery, led by Deaf artists Luke King, Phoenix Cheung and Elizabeth Reed. These tours were presented for the exhibitions *QUEER: Stories from the NGV Collection*; *WHO ARE YOU: Australian Portraiture*; *Transforming Worlds: Change and Tradition in Contemporary India* as part of NGV’s event for Indian Utsav Community Day; and the Asian art Collection, as part of the Lunar New Year celebrations.
 - Community organisations, such as Yellow Ladybugs, Dandelion Kids and Little Dreamers were included in the NGV Kids on Tour outreach programming, which provided free art materials and activities to partners across Victoria.
 - The Your NGV Arts Access Program for students, children and families, generously funded by the Packer Family Foundation and the Crown Resorts Foundation, has a strategic focus on engaging special schools and provided tailored onsite and outreach visits, virtual programs and art materials to fifteen special schools during 2021/22.
 - As part of the Your NGV Arts Access Program, work commenced on a collaborative project with Linda Knight, Associate Professor in Early Childhood at RMIT University, to provide students with disability and/or additional learning needs with a creative process to enable them to engage with and respond to art and their surroundings in meaningful and purposeful ways. Using Linda Knight’s immersive process of inefficient mapping, this project provided positive experiential learning opportunities for students to engage with works in the NGV Collection. Outreach learning opportunities were also delivered, to provide professional development for teachers and support staff with these new techniques to engage their students with art in an ongoing capacity.
 - The NGV Guides continued to connect with senior people and those in residential care facilities through the monthly programs, including Seniors’ Tea with NGV and Gallery Visits You, using art as a basis for interactive online experiences.

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 *Gabrielle Chanel*, *Fashion Manifesto*, *QUEER: Stories from the NGV Collection* and the NGV Kids’ exhibition *The Gecko and the Mermaid: Djerrkju Yunupiju and Her Sister*. Visual-style social scripts assisted autistic children and were available for free download from the NGV website or could be collected onsite.

Communication and accessible information and technology

The NGV website is periodically revised to improve the communication of and the audience’s access to information about events, tools and initiatives available to visitors with special 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, the website and digital channels to enhance accessibility and engagement with audiences.

During the Gallery’s temporary closure in 2021 due to the COVID-19 pandemic, a video in Auslan demonstrated the breadth of the digital content available on the NGV website, which includes captioned videos, as well as resources for children, teens and students. Commonly recognised access symbols, including Auslan interpretation, are also used on the NGV website and promotional collateral to highlight the 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 disability. World Autism Day was promoted through the NGV’s social media and featured information on available accessible resources and events.

To educate NGV staff who publish content on the NGV website, the NGV’s Multimedia staff have created online accessibility guidelines for staff training and consultation. These guidelines ensure all staff understand web accessibility and produce consistently accessible web content on the NGV website.

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 \$30.60 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

FOI statistics/timeliness

The NGV did not receive any applications during 2021/22.

Further information

Further information regarding the operation and scope of FOI can be obtained from the Act; regulations made under the Act; and www.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. The NGV 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 website www.ngv.vic.gov.au/about/reports-and-documents/public-interest-disclosures-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), the Victorian Ombudsman (VO) or the Victorian Inspectorate (VI). Further information about making disclosures can be found at www.ibac.vic.gov.au (IBAC); www.ombudsman.vic.gov.au (VO); and www.vicinspectorate.vic.gov.au (VI).

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 is committed to a future in which it operates sustainably within the natural and built environments. We manage our resources to minimise environmental impacts, while maintaining public access to the State Collection and conserving it for future generations.

Through the NGV’s Environmental Sustainability Policy, the Gallery aims to:

- demonstrate excellence in sustainable management of resources and a reduction of its carbon footprint
- seek effective and efficient solutions to improve water, energy, and waste outcomes
- consider initiatives to reduce the Gallery’s impact on the environment
- work towards key performance indicators set out in the Gallery’s Environmental Plan
- work 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, an NGV Energy Performance Contract (EPC) was completed in 2021 and is now in a Monitoring and Verification phase. The EPC initiatives included the installation of solar panels on the NGV International roof to generate renewable energy and a range of energy-saving initiatives, including installation of LED light fittings, replacement of valves to convert air and water supply to an on-demand system, and an upgrade of air-conditioning filtration and environmental control optimisation within gallery spaces.

During 2021/22, the NGV implemented and delivered on the principles of the Environmental Sustainability Policy through the following key operational activities and initiatives:

- making 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–October 2021
- continuing a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies
- continuing the recycling program in administrative and back-of-house areas
- continuing harvesting of rainwater for use in the NGV International’s moats
- collecting, tracking and reporting of environmental data.

3. Outcomes

The NGV’s environmental sustainability performance continued to be impacted by the COVID-19 pandemic in 2021/22. The NGV buildings were open to the public for more days of the year in 2021/22 than in 2020/21, which resulted in corresponding increases to energy and water consumption and waste generation.

During 2021/22, the NGV’s energy consumption and gas emissions increased compared with the previous year, reflecting the increased number of days the Gallery was open to the public. However, the energy usage and greenhouse gas emissions decreased per operating hour, when compared with prior years of similar levels of operation, due to a continued focus on using energy efficiency initiatives and equipment.

a) Total energy usage

	2019/20	2020/21	2021/22
Stationary Energy (GJ)	81,732	22,303	37,216

b) Total greenhouse gas emissions

	2019/20	2020/21	2021/22
Stationary Energy (tonnes CO ₂)	14,362	9,817	13,505

c) Normalised energy usage and greenhouse gas emissions

	2019/20	2020/21	2021/22
GJ/visitor	0.04	0.03	0.05
tCO ₂ e /visitor	0.01	0.01	0.02
GJ/operating hour	6.0	1.6	2.73
tCO ₂ e /operating hour	1.1	0.72	0.26

Water consumption

The Gallery increased its total water consumption in 2021/22 compared with the previous year, reflecting an increased number of days in which the NGV was open to the public. However, the water usage per operating hour decreased when compared with prior years of similar levels of operation, due to a continued focus on using water efficiency initiatives.

a) Total units of metered water consumed

	2019/20	2020/21	2021/22
Water (kL)	32,563	13,657	27,147

b) Normalised water usage

	2019/20	2020/21	2021/22
kL/ visitor	0.02	0.02	0.04
kL/ operating hour	2.4	1.0	2.0

Waste production

The Gallery increased its total waste production in 2021/22 compared with the previous year, reflecting the increased number of days that the NGV was open to the public. However, the rate of recycling has increased, reflecting the use of new strategies, including greater segregation at the source and re-use of materials by other organisations.

a) Total units of waste disposed of

	2019/20	2020/21	2021/22
Landfill kg	150,943	205,720	137,500
Recycled kg	218,320	142,100	445,490
Total kg	369,263	347,820	582,990

b) Normalised waste disposal

	2019/20	2020/21	2021/22
Landfill kg/visitor	0.1	0.3	0.2
Recycled kg/visitor	0.1	0.2	0.6
Landfill kg/operating hour	11.1	15.1	10.1
Recycled kg/operating hour	16.0	10.4	32.7

c) Recycling rate: 76%

Travel

Carbon emissions resulting from vehicle use have increased from last year, as staff have returned to working onsite.

a) Carbon emissions from NGV vehicle use

	2019/20	2020/21	2021/22
tCO ₂ e	10.2	4.1	12.8

b) Carbon emissions from NGV staff use of taxis

	2019/20	2020/21	2021/22
tCO ₂ e	9.5	0.4	4.2

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
Average number of full-time building occupants 2021/22 ⁽ⁱ⁾	300	30
Number of visitors 2021/22 ⁽ⁱⁱ⁾	841,779	148,384
Number of visitors 2020/21 ⁽ⁱⁱⁱ⁾	646,347	126,758
Number of visitors 2019/20	1,671,593	397,591
Number of air-conditioning operating hours 2021/22 ^(iv)	4,880	8,760
Number of hours open to the public 2021/22	3,000	2,230

(i.) The average number of staff members onsite at any one time continues to fluctuate due to the working from home requirement outlined in the pandemic orders.
(ii.) The NGV was closed to the public for 101 days between 16 July to 27 July and 6 August to 2 November 2021.
(iii.) The NGV was closed to the public from 9 July 2020 to 18 December 2020, 13 February to 17 February 2021, and 28 May 2021 to 25 June 2021.
(iv.) The air-conditioning system is shut 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 2021/22, 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 2022, an independent review has confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2021/22, 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 2021/22, the NGV was issued with fourteen 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 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 2021/22, the NGV did not undertake any projects applicable to the Local Jobs First Policy.

IMPLEMENTATION OF SOCIAL PROCUREMENT FRAMEWORK

The Victorian Government’s Social Procurement Framework (SPF) is a whole-of-government framework outlining approaches to social procurement, the implementation of which aims to achieve both social and sustainable outcomes to benefit Victorians.

The NGV has developed its Social Procurement Strategy in line with this framework and is committed to the following objectives:

- supporting safe and fair workplaces;
- using environmentally sustainable business practices
- providing opportunities for disadvantaged Victorians.

The NGV did not undertake any procurements relevant to the application of its Social Procurement Strategy in 2021/22.

MAJOR CONTRACTS

The National Gallery of Victoria has not signed any major contracts (over \$10 million in value) for the year ended 30 June 2022.

CONSULTANCIES

In 2021/22, there were four consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2021/22 in relation to these consultancies was \$229,330 (excl. GST). Details of individual consultancies can be viewed at www.ngv.vic.gov.au/about/reports-and-documents/. In 2021/22, there was one consultancy where the total fees payable to the consultant was less than \$10,000. The total expenditure incurred during 2021/22 in relation to this consultancy was \$3,000 (excl. GST).



(above)
Children enjoy the exhibition *Plans for the Planet*: Olaf Breuning for Kids, NGV International. Photo: Tom Ross

ADVERTISING AND COMMUNICATIONS EXPENDITURE

2021/22 (\$ 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
Melbourne Winter Masterpieces® 2021 FRENCH IMPRESSIONISM FROM THE MUSEUM OF FINE ARTS, BOSTON							
The NGV implemented a comprehensive marketing campaign to support the <i>French Impressionism</i> exhibition, with an emphasis on maximising audience reach through negotiated media partnerships.	25 Jun – 5 Aug 2021*	375	–	0	–	1	376
Promotional activity targeted local, regional and interstate markets through print, cinema and radio, high-impact transit and out-of-home advertising, and an extensive content strategy executed across NGV channels.							
GABRIELLE CHANEL. FASHION MANIFESTO							
The NGV's integrated marketing campaign attracted over 215,000 local, regional and interstate visitors to <i>Gabrielle Chanel. Fashion Manifesto</i> .	4 Dec 2021 – 25 Apr 2022	823	–	41	34	27	925
The support of longstanding partnerships helped to achieve mass reach nationally, with print and high-impact out-of-home advertising, and targeted digital placements reaching new audiences across the summer season.							
Melbourne Winter Masterpieces® 2022 THE PICASSO CENTURY							
In June 2022, the NGV unveiled the blockbuster exhibition <i>The Picasso Century</i> . Before and after the exhibition opening, a marketing campaign targeted local, regional and interstate markets. An emphasis on negotiated media partnerships helped to maximise audience reach.	10 Jun – 9 Oct 2022	423	–	22	40	5	490
Marketing activity included print, cinema and radio, transit and out-of-home advertising, digital, and social media advertising.							

*Campaign expenditure for 2021/22 should be read alongside the previous financial year; campaign expenditure takes into account the expenditure included in the 2020/21 Annual Report.

(opposite)
A guest examines Paul McCann's *Gumnut, ball gown*, 2011 (detail), at the opening of the exhibition *QUEER: Stories from the NGV Collection*, NGV International.
© Paul McCann



INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2021/22 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$5,419,301, with the details shown below.

2021/22 (\$ 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
5,317	102	102	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

24 August 2022

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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