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ANNUAL REPORT

2023/24

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

NGV ANNUAL REPORT 2023/24

NGV INTERNATIONAL
180 St Kilda Road


THE IAN POTTER CENTRE: NGV AUSTRALIA
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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 (Vic)*, I am pleased to present the Council of Trustees of the National Gallery of Victoria’s Annual Report for the year ending 30 June 2024.


Janet Whiting AM
President, Council of Trustees
30 August 2024

(cover)
Afrocentric Performance curated by Candy Bowers at *NGV Triennial EXTRA* 2024 as part of the NGV Triennial exhibition with **Thomas J Price’s** *Reaching out* 2022, and *All in* 2021.
Photo: Michael Pham

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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* (Vic) established the NGV as a statutory authority that currently sits within the Victorian Government Department of Jobs, Skills, Industry 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 Steve Dimopoulos MP, Minister for Creative Industries (until 2 October 2023) and the Hon Colin Brooks MP, Minister for Creative Industries (from 2 October 2023).

Council of Trustees functions

Section 13(1) of the *National Gallery of Victoria Act 1966* (Vic) 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 a 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 78,000 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)
Visitor viewing the *Africa Fashion* exhibition
on display from 31 May – 7 April 2024 at NGV
International, Melbourne. Photo: Selina Ou

PRESIDENT’S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria (NGV), it is my privilege to present the Gallery’s 2023/24 Annual Report.

The Gallery has presented numerous exciting and innovative programs and exhibitions throughout the year, attracting approximately 2,646,339 visitors across both of our sites. I would like to extend my sincerest thanks to the Victorian Government for its ongoing support, enabling the NGV to continue its work as one of Australia’s leading art institutions. The Strategic Direction 2023–26 continued to guide the Gallery’s activities throughout the course of the year.

Key international exhibition highlights this year included the Melbourne Winter Masterpieces® 2023 exhibition *Pierre Bonnard: Designed by India Mahdavi*; the major summer exhibition *NGV Triennial 2023*; and the Melbourne Winter Masterpieces® 2024

exhibition *Pharaoh*. The NGV also presented several Australian exhibitions including *Melbourne Now*; *Watercolour Country: 100 Works from Hermannsburg*; and *My Country: Country Road + NGV First Nations Commissions*. In October 2023, we were delighted to present the opening of Wurrdha Marra at The Ian Potter Centre: NGV Australia. Meaning ‘Many Mobs’ in the Wurundjeri Woi Wurrung language, Wurrdha Marra is a dynamic and ever-changing exhibition space displaying works from the NGV’s First Nations art and design collection.

Comprehensive planning for The Fox: NGV Contemporary continued this year. The new Gallery is part of the Victorian Government’s Melbourne Arts Precinct Transformation, the largest cultural infrastructure project in Australia’s history. I thank Angelo Candalepas and Associates for their commitment to progressing its development, alongside the Victorian Government, the philanthropic community and the NGV team.

We are incredibly grateful for the support and dedication of the Gallery’s many donors, whose generosity and commitment to the NGV have ensured that our Collection and programming have continued to thrive. A comprehensive list of our 2023/24 donors can be found on pages 132–137 of this report.

The achievements of the NGV this year would not have been possible without the support of our many friends, volunteers, Members and Partners. I commend the support of the NGVWA and thank President Georgie Lynch. I also wish to recognise the dedication and support of former NGVWA President, Tania Brougham, who retired from the position in 2023. I acknowledge the support of the NGV Voluntary Guides and extend my thanks to President Anne Hunt OAM. I also recognise and thank the NGV Business Council and Chair Tim Royce, for their significant support of the NGV.

The Felton Bequest continues to play a significant role in the growth and development of the NGV Collection, and I sincerely thank its committee for their loyal support. I extend this thanks to Chair Rupert Myer AO, whose support has been invaluable.

I would like to commend the NGV’s many generous sponsors and corporate Partners. These relationships span the corporate sector, education and tertiary institutions, media and tourism, and allow the Gallery to undertake an ambitious range of programs, activities and exhibitions to engage our diverse audiences. We look forward to continuing to foster these connections in the years to come.

I would like to thank the Victorian Government for its enduring support, which has enabled the NGV to continue delivering programming and exhibitions to our communities. On behalf of the entire Council of Trustees and the NGV’s Executive Management Team, I extend my thanks to the Hon Jacinta Allen MP, Premier of Victoria; the Hon Daniel Andrews, former Premier of Victoria; the Hon Ben Carroll MP, Deputy Premier; the Hon Colin Brooks MP, Minister for Creative Industries; and Steve Dimopoulos MP, former Minister for Creative Industries. I would also like to thank Tim Ada, Secretary of the Department of Jobs, Skills, Industries and Regions, and Claire Febey, Chief Executive of Creative Victoria.

I would like to thank my fellow Trustees Preet Bains, Krystyna Campbell-Pretty AM, John Higgins AO, Sarah Lowe, Rachael Neumann, Andrew Penn AO and Professor Gaye Sculthorpe. I especially wish to thank Lisa Gay, who concluded her time on the Council of Trustees in May 2024, for her committed service and generosity to the NGV over many years.

I gratefully recognise the valuable contributions of the NGV’s various council committees. In particular, I would like to thank the external members who contributed their knowledge and expertise throughout the year: Caroline Coops, Carmen Lam and Bronwyn Ross on the Audit, Risk and Compliance Committee; Chris Pidcock and Andrew Sisson AO on the Investment Committee; and Jessica Bridgfoot and Joshua White on the Victorian Foundation for Living Australian Artists (VFLAA) Committee. I would also like to thank Eric Nash for his service on the VFLAA Committee until August 2023.

With appreciation, I acknowledge the NGV Foundation Board’s Chair, John Higgins AO and the Board Members who served this year: Neville Bertalli, Norman Bloom, Geraldine Buxton, Krystyna Campbell-Pretty AM, Leigh Clifford AC, Peter Edwards, Paula Fox AO, Morry Fraid AM, Joanna Horgan AM, Barry Janes, Craig Kimberley OAM, Michael Tong, Michael Ullmer AO and Neil Young KC. I would also like to thank Leigh Clifford AC on the occasion of his retirement as Chair of the Foundation Board, and congratulate him on his appointment as Emeritus Chair. I also wish to extend my thanks to Phillip Cornish AM who concluded his term with the NGV Foundation Board in April 2024.

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

Janet Whiting AM
President, Council of Trustees

(opposite)
Janet Whiting AM, President of the Council of Trustees of the NGV at the *NGV Triennial 2023* Supporters preview. Photo: Carmen Zammit

DIRECTOR’S REVIEW



I am very pleased to introduce the NGV’s Annual Report for 2023/24. As we look back on the year, it is my great pleasure to recognise everyone who has helped us achieve many successes.

Throughout the year, the NGV Collection saw tremendous development and growth through diverse acquisitions of art and design. I am grateful for the incredible generosity of our donors and philanthropic community. Without our wonderful supporters, our vision to ambitiously expand our Collection would not be possible. A full list of supporters can be found on pages 132–137 of this report.

Extensive exhibition programming continued this year at both NGV International and The Ian Potter Centre: NGV Australia. August saw the conclusion of the second iteration of *Melbourne Now*, in which more than two hundred contemporary projects and events from local artists and designers were staged across all three levels of The Ian Potter Centre: NGV Australia. In September, *Rembrandt: True to Life* concluded at NGV International, having delighted

audiences who travelled from far and wide to visit the most comprehensive exhibition of Rembrandt’s work to be held in Australia in twenty-five years.

In October, the Melbourne Winter Masterpieces® 2023 exhibition *Pierre Bonnard: Designed by India Mahdavi* also came to an end. This kaleidoscopic exhibition was beloved by visitors and featured more than one hundred works by the celebrated French artist and included immersive scenography by Paris-based designer India Mahdavi. The NGV was incredibly fortunate to develop this exhibition in partnership with Musée d’Orsay, Paris, drawing largely from the museum’s impressive holdings of works by Bonnard alongside significant loans from other collections in France and beyond.

As the year progressed, so too did the exciting exhibition offerings at the Ian Potter Centre: NGV Australia. This included Wurrdha Marra, a dynamic exhibition space in which familiar works from the NGV’s Collection of First Nations Australian art and design are

displayed alongside new acquisitions, presented through a series of changing thematic. Further exhibition highlights at the Ian Potter Centre: NGV Australia included *Photography: Real and Imagined*, *Watercolour Country: 100 Works from Hermannsburg*, the 2023 Mecca Holiday Collaboration: *Kaylene Whiskey*, and *My Country: The Country Road + NGV First Nations Commissions*.

From December to April, *NGV Triennial 2023* took centre stage at NGV International, welcoming more than one million visitors across all four levels of the building. The third iteration of this large-scale exhibition featured one hundred extraordinary projects by 120 artists, designers and collectives at the forefront of global contemporary practice. *NGV Triennial EXTRA* returned in January for ten nights of free after-hours programming including music, DJs, talks, performance, dance, art, design and more. Also exhibited as part of *NGV Triennial 2023* was the 2023 NGV Architecture Commission, *(This is) Air | Nic Brunsdon*. A comprehensive catalogue of over four-hundred pages of dialogues, reflections and commentary by fifty-six writers was published in tandem with the exhibition. We were also delighted to launch *NGV Triennial 2023* with the annual NGV Gala, an evening of fashion, performance and creative expression.

Offerings for children and young people continued to be an important aspect of our programming this year. *RIFIFI: Jean Julien for Kids* delighted young audiences at the *NGV Triennial 2023*, whereby the children’s gallery was transformed into an underwater world with an environmental theme. The NGV Kids Summer Festival was a highlight during the summer school holidays, with families enjoying a week of free marine-inspired artist-led activities. The NGV Kids on Tour 2024 also made a return, with free art-making activities at over 140 venues across metropolitan and regional Victoria. Programming for teenagers remained another key focus, with NGV Teens: Art Party returning at NGV International complete with DJs, talks and artist and dance workshops. At the Ian Potter Centre: NGV Australia in March, the annual exhibition *Top Arts 2024* opened.

In July, we were delighted to celebrate NAIDOC Week at the Ian Potter Centre: NGV Australia and acknowledge the rich histories, cultures and achievements of Aboriginal and Torres Strait Islander peoples with a day of free live music, performances, film screenings, art demonstrations, workshops, tours and drop-by drawing for all ages.

(opposite)
NGV Director, Tony Ellwood AM, at the
Yayoi Kusama 2024 exhibition media
announcement. Photo: Eugene Hyland

Engagement with our international community was another significant aspect of our programming this year. We thank the more than thirty thousand people who joined us over a weekend in February to celebrate Lunar New Year with art, performances and free activities to commence the Year of the Dragon.

In March, the Bowery Ball showcased the vibrant creativity and buoyant self-expression of Victoria’s LGBTIQ+ community in an evening of dance, drag, music and fashion to celebrate the legacy of Australian designer and global queer icon, Leigh Bowery.

Africa Fashion opened in May and included more than two hundred works of fashion, textiles, adornment, photography, music and film. Developed by the Victoria and Albert Museum, London, and presented in Melbourne in partnership with the NGV, the exhibition celebrated the creativity, ingenuity and global impact of contemporary African fashions from the midtwentieth century to the present day. Featured creatives included Kofi Ansah, Chris Seydou, Shade Thomas-Fahm, Thebe Magugu, Imane Ayissi, IAMISIGO and Lisa Folawiyo.

In partnership with the Victorian Government, the annual Melbourne Design Week returned in May. Celebrating local and international design, the eleven-day program featured talks, tours, exhibitions, launches, installations and workshops across Melbourne. Also included in the program was the tenth annual Melbourne Art Book Fair. Taking place at the NGV, the fair brought together local and international publishers, artists and designers, fostering the exchange of ideas and collaboration between industry professionals and printed matter enthusiasts alike.

Detailed planning for The Fox: NGV Contemporary remained a key focus of the NGV’s activities this year. It has been exciting to see major construction progress throughout Melbourne Arts Precinct, and we look forward to The Fox: NGV Contemporary becoming a significant part of this important transformation in the coming years. The NGV also continued its fundraising efforts in acquiring philanthropic support for the new building, and I wish to sincerely thank those supporters who have generously pledged funds towards its development.

In June, the Melbourne Winter Masterpieces® 2024 exhibition, *Pharaoh*, opened its doors to visitors. In partnership with the British Museum, this landmark exhibition celebrated three thousand years of ancient Egyptian art and culture. Through more than five hundred works, including monumental sculpture, architecture, temple statuary, exquisite jewellery, papyri, coffins and a rich array of funerary objects, the exhibition examined the phenomenon of pharaoh; those all-powerful kings claiming a divine origin. An in-depth publication of more than two hundred and fifty pages was also produced to accompany the exhibition.

Alongside the NGV’s exhibition program and Collection, the Gallery published significant scholarly research throughout the year. This included seven major print titles and twenty-eight digital offerings, such as online essays and articles. Numerous NGV publications achieved industry recognition and success, winning multiple awards across the publishing and design sectors. Full details of these awards and accomplishments can be found on page 29 of this report.

The NGV Collections Strategy 2023–26 guided the direction of the NGV Collection this year. We are tremendously grateful for the support and dedication of our donors and philanthropic community who have helped us achieve our goals and vision for the Collection throughout the 23/24 financial year. I extend my thanks to the NGV Foundation Board including Chair John Higgins AO and Emeritus Chair Leigh Clifford AC, who concluded his term as Chair in February 2024. A full list of acquisitions from the year can be found on pages 40–72 of this report.

With gratitude, I would like to acknowledge our corporate Partners and supporters. Your generosity goes a long way in making our exhibitions, programs and projects possible. I would particularly like to thank Principal Partners Mercedes-Benz, MECCA and Country Road, as well as Premium Partners HSBC Australia and Tiffany & Co.

I also wish to warmly thank the members of the NGV’s Council of Trustees: President Janet Whiting AM, Preet Bains, Krystyna Campbell-Pretty AM, Lisa Gay, John Higgins AO, Sarah Lowe, Rachael Neumann, Andrew Penn AO and Professor Gaye Sculthorpe for their leadership, support and boundless dedication to the Gallery throughout the year. I acknowledge Lisa Gay, who ended her term as a Trustee in May 2024, for the remarkable contributions she has made to the NGV across many years.

(opposite)
Visitors viewing Sheila Hick’s *Nowhere to go 2023* on display as part of *NGV Triennial* from 3 December 2023 – 7 April 2024 at NGV International, Melbourne. Photo: Tobias Titz

I would also like to recognise and thank 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, and my colleagues in each of the NGV’s teams.

I am greatly appreciative to the Victorian Government for its advocacy and support of the NGV this year. I would like to thank the Hon Jacinta Allan MP, Premier of Victoria; the Hon Daniel Andrews, former Premier of Victoria; the Hon Ben Carroll MP, Deputy Premier; the Hon Colin Brooks MP, Minister for Creative Industries; and Steve Dimopoulos MP, former Minister for Creative Industries. I also extend my gratitude to Tim Ada, Secretary of the Department of Jobs, Skills, Industry and Regions, and Claire Febey, Chief Executive of Creative Victoria.

Finally, I would like to warmly thank all NGV staff for their invaluable contributions to the success of the Gallery this year. I am incredibly fortunate to be surrounded by such a committed, creative and passionate team.

Tony Ellwood AM
Director



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.

Realising our potential

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

Building for the future

- Champion the design of NGV Contemporary to be a landmark, destination building and an international benchmark for innovation in architectural and gallery design.
- Advocate and plan for a gallery designed and equipped to respond to the latest trends in international museum best practice, to transform the way the NGV showcases contemporary art and design.
- Work with the Victorian Government and precinct Partners to create and deliver a dynamic arts precinct that distinguishes Melbourne from other global cities and provides increased community access to the arts.

Sharing our vision

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

REPORT AGAINST OUTPUT TARGETS

2023/24 STATE BUDGET PAPER NO. 3 OUTPUTS

	Unit of measure	2022/23 Actual	2023/24 Target	2023/24 Actual	Performance variation (%)	Result (a)
QUANTITY						
Access – attendance	Number	2,461,376	2,235,000	2,646,339	18.40	✓
The result is higher than expected and is largely due to the popularity of the free, major summer exhibition, <i>NGV Triennial 2023</i> .						
Access – website visitation	Number	5,148,625	2,500,000	5,818,954	132.76	✓
The result is higher than expected due to increased use of the NGV website.						
Members and friends	Number	23,816	16,000	21,379	33.62	✓
The result is higher than expected due to higher than anticipated engagement in NGV Members Programs.						
Volunteer hours	Number	6,205	2,000	9,659	382.95	✓
The result is higher than the target due to higher than anticipated volunteer participation.						
Students attending education programs	Number	89,628	40,000	94,540	136.35	✓
The result is higher than expected due to higher than anticipated engagement in NGV Learning Programs.						
QUALITY						
Collection storage meeting industry standard	Per cent	77%	77%	77%	–	✓
Visitors satisfied with visit	Per cent	97%	95%	95%	–	✓
All facility safety audits conducted		YES	YES	YES	N/A	✓

Note:
(a) ✓ Performance target achieved or exceeded.
■ Performance target not achieved – exceeds 5 per cent or \$50 million (cost measures only) variance.
○ Performance target not achieved – within 5 per cent or \$50 million (cost measures only) variance.

2023/24 PERFORMANCE REPORT



BRINGING ART AND DESIGN TO LIFE

ACQUISITION HIGHLIGHTS

In 2023/24, the NGV Collection continued to expand, guided by the NGV Collections Strategy 2023–26, which was developed to provide a vision and strategic directions for building the Gallery’s permanent collection.

A full list of acquisitions for 2023/24 can be found on page 40.

Through the generosity of community and philanthropic partners, important acquisitions of historical painting and sculpture were made possible. One such acquisition was a gift of three bronzes and twenty-one plasters by Hans Arp, from the Stiftung Arp e.V., which has made the NGV the leading repository of sculptural works by this key twentieth-century artist in the Asia-Pacific region. Exhibited in a dedicated display at NGV International, these works are brought to life through a series of public programs, scholarly lectures and learning programs. The acquisition of another key work, the iconic *Mae West lips sofa*, 1937–38, by Salvador Dalí, was made possible by generous donations from Paula Fox AO and Fox Family Foundation, Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, The Betsy and Ollie Polasek Endowment, King Family Foundation, John and Jenny Fast, and Ralph Ward-Ambler AM and Barbara Ward-Ambler, donors to the 2023 NGV Foundation Annual Dinner and 2023 NGV Annual Appeal in memory of Robert J. Wylde. As a legacy of the 2023 exhibition, *Rembrandt: True to Life*, the Gallery acquired *Abraham Francen, Apothecary*, c. 1657, with the support of David Tunick, Barry Janes and Paul Cross, Ken Harrison AM and Jill Harrison OAM, Neil Young KC, Suzanne Kirkham and donors to the NGV Rembrandt Appeal. The NGV also acquired Rembrandt’s *Studies of the head of Saskia and others*, 1636, gifted by Andrew Sisson.

During 2023/24, increasing representation of historical women artists continued to be a key collecting focus. This goal was advanced by the acquisition of Dutch Golden Age painter, Maria van Oosterwyck’s *Still life with flowers and butterflies*, 1688. This acquisition, which was the subject of the 2022 NGV Annual Appeal, was supported by the Dodge Bequest, Margaret Bland, Joy Anderson, Tim Fairfax AC & Gina Fairfax AC, The Betsy & Ollie Polasek Endowment, Michael Heine Family Foundation, Suzanne Kirkham, Carol Sisson, E. & D. Rogowski Foundation, and donors to the 2022 NGV Foundation Annual Dinner and 2022 NGV Annual Appeal. The NGV’s collection of women artists was further strengthened through several significant gifts from Krystyna Campbell-Pretty AM and Family including works by seventeenth-century English painter, Joan Carlile; Regency-period artist, Emma Soyer; nineteenth-century English-Australian painter, Emmeline Pritchard; and Italian Baroque painter and printmaker, Elisabetta Sirani, whose work is the first finished drawing by a seventeenth-century woman artist to enter the NGV Collection. A bronze by

nineteenth-century sculptor and actor, Sarah Bernhardt also joined the Collection, supported by Krystyna Campbell-Pretty AM and Family, and M.G. Chapman Estate.

In 2023/24, the NGV also endeavoured to acquire the works of international women photographers who were active throughout the first half of the twentieth century. The Bowness Family Fund for Photography supported the acquisition of works by Berenice Abbott, Laure Albin Guillot, Ilse Bing, Margaret Bourke-White, Trude Fleischmann, Kitty Hoffman, Lotte Jacobi, Germaine Krull, Tina Modotti and Barbara Morgan. The fund additionally supported the acquisition of works by Mexican artist, Lola Álvarez Bravo, expanding the geographic representation of the Collection.

In 2023, major exhibition *Melbourne Now* facilitated significant acquisitions of works by contemporary Australian artists and designers including: megan evans, gifted by the artist; Claire McArdle, funded by NGV Supporters of Contemporary Design and Architecture; Nevada Duffy, supported by Bruna Capodanno; and Mia Salsjö, co-commissioned by Fed Square and the NGV, in collaboration with the artist and Melbourne Symphony Orchestra. Support from the Victorian Foundation for Living Australian Artists made possible the acquisition of works by Deanne Gilson, J’aton Couture, Kenny Pittock, Lisa Reid, John Wardle and Simon Lloyd, as well as acquisitive commissions from Sean Hogan, Ruth Höflich, Claire Lambe, Amalia Lindo, Rel Pham, Taree Mackenzie, Elvis Richardson and Mark Smith.

In 2024, the inaugural Country Road + NGV First Nations Commissions, supported by Country Road Brands, enabled the acquisition of emerging First Nations practitioners including Alec Baker, Jan Griffiths, Aidan Hartshorn, Sophie Honess, Mitch Mahoney, Cheryl Rose, Warraba Weatherall and Johnathon World Peace Bush. The ambitious *Mun-dirra (Maningrida fish fence)*, 2023, by thirteen artists from Maningrida, is unprecedented in scale and was generously funded by Lisa Fox. The Gallery also acquired works by senior First Nations artists including Iluwanti Ken, supported by Beatrice Moignard; Vincent Namatjira OAM, supported by D’Lan Contemporary; and Kim Wandin, gifted by the artist.

The NGV’s collection of American modernist design also expanded in 2023/24, with the acquisition of three works by Frank Lloyd Wright, including a rare vase and dining chair gifted by Krystyna Campbell-Pretty AM and Family. The acquisition of Louis Charles Desnos’s, *Terrestrial globe*, 1758, and major gifts from Christopher Begg, and Patricia Begg OAM Bequest of eighteenth and nineteenth-century European and Asian porcelain, enable the Gallery to tell a broader story of early modern trade and globalism.

Twentieth and twenty-first century fashion continued to be a strategic focus in 2023/24. Krystyna Campbell-Pretty supported the acquisition of key works from important design houses including Chanel, Alexander McQueen, John Galliano, Givenchy, Balenciaga, Dior, Vivienne Westwood, Alaïa and Maison Martin Margiela. Two-hundred and seventeen works by Australian designer, Martin Grant were gifted by the designer, representing a comprehensive record of the designer’s practice.

(opposite)
Installation view of Farrokh Mahdavi’s *Untitled* 2021
on display as part of NGV Triennial from 3 December
2023 – 7 April 2024 at NGV International, Melbourne.
Photo: Selina Ou

THE THIRD NGV TRIENNIAL WELCOMED OVER ONE MILLION VISITORS.

As a result of the 2024 landmark exhibition *Africa Fashion*, examples of fashion from the continent and diaspora have been a targeted priority, including the acquisitions of works by Thebe Magugu – supported by Sharon and Gregory Paton – Loza Maleombho, Orange Cultures and Imane Ayissi.

Asian textiles also remain a focus, with the acquisition of seven kimono from the Edo period, supported by 2023 NGV Japan Tour Donors, and two twentieth-century saris gifted by Supriya Singh.

Acquisition outcomes from *NGV Triennial 2023* furthered the Gallery's rich and diverse collection of contemporary art, design and architecture. These include acquisitive commissions from Azuma Makoto, purchased with funds donated by Bagôt Gjergja Foundation, Andrew Penn AO, Michael Buxton, Janet Buxton, Paul Cross, Anthony Cross, Cameron Oxley, Bronwyn Ross, and Woods 5 Foundation; Bethan Laura Wood, supported by Jo Horgan AM and MECCA brands; Fernando Laposse, supported by The Andrew and Geraldine Buxton Foundation; Hoda Afshar, supported by VFLAA; and the multi-artist photographic project, *Megacities*, 2023, supported by the Orloff Family Charitable Trust and Barry Janes and Paul Cross. Thirteen works by Tracey Emin were also acquired, including the major neon work *Love poem for CF*, 2007, supported by Jo Horgan AM and Peter Wetenhall, and the bronze *This is exactly how I feel right now*, 2016, supported by Andrew and Judy Rogers.

The scale and significance of *NGV Triennial 2023* was made possible by three substantial gifts of the Felton Bequest's Committee: Thomas J Price's *Reaching out*, 2022, Elmgreen and Dragset's *The examiner*, 2023, and David Shrigley's *Really Good*, 2016. Further works by Thomas J. Price and Elmgreen and Dragset were supported by Neville and Diana Bertalli, Loti & Victor Smorgon Fund, and Barry Janes and Paul Cross, respectively.

EXHIBITIONS AND DISPLAYS

In 2023/24, the NGV presented an extensive program of exhibitions, displays and public programs that engaged with a diverse audience across a range of media. In addition to major programs, Melbourne Art Book Fair and Melbourne Design Week, a total of twenty-six exhibitions were presented at NGV International and The Ian Potter Centre: NGV Australia. The NGV had three exhibitions tour internationally and regionally: *Blak Rainbow: The Art of Dylan Mooney* at the Australian Embassy Gallery in Paris, *Emerging from Darkness: Faith Emotion and Body in the Baroque* at Hamilton Art Gallery and *The Land is Us: Stories, Place & Connection* at Shepparton Art Museum. A selection of exhibition highlights from the year are as follows.

THE IAN POTTER CENTRE: NGV AUSTRALIA

LIAM YOUNG: PLANETARY REDESIGN

Liam Young: Planetary Redesign was the first major Australian solo exhibition from filmmaker and speculative architect, Liam Young. Through an immersive display of moving image works, costumes and photography, Young proposed thought-provoking redesigns of our planet that offer a radically optimistic solution to the climate crisis. Displayed works included *Planet City*, commissioned for *NGV Triennial*

2020 and *The Great Endeavor*, 2023, direct from its world-premiere at the 2023 Venice Biennale of Architecture. The exhibition speculated that addressing the climate emergency is no longer a technological problem – it is now a social, cultural and political one. Young's works offer hope that through creativity and collective action, we can move together towards ecological balance on earth.

2023 MECCA HOLIDAY COLLABORATION: KAYLENE WHISKEY

Now in its eighth year, the MECCA Holiday Collaboration strives to support women in the arts and enable new acquisitions to enter the NGV Collection. In 2023 the commission was awarded to Kaylene Whiskey, known for her distinct and vibrant art practice that celebrates sisterhood and strong kungas (women). Whiskey's series of paintings for this commission instilled a sense of joy into the politically charged collision of Western pop culture and life on Country. Produced on discarded tourist pamphlets, Whiskey boldly depicts iconic women surrounded by red dirt, tjala (honey ants) and nginjaka (perentie lizards) to intermingle Western consumerism with Anangu culture. Although seemingly incongruous with their surrounds, these superheroes communicate the lived reality of many First Nations people growing up on Country in postcolonial Australia; the often complex and powerful synthesis which involves both resistance and dependence upon non-Indigenous society. The 2023 MECCA Holiday Collaboration showcased Whiskey's irreverent and witty practice, producing a series of works that examined Indigenous life and its ever-evolving relationship with tradition and contemporary popular influences.

WURRDHA MARRA

In October 2023, the ground floor of The Ian Potter Centre: NGV Australia became home to Wurrdha Marra, a new, dynamic and ever-changing exhibition space dedicated to displaying masterpieces and new works of art and design from the NGV's First Nations collections. Meaning 'Many Mobs' in the Wurundjeri Woi Wurrung language, Wurrdha Marra is the name now bestowed upon this gallery space by the Wurundjeri Council. For many First Nations peoples around the world, art and design are part of a continuum where the past intersects with the present, different materials converge, and diverse perspectives come together. The central role of art in passing down important cultural knowledge is celebrated in this display through the diverse approaches that artists take to maintain and regenerate customary cultural practices and iconography, while also creating new forms of artistic expression. From emerging to senior artists, across an array of time periods and regions, the works displayed at Wurrdha Marra celebrate the diversity of First Nations art and design through a series of visual dialogues and juxtapositions from many Aboriginal and Torres Strait Islander Communities around the Country.

PHOTOGRAPHY: REAL AND IMAGINED

Highlighting major photographic works from the NGV Collection, including recent acquisitions on display for the first time, *Photography: Real and Imagined* examined the complex, engaging and sometimes contradictory nature, of all things photographic. This dazzling exhibition explored two perspectives on photography: photography grounded in the real world as a record, a document and a reflection of the world around us, and

photography as the product of imagination, storytelling and illusion. As the largest survey of the NGV's photography collection, *Photography: Real and Imagined* included more than three hundred works by Australian and international photographers and artists working with photo-media from the nineteenth, twentieth and twenty-first centuries.

WATERCOLOUR COUNTRY: 100 WORKS FROM

HERMANNSBURG

This exhibition brought together 100 watercolours by Aranda, Western Aranda, Eastern Aranda and Kemarre/Loritja artists working at Ntaria/Hermannsburg across several generations. In connecting multiple generations of family and kin through this interaction of a single artistic movement, *Watercolour Country: 100 Works from Hermannsburg* celebrated the legacy of an artform and its impact on Community. The works exhibited emphasised the ethereal beauty of Aranda Country and the cultural stories embedded in this landscape. From distant eucalypt trees and slender ghost gums, to the blue mountains and rock formations, this exhibition created a unified and comprehensive depiction of these distinctive traditional lands. From the NGV Collection, the exhibition featured key new acquisitions by Albert Namatjira, one of Australia's most well-known artists, and an important recent gift of seventy-seven watercolours from former NGV trustee, the late Darvell M. Hutchinson AM. The exhibition also featured many artists who produced work over more than half a century, such as Gerhard Inkamala, Cordula Ebatarinja – one of the only women to have a career as a painter during the boom period of the Hermannsburg School – and contemporary artist Benita Clements.

TOP ARTS 2024

For three decades, this much-loved, annual exhibition has provided a platform for the next generation of Victorian artists to showcase their talent, passion and ingenuity. *Top Arts* 2024 featured the most exceptional work from students who completed the new VCE Art Making and Exhibiting, and Art Creative Practice Study Designs in 2023. The exhibition is a fascinating survey of the curious, creative and innovative spirit of young artists.

NINA SANADZE

Nina Sanadze surveyed the work of Melbourne-based contemporary artist, Nina Sanadze. Combining installation, sculpture and found objects, Sanadze's work references public statues, structures and monuments as metaphors for societal transformation. Inspired by the public monuments in her childhood home of Tbilisi, Georgia, where Soviet icons replaced imperial statues, this solo exhibition presented six sculpture and installation-based works in an interrogation of the meaning of public statues. The works on display at NGV Australia referenced Australia's colonial monuments to explore and question the emotional resonance of public art. In the installation *Monuments and movements*, 2019, the artist referenced Melbourne-based monuments to Queen Victoria (1819–1901), Edward VII (1841–1910) and King George V (1865–1936). Other works, including *Apotheosis*, 2021, and *Bollard city*, 2018, revealed how our cities, monuments and public artworks are constantly in flux. NGV audiences were asked to reflect on the values and priorities of

these monuments and consider the time and place in which they were erected or removed.

MY COUNTRY: COUNTRY ROAD + NGV FIRST NATIONS COMMISSIONS

The Country Road + NGV First Nations Commissions is a biennial mentorship and exhibition program that pairs emerging Australian First Nations artists and designers with an esteemed industry mentor across each state and territory. In partnership with Country Road, these commissions are a commitment to strengthening First People's visibility and self-determination, while recognising enduring and nuanced mentorship systems. For the first iteration of this commission, participants considered the theme 'My Country'. The eight resulting commissions varied in material and thematic scope, and presented an opportunity for resonant shared histories, the cultivation of resilience and ancestral practices to be embodied through contemporary art. *My Country* encouraged NGV audiences to reflect on the implications of colonisation, the importance of sustainable art practices and ways of caring for Country. The collaborations that comprised the inaugural commission were Warraba Weatherall and mentor Tony Albert (Queensland); Mitch Mahoney and mentor Maree Clarke (Victoria); Jan Griffiths and mentor Peggy Griffiths (Western Australia); Sophie Honess and mentor Jonathan Jones (New South Wales); Alec Baker and Eric Barney and mentor Vincent Namatjira OAM (South Australia); Cheryl Rose and mentor Denise Robinson (Tasmania); Aidan Hartshorn and mentor James Tylor (Australian Capital Territory); and Johnathon World Peace Bush and mentor Pedro Wonaeamirri (Northern Territory).

GRACE CROWLEY & RALPH BALSON

In 2024, *Grace Crowley & Ralph Balson* was the first major exhibition to explore the longstanding creative partnership and artistic synergies between pioneering abstract artists Grace Crowley (1890–1979) and Ralph Balson (1890–1964). This exhibition charted their radical leap into pure abstraction and the important role they played in shaping the modern art movement in Australia. Painting exclusively together for many decades, Crowley and Balson's dynamic exchange extended and challenged both artists who, respectively, produced some of the earliest and most important works of abstract art in Australia. Their collaborative approach to painting – the sharing of ideas, techniques and materials – resulted in two significant bodies of work that broke new ground in Australian art. By presenting the work of Crowley and Balson together, the exhibition invited audiences to trace the shared influences and harmonies between their works. Comprised of more than seventy-five paintings and works on paper, the exhibition gave NGV audiences the opportunity to appreciate the centrality of collaboration in both artists' practices. *Grace Crowley & Ralph Balson* drew from Victorian and interstate collections, including the Art Gallery of New South Wales, the National Gallery of Australia, as well as regional and private collections. This exhibition marked the first time that some of these works had been on public display in Australia.

‘PHARAOH AT THE NGV IS THE GREATEST EXHIBITION OF ANCIENT EGYPTIAN ART EVER SEEN IN AUSTRALIA’

—SASHA GRISHIN, ADJUNCT PROFESSOR OF ART HISTORY, AUSTRALIAN NATIONAL UNIVERSITY, IN *THE CONVERSATION*

NGV INTERNATIONAL

NGV TRIENNIAL 2023

The third NGV Triennial welcomed over one million visitors, making it one of the most popular exhibitions in the NGV’s history and cementing the blockbuster series as a major cultural highlight for Victoria. The *NGV Triennial 2023* enlivened all levels of NGV International, displaying dynamic contemporary works by more than 120 artists, designers and collectives, from over thirty countries and regions, all at the forefront of global contemporary practice. Participants included Yoko Ono, Maurizio Cattelan, Tracey Emin, David Shrigley, Sheila Hicks, Azuma Makoto, Agnieszka Pilat, Jean Jullien, Bethan Laura Wood, Thomas J. Price, Iris van Herpen, Diana Al Hadid, Elmgreen and Dragset, and couture fashion house Schiaparelli. Offering a powerful and moving snapshot of the world today, *NGV Triennial 2023* invited audiences to reflect on the world as it is while also asking how we would like it to be. Exhibition highlights included the world-premiere of *Mun-dirra (Maningrida fish fence)*, 2021–22, a monumental woven fish fence produced over two years by thirteen artists working with three apprentices in Maningrida, Arnhem Land. Additionally, an eight-metre-long bronze eel trap by Wurundjeri artist Aunty Kim Wandin was installed in the moat of NGV International. Australian premieres at *NGV Triennial 2023* included Maurizio Cattelan’s banana and duct tape work *Comedian*, 2019, and David Shrigley’s monumental ‘thumbs up’ bronze sculpture *Really good*, 2016, which was acquired for the NGV Collection by the Felton Bequest.

RIFIFI: JEAN JULLIEN FOR KIDS

RIFIFI: Jean Jullien for Kids saw the transformation of the children’s gallery into an enchanting underwater world that welcomed young visitors to learn about the importance of caring for art and the environment. Known for his playful and humorous observations of everyday life, celebrated French artist Jean Jullien created this installation especially for the *NGV Triennial 2023*. *RIFIFI: Jean Jullien for Kids* was inspired by the artist’s childhood trips to the beach and passion for caring for the marine environment. Jullien’s idiosyncratic, illustrative-style drawings were produced as murals throughout the space, with large cut-out shapes, costumes and a cast of anthropomorphic marine animals creating an intimate and immersive experience of colourful ocean life, inner coral reefs and treasured natural wonders. Young visitors took part in hands-on activities conveying the importance of protecting the ocean and its marine life, and responded to the artist’s imagery by drawing their own sea creatures.

MECCA WOMEN IN DESIGN COMMISSION: BETHAN LAURA WOOD

For the second iteration of the MECCA x NGV Women in Design Commission, London-based designer Bethan Laura Wood created *Kaleidoscope-o-rama*, 2023, an immersive audio-visual display of original furniture, objects, lighting and textiles. Taking inspiration from works in the NGV Collection, *Kaleidoscope-o-rama* was informed by Wood’s research into the interiors, furniture and objects that were the backdrop for conversation and knowledge exchange among aristocratic women in England during the late eighteenth to early nineteenth century. Offering visitors a glimpse into the experience of a Regency-era salon, the installation

comprised a five-tiered, hexagon-shaped bookcase, hand-tufted wool carpet, animated kaleidoscopic wall projections and audio recordings of passages from literature Wood read during her research. By focusing on books, a fundamental medium for knowledge sharing, Wood invited audiences to think more deeply about how ideas are captured and shared. NGV audiences were asked to consider whose voices are being broadcast and what ideas and mediums hold intellectual authority.

2023 NGV ARCHITECTURE COMMISSION:

(THIS IS) AIR | NIC BRUNSDON

Presented as part of the *NGV Triennial 2023*, Perth-based architect Nic Brunsdon collaborated with ENESS for the 2023 NGV Architecture Commission. *(This is) Air*, 2023, took the form of a large inflatable sphere structure set within the NGV Garden. *(This is) Air* drew attention to one of the universal and defining features of life on earth: breathing air. Utilising air as a building material, the commission morphed and changed throughout the day as it expanded and then released air in a natural rhythm. A poignant study of air and time, the fully inflated spherical structure stood over fourteen metres tall, evoking a sense of uplifting optimism. Throughout the day, the structure ‘exhaled’, with gusts of air released and an array of cloud-like configurations formed. The structure invited audiences to consider humanity’s relationship to this essential and yet invisible element. By making air seen, heard and felt, this commission highlighted our connection to and dependency on air – a finite resource, the quality of which is becoming increasingly affected. Throughout the summer months, *(This is) Air* was also the location for a myriad of public programs, performances and activations in the NGV Garden.

MELBOURNE WINTER MASTERPIECES® 2024: PHARAOH

Curated especially for the NGV by the British Museum as part of the Victorian Government’s Melbourne Winter Masterpieces® series, *Pharaoh* was the largest international exhibition the British Museum has ever presented in its 270-year history. The internationally exclusive blockbuster exhibition celebrated three thousand years of ancient Egyptian art and culture through more than five hundred works on loan from the British Museum. With many of these works on display in Australia for the very first time, this Melbourne-exclusive presentation featured monumental sculpture, tomb and temple architecture, coffins and funerary objects, as well as a significant display of exquisite ancient Egyptian jewellery. In totality, it constituted the single largest ancient Egyptian exhibition ever mounted in this country. Through exquisitely crafted examples of art, design and architecture, spanning from the 1st Dynasty (c. 3000 BCE) to the Roman Period (third century CE), *Pharaoh* explored the fascinating lives, myths and images of the successive rulers of ancient Egypt. From small, sacred sculptures to monuments of colossal scale, the pharaohs presented an idealised image of themselves as invincible warriors and fervent worshippers of the gods, who held a unique position as intermediaries between these divine beings and the rest of humanity. The exhibition highlighted the art and artistry of ancient Egypt and provided audiences with an appreciation of the artistic skill of ancient Egyptian sculptors, painters and craftspeople.

ANCIENT EGYPT FOR KIDS

Presented in conjunction with the Melbourne Winter Masterpieces® 2024 exhibition, *Pharaoh*, this engaging display welcomed young visitors into the enthralling world of ancient Egypt. This exhibition featured a selection of works from the NGV antiquities collection, amidst immersive spaces inspired by ancient interiors. Young NGV visitors were invited to participate in a range of activities and encouraged to build an appreciation of cultures from other countries and time periods. These activities included a play zone to build pyramid formations and a hieroglyphic room to create names in hieroglyphs via frottage, which encouraged them to make a keepsake of their visit to the NGV. Maturer audiences enjoyed the interactive multimedia quiz that was also on offer within the space.

AFRICA FASHION

This landmark exhibition celebrated the creativity, ingenuity and global impact of contemporary African fashions from the mid twentieth century through to the present day. To date, *Africa Fashion* is the largest exhibition of fashions from this region to be presented in an Australian art institution. Featuring over two hundred works – spanning fashion, textiles, adornment, photography, music and film – *Africa Fashion* illuminated a thriving fashion scene, as dynamic and varied as the continent itself. This exhibition was developed by the Victoria and Albert Museum, London, and presented in Melbourne in partnership with the NGV. Individual African voices and perspectives were foregrounded, as well as the richness of African histories and cultures. The exhibition featured more than fifty designers and artists from twenty African countries. Beginning with the African independence movement and the liberation years, *Africa Fashion* drew attention to the important role of fashion in the cultural renaissance of the 1950s and 1960s. The display of photographic portraiture, past and present, reflected on the relationship between fashion, agency and self-representation. NGV audiences were presented with the diversity and ingenuity of the continent’s contemporary fashion industry through displays of contemporary couture, ready-to-wear and made-to-order from designers, collectives and stylists working in Africa today. From the minimal to the artisanal to the maximalist to the narrative, *Africa Fashion* offered a glimpse into the glamour and politics of this globally influential scene.

RESEARCH AND CONSERVATION

The NGV Conservation Department cares for Collection and loan works, preparing them for display and strategically evaluating display and storage environments. They also carry out scientific and art historical research to offer unique insights into the understanding of works of art and conservation practices, as well as publicly disseminating this information through both NGV and industry-led forums.

During 2023/24, the Conservation Department completed condition assessments for all borrowed works, outgoing loans and new acquisition submissions. Significant contributions were made to temporary and travelling exhibitions, as well as regular Collection changeovers, including the production of mounts, frames, bespoke object display mechanisms and treatment of works for display. Major conservation treatments included Bartolomé Esteban

Murillo’s *The Immaculate Conception*, c. 1665; François-Hubert Drouais’ *Renée Anne Jacquette Guillemette Moulin de la Racinière, Madame d’Angot*, 1772; Jean-Philippe Worth’s *Evening dress*, c.1902; Baccarat *Tsar, candelabrum*, 1903 designed, 1911 manufactured; Frank Hurley’s *No title (A turreted berg)*, 1913; Ruth Hollick’s *Thought*, 1921; Ralph Balson’s *Constructive painting*, 1948; Robert Rooney’s *Untitled (Repeating pattern with childhood motif)*, c. 1954–56; Isamu Noguchi (designer) and Ozeki & Co.’s (manufacturer) *Akari, floor light, model T3-31N*, c. 1969; and a pair of eighteenth-century crewelwork bed curtains, generously gifted to the NGV by the Estate of Dame Elisabeth Murdoch.

In collaboration with the Curatorial Department, the Conservation Department conducted artist interviews and worked in consultation with contemporary artists exhibited in *Melbourne Now* and *NGV Triennial 2023*, to ensure the best possible presentation and preservation of their works. These artists included Fernando Laposse, Franziska Furter, Hoda Ashfar and Bethan Laura Wood.

Through the NGV Centre for Frame Research, reproduction frames were completed for Girolamo Nerli’s *Street scene on a rainy night*, c. 1889–90 and Arthur Streeton’s *Residence of J. Walker, Esq., Gembrook*, 1888. The major conservation treatment of the large frame for Charles Cope’s *The Pilgrim Fathers: Departure of a Puritan family for New England*, 1871, was also completed. Additionally, with the generous support of the Professor AGL Shaw (AO) Bequest, the Centre digitised and transcribed the historic ledger documenting client orders of John Thallon, the pre-eminent framer for Melbourne’s leading artists during the late nineteenth century. The ledger provides a unique insight into the world of picture framing, art and society and is now accessible to researchers and the public on the NGV website.

In 2023/24, the Conservation Department, alongside the Registration Department, continued to make progress on the Digitisation Project. The aim of this project is to migrate all Collection works on ‘at risk’ magnetic tape to current digital formats, of which more than one half is now complete. This project, made possible with generous funding from Supporters of Conservation, will ensure this collection of early video works spanning the early 1970s to the early 2000s is kept for perpetuity and remains accessible to the public.

Conservation staff travelled to the Warnayaka Art Centre in Lajamanu, Northern Territory to meet with members of the Warlpiri community and consult with relatives of the artists whose paintings are being treated, as part of the Bank of America Art Conservation Project 2022. The project, which is now complete, implemented a holistic and culturally sensitive approach to the preservation of these works, including the stabilisation, cleaning and inpainting of more than forty works, to reinstate their original vibrancy and design. Restricted labels were also developed for the protection of culturally sensitive works and forty paintings rehoused to improve display mechanisms and long-term storage conditions. This trip enabled the Conservation Department to network directly with the Warlpiri community and gain valuable knowledge that will inform the development of a framework for the preservation of First Nations art at the NGV.

The NGV completed its five-year research partnership with the Getty Conservation Institute (GCI), based in Los Angeles, during which acoustic emission technology was used to detect microscale changes in a Flemish carved polychrome retable from the early sixteenth century. This collaboration contributed an important case study to the ongoing discussion of adaptive and sustainable environmental practice in cultural heritage projects, as well as the NGV’s own implementation of the Bizot Green protocols. It has provided important data on the retable’s response to the environment, and formed an integral part of a four-day workshop, jointly hosted by the partners at the NGV, titled *Changing Climate Management Strategies*.

Throughout 2023/24, the Conservation Department continued to support the regional gallery sector and engage with the tertiary sector, by delivering lectures and hosting interns from The University of Melbourne’s Master of Cultural Materials Conservation course.

The department has also relocated seven specialty sections and technical workspaces to a temporary conservation lab located on Level 3 of NGV International, to enable ongoing treatment of, and access to, the state collection during the redevelopment of the Melbourne Arts Precinct.

RESEARCH, ENQUIRY AND LIFELONG LEARNING

In the 2023/24 financial year, research, enquiry and lifelong learning projects connected audiences with new ways of engaging with the NGV Collection, its exhibitions and immersive learning opportunities for audiences of all ages.

Throughout the year, the NGV Collection and exhibitions prompted the publication of new writing and research. Print highlights included *NGV Triennial 2023*, in which fifty-six authors, from the NGV and globally, were commissioned. The publication invited these authors to reflect on the more than one hundred projects that comprised the exhibition’s themes of Magic, Matter and Memory. Other print titles included *Photography: Real & Imagined*, *Precarious Movements: Choreography and the Museum*, and, in collaboration with the British Museum, *Pharaoh*. Six issues of *NGV Magazine* were also published in both print and digital editions.

The NGV is committed to providing a diverse range of free and accessible content to complement its print publishing program and continues to explore new ways to employ digital technologies and methods to cultivate broad readership. This year, 118 pieces of writing were published on the NGV website, freely accessible to audiences. Digital publishing highlights included the digital publication of thirty of the essays commissioned for *NGV Triennial 2023*.

Observations is a three-year online seminar program that positions the NGV Collection at the centre of new scholarship, by inviting eminent academics and researchers from across the world to draw upon its strengths in a series of presentations. The three full-day online seminars conducted each year for *Observations* are then transcribed and edited into an annual publication of the same name. The 2023 series, *Observations: Moments in Design History*, considered the influence of global design, making and

manufacture on society, culture and politics across centuries. It featured nineteen speakers from nine countries and reached audiences in Morocco, New Zealand, United States, United Kingdom, Ireland, Cyprus, Austria and Spain.

As part of the NGV Scholars Series, the Gallery’s annual program of illustrated art-historical lectures uncovering the stories behind works from the NGV Collection, three guest academics presented: Dr Betsy Wieseman for ‘Recontextualising Rembrandt’; Dr David McInnis, presenting ‘Look Here Upon This Picture’, on Shakespeare in art; and Professor Melissa McCormick, in ‘Genji Painting and the Power of the Panorama’, sharing The Tale of Genji in Japanese art. The events were presented live in the Clemenger BBDO Auditorium at NGV International and livestreamed to online ticket holders.

The Gallery’s commitment to providing the community with rich, lifelong learning opportunities inspired by the NGV Collection and exhibitions, was reflected in a diverse program of onsite learning experiences that included curriculum-aligned programs for students of all levels and adult learning initiatives, such as online NGV Courses. A new teacher professional learning series focused on ‘Ways of Seeing’ and ‘Ways of Making’ through the NGV Collection.

Throughout 2023/24, programs held onsite at the NGV were complemented by online learning opportunities that engaged audiences of all ages, locally, regionally, nationally and internationally. This included the launch of online events for schools led by artists, designers and writers; the relaunch of two popular online courses, *Colour* and *Impressionism*; livestreams of major lectures and keynotes; and the *Gallery Visits You* program, which extended the reach of the NGV Collection and exhibitions to audiences unable to visit the NGV.

In October 2023, a new initiative titled *RESONANCE: Truth Telling at the NGV* was launched with the support of the Ullmer Family Foundation. Commencing with the inaugural Wurrdha Marra Annual Conversation, this initiative subsequently produced a series of recorded discussions with First Nations artists commissioned by the NGV. These discussions, which surrounded the works displayed in *Watercolour Country: 100 Works from Hermannsburg*, were presented as QR codes on labels throughout the exhibition and remain available on the NGV website. The Ullmer Family Foundation also supported the travel of artists from Alice Springs for the exhibition’s opening weekend, where they facilitated a watercolour workshop and participated in a curator conversation within the gallery space.

In 2024, this program facilitated a tour of the NGV Collection, with artists Jenna Lee and David Cross, exploring Australian art history through a First Nations perspective. The tour also comprised a dialogue with NGV curator, Sophie Gerhard, and a five-part podcast called *A portrait of us*, which centred around conversations with diverse Australian artists, was available on all major streaming platforms from July 2024.

(opposite)
RIFI!: Jean Jullien for Kids exhibition as part of NGV Triennial from 3 December 2023 – 7 April 2024 at NGV International, Melbourne. Photo: Kate Shanasy



VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

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

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

The VFLAA Committee convened two times during the financial year: in December 2023 and March 2024. In 2023/24 the VFLAA acquired a total of twenty-nine works across a range of disciplines. The NGV thanks the regional representatives on the VFLAA Committee:

Jessica Bridgfoot, Eric Nash (to August 2023) and Joshua White.

The table opposite provides an overview of the performance of the VFLAA in 2023/24.

VFLAA STATISTICS

Financial performance

Indicator	2023/24
Annual growth in capital of the VFLAA Endowed Fund	12.41%
Annual value of acquisitions	\$657,941
Market value of fund at year end	\$23,656,343

Artistic performance

Indicator	2022/23	2023/24	2023/24
	RESULT	TARGET	RESULT
Number of VFLAA works acquired	59	–	29
Number of artists whose art was acquired	38	–	25
Number of Victorian artists whose art was acquired	28	–	23
Victorian artists as a percentage of total artists acquired	74%	40%	79%
Number of Indigenous artists whose art was acquired	13	10	3
Percentage of income spent in primary market	100%	80%	100%

VFLAA/state Collection access performance

Indicator	2022/23	2023/24	2023/24
	RESULT	TARGET	RESULT
Number of VFLAA works displayed at NGV	34	20	16
Percentage of VFLAA works displayed on NGV website	100%	90%	100%
Number of regional/outer metropolitan galleries that received VFLAA loans	11	4	5
Number of VFLAA works loaned to regional/outer metropolitan galleries	14	5	32
Total number of VFLAA works loaned	26	–	37

NGV’s management of VFLAA performance

Indicator	2022/23	2023/24
Number of regional representatives on the VFLAA Committee	2	2
Number of VFLAA acquisition meetings	3	2
Publication of VFLAA report in <i>NGV Annual Report</i>	Yes	Yes

CONNECTING AUDIENCES



Connecting audiences with opportunities for lifelong learning, skills development, creative exploration, and new ideas, perspectives and social experiences was core to NGV activities in 2023/24.

CONNECTING COMMUNITIES WITH ARTISTS, DESIGNERS, CULTURE AND IDEAS

With its final months occurring within the 2023/24 financial year, the *Melbourne Now* exhibition remained popular with NGV audiences. Of note was the Community Hall space, which offered free drop-by activities for all visitors including talks, workshops and demonstrations from Jenna Lee, Kojima Shōten and the Women’s Art Register.

Ahead of the *NGV Triennial 2023*, more than seven hundred attendees engaged in a series of *Triennial Live* and *In Conversation* programs with artists Ryan Gander, Michael Elmgreen, Jean Jullien and a sold-out event with Tracey Emin, hosted by ABC journalist and broadcaster Patricia Karvelas at the Capitol Theatre. The opening day saw over fifteen hundred visitors enjoy free artist and curator talks from more than twenty participating artists.

In a special collaboration for *NGV Triennial 2023*, French artist Jean Jullien transformed the NGV children’s gallery into an underwater world, inspired by art, having fun and caring for the environment. *RIFIFI: Jean Jullien for Kids* was a sea adventure that welcomed the youngest and oldest of visitors. The NGV worked closely with the artist to create rich sensory experiences and hands-on activities informed by exhibition design principles, multimedia elements and consideration of play and creativity in young children’s development, as well as the importance of protecting the ocean and marine life. A total of 123,480 young visitors engaged with

RIFIFI: Jean Jullien for Kids, comprising 11 per cent of visitors to *NGV Triennial 2023*. This exhibition was generously supported by Officeworks, Solomon Family Foundation, City of Melbourne and Spencer Ko.

To accompany this exhibition, the NGV published a children’s book titled *Who Lives in the Sea?*, developed especially for early readers beginning their adventures with art, books and reading.

RIFIFI: Jean Jullien for Kids also informed the 2024 Kids on Tour program, enabling the exhibition’s playful and creative principles to reach even more children and families throughout regional and peri-urban communities. Throughout the January 2024 school holidays, NGV Kids on Tour offered children and families throughout regional and metropolitan Victoria the opportunity to engage with art and creativity through a range of free hands-on activities and workshops at their local community venue. Connecting diverse communities who may encounter geographic, economic or social barriers to accessing creative opportunities, the 2024 program involved 144 participating community venues, including twenty-three new venues. Participating venues for 2024 included community organisations such as Yellow Ladybugs, Royal Children’s Hospital, Monash Children’s Hospital and Little Dreamers. Almost ten thousand people participated in the 2024 NGV Kids on Tour program. Beautifully designed Kids on Tour venue packs, delivered direct to each venue, included a variety of art supplies and custom designed drawing templates from the NGV exhibition *RIFIFI: Jean Jullien for Kids*. These packs also included creative making and drawing activities designed by the NGV and artists Gracia & Louise, Jenna Lee, Daniel Emma, Jean Jullien and Collective Closets.

‘HONESTLY, YOUR SUPPORT MEANS THE WORLD TO US. IT’S NOT JUST ABOUT SEEING ART; IT’S ABOUT GIVING OUR STUDENTS OPPORTUNITIES THEY WOULDN’T USUALLY HAVE. SO, FROM THE BOTTOM OF OUR HEARTS, THANK YOU!’

—NORTHERN BAY P-12 COLLEGE, KCP SCHOOL SUPPORT PROGRAM

Taking place at NGV International, the 2024 NGV Kids Summer Festival saw 14,882 children and their families attend during the January school holiday period. This free festival introduced children to contemporary artists from diverse backgrounds, allowing an exploration of art in an informal environment that can be shared with their families. Through a curated program of art, music, dance and performance, children and families were provided with a multitude of ways to engage with art and creativity.

The NGV Kids Summer Festival 2024 drew on themes of nature present throughout *NGV Triennial 2023* and *RIFIFI: Jean Jullien for Kids* to create seven days of activities that inspired children and families to think creatively about our environmental impact and connect with the natural world. The week included hands-on making activities, developed with local creatives such as Taungurung/Wurundjeri artist Cassie Leatham, Thai artist Bundit Puangthong and Melbourne artist Ella Dunn. Other activities engaged children in storytelling, creative writing and dance workshops led by social enterprise, 100 Story Building and Gracieuse Amah of Kwabo Events. A series of yoga workshops conducted by Sunny Time Yoga encouraged emotional and physical wellbeing, and dance sessions from Kids Disco Parties offered a fun way to stay active.

To promote inclusion throughout the NGV Kids Summer Festival, emotion21 – a program from the Inclusion Foundation – presented a dance performance and workshop, both of which were co-developed and led by young people with Down syndrome. The NGV continued to offer more accessible ways to engage with the Gallery, conducting two ‘Relaxed Mornings’ to provide visitors with disability or neurodiversity the opportunity to explore the NGV Kids Summer Festival 2024 and *RIFIFI: Jean Jullien for Kids* outside of usual hours, with fewer people and less sensory stimuli.

The third *Triennial EXTRA*, a free ten-night festival that welcomed over 39,000 visitors across all levels of NGV International, also took place in January 2024. The event engaged 136 artists, designers, performers and speakers, including performer and curator Candy Bowers, who hosted *Afrocentric*, a nightly three-hour celebration of the African diaspora in Australia through dance, music and spoken word responding to Thomas J Price’s works in Federation Court. Other highlights included performances by Melbourne Opera, wani toaishara, Mama Alto, Alchemy Consort, and Mindy Meng Wang; *Let’s Talk about the Weather*, a conversation series hosted by Dr Olivia Meehan; and talks with NGV curators and Triennial artists Yee I-Lann, Nadiah Bamadhaj, Richard Lewer, Hoda Afshar, Ezz Monem, and Prudence Flint. The Garden also hosted several DJ residencies curated by Skylab Radio and creative collective Kerfew, and closing performances from a line-up of headline DJs took place each night in Federation Court.

Across four nights of the event, artist Richard Lewer presented his activation, *Richard Lewer’s Confessions*. Informed by his Triennial body of work and developed especially for *Triennial EXTRA*, the activation invited visitors to share their confessions, which he then painted in real-time and displayed in the Gallery for the remainder of the *NGV Triennial 2023* exhibition.

Over seventeen thousand students and teachers visited *NGV Triennial 2023*, taking part in a range of curriculum-aligned learning programs exploring the creative practices of contemporary artists and designers. Highlights included the Gallery’s annual summer school for senior secondary students, which focused on both *NGV Triennial 2023* and *Photography: Real and Imagined*, and a talk presented by artists Hoda Afshar and Selina Ou. In a Gallery first, NGV Learn collaborated with *NGV Triennial 2023* artists Joshua Yeldham and Jessica Murtagh to co-design workshops for students that explored their creative processes and helped them develop new skills and techniques derived from their practice. To support self-guided school visits to the exhibition, a range of resources were provided for teachers and students, including video profiles on artist David Shrigley and designer Ashley Eriksmoen.

In February 2024, the NGV partnered with the French Embassy and the Institut Français to host the first Melbourne iteration of *The Night of Ideas (La Nuit des Idées)*. This annual, global event featured more than twenty thought leaders and offered over eight hundred visitors late-night access to *NGV Triennial 2023*. The event also presented a series of thought-provoking talks, debates and performances, including an open-mic poetry hub delivered with Alliance Française.

In celebration of Melbourne’s diverse community, the NGV presented several large-scale community day events. Designed to welcome new and wider audiences to the Gallery, these inclusive events offered a variety of traditional and contemporary cultural performances.

In July 2023, the NGV held a day of activities celebrating the 2023 NAIDOC Week theme ‘For our Elders’ and highlighting First Peoples working across creative disciplines. Visitors enjoyed a day of live music, performances, film screenings, art demonstrations, workshops and tours of *Melbourne Now*. Wurundjeri Elder Aunty Joy Murphy Wandin opened the day’s celebrations with a Welcome to Country. Highlighting cultural exchange, *Melbourne Now* artist Jenna Lee presented a creative drawing workshop as well as an artist talk and weaving demonstration with Japanese lantern studio and collaborator Kojima Shōten. Other activities included a performance by Yorta Yorta musician Madi Colville-Walker, film screening and Q&A with Ngarigo multidisciplinary artist Peter Waples Crowe and a series of First Nations art tours presented with Koorie Heritage Trust. Across the day, more than 4500 visitors attended the event.

A new initiative supported by the Italian Australian Foundation, *NGV Italia* is a three-year project that shares stories of Italian art, design, culture and life. Inspired by the NGV Collection, the project draws attention to, and connects audiences with, many Italian works of art and design. Since its launch in November 2023, *NGV Italia* has enabled visitors of all ages to learn about and celebrate Italian history, language and culture through programs delivered in both

(opposite)
Lunar New Year 2024 celebrations at NGV International, Melbourne. Photo: Tim Carrata

LUNAR NEW YEAR CELEBRATIONS AT NGV INTERNATIONAL WERE ATTENDED BY MORE THAN 30,000 VISITORS.

Italian and English. *NGV Italia* also includes a dedicated, bilingual online hub which provides access to Italian artworks, essays and other media. In May 2024, over three hundred and seventy people joined the live event and live stream of the first in a series of three annual keynotes, *Portrait of Venice: Majestic Murano*, delivered by University of Melbourne’s Professor Catherine Kovesi. In May 2024, the first Chat Italiano program engaged participants in Italian language discussions about *The Banquet of Cleopatra*, 1743–44, by Giambattista Tiepolo.

Two full days of free activities took place at NGV International for Lunar New Year, marking the Year of the Dragon. More than thirty thousand visitors attended the event which featured music performances by Chao Feng Chinese Orchestra, QiQi, and Mei Lan Fang’s Chinese Beijing Opera Friendship Association. There were also dragon and lion dances by Hong De Lion Dance Association, a fashion discussion with Scotty So, Yiyi Hanfu and Sai-Wai Foo, mahjong in the NGV Garden, and a creative drawing activity by Jason Phu. For young children and their families, dragon bubbles in the NGV Garden provided a moment to socialise and connect in a relaxed environment. A bespoke menu was also created for the event.

In 2023/24, NGV hosted a series of Language Exchange programs for international students, generously funded by the Study Melbourne Inclusion program and delivered in partnership with the Victorian Association of Teaching English to Speakers of Other Languages (VicTESOL). The project welcomed international students from non-English speaking backgrounds to the NGV through a monthly series of art-inspired programs, designed to encourage social connection and build students’ confidence in using conversational English. Students were introduced to the NGV Collection and participated in creative activities led by NGV Educators, VicTESOL staff and guest artists including Scotty So, Jenna Lee, Ella Badu and Olana Janfa.

For the 2024 exhibition *Africa Fashion*, South-African born creative producer and Program Co-Curator, Dorcas Maphakela, devised an opening day event celebrating the exhibition and featuring African creatives from across the diaspora. The opening day of *Africa Fashion* took place in June 2024 and included an introductory talk from Dr Christine Checinska, Senior Curator of African and Diaspora Textiles and Fashion at the Victoria and Albert Museum (V&A), London, followed by a dynamic program of performances and workshops for audiences of all ages. Visitors also enjoyed workshops with Somalian-born weaver Muhubo Sulieman; dance performances by Ghanaian-born Appiah Annan and Mauritian dancer and model Xavier Gibson; and music by Zimbabwe-born composer Brotha Asanti and Soulectric, and Chris NG. A performance focusing on the central role of the African hair salon in community featured hair stylists Agata Saka and Zarah Garbrah in conversation with Zimbabwean writer and performance poet Thabani Tshuma and Nigerian/British creative Chichi Nwokocha.

The NGV developed a range of learning programs to assist students and teachers from primary, secondary and tertiary levels in their experience of the *Africa Fashion* exhibition, including a

professional learning program led by Melbourne-based slow fashion label Collective Closets. In collaboration with artists Olana Janfa, Tab Sejoie and Collective Closets, NGV Learn co-designed an outreach workshop to be delivered in school communities. This workshop was kindly supported by School Community Liaison Officers, an initiative of the Department of Education’s Victorian African Communities Action Plan.

In addition to the NGV Kids on Tour program, regional Victorian communities also participated in a range of outreach projects, including – for the first time – a regional program for Melbourne Art Book Fair. In May, alongside Melbourne Design Week, the NGV hosted the tenth Melbourne Art Book Fair, an event that has been at the forefront of Melbourne’s vibrant art publishing scene since 2015. Over eleven days and fifty events, the 2024 Melbourne Art Book Fair brought together more than one hundred local and international publishers, artists and designers to foster an exchange of ideas and collaboration. This year’s fair emphasised reach, with satellite events in bookshops, galleries, libraries, community centres, public gardens and design studios taking place around metropolitan Melbourne and regional Victoria. Program highlights included a keynote from award-winning design critic and author of *Design as an Attitude*, Alice Rawsthorn, and, in partnership with the Wheeler Centre, an in-conversation with esteemed art historian and author of *The Story of Art Without Men*, Katy Hessel.

OUTREACH AND REGIONAL ENGAGEMENT

During 2023/24, the NGV Conservation Department continued to work with regional galleries and allied professionals. Department staff gave more than forty presentations, lectures and tours for public, student and industry audiences.

Major outreach during this period included the hosting of a four-day workshop, co-organised with the Getty Conservation Institute (GCI), titled *Changing Climate Management Strategies*. With over fifty practitioners from Australasia, South Asia, Southeast Asia and East Asia in attendance, the workshop addressed obstacles to further developing and implementing adaptive environmental management strategies in museums. The Department also hosted a symposium titled *Revealing Rembrandt*, where staff from various conservation specialities presented to the public on Rembrandt’s printmaking techniques, paper and watermarks, and the reframing of three of his paintings in the NGV Collection. Members of the Department also took part in *Colour*, a one-day intensive course presenting on the science of colour, and colour and ochres in First Nations Art.

Further outreach conducted by the Conservation Department involved the presentation of research papers at international conferences, including *Melbourne Now – a display of local innovations*, presented as part of the conference series *Future Talks 023* in Munich, Germany; NGV’s Scott watermark album, presented at the 7th International Conference on Watermarks in Digital Collections in Verona, Italy; and a collaborative paper arising from the August workshop co-organised with the GCI on the NGV’s adaption of the Bizot Green Protocol at NGV International,



published in the International Institute For Conservation Of Historic and Artistic Works (IIC) publication. Conservation staff also travelled to Canberra for the AICCM 50+/-50 National Conference, where they co-presented a session on sustainability.

The Department hosted five interns from the University of Melbourne’s Grimwade Conservation program, providing the students with a comprehensive overview of the important facets of professional activities within a major art museum. The internship focused on both practical treatments and examination and documentation processes across three different specialisations: textiles, paper and paintings.

The Department continued to provide in-house professional development opportunities for staff from the regional gallery network. One such opportunity was a one-week professional placement hosted by the NGV Frames and Furniture lab. This placement was taken on by the Conservation Technician from the Tasmanian Museum and Art Gallery, to further develop their skills in frames conservation and gilding.

During 2023/24, the Exhibitions Management Department worked on both international and regional touring exhibitions.

Blak Rainbow: The Art of Dylan Mooney was presented by the NGV at the Australian Embassy in Paris, showcasing more than twenty-five illustrative and hyper-colourful works by First Nations artist Dylan Mooney. A Yuwi, Torres Strait and South Sea Islander man, hailing from Mackay in north Queensland, Mooney is an interdisciplinary artist who uses digital imaging technologies to create new forms of artistic expression. This touring exhibition was a continuation of the

NGV’s longstanding relationship with the Embassy of Australia in France, a collaboration that allows the work of leading Australian artists to be shared with international audiences.

The Exhibition Management Department supported the regional touring program, with exhibitions presented at Hamilton Art Gallery and Shepparton Art Museum in partnership with the NGV.

Emerging from Darkness: Faith, Emotion and the Body in the Baroque opened at Hamilton Art Gallery in December 2023, with over sixty Baroque works from public and private collections in Australia displayed. The NGV loaned forty major works from its Collection, producing the most ambitious and expansive Baroque exhibition to be presented to regional Victorian audiences. *Emerging from Darkness* was supported by NGV’s curatorial and logistics teams, with staff assisting with the installation and deinstallation of the exhibition.

From March to September 2024, *The Land is Us: Stories, Place & Connection* was curated by, and presented exclusively, at Shepparton Art Museum in partnership with NGV. Bringing together notable artworks from the NGV Collection, the exhibition offered an expanded consideration of landscape art.

(above)
Gladstone Park Primary School students in the NGV Garden for NGV School Support Program, with Nic Brunsdon’s *(This is) Air 2023*, on display as part of

the 2023 NGV Architecture Commission and *NGV Triennial* from 3 December 2023 – 2 June 2024 at NGV International, Melbourne. Photo: Joshua Scott

REALISING OUR POTENTIAL



Welcoming and reflecting our diverse community within both the NGV Collection and exhibitions remains a priority for the Gallery. In 2023/24, the NGV produced a range of initiatives to support and expand community engagement.

SERVING AND REFLECTING THE COMMUNITY

The NGV welcomes all members of our community and actively works to continuously improve everyday access for all visitors to enjoy an equitable and welcoming experience. In 2023/24, access events were made available to provide tailored experiences and ensure greater accessibility for people with diverse needs. Relaxed Sessions provided out-of-hours access to exhibitions for those who benefit from a quieter gallery experience. This includes people living with disability, autism, mental or chronic health conditions or frailty.

In 2023/24, Deaf-led tours of NGV Collection displays and exhibitions *Wurrdha Marra* and *NGV Triennial 2023* by artists Phoenix Cheung and Elizabeth Reed were delivered in Auslan. As part of *Triennial EXTRA*, a music performance by Newmarket Collective and DJ Adriana used haptic vests to allow Deaf and hard of hearing people to experience the music through vibrations.

Community collaboration was central to the 2023 exhibition, *Melbourne Now*. Community Hall, a dedicated space for programs,

offered a full-day program of events, presented by Arts Projects Australia and featuring artists Mark Smith, Lisa Reid, Alan Constable, Bronwyn Hack and Christian Hansen. The NGV also co-presented a program with Vision Australia, raising awareness of low vision and aimed at all abilities.

For the free family program, NGV Kids Summer Festival, emotion 21 – led by the Inclusion Foundation – produced a performance co-created and presented by dancers who have Down syndrome. The NGV also partnered with more than thirty-two community and industry organisations to co-present programs throughout the duration of *Melbourne Now*, which ran across the 2022/23 and 2023/24 financial years.

During 2023/24, a range of digital resources supporting access to NGV exhibition content were produced. Large-print artwork labels, sensory maps showing areas of sensory stimuli and places to rest, and social scripts to assist neurodiverse children in preparing for their visit were made available for free download from the NGV website. The NGV also collaborated with Access2Arts to produce digital audio descriptions of artworks featured in the exhibitions *Pierre Bonnard*, *Watercolour Country* and *NGV Triennial 2023*. These audio descriptions ensure that people who are blind or have low vision have access to exhibition content.

‘PERFORMING AT NGV IS LIKE A DREAM, THANKS SO MUCH FOR HAVING ME AND FOR CREATING THESE OPPORTUNITIES FOR US INDEPENDENT AND CULTURALLY DIVERSE ARTISTS IN OUR COMMUNITY.’

—MELBOURNE NOW MUSICIAN

Regular training and awareness for NGV teams who interact directly with audiences is essential to providing a welcoming experience for visitors. In 2023/24, Arts Access Victoria provided training sessions for audience facing staff, which focused on how to create a welcoming environment for Deaf and disabled people. Following a review of both the NGV International and NGV Australia facilities, Dementia Australia provided advice on how to create a comfortable and welcoming experience for people living with dementia. The NGV also engaged the organisation to deliver dementia awareness training to NGV staff and volunteers, which provided strategies to enable a positive customer experience for people living with dementia. The Customer Service team also continued to facilitate the NGV’s own Service Standards program, delivering regular workshops for audience facing staff across the Gallery.

VOLUNTEER CONTRIBUTION

In 2023/24, volunteers continued to make significant contributions to the NGV. The NGV Voluntary Guides provided free, daily drop-by tours of The Ian Potter Centre: NGV Australia and NGV International. Voluntary Guides also offered regular tours and talks for major exhibitions, including *Pierre Bonnard: Designed by India Mahdavi*, *Rembrandt: True to Life*, *Photography: Real and Imagined* and *NGV Triennial 2023*.

Further initiatives designed to connect audiences with the NGV Collection and exhibitions included corporate events such as Seniors Tea with the NGV and the Gallery Visits You online program, aimed at those unable to visit the Gallery in person. The Coffee and Culture program was also presented, alongside Italian art and design tours as part of the *NGV Italia* project. A small group of international students volunteered as Community Ambassadors in 2023/24, providing short introductory tours in Mandarin each weekend at The Ian Potter Centre: NGV Australia and NGV International. For young audiences, a dedicated NGV Volunteer supported family engagement with hands-on making activities during drop-by school holiday workshops.

LEADERSHIP IN AUDIENCE ENGAGEMENT

Through a range of innovative collaborative projects, the Gallery continued to develop key initiatives with a strong focus on the intersection between audiences and the NGV Collection and exhibitions. In 2024, the NGV hosted the third working meeting of the International Audience Engagement (IAE) Network, of which it is a founding steering group member (established in 2018). In March 2024, the NGV convened a two-day workshop exploring best practice approaches for art museums in connecting with audiences. Outcomes of the meeting will be edited and published in the IAE Network’s third edition of International Guidelines for Audience Engagement. The event welcomed twenty-four delegates from museums, including Mori Art Museum, Tokyo; Singapore Art Museum and National Gallery Singapore; Smithsonian National Museum of American History and National Gallery of Art, Washington, D.C; Rijksmuseum, Amsterdam; Philbrook Museum of Art, Tulsa; Art Gallery of New South Wales, Sydney; and National Gallery of Victoria, Melbourne.

During 2023/24, NGV Publications were recognised at both national and international books awards. At the 2023 International Book Awards, the NGV won across three categories: *The Picasso Century* in the Art category, *Observations: Women in Art & Design History* in the History: General category, and *Making Art: Imagine Everything is Real* in both the Children’s Nonfiction and Children’s Novelty & Gift Book categories. In the Activity Book category at the 2023 Moonbeam Children’s Book Awards, *Making Art: Imagine Everything is Real* was awarded the gold medal and *At Home with Pierre Bonnard: Activities for Kids* took silver.

Locally, *Alexander McQueen: Mind Mythos Muse* was a finalist in both the Australian Graphic Design Awards and the Designers Institute of New Zealand Best Design Awards. *Melbourne Now 2023* and *Making Art: Imagine Everything is Real* were also finalists in the Australian Graphic Design Awards.

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 includes a range of tasks, workshops, resources and other initiatives.

(opposite)
Visitors viewing Lehuauakea’s *Mele o Na Kaukani Wai (Song of a Thousand Waters)* 2018, on display as part of *NGV Triennial* from 3 December 2023 – 7 April 2024 at NGV International, Melbourne. Photo: Tobias Titz

BUILDING FOR THE FUTURE

The Fox: NGV Contemporary, Australia’s new home for contemporary art and design, will join NGV International on St Kilda Road and The Ian Potter Centre: NGV Australia at Federation Square as the NGV’s third site. Located at 77 Southbank Boulevard and expected to open in 2028, The Fox: NGV Contemporary will be the centrepiece of a transformed Melbourne Arts Precinct.

This year has seen several major milestones reached in the development of The Fox: NGV Contemporary including the completion of the Schematic Design and progression of the Detailed Design. Adopting a co-design approach, the NGV team has continued to work in close collaboration with architects Angelo Candalepas and Associates, and their team of sub-consultants, on every aspect of building design and operation through workshops, discussions, research and information sharing.

The Schematic Design phase involved the update and expansion of The Fox: NGV Contemporary building drawings and the development of specialist technical reports.

Deconstruction of 77 Southbank Boulevard, the site of The Fox: NGV Contemporary, is scheduled to be completed by September 2024, with most of the building materials being recycled and repurposed. The procurement process for a construction Head Contractor also progressed this year.

Early works at NGV International – necessary to ensure it will remain open to the public throughout the construction of The Fox: NGV Contemporary and the surrounding public urban garden – saw significant progress this year. Key areas of work completed include temporary alternative staff accommodation and conservation laboratories and interim delivery arrangements, as well as associated system and process changes.

The design and construction of The Fox: NGV Contemporary continues to be managed by NGV’s delivery partner, Development Victoria, in conjunction with Melbourne Arts Precinct Corporation and Creative Victoria, and in collaboration with the wider Melbourne Arts Precinct Transformation project. The NGV is grateful to all project partners for their support in developing the new gallery.

In realising The Fox: NGV Contemporary vision, the NGV remains grateful for funding from the Victorian Government, as part of the Melbourne Arts Precinct Transformation, and to the philanthropic sector for their unprecedented financial support for this once in a generation project.



(above)
Concept only render (detail). People enjoying the gardens and public art in Laak Boordap. Laak Boordap will be home to artwork commissions by First Peoples and sculpture from the collections of the NGV and Arts Centre Melbourne. Render by Darcstudio.

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 Australian, state and local governments for their support of the Gallery’s programs and exhibitions in 2023/24. The Victorian Government’s funding of \$10.7 million from the 2023/24 State Budget enabled the continued delivery of the NGV’s exhibition program including during the summer period, which focused on contemporary art and design.

In 2023/24, the second year of the renewed funding allocation, the NGV delivered *NGV Triennial 2023* and a range of other international and Australian exhibitions, including the landmark exhibition *Africa Fashion*; a major survey of the NGV’s Photography collection, *Photography: Real and Imagined*; and the inaugural *My Country: Country Road + NGV First Nations Commissions*.

(above)
Krystyna Campbell-Pretty AM with Frank Lloyd Wright (designer) and Gates Pottery (Teco Pottery), Terra Cotta (manufacturer) Vase c. 1902. Gift of Krystyna Campbell-Pretty AM and Family through the

Australian Government’s Cultural Gifts Program, 2023 © Frank Lloyd Wright Estate/ARS, New York. Licensed by Copyright Agency, Australia. Photo: Carmen Zammit

The Melbourne Winter Masterpieces® 2023 exhibition *Pierre Bonnard: Designed by India Mahdavi* and the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh*, were both generously supported by the Victorian Government through Visit Victoria.

Pierre Bonnard: Designed by India Mahdavi, Rembrandt: True to Life and *Pharaoh* were all 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, through a curated, year-round program of events. Aimed at the design industry, students, businesses and the broader public alike, the 2023 program concluded in May with Melbourne Design Week. The NGV also received funding from Creative Victoria for Melbourne Design Week to engage a broad audience and support local design practitioners.

Strategic partnerships with the Victorian Government Department of Education and Training (DET) continued to provide valuable support across year-round student and teacher programs, as well as new learning resources linking the NGV Collection and exhibitions with the state’s curriculum.

The NGV also partnered with Study Melbourne, a Victorian Government initiative, on several programs to support the wellbeing of international students. A series of NGV Language Exchange programs, developed in collaboration with VicTESOL (Victorian Teachers of English to Speakers of Other Languages), offered art-inspired programs designed to encourage social connection and build students’ confidence in using conversational English. Planning also commenced for a new initiative, Culture Connect, in collaboration with the Koorie Heritage Trust and supported by Study Melbourne.

THE NGV FOUNDATION RECEIVED MORE THAN \$64 MILLION IN CASH DONATIONS, GIFTED WORKS OF ART AND BEQUEATHED SHARES

FUNDRAISING AND PHILANTHROPY

The NGV is built on the generosity of our community, and we are grateful to everyone who provided their support throughout the 2023/24 financial year, which led to the NGV Foundation receiving more than \$64 million in cash donations, gifted works of art and bequeathed shares. It is due to the benefaction of all our donors that we are able to continue to deliver exhibitions and programs to an exceptional standard and ensure that the NGV Collection remains one of the world’s leading collections of art and design.

We extend our thanks to all donors who have pledged remarkable commitments towards The Fox: NGV Contemporary, a new cultural landmark for the state. This commitment demonstrates true leadership from Paula Fox AO, Lindsay Fox AC and the Fox Family, alongside other dedicated philanthropic families and foundations including The Ian Potter Foundation; Pauline Gandel AC & John Gandel AC; Dr Carol Colburn Grigor CBE & Metal Manufactures Pty Limited; Rosie Lew AM; Moffatt Family; Barry Janes & Paul Cross; Maureen Wheeler AO & Tony Wheeler AO; The Hugh D. T. Williamson Foundation; Geraldine & Andrew Buxton Foundation; Loris Orthwein; Michael & Emily Tong; James Farmer & Rutti Loh; Cornish Family Foundation; Jonathan Denby; and generous donors who wish to remain anonymous.

Throughout 2023/24, the NGV was delighted to embark on a number of major campaigns for growing and developing the Collection. During this period, we are grateful to have engaged a growing group of more than eighty generous donor families and foundations through the NGV Triennial series – the third iteration of which secured more than \$9 million in cash donations during 2023/24. We gratefully recognise Triennial Champions Felton Bequest; July Cao; Barry Janes & Paul Cross; Loti & Victor Smorgon Fund; NGVWA and Neville & Diana Bertalli. Triennial Lead Supporters Joe White Bequest; Michael & Emily Tong; Bowness Family Foundation; Jo Horgan AM & Peter Wetenhall; Elizabeth Summons Grant in Memory of Nicholas Draffin; Orloff Family Foundation; Vivien & Graham Knowles; Byoung Ho Son; Lisa Fox; Solomon Family Foundation; and the Tapestry Foundation of Australia. Triennial Major Supporters The Andrew & Geraldine Buxton Foundation; Krystyna Campbell-Pretty AM & Family; Chris Thomas AM & Cheryl Thomas; Andrew Xue; Connie Kimberley & Craig Kimberley OAM; Karen McLeod Adair & Anthony Adair AM; Wendy & Paul Bonnici & Family; The Fleischner Family Charitable Foundation; Alana Kirby on behalf of the Sun Foundation; Vicki Vidor OAM; Ginny Green & Bindy Koadlow; Brendan & Grace O’Brien; Bagôt Gjergja Foundation; Trawalla Foundation; Bruce Parncutt AO & Celebration Donors; Esther Frenkiel OAM & David Frenkiel; Spencer Ko; Sarah Morgan & Andrew Cook; Andrew Penn AO & Kallie Blauhorn; and Anne Robertson & Mark Robertson OAM. We also thank Triennial Supporters Janet Whiting AM & Phil Lukies & Family; Susan Jones & James McGrath; Barbara Hay & the Hay Family; Robin Campbell & David Parncutt; Andrew & Judy Rogers; Beatrice Moignard; Dr. Brett Archer; Nick Perkins & Paul Banks; Michael Buxton AM & Janet Buxton; Helen & Michael Gannon; Sophie Gannon & Frazer East; Helen Nicolay; Lisa Ring; Paul & Samantha Cross; Anthony & Clare Cross; Eva & Tom Breuer Foundation; Rob Gould; Amit &

David Holckner; Donors to the Betty Muffler Appeal; Tania & Sam Brougham; Noel Fermanis; Nick & Sarah Orloff; John & Cecily Adams; Dr Peter Chu; Leigh Clifford AC & Sue Clifford; Sarah Cronin, Samuel Cronin & Bradley Cronin; Woods5 Foundation; Rosemary Merralls and Nora Merralls; Thomas Bridge; Sophie & Simon Crowe; Cameron Oxley & Bronwyn Ross; and Robyn & Ross Wilson. Triennial Circle Supporters Katrina Knowles; Chloe Podgornik; D’lan Davidson & Rachal Jacobs; Anne Ross; Gordon Moffatt AM; Kevin & Colleen Bamford; Sean Kelly & Carol Kelly; Sunraysia Foundation; Margaret Lodge & Terry Murphy KC; Andrew Collins & Deborah Wildsmith; Jahn Buhrman, along with Bequest Support from Professor AGL Shaw AO Bequest; M. G. Chapman Bequest; The Nigel Peck AM & Patricia Peck Fund; Suzanne Dawbarn Bequest; and those who wish to remain anonymous.

In April 2024, the NGV was pleased to launch the 2024 Annual Appeal with a commission of Yayoi Kusama’s *Narcissus Garden*. This represented a remarkable opportunity to expand the NGV Collection and increase our representation of this leading contemporary artist. Acquiring a work of this significance requires the collective efforts of many people, and we are extremely grateful to everyone who has supported the 2024 Annual Appeal to date, in particular leadership donors Decjuba Foundation; Shirley Hsieh and Susan Lin; Paula Fox AO & the Fox Family; The Neilson Foundation; Gwenneth Nancy Head Foundation; Tim Fairfax AC & Gina Fairfax AC; John Higgins AO & Jodie Maunder; King Family Foundation; The Neumann Auster Family; Chris Thomas AM & Cheryl Thomas; Bagôt Gjergja Foundation; John & Jenny Fast; Suzanne Kirkham; Rosemary Merralls and Nora Merralls; Betsy Polasek; Carolyn Stubbs OAM, Mark Gavin and Michael Gavin; John & Lorraine Bates; Lisa Gay & Ric West; Lisa Ring; Anita Simon; Peter and Celia Stich Family Charitable Foundation; Ralph Ward-Ambler AM & Barbara Ward-Ambler; Robyn & Ross Wilson; John & Cecily Adams; Dr Brett Archer; Dr Sheena Broughton & Nigel Broughton; Ingrid & Per Carlsen; Catherine Condell; The Cuming Bequest; Linda Herd & Canny Quine Foundation; Sarah & Brad Lowe; The Marmel Foundation; Alan Roberts and Family; Anne Robertson & Mark Robertson OAM; Forster Family Foundation; Valda Klaric Foundation; and donors to the 2024 NGV Foundation Annual Dinner and 2024 NGV Annual Appeal.

Over the past twelve months, a large number of donors provided assistance for curatorial strategies across all areas of collection development, from increasing the representation of emerging artists to addressing critical gaps in our historic collections. Being reliant on the generosity of our supporters, we celebrate the incredible philanthropic gestures made by Barry Janes & Paul Cross; Krystyna Campbell-Pretty AM & Family; Carol Sisson; Alan and Mary-Louise Archibald Foundation; Neville & Diana Bertalli; Rob Gould; Linda Herd & Canny Quine Foundation; Frank Cox; Janet Michelmores AO & Andrew Michelmores AO; Professor Barbara van Ernst AM; D’lan Davidson & Rachal Jacobs; Craig Semple; Joy Anderson; Jahn Buhrman; Jennifer Lempriere; Trevor & Marnie Holborow; Dr Caroline Liow; Deborah & Anthony Lennon; Julie Ann Cox AM; Peter & Ivanka Canet; George Kokkinos & Melissa Tonkin; Michael & Emily Tong; Dr Peter Chu; Geraldine

Buxton; John & Cecily Adams; Janet Whiting AM & Phil Lukies; Jennifer Lempriere & Michael Pithie; Esther & David Frankiel; Darcy Brennan Foundation; Bridget & John Patrick; Nicholas Smith; Hugh Morgan AC & Elizabeth Morgan; Lucas Family Foundation; Charles Goode AC & Cornelia Goode; Deven Marriner; Ronald Hood; Sarah & Ted Watts; Lea & Richard Boyce; Sony Manning; Dr Dinesh Sivaratnam; and donors who have generously supported anonymously.

The NGV Collection continued to expand thanks to a number of remarkable works of art, generously gifted to the NGV during 2023/24 by individuals in Australia, as well as donors based abroad. Collection areas were enhanced through donated works of art and design from artists and donors including Krystyna Campbell-Pretty AM & Family; The Felton Bequest; The Bardas Families in memory of Sandra Bardas OAM & David Bardas AO; Lyn Williams AM; D Stiftung Arp e. V.; Tapestry Foundation of Australia; Dr Stephen Morgan & Mr Ross Watson; Atong Atem & MARS Gallery; Martin Grant & Mustapha Khaddar; Byoung Ho Son; Jacobus Francis van Breda & Helen Mary Cooley; Asia Upward; Christopher Begg in honour of Patricia Begg OAM; Geoff Scott & Murray Griffin; Doris, Rolf & Ian McKellar; Olga Kononchuk; Auntie Kim Wandin; Katy England; Andrew Sisson AO & Tracey Sisson; Bowness Family Foundation; Gauri Gill; Doris Tyler; Maison Schiaparelli; Megan Evans; Liam Young; Mike Parr; Arne Grosskopf; David Tan; Damon Moon; Anne Ross; Zimmermann; Geng Xue & Vermilion Art; Clio Curtis in memory of Harry Nicolson; Margaret Keir & Neil Keir; Kyoko Hashimoto; Estate of Vanessa Leyonhjelm; Loris Orthwein; Linda Jackson; Guy Keulemans; Ruslan Kogan & Anastasia Kogan; Rosslynd Piggott; Stephen Browne; Katherine E. Kalaf; Marianna Donas; and donors who have generously supported anonymously.

The NGV received outstanding support towards exhibitions, programs and Gallery initiatives throughout 2023/24, including major donations from Krystyna Campbell-Pretty AM and Family; Peter Clemenger AO; Karen McLeod Adair & Anthony Adair AM; City of Melbourne; Dr Carol Colburn-Grigor CBE & Metal Manufactures Pty Limited; The Gidleigh Foundation; Lyn Williams AM; Cicely and Colin Rigg Bequest; Italian Australian Foundation; Susan Morgan OAM; The Betsy & Ollie Polasek Endowment; Beatrice Moignard; Peter Mitrakas & Mary Mitrakas; Spencer Ko; Marquill Foundation; Sandhurst Retail & Logistics; The JTM Foundation; Scanlon Foundation; and generous donors who wish to remain anonymous.

The NGV also thanks our Annual Giving donors who, through their ongoing support, have contributed to important acquisitions in the collecting areas of Asian Art, Contemporary Art, Contemporary Design and Architecture, Decorative Arts, Fashion and Textiles, First Nations Art, Australian Art, International Art, Photography, Prints and Drawings, and to the valuable work of the Conservation department.

We are extremely grateful to all bequest donors, and recognise the impact of contributing a legacy to the life of the Gallery. We acknowledge all bequests received over the last year, including

John Fawcett Bequest; Ronald E Hansen Bequest; Angela Glover Bequest; Jasmine Brunner Bequest; Kenneth Hadley Estate; The Warren Clark Bequest; Estate of Vera and Abe Dorevitch; The Thomas William Lasham Fund; The E & D Rogowski Foundation; The Estate of Ms. Rita Avdiev; Marie Theresa McVeigh Trust; Estate of the late Geoffrey Stenhouse Boag; Estate of Janette Mary Dunbar; Thomas Rubie Purcell & Olive Esma Purcell Trust Fund; and Iris & Peter Barlow Bequest.

We also acknowledge the outstanding efforts of the NGVWA. Under the leadership of outgoing President, Tania Brougham, and incoming President, Georgie Lynch, this dynamic group have played an instrumental role in helping to secure a major commission by Sheila Hicks for *NGV Triennial 2023*.

The NGV honours Leigh Clifford AC for almost a decade of leadership and service as Chair of the NGV Foundation Board. We also acknowledge new Chair, John Higgins AO, who alongside fellow Board members, provides incredible guidance and advocacy.

CORPORATE PARTNERSHIPS

In 2023/24 the NGV was delighted to have the continued and outstanding support of corporate partners including Mercedes-Benz Australia, MECCA, Country Road, Telstra, Tiffany & Co., HSBC Australia, Officeworks, EY, Macquarie Group, Chadstone – The Fashion Capital, Qantas, ACCIONA, Kennedy, NET-A-PORTER, MIMCO, Moët & Chandon, Allpress Espresso, Gilbert + Tobin, Four Pillars Gin, Yering Station, Dulux, NEC, Sofitel Melbourne on Collins, Hilton Melbourne Little Queen Street, and Champagne Pommery. Corporations from a broad range of sectors also supported the NGV through the Business Council and Corporate Members program.

The NGV’s university partnerships remain core relationships to the NGV that enable the enrichment of our combined activities and underscore the important academic content of our exhibitions. Our partnerships with RMIT University, Deakin University, the University of Melbourne and La Trobe University continued to be a key pillar of the NGV’s corporate partnerships program throughout 2023/24.

The 2023 Melbourne Winter Masterpieces® exhibition, *Pierre Bonnard: Designed by India Mahdavi*, was generously supported by Presenting Partner, Visit Victoria; Premium Partner, HSBC Australia; Major Partners, Telstra, Qantas and NET-A-PORTER; Major Sponsor, EY; Sustainability Partner, Acciona; Learning Partner, the University of Melbourne; and Partner, Corrs Chambers Westgarth. Supporters included Dulux Australia, Yering Station, and Champagne Pommery. Media Partners were QMS Media, Herald Sun, The Australian, Vogue Living, Smooth FM, Broadsheet, Val Morgan Cinema, Rock Posters, and Torch Media. The exhibition’s Learning Patron was Krystyna Campbell-Pretty AM and Family. Tourism Partners included Sofitel Melbourne on Collins, Melbourne Airport, and V/Line.

NGV Triennial 2023 received exceptional support and opened thanks to Presenting Partner, Creative Victoria; Principal Partner, Mercedes-Benz Australia; Major Partners, Chadstone – The Fashion Capital, Telstra, MECCA and Deakin University; Design

Partner, RMIT University; and Learning Partner, La Trobe University. Supporters included City of Melbourne, Allpress Espresso, Gilbert + Tobin and Dulux Australia. Media Partners were QMS Media, Herald Sun, Vogue Australia, Smooth FM, Broadsheet, Val Morgan Cinema, Rock Posters, and Torch Media. Tourism Partners included Hilton Melbourne Little Queen Street and Melbourne Airport.

For the NGV Gala, the Gallery engaged a range of partners in creative collaborations, including Premium Partner, Tiffany & Co.; Major Partners, Mercedes-Benz Australia and Vogue Australia; and Champagne Partner, Moët & Chandon. The Event Partner was Four Pillars Gin. Supporters included Flowers Vasette, Dann Event Hire and Yering Station. The Tourism Partner was Hilton Melbourne Little Queen Street.

The 2024 Melbourne Winter Masterpieces® exhibition, *Pharaoh*, opened thanks to the support of Presenting Partner, Visit Victoria; Premium Partner, HSBC Australia; Major Partners, Telstra and Qantas; and Major Sponsor, EY. The exhibition was further supported by Learning Partner, the University of Melbourne; Partner, Corrs Chambers Westgarth; and Supporters, Dulux Australia, Moët & Chandon and Yering Station. Media Partners included QMS Media, Herald Sun, Smooth FM, Broadsheet, Val Morgan Cinema, Rock Posters, and Torch Media. The exhibition’s Learning Patron is Krystyna Campbell-Pretty AM and Family. Tourism Partners included Sofitel Melbourne on Collins, Melbourne Airport, and V/Line.

The NGV is very grateful for the continued support and loyalty of all of our partners. Our partnerships are mutually beneficial and support the delivery of internationally significant exhibitions, programs and enriched audience experiences.



MEMBERS

The NGV Member and Premium Member communities enjoyed enhanced Gallery access and benefits throughout the year, including discounted and priority access to NGV exhibitions (free access for Premium Members), exclusive programs, a complimentary subscription to *NGV Magazine* print and digital editions (six issues per year), entry to NGV Members Lounges, and discounts at the NGV design store, NGV dining outlets, and at programs and events. New and re-joining Members also received an exclusive tote bag by *NGV Triennial 2023* artist Ilana Savdie.

During 2023/24, thirty-five Members Exclusive programs were delivered, featuring exhibition previews, tours, talks and after-hours exhibition viewing opportunities. Program highlights included exclusive access to *NGV Triennial 2023*, Members exhibition introductions to *Watercolour Country: 100 works from Hermannsburg* and *Wurrdha Marra*, and an exclusive after-hours dining experience with Annie Smithers in NGV Garden Restaurant for *Pierre Bonnard: Designed by India Mahdavi*. In 2023/24, a new Learning Membership category was launched for teachers and schools, featuring professional development and industry-related opportunities alongside standard NGV Members benefits.

(above)
The Hon Colin Brooks MP, Minister for Creative Industries speaking at the Melbourne Winter Masterpieces® *Pharaoh* exhibition media preview. Photo: Tim Carrafa

EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2023/24 FINANCIAL YEAR



THE IAN POTTER CENTRE: NGV AUSTRALIA

Top Arts 2023
17 March – 9 July 2023
NGV Design Studio, Ground Level, The Ian Potter Centre:
NGV Australia
MAJOR PARTNERS:
Officeworks
Deakin University
EDUCATION SUPPORTERS:
Victorian Curriculum and Assessment Authority
Melbourne Archdiocese Catholic Schools
Independent Schools Victoria

Melbourne Now
24 March – 20 August 2023
The Ian Potter Centre: NGV Australia
MAJOR PARTNERS:
Macquarie Group
Deakin University
Kennedy
SUPPORTERS:
Dulux
NEC
TOURISM PARTNER:
Sofitel Melbourne on Collins
MEDIA PARTNERS:
QMS
Herald Sun
Broadsheet
Val Morgan
Rock Posters
Triple R

Liam Young: Planetary Redesign
19 August 2023 – 11 February 2024
NGV Design Studio, Ground Level, The Ian Potter Centre:
NGV Australia

2023 MECCA Holiday Collaboration: Kaylene Whiskey
7 October 2023 – 2 June 2024
Level 2, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: MECCA

Wurrdha Marra
12 October 2023 – ongoing
Galleries 1–4, Ground Level, The Ian Potter Centre: NGV Australia

Photography: Real and Imagined
13 October 2023 – 4 February 2024
Galleries 13–16, The Ian Potter Centre: NGV Australia
TOURISM PARTNER: Sofitel Melbourne on Collins
MAJOR SUPPORTER: Bowness Family Foundation

Watercolour Country: 100 Works from Hermannsburg
27 October 2023 – 14 April 2024
Galleries 17–18, Level 3, The Ian Potter Centre: NGV Australia
Including seventy-seven watercolours gifted by former NGV trustee, the late Darvell M. Hutchinson AM

(above)
Installation view of Maureen Ali, Freda Ali, Freda Wayartja Ali, Bonnie Burarrngarra, Gabriella Garrimara, Doreen Jinggarrabarra, Lorna Jin-gubarrangunyja, Indra Prudence, Jennifer Prudence and Zoe Prudence Mun-dirra (*Maningrida fish fence*) 2021–22 on display as part of NGV Triennial from 3 December 2023 – 7 April 2024 at NGV International, Melbourne.
Photo: Selina Ou

Top Arts 2024
14 March – 14 July 2024
NGV Design Studio, Ground Level, The Ian Potter Centre:
NGV Australia
MAJOR PARTNERS:
Officeworks
Deakin University
EDUCATION SUPPORTERS:
Melbourne Archdiocese Catholic Schools
Victorian Curriculum and Assessment Authority
Independent Schools Victoria

Nina Sanadze
12 April – 4 August 2024
Galleries 15–16, Level 3, The Ian Potter Centre: NGV Australia

My Country: Country Road + NGV First Nations Commissions
22 March – 4 August 2024
Galleries 13–14, Level 3, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: Country Road
MEDIA PARTNERS:
Vogue Australia
QMS

Grace Crowley & Ralph Balson
23 May – 22 September 2024
Galleries 17–18, Level 3, The Ian Potter Centre: NGV Australia
MAJOR PARTNER: Macquarie Group

NGV INTERNATIONAL

Jewellery and Body Adornment from the NGV Collection
26 August 2022 – 3 September 2023
Gallery E19, Level 2, NGV International

Richard Mosse: Broken Spectre
01 October 2022 – 12 September 2023
Gallery E29, Level 3, NGV International

60s to Now Collection
30 September 2022 – 15 October 2023
Galleries E28 and E30, Level 3, NGV International

2022 NGV Architecture Commission:
Temple of Boom | Adam Newman and Kelvin Tsang
22 November 2022 – 9 August 2023
NGV Garden, Ground Level, NGV International
PRINCIPAL PARTNER:
Macquarie Group
DESIGN PARTNER:
RMIT University
The 2022 NGV Architecture Commission is supported by The Hugh D. T. Williamson Foundation and CERES Fair Wood

Cerith Wyn Evans: C=O=D=A
19 May – 22 October 2023
Federation Court, NGV International
Felton Bequest, 2020

Rembrandt: True to Life
02 June – 10 September 2023
Galleries E5–6, Ground Level, NGV International
MAJOR PARTNER: Macquarie Group
MEDIA PARTNER: Broadsheet
SUPPORTED BY: Australian Government International Exhibitions Insurance Program

Melbourne Winter Masterpieces® 2023
Pierre Bonnard: Designed by India Mahdavi
9 June – 8 October 2023
Gallery TX 1–4, Ground Floor, NGV International
PRESENTING PARTNER: Visit Victoria
EXHIBITION PARTNER: Musée d’Orsay
PREMIUM PARTNER: HSBC Australia
MAJOR PARTNERS:
EY
Telstra
Qantas
NET-A-PORTER
SUSTAINABILITY PARTNER: ACCIONA
LEARNING PARTNER: University of Melbourne
PARTNER: Corrs Chambers Westgarth
SUPPORTERS:
Dulux
Yering Station
Champagne Pommery
TOURISM PARTNERS:
Sofitel Melbourne on Collins
Melbourne Airport
V/Line
LEARNING PATRON: Krystyna Campbell-Pretty AM & Family
MEDIA PARTNERS:
QMS
Herald Sun
The Australian
Vogue Living
Smooth FM
Broadsheet
Val Morgan
Rock Posters
Torch Media
SUPPORTED BY: Australian Government International Exhibitions Insurance Program

Up, Down and All Around: Daniel Emma for Kids
02 June – 8 October 2023
Gallery E8, Ground Level, NGV International
MAJOR PARTNER: Officeworks
SUPPORTERS:
City of Melbourne
Spencer KO

Takahiro Iwasaki: Itsukushima Reflection Model
29 April – 1 October 2023
Gallery E11, Level 1, NGV International
Felton Bequest, 2014

NGV Triennial 2023
3 December 2023 – 7 April 2024
All Floors, NGV International
PRESENTING PARTNER: Creative Victoria
PRINCIPAL PARTNER: Mercedes-Benz Australia
MAJOR PARTNERS:
Chadstone – The Fashion Capital
Telstra
MECCA
Deakin University
DESIGN PARTNER: RMIT University
LEARNING PARTNER: La Trobe University
SUPPORTERS:
City of Melbourne
Allpress
Gilbert + Tobin
Dulux

TOURISM PARTNERS:
Hilton Melbourne Little Queen Street
Melbourne Airport

MEDIA PARTNERS:
QMS
Herald Sun
Vogue Australia
Smooth FM
Broadsheet
Val Morgan
Rock Posters
Torch Media

RIFI: Jean Jullien for Kids
3 December 2023 – 14 April 2024
Gallery E8, Ground Level, NGV International
MAJOR PARTNER: Officeworks
LEAD SUPPORTER: Solomon Family Foundation
SUPPORTERS:
City of Melbourne
Spencer KO

MECCA Women in Design Commission: Bethan Laura Wood
3 December 2023 – 14 April 2024
Gallery 17, NGV International
PRINCIPAL PARTNER: MECCA

2023 NGV Architecture Commission:
(This is) Air | Nic Brunsdon
23 November 2023 – 2 June 2024
NGV Garden, Ground Level, NGV International
PRINCIPAL PARTNER: Macquarie Group
DESIGN PARTNER: RMIT University

Melbourne Winter Masterpieces® 2024:
Pharaoh
14 June – 6 October 2024
Federation Court, Galleries E1-7, Ground Level, NGV International
PRESENTING PARTNER: Visit Victoria
EXHIBITION PARTNER: The British Museum
PREMIUM PARTNER: HSBC
MAJOR PARTNERS:
EY
Telstra
Qantas
LEARNING PARTNER: University of Melbourne
PARTNER: Corrs Chambers Westgarth
SUPPORTERS:
Dulux
Moët & Chandon
Yering Station
TOURISM PARTNERS:
Sofitel Melbourne on Collins
Melbourne Airport
V/Line
LEARNING PATRON:
Krystyna Campbell-Pretty AM & Family

SUPPORTED BY: Australian Government International Exhibitions Insurance Program

Ancient Egypt for Kids
14 June – 6 October 2024
Gallery E8, Ground Level, NGV International
MAJOR PARTNER: Officeworks
SUPPORTERS:
City of Melbourne
Spencer KO

Africa Fashion
31 May – 6 October 2024
Galleries 28–30, Level 3, NGV International
EXHIBITION PARTNER: Victoria and Albert Museum
SUPPORTER: Dulux
LEARNING PATRON: Krystyna Campbell-Pretty AM & Family
MEDIA PARTNERS:
Vogue Australia
Val Morgan
Broadsheet

Melbourne Art Book Fair
24 May – 26 May 2024
NGV International and various locations
PRESENTING PARTNER:
Creative Victoria
Melbourne City of Literature
DESIGN PARTNER: RMIT University

Melbourne Design Week
23 May – 02 June 2024
NGV International and various locations
PRESENTING PARTNER:
Creative Victoria
MAJOR PARTNERS:
Mercedes-Benz Australia
Telstra
Design Partner: RMIT University
MEDIA PARTNERS:
Broadsheet
Rock Posters
Architecture AU

(opposite)
Gladstone Park Primary School students
viewing Agnieszka Pilat's *Heterobota 2023*,
on display at *NGV Triennial* from 3 December
2023 – 7 April 2024 at NGV International,
Melbourne as part of the NGV School
Support Program. Photo: Joshua Scott

TOURING EXHIBITIONS

Blak Rainbow: The Art of Dylan Mooney
16 November 2023 – 24 May 2024
The Australian Embassy, Paris, France

**Emerging from Darkness: Faith
Emotion and Body in the Baroque**
8 December 2023 – 14 April 2024
Hamilton Art Gallery, Hamilton, Victoria
This project is proudly supported by AVM Electrical
and the Victorian State Government through Visit
Victoria and the Regional Events Fund.

The Land is Us: Stories, Place & Connection
30 March – 1 September 2024
Shepparton Art Gallery, Shepparton, Victoria
This project is proudly supported by AVM Electrical
and the Victorian State Government through Visit
Victoria and the Regional Events Fund.



ACQUISITIONS



Asian Art

GIFTS

CHINESE
Vase and lid Song dynasty 1100–1200
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Wine cup Qing dynasty c. 1640
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Brush washer Qing dynasty 1640–1700
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Censer Qing dynasty, Shunzhi period 1644–61
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Guanyin Qing dynasty, Shunzhi period 1644–61
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Arhat figure Qing dynasty c. 1660–80
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Cup with plum blossoms Qing dynasty 1662–1722
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Ink box and lid Qing dynasty 1662–1722
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

(above)
Rembrandt Harmensz. Van Rijn *Abraham Fransen, apothecary* c. 1657. National Gallery of Victoria, Melbourne. Purchased with funds donated by David Tunick, Barry Janes and Paul Cross, Ken Harrison AM and Jill Harrison OAM, Neil Young KC, Suzanne Kirkham and donors to the NGV Rembrandt Appeal, 2023. Photo: Nicholas Umek

CHINESE
Water dropper Qing dynasty 1662–1722
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Cup Qing dynasty 1680–1700
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Tea bowl Qing dynasty 1680–1700
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Lion seal Qing dynasty c. 1690
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Spoon Qing dynasty c. 1690
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Wine cup Qing dynasty c. 1700
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Arhat figure Qing dynasty c. 1700–20
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Stem cup with Tibetan inscription and Lotus flowers Qing dynasty, Qianlong period 1711–99
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Tea bowl and dish with cockerels Qing dynasty, Yongzheng period 1723–35
porcelain (hard-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024

CHINESE
Tea bowl and dish Qing dynasty, Yongzheng period 1723–35
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Cup Qing dynasty 1730–40
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Bowl Qing dynasty, Qianlong period 1736–95
porcelain (hard-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024

CHINESE
Bowl, lid and stand Qing dynasty, Qianlong period 1736–95
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Box and lid Qing dynasty, Qianlong period 1736–95
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Cup with floral decoration Qing dynasty, Qianlong period 1736–95
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Jug with English river scene Qing dynasty, Qianlong period 1736–95
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Spoon tray Qing dynasty, Qianlong period 1736–95
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Tea bowl with plum blossoms Qing dynasty, Qianlong period 1736–95
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Two cups Qing dynasty, Shunzhi period 1644–61; Qianlong period 1736–95
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Bowl with floral decoration Qing dynasty 1740–50
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Bourdaloue and lid with floral design Qing dynasty, Qianlong period c. 1745
porcelain (hard-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024

CHINESE
Custard cup and lid Qing dynasty c. 1750
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Vase Qing dynasty c. 1755
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Cup and stand Qing dynasty c. 1770
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Custard cup and lid Qing dynasty c. 1780
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Brush rinser Qing dynasty, Jiaqing period 1796–1820
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Vase with endless knots, a peach and a peony Qing dynasty 18th century
glass
Patricia Begg OAM Bequest, 2024

CHINESE
Brush rest Qing dynasty c. 1800
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

CHINESE
Snuff bottle with zhlongs and taotie Qing dynasty 19th century
glass
Patricia Begg OAM Bequest, 2024

<p>CHINESE <i>Wine Cup</i> Qing dynasty 19th century glass Patricia Begg OAM Bequest, 2024</p> <p>CHINESE <i>Man on an elephant figure</i> c. 1900 earthenware Patricia Begg OAM Bequest, 2024</p> <p>CHINESE <i>Pair of eagle figurines</i> c. 1915 stoneware Gift of Christopher Begg in honour of Patricia Begg OAM, 2024</p> <p>CHINESE <i>Pair of teacups with butterflies</i> Hongxian period 1915–16 porcelain (hard-paste) Gift of Christopher Begg in honour of Patricia Begg OAM, 2024</p> <p>CHINESE James GILES (decorator) England 1718–80 <i>Pair of vases</i> c. 1755 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>GENG Xue China 1983– <i>Open window jar and smart tree</i> 2023 porcelain <i>Fragments</i> 2023 porcelain Gift of the artist and Vermillion Art, 2024</p> <p>INDIAN <i>Tanchoi sari</i> mid 20th century silk, silver zari (gilt thread) Gift of Supriya Singh, 2024</p> <p>INDIAN <i>Temple sari</i> early–mid 20th century silk, gold zari (gilt thread) Gift of Supriya Singh, 2024</p> <p>JAPANESE <i>Plate with coastal landscape</i> 1650–60 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Bowl with phoenixes</i> 1660–70 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Plate with cranes</i> 1670–80 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Dish with a cart, bowl and flowers</i> 1670–90 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p>	<p>JAPANESE <i>Plate with auspicious treasure</i> 1675–80 porcelain (hard-paste) Gift of Christopher Begg in honour of Patricia Begg OAM, 2024</p> <p>JAPANESE <i>Pot with a rooster and hen</i> 1680–90 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Bowl with chrysanthemum and insect design</i> Edo period c. 1680–90 porcelain (hard-paste), Kakiemon ware Gift of Neil and Margaret Keir, 2024</p> <p>JAPANESE <i>Three bowls with chrysanthemum and insect design</i> c. 1680–90 porcelain (hard-paste), Kakiemon ware Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Lidded sauce pot</i> 1680–1710 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Lidded sauce pot</i> 1680–1720 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Plate with auspicious treasure</i> 1690–1710 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Cup and saucer</i> 1690–1730 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Dish with a bird, plum blossom, bamboo and a rock</i> 1690–1720 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Water dropper, Suiteki</i> c. 1700 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p>	<p>JAPANESE <i>Plate with pine trees and shoreline</i> 1740–60 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Bowl</i> 1750–80 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Ewer</i> c. 1830 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>JAPANESE <i>Tea caddy, Natsume</i> 1830–50 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>KAKIEMON Sakaida XIV <i>Sake set</i> 1994 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>KANEKO Toru Japanese 1962– <i>Sake cup</i> 2005 silver Patricia Begg OAM Bequest, 2024</p> <p>KISHI Eiko Japanese 1948– <i>Tea bowl, Chawan</i> 2010 stoneware Patricia Begg OAM Bequest, 2024</p> <p>Takahiro KONDO Japanese 1958– <i>Incense container, Kōgō</i> 2005 porcelain (hard-paste) Patricia Begg OAM Bequest, 2024</p> <p>MANDAYA people <i>Woman’s blouse</i> mid–late 20th century cotton, glass beads, plastic beads Gift of Pamela Shaw, 2024</p> <p>MATSUNO Ryuji Japanese 1951–2005 <i>Tea caddy and bag (Dimples), Chaire shifuku (Ekubo)</i> (c. 2001) earthenware (Hagi ware), bone, silk, silk (cord) Patricia Begg OAM Bequest, 2024</p> <p>OMORI Teruhiko Japanese 1940– <i>Teapot, Sencha dobin</i> c. 2000 earthenware (Bizen ware) Patricia Begg OAM Bequest, 2024</p>
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<p>PURCHASES</p> <p>GENG Xue Chinese 1983– <i>Hollowed-out columns woven with clay bars</i> 2023 porcelain Purchased, NGV Supporters of Asian Art, 2023</p> <p>JAPANESE <i>Cherry Blossoms at Mount Yoshino</i> late 16th – early 17th century pair of six panel folding screens: ink, mineral pigment and gold leaf on paper, lacquer on wood, silk, brass, copper, paper Purchased with funds donated by S. Baillieu Myer AC and Sarah Myer, 2024</p> <p>JAPANESE <i>Kimono (Uchikake Kosode) with windy seashore and fishing scene</i> mid Edo period late 18th century crepe silk, paste resist dyeing, embroidery Purchased with funds donated by Janet Whiting AM and Phil Lukies, 2024</p> <p>JAPANESE <i>Kimono (Hitoe kosode), with themes alluding to eight Noh theatre plays</i> Edo period late 18th century – early 19th century gauze satin silk, paste resist dye, embroidery, gold thread Purchased with funds donated by Jennifer Lempriere and Michael Pitthie, 2024</p> <p>JAPANESE <i>Kimono (Katabira Furisode) for summer with falling snow scene</i> late Edo period early – mid 19th century ramie, paste resist yuzen dye Purchased with funds donated by John and Cecily Adams, 2024</p> <p>JAPANESE <i>Kimono (Katabira Kosode) for summer with bouquets and scattered fans</i> late Edo period early – mid 19th century ramie, suri-hitta imitation tie dye design, gold and silver thread Purchased with funds donated by Dr Peter Chu, 2024</p> <p>JAPANESE <i>Kimono (Katabira Kosode) for summer with shrine scenery</i> late Edo period early – mid 19th century ramie, yuzen resist dyeing, embroidery Purchased with funds from Esther Frenkiel OAM and David Frenkiel, 2024</p> <p>JAPANESE <i>Wedding kimono (Uchikake Furisode) with pine, bamboo, plum, and cranes</i> late Edo period early – mid 19th century satin silk, shibori tie dyeing, embroidery, gold thread Purchased with funds donated by Michael and Emily Tong, 2024</p>	<p>JAPANESE <i>Kimono (Uchikake Kosode) with a falconry scene and Heian period imperial cart amongst flowers</i> late Edo period c. 1800 crepe silk, paste resist dye, embroidery, gold thread Purchased with funds donated by The Andrew & Geraldine Buxton Foundation, 2024</p> <p>LI Lihong Chinese 1974– <i>McDonald’s</i> 2008 porcelain <i>Mickey</i> 2009 porcelain <i>Apple</i> 2011 porcelain Purchased with funds donated by Connie Kimberley and Craig Kimberley OAM, 2023</p> <p>Utagawa YOSHIIKU Japanese 1833–1904 <i>The story of Otomi and Yosaburo</i> 1860 colour woodblock print Purchased NGV Foundation, 2024</p> <p>Australian Paintings, Sculpture and Decorative Arts to 1980</p> <p>GIFTS</p> <p>Arthur BOYD Australia 1920–99, lived in England 1959–68 <i>The despoilers, Shoalhaven</i> 1988 oil on board Gift of The Bardas Families in memory of Sandra Bardas OAM and David Bardas AO through the Australian Government’s Cultural Gifts Program, 2024</p> <p>Gary BRADLEY Australia 1939–2018 <i>Ring</i> 1975 18 ct gold, amethyst <i>Ring</i> 1975 18 ct gold, golden sapphire <i>Brooch</i> c. 1975 18 ct yellow gold, Andamooka opal Gift of Loris Orthwein through the Australian Government’s Cultural Gifts Program, 2024</p> <p>Stuart DEVLIN Australia 1931 – England 2018, lived in England 1965–2018 <i>Eighteen-light candelabra</i> 1975 sterling silver, silver-gilt Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024</p> <p>April GLASER-HINDER Australia 1928–, lived in Switzerland 1977–2006 <i>Hovering</i> 1975 powder-coated steel <i>Untitled</i> 1975–77 powder-coated steel Gift of Clio Curtis in memory of Harry Nicolson, 2023</p>	<p>Murray GRIFFIN Australia 1903–92 <i>Mrs Murray Griffin</i> 1938 oil on composition board Gift of Murray Griffin and Family, in memory of his grandfather Murray Griffin, through the Australian Government’s Cultural Gift Program, 2024</p> <p>Roger McLAY Australia 1922–2000 <i>Kone table</i> 1948 plywood, steel, rubber, brass Gift of Stephen Lawrence Browne, 2024</p> <p>Marion MAHONY United States 1871–1961, lived in Australia 1914–36, India 1936–37 <i>Pendant light shade</i> c. 1924 painted plaster Gift of Murray Griffin and Family, in memory of his grandfather Murray Griffin, through the Australian Government’s Cultural Gift Program, 2024</p> <p>Emmeline PRITCHARD England 1849 – Australia 1887, lived in Australia 1852–87 <i>Botanical Gardens, Melbourne</i> 1874 oil on canvas Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024</p> <p>Peter UPWARD Australia 1932–83, lived in England 1962–71 <i>Pacific</i> 1972–73 synthetic polymer paint on canvas Gift of Asia Upward through the Australian Government’s Cultural Gifts Program, 2023</p> <p>Ross WATSON Australia 1963– <i>Masked Formality (Dale Knight)</i> 1987 oil on canvas <i>Set V (Ian Roberts)</i> 1995 oil on composition board <i>Time (after Vouet, 1645; James)</i> 2020 oil on plywood Gift of the artist through the Australian Government’s Cultural Gifts Program, 2024</p> <p>Brett WHITELEY Australia 1939–92, lived in England 1960–67 <i>Avignon reopened</i> 1981 oil, wood, paper on board Gift of The Bardas Families in memory of Sandra Bardas OAM and David Bardas AO through the Australian Government’s Cultural Gifts Program, 2024</p> <p>Fred WILLIAMS Australia 1927–82, lived in England 1952–56 <i>(Reclining nude)</i> c. 1947–48 oil on canvas <i>(Standing nude)</i> c. 1947–48 oil on canvas <i>(Resting figure, Lilydale)</i> (1949–50 oil on canvas</p>
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(*A young peer*) 1952–56
oil on composition board
(*Chiswick*) 1952–56
oil on composition board
(*Max Miller*) 1952–56
oil on composition board
(*Max Miller in performance*) 1952–56
oil on plywood
(*Singleton I*) 1952–56
oil on composition board
(*Singleton II*) 1952–56
oil on composition board
(*Stopham Bridge*) 1952–56
oil on composition board
(*Mayfield barn, West Wittering*) c. 1953–54
oil on composition board
(*Willie Lott’s cottage*) 1955
oil on composition board
(*High kick*) 1956
oil on wooden panel
Gift of Lyn Williams AM and Family through
the Australian Government’s Cultural Gifts
Program, 2023

Contemporary Art

GIFTS

Atong ATEM
Ethiopia 1991–, moved to Australia 1997
Banksia 2021
from the *Banksia* series 2021
colour digital video, sound, ed. 1/10
Gift of the artist and MARS Gallery,
Melbourne, 2023

**ELMGREEN & DRAGSET, Copenhagen
and Berlin**
est. 1995
Michael ELMGREEN
Denmark 1961–, worked in Germany 1997–
Ingar DRAGSET
Norway 1969–, worked in Germany 1997–
The examiner 2023
polished stainless steel
Felton Bequest, 2024

Thomas J PRICE
England 1981–
Reaching out 2023
bronze, ed. 2/3
Felton Bequest, 2024

Ilana SAVDIE
United States/Colombia 1986–
Chronic irritations (Collective edging) 2022
oil, synthetic polymer paint and beeswax on
canvas on plywood
Gift of Byoung Ho Son, 2023

David SHRIGLEY
England–, worked in Scotland 1992–
Really good 2016
bronze
Felton Bequest, 2024

Avery SINGER
United States 1987–
Deepfake Stan 2023
synthetic polymer paint on canvas
Gift of anonymous donors, 2024

PURCHASES

Hoda AFSHAR
Iran 1983–, moved to Australia 2007
The Fold 2023
black and white digital video, sound, gelatin
silver photographs, ceramic and metallic ink
on glass
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Julie CURTISS
France 1982–
South of Eden 2023
synthetic polymer paint and oil on canvas
Purchased with the assistance of
anonymous donors and NGV Foundation,
2024

Rana DEGHAN
Iran 1986–
Untitled 2022
fiberglass, synthetic polymer paint on plastic
and metal, ed. 1/3
Untitled 2022
fiberglass, ed. 1/3
Untitled 2022
fibreglass, ed. 1/3
Purchased NGV Foundation, 2024

**ELMGREEN & DRAGSET, Copenhagen
and Berlin**
est. 1995
Michael ELMGREEN
Denmark 1961–, worked in Germany 1997–
Ingar DRAGSET
Norway 1969–, worked in Germany 1997–
Powerless structures, fig. 91 2018
Calvin Klein underwear, black Levi’s ed. 1/3
Purchased NGV Foundation, 2024
What’s left, fig. 2 2023
silicone, fabric, aluminium, steel
Purchased with funds donated by Barry
Janes and Paul Cross, 2024

Tracey EMIN
England 1963–
Love poem for CF 2007
neon, ed. 3/3
Purchased with funds donated by Jo Horgan
AM and Peter Wetenhall, 2024
All me 2014
gouache on paper
Legs raised 2014
gouache on paper
Looking over 2014
gouache on paper
Professor AGL Shaw AO Bequest, 2024
Mother 2014
bronze, ed. 1/6
The Nigel Peck AM and Patricia Peck Fund,
2024

Moving fast 2014
gouache on paper
On my side 2014
gouache on paper
Thought of you 2014
gouache on paper
Wanting 2014
bronze, ed. 2/6
Professor AGL Shaw AO Bequest, 2024
Being without you 2015
bronze, ed. 2/6
M. G. Chapman Bequest, 2024
Crying for you 2015
bronze, ed. 3/6
Suzanne Dawbarn Bequest, 2024
This is exactly how I feel right now 2016
bronze, ed. 3/6
Purchased with funds donated by Andrew
and Judy Rogers, and NGV Foundation,
2024
The execution 2018
synthetic polymer paint and pencil on
canvas
Professor AGL Shaw AO Bequest, 2024

Prudence FLINT
Australia 1962–
Second meal 2022
oil on canvas
Hunting and fishing 2023
oil on canvas
Purchased with funds donated by Bruce
Parncutt AO and Celebration Donors, 2024

Derek FORDJOUR
United States1974–
Fly away 2020
colour digital video, sound, ed. 5/5
Purchased with funds donated by July Cao,
2023

Franziska FURTER
Switzerland 1972–
Haku 2023
glass (beads), synthetic thread
Liquid skies/Gyrwynt, carpet 2023
wool
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Alana Kirby on behalf of the Sun
Foundation, and Brendan and Grace
O’Brien, 2024

GERARD & KELLY
United States est. 2003
Brennan GERARD
United States 1978–
Ryan KELLY
United States 1979–
Bright hours 2023
from the *Modern Living* series 2016–
colour digital video, sound, ed. 2/3
Purchased NGV Foundation, 2024

Shaun GLADWELL
Australia 1972–
Passing electrical storms 2022–23
colour virtual reality interaction, sound,
computer software, heart-rate monitor

Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Shilpa GUPTA
India 1976–
Words come from ears 2018
split-flap display, electrical components, ed.
5/5
Purchased NGV Foundation, 2024

Petrit HALILAJ
Kosovo 1986–, worked in Italy 2009–
Very volcanic over this green feather 2021
Originally conceived and commissioned for
Tate St Ives, 2021
Purchased with funds donated by Barry
Janes and Paul Cross, Nick Perkins and
Paul Banks, Sarah Cronin, Samuel Cronin
and Bradley Cronin, Sophie and Simon
Crowe, Donors to the 2024 NGV Summer
Appeal and NGV Foundation, 2024

Hugh HAYDEN
United States 1983–
The end 2022
Fir (*Abies* sp.), lichen, Pine (*Pinus* sp.), steel,
mirror
Loti & Victor Smorgon Fund, 2024

Sheila HICKS
United States 1934–
Nowhere to go 2022
acrylic fibre, nylon (net)
Purchased, NGVWA, 2024

Ruth HÖFLICH
Germany 1976–
Two suns 2023
2 channel video with sound
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Sean HOGAN
Australia 1972–
Volume 1 designed 2021, made 2023
inkjet print
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Shara HUGHES
United States 1981–
Growing pains 2022
oil, synthetic polymer paint and dye on
canvas
Purchased with funds donated by July Cao,
2024

Shakuntala KULKARNI
India 1950–
No. 1 2023
from the *Armour for the bride* series 2023
cane, Teak (*Tectona grandis*)
Purchased with funds donated by Karen
McLeod Adair and Anthony Adair AM, 2023

Claire LAMBE
England 1962–, moved to Australia 2002
Sudden bursts of nasty laughter 2022
single channel video with sound
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Richard LEWER
New Zealand 1970–, moved to Australia 1997
Adam and Eve 2022
synthetic polymer paint on canvas
Purchased, Victorian Foundation for Living
Australian Artists, 2024

LIN Fanglu
China 1989–
She’s four seasons 2023
cotton, wood
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Vicki Vidor OAM, Ginny Green
and Bindy Koadlow, 2024

Amalia LINDO
United States 1990–, lived in Australia c. 2015
Tell-tale: Economies of time 2022–23
twelve-channel colour digital video, sound
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Taree MACKENZIE
Australia 1980–
Pepper’s ghost effect, circles, 4 variations
2023
transparent synthetic polymer resin, synthetic
fabric, aluminium, wood, composition board,
LEDs, motors, electrical components
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Farrokh MAHDAVI
Iran 1970–
Untitled 2021
synthetic polymer paint on canvas
Untitled 2022
synthetic polymer paint on canvas
Purchased with funds donated by Sarah
Morgan and Andrew Cook, 2024

Azuma MAKOTO
Japan 1976–
Drop time 2023
from the *A Chaotic Garden* project 2023
colour digital video, silent
Block flowers 2023
from the *A Chaotic Garden* project 2023
flowers, resin
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Bagôt Gjergja Foundation,
Andrew Penn AO and Kallie Blauhorn,
Michael Buxton AM and Janet Buxton, Paul
and Samantha Cross, Anthony and Clare
Cross, Cameron Oxley and Bronwyn Ross,
and Woods5 Foundation, 2024

Osamu MORI
Japan 1983–
3MMM – Rivalry 2022
Camphor laurel (*Cinnamomum camphora*)
Purchased with funds donated by Dr Brett
Archer, Tania and Sam Brougham and the
Professor AGL Shaw AO Bequest, 2024

Iván NAVARRO
Chile 1972–, worked in United States 1997–
Mirage (Trans) 2023
LED, Cherry wood (*Prunus* sp.), mirror,
one-way mirror, electrical components, ed.
1/3
Purchased NGV Foundation, 2024

Joshua PETHERICK
Australia 1979–
Lewis FIDOCK
Australia 1988–
Make a wish! (brown ochre) 2023
synthetic polymer paint, latex, foam, burlap,
muslin, rope, steel
Make a wish! (green) 2023
synthetic polymer paint, latex, foam, burlap,
muslin, rope, steel
Make a wish! (yellow) 2023
synthetic polymer paint, latex, foam, burlap,
muslin, rope, steel
Purchased, Victorian Foundation for Living
Australian Artists, 2023

Drew PETTIFER
Australia 1980–
Untitled (Journey) 2019–20
colour digital video, sound
Purchased, NGV Supporters of
Contemporary Art, 2023

Rei PHAM
Australia 1990–
TEMPLE 2023
colour digital animation, sound, fans, LED
screens, speakers, electronic panels,
electrical components, synthetic polymer
paint on composition board, transparant
synthetic polymer resin, aluminium
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2024

Patricia PICCININI
Sierra Leone 1965–, lived in Italy 1968–72,
moved to Australia 1972
The rescuers 2021
silicone, fibreglass, clothing, sneakers, hair,
possum (fur), bandages, cotton, plastic,
metal
Purchased, Victorian Foundation for Living
Australian Artists, 2024

Agnieszka PILAT
Poland 1973–
Heterobota Scroll # 1 2023–24
synthetic polymer paint on canvas,
produced by quadruped robot
Heterobota Scroll # 2 2023–24
synthetic polymer paint on canvas,
produced by quadruped robot

Heterobota Scroll # 3 2023–24
synthetic polymer paint on canvas,
produced by quadruped robot
Heterobota Scroll # 4 2023–24
synthetic polymer paint on canvas,
produced by quadruped robot
Heterobota Scroll # 5 2023–24
synthetic polymer paint on canvas,
produced by quadruped robot
Heterobota Scroll # 6 2023–24
synthetic polymer paint on canvas,
produced by quadruped robot
Purchased with funds donated by the Joe
White Bequest, 2024

Kenny PITTOCK
Australia 1988–
*52 shopping lists found while working in a
Melbourne supermarket* 2022–23
synthetic polymer paint on earthenware
Purchased, Victorian Foundation for Living
Australian Artists, 2023

Thomas J PRICE
England 1981–
All in 2021, cast 2023
bronze, ed. 2/3
Purchased with funds donated by Neville
and Diana Bertalli and Loti & Victor Smorgon
Fund, 2024

Lisa REID
Australia 1975–
1950s vintage Sunbeam electrical hairdryer
2022
earthenware
Purchased, Victorian Foundation for Living
Australian Artists, 2023

Elvis RICHARDSON
Australia 1965–
Settlement and the Gatekeepers 2022–23
powder-coated steel
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Vicorian
Foundation for Living Australian Artists, 2023

Mia SALSJÖ
Australia 1977–
A score for Fed Square 2022–23
sound, coloured fibre-tipped pens, metallic
fibre-tipped pen, coloured ballpoint pens,
correction fluid and coloured inks on laser
prints
Commissioned by Fed Square and the
National Gallery of Victoria, Melbourne in
collaboration with the artist and the
Melbourne Symphony Orchestra (MSO),
2023

David SHRIGLEY
England 1968–, worked in Scotland 1992–
Melbourne tennis ball exchange 2023
wooden shelves, tennis balls, neon, bags
Purchased NGV Foundation, 2023

Tim SILVER
Australia 1974–
fall on me 2023
beeswax
Purchased with funds donated by the Rob
Gould Foundation, 2024

SMACK
est. 2005
Big Dada 2019
colour digital video, silent
Purchased NGV Foundation, 2024

Mark SMITH
Happenstance 2022
polyester, cotton, plastic (sequins), (other
materials)
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australian Artists, 2023

Vipoo SRIVILASA
Thailand 1969–, moved to Australia 1997
Beneath the Tree of Love 2024
porcelain, painted wood
Purchased with funds donated by the Rob
Gould Foundation, 2024

Heather B. SWANN
Australia 1961–
Ouroboros 2023
wood, paper, binder, marble dust, stain wax
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Susan Jones and James
McGrath, 2024

Ulla von BRANDENBURG
Germany 1974–
Under water theatre 2023
colour 16mm film transferred to video,
sound, cotton, various textiles
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased NGV
Foundation, 2024
Under water theatre 2023
synthetic polymer paint on canvas, fabric,
rope, aluminium
Purchased, NGV Supporters of
Contemporary Art, 2024

Contemporary Design and Architecture

GIFTS

Humberto CAMPANA (designer)
Brazil 1953–
Fernando CAMPANA (designer)
Brazil 1961–
ESTÚDIO CAMPANA, São Paulo (design
studio)
Brazil est. 1983
EDRA, Pisa (manufacturer)
Italy est. 1987
Jenette, chair (Purple) 2000, designed 2000
polyurethane, metal, polyvinyl chloride
Jenette, chair (Red) 2000, designed 2000
polyurethane, metal, polyvinyl chloride
Jenette, chair (Vermillion) 2000,

designed 2000
polyurethane, metal, polyvinyl chloride
Jenette, chair (Yellow) 2000, designed 2000
polyurethane, metal, polyvinyl chloride
Gift of Anne Ross, 2023

Guy KEULEMANS
Australia 1975–
Kyoko HASHIMOTO
Japan 1980–, moved to Australia 1991
Metalloplastiglomerate vases I & II 2021
aluminium, plastic, copper, iron
Gift of the artists, 2023

Guy KEULEMANS (designer)
Australia 1975–
Kyoko HASHIMOTO (designer)
Japan 1980–, moved to Australia 1991–
Matthew HARKNESS (designer)
Canada –, moved to Australia 2019
Polylactic acid chain, necklace 2022
polylactic acid bioplastic
Gift of Guy Keulemans and Kyoko
Hashimoto, 2023

Milton MOON
Australia 1926–2019
Vase 1996
stoneware
Vase 2001
stoneware
Round platter 2007
stoneware
Folded vase 2014
stoneware
Folded vase 2014
stoneware
Folded vase 2014
stoneware
Folded vase 2014
stoneware
Vase 2016
stoneware
Vase 2017
stoneware
Gift of Damon Moon, 2024

Liam YOUNG
Australia 1979–
Algae diver carnival dress 2020
synthetic polymer paint on cotton (thread),
spandex, metal (fastenings), polyester
thread, polyester spandex (bonded)
Drone shepherd Mardi Gras suit 2020
digital print on polyester, synthetic fabric
(tulle), elastic, Velcro
Zero waste weaver tunic 2020
polyester (digitally woven zero waste
pattern), heat shrink thread, metal (zip)
Gift of Liam Young, 2024

PURCHASES

ATELIER REMY & VEENHUIZEN, Utrecht
(design studio)
The Netherlands est. 2000
Tejo REMY (designer)
The Netherlands 1960–
René VEENHUIZEN (designer)
The Netherlands 1968–
Bamboo chair designed 2007, manufactured

2023
bamboo
Purchased with funds donated by Gordon
Moffatt AM, 2024

Jaime HAYON (designer)
Spain 1974–
HAYON STUDIO, Valencia (studio)
Spain est. 2000
NASONMORETTI, Murano (manufacturer)
Italy est. 1923
Abayomi (Brings joy), vase designed 2017,
manufactured 2023
from the *Afrikando* collection 2017
glass
Purchased with funds donated by Dr Peter
Chu, 2024
Chausuki (Born at night), vase designed
2017, manufactured 2023
from the *Afrikando* collection 2017
glass
Purchased with funds donated by Krystyna
Campbell-Pretty AM and Family, and Sean
Kelly and Carol Kelly, 2024
Malawa (Blossoms), vase designed 2017,
manufactured 2023

from the *Afrikando* collection 2017
glass
Purchased with funds donated by Grace and
Brendan O'Brien, 2024
Saidah (Fortunate), vase designed 2017,
manufactured 2023
from the *Afrikando* collection 2017
glass
Purchased with funds donated by Leigh
Clifford AC and Sue Clifford, 2024
Sauda (Dark beauty), vase designed 2017,
manufactured 2023
from the *Afrikando* collection 2017
glass
Purchased with funds donated by Chloe
Podgornik and Katrina Knowles, 2024
Umi (Life), vase designed 2017,
manufactured 2023
from the *Afrikando* collection 2017
glass
Purchased with funds donated by Nick and
Sarah Orloff, 2024
Wambua (Rainy season), vase designed
2017, manufactured 2023
from the *Afrikando* collection 2017
glass
Purchased with funds donated by John and
Cecily Adams, 2024

Ashley JAMESON ERIKSMOEN
United States 1970–, moved to Australia
2012
Fell 2023
wood, oil stain and varnish
Purchased with funds donated by Esther
Frenkiel OAM and David Frenkiel, 2024

Fernando LAPOSSE
Mexico 1988–
Avocado leather cabinet 2023
from the *Conflict Avocados* project 2023
avocado skin, Walnut (*Juglans* sp.),
plywood, steel, brass
Branch joinery system (2023)
from the *Conflict Avocados* project 2023
Oak (*Quercus* sp.), Maple (*Acer* sp.), (found
items)
Resting place, daybed 2023
from the *Conflict Avocados* project 2023
avocado-dyed cotton, fabric, plywood,
metal, (other materials)
The avocado legacy 2023
from the *Conflict Avocados* project 2023
colour digital video, sound
*The avocado legacy. Deforestation,
revolution, a new beginning, tapestry* 2023
from the *Conflict Avocados* project 2023
avocado-dyed cotton, marigold-dyed cotton
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by The Andrew & Geraldine Buxton
Foundation, 2024

Helmut LUECKENHAUSEN
Germany 1950–, moved to Australia 1954
Adoration, Tableaux sideboard 2022
Queensland silver ash, Queensland silver
ash veneer, teak, teak veneer, plywood
Purchased with funds donated by Professor
Barbara van Ernst AM, 2023

Claire McARDLE
Australia 1988–)
Small tools for change 2018–20
Red ironbark (*Eucalyptus sideroxylon*),
Mountain Ash (*Eucalyptus regnans*), Red
gum (*Eucalyptus camaldulensis*), Blackheart
sassafras (*Atherosperma moschatum*),
Messmate stringybark (*Eucalyptus*
obliqua), steel, leather
Purchased, NGV Supporters of
Contemporary Design and Architecture,
2023

India MAHDAVI (designer)
Iran 1962–
Diagonale double table (black) 2002
oak, enameled ceramic
Don Giovanni, hanging lamp (pink) 2013
glass, brass, electrical components
Cap Martin curved sofa 2018
rattan, brass, leather
Cap Martin (vanille), chair 2018
rattan, lacquer, linen, (other materials), brass
Vanille, table 2018
rattan, lacquer, glass
Purchased NGV Foundation, 2024

Jaydan MOORE
United States 1986–
Propagate 2023
brass, silver electroplate
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased NGV
Foundation, 2024

Brodie NEILL (designer)
Australia 1979–, moved to England 2005
ReCoil, table designed 2021, manufactured
2023
Huon Pine (*Largarostrubus franklinii*),
Tasmanian Oak (*Eucalyptus* sp.), Celery top
pine (*Phyllocladus aspleniifolius*), Sassafras,
Myrtle and Blackwood (*Acacia*
melanoxylon), resin, metal
Purchased with funds donated by Chris
Thomas AM and Cheryl Thomas, Noel
Fermanis, Robyn and Ross Wilson, Beatrice
Moignard and Emily Hardy and Woods5
Foundation, 2023

John WARDLE (architect)
Australia 1956–
Simon LLOYD (designer)
England 1955–, moved to Australia 1984
System vases designed 2020, made 2022
porcelaneous stoneware ed. 1/3
Purchased, Victorian Foundation for Living
Australian Artists, 2023

Bethan Laura WOOD (designer)
England 1983–
BETHAN LAURA WOOD STUDIO, London
(studio)
England est. 2010
Kaleidoscope-o-rama, bookcase 2023
poplar veneer, composition board, stainless
steel, metal, books
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Jo Horgan AM and MECCA
Brands, 2024

Bethan Laura WOOD (designer)
England 1983–
BETHAN LAURA WOOD STUDIO, London
(studio)
England est. 2010
cc-tapis, Milan (manufacturer)
Italy est. 2011
Kaleidoscope-o-rama, carpet 2023
wool
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Jo Horgan AM and MECCA
Brands, 2024

Liam YOUNG
Australia 1979–
The Great Endeavor 2023
colour digital video, sound
Purchased, Victorian Foundation for Living
Australian Artists, 2024

Liam YOUNG
Australia 1979–
Ane CRABTREE (designer)
United States 1964–
Algae diver mask 2020
cotton, silk, steel, leather
High altitude bot herder mask 2020
goat horn, plastic, cotton, natural hair
Zero waste weaver mask 2020
natural and synthetic wool
Purchased NGV Foundation, 2023

Liam YOUNG
Australia 1979–
Ane CRABTREE (costume designer)
United States 1964–
Driely S (photographer)
Brazil 1989–, moved to United States 2005–
Beekeeper character costume 2021
inkjet print
Code Walker character costume 2021
inkjet print
Zero Waste Weavers character costume 2021
inkjet print
Drone Shepherd character costume 2021
inkjet print
Purchased NGV Foundation, 2023

Fashion and Textiles

GIFTS

ALAÏA, Paris (fashion house)
est. 1960
Azzedine ALAÏA (designer)
Tunisia 1940–2017, worked in France 1957–2017
Suit 1980s
wool, polyester elastane, nylon, acetate (lining), metal (fastenings)
Gift of Rosslynd Piggott, 2023
Jacket, bra and skirt 1991, spring-summer 1991
cotton (denim, cord, binding), polyester (padding), plastic and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Sarah BURTON (designer)
England 1974–
Hat 2013, spring-summer 2013
patent leather, polyamide, nylon, viscose, cotton
Gift of David Tan, 2023

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Simon COSTIN (designer)
England 1964
Brooch and box 1992
from the *Jack the Ripper stalks his vctims* collection 1992
bone (chicken), resin, plastic and glass (beads), cardboard, silk (grosgrain)
Headdress 1996
from the *Dante* collection, autumn-winter 1996–97
wool (felt), plastic (beads, sequins), glass (beads), nylon (lace) metal (fastenings), cotton, bone (guinea fowl), resin, plastic, wire
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Dress 1998
from the *Joan* collection, autumn-winter 1998–99
leather (suede) (hand-knitted)
Shoes 1998
from the *Joan* collection, autumn-winter 1998–99
leather, wood
Gift of Katy England, 2024
Jacket 2010, spring-summer 2010
cotton, metallic thread cotton (brocade), silk (twill), plastic (fastenings)
Gift of David Tan, 2023

ANNE MARIE BERETTA, Paris (fashion house)
est. 1974
Anne Marie BERETTA (designer)
France 1937–
Dress and belt 1986
wool, leather, polyester (grosgain), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

BALENCIAGA, Paris (couture house)
1937–68
Cristóbal BALENCIAGA (designer)
Spain 1895–1972, worked in France 1937–68
Jacket and dress 1961
silk, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

Richard CAWLEY (designer)
England 1947–
Andrew WHITTLE (decorator)
England 1946–
Dress 1971
wool (crepe), silk, paint, metal (fastenings)
Gift of the artists, 2024

CHANEL, Paris (couture house)
1914–39, 1954–
Gabrielle CHANEL (designer)
France 1883–1971
Tunic 1922
silk (crêpe de chine, thread), metal, glass (beads)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
Germany 1933–2019, worked in France 1952–2019
Jacket and skirt 1988, spring-summer 1988
wool (tweed), silk (satin), polyester nylon (lace), metal (fastenings)

Dress 1988, autumn-winter 1988–89
polyester (velvet, lace), metallic thread, silk (satin), crinoline nylon (tulle), metal (fastenings), plastic (beads)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023
Boxer belt 1991, autumn-winter 1991–92
leather, gilt-metal
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Jacket and skirt 1991, spring-summer 1991
silk (satin, grosgrain, organza), metal (chain, fastenings)
Jacket and skirt 1992, spring-summer 1992
wool (crepe), silk (satin), metal (chain, fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023
Jacket, dress, armlets, mitts and socks 1993, autumn-winter, 1993–94
wool (tweed), metallic thread, silk (lining), gilt-metal (fastening, chain), polyester (chenille), tencil
Jacket, skirt and brooch 1994, autumn-winter 1994–95
wool (tweed), silk (crêpe de chine, faille, grosgrain), polyester and metal (fastenings and chains)
Flap bag 1994, autumn-winter 1994–95
leather, wool (boucle), polyester (grosgrain), gilt-metal (fastening, chain)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Boots 1999, autumn-winter 1999–2000
leather (kid), polyester (knit), rubber, wood
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
Germany 1933–2019, worked in France 1952–2019
GRIPOIX, Paris (workshop)
est. 1869
Thierry GRIPOIX (designer)
France 1964–2022
Dress 1992, spring-summer 1992
silk (crepe, lining), gilt-metal, glass, polyester (grosgrain, boning) and metal (fastenings)
Choker 1994, autumn-winter 1994–95
glass (pâte de verre), semi-precious stones, Swarovski crystals, gilt-metal (fastenings)
Belt 1996, spring-summer 1996
gilt-metal, glass (pâte de verre), pearls, metal (fastenings)
Brooch 1996, spring-summer 1996
gilt-metal, glass (pâte de verre), pearls, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
Germany 1933–2019, worked in France 1952–2019
MAISON LESAGE, Paris (embroidery house)
est. 1924
François LESAGE (designer)
France 1929–2011
Bag 1996, spring-summer 1996
leather, nylon (lace), plastic (sequins), gilt-metal, metal, metallic thread, glass (pâte de verre)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
Germany 1933–2019, worked in France 1952–2019
MAISON LESAGE, Paris (embroidery house)
est. 1924
François LESAGE (designer)
France 1929–2011
GRIPOIX, Paris (workshop)
est. 1869
Thierry GRIPOIX (designer)
France 1964–2022
Top and skirt 1995, spring-summer 1995
silk (organza, chiffon), gilt-metal, metal (fastenings) glass (beads)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
Germany 1933–2019, worked in France 1952–2019
MAISON LESAGE, Paris (embroidery house)
est. 1924
François LESAGE (designer)
France 1929–2011
MASSARO, Paris (shoemaker)
est. 1894
Raymond MASSARO (designer)
France 1929–2019
GRIPOIX, Paris (workshop)
est. 1869
Thierry GRIPOIX (designer)
France 1964–2022
Evening gown, belt and shoes 1996, spring-summer 1996
silk (satin, chiffon), nylon (lace), metallic thread, plastic (sequins), glass (pâte de verre), gilt-metal, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
Germany 1933–2019, worked in France 1952–2019
MASSARO, Paris (shoemaker)
est. 1894
Raymond MASSARO (designer)
France 1929–2019
Shoes 1994–95
leather, elastane, plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

CHRISTIAN DIOR, Paris (couture house)
est. 1946
John GALLIANO (designer)
Gibraltar 1960–, emigrated to England 1966, worked in France 1991–
Suit 1999
from the *Surrealist* collection, spring-summer 1999
wool, silk, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

CHRISTIAN LACROIX, Paris (couture house)
France 1986–2009
Christian LACROIX (designer)
France 1942–
Top and skirt 1994, spring-summer 1994
silk (taffeta, tussah), polyester (satin), cotton (thread), metal (fastening)
Cocktail dress 1995, spring-summer 1995
silk, polyester (grosgrain, lace), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

CHRISTIAN LACROIX, Paris (couture house)
France 1986–2009
Hervé VAN DER STRAETEN (designer)
France 1965–
Bag 1989
silk (satin), bronze (gilt), glass, metal (fastening)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

COMME DES GARÇONS HOMME PLUS, Tokyo (fashion house)
est. 1984
Rei KAWAKUBO (designer)
Japan 1942–
Look 8, jacket 2020, spring-summer 2020
wool polyester (brocade), cotton, polyester (lining, wadding), nylon, plastic (fastenings)
Look 12, jacket 2020, spring-summer 2020
wool, silk, metal, plastic (fastenings)
Gift of David Tan, 2023

Marianna DONAS (maker)
Greece 1960–, moved to Australia 1962
Anthony SMETHURST (designer)
active Australia late 20th century
Marcos DAVIDSON (jeweller)
active Australia late 20th century
Rose MARDLING (milliner)
active Australia late 20th century
Kite flying costume 1983
cotton (canvas, poplin), cotton polyester (thread), polyester (foam), wire, metal (fastenings)
Gift of Marianna Donas, 2023

EASTON PEARSON (fashion house)
1989–2016
Pamela EASTON (designer)
Australia 1958–
Lydia PEARSON (designer)
Australia 1957–
Wish top and Taya skirt 2009
silk (Chanderi, thread), cotton, metal (sequins), glass (beads)
Gift of Jennifer Fraser, 2023

England
Round dress c. 1795
cotton (muslin, thread), linen
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

England
Jacket c. 1895
linen, mother-of-pearl (buttons), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

England
Dress and shoes c. 1917
cotton (voile, drill), silk (thread, grosgrain), leather (kidskin), mother-of-pearl (buttons), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

England
Dress c. 1919
linen, mother-of-pearl (buttons)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

England / Australia
Opera coat late 1920s – early 1930s
silk (velvet, thread), silk (cast) and wood
Gift of Joanne Fittock, 2024

FLAMINGO PARK, Sydney (fashion house)
1973–95
Linda JACKSON (designer)
Australia 1950–
David McDIARMID (textile artist)
Australia 1952–95, lived in United States
1979–87
Gum leaves dress 1975
silk (crepe), cotton
Gift of Linda Jackson, 2024

GIVENCHY, Paris (couture house)
est. 1952
John GALLIANO (designer)
Gibraltar 1960–, emigrated to England 1966,
worked in France 1991–
Coat 1996
from the *Empress Josephine* collection,
autumn-winter 1996–97
silk (brocade, satin), polyester (fur), linen,
metallic thread, cotton, cotton silk (thread,
braid)
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2023

Martin GRANT (designer)
Australia 1966–, moved to France 1991
Liz STIRLING (designer)
Australia c. 1960–, moved to France 1984
Skirt c. 1993
from the *Bitter and Twisted* collaboration
c. 1933
cotton (poplin), plastic (buttons), metal
(fastening)
Skirt c. 1993
cotton (poplin), plastic (buttons)
Shirt c. 1993
silk (organza), metal thread, metal
(fastening)
Gift of the artist, 2023

GRÈS, Paris (fashion house)
1942–88
Madame GRÈS (designer)
France 1903–93
Skirt suit c. 1950
wool (chevron), silk, plastic and metal
(fastenings)
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gift Program, 2023

GUCCI, Florence (fashion house)
est. 1921
Tom FORD (designer)
United States 1961–
Alessandra FACCHINETTI (designer)
Italy 1972–
Dress c. 2000
viscose (jersey), leather, metal (fastenings)
Gift of Olga Kononchuk, 2024

GUCCI, Florence (fashion house)
est. 1921
Frida GIANNINI (designer)
Italy 1972–
Bomber jacket c. 2007
leather, cotton, rayon (cupro), plastic and
metal (fastenings)
Look 24, evening dress 2012, pre-fall 2012
silk, leather, brass (studs), nylon, plastic
(boning)
Gift of Olga Kononchuk, 2024

GUCCI, Florence (fashion house)
est. 1921
Alessandro MICHELLE (designer)
Italy 1972–
Dionysus, bag 2015, autumn-winter 2015–16
cotton (canvas), leather, glass (beads),
metal (fastenings)
Look 16, dress 2015, autumn-winter
2015–16
silk, plastic (fastenings)
Look 30, dress 2015, autumn-winter
2015–16
metallic thread, fur (mink), silk, elastane,
cotton (flocked), metal (fastenings)
Look 13, dress and belt 2016, resort 2016
silk (chiffon, crepe), leather, brass (buckle)
Look 20, dress 2016, spring-summer 2016
silk, plastic (sequins), metal (fastenings)
Look 24, shirt and skirt 2016, spring-summer
2016
silk (grosgrain, crepe), plastic and metal
(fastenings), glass (gems and diamantés)
Look 29, jacket 2016, pre-fall 2016
cotton (denim, thread), lambskin (lining),
metal (fastenings)
Look 36, dress 2016, resort 2016
silk, nylon (lace), plastic (buttons), cotton
polyester (thread), metal (fastenings)
Look 46, dress and belt 2016, autumn-winter
2016–17
silk, leather, brass (buckle), plastic (pearls),
metal (fastenings)
Look 49, skirt 2017, resort 2017
silk (crêpe de chine, grosgrain), metal
(fastenings)
Look 51, jacket 2017, spring-summer 2017
cotton (denim, embroidery), rayon viscose,
metal (fastenings)
Look 61, jacket 2017, pre-fall 2017
cotton, polyester, elastane, metal
(fastenings)
Shoes c. 2017
leather, foil, polyester cotton, metal
(fastenings)
Shoes c. 2017leather, foil, polyester cotton,
metal (fastenings)
Bomber jacket, shirt and skirt 2016,
autumn-winter 2016–17
wool, fur (mink), polyester, silk, metal
(fastenings)
Gift of Olga Kononchuk, 2024

HICKS, ATKINSON & SONS PTY LTD, Melbourne
1911–48
Dress 1930s
cotton (velvet)
Gift of Amanda Parrish, 2024

HOUSE OF MERIVALE AND MR. JOHN, Sydney (fashion house)
1960s–late 1980s
MR. JOHN, Sydney (fashion house)
1967–late 1980s
Merivale HEMMES (designer)
Australia 1931–
John HEMMES (business manager)
Indonesia 1931 – Australia 2015, lived in the
Netherlands 1945–50, New Zealand
1950–54, moved to Australia 1955
Coat early 1970s
wool, polyester (thread, grosgrain)
Hat early 1970s
wool, polyester (thread) and plastic
(fastenings)
Gift of Terry Niciak, 2024

Linda JACKSON (designer)
Australia 1950–
David McDIARMID (textile artist)
Australia 1952–95, lived in United States
1979–87
Waratah bush top, skirt and turban fabric
2005, made 2023
screenprinted silk (taffeta)
Gift of Linda Jackson, 2024

JACQUES GRIFFE, Paris (couture house)
1941–68
Jacques GRIFFE (designer)
France 1917–96
Dress 1950–51
silk (tafetta, grosgrain), crinoline, nylon
(tulle), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2024

JOHN GALLIANO, London (fashion house)
est. 1984
John GALLIANO (designer)
Gibraltar 1960–, emigrated to England 1966,
worked in France 1991–
Coat 1985
from the *Ludic Game* collection, autumn-
winter 1985–86
screenprinted cotton (flannelette), plastic
(buttons)
Evening dress, shawl, gloves and shoes
1988
from the *Hairclips* collection, autumn-winter
1988–89
viscose (crepe), silk (jersey, chiffon), plastic
(beads), polyester (fringe), leather (suede),
leather, elastane, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2023

JOHN GALLIANO, London (fashion house)
est. 1984
John GALLIANO (designer)
Gibraltar 1960–, emigrated to England 1966,
worked in France 1991–
Philip TREACY (milliner)
Ireland 1976–, worked in England 1988–
Shirley HEX (milliner)
England 1932–
Hat 1989
from the *Charles James* collection, spring-
summer 1989
linen, silk, cotton (grosgrain), buckram
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2023

JULIEN MACDONALD, London (fashion house)
est. 1997
Julien MacDONALD (designer)
Wales 1971–, worked in France 1996–2004,
England 2004–
Dress 2010s
viscose, acrylic, polyamide
Dress 2010s
viscose, acrylic, polyamide
Dress 2010s
cotton polyester, metallic thread, printed
plastic
Dress 2010s
viscose, acrylic, polyamide
Leotard 2010s
viscose, acrylic, metallic thread, plastic
(diamantés), metal (fastenings)
Leotard 2010s
viscose, acrylic, metallic thread, plastic
(diamantés), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2024

KARL LAGERFELD, Paris (fashion house)
est. 1984
Kirstin WOODWARD (milliner)
England 1959–
Hat 1985
polyester (satin, wadding), cotton
(buckram), elastane
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2023

Roger KEMP
Australia 1908–87
AUSTRALIAN TAPESTRY WORKSHOP, Melbourne (workshop)
est. 1976
Cheryl THORNTON (maker)
Australia 1948 –
Chris COCHIUS (maker)
Australia 1959 –
Louise KING (maker)
Australia 1964–
Laura MAR (maker)
Australia 1977–
Emma SULZER (maker)
Australia 1979 –
Unity in space 2006

wool, cotton
Gift of the Tapestry Foundation of Australia,
2023

LIBERTY & CO., London
est. 1875
Cape 1930
silk/cotton crepe
Gift of Amanda Parrish, 2024

MAISON MARTIN MARGIELA, Paris
(couture house)
est. 1988
John GALLIANO (designer)
Gibraltar 1960–, emigrated to England 1966,
worked in France 1991–
Coat 2015
from the *Artisinal* collection, spring-summer
2015
polyester nylon, polyester (satin), silk (satin),
polyester cotton (netting), silk (tulle),
polyvinyl chloride, conch shells, synthetic
polymer resin, nylon (lace), silk cotton
(cord), cotton, glass (beads), metal
(fastenings)
Coat 2015
from the *Artisinal* collection, spring-summer
2015
wool (crepe), acetate, silk (crinkled chiffon,
satin), nylon (crinoline), plastic
(polyurethane), plastic (sequins, beads),
glass (beads), gloss acrylic paint, metal
(fastenings)
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government’s
Cultural Gifts Program, 2023

MARTIN GRANT, Paris (fashion house)
est. 1992
Martin GRANT (designer)
Australia 1966–, lived in France 1991–
Dress 1993
wool, acetate, cotton, plastic (buttons)
Dress 1994
viscose
Dress 1994
silk, acetate (lining), metal (fastening)
Dress 1994
viscose (satin), metal (fastening)
Dress 1994
viscose (crepe, satin), synthetic (lining),
metal (fastening)
Coat 1994–95
acrylic, cotton, wool, polyamide, polyester,
visocse, silk blend, acetate (lining)
Coat 1994–95
wool, plastic (sequins), acetate viscose
(lining)
Hat c. 1996
wool, synthetic fabric (band)
Hat c. 1996
wool (felt), synthetic fabric (lining)
Top hat c. 1996
polyester (felt, grosgrain)
Dress 2001
wool, acetate (lining), metal (fastening)
Look 5, coat 2003, autumn-winter 2003–04
leather (calf skin suede), acetate, metal and
plastic (fastenings)

Look 7, peacoat 2003, autumn-winter
2003–04
wool, cotton (ribbon), acetate (lining), metal
(fastenings)
Look 15, coat 2003, autumn-winter 2003–04
wool, acetate and metal (fastenings)
Look 19, jumpsuit 2003, autumn-winter
2003–04
wool (jersey), elastane, plastic (fastenings)
Toile for look 15, coat 2003
cotton
Look 1, cape dress 2004, autumn-winter
2004–05
wool, leather, acetate, metal and plastic
(fastenings)
Look 2, coat 2004, autumn-winter 2004–05
leather (cowhide, fastenings, trims) and
acetate
Look 10, dress 2004, autumn-winter 2004–05
wool, leather, acetate and metal (fastenings)
Look 11, evening dress 2004, spring-
summer 2004
acetate/viscose (crepe), metal
(embellishment, fastenings)
Look 20, jacket 2004, spring 2004
leather (lambskin), synthetic (lining), metal
(fastening)
Look 26, jacket and skirt 2004, spring-
summer 2004
cotton, metallic thread, acetate, glass
(beads) and metal (fastenings)
Look 30, evening dress 2004, spring-
summer 2004
silk (chiffon), cotton (organza), synthetic
fabric, acetate, plastic (fastening, boning)
Look 36, dress 2004, autumn-winter 2004–05
silk (brocade, velvet), nylon (tulle), synthetic
fabric (lining), plastic (boning), metal
(fastenings)
Bag 2005, spring-summer 2005
leather, metal (fastenings)
Bag 2005, spring-summer 2005
silk (satin), synthetic fabric (lining), metal
(fastening)
Bag 2005, spring-summer 2005
leather, synthetic fabric (lining), metal
(fastening)
Look 1, coat 2005, autumn-winter 2005–06
wool, acetate, leather, plastic (fastenings)
Look 2, jacket 2005, autumn-winter 2005–06
wool, plastic (fastenings)
Look 9, dress 2005, autumn-winter 2005–06
silk (jersey, satin), metal (fastenings)
Look 14, cape and pants 2005, spring-
summer 2005
silk (chiffon), wool (knit), elastane
Look 19, coat 2005, spring-summer 2005
silk, wool, acetate, metal (fastenings)
Look 33, evening dress 2005, autumn-winter
2005–06
silk (satin, jersey), acetate and metal
(fastenings)
Look 34, coat 2005, spring-summer 2005
silk (satin), acetate, metal (fastenings)
Look 2, jumpsuit 2006, autumn-winter
2006-07
wool (tweed), silk, plastic (boning), metal
(fastenings)
Look 6, sweater and skirt 2006, autumn-

winter 2006–07
wool, metal (fastenings)
Look 10, dress 2006, spring-summer 2006
wool, acetate, metal (fastenings)
Look 14 , shirt and skirt 2006, spring-summer 2006
leather, cotton, acetate and metal (fastenings)
Look 18, coat 2006, spring-summer 2006
wool, silk, linen, acetate, metal (fastenings)
Look 22, dress 2006, autumn-winter 2006–07
silk (satin), cotton viscose (faille), plastic (boning), metal (fastenings)
Look 28, dress 2006, autumn-winter 2006–07
silk (taffeta), jet (beads), plastic (boning), metal (fastenings)
Look 32, shirt and skirt 2006, spring-summer 2006
silk (taffeta), metal (fastenings)
Look 1, dress 2007, spring-summer 2007
linen, cotton, metal (fastenings)
Look 2, dress 2007, spring-summer 2007
linen, metal (fastenings)
Look 5, jacket, sweater and trousers 2007, autumn-winter 2007–08
cashmere, wool, acetate, metal and plastic (fastenings)
Look 7, jumpsuit 2007 spring-summer
linen, cotton, metal (fastenings)
Look 24, coat 2007 spring-summer 2007
patent leather, acetate, metal (fastenings)
Look 24, dress 2007, autumn-winter 2007–08
silk (satin), synthetic fabric, metal and plastic (fastenings)
Look 26, evening dress 2007, autumn-winter 2007–08
metallic thread, acetate and metal (fastenings)
Look 28, evening dress 2007, autumn-winter 2007–08
velvet, metallic thread, acetate, metal (fastenings)
Look 29, evening dress 2007, spring-summer 2007
silk (chiffon), metal (fastenings, hardware)
Sweater 2007, autumn-winter 2007–08
wool
Look 4, cape 2008, autumn-winter 2008–09
wool, synthetic (lining), plastic (buttons), metal (fastenings)
Look 6, coat and sweater 2008, autumn-winter 2008–09
leather, acetate, wool, metal (fastenings)
Look 9, dress 2008, autumn-winter 2008–09
wool (crepe), acetate (lining), metal (fastenings)
Look 15 , jumpsuit 2008, spring-summer 2008
silk (satin), metal (fastenings)
Look 16, suit, jacket and pants 2008, autumn-winter 2008–09
wool, acetate, metal and plastic (fastenings)
Look 19, dress 2008, spring-summer 2008
silk (crepe), acetate, metal (fastenings)
Look 25, dress 2008, autumn-winter 2008–09

silk (gazar), acetate, metal (fastenings)
Look 27, coat dress 2008, autumn-winter 2008–09
silk, synthetic fabric, acetate and metal (fastening)
Look 29, dress 2008, spring-summer 2008
silk, metal (fastenings)
Look 33, suit 2008, spring-summer 2008
wool, acetate, metal (fastenings)
Look 1, dress 2009, spring-summer 2009
linen silk, acetate, metal (fastenings)
Look 4, dress 2009, spring-summer 2009
silk (organza)
Look 4, dress 2009, autumn-winter 2009–10
wool, polyester, metal (fastenings)
Look 5, coat 2009, autumn-winter 2009–10
wool, acetate, metal (fastenings)
Look 6, shirt and pants 2009, spring-summer 2009
silk, cotton, metal (fastenings)
Look 16, dress 2009, spring-summer 2009
silk (chiffon, habotai), grosgrain, metal (fastenings)
Look 18, coat 2009, spring-summer 2009
silk (gazar), acetate, metal (fastening)
Look 23, bustier and skirt 2009, autumn-winter 2009–10
wool polyester (gazar), acetate, polyester, metal (fastenings)
Look 27, bustier and skirt 2009, autumn-winter 2009–10
silk, wool, cotton (tulle), nylon (tulle), polyester (taffeta, grosgrain), plastic (boning), metal (fastenings)
Look 4, jacket and skirt 2010, autumn-winter 2010–11
wool, leather (lamb), acetate, polyester, plastic and metal (fastenings)
Look 5, jumpsuit 2010, spring-summer 2010
viscose (yarn), polyester, metal (fastenings)
Look 14, bustier and dress 2010, spring-summer 2010
silk (satin), metal and plastic (fastenings)
Look 18, dress 2010, spring-summer 2010
silk (crepe, satin), metal (fastenings)
Look 20, bustier and skirt 2010, autumn-winter 2010–11
silk (crepe, satin, chiffon), fur (fox), polyester, metal (fastenings)
Look 20, dress 2010, spring-summer 2010
silk (satin crepe, satin), metal (fastenings)
Dress 2011, spring-summer 2011
cotton, acetate, metal (fastenings)
Look 1, dress 2011, spring-summer 2011
silk, rayon, metal (fastenings)
Look 6, jumpsuit 2011, spring-summer 2011
silk (georgette, satin), metal (fastenings)
Look 15, dress 2011, autumn-winter 2011–12
silk (satin), metal (hardware)
Look 17, mini dress 2011, spring-summer 2011
silk (satin), acetate, metal (fastenings)
Look 21, dress 2011, autumn-winter 2011–12
leather (lamb), silk (lining), metal (fastenings)
Look 23, dress 2011, spring-summer 2011
silk (satin), metal (fastenings)

Look 24, dress 2011, autumn-winter 2011–12
silk (crepe), metal and elastane (fastenings)
Look 26, jacket and skirt 2011, autumn-winter 2011–12
silk (crepe), sheepskin, polyester, metal (fastenings)
Look 28, top and pants 2011, autumn-winter 2011–12
silk (crepe), metal (fastenings)
Look 29, dress 2011, autumn-winter 2011–12
silk (crepe), metal (fastenings)
Look 7, coat 2012, autumn-winter 2012–13
wool, acetate, metal (fastenings)
Look 16, dress 2012, autumn-winter 2012–13
wool, leather (lamb), acetate, metal (fastenings)
Look 17, dress 2012, autumn-winter 2012–13
viscose (crepe), synthetic fabric, plastic (boning), metal (fastenings)
Look 18, dress 2012, spring-summer 2012
nylon (crepe, mesh), metal (fastenings)
Look 19, dress 2012, autumn-winter 2012–13
silk (gazar), acetate, metal (fastenings)
Look 19, jumpsuit 2012, spring-summer 2012
silk (jersey), metal (fastenings)
Look 21, jumpsuit 2012, autumn-winter 2012–13
wool, feathers (cockerel), synthetic fabric, metal (fastenings)
Look 22, dress 2012, spring-summer 2012
silk (woven, blend, taffeta), acetate, metal (fastenings)
Look 24, dress 2012, spring-summer 2012
silk (satin, habotai), polyester (tulle), metal (fastenings)
Look 24, dress 2012, autumn-winter 2012–13
silk (gazar), metal (fastenings)
Look 25, dress 2012, spring-summer 2012
rayon silk, plastic (boning), metal (fastenings)
Look 3, top and shorts 2013, spring-summer 2013
cotton (voile, taffeta), leather, metal (fastenings)
Look 5, cape and pants 2013, autumn-winter 2013–14
wool (tweed, woven), suede (calf skin), leather, acetate, plastic and metal (fastenings)
Look 7, dress 2013, autumn-winter 2013–14
viscose polyester, metal (fastenings)
Look 8, dress 2013, spring-summer 2013
cotton viscose (taffeta), acetate, metal (fastenings)
Look 11, dress 2013, autumn-winter 2013–14
viscose polyester, leather, metal (fastenings)
Look 20, blouse and skirt 2013, autumn-winter 2013–14
silk (chiffon), wool, viscose polyester, metal (fastenings)
Look 21, jacket and pants 2013, autumn-

winter 2013–14
silk wool, metal (fastenings)
Look 25, cape and pants 2013, autumn-winter 2013–14
silk (chiffon), wool, metal (fastenings)
Look 27, jumpsuit and skirt 2013, spring-summer 2013
polyester (crepe), silk (faille), leather (lambskin), metal (fastenings)
Look 1, bathing suit 2014, spring-summer 2014
neoprene, metal (fastenings)
Look 3, bodysuit 2014, spring-summer 2014
neoprene, metal (fastenings)
Look 5, dress 2014, spring-summer 2014
cotton linen (jacquard), cotton polyester (lining), nylon (tulle), metal (fastenings)
Look 10, cape, top, shorts and belt 2014, spring-summer 2014
silk wool, cotton, neoprene, wool, cotton (grosgrain), metal (fastenings)
Look 11, dress 2014, autumn-winter 2014–15
silk (taffeta), neoprene, polyester, synthetic fabric (tulle), metal (fastenings)
Look 21, bathing suit, belt, scarf 2014, spring-summer 2014
neoprene, cotton (grosgrain), wool, metal (fastenings)
Look 21, bathing suit, belt and scarf 2014, spring-summer 2014
neoprene, silk, cotton (grosgrain), metal (fastenings)
Look 23, dress 2014, spring-summer 2014
neoprene, cotton (tulle), nylon (netting), polyester (taffeta), metal (fastenings)
Look 25, ballgown 2014, autumn-winter 2014–15
cotton, metal thread (jacquard), silk (tafetta), polyester (tulle), plastic (boning), metal (fastenings)
Look 25, dress 2014, spring-summer 2014
neoprene, silk (jacquard), nylon (tulle), metal (fastenings)
Look 27, jumpsuit and belt 2014, autumn-winter 2014–15
wool, leather, plastic (boning), metal (fastenings)
Bathing suit, skirt and belt 2015, spring-summer 2015
neoprene, polyvinyl chloride, synthetic fabric (crepe, twill), silk (laquered)
Look 7, coat and pants 2015, autumn-winter 2015–16
leather (lamb skin), wool, silk (satin), metal (fastenings)
Look 12, shirt, trousers and belt 2015, spring-summer 2015
silk (twill), polyvinyl chloride, plastic (fastenings)
Look 19, sweater, skirt, belt 2015, autumn-winter 2015–16
wool and metallic thread (brocade), cotton, wool, acetate, metal (fastenings)
Look 20, shirtdress 2015, spring-summer 2015
linen, synthetic fabric, plastic and metal (fastenings)
Look 26, dress 2015, autumn-winter

2015–16
metallic thread, synthetic fabric (velvet), silk (satin), metal (fastenings)
Look 27, dress 2015, autumn-winter 2015–16
cotton polyester (faille), acetate, metal (fastening)
Look 28, coat 2015, autumn-winter 2015–16
cotton (faille), synthetic fabric (satin), metal (fastenings)
Look 30, coat 2015, autumn-winter 2015–16
viscose (satin), metal (fastenings)
Hat 2016, spring-summer 2016
straw, grosgrain (band)
Hat 2016, spring-summer 2016
straw, grosgrain (band), silk (satin)
Look 1, coat, shorts 2016, spring-summer 2016
linen, leather (lamb skin), silk, metal (fastenings)
Look 1, jacket and pants 2016, autumn-winter 2016–17
wool, acetate (lining), plastic (buttons, fibre), cotton (ribbon)
Look 2, bustier, skirt and belt 2016, spring-summer 2016
linen, leather (sheep), silk (lining), metal (fastenings)
Look 7, dress 2016, autumn-winter 2016–17
wool blend, plastic (fastening)
Look 9, cardigan coat and jumpsuit 2016, autumn-winter 2016–17
wool (crepe, blend), grosgrain, plastic, metal (fastenings)
Look 14, trench coat and trousers 2016, autumn-winter 2016–17
silk cotton (satin), synthetic fabric, metal (fastenings)
Look 16, skirt and belt 2016, spring-summer 2016
silk (organza, peu de soie), metal (fastenings)
Look 27, dress and belt 2016, autumn-winter 2016–17
silk (chiffon), metallic thread, grosgrain
Look 31, dress 2016, spring-summer 2016
linen, polyester, acetate, polyester, metallic thread, metal (fastening, boning)
Look 32, coat, top, shorts and belt 2016, spring-summer 2016
polyester silk, silk, metallic thread, wool, neoprene, grosgrain
Look 1, cape and trousers 2017, autumn-winter 2017–18
cotton (corduroy), acetate (lining), plastic and metal (fastenings)
Look 1, trench coat, shirt, pants, belt 2017, spring-summer 2017
cotton (poplin, sateen), leather (lambskin), metal, plastic (fastenings)
Look 7, shirt, jumpsuit, and belt 2017, autumn-winter 2017–18
wool, cotton, plastic (buttons)
Look 17, shirt and pants 2017, autumn-winter 2017–18
cotton viscose, plastic (buttons), synthetic fabric (lining)
Look 22, dress 2017, autumn-winter 2017–18

metallic thread, synthetic fabric (tulle), acetate, plastic (fastenings)
Look 25, dress 2017, autumn-winter 2017–18
cotton (velvet), synthetic fabric (binding)
Look 29, shirt, culottes and belt 2017, spring-summer 2017
silk (chiffon), silk wool, leather (sheep), metal, plastic (fastenings)
Look 30, dress 2017, resort 2017
silk (crepe), synthetic fabric (binding), plastic (fastenings)
Look 30, dress 2017, autumn-winter 2017–18
silk (crepe), plastic (fastenings, beads, sequins), synthetic thread (embroidery)
Look 42, cape and pants 2017, spring-summer 2017
silk (chiffon), wool, elastane, metal (fastenings)
Look 43, dress and petticoat 2017, spring-summer 2017
silk (gazar, habotai), polyester (tulle, binding), grosgrain, plastic (fastenings)
Look 1, coat, blouse, trousers 2018, autumn-winter 2018–19
nylon (satin), silk (satin, crepe), plastic and metal (fastenings)
Look 3, coat and jumpsuit 2018, autumn-winter 2018–19}
fleece (sheep skin), silk (sand wash), elastane, plastic (fastenings)
Look 6, dress 2018, autumn-winter 2018–19
nylon (satin), synthetic fabric (taffeta), metal (zip)
Look 8, dress 2018, autumn-winter 2018–19
nylon (satin), synthetic fabric (lining), metal (fastenings)
Look 10, top and pants 2018, autumn-winter 2018–19
silk (chiffon), wool (tweed), metallic thread, acrylic, synthetic fabric (lining), metal (fastenings)
Look 11, jacket and pants 2018, spring-summer 2018
denim (cotton), acetate (lining), plastic and metal (fastenings)
Look 19, jumpsuit and belt 2018, autumn-winter 2018–19
Silk metallic thread, silk (lining), metal (fastenings)
Look 26, trench coat 2018, spring-summer 2018
silk (taffeta)
Look 40, coat 2018, pre-fall 2018
silk (satin)
Wedding cape 2018
silk (faille), crystals (Swarovski)
Look 1, coat, sweater and pants 2019, autumn-winter 2019–20
cotton (varnished), wool, metal (fastenings)
Look 4, coat 2019, pre-fall 2019
cashmere, cotton
Look 6, dress 2019, spring-summer 2019
cotton, plastic (fastening)
Look 11, coat, top and pants 2019, autumn-winter 2019–20
nylon (satin), plastic (sequins, buttons), metal (fastenings), polyester (lining)

Look 12, jacket and pants 2019, autumn-winter 2019–20
silk (satin), polyester (lining), metal (fastenings)
Look 16, jumpsuit 2019, spring-summer 2019
silk wool, metal (fastening)
Look 17, top and trousers 2019, autumn-winter 2019–20
plastic (sequins, buttons), cotton (jersey)
Look 18, cape, jacket, top and pants 2019, spring-summer 2019
silk wool, acetate (lining), metal (fastenings), plastic (buttons)
Look 18, shirt and trousers 2019, pre-fall 2019
silk (organza), wool (organza), metal (fastenings)
Look 21, dress 2019, spring-summer 2019
silk (taffeta), metal (fastenings)
Look 22, jumpsuit 2019, autumn-winter 2019–20
plastic (sequins), synthetic (fabric)
Look 27, dress 2019, resort 2019
cotton (poplin), metal (fastenings)
Look 1, coat 2020, pre-fall 2020–21
wool, metal (fastenings)
Gift of the artist, 2023

MARTIN GRANT, Paris (fashion house)
est. 1992
Martin GRANT (designer)
Australia 1966–, lived in France 1991–
Tamasine DALE (milliner)
Australia 1965–
Hat c. 1996
rabbit, wool (felt)
Hat c. 1996
wool (felt), synthetic fabric (ribbon)
Hat 2017, autumn-winter 2017–18
wool (felt), synthetic fabric (grosgrain)
Gift of the artist, 2023

MARTIN GRANT, Paris (fashion house)
est. 1992
Martin GRANT (designer)
Australia 1966–, lived in France 1991–
Christian LOUBOUTIN (shoemaker)
France 1964 –
*Stiletto*s 2010, autumn-winter 2010–11
silk (satin), leather, rubber, metal (fastenings)
*Stiletto*s 2010, autumn-winter 2010–11
wool, leather, rubber, metal (fastening)
*Stiletto*s 2010, autumn-winter 2010–11
leather (suede), leather, rubber, metal (fastenings)
Ankle boots 2011, autumn-winter 2011–12
wool blend (tweed), leather, rubber, wood, metal (fastenings)
Ankle boots 2011, autumn-winter 2011–12
leather (suede), leather, rubber, metal (fastenings)
*Stiletto*s 2011, autumn-winter 2011–12
leather (suede), leather, rubber
*Stiletto*s 2011, spring-summer 2011
leather, rubber, metal (fastenings)
Sandals 2012, spring-summer 2012
leather, rubber
*Stiletto*s 2012, autumn-winter 2012–13

wool (tweed, houndstooth), leather, rubber
Sandals 2013, spring-summer 2013
leather, rubber
*Stiletto*s 2013, autumn-winter 2013–14
wool (tartan), leather, rubber
*Stiletto*s 2014, spring-summer 2014
silk, leather, rubber
*Stiletto*s 2014, spring-summer 2014
silk, leather, rubber
*Stiletto*s 2014, autumn-winter 2014–15
silk and metallic thread (brocade), leather, rubber
*Stiletto*s 2015, spring-summer 2015
leather (suede), patent leather, leather, rubber, metal (fastenings)
*Stiletto*s 2015, spring-summer 2015
leather (suede), patent leather, leather, rubber, metal (fastenings)
Stiletto boots 2015, autumn-winter 2015–16
leather (suede), leather, rubber, metal (fastenings)
Sandals 2016, spring-summer 2016
leather (suede), leather, elastane, rubber
Sandals 2016, autumn-winter 2016–17
silk (satin), leather, rubber, metal (fastenings)
*Stiletto*s 2016, spring-summer 2016
silk (satin), elastane, leather, rubber
Boots 2017, autumn-winter 2017–18
synthetic yarn, elastane, polyvinyl chloride, leather, rubber
*Stiletto*s 2017, autumn-winter 2017–18
silk (velvet, cord), leather, rubber
*Stiletto*s 2017, autumn-winter 2017–18
leather, rubber
*Stiletto*s 2017, autumn-winter 2017–18
synthetic fabric (corduroy), leather, rubber
Wedges 2017, spring-summer 2017
cork, patent leather, leather, rubber, metal (fastenings)
Wedges 2017, spring-summer 2017
cork, patent leather, leather, rubber, metal (fastenings)
Wedges 2017, spring-summer 2017
patent leather, leather, synthetic fabric (satin twill), rubber, metal (fastenings)
Sandals 2018, pre-fall 2018
leather (suede), leather, rubber
*Stiletto*s 2018, pre-fall 2018
leather (suede), leather, rubber
*Stiletto*s 2018, pre-fall 2018
leather (suede), leather, rubber
Sandals 2019, resort 2019
leather, rubber
Sandals 2019, resort 2019
cotton (denim), leather, rubber
Sandals 2019, resort 2019
silk (satin, chiffon), leather, rubber
Gift of the artist, 2023

MARTIN GRANT, Paris (fashion house)
est. 1992
Martin GRANT (designer)
Australia 1966–, lived in France 1991–
TAMASINE DALE MILLINERY, Melbourne (millinery house)
est. 1986
Tamasine DALE (milliner)
Australia 1965 –
Hat 2017, autumn-winter 2017–18
wool (felt), synthetic fabric (lining), grosgrain (band)
Bulb, cap 2019, resort 2019
wool, synthetic fabric (lining)
Bulb, cap 2019, resort 2019
wool, synthetic fabric (lining)
Gift of the artist, 2023

MATERIALBYPRODUCT, Melbourne (fashion house)
est. 2004
Susan DIMASI (designer)
Australia 1973 –
Chantal McDONALD (designer)
Australia 1976 –
Dress c. 2000
wool
Gift of Rosslynd Piggott, 2023

MISS LOUISE, Melbourne (retailer)
est. 1965
Boots 1971
cotton (velvet, laces), leather, metal (eyelets, aglet), acrylic, resin
Gift of Cresside Collette, 2023

MOSCHINO, Milan (fashion house)
est. 1983
Jeremy SCOTT (designer)
United States 1974–
Tutti frutti evening dress 2014, autumn-winter 2014–15
polyester (satin), nylon polyester (boning), cotton (grosgrain), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

NINA RICCI, Paris (fashion house)
est. 1932
Gérard PIPART (designer)
1933–2013
Hat c. 1965
wool (terry cloth), plastic (boning, comb), nylon (grosgrain), polyester, buckram
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

NORMA TULLO, Melbourne (fashion house)
1956–77
Norma TULLO (designer)
Australia 1935–2019
Suit c. 1970–71
wool, polyester, metal and plastic (fastenings)
Top and skirt c. 1970–71
viscose, terelyne, metal (fastenings)
Gift of Barbara Evans, 2023

PRADA, Milan (fashion house)
est. 1913
Miuccia PRADA (designer)
Italy 1949 –
Raf SIMONS (designer)
Belgium 1968 –
Jumper, top and skirt 2012, spring-summer 2021
wool, mohair, cupro, polyamide, viscose, metal (fastenings)
Gift of Olga Kononchuck through the Australian Government’s Cultural Gift Program, 2023

PRUE ACTON, Melbourne (fashion house)
1963–91
Prue ACTON designer
Australia 1943 –
Dress 1977
polyester (satin), synthetic polymer paint, metal (fastening)
Gift of Andrea Comerford, 2023

RICHARD TYLER, Los Angeles (fashion house)
est. 1984
Richard TYLER (designer)
Australia 1946–, moved to United States 1984–
Gown 1990s
silk (shot chiffon, satin), metal (fastening)
Dress 1993, autumn-winter 1993–94
silk (velvet, satin crepe de chine), cotton (thread), metal (fastenings)
Dress 1993, autumn-winter 1993–94
polyester (satin, chiffon, thread), metal (fastenings)
Gown 1993, autumn-winter 1993–94
silk, metal (fastenings)
Gown 1994, spring-summer 1994
silk (satin), metal (boning, fastening)
Shirtdress 1994, autumn-winter 1994–95
silk (satin), polyester (thread), metal (fastenings)
Dress 1997, autumn-witner 1997–98
nylon (lace), polyester (shot chiffon), plastic (beads)
Dress 1998, spring-summer 1998
silk (chiffon)
Suit 1998
silk (grosgrain, crepe de chine), metal and plastic (fastenings)
Brown suit c. 1998
wool, silk, cotton (gauze), polyester, plastic and metal (fastenings)
Gown 2005, autumn-winter 2005–06
polyester (double jersey)
Gift of Doris Tyler, 2023

SAINT LAURENT, Paris (fashion house)
est. 1967
Tom FORD (designer)
United States 1961–
Shoes 2004, spring-summer 2004
leather, cotton elastane (laces), diamantés, rubber (stopper)
Shoes 2004, spring-summer 2004
leather, cotton elastane (laces), diamantés, rubber (stopper)
Gift of Anastasia Fai Kogan, 2024

SCHIAPARELLI, Paris (couture house)
1927–54
Irene DANA (designer)
active France 1940s
Day dress late 1930s–early 1940s
linen, cotton, porcelain (buttons)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

SCHIAPARELLI, Paris (couture house)
1927–54, 2007–
Daniel ROSEBERRY (designer)
United States 1985–, worked in France 2019–
Look 15, dress 2021, haute couture, spring-summer 2021
silk viscose (velvet), brass
Gift of Maison Schiaparelli, 2024

STUDIO NOKO, Sydney (studio and workshop)
1982–92
Katherine KALAF (designer)
Australia 1947–
Philip NOAKES (silversmith)
England 1984–, moved to Australia 1975
Torc and cuff 1986
sterling silver, boulder opal, copper
Gift of Katherine Kalaf, 2023

VANESSA LEYONHJELM, Melbourne (fashion house)
c. 1982–94
Vanessa LEYONHJELM (designer)
Australia 1958–2021
Jacket and dress 1984
silk (dupion), polyester (lining, braid, padding), plastic (beads), metal (fastening)
Dress 1985
silk (satin, organza), polyester, plastic (beading, boning, fastenings), elastane (fastenings)
Dress 1985
silk (satin, organza), polyester, plastic (beading, boning, fastenings), elastane (fastenings)
Dress 1985
silk (taffeta, applique), polyester, metal (fastenings)
Dress and overskirt 1985
silk (satin, lining), metal (fastening)
Coat 1986
wool acrylic, polyester, plastic (fastening)
Dress 1987, winter collection 1987
silk (dupion), polyester (satin, lining), metal (fastening)
Dress 1987, winter collection, 1987
silk (peu de soie, organza), metallic thread, metal (fastening)
Dress 1987
silk (peu de soie), polyester (applique), elastane, plastic (beading), metal (fastening)
Hat, dress and skirt 1987
silk (peau de soie, organza), silk polyester (brocade), polyester (lining, grosgrain), metallic thread, elastane, plastic, metal (fastening)
Dress c. 1987

polyester, metal (fastening)
Gift from the Estate of Vanessa Leyonhjelm, 2023
Necklace c. 1987
polyester (thread, felt), plastic (beading)
Coat c. 1990
cashmere wool, wool (yarn), polyester (satin), plastic (beading)
Gift of Rosslynd Piggott, 2023

VANESSA LEYONHJELM, Melbourne (fashion house)
c. 1982–94
Vanessa LEYONHJELM (designer)
Australia 1958–2021
PETER JAGO, Melbourne (millinery house)
est. c. 1980
Hat and dress 1984
silk (dupion,) polyester (trim, lining, cord), cotton polyester (applique), metal (fastenings)
Hat, jacket and skirt 1987, winter collection 1987
silk polyester (brocade), polyester (lining), metal (fastenings)
Gift from the Estate of Vanessa Leyonhjelm, 2023

VIVIENNE WESTWOOD, London (fashion house)
est. 1985
Vivienne WESTWOOD (designer)
England 1941–2022
Top, skirt and shoes 1986
from the *Mini-Crini* collection, spring-summer 1986
silk, cotton, nylon polyester (boning), leather, wood, rubber, plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023
Capelet 1987
from the *Harris Tweed* collection, autumn-winter 1987–88
polyester (fur, ribbon), acetate (lining)
Corset, skirt, ruff and hat 1987
from the *Harris Tweed* collection, autumn-winter 1987–88
cotton (velvet, cord, plain), wool (jersey)
linen, viscose polyester (grosgrain), cotton polyeseter (thread), metallic thread, plastic (boning) and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024
Crown 1987
from the *Harris Tweed* collection, autumn-winter, 1987–88
wool, polyester (fur), silk (satin)
Bodice, skirt, visor, and shoes 1988
from the *Britain must go pagan* collection, spring-summer 1988
amé, silk (satin, grosgrain), viscose acetate (jersey), nylon polyester (boning), cotton (grosgrain), straw, polyester, nylon (netting), leather, wood, rubber, plastic (fastenings), metal (fastenings, safety pins)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s

Cultural Gifts Program, 2023
Suit 1988
from the *Time machine* collection, autumn-winter 1988–89
wool (tweed), viscose, metallic thread, cotton polyester (thread), plastic and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024
Tunic, skirt and shoes 1988
from the *Britain must go pagan* collection, spring-summer 1988
wool, polyester elastane, cotton (tape), leather, wood, rubber, metal and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023
Dress, necktie and shoes 1991
from the *Dressing up* collection, autumn-winter 1991–92
leather, silk (satin), rubber, cotton, wool, plastic (boning)
Corset 1992
from the *Always on camera* collection, autumn-winter 1992–93
cotton, lycra, polyamide, metallic thread, nylon (tulle) and metal (fastenings)
Bodice 1994
from the *Café society* collection, spring-summer 1994
Elastane, cotton, viscose, nylon, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024
Dress, hat, socks and shoes 1994
from the *On liberty* collection, autumn-winter 1994–95
metallic thread, elastane, polyacrylic, nylon polyester (boning), cotton, viscose acetate, leather, rubber, metal (fastenings)
Girdle and bum pad 1994
from the *On liberty* collection, autumn-winter 1994–95
polyacrylic, elastane, nylon (lace)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

WORLD’S END, London (fashion house)
1979–84
Vivienne WESTWOOD (designer)
England 1941–2022
Malcolm McLAREN (designer)
England 1946–2010
Jacket, doublet, sash, shirt, trousers, belt, hat and shoes 1981
from the *Pirate* collection, autumn-winter 1981–82
cotton polyester (brocade, satin damask), cotton (brushed, thread, grosgrain), synthetic fabric (satin), wool (felt), nylon (lace), card, leather and plastic and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Shoes 1981
from the *Pirate* collection, autumn-winter 1981–82
silk (brocade), polyester (ribbon), leather
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023
YVES SAINT LAURENT, Paris (couture house)
1961–2002
Yves SAINT LAURENT (designer)
Algeria 1936–2008, worked in France 1954–2008
Dress 1986, autumn-winter 1986–87
silk (velvet, satin, georgette), nylon (lace)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

YVES SAINT LAURENT, Paris (couture house)
1961–2002
Yves SAINT LAURENT (designer)
Algeria 1936–2008, worked in France 1954–2008
MAISON LESAGE, Paris (embroidery house)
est. 1958
François LESAGE (designer)
France 1929–2011
Look 8, evening jacket 1977
from the *Les Chinoises* collection, autumn-winter 1977–78
silk (organza, chenille, satin), plastic (pearls, beads), polyester
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

ZIMMERMANN, Sydney (fashion house)
est. 1991
Nicky ZIMMERMANN (designer)
Australia 1967–
Look 34, dress, shoes, earring and necklace 2023
from the *Luminosity* collection, autumn-winter 2023
silk, glass, metal, plastic, leather, elastane, polyester (velvet), metal (fastenings)
Look 37, sweater, skirt, belt, boots and earrings 2023
from the *Luminosity* collection, autumn-winter 2023
wool, acrylic, leather, silk linen, wood, cotton (voile), elastane, crinoline, nylon (net), metal, metal and plastic (fastenings)
Look 42, gown, boots and earrings 2023
from the *Luminosity* collection, autumn-winter 2023
silk linen, nylon (crinoline, net), polyester (thread), cotton, leather, metal, plastic, metal (fastenings)
Gift of the artist, 2023

PURCHASES
ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Dress 1995
from the *Highland Rape* collection, autumn-winter 1995
cotton (lace)
Rugh Margaret Frances Houghton Bequest, 2024
Look 49, dress 1999
from the *No.13* collection, spring-summer 1999
polyester (lace, lining), metal (fastening)
Purchased, NGV Supporters of Fashion and Textiles, 2023
Jacket, shirt and trousers 2010, autumn-winter 2010–11
wool silk (brocade), silk (twill), cotton, metal (embellishment, fastenings), plastic (fastenings)
Purchased, NGV Supporters of Fashion and Textiles, 2023

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Sarah BURTON (designer)
England 1974–
Jacket 2022, autumn-winter 2022–23
wool, silk, plastic (fastenings)
Purchased, NGV Supporters of Fashion and Textiles, 2023

Diedrick BRACKENS
United States 1989–
Marrow becomes breath 2022
woven cotton and acrylic yarn, fabric (trim)
Purchased with funds donated by the Tapestry Foundation of Australia, 2023

IMANE AYISSI, France (couture house)
est. 2004
Imane AYISSI (designer)
Cameroon 1969–
Look 22, dress 2024
from the *Mguilguidigueu-Mteun* collection, autumn-winter 2023–24
silk (faille) Madascarian raffia, metal (fastenings)
Purchased NGV Foundation, 2024

IRIS VAN HERPEN, Amsterdam (couture house)
est. 2007
Iris van HERPEN (designer)
The Netherlands 1984–
Look 14, Ananda-Maya, gown and shoes 2022
from the *Meta morphism* collection, autumn-winter 2022–23
nylon (mesh, tulle), polyester film, rayon (embroidery), metal (boning, wire, fastenings)
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2023

J'ATON COUTURE, Melbourne (fashion house)
est. 1994
Jacob LUPPINO (designer)
Australia 1972–
Anthony PITTORINO (designer)
Australia 1971–
Gown 2023
synthetic fabric, glass (beads), metal
Purchased, Victorian Foundation for Living Australian Artists, 2023

LAGOS SPACE PROGRAMME, Nigeria (fashion house)
est. 2018
Adeju THOMPSON (designer)
Nigeria 1991–
Coat, waistcoat and wrapper 2024
from the *Project 8, Cloth as a Queer Archive* collection, spring-summer 2024
àdire (resist-dyed indigo cotton), cotton (canvas), wool, silk
Purchased NGV Foundation, 2024

LISA FOLAWIYO, Lagos (fashion house)
est. 2005
Lisa FOLAWIYO (designer)
Nigeria 1976–
Top and skirt 2024
from the *Collection 1* collection 2024
polyester elastane (satin), glass (beads), polyester cotton (thread), nylon (fastenings)
Purchased NGV Foundation, 2024

LOZA MALÉOMBHO, Côte d'Ivoire (fashion house)
est. 2009
Loza MALÉOMBHO (designer)
Brazil 1985–, lived United States 2000–09, worked in Côte D'Ivoire 2009–
Jao jacket, skirt and belt 2024
from the *Jao // Kounou // Wake up // Reveilles toi* collection, spring–summer 2023
jute, gold-plated brass, cotton, polyester (webbing)
Purchased NGV Foundation, 2024

MAISON MARTIN MARGIELA, Paris (fashion house)
est. 1988
Martin MARGIELA (designer)
Belgium 1957–
Dress 1990, autumn-winter 1990–91
acetate, viscose, metal (fastenings)
Purchased, NGV Supporters of Fashion and Textiles, 2024

MOSCHINO, Milan (couture house)
est. 1983
Jeremy SCOTT (designer)
United States 1974–
Suit 2021, autumn-winter 2021–22
wool, silk, metal and plastic (fastenings)
Purchased, NGV Supporters of Fashion and Textiles, 2023

NEVADA DUFFY, Melbourne (fashion house)
est. 2009
Nevada DUFFY (designer)
Australia 1970–
Suit, beret, shoes and bag 2022
wool, silk, cotton, plastic (sequins, button), nylon (tulle)
Purchased with funds donated by Bruna Capodanno, 2023

ORANGE CULTURE, Nigeria (fashion house)
est. 2010
Adebayo OKE-LAWAL (designer)
Nigeria 1990–
Coat, shirt and shorts 2024
from the *It comes in waves* collection, spring-summer 2024
linen, cotton, polyester, plastic and metal (fastenings)
Top, pants and cummerbund 2024
from the *It comes in waves* collection, spring-summer 2024
silk (chiffon, Mikado), metal (fastenings)
Purchased NGV Foundation, 2024

ROMANCE WAS BORN, Sydney (fashion house)
est. 2005
Luke SALES (designer)
Australia 1981–
Anna PLUNKETT (designer)
Australia 1982–
Paul YORE
Australia 1987–
Look 26, Graffiti Goth Clown, gown and shoes 2023
from the *Stronger together* collection, autumn-winter 2023
silk (chiffon), synthetic polymer paint, leather, plastic, rubber, metal (fastenings)
Ruth Margaret Frances Houghton Bequest, 2023

ROMANCE WAS BORN, Sydney (fashion house)
est. 2005
Luke SALES (designer)
Australia 1981–
Anna PLUNKETT (designer)
Australia 1982–
Paul YORE
Australia 1987–
Look 26, Graffiti Goth Clown, gown and shoes 2023
from the *Stronger together* collection, autumn-winter 2023
silk (chiffon), synthetic polymer paint, leather, plastic, rubber, metal (fastenings)
Ruth Margaret Frances Houghton Bequest, 2023

THEBE MAGUGU, South Africa (fashion house)
est. 2016
Thebe MAGUGU (designer)
South Africa 1993–
Silver shipwreck jacket, shirt, trousers and headscarf 2023
from the *Folklorics* collection, autumn-winter 2023
triacetate, polyester
Purchased, NGV Supporters of Fashion and Textiles, 2023

THEBE MAGUGU, South Africa (fashion house)
est. 2016
Thebe MAGUGU (designer)
South Africa 1993–
Phathu NEMBILWI
South Africa 1993–
Girl seeks Girl, dress 2018
from the *Home economics* collection, autumn-winter 2018–19, re-made 2023
polyester, elastane, metal (fastening)
Purchased with funds donated by Sharon and Gregory Paton, 2024

VERNER, Melbourne (fashion house)
est. 2012
Ingrid VERNER (designer)
Singapore 1979–, moved to Australia 1982
Maria trench, Kings Cross skivvy and leggings, cap and cushion bag 2023
from the *Judy* collection, autumn-winter 2023
cotton, nylon, polyester, spandex
Purchased, NGV Supporters of Fashion and Textiles, 2023

VIVIENNE WESTWOOD, London (fashion house)
est. 1985
Vivienne WESTWOOD (designer)
England 1941–2022
Hat, jacket and skirt 1987
from the *Harris Tweed* collection, autumn-winter 1987–88, skirt c. 1995
wool (felt, barathea), cotton, cotton (velvet), polyester, acetate, metal (buttons)
Purchased with funds donated by Fair Shen, 2024

First Nations Art

GIFTS

Albert NAMATJIRA
Arrernte 1902–59
Mt Sonder from the James Range c. 1936
watercolour, graphite and ink on paper
Gift of Doris, Rolf and Ian McKellar through the Australian Government’s Cultural Gifts Program, 2024

Aunty Kim WANDIN
Wurundjeri / Woio-wurrung 1958–
luk bagurrk gunga 2023
flax (*Linum* sp.)
Gift of the artist, 2023

PURCHASES

Tony ALBERT

Girramay / Yidinji / Kuku Yalanji 1981–
History repeats 2022
found vintage kitsch objects and timber
Purchased with funds donated by Krystyna
Campbell-Pretty AM and Family, James
Farmer and Rutti Loh, Nicholas Smith, The
JTM Foundation and Donors to the 2023
First Nations Art Dinner, 2023

Maureen ALI

Burarra-Martay 1978–

Freda ALI

Burarra-Martay 1972–

Freda WAYARTJA ALI

Burarra-Martay 1959–

Bonnie BURARNGARRA

Burarra / Yan-nharju 1985–

Gabriella GARRIMARA

Burarra-Martay 1994–

Doreen JINGGARRABARRA

Burarra (Anbarra) 1961–

Lorna JIN-GUBARRANGUNYJA

Burarra-Martay 1952–

Indra PRUDENCE

Burarra-Martay 1980–

Jennifer PRUDENCE

Burarra-Martay 1973–

Zoe PRUDENCE

Burarra-Martay 1990–

Mun-dirra (Maningrida fish fence) 2021–22
pandanus (*Pandanus spiralis*), kurrajong
(*Brachychiton diversifolius*), bush cane
(*Flagellaria indica*), jungle vine (*Malaisia scandens*), natural dyes
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Lisa Fox, 2023

Alec BAKER

Yankunytjatjara 1932–

Eric BARNEY

Yankunytjatjara 1973–

Ngura (Country) 2023

synthetic polymer paint on canvas

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Hayley MILLAR BAKER

Gunditjmara / Djabwurrung 1990–

Entr’acte 2023

single channel black and white video, no

sound

Purchased with funds donated by Craig

Semple, 2024

Gwenneth BLITNER

Marra / Nunggubuyu 1958–

Mijal – Marra Country 2021–22

synthetic polymer paint on canvas

Purchased with funds donated by Janet

Michelmores AO and Andrew Michelmores

AO, 2023

Johnathon WORLD PEACE BUSH

Tiwi 1974–

Pedro WONAEAMIRRI

Tiwi 1974–

Aminya Pukupanarli 2024

stringybark, ochre

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Johnathon WORLD PEACE BUSH

Tiwi 1974–

Pedro WONAEAMIRRI

Tiwi 1974–

Tartuwali amukurri angawila Murrakupupuni

(*Shark on our Country*) 2024

two-channel video, sound 1 plus 1 AP

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Selma COULTHARD

Luritja / Arrernte / Western Arrernte 1954–

Vanessa INKAMALA

Western Arrernte 1968–

Kathy INKAMALA

Western Arrernte 1968–

Dellina INKAMALA

Western Arrernte 1984–

Betty NAMATJIRA

Western Arrernte / Luritja 1949–

Benita CLEMENTS

Western Arrernte 1980–

Dianne INKAMALA

Western Arrernte 1971–

Delray INKAMALA

Western Arrernte 1970–

Mandy MALBUNKA

Western Arrernte 1989–

Bronwyn LANKIN

Western Arrernte 1970–

Tina MALBUNKA

Western Arrernte 1967–

Woven in time 2022

watercolour, gouache, pen and brush and

ink and graphite on synthetic fabric

Purchased with funds donated by Linda

Herd and Canny Quine Foundation, 2023

Andy DUFFIN

Djabugay / Ngadjon / Jiru 1954–

Emerged 2023

fish tail lawyer cane (*Calamus caryotoides*),

lawyer cane (*Calamus australis*)

Purchased with funds donated by Krystyna

Campbell-Pretty AM and Family, 2023

Deanne GILSON

Wadawurrung 1967–

Before Joseph Banks, Our Baskets and

Plants Held Sacred Knowledge 2022

charcoal, synthetic polymer paint, PVA glue,

23ct gold leaf and fool’s gold (pyrite) on

canvas

Purchased, Victorian Foundation for Living

Australian Artists, 2023

Lola GREENO

Trawlwoolway 1946–

Ceremonial length shell necklace (Lutruwita)

2022

maireeners (*Phaisanotrochus* sp.), cotton

thread

Purchased with funds donated by Jahn

Buhrman, 2023

Jan BALJAGIL GUNJAKA GRIFFITHS

Miriwoong / Ngarinyman 1971–

Tree of knowledge 2024

painted paper, ceramic boab nuts, natural

boab nuts, sound element

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Matthew HARRIS

Koorie 1991–

The British Museum (A-B) 2023

from *The British Museum* series 2023

earth pigments on hessian

The British Museum (B) 2023

from *The British Museum* series 2023

earth pigments on hessian

The British Museum (B-F) 2023

from *The British Museum* series 2023

earth pigments on hessian

The British Museum (F-S) 2023

from *The British Museum* series 2023

earth pigments on hessian

The British Museum (S) 2023

from *The British Museum* series 2023

earth pigments on hessian

The British Museum (S-W) 2023

from *The British Museum* series 2023

earth pigments on hessian

Purchased, Victorian Foundation for Living

Australian Artists, 2024

Aidan HARTSHORN

Walgalu / Wiradjuri 1995–

‘These violent delights’ 2024

glass, LED tubes, electrical components,

plastic

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Amrita HEPI

Bundjalung / Ngapuhi 1989–

Scripture for a Smokescreen, Episode 1:

Dolphin House 2022

two-channel video, colour, ed. 1/5, 2 AP

Purchased with funds donated by Craig

Semple, 2023

Sophie HONESS

Gamilaroi 1988–

Daruka – grass, water, granite 2024

wool with sound, 4 min

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Iluwanti KEN

Pitjantjatjara 1944–

Walawuru ngunytju kukaku ananyi (Mother

eagles going hunting) 2023

ink and synthetic polymer paint on canvas

Purchased with funds donated by Beatrice

Moignard and NGV Foundation, 2023

Gary LEE

Larrakia 1952–

Billiamook and Shannon 2006, printed 2023

type C print

Mei Kim and Minnie 2006, printed 2023

type C print

Self-portrait as Paul Foelsche 2023

type C print on ilford cotton rag paper

Purchased, NGV Supporters of First Nations

Art, 2024

Mitch MAHONEY

Boon Wurrung / Barkindji 1997–

River reed canoe 2024

river reed, ochre, acrylic medium

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Naminapu MAYMURU-WHITE

Mangalili 1952–

Ringitjmi gapu [floor treatment] 2021

variable

Purchased with funds donated by Lisa Fox,

2024

Michelle PULUTUWAYU WOODY

MINNIPINNI

Tiwi 1972–

Ngija Murakupupuni (My Country) 2023

earth pigments and gesso on canvas

Purchased with funds donated by Barbara

Hay and the Hay Family, 2023

Guruwuy MURRINYINA

Yolŋu 1975–

Dhatam 2023

earth pigments on stringybark

(*Eucalyptus* sp.)

Purchased with funds donated by Barbara

Hay and the Hay Family, Beatrice Moignard,

Janet Michelmores AO and Andrew

Michelmores AO and anonymous donors,

2023

Vincent NAMATJIRA

Western Aranda 1983–

Desert Songs (Albert Namatjira) 2023

synthetic polymer paint on canvas

Purchased with funds donated by D’Lan

Contemporary, 2024

Reko RENNIE

Kamilaroi 1974–

Initiation_OA_RR 2021

three-channel colour digital video, sound,
ed. 1/3

Purchased, Victorian Foundation for Living

Australian Artists, 2023

Cheryl ROSE

Palawa 1970–

Fragments 2024

Kozo paper, paper, photos, watercolour,

pen, pencil, single-channel video with

sound, 3 min

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Paula SAVAGE

Kala Lagaw Ya / Meriam Mir 1982–

No 2 reef 2023

seagrass (cord), raffia, cotton, synthetic dye

No 3 reef 2023

seagrass (cord), raffia, cotton, shells,

synthetic dye

Dollar reef 2023

seagrass (cord), raffia, shells, seeds,

synthetic dye

Purchased with funds donated by Linda

Herd and Canny Quine Foundation, 2023

Rene SUNDOWN

Yankunytjatjara c. 1952–

Ngura Tali - Sand Dune Country 2023

synthetic polymer paint on canvas

Purchased, NGV of Supporters of First

Nations Art, 2024

Warraba WEATHERALL

Kamilaroi 1987–

Dirge 2023

steel, aluminium, motor, electrical

components

Purchased with funds donated by Country

Road for the Country Road + NGV First

Nations Commissions, 2024

Kaylene WHISKEY

Yankunytjatjara 1976–

Untitled 2023

synthetic polymer paint on colour offset

lithographs

Purchased with funds donated by Jo Horgan

AM and MECCA Brands, 2023

Keemon WILLIAMS

Koa / Kuku Yalanji / Meriam Mir 1999–

Boomerangs 2023

synthetic polymer paint on resin and sand

Purchased with funds donated by Frank

Cox, 2023

International Art

GIFTS

Hans ARP

Germany 1886–Switzerland 1966, worked

in France and Switzerland 1909–66

Awakening (Réveil) 1938, cast 1983

plaster

Crystal in a cup (Cristal et coupe) 1938, cast

before 1986

plaster

Snake bread (Pain de serpent) 1942, cast

late 1960s

François-Hubert DROUAIS

France 1727–75
Renée Anne Jacqueline Guillemette Moulin de la Racinière, Madame d’Angot 1772
oil on canvas
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Elizabeth Emma SOYER

England 1809/13–1842
The escape: a young girl with a bird cage 1836
oil on canvas
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Alfred STEVENS

Belgium 1823–1906, worked in France 1851–1906
Fédora (Portrait of Sarah Bernhardt) 1882
oil on canvas
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Maria van OOSTERWYCK

The Netherlands 1630–93
Still life with flowers and butterflies 1668
oil on canvas
Purchased with funds donated by Dodge Bequest, Margaret Bland, Joy Anderson, Tim Fairfax AC and Gina Fairfax AC, The Betsy and Ollie Polasek Endowment, Michael Heine Family Foundation, Suzanne Kirkham, Carol Sisson, E. & D. Rogowski Foundation, and donors to the 2022 NGV Foundation Annual Dinner and 2022 NGV Annual Appeal, 2024

PURCHASES

Sarah BERNHARDT

France 1844–1923
Embracing Hands of Sarah Bernhardt and Louise Abbéma c. 1908
bronze
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, and M. G. Chapman Bequest, 2024

Salvador DALÍ

Spain 1904–89, worked in United States 1940–48
Mae West lips sofa 1937–38
wool, horsehair, wood, metal
Purchased with funds donated by Paula Fox AO and the Fox Family Foundation, Mavourneen Cowen, Tim Fairfax AC and Gina Fairfax AC, The Betsy and Ollie Polasek Endowment, King Family Foundation, John and Jenny Fast, Ralph Ward-Ambler AM and Barbara Ward-Ambler, donors to the 2023 NGV Foundation Annual Dinner and 2023 NGV Annual Appeal in memory of Robert J. Wylde, 2024

Maurice DENIS

France 1870–1943
Visit to the purple room (Viste dans la chambre violette) (1899)
oil on canvas
Purchased with funds donated by Alan and Mary-Louise Archibald Foundation, 2024

International Decorative Arts and Antiquities

GIFTS

ANSBACH PORCELAIN FACTORY,

Ansbach (manufacturer)
Germany 1758–1860
Covered teapot c. 1756
porcelain (hard-paste)
Basket 1765–68
porcelain (hard-paste), silver-gilt
Patricia Begg OAM Bequest, 2024

ASTBURY-WHIELDON, Staffordshire

(manufacturer)
England c. 1730–45
Covered teapot c. 1755
earthenware
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024

Carl AUBÖCK (designer)

1924–93
WERKSTÄTTE CARL AUBÖCK (manufacturer)
Austria est. 19th century
Moka pot designed 1947, manufactured 1947–56
copper, brass, wood, metal
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

BACCARAT, Baccarat (manufacturer)

France est. 1764
Beaker c. 1850
glass
Patricia Begg OAM Bequest, 2024

Peter BEHRENS (designer)

Germany 1868–1940
ALLGEMEINE ELEKTRICITÄTS GESELLSCHAFTT (A.E.G.), Berlin (manufacturer)
Germany 1883–1996
Triangular radiant heater designed c. 1910
brass, copper, electrical components
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

Peter BEHRENS (designer)

Germany 1868–1940
BERLINER METALLWARENFABRIK, JÜRST & CO. (BMF J. & CO.), Berlin (manufacturer)
Germany est. 1847
Hot-water kettle 1909–14
brass, wood, cane
Hot water kettle on stand 1909–14
copper, brass, wood, cane, cotton
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

BOW PORCELAIN WORKS, London

(manufacturer)
England c. 1748–76
Pickle dish 1745–46
porcelain (soft-paste)
Tea bowl and saucer c. 1746–48
porcelain (soft-paste)
Coffee can 1748–50
porcelain (soft-paste)
Dish 1748–50
porcelain (soft-paste)
Sweetmeat dish 1748–50
porcelain (soft-paste)
Tea bowl 1748–50
porcelain (soft-paste)
Tea bowl 1748–52
porcelain (soft-paste)
Figure of a nun c. 1749–50
porcelain (soft-paste)
Dish c. 1750
porcelain (soft-paste)
Bucket 1750–52
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024
Busts of spring and summer 1750–52
porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Pair of salts 1750–52
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024
Tea bowl and saucer 1750–52
porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Coffee can 1750–53
porcelain (soft-paste)
Plate 1750–53
porcelain (soft-paste)
Sauce boat 1750–53
porcelain (soft-paste)
Cup 1750–55
porcelain (soft-paste)
Coffee can 1750–60
porcelain (soft-paste)
Coffee cup and saucer 1752–54
porcelain (soft-paste)
Cup 1752–54
porcelain (soft-paste)
Bowl 1752–55
porcelain (soft-paste)
Figure of a seated nun 1752–55
porcelain (soft-paste)
Plate 1752–55
porcelain (soft-paste)
Figure of a shepherdess 1752–56
porcelain (soft-paste)
Figure of Winter c. 1754
porcelain (soft-paste)
Dish 1755–56
porcelain (soft-paste)
Sauce boat 1755–57
porcelain (soft-paste)
Octagonal dish 1755–58
porcelain (soft-paste)
Dish 1756–58
porcelain (soft-paste)
Tureen 1756–58
porcelain (soft-paste)



Alfred Stevens *Fédora (Portrait of Sarah Bernhardt)* 1882. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024. Photo: Predrag Cancar / NGV

<i>Dish</i> 1758–60	<i>Beaker</i> 1745–48
porcelain (soft-paste)	porcelain (soft-paste)
<i>Vase</i> 1758–60	<i>Beaker</i> 1745–49
porcelain (soft-paste)	porcelain (soft-paste)
<i>Pickle dish</i> 1760–65	<i>Sauce or butter boat</i> 1749–52
porcelain (soft-paste)	porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024	<i>Tea bowl</i> 1749–53
<i>Mug</i> c. 1765	porcelain (soft-paste)
porcelain (soft-paste)	<i>Bowl</i> 1750–52
Gift of Christopher Begg in honour of	porcelain (soft-paste)
Patricia Begg OAM, 2024	<i>Tea bowl</i> 1750–52
<i>Covered cup and saucer</i> 1765–70	porcelain (soft-paste)
porcelain (soft-paste)	<i>Tea bowl</i> 1750–52
Patricia Begg OAM Bequest, 2024	porcelain (soft-paste)
	<i>Sauce boat</i> 1752
Marianne BRANDT (designer, attributed to)	porcelain (soft-paste)
Germany 1893–1983	<i>Saucer</i> c. 1752
RUPPELWERK, Gotha (manufacturer)	porcelain (soft-paste)
active Germany 1870–1938	<i>Tea bowl</i> c. 1752
<i>Desk lamp</i> 1930s	porcelain (soft-paste)
metal, electrical components	<i>Dish</i> 1752–54
Gift of Arne Grosskopf through the	porcelain (soft-paste)
Australian Government’s Cultural Gifts	<i>Pierced basket</i> 1752–54
Program, 2024	porcelain (soft-paste)
	<i>Octagonal dish</i> 1752–55
CAPODIMONTE PORCELAIN FACTORY,	porcelain (soft-paste)
Naples (manufacturer)	<i>Covered cup and saucer</i> 1752–56
Italy 1743–59	porcelain (soft-paste)
<i>Beaker</i> 1743–50	<i>Dish</i> 1752–56
porcelain (soft-paste)	porcelain (soft-paste)
<i>Beaker</i> c. 1745	<i>Plate</i> 1752–56
porcelain (soft-paste)	porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024	<i>Plate</i> 1752–56
	porcelain (soft-paste)
CAUGHLEY PORCELAIN FACTORY,	<i>Plate</i> 1752–56
Shropshire (manufacturer)	porcelain (soft-paste)
England c. 1771–99	<i>Vase</i> 1752–56
<i>Covered mustard pot and spoon</i> 1775–85	porcelain (soft-paste)
porcelain (soft-paste)	<i>Beaker</i> 1752–57
Gift of Christopher Begg in honour of	porcelain (soft-paste)
Patricia Begg OAM, 2024	<i>Dish</i> 1754–56
<i>Egg separator</i> c. 1780	porcelain (soft-paste)
porcelain (soft-paste)	<i>Plate</i> 1754–56
Patricia Begg OAM Bequest, 2024	porcelain (soft-paste)
	<i>Scent bottle</i> 1755
CHANTILLY PORCELAIN FACTORY,	porcelain (soft-paste)
Chantilly (manufacturer)	<i>Chocolate cup and saucer</i> c. 1755
France c. 1730–92	porcelain (soft-paste)
<i>Covered sugar box</i> 1735–40	<i>Knife</i> c. 1755
porcelain (soft-paste)	porcelain (soft-paste)
<i>Beaker</i> c. 1740	<i>Bough pot</i> c. 1756
porcelain (soft-paste)	porcelain (soft-paste)
<i>Butter boat</i> 1740–45	<i>Cup and saucer</i> 1758–62
porcelain (soft-paste)	porcelain (soft-paste)
<i>Sugar sifter</i> 1755–70	<i>Scent bottle</i> 1760–62
porcelain (soft-paste)	porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024	<i>Cup and saucer</i> 1760–65
	porcelain (soft-paste)
CHELSEA-PORCELAIN FACTORY, London	<i>Pair of pot-pourri vases</i> c. 1762
(manufacturer)	porcelain (soft-paste)
England 1770–84)	<i>Stand</i> 1765
<i>Tea bowl and saucer</i> 1770–75	porcelain (soft-paste)
porcelain (soft-paste)	<i>Tea bowl and saucer</i> c. 1765
Patricia Begg OAM Bequest, 2024	porcelain (soft-paste)
	Patricia Begg OAM Bequest, 2024
CHELSEA PORCELAIN FACTORY, London	
(manufacturer)	
England c. 1744–69	
<i>Two mounted beakers</i> 1744–45	
porcelain (soft-paste)	

CHELSEA PORCELAIN FACTORY, London (manufacturer)
England c. 1744–69
Jefferyes Hamett O’NEALE (designer)
England 1734–1801
Tea bowl 1752–54
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

COALPORT PORCELAIN WORKS, Coalport, Shropshire (manufacturer)
England est. 1795
Vase 1812–15
porcelain
Gift of Christopher Begg in honour of
Patricia Begg OAM, 2024
Cup and saucer c. 1752
porcelain (bone-china)
Patricia Begg OAM Bequest, 2024

Luigi COLANI (designer)
Germany 1928–2019
PORZELLANFARBIK, Friesland, Germany (manufacturer)
Germany est. 1953
The zen tea set designed 1973
earthenware, synthetic rubber
Gift of Arne Grosskopf through the
Australian Government’s Cultural Gifts
Program, 2024

COMTE D’ARTOIS PORCELAIN FACTORY, Paris (manufacturer)
France c. 1769–1810
Miniature covered saucepan (Poêlon)
c. 1780
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

COPELAND & GARRETT, Stoke-on-Trent, Staffordshire (manufacturer)
England c. 1833–47
Plate 1833–47
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

COZZI PORCELAIN FACTORY, Venice (manufacturer)
Italy 1764–1812
Plate c. 1764
porcelain (soft-paste)
Cup and saucer c. 1775
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

CRÉPY-EN-VALOIS PORCELAIN FACTORY, Crépy-en-Valois (manufacturer)
France c. 1762–70
Pair of vases on pedestals 1762–67
porcelain (soft-paste)
Tobacco jar 1762–68
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

DAGOTY PORCELAIN FACTORY, Paris (manufacturer)
France c. 1799/1800–20
Cup and saucer c. 1820
porcelain (hard-paste)

Patricia Begg OAM Bequest, 2024
DAVID AND JOHN PHILIP ELERS, Staffordshire (manufacturer)
England c. 1690–1700
Covered teapot 1700–10
stoneware, silver
Patricia Begg OAM Bequest, 2024

DERBY PORCELAIN, Derby (manufacturer)
England c. 1748–1848
Cup 1750–54
porcelain (soft-paste)
Figure of Autumn c. 1755
porcelain (soft-paste)
Sauce boat c. 1755
porcelain (soft-paste)
Jug c. 1756
porcelain (soft-paste)
Covered teapot c. 1757
porcelain (soft-paste)
Candlestick, summer 1758–60
porcelain (soft-paste)
Cup c. 1760
porcelain (soft-paste)
Cup c. 1760
porcelain (soft-paste)
Pair of goats c. 1760
porcelain (soft-paste)
Two dishes c. 1760
porcelain (soft-paste)
Sweetmeat stand 1760–65
porcelain (soft-paste)
Jug c. 1765
porcelain (soft-paste)
Sauce boat c. 1765
porcelain (soft-paste)
Figure of Harlequin, seal c. 1770
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

DERBY PORCELAIN, Derby (manufacturer)
England c. 1748–1848
Agostino CARLINI (modeller)
Italy 1718–90
Figures of Taste and Sight 1750–55
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

DOCCIA PORCELAIN FACTORY, Doccia (manufacturer)
Italy 1735–1896
Tea cannister 1735–40
porcelain (hard-paste)
Tea bowl c. 1745
porcelain (soft-paste)
Pair of leaf-shaped dishes 1745–50
porcelain (hard-paste)
Two Libation cups 1745–50
porcelain (hard-paste)
Beaker 1750–60
porcelain (hard-paste)
Bowl c. 1758
porcelain (soft-paste)
Bust of a lady c. 1770
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

Christopher DRESSER (designer)
England 1834–1904
Hot-water kettle 1885
brass, copper, wood
Gift of Arne Grosskopf through the Australian
Government’s Cultural Gifts Program, 2024

Jan EISSENLOFFEL (designer)
The Netherlands 1876–1957
WÜRTTEMBERGISCHE METALLWARENFABRIK, Geislingen (manufacturer)
Germany est. 1880
Cigar lighter c. 1900
brass, cane, metal
Oil lamp c. 1905
brass
Gift of Arne Grosskopf through the Australian
Government’s Cultural Gifts Program, 2024

Jan EISSENLOFFEL (designer)
The Netherlands 1876–1957
THE NETHERLANDS, Overveen (manufacturer)
Hot water kettle on stand c. 1903
brass, copper, cane, wood, tin, cotton
Gift of Arne Grosskopf through the Australian
Government’s Cultural Gifts Program, 2024

ENGLAND (manufacturer)
Tazza c. 1740
glass
Patricia Begg OAM Bequest, 2024

ENGLAND (manufacturer)
Coffee cup c. 1750
stoneware (salt-glazed)
Patricia Begg OAM Bequest, 2024

ENGLAND
Argyle c. 1790
earthenware
Patricia Begg OAM Bequest, 2024

ENGLAND, Bristol (manufacturer)
Plate c. 1765
earthenware
Patricia Begg OAM Bequest, 2024

ENGLAND, Bristol (manufacturer)
Punch bowl c. 1775
earthenware
Patricia Begg OAM Bequest, 2024

ENGLAND, Leeds (manufacturer)
Covered teapot c. 1770
earthenware
Patricia Begg OAM Bequest, 2024

ENGLAND, Leeds (manufacturer)
Dessert table centrepiece c. 1780
earthenware
Patricia Begg OAM Bequest, 2024

ENGLAND, Leeds (manufacturer)
Egg separator c. 1780
earthenware
Gift of Christopher Begg in honour of
Patricia Begg OAM, 2024

ENGLAND, Staffordshire (manufacturer)
Dish c. 1745
stoneware (salt-glazed)
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Jug c. 1745
stoneware (salt-glazed)
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Plate c. 1750
stoneware (salt-glazed)
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Teapot c. 1750
stoneware (salt-glazed)
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Jug c. 1760
stoneware (salt-glazed)
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Sauce boat c. 1760
stoneware (salt-glazed)
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Teapot c. 1760
stoneware
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Jug 1760–65)
earthenware
Patricia Begg OAM Bequest, 2024

ENGLAND, Staffordshire (manufacturer)
Custard cup c. 1780
earthenware
Patricia Begg OAM Bequest, 2024

FRANCE (manufacturer)
cosmetic pot c. 1720
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

FRANCE (manufacturer)
Six covered custard cups c. 1790
earthenware
Patricia Begg OAM Bequest, 2024

FRANKENTHAL PORCELAIN FACTORY, Frankenthal (manufacturer)
Germany 1755–99
Patch box c. 1770
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

FÜRSTENBERG PORCELAIN FACTORY, Fürstenberg (manufacturer, attributed to) Germany est. 1747
Covered inkwell and pounce pot c. 1765
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

GERA PORCELAIN FACTORY, Thuringia (manufacturer)
Germany 1780–1800
Covered spice box c. 1770
earthenware
Patricia Begg OAM Bequest, 2024

GERMANY, Bayreuth (manufacturer)
Tea bowl c. 1740
stoneware
Patricia Begg OAM Bequest, 2024

Karl HAGENAUER (designer)
Austria 1898–1956
HAGENAUER WERKSTÄTTE, Vienna (manufacturer)
Austria 1898–1987
Chocolate pot c. 1935
copper, brass, wood, metal
Moka pot c. 1935
copper, wood, metal
Teapot c. 1935
copper, brass, wood, metal
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

LEEDS POTTERY, Hunslet (manufacturer)
England est. 1756
Pickle dish c. 1770
earthenware
Basket and stand c. 1775
earthenware
Sauceboat and stand c. 1780
earthenware
Patricia Begg OAM Bequest, 2024

Heinz LOEFFELHARDT (designer)
Germany 1901–79
JENAER GLASWERK SCHOTT & GENOSSEN, Jena (manufacturer)
Germany est. 1884
Tea set 1955
glass
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

LONGTON HALL, Longton, Staffordshire (manufacturer)
England c. 1749–60
Covered vase c. 1755
porcelain (soft-paste)
Sauce boat c. 1755
porcelain (soft-paste)
Pickle dish c. 1756
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

LOWESTOFT PORCELAIN FACTORY, Lowestoft, Suffolk (manufacturer)
England 1757–1801
Dish c. 1770
porcelain (soft-paste)

Jug c. 1775
porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024

Marion MAHONY (designer)
United States 1871–1961, worked in Australia 1914–36, India 1936–37
Cabinet doors from the E.P. Irving House, Decatur, Illinois c. 1909–10
glass, lead, Oak (*Quercus* sp.), brass
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

MEISSEN PORCELAIN FACTORY, Meissen (manufacturer)
Germany est. 1710
Tea bowl c. 1720
porcelain (hard-paste)

Tea bowl c. 1725
porcelain (hard-paste)
Vase c. 1730
porcelain (hard-paste)
Cup and saucer 1730–40
porcelain (hard-paste)
Leaf-shaped dish 1730–40
porcelain (hard-paste)
Saucer 1730–40
porcelain (hard-paste)
Tea bowl and saucer 1730–40
porcelain (hard-paste)
Bust of winter c. 1735
porcelain (hard-paste)
Covered inkwell c. 1735
porcelain (hard-paste)
Cup and saucer c. 1735
porcelain (hard-paste)
Double handled cup c. 1735
porcelain (hard-paste)
Saucer c. 1735
porcelain (hard-paste)
Tea bowl and saucer c. 1735
porcelain hard-paste
Plate 1735–45
porcelain (hard-paste)
Salt 1738–40
porcelain (hard-paste)
Saucer 1738–40
porcelain (hard-paste)
Covered chocolate pot c. 1740
porcelain (hard-paste)
Covered jug c. 1740
porcelain (hard-paste)
Cup and saucer c. 1740
porcelain (hard-paste)
Pair of salts c. 1740
porcelain (hard-paste)
Plate c. 1740
porcelain (hard-paste)
Cup and saucer c. 1745
porcelain (hard-paste)
Cup and trembleuse saucer c. 1745
porcelain (hard-paste)
Figure of a bagpipe player c. 1745
porcelain (hard-paste)
Dish c. 1750

porcelain (hard-paste)
Set of four busts c. 1755
porcelain (hard-paste)
Jug c. 1780
porcelain (hard-paste)
Jug c. 1780
porcelain (hard-paste)
Figure of a hound 18th century
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

MEISSEN PORCELAIN FACTORY, Meissen (manufacturer)
Germany est. 1710
Johann Joachim KÄNDLER (modeller)
Germany 1706–75
Figure of a woodcutter 1745–50
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

MENNECY PORCELAIN FACTORY, Mennecy (manufacturer)
France 1734–1812
Pair of baskets c. 1745
porcelain (soft-paste)
Ice cream cup 1745–60
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024
Covered jug 1748–50
porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Covered cosmetic pot c. 1750
porcelain (soft-paste)
Covered custard cup 1750–55
porcelain (soft-paste)
Pair of baskets 1750–55
porcelain (soft-paste)
Sugar sifter 1750–55
porcelain (soft-paste)
Snuff box 1750–60
porcelain (soft-paste)
Covered teapot c. 1755
porcelain (soft-paste)
Snuff box c. 1780
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

THE NETHERLANDS, Haarlem (manufacturer)
Dish mid 17th century
earthenware
Patricia Begg OAM Bequest, 2024

NYMPHENBURG PORCELAIN FACTORY, Munich (manufacturer)
Germany est. 1761
Cup and saucer 1755
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

NYMPHENBURG PORCELAIN FACTORY, Munich (manufacturer)
Germany est. 1761
Switzerland / Germany 1723–63
Figure of Columbine 1770–80
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

OLD ROYAL MANUFACTORY, Limoges (manufacturer)
France 1737–1986
Cup and saucer c. 1860
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

Frei OTTO (designer)
Germany 1925–2015
Montreal chair designed 1967
beech (*Fagus* sp.), linen, metal, (other materials)
Gift of Graham Brawn, 2023

PHILIP CHRISTIAN & CO., Liverpool (manufacturer)
England c. 1765–78
Tea bowl and dish c. 1765
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

PONT AUX CHOUX POTTERY FACTORY, Paris (manufacturer)
France est. 1743
Covered spice box c. 1775
earthenware
Cup and saucer 1780–1800
earthenware
Patricia Begg OAM Bequest, 2024

RICHARD CHAFFERS & CO., Liverpool (manufacturer)
England 1754/55–99
Figure of a seated nun c. 1760
porcelain
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024

RICHARD CHAMPION, Bristol (manufacturer)
England 1773–81
Chocolate cup and saucer c. 1775
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

SAINT-CLOUD PORCELAIN FACTORY, Saint-Cloud (manufacturer)
France 1666–1766
Beaker 1700–20
porcelain (soft-paste)
Cup and trembleuse saucer c. 1710
porcelain (soft-paste)
Cup and trembleuse saucer 1720–30
porcelain (soft-paste)
Covered cosmetic pot c. 1730
porcelain (soft-paste)
Tea bowl and trembleuse 1730–40
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024
Boxed set of dessert cutlery 1730–60
porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Covered custard cup c. 1735
porcelain (soft-paste)
Figure of a recumbent lamb 1735–45
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024
Knife and fork c. 1740

porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Tobacco jar 1740–50
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

SAMSON, EDMÉ ET CIE, Paris (manufacturer)
France 1845–1969
Plate c. 1845
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

SÈVRES PORCELAIN FACTORY, Sèvres (manufacturer)
France est. 1756
Covered double handled cup and saucer 1755–57
porcelain (soft-paste)
Double handled cup and saucer 1756
porcelain (soft-paste)
Covered teapot c. 1757
porcelain (soft-paste)
Covered teapot 1761
porcelain (soft-paste)
Saucer 1775
porcelain (soft-paste)
Cup and saucer c. 1775
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

SPODE & COPELAND, Stoke-on-Trent (manufacturer)
England 1823–33
Cup and saucer c. 1830
porcelain (bone-china)
Patricia Begg OAM Bequest, 2024

SPODE, Stoke-on-Trent, Staffordshire (manufacturer)
England c. 1784–1847, 1970–
Custard cup c. 1790
stoneware (jasperware)
Basket and stand c. 1810
earthenware
Patricia Begg OAM Bequest, 2024

ST JAMES’S PORCELAIN FACTORY, London (manufacturer)
England c. 1749–59
Scent bottle 1740
porcelain (soft-paste), gilt-metal
Scent bottle (1740)
porcelain (soft-paste), gilt-metal
Seal c. 1751
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

STEINBÖCK, Vienna (manufacturer)
Austria 1951–93
Coffee pot 1950s
copper, wood, metal
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

VEUVE PERRIN FACTORY, Marseilles (manufacturer)
France 1748–93
Cup and saucer c. 1775
earthenware
Tray c. 1790
earthenware
Patricia Begg OAM Bequest, 2024

VIENNA PORCELAIN FACTORY (DU PAQUIER), Vienna (manufacturer)
Austria 1718–44
Beaker 1720–23
porcelain (hard-paste)
Cup c. 1730–35
porcelain (hard-paste)
Tea bowl and saucer 1730–35
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

VIENNA PORCELAIN FACTORY, Vienna (manufacturer)
Austria 1718–1864
Cup 1745–50
porcelain (soft-paste)
Covered pot pourri 1748–50
porcelain (soft-paste)
Dish c. 1750
porcelain (hard-paste)
Stand 1752–55
porcelain (soft-paste)
Covered milk tankard 1754porcelain (soft-paste)
Cup and saucer 1754–55
porcelain (soft-paste)
Cup and saucer c. 1760
porcelain (hard-paste)
Covered urn on pedestal 1860s
porcelain (hard-paste)
Patricia Begg OAM Bequest, 2024

Wilhelm WAGENFELD (designer)
Germany 1900–90
Gerhard MARCKS (designer)
Germany 1889–1981
JENAER GLASWERK SCHOTT & GENOSSEN, Jena (manufacturer)
Germany est. 1884
Sintrax coffee machine c. 1925
glass, metal, rubber, wood
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

Wilhelm WAGENFELD (designer)
Germany 1900–90
WÜRTTEMBERGISCHE METALLWARENFABRIK, Geislingen (manufacturer) Germany est. 1880
Covered butter dish designed 1950s
stainless steel, plastic
Covered condiment dish designed 1950s
stainless steel, glass, plastic
Ashtray designed 1951
glass
Parmesan shaker designed 1952–53
glass, stainless steel
Pepper grinder designed 1952–53
glass, stainless steel
Salt and pepper shakers designed 1952–53

glass, stainless steel
Salt and pepper shakers on tray designed 1952–53
stainless steel, glass
Cocktail shaker set designed 1959
metal
Pair of ashtrays designed 1959, manufactured 1980s
glass, stainless steel
Gift of Arne Grosskopf through the Australian Government’s Cultural Gifts Program, 2024

WEDGWOOD, Staffordshire, Stoke-on-Trent (manufacturer)

England est. 1759
Oil lamp c. 1765
stoneware
Sweetmeat dish 1770–80
earthenware
Plate c. 1770–75)
earthenware
Asparagus server c. 1780
earthenware
Basket c. 1780
earthenware
Cruet set c. 1780
earthenware
Custard cup and cover c. 1780
earthenware
Egg cup and cover c. 1780
earthenware
Cup and saucer c. 1785
stoneware (jasper-ware)
Pair of custard cups c. 1785
stoneware
Pot-pourri c. 1785
stoneware

Scent bottle c. 1785
stoneware
Butter curler c. 1790
earthenware
Covered kettle c. 1790
stoneware
Covered pie dish c. 1790
earthenware
Custard cup c. 1790
caneware
Drainer and stand c. 1790
earthenware
Fish trowel c. 1790
earthenware
Mould c. 1790
earthenware
Pot pourri c. 1790
stoneware
Teapot c. 1790
stoneware
Covered pie dish c. 1800
Caneware

Patricia Begg OAM Bequest, 2024
Spoon c. 1800
earthenware
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Covered teapot c. 1800–20
stoneware
Cup and saucer c. 1810
porcelain
Gift of Christopher Begg in honour of

Patricia Begg OAM, 2024
Medallion: Antony and Cleopatra c. 1810
black basalt
Patricia Begg OAM Bequest, 2024
Plate c. 1810
earthenware
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Dish c. 1812–22
porcelain (bone-china)
Bowl c. 1820
stoneware
Covered teapot c. 1820
earthenware
Cup and saucer c. 1820
earthenware
Pair of candlesticks c. 1820
earthenware
Covered teapot c. 1865
stoneware
Bowl c. 1915
bone china
Patricia Begg OAM Bequest, 2024

WEDGWOOD & BENTLEY, Staffordshire (manufacturer)

England 1769–80
Vase c. 1765
stoneware
Patricia Begg OAM Bequest, 2024

WEDGWOOD / WHIELDON, Staffordshire (manufacturer)

England 1754–59
Covered teapot c. 1759
earthenware
Patricia Begg OAM Bequest, 2024

WORCESTER PORCELAIN FACTORY, Worcester (manufacturer)

England 1751–2009
Cup 1753–54porcelain (soft-paste)
Coffee can c. 1754
porcelain (soft-paste)
Covered teapot c. 1754
porcelain (soft-paste)
Jug 1754–55
porcelain (soft-paste)
Pickle dish 1754–55
porcelain (soft-paste)
Tea bowl and saucer 1754–55
porcelain (soft-paste)
Jug 1754–56
porcelain (soft-paste)
Coffee cup c. 1755
porcelain (soft-paste)
Tea bowl and saucer 1755–58
porcelain (soft-paste)
Sauce boat 1755–60
porcelain (soft-paste)
porcelain (soft-paste)
Coffee cup 1756–58porcelain (soft-paste)
Covered teapot 1756–60
porcelain (soft-paste)
Patricia Begg OAM Bequest
Cup and saucer c. 1758
porcelain (soft-paste)
Jug 1758–60
porcelain (soft-paste)
Covered chocolate cup c. 1760

porcelain (soft-paste)
Tea bowl and saucer c. 1760
porcelain (soft-paste)
Tea bowl and saucer c. 1760
porcelain (soft-paste)
Coffee cup 1760–65
porcelain (soft-paste)
Jug 1762–65
porcelain (soft-paste)
Ewer c. 1765
porcelain (soft-paste)
Spoon tray c. 1765
porcelain (soft-paste)
Spoon tray c. 1765
porcelain (soft-paste)
Tea bowl and saucer c. 1765
porcelain (soft-paste)
Coffee cup 1765–70
porcelain (soft-paste)
Dish 1765–70
porcelain (soft-paste)
Dish 1765–70
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024
Jug 1765–70
porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Tea bowl and saucer 1765–70
porcelain (soft-paste)
Cream jug 1768–70
porcelain (soft-paste)
Dish c. 1770
porcelain (soft-paste)
Jug c. 1770
porcelain (soft-paste)
Plate c. 1770
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024
Vase 1770–75
porcelain (soft-paste)
Gift of Christopher Begg in honour of Patricia Begg OAM, 2024
Dish c. 1775
porcelain (soft-paste)
Tea bowl and saucer c. 1775
porcelain (soft-paste)
Patricia Begg OAM Bequest, 2024

Frank Lloyd WRIGHT (designer)
United States 1867–1959
Dining chair from the Susan L. Dana House, Springfield, Illinois c. 1902
oak, leather, other materials
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Frank Lloyd WRIGHT (designer)
United States 1867–1959
GATES POTTERY (TECO POTTERY), Terra Cotta (manufacturer)
United States 1886–1930
Vase c. 1902
stoneware
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

PURCHASES

Louis Charles DESNOS
France 1725–1805
Terrestrial globe (Globe terrestre) 1758
colour (engraving) (lithograph), painted
wood, brass
Purchased, NGV Supporters of Australian Art, 2023

Isamu NOGUCHI (designer)
United States 1904–88
OZEKI & CO., Gifu (manufacturer)
Japan est. 1867
Akari, floor light, model T3-31N designed c. 1969
washi paper, bamboo, porcelain, cast iron, electrical components
Purchased, NGV Supporters of Decorative Arts, 2023

Michael POWOLNY (designer)
Austria 1871–1954
WIENER KERAMIK, Vienna (manufacturer)
Austria 1906–12
Girl with teddy bear designed c. 1910
earthenware
Purchased with funds donated by Merv Keehn and Sue Harlow, 2024

UNITED STATES, New York, New Lebanon (manufacturer)
Turning chair c. 1870
pine (*Pinus* sp.), maple (*Acer* sp.), ash (*Fraxinus* sp.), iron
Purchased with funds donated by The Gidleigh Foundation, 2024

Frank Lloyd WRIGHT (designer)
United States 1867–1959
NORITAKE-HEINZ & CO. (manufacturer)
Japan / United States est. 1976
Part dinner service designed c. 1922 , manufactured 1979–84
porcelain
Purchased with funds donated by John and Bridget Patrick, 2023

Photography

GIFTS

Diane ARBUS
United States 1923–71
Girl with a cigar in Washington Square Park, N.Y.C 1965
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Atong ATEM
Ethiopia 1991, moved to Australia 1997
Hammam 3 2021
from the *Banksia* series 2021
digital print
Hammam 7 2021
from the *Banksia* series 2021
digital print
Henna 1 2021

from the *Banksia* series 2021
digital print
Henna 6 2021
from the *Banksia* series 2021
digital print
Photography 8 2021
from the *Banksia* series 2021
digital print
Photography 10 2021
from the *Banksia* series 2021
digital print
Photography 11 2021
from the *Banksia* series 2021
digital print
Reception 1 2021
from the *Banksia* series 2021
digital print
Reception 9 2021
from the *Banksia* series 2021
digital print
Water 1 2021
from the *Banksia* series 2021
digital print
Gift of the artist and MARS Gallery, Melbourne, 2023

Henri CARTIER-BRESSON
France 1908–2004
Behind the Gare St. Lazare, Paris 1932
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Gauri GILL
India 1970–
Untitled (78) 2015
from the *Acts of Appearance* series 2015–inkjet print
Untitled (37) 2023
from the *Acts of Appearance* series 2015–inkjet print
Gift of James Cohan Gallery and the artist, 2023

Helen LEVITT
United States 1913–2009
New York 1940, printed 1975
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Rod McNICOL
Australia 1946–
Nanette 1978
from the *Permanent Mirrors* series 1978
gelatin silver photograph
Noel 1978
from the *Permanent Mirrors* series 1978
gelatin silver photograph
Meg 1998, printed 2006
from the *Portraits from Last Century* series 1998–2006
type C photograph
Rebecca 1998, printed 2006
from the *Portraits from Last Century* series 1998–2006
type C photograph
Claudia 2004

from the *Portraits from My Village* series 2004
type C photograph
Brother Patrick 2010
from the *Pillars of My Village* series 2010
type C photograph
Gabrielle 2004
from the *Portraits from My Village* series 2004
type C photograph
Marlene 2010
from the *Pillars of My Village* series 2010
type C photograph
Seiya 2010
from the *Newcomers to My Village* series 2010
type C photograph
Tairo 2010
from the *Newcomers to My village* series 2010
type C photograph
Esh (2016–17)
from the *Portraits from My Variegated Village* series 2016–17
type C photograph
Timilly (2016–17)
from the *Portraits from My Variegated Village* series 2016–17
type C photograph
Gift of Wilbow Group Pty Ltd on behalf of the Bowness Family Foundation through the Australian Government’s Cultural Gifts Program, 2024

MAN RAY
United States 1890 – France 1976, worked in France 1921–39, 1951–76
Lee Miller on a cannon 1929–30
gelatin silver print
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Lisette MODEL
United States 1901–83, worked in France 1924–38
Woman with veil, San Francisco 1949, printed c. 1960
gelatin silver photograph on composition board
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

PURCHASES

Berenice ABBOTT
United States 1898–1991 , worked in France 1921–29
Janet Flanner 1927, printed 1980s
gelatin silver photograph
Bowness Family Fund for Photography, 2024

<p>Laure ALBIN GUILLOT France 1879–1962 <i>Hammer in bloom (Le marteau en fleurs)</i> 1940s gelatin silver photograph <i>Nude study for Cantata of Narcissus by Paul Valéry, December 1943 (Étude de nu pour la Cantate du Narcisse de Paul Valéry, Décembre 1943)</i> 1943 gelatin silver photograph Bowness Family Fund for Photography, 2023</p>	<p>Margaret BOURKE-WHITE England 1904–71 <i>Campbell’s Soup #6</i> 1935 gelatin silver print Bowness Family Fund for Photography, 2024</p>
<p>Lola ÁLVAREZ BRAVO Mexico 1903–93 <i>Tribute to Salvador Toscano, Mexico (Hommage à Salvador Toscano, Mexico)</i> 1949, printed 1960s gelatin silver photograph Bowness Family Fund for Photography, 2023 <i>No title (Remedios Varo)</i> c. 1950 gelatin silver photograph <i>The washerwomen (Las Lavanderas)</i> c. 1950 gelatin silver photograph on cardboard Bowness Family Fund for Photography, 2024</p>	<p>Alejandro CARTAGENA Mexico 1977– <i>Carpoolers # 4</i> 2011 archival pigment print, artist’s proof 1 <i>Carpoolers # 5</i> 2011 archival pigment print, ed. 7/10 <i>Carpoolers # 8</i> 2011 archival pigment print, artist’s proof 1 <i>Carpoolers # 15</i> 2011 archival pigment print, artist’s proof 1 <i>Carpoolers # 16</i> 2011 archival pigment print, ed. 6/10 <i>Carpoolers # 25</i> 2011 archival pigment print, ed. 7/10 <i>Carpoolers # 28</i> 2011 archival pigment print, ed. 7/10 <i>Carpoolers # 29</i> 2011 archival pigment print, ed. 6/10 <i>Carpoolers # 37</i> 2011 archival pigment print, ed. 7/10 <i>Carpoolers # 40</i> 2011 archival pigment print, ed. 6/10 <i>Carpoolers # 45</i> 2011 archival pigment print, ed. 4/10 <i>Carpoolers # 55</i> 2011 archival pigment print. ed. 8/10 Bowness Family Fund for Photography, 2024</p>
<p>Diane ARBUS United States1923–71 <i>Self-portrait</i> 1941, printed c. 1960 gelatin silver photograph Purchased NGV Foundation, 2024</p>	<p>Nora DUMAS Hungary 1890–1979 <i>Gypsies (Gitans)</i> c. 1930 gelatin silver photograph Purchased NGV Foundation, 2024</p>
<p>Mas Agung Wilis Yudha BASKORO Indonesia 1992– <i>Jakarta</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>	<p>Yagazie EMEZI Nigeria 1989– <i>Lagos</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>
<p>Ilse BING Germany 1899–1998 <i>Self-portrait (Autoportrait)</i> 1931, printed before 1998 gelatin silver photograph Bowness Family Fund for Photography, 2023</p>	<p>Trude FLEISCHMANN Austria 1895–1990 <i>View of Michaelerplatz, Vienna (Blick zum Michaelerplatz Wien)</i> 1929 gelatin silver photograph Bowness Family Fund for Photography, 2024</p>
<p>Iñaki BONILLAS Mexico 1981– <i>Marginalia 4</i> 2019, printed 2023 from the <i>Marginalia</i> series 2019 inkjet print, ed. 2/3 <i>Marginalia 5</i> 2019, printed 2023 from the <i>Marginalia</i> series 2019 inkjet print, ed. 2/3 Purchased NGV Foundation, 2023</p>	<p>Hana GAMAL Egypt 1992– <i>Cairo</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>
<p>Katt BOTH Germany 1905–85 <i>Atikah cigarette (Atikah Cigaretten)</i> 1931, printed 1984 from the <i>Bauhaus – 20 Photographs</i> portfolio 1931 gelatin silver photograph Purchased NGV Foundation, 2024</p>	

<p>Fergus GREER England 1961– <i>Leigh Bowery, session I, look 2</i> 1988 type C photograph, ed. 7/10 <i>Leigh Bowery, session II, look 10</i> 1989 type C photograph, ed. 2/10 <i>Leigh Bowery, session IV, look 17</i> 1991 type C photograph, ed. 2/10 <i>Leigh Bowery, session VI, look 23</i> 1991 type C photograph, ed. 2/10 <i>Leigh Bowery, session VII, look 38</i> 1994 type C photograph, ed. 3/10 Ruth Margaret Frances Houghton Bequest, 2023</p>
<p>Philippe HALSMAN Latvia / United States1906–79 <i>Salvador Dalí, atomicus</i> 1948 gelatin silver photograph Purchased NGV Foundation, 2024</p>
<p>Mikiko HARA Japan 1967– <i>Tokyo</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>
<p>Kitty HOFFMANN Austria 1900–68 <i>Posing dance group (Tanzgruppe Trude Goodwin)</i> 1930 gelatin silver photograph Bowness Family Fund for Photography, 2024</p>
<p>Lotte JACOBI Germany / United States1896–1990) <i>Photogenic</i> (c. 1950) gelatin silver photograph <i>Photogenic drawing</i> (c. 1940), printed (c. 1950) gelatin silver photograph Bowness Family Fund for Photography, 2024</p>
<p>Consuelo KANAGA United States 1894–1978 <i>She is a tree of life to them</i> 1950s gelatin silver photograph Bowness Family Fund for Photography, 2024</p>
<p>Saumya KHANDELWHAL India 1991– <i>Delhi</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>

<p>Germaine KRULL Germany 1897–1985 <i>Metal (Métal)</i> 1928 64 black and white collotype plates, letterpress on paper, black cloth-backed paper-covered board portfolio with ribbons Bowness Family Fund for Photography, 2023</p>
<p>Lee MILLER United States 1907–77 <i>Man Ray</i> 1931 gelatin silver photograph Purchased with funds donated by Joy Anderson, 2024</p>
<p>Gustavo MINAS Brazil 1981– <i>São Paulo</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>
<p>Tina MODOTTI Italy / United States1896–1942 <i>Girls in shawls</i> 1924–29 gelatin silver photograph Bowness Family Fund for Photography, 2024</p>
<p>Lucia MOHOLY England 1894–1989, worked in Germany 1915–33, Switzerland 1959–89 <i>Bauhaus residences Dessau, kitchen – sideboard (Bauhaussiedlung Dessau, küche – anrichte)</i> 1926 gelatin silver photograph Bowness Family Fund for Photography, 2023 <i>Berlin Architecture Exhibition (Exposition d’Architecture à Berlin en 1928)</i> 1928 gelatin silver photograph Bowness Family Fund for Photography, 2024</p>
<p>Barbara MORGAN United States 1900–92 <i>Martha Graham: Letter to the world</i> 1940 gelatin silver photograph Bowness Family Fund for Photography, 2024</p>
<p>Chen RONGHUI China 1989– <i>Shanghai</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>
<p>Francisco Mata ROSAS Mexico 1958– <i>Mexico City</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>

<p>Farhana SATU Bangladesh 1991– active <i>Dhaka</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>
<p>Elsa THIEMANN Germany 1910–81 <i>Design for wallpaper</i> 1930–31 gelatin silver photographs on card Purchased NGV Foundation, 2024</p>
<p>Elsa THIEMANN Germany 1910–81 <i>Design for wallpaper</i> 1930–31 gelatin silver photographs, coloured dyes, cardboard Purchased NGV Foundation, 2024</p>
<p>Elsa THIEMANN Germany 1910–81 <i>Hans THIEMANN</i> Germany 1910–77 <i>Twenty photomontages 1930-1933 (Zwanzig Fotomontagen 1930-1933)</i> 1930–33, printed 1977 gelatin silver photographs, letterset on paper Purchased NGV Foundation, 2024</p>
<p>Joshua WHITE Canada 1985– <i>Seoul</i> 2023 from the <i>Megacities</i> project 2023 digital files Purchased with funds donated by the Orloff Family Foundation, and Barry Janes and Paul Cross, 2024</p>
<p>Michiko YAMAWAKI Japan 1910–2000 <i>Ginza (Ginza Palace)</i> c. 1932 gelatin silver photograph <i>Ginza (Street corner)</i> c. 1932 gelatin silver photograph <i>Ginza (Women in matching kimonos and white parasols)</i> c. 1932 gelatin silver photograph, red fibre-tipped pen <i>Ginza (Pumps and sandals walking on sidewalk)</i> c. 1932 gelatin silver photograph, red fibre-tipped pen <i>Ginza (Woman walking with ‘30s style dress, white, with white hat)</i> c. 1932 gelatin silver photograph <i>Ginza (Two women crossing street, one with white hat)</i> c. 1932 gelatin silver photograph Purchased NGV Foundation, 2024</p>

<p>Prints and Drawings</p>
<p>GIFTS</p>
<p>John ADAM Australia 1935 <i>Exhibition of paintings</i> 1970 poster: photomechanical print Gift from the Estate of Robert Rooney, 2024</p>
<p>Raymond ARNOLD Australia 1950– <i>Somme haystack</i> 2006 etching printed in blue and orange, artist’s proof 5 <i>Elsewhere world – Fragment 1</i> 2015 etching and plate-tone, ed. 4/10, 1st state <i>Elsewhere world – Fragment 21</i> 2015 etching and plate-tone, ed. 2/10, 1st state <i>Elsewhere world – Fragment 33</i> 2015 etching and plate-tone, ed.4/10, 1st state <i>Elsewhere world – Fragment 33</i> 2018 etching, ed. 4/5, 4th state Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government’s Cultural Gifts Program, 2024</p>
<p>Peter BOOTH England 1940–, moved to Australia 1958 <i>Dream</i> 1983 pencil <i>(Snail at sunset)</i> 1988 charcoal Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government’s Cultural Gifts Program, 2024</p>
<p>Henri BOUTET France 1851–1919 <i>Cancaïaise</i> 1907 colour etching, softground etching and roulette with beige surface tone Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government’s Cultural Gifts Program, 2024</p>
<p>Félix BRACQUEMOND France 1833–1914 <i>Charles Meryon</i> 1884 heliogravure, 4th of 4 states Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government’s Cultural Gifts Program, 2024</p>
<p>Philip BROPHY Australia 1959– <i>New music benefit concert</i> 1981 poster: screenprint in brown ink on yellow paper Gift from the Estate of Robert Rooney, 2024</p>
<p>D. Y. CAMERON Scotland 1865–1945 <i>Birth-place and early home of Professor Wilson</i> 1887 plate 1 from the <i>Paisley</i> set 1887 etching and plate-tone <i>A Venetian palace</i> 1898 etching and plate-tone printed in brown ink</p>

Perth Bridge 1889
etching and plate-tone
The gargoyles, Stirling Castle 1898
etching and plate-tone, 2nd of 2 states
Loches 1902
etching and plate-tone, 2nd of two states
Pont-Neuf 1904
etching printed in black/brown ink, 1st of 2 states
Rue Saint-Julien-le-Pauvre 1904
plate 6 from the *Paris* set 1904
etching, drypoint and plate-tone, 2nd of 5 states
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Megan EVANS
Australia 1957–
Will or won't R. H. Cookson, front page 2021
gouache on nineteenth-century will
Will or won't Rowland Henry Cookson – Chester Cottage, Rupert St, East Collingwood, page 1 2021
gouache on nineteenth-century will
Will or won't Rowland Henry Cookson – Chester Cottage, Rupert St, East Collingwood, page 2 2021
gouache on nineteenth-century will
Will or won't Henry Ritchie Molloy – Sandridge Road, Emerald Hill 2021
gouache on nineteenth-century will
Will or won't Mary Isabel Guthrie – St Helens, North Geelong 2021
gouache on nineteenth-century will
Gift of the artist through the Australian Government's Cultural Gift Program, 2024

Natalia GONCHAROVA
Russia / France 1881–1962
(Costume design for the golden cockerel in Le Coq d'Or) 1914
gouache and pencil on paper
(Costume design for an oriental dancer in Le Coq d'Or) 1914
gouache and pencil on paper
(Costume design for Anna Pavlova) 1920s
gouache and pencil on paper
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

Henri GRENAUD
France 1830–93
Corot 1868
drypoint and plate-tone
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Murray GRIFFIN
Australia 1903–92
Man's head (My father) 1929
linocut
Self-portrait (frontal) 1932
linocut
Self-portrait (three-quarter face) 1932
linocut, ed. 3/20
Cinerarias 1933

colour linocut, ed. 12/15
The shorn ones 1933
colour linocut, ed. 13/16
Blossom and the mountain 1935
colour linocut, ed. 12/12
Rabbit trapper's daughter 1936
colour linocut, ed. 2/14
Thirsty one 1936
colour linocut, ed. 8/20
Burning mountain 1966
colour linocut, ed. 2/2
The Journey no.5 1969
colour linocut, ed. 17/20
Gift of Murray Griffin and family, in memory of his grandfather Murray Griffin, through the Australian Government's Cultural Gift Program, 2024

Seymour HADEN
England 1818–1910
Hands dry-pointing 1877
drypoint, 3rd of 4 states
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

George Charles HAITÉ
England 1855–1924
Luxembourg Gardens 1898
pencil
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Alphonse LEGROS
France 1837–1911
Corner of a wood (Coin d'un bois) 1855–1911
etching, drypoint and plate-tone, 4th of 4 states
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Charles MERYON
France 1821–68
Petit Pont, Paris 1850
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and plate-tone in black/brown ink, 4th of 7 states
Petit Pont, Paris 1850
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching on chine collé, 6th of 7 states
Church of Saint-Etienne-du-Mont, Paris (Saint-Etienne-du-Mont) 1852, printed 1861
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, drypoint and plate-tone, 8th of 8 states
Church of Saint-Etienne-du-Mont, Paris (Saint-Etienne-du-Mont) 1852
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54

etching, drypoint and plate tone printed in brown ink, 4th of 8 states
House with a turret, rue de la Tixéranderie, Paris (Tourelle, rue de la Tixeranderie) 1852
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching on green paper, 3rd of 5 states
The Clock Tower (La tour de l'horloge) 1852
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and engraving, 10th of 10 states
The Clock Tower (La tour de l'horloge) 1852, published 1858
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and engraving on chine collé, 6th of 10 states

The Notre-Dame pump (La Pompe Notre Dame) 1852
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, drypoint and plate tone on green paper, 7th of 10 states
The Notre-Dame pump (La Pompe Notre Dame) 1852
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, drypoint and plate tone, 7th of 10 states
The Notre-Dame pump (La Pompe Notre Dame) 1852
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and drypoint, 7th of 10 states
Title page to the Eaux-Fortes sur Paris (Titre des Eaux-Fortes sur Paris) 1852
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, 1st of 2 states
An arch of Pont Notre-Dame (L'arche du Pont Notre Dame) 1853
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, drypoint and plate-tone, undescribed state of 7

An arch of Pont Notre-Dame (L'arche du Pont Notre Dame) 1853
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, drypoint and plate-tone, 4th of 7 states
An arch of Pont Notre-Dame (L'arche du Pont Notre Dame) 1853
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and drypoint, 4th of 7 states
An arch of Pont Notre-Dame (L'arche du Pont Notre Dame) 1853
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and drypoint, 4th of 7 states
The gallery of Notre-Dame (La galerie Notre Dame) 1853
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, engraving and plate-tone, 3rd of 6 states
The gallery of Notre-Dame (La galerie Notre Dame) 1853

from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and engraving, 4th of 6 states
The Pont-Neuf (Le Pont Neuf) 1853
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and drypoint printed in brown ink, 7th of 11 states
The vampire (Le Stryge) 1853
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, 6th of 10 states
Coat of arms of Paris (Armes symboliques de la ville de Paris) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and plate-tone, 4th of 4 states
Molière's tomb, Père-Lachaise Cemetery (Le tombeau de Molière au Père-Lachaise) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and plate tone printed in brown ink, 1st or 2nd of 2 states
Pont-au-Change, Paris (Le Pont-au-Change) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and drypoint on chine collé, 12th of 12 states
Rue des Mauvais-Garçons, Paris 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, foul biting and plate-tone printed in brown ink, 3rd of 3 states
The apse of Notre-Dame, Paris (L'Abside de Notre Dame de Paris) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, drypoint and plate-tone, 4th of 9 states
The apse of Notre-Dame, Paris (L'Abside de Notre Dame de Paris) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and drypoint printed in brown ink, 4th of 9 states
The apse of Notre-Dame, Paris (L'Abside de Notre Dame de Paris) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, engraving and plate-tone on chine collé, 6th of 9 states
The mortuary (La morgue) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and drypoint, 4th of 7 states
The Notre-Dame pump - small plate (La petite Pompe) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and plate tone printed in brown ink, 2nd of 3 states
The Notre-Dame pump - small plate (La petite Pompe) 1854
from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching and plate-tone, 2nd of 3 states
The old gate of the Palais de Justice (L'ancienne Porte du Palais de Justice) 1854

from the *Etchings of Paris (Eaux-Fortes sur Paris)* series 1852–54
etching, drypoint and plate-tone, 2nd of 2 states
Solar law (La loi solaire) 1855
etching printed in red and black ink, only state
The puny cryptogam (Le malingre cryptogame) 1860
etching and plate-tone, 2nd of 4 states
Bird's eye view of Collège Henri-IV or Lycée Napoléon (Vue à vol d'oiseau du Collège Henri-IV ou Lycée Napoléon) 1863–64
etching on chine collé, 10th of 12 states
Chevrier's cold baths (Bain-Froid Chevrier dit de l'école) 1864
etching printed in black and gold ink, 5th of 5 states
Chevrier's cold baths, Paris (Bain-Froid Chevrier) 1864
etching
Chevrier's cold baths (Bain-Froid Chevrier dit de l'école) 1864
drawing
The Admiralty (Fictions and wishes) (Le Ministère de la Marine (Fictions et Voeux)) 1865
etching and plate-tone, 7th of 7 states
Rebus: No! Morny is not dead for he is still partying (Rébus: non! Morny n'est pas mort car il noce encore) 1866
etching, 1st of 3 states
Rebus: No! Morny is not dead for he is still partying (Rébus: non! Morny n'est pas mort car il noce encore) 1866
etching, 2nd of 3 states
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Charles MERYON
France 1821–68
Renier NOOMS (after)
Entrance to Faubourg Saint-Marceau in Paris (Entrée du Faubourg Saint-Marceau) 1850
etching and plate-tone, 2nd of 2 states
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Charles MERYON
France 1821–68
Adriaen van de VELDE (after)
The ewe with two lambs (La Brebis et les deux agneaux) 1850
etching and plate-tone, 2nd of 2 states
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Mike PARR
Australia 1945–
K-Naks proofs 1996
3 colour woodcuts with hand-colouring
Gift of an anonymous donor, 2024

Pablo PICASSO
Spain 1881–1973, worked in France 1904–73

Portrait of Jacqueline as Carmen (Portrait de Jacqueline en Carmen) 1962, published 1963
colour linocut, 4th state, artist's proof
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023
As long as we get drunk (Pourvu qu'on ait l'ivresse) 1968
plate 66 from *La Célestine* suite 1971
etching
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

REMBRANDT Harmensz. van Rijn
The Netherlands 1606–69
Studies of the head of Saskia and others 1636
etching, 1st of 2 states
Gift of Andrew Sisson AO through the Australian Government's Cultural Gifts Program, 2024

Elisabetta SIRANI
Italy 1638–65
Head of a child 1653–63
red chalk
Study for an allegorical composition 1653–63
red chalk
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gift Program, 2023

James McNeill WHISTLER
United States 1834–1903, worked in France 1855–59, England 1859–1903
Black Lion Wharf 1859, printed 1859–71
from the *Sixteen Etchings of Scenes on the Thames* set 1871
etching, 2nd of 4 states
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Fred WILLIAMS
Australia 1927–82, lived in England 1952–56
(A young peer) 1952–56
gouache on composition board
(Backward thrust) 1952–56
gouache on cardboard
(Bearded performer) 1952–56
gouache on cardboard
(Chelsea Palace) 1952–56
gouache and varnish on cardboard
(Dancer in blue leotard) 1952–56
gouache on cardboard
(Dancer in striped costume with hands clasped) 1952–56
gouache on cardboard
(Don Quixote) 1952–56
gouache and varnish on cardboard
(Don Quixote and his horse) 1952–56
gouache on cardboard
(Man and horse) 1952–56
gouache on cardboard
(Max Miller) 1952–56
gouache on cardboard
(Music hall audience I) 1952–56

gouache on cardboard
(*Music hall audience II (Metropolitan)*) 1952–56

gouache on cardboard
(*Music hall audience III*) 1952–56

gouache on cardboard
(*Music hall audience IV*) 1952–56

gouache on grey cardboard
(*Music hall audience V*) 1952–56

gouache on cardboard
(*Music hall audience VI*) 1952–56

gouache on cardboard
(*Music hall audience VII*) 1952–56

gouache on cardboard
(*Performer in green-feathered hat*) 1952–56

gouache and varnish on cardboard
(*Performer in Napoleonic hat*) 1952–56

gouache and oil on plywood
(*Performer with raised arms*) 1952–56

gouache and varnish on composition board
(*Prancing horse and rider*) 1952–56

gouache and varnish on blue cardboard
(*Profile head of Max Miller I*) 1952–56

gouache and varnish on cardboard
(*Profile head of Max Miller II*) 1952–56

gouache and varnish on cardboard
(*Red-nosed clown*) 1952–56

gouache and varnish on cardboard
(*Sancho Panza’s donkey*) 1952–56

gouache on cardboard
(*The Metropolitan*) 1952–56

gouache and varnish on cardboard
(*The second cellist*) 1952–56

gouache on cardboard
(*White-faced clown*) 1952–56

gouache on cardboard
(*The clown*) 1954–55

gouache and varnish on composition board
(*Little man juggling*) c. 1954–55

gouache on composition board
(*Little man on stage*) c. 1954–55

gouache and varnish on composition board
(*Mandolin player*) c. 1954–55

gouache and varnish on plywood
(*Swinging*) c. 1954–55

gouache on composition board
(*Chinese general (Chinese classical theatre)*) 1955–56

gouache on cardboard
(*Female performer in white blouse and black bodice*) 1955–56

gouache on cardboard
(*Musician with moon guitar (Chinese classical theatre)*) 1955–56

gouache on cardboard
(*Running performer (Chinese classical theatre)*) 1955–56

gouache on composition board
(*Singer with black plait (Chinese classical theatre)*) 1955–56

gouache on cardboard
(*Acrobat*) c. 1955–56

gouache and varnish on composition board
(*Dancer in striped costume*) c. 1955–56

gouache on cardboard
(*Girl performer*) c. 1955–56

gouache on composition board
(*Performer in a top hat*) c. 1955–56

gouache, (synthetic polymer paint), (oil) and

varnish on composition board
(*The song*) c. 1955–56

gouache and varnish on composition board
(*Trampoline*) c. 1955–56

gouache and varnish on composition board
(*Trapeze*) c. 1955–56

gouache and varnish on composition board
(*Dieppe*) 1956

gouache and varnish on composition board
(*Tour Saint-Jacques*) 1956

gouache and varnish on cardboard
Gift of Lyn Williams AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Frank Lloyd WRIGHT (designer)
United States 1867–1959

ERNST WASMUTH, Berlin (publisher)
est. 1872

Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright (Wasmuth Portfolio, Volumes 1 and 2) 1910–11

100 lithographs
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

PURCHASES

Herbert BAYER
Austria 1900–85, worked in United States 1938–85

Electronics – A new science for a new world 1942

catalogue: colour photo-offset lithograph, 31 pages, paper covers, stapled binding
Purchased NGV Foundation, 2023

Max ERNST
Germany / United States / France 1891–1976

Natural history (Histoire naturelle) c. 1925, published 1926

collotype and letterpress; 34 loose-leaf prints, and four folded sheets with letterpress title, introduction by Hans Arp and colophon, in a cloth-backed portfolio with printed title label affixed to upper board, ed. 176/300

Purchased NGV Foundation, 2023

REMBRANDT Harmensz. van Rijn
The Netherlands 1606–69

Abraham Francen, apothecary c. 1657

etching, engraving and drypoint on dark yellow Japanese paper

4th of 12 states

Purchased with funds donated by David Tunick, Barry Janes and Paul Cross, Ken Harrison AM and Jill Harrison OAM, Neil Young KC, Suzanne Kirkham and donors to the NGV Rembrandt Appeal, 2023

Piet ZWART
The Netherlands 1885–1977

The book of PTT (Het Boek van PTT) 1938

book: rotogravure, 49 pages, paper covers, glued and stitched binding

Purchased NGV Foundation, 2023



Brett Whiteley *Avignon reopened* 1981. National Gallery of Victoria, Melbourne. Gift of The Bardas Families in memory of Sandra Bardas OAM and David Bardas AO through the Australian Government’s Cultural Gifts Program, 2024 © Wendy Whiteley/ Licensed by the Copyright Agency, Australia. Photo: Predrag Cancar

PUBLICATIONS

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McEoin, Ewan, *Material flows*, p. 10
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Botica, Charlotte, *After the rain*, p. 34
Pelz, Ellinor, *(Un)veiling*, p. 36
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Who Lives in the Sea? Ryan, Kate; artwork by Jean Jullien

Who Were the Ancient Egyptians?
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Ryan, Kate and Elisa Scarton; illustrations by Symon McVilly

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Exploring frames and framing in late 19th century Melbourne through the transcription of Thallon’s ledger 1888/89–1903
McGowan-Jackson, Holly

Dame Elisabeth’s embroidered garden
Douglas, Kate and Didee Knight

Design through history: Shaker design and furniture
Smyrl, Eloise and Peter Smyrl

Shedding new light on James Tissot’s An interesting story’
Collins, Raye

Liam Young: the worlds of tomorrow
McEoin, Ewan and Timothy Moore

Bi Warrior Figure, 2022
Nithiyendran, Ramesh Mario

Unworldly Goods
Adamson, Glenn, Skye Firth and Suzi Shaw

The influence of nature
Dunsmore, Amanda

Artist Profile: Frank Lloyd Wright
Dunsmore, Amanda

A companion to the horizon
Dunsmore, Amanda

Stories of Saris
Lewis, Sunita

A radical style
Dunsmore, Amanda and Cathy Leahy

A salute to Frau-haus!
Otto, Dr Elizabeth

Annual Appeal 2023
Wach, Ken

George Nakashima and Isamyu Noguchi: A Life Between
Dunsmore, Amanda

The rise and fall of Milan Memphis
Adamson, Glenn

Conservator insight: Conoid, bench, 1996
Shaw, Suzi

NGV x MECCA: Kaylene Whiskey
Gerhard, Sophie

Framing the modern: Twentieth-century picture frames in Melbourne and beyond
McGowan-Jackson, Holly

A journey through Watercolour Country
Sophie Gerhard

Elisabetta Sirani’s ‘Head of a Boy’
Kayser, Dr Petra

The secret of the doll’s dress
Douglas, Kate

The case of the fraudulent fur
Douglas, Kate

The craft and care of Chinese lacquer
Shaw, Suzi

Top Arts 2024
Parkinson, John

My Country: Country Road + NGV First Nations Commissions
Green, Edwina and Sophie Prince

Art Journal of the National Gallery of Victoria, edition 59
Russell-Cook, Myles and Dr Maria Quirk (eds)

Reframing Swynnerton
King, Jason

A selection of thirty essays from the *NGV Triennial 2023* print publication were also made accessible to online readers.

CORPORATE PUBLICATIONS
NGV Annual Report 2022/23
NGV Foundation Annual Report 2022/23

OTHER PRINT PUBLICATIONS
NGV Magazine (6 editions)

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS
Leahy, Cathy
‘Interview with John Loane’
Brent Harris: Surrender and Catch 2023
Art Gallery of South Australia, Adelaide
pp. 156–63

Hearn, Yvonne (Bonnie)
‘Rembrandt’s Watermarked Papers at the National Gallery of Victoria’
The Quarterly, No.130, 2024
British Association of Paper Historians
The Journal of the British Association of Paper Historians
pp. 27–34

Petkov, Johanna and David Menzies
‘Pharaoh: Creative and Critical Thinking at the NGV’
Agora, Volume 59, Issue 1, 2024
pp. 54–57

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF
Borig, Janelle
‘Melbourne Now: A display of local innovations’
FUTURE TALKS 024 conference
Die Neue Sammlung (The Design Museum), Munich, Germany, 2023

Breare, Caitlin, Trude Ellingsen, Holly McGowan-Jackson and Raymonda Rajkowski
‘Impressionism and Colour’
NGV Online, public lecture series, 2023

Breare, Caitlin, Skye Firth, Raymonda Rajkowski, Genevieve Sullivan and Louise Wilson
‘The Science of Colour’
NGV public lecture, 2023

Breare, Caitline, Bonnie Hearn, Holly McGowan-Jackson and Ruth Shervington ‘Revealing Rembrandt’
NGV public lecture series, 2023

Breare, Caitlin, MaryJo Lelyveld and Michael Varcoe-Cocks
‘Changing Climate Management Strategies Workshop’
Managing Collection Environments, 2023

Feiner, Lily and Sarah Fang-Ning Lin
‘Developing viewing and Japanese language skills at the NGV’
Japanese Language Teachers Association Victoria conference, 2023

Isaac, Jenny
‘Artful English at the NGV’
Victorian Association for the Teaching of English conference, 2023

Isaac, Jenny
‘Voices of Country and Developing Interpretations’
Melbourne Archdiocese Catholic Schools Literature Network conference, 2023

Kayser, Petra
‘Rembrandt: A new approach to etching’
Auburn Church, lecture, 2023

Kayser, Petra
‘Rembrandt: Rebel and innovator’
La Trobe University Rae Alexander 26th Annual Lecture
NGV Australia (recorded and uploaded to YouTube), 2023

Kirkby, Zoe, Stephanie Pohlman and Leah Santilli
'Engaging Diverse Communities through Community Consultation'
International Audience Engagement Network Meeting
National Gallery of Victoria, 2024

Kirkby, Zoe, Lucy Hambleton and Kate Ryan
'Introduction to Audience Engagement at NGV'
The University of Melbourne, Master of Art Curatorship, Exhibition
Management subject lecture, 2023

McPherson, Robyn
'Decorative Arts Volunteer Guides Lecture'
NGVI Clemenger BBDO Auditorium (in-person and online lecture), 2024

Mikolaitis, Manon
'Time-based media acquisition at the National Gallery of Victoria'
The University of Melbourne, Master of Cultural Materials
Conservation, lecture, 2023

McColm, Donna
'Melbourne Arts Precinct'
VTIC 2024 Vision Summit
Melbourne Conference and Exhibition Centre, panel discussion, 2024

Patty, Megan
'Museum Publishing as Engagement strategy'
University of Melbourne, lecture, 2023

Patty, Megan
'The Catalogue: Museum Publishing as Social Practice'
RMIT Europe PRS Symposium
Barcelona, conference paper, 2023

Patty, Megan
'Diversification of Museum imprints'
International Association of Museum Publishers (IAMP)
Frankfurt Book Fair, conference paper, 2023

Breare, Caitlin
'Hyperspectral Microcharacterisation of a Self Portrait of Rembrandt'
Australian Microbeam Analysis Society (AMAS) 16th Biennial
Symposium, 2024

Santilli, Leah
'Collaboration and Community in Learning',
Victorian Teachers of English to Speakers of Other Languages
Annual General Meeting, online presentation, 2023

Santilli, Leah
'Art and Identity'
Cultivating Connections: Exploring Identity through Art
Asia Education Foundation BRIDGE Professional Learning
Workshop, online presentation, 2024

Santilli, Leah
'Creating inclusive classrooms: Strategies for supporting disability
and social inclusion in classrooms through artistic creativity'
Cultivating Connections: Exploring Identity through Art
Asia Education Foundation BRIDGE Professional Learning
Workshop, online presentation, 2024

Bailey, Angela and Meg Slater
'The Archive and the Institution'
AAANZ conference
Griffith University, Gold Coast Campus, 2023

Sullivan, Genevieve
'Bank of America Art Conservation Project'
NGV Volunteer Guides, lecture, 2023

Wilson, Louise
'The William Bell Scott album of watermarks'
7th International Conference on Watermarks in Digital
Collections, lecture, 2023

LEARNING RESOURCES FOR TEACHERS AND STUDENTS

NGV Collection: Students

Conversation guides

Welcome to NGV
Traditions and Cultures
Focus on Fashion
Connections to Place

NGV Collection: Under 5s program

Activity sheets

Purr, Pounce and Play, a drawing activity inspired by 2023
Melbourne Winter Masterpieces® exhibition *Pierre Bonnard*:
Designed by India Mahdavi
What's New? A design activity
My Art, My Identity, an activity inspired by art of the Tiwi Islands
Faces and Feelings, a portrait drawing activity
My Memory Chest, inspired by the NGV Collection
Family Trees, a family portrait drawing activity

Reflection Model (Itsukushima)

Exhibition Fact Sheet, online resource for VCE Art Making and
Exhibiting students

Melbourne Now 2023

Activity sheet, Under 5s:

To Become Light by Jenna Lee, an activity inspired by *Melbourne Now*

NGV Triennial 2023

Big Ideas in Contemporary Art, online resource for teachers
Exhibition Fact Sheet, online resource for VCE Art Making and
Exhibiting students
NGV Creative Studio: Inspired by Jessica Murtagh, video resource
for students
Meet the Maker: Ashley Eriksmoen, video resource for students
Creative Practice: David Shrigley, video resource for students

Top Arts 2024

Exhibiting student profiles, video resource for students
Annotated folios, online resource for students
Student interviews, video resource for students

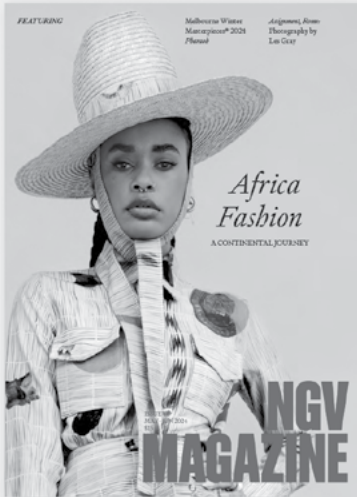
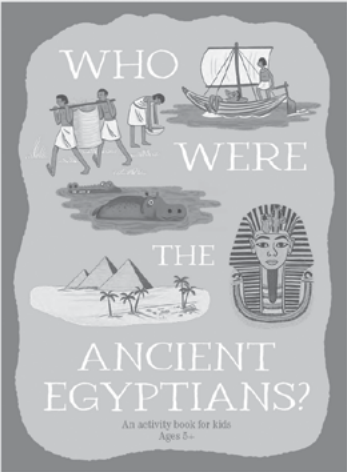
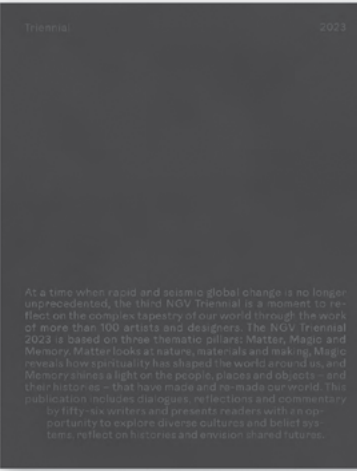
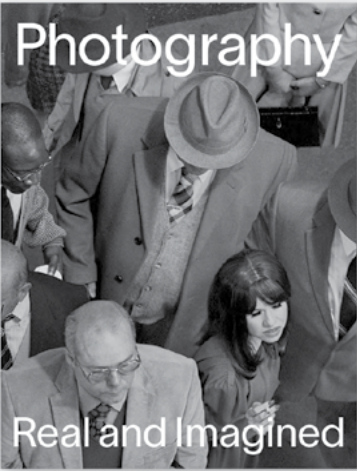
Pierre Bonnard: Designed by India Mahdavi

Primary Teacher online resource for teachers
Secondary Teacher online resource for teachers
Telstra Digital Creatives: Breakfast with the Bonnards

(opposite):

(Top row, left to right) NGV Publications,
Photography: Real and Imagined, 2023;
*Precarious Movements: Choreography
and the Museum*, 2024; *NGV Triennial
2023*, 2023; (second row, left to right) NGV
Publications, *Pharaoh*, 2024; *Who were*

*the Ancient Egyptians? An Activity Book for
Kids*, 2024; *Melbourne Now 2023*, 2023;
(third row, left to right) NGV Magazine,
Issue 44, Jan – Feb 2024; *Observations:
Moments in Design History*, 2024; *NGV
Magazine*, Issue 46, May – Jun 2024



2023/24 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 2023/24, 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 past year saw a 7.5% increase in visitors to 2,646,339, including a 5.5% increase in students attending education programs to 94,540.

The NGV presented a broad range of exhibitions during the year, including the NGV *Triennial* 2023 - the third iteration of NGV *Triennial* series, and a range of other international and Australian exhibitions. These included the landmark exhibition *Africa Fashion*, a major photographic survey from the NGV Collection *Photography: Real and Imagined*, and the inaugural *My Country: Country Road + NGV First Nations Commissions*.

The exhibitions of particular note were the 2023 Melbourne Winter Masterpieces® exhibition *Pierre Bonnard* with 157,317 visitors and the major summer exhibition, *NGV Triennial* 2023, which opened to the public on 3 December 2023, attracting 1,063,675 visitors. In addition, on 14 June 2024, the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh* opened at NGV International, a landmark exhibition celebrating three thousand years of ancient Egyptian art and culture, through more than 500 objects.

The NGV is working towards the delivery of The Fox: NGV Contemporary which is part of the Melbourne Arts Precinct Transformation project and will be a major addition to Melbourne's cultural infrastructure. The NGV is sincerely grateful to the Victorian Government and to our generous donors for their incredible support of this project.

The operating result for the year was a deficit of \$0.5 million (2022/23: \$0.5 million).

REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result fluctuates from year to year as it is comprised of investment income, cash, and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. The 2023/24 non-operating result (including depreciation) increased by \$40.6 million to \$68.7 million. The non-operating surplus for 2023/24 is a result of fundraising activities and the performance of the NGV's Endowed Fund, which is held for the acquisition of works of art. 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 surplus of \$68.2 million (2022/23: surplus of \$27.6 million).

BALANCE SHEET

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 2024, taking into account \$28.2 million of additions during the year, the value of the Collection was \$4.234 billion.

Property, plant and equipment increased by \$31.2 million in 2023/24 to \$371.5 million as a result of \$59.5 million in additions, including \$50.3 million towards The Fox: NGV Contemporary and \$9.2 million of capital additions, offset by \$19.9 million in depreciation and \$8.2 million revaluation expensed during the year. Investments increased in fair value by \$43.1 million to \$155.6 million mostly as a result of a high level of returns from the NGV Endowed Fund and The Fox: NGV Contemporary contributions during the year. The investments are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor.

FUTURE

In 2024/25, the NGV will continue to work to deliver high quality exhibition programming and increase visitation numbers. The Gallery's scheduled exhibition program includes the 2024 Melbourne Winter Masterpieces® exhibition *Pharaoh*, the summer blockbuster exhibition *Yayoi Kusama*, and the 2025 Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston*. Other exhibitions will include a monographic exhibition of contemporary Australian artist Reko Rennie, and a major retrospective of the Paris-based Australian fashion designer, Martin Grant. We also continue to develop our new Gallery, The Fox: NGV Contemporary, working closely with our colleagues at Development Victoria and the Melbourne Arts Precinct Transformation Corporation.

(opposite)
Visitor at David Shrigley's Melbourne tennis ball exchange 2023 on display as part of *NGV Triennial* from 3 December 2023 – 7 April 2024 at NGV International, Melbourne.
Photo: Michael Pham

FIVE-YEAR FINANCIAL PERFORMANCE

	(\$ thousand)					
	Notes	2024	2023	2022	2021	2020
OPERATING REVENUE						
Government grants	i	96,943	80,499	83,436	76,575	58,983
Trading revenue		28,760	37,415	26,375	21,834	46,720
Total operating revenue		125,703	117,914	109,811	98,409	105,703
OPERATING EXPENSES						
Employee costs		(42,819)	(40,769)	(36,896)	(33,916)	(32,931)
Other operating costs		(83,372)	(77,675)	(70,450)	(64,785)	(71,032)
Total operating expenses		(126,191)	(118,444)	(107,346)	(98,701)	(103,963)
Operating result before depreciation and similar charges		(488)	(530)	2,464	(292)	1,740
Net depreciation	ii	(19,869)	(19,601)	(19,164)	(21,656)	(21,425)
Operating result after depreciation and before net income from non-operating activities		(20,357)	(20,131)	(16,700)	(21,948)	(19,685)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	26,284	12,495	15,535	11,532	9,545
Fundraising activities – gifts in kind	iv	17,282	10,085	4,930	9,458	7,421
Investing activities	v	17,533	16,200	(8,060)	23,706	965
Capital grants, lease offsets and other income	vi	27,462	8,912	1,775	1,345	4,269
		88,561	47,692	14,180	46,041	22,200
Net result		68,204	27,561	(2,520)	24,094	2,515
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	-	-	-	515,668	-
Changes to physical assets revaluation reserve	vii	(8,265)	(4)	-	51,390	27,605
Changes to financial available-for-sale revaluation surplus	vii	-	-	-	-	-
Total other economic flows – other comprehensive income		(8,265)	-	-	567,058	27,605
Comprehensive result	viii	59,939	27,557	(2,520)	591,152	30,120

Notes

i. Excludes Government grants for capital works, Capital Assets Charge 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.

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 and non-current physical assets; Movement in 2023/24 represents the managerial revaluation in land and building greater than 10%.

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 2024comprehensive 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 material accounting policy informationdeclaration 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 2024 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>

Auditor’s responsibilities for the audit of the financial report	<p>As required by the <i>Audit Act 1994</i>, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.</p> <p>As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:</p> <ul style="list-style-type: none">• identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.• obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control• evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the 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. <p>I communicate with the Council regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.</p>
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MELBOURNE
3 September 2024

Simone Bohan
as delegate for the Auditor-General of Victoria

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 2024 and financial position of the National Gallery of Victoria at 30 June 2024.

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 30 August 2024.

 Janet Whiting AM President 30 August 2024	 Tony Ellwood AM Director 30 August 2024	 Monir Safari Acting Chief Financial Officer 30 August 2024
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HOW THIS REPORT IS STRUCTURED

The National Gallery of Victoria has presented its audited general-purpose financial statements for the financial year ended 30 June 2024 in the following structure to provide users with the information about the National Gallery of Victoria's stewardship of resources entrusted to it.

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COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2024

	(\$ thousand)		
	Notes	2024	2023
CONTINUING OPERATIONS			
Revenue and income from transactions			
State Government	2.1	48,284	52,334
Other grants from State Government entities	2.1	52,818	29,869
Operating activities revenue	2.2	30,109	39,576
Fundraising activities income	2.3	66,235	28,460
Income from investments	2.4	10,517	8,994
Total revenue and income from transactions		207,963	159,233
Expenses from transactions			
Employee benefits expenses	3.1.1	(44,741)	(42,714)
Depreciation	4.1.1	(19,869)	(19,601)
Supplies and services	3.2	(81,947)	(76,046)
Other supplies and services	6.1 (a)	(1,344)	(999)
Total expenses from transactions		(147,901)	(139,360)
Net Result from transactions (net operating balance)		60,062	19,873
Other economic flows included in net result			
Net gain/(loss) on financial assets		8,286	7,869
Other (losses)/gains from other economic flows		(144)	(181)
Total other economic flows included in net result		8,142	7,688
Net result		68,204	27,561
Other economic flows – other comprehensive income		(8,265)	(4)
Comprehensive result		59,939	27,557

(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 89–127.

BALANCE SHEET AS AT 30 JUNE 2024

(\$ thousand)			
	Notes	2024	2023
ASSETS			
Financial assets			
Cash and deposits	6.3	35,530	37,088
Receivables	5.1	7,342	4,747
Investments	4.3	155,583	112,542
Total financial assets		198,455	154,377
NON-FINANCIAL ASSETS			
Prepayments	5.2	16,828	20,143
Property, plant and equipment and right-of-use assets	4.1	371,489	340,252
Cultural assets	4.2.1	4,238,336	4,210,113
Other assets		1,737	1,125
Total non-financial assets		4,628,390	4,571,633
Total assets		4,826,845	4,726,010
LIABILITIES			
Payables	5.3	9,897	5,121
Contract liabilities	5.3	14,567	13,792
Borrowings	6.1	28,527	26,394
Employee benefits related provisions	3.1.2	7,856	7,589
Total liabilities		60,847	52,896
Net assets		4,765,998	4,673,114
EQUITY			
Accumulated deficit		(247,099)	(231,849)
Reserves	8.2	4,764,404	4,689,199
Contributed capital		248,693	215,764
Total equity		4,765,998	4,673,114

(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 89–127

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2024

(\$ thousand)			
	Notes	2024	2023
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		101,426	82,259
Receipts from other entities		76,890	54,916
Goods and Services Tax recovered from the Australian Taxation Office		3,751	4,418
Dividends and interest received		10,841	9,414
Total receipts		192,908	151,007
Payments			
Payments to suppliers and employees		(143,501)	(117,530)
Repayment of interest on lease liabilities (ii)		(1,330)	(976)
Total payments		(144,831)	(118,506)
Net cash flows from operating activities	6.4	48,077	32,501
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds reinvested into externally managed unit trusts		(8,717)	(7,036)
Contributions to externally managed unit trusts		(8,872)	(13,321)
Proceeds from term deposits		-	8,209
Payments for cultural assets		(17,610)	(13,268)
Payments for property, plant and equipment under construction		(32,185)	(17,555)
Payments for property, plant and equipment		(10,065)	(2,898)
Proceeds from the sale of property, plant and equipment		207	122
Net cash flows used in investing activities		(77,242)	(45,747)
CASH FLOWS FROM FINANCING ACTIVITIES			
Owner contributions by State Government		32,929	17,935
Repayment of borrowings		(457)	(457)
Repayment of principal portion of lease liabilities (ii)		(4,865)	(4,179)
Net cash flows used in financing activities		27,607	13,299
Net (decrease)/increase in cash and cash equivalents		(1,558)	53
Cash and cash equivalents at the beginning of the financial year		37,088	37,035
Cash and cash equivalents at the end of the financial year	6.3	35,530	37,088

(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 89–127

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2024

(\$ thousand)							
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Accumulated (deficit)/surplus	Contributed capital	Total
Balance at 1 July 2022	485,958	64,613	273,096	3,821,643	(215,517)	197,829	4,627,622
Net result for year	-	-	-	-	27,561	-	27,561
Changes on Physical assets revaluation surplus	-	-	(4)	-	-	-	(4)
Transfer from accumulated deficit	39,412	4,481	-	-	(43,893)	-	-
Contribution towards building development	-	-	-	-	-	17,935	17,935
Balance at 30 June 2023	525,370	69,094	273,092	3,821,643	(231,849)	215,764	4,673,114
Net result for year	-	-	-	-	68,204	-	68,204
Changes on Physical assets revaluation surplus	-	-	(8,265)	-	16	-	(8,249)
Transfer from accumulated deficit	61,546	21,924	-	-	(83,470)	-	-
Contribution towards building development	-	-	-	-	-	32,929	32,929
Balance at 30 June 2024	586,916	91,018	264,827	3,821,643	(247,099)	248,693	4,765,998

(i) This format is aligned to AASB 1049 Whole of Government and General Government Sector Financial Reporting. Refer Note 8.2 for more information in regard to Reserves.
(ii) Refer Note 8.4 for more information in regard to contribution towards building development.

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 89–127

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2024

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
VIC 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 five 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 THE 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 and other ad hoc grants.

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 required to be accounted for as revenue from contracts with customers in accordance with AASB 15.

	(\$ thousand)	
	2024	2023
Income recognised as income of not-for-profit-entities		
Recurrent appropriations	48,284	52,334
General purpose	52,818	29,869
Total grants	101,102	82,203

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 not 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, Skills, Industry 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.

2.2 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	2024	2023
Operating activities revenue			
Exhibition and program admissions	2.2.1	7,096	14,700
Retail shop sales	2.2.2	5,654	6,523
Membership fees	2.2.3	2,682	2,983
Sponsorship	2.2.4	8,946	9,685
Other revenue	2.2.5	5,731	5,685
Total operating activities revenue		30,109	39,576

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 transaction 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 Sponsorship

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 Other Revenue

Revenue included in the table above comprises retail and function catering, advertising, function 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	2024	2023
Fundraising activities income			
Donations, bequests and philanthropic grants income	2.3.1	48,953	18,375
Donated cultural assets	2.3.2	17,282	10,085
Total fundraising activities income		66,235	28,460

2.3.1 Donations, bequests and philanthropic grants income

Donations, bequests and philanthropic grants income are recognised on receipt or as at the timing of satisfying any performance obligations.

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

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.

3.1 Expenses incurred in the delivery of services

	(\$ thousand)		
	Notes	2024	2023
Employee benefits expenses	3.1.1	(44,741)	(42,714)
Supplies and services	3.2	(81,947)	(76,046)
Total expenses incurred in delivery of services		(126,688)	(118,760)

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)	
	2024	2023
Employee expenses		
Salaries, wages, annual leave and long service leave	(40,773)	(39,073)
Defined contribution and defined benefit superannuation plans	(3,968)	(3,641)
Total employee expenses	(44,741)	(42,714)

3.1.2 Employee benefits related provisions 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)		
	2024	2023
Current employee benefits		
Long service leave	4,183	4,082
Annual leave	1,923	1,959
Current on-costs	1,154	981
Non-current employee benefits		
Long service leave	501	486
Non-current on-costs	95	81
Total provision for employee benefits and related on-costs	7,856	7,589

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.

3.2 Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. Expenses from transactions are recognised as they are incurred and reported in the financial year to which they relate.

Cost of retail goods sold

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.

(\$ thousand)		
Supplies and services	2024	2023
Facilities operations and equipment services	(31,503)	(28,649)
Promotion and marketing	(10,556)	(12,466)
Freight and materials	(19,913)	(14,466)
Office supplies, insurance and communications	(7,476)	(7,964)
Cost of retail goods sold	(3,385)	(4,720)
Other operating expenses	(9,114)	(7,781)
Total supplies and services	(81,947)	(76,046)

NOTE 4. KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY

The National Gallery of Victoria controls assets that are utilised in fulfilling its objectives and conducting its activities. They represent the resources that have been entrusted to the National Gallery of Victoria to be utilised for delivery of those outputs.

Significant judgement: Classification of investments as ‘key assets’

The National Gallery of Victoria has made the judgement that the key assets identified below are 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:

- Investments (Note 7.3.1)
- Property, plant and equipment and right-of-use assets (Note 7.3.2)
- Cultural Assets (Note 7.3.3)

4.1 Total property, plant and equipment and right-of-use assets

(\$ thousand)						
	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2024	2023	2024	2023	2024	2023
Specialised land at fair value (i)	94,953	108,500	-	-	94,953	108,500
Heritage buildings at fair value (ii)	91,043	79,692	(19,241)	(13,968)	71,802	65,724
Heritage building plant at fair value (ii)	67,779	67,662	(15,389)	(10,215)	52,390	57,447
Heritage building fit-out at fair value (ii)	68,510	68,530	(20,890)	(13,937)	47,620	54,593
Leasehold improvements at fair value	14,432	14,418	(14,142)	(14,230)	290	188
Plant and equipment at fair value	26,540	26,306	(17,700)	(17,839)	8,840	8,467
Capital works-in-progress at cost	95,594	45,333	-	-	95,594	45,333
Total property, plant and equipment	458,851	410,441	(87,362)	(70,189)	371,489	340,252

(i) A valuation of land was undertaken as of 30 June 2021 and managerial valuation as of 30 June 2024. Refer to Note 4.1.3.

(ii) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2021 and managerial valuation as of 30 June 2024. Refer to Note 4.1.3.

Initial recognition: Items of property, plant and equipment, are measured initially at cost and subsequently revalued at fair value less accumulated depreciation. 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. 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.

A managerial valuation was applied to land and buildings effective 30 June 2024. This was based on Valuer General Victoria Indices and resulted in a revaluation decrement of \$13.5 million for land and a revaluation increment of \$5.3 million for buildings.

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 current replacement cost method.

4.1.1 Depreciation

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	22–32 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 useful lives of assets has not changed since prior year.

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.

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	Right-of-use assets	Total
2024									
Opening balance (i)	108,500	42,622	57,447	54,596	188	8,126	45,333	23,440	340,252
Additions (ii)	-	-	-	-	-	-	52,722	6,843	59,565
Depreciation expense	-	(533)	(5,175)	(6,973)	(73)	(2,222)	-	(4,893)	(19,869)
Disposals	-	-	-	(45)	(1)	(164)	-	-	(210)
Transfers in/out of capital works in progress	-	-	120	42	177	2,122	(2,461)	-	-
Revaluation increments and adjustments	(13,547)	5,298	-	-	-	-	-	-	(8,249)
Closing balance	94,953	47,387	52,392	47,620	291	7,862	95,594	25,390	371,489
2023									
Opening balance (i)	108,500	43,155	60,810	61,581	257	7,940	18,676	22,066	322,985
Additions	-	-	-	-	-	-	31,096	5,165	36,261
Depreciation expense	-	(533)	(5,135)	(6,971)	(69)	(2,373)	-	(4,520)	(19,601)
Disposals	-	-	-	(14)	-	(108)	-	-	(122)
Transfers in/out of capital works in progress	-	-	1,772	-	-	2,667	(4,439)	-	-
Revaluation increments and adjustments	-	-	-	-	-	-	-	729	729
Closing balance	108,500	42,622	57,447	54,596	188	8,126	45,333	23,440	340,252

Note:
(i) A scheduled full revaluation land and buildings and a fair value assessment of plant and equipment was undertaken as at 30 June 2021
(ii) Largely represents the development of NGV Contemporary.

4.1.4 Reconciliation of movement in right of use assets

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 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 (refer to Note 6.1).

(\$ thousand)			
	Buildings at fair value	Plant, Equipment and Vehicles	Total
2024			
Opening balance	23,100	340	23,440
Additions	6,053	790	6,843
Adjustments	-	-	-
Depreciation	(4,737)	(156)	(4,893)
Closing balance	24,416	974	25,390
2023			
Opening balance	21,920	146	22,066
Additions	4,812	353	5,165
Adjustments	729	-	729
Depreciation	(4,361)	(159)	(4,520)
Closing balance	23,100	340	23,440

4.2 Cultural assets

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 2024. The valuations are performed on the assumption of highest and best use.

For the year ended 30 June 2024, 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 2023-24 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 2024.

4.2.1 Reconciliation of movements in cultural assets

	(\$ thousand)					
	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2024	2023	2024	2023	2024	2023
Carrying amount at the start of the year	4,205,562	4,188,970	4,551	4,521	4,210,113	4,193,491
Additions	28,218	16,592	5	30	28,223	16,622
Carrying amount at the end of the year	4,233,780	4,205,562	4,556	4,551	4,238,336	4,210,113

4.3 Investments

	(\$ thousand)	
	2024	2023
Current investments		
Investment in externally managed unit trusts	32,054	20,828
Equities	17,513	-
Total current investments	49,567	20,828
Non-current investments		
Investment in externally managed unit trusts	106,016	91,714
Total non-current investments	106,016	91,714
Total investments	155,583	112,542

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.

5.1 Receivables

	(\$ thousand)	
	2024	2023
Represented by:		
Contractual		
Trade receivables and other receivables	4,654	3,042
Statutory		
Victorian Government departments, agencies and other receivables	2,688	1,705
Total receivables Represented by Current receivables	7,342	4,747

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 are set out in note 7.1.2.

5.2 Prepayments

	(\$ thousand)	
	2024	2023
Current other assets		
Prepayments and other assets	9,470	9,636
Prepayments – NGV Contemporary	7,358	10,507
Total current other assets	16,828	20,143

Other non-financial assets include prepayments, which represent payments in advance of receipt of goods or services or payments made for services covering a term extending beyond that financial accounting period. NGV Contemporary prepayments relate to amounts paid to Development Victoria for on-going construction work-in-progress.

5.3 Payables

	(\$ thousand)	
	2024	2023
Contractual – unsecured		
Supplies, services and other payables	9,642	4,355
Contract liabilities	14,567	13,792
Statutory		
Amounts payable to other government agencies	255	766
Total payables represented by current payables	24,464	18,913

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.

In accordance with the nature of the payable as well as agreed terms with suppliers, the significant majority will mature within the next month.

NOTE 6. FINANCING OUR OPERATIONS

6.1 Borrowings

Total borrowings are reflected in the table below:

(\$ thousand)		
	2024	2023
Current borrowings		
Lease liabilities (i)	5,074	4,573
Loan from Government (ii)	452	443
Total current borrowings	5,526	5,016
Non-current borrowings		
Lease liabilities (i)	23,001	20,926
Loan from Government (ii)	-	452
Total non-current borrowings	23,001	21,378
Total	28,527	26,394

(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 Transport and Planning.

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)							
2024	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	28,075	28,075	424	857	3794	17,597	5,403
Loan from Government	452	452	37	75	340	-	-
Total	28,527	28,527	461	932	4,134	17,597	5,403

(\$ thousand)							
2023	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	25,499	25,499	375	757	3,441	16,667	4,259
Loan from Government	895	895	37	73	333	452	-
Total	26,394	26,394	412	830	3,774	17,119	4,259

6.1(a) Interest Expense

(\$ thousand)		
	2024	2023
Interest on lease liabilities	1,330	976
Notional interest charge on interest free loan from Government	14	23
Total Interest Expense	1,344	999

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.

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.

Leases with significantly below-market terms and conditions

Right-of-use assets under leases at significantly below-market terms and conditions that are entered into principally to enable the NGV to further its objectives, are initially and subsequently measured at cost. The National Gallery of Victoria has the right to occupy and use parts of the Australian Ballet Centre’s offices for various administration activities. NGV is granted this right by Melbourne Arts Precinct Corporation for \$1 consideration per annum for a term of 3 years.

6.3 Cash and deposits

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 as indicated in the reconciliation below.

	(\$ thousand)	
	2024	2023
Cash at bank and on hand	18,943	18,873
Bank deposits on call	16,587	18,215
Balance per cash flow statement	35,530	37,088

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

	(\$ thousand)	
	2024	2023
Net result for the period	68,204	27,561
Non-cash movements:		
Depreciation of property, plant and equipment	19,869	19,601
Donated cultural assets	(17,282)	(10,085)
Bequested financial assets	(17,513)	-
Fair value adjustment on investments at fair value through profit and loss	(7,938)	(6,920)
Release of asset revaluation reserve	8,265	4
Unrealised (gain)/ loss on foreign currency transactions	227	(344)
Movements included in financing activities:		
Notional interest charge on interest free loan	14	23
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(2,595)	(942)
(Increase)/decrease in other current assets	(612)	897
(Increase)/decrease in prepayments	(8,380)	(951)
Increase/(decrease) in current payables	4,776	(1,978)
Increase/(decrease) in contract liabilities	775	5,045
Increase/(decrease) in current provisions	267	590
Net cash flows from operating activities	48,077	32,501

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 2024	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	3,667	8,556	-	12,223
Capital expenditure commitments payable (a)	22,190	35,252	450	57,892
Low value and short term leases	490	204	-	694
Outsourced services contract commitments	13,877	3,993	-	17,870
Total Commitments (inclusive of GST)	40,224	48,005	450	88,679
Less GST recoverable	(3,657)	(4,364)	(41)	(8,062)
Total Commitments (exclusive of GST)	36,567	43,641	409	80,617

Note
a) Capital expenditure commitments of \$58 million (inclusive of GST) are funded by Development Victoria in relation to the Reimagining The Fox: NGV Contemporary project. The project is being managed on behalf of the Victorian Government by Melbourne Arts Precinct Corporation (MAP Co) in partnership with Arts Centre Melbourne, National Gallery of Victoria and Creative Victoria..

(\$ thousand)				
Nominal amounts 2023	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	3,758	12,527	-	16,285
Capital expenditure commitments payable (a)	51,906	27,654	7,695	87,255
Low value and short term leases	744	576	-	1,320
Outsourced services contract commitments	12,640	4,721	-	17,361
Total Commitments (inclusive of GST)	69,048	45,478	7,695	122,221
Less GST recoverable	(6,277)	(4,134)	(700)	(11,111)
Total Commitments (exclusive of GST)	62,771	41,344	6,995	111,110

Note
a) Capital expenditure commitments of \$87 million (inclusive of GST) are funded by Development Victoria in relation to the Reimagining The Fox: NGV Contemporary project. The project is being managed on behalf of the Victorian Government by Melbourne Arts Precinct Corporation (MAP Co) in partnership with Arts Centre Melbourne, National Gallery of Victoria and Creative Victoria.

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.

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

Financial assets are not reclassified subsequent to their initial recognition unless the Group changes its business model for managing financial assets, in which case all affected financial assets are reclassified on the first day of the first reporting period following the change in the business model.

7.1.1 Categorisation of financial instruments

(\$ thousand)				
	Financial assets / liabilities designated at fair value through profit/loss (FVTPL)	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
2024				
Contractual financial assets				
Cash and deposits	-	35,530	-	35,530
Receivables	-	4,654	-	4,654
Equities	17,513	-	-	17,513
Investment in externally managed unit trusts	138,070	-	-	138,070
Total contractual financial assets	155,583	40,184	-	195,767
Contractual financial liabilities				
Payables	-	-	9,642	9,642
Contract liabilities	-	-	14,567	14,567
Lease liability	-	-	28,075	28,075
Loan from Government	-	-	452	452
Total contractual financial liabilities	-	-	52,736	52,736
2023				
Contractual financial assets				
Cash and deposits	-	37,088	-	37,088
Receivables	-	3,042	-	3,042
Investment in externally managed unit trusts	112,542	-	-	112,542
Total contractual financial assets	112,542	40,130	-	152,672
Contractual financial liabilities				
Payables	-	-	4,355	4,355
Contract liabilities	-	-	13,792	13,792
Lease liability	-	-	25,499	25,499
Loan from Government	-	-	895	895
Total contractual financial liabilities	-	-	44,541	44,541

The total amounts disclosed here exclude statutory amounts (e.g., Amounts owing from Victorian Government and GST input tax credit recoverable and taxes payable).

The Company’s board of directors has overall responsibility for the establishment and oversight of the Group’s risk management framework. The board of directors has established the risk management committee, which is responsible for developing and monitoring the Group’s risk management policies.

7.1.2 Credit Risk

Credit risk is the risk of financial loss to the national Gallery of Victoria if a customer or counterparty to a financial instrument fails to meet its contractual obligations and arises principally from the Group’s receivables from customers and investment securities. The National Gallery of Victoria has determined the risk arising from credit risk is immaterial due to credit not applying to the majority of income including the Government appropriation, shop, membership, program and ticket revenue as well as investment income and donations. A robust credit check process is in place for all other revenue.

Impairment of financial assets under AASB 9
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 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 table below shows the maturity analysis of the material contractual undiscounted cash flows for borrowings:

(\$ thousand)				
2024	Less than Year 1	1 – 5 Years	5+ Years	Total
Leases	5,075	17,597	5,403	28,075
Total	5,075	17,597	5,403	28,075

(\$ thousand)				
2023	Less than Year 1	1 – 5 Years	5+ Years	Total
Leases	4,573	16,667	4,259	25,499
Total	4,573	16,666	4,259	25,499

Market risk
The National Gallery of Victoria’s exposures to market risk is through interest rate risk.

7.1.4 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.

7.1.4(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
2024					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	4.50%	18,943	-	-	18,943
Cash deposits at call (investment in externally managed unitised trusts)	4.70%	16,587	-	16,587	-
Receivables (i)		4,654	-	-	4,654
Investments in managed unit trusts		106,016	-	-	106,016
Other financial assets					
Fixed interest (externally managed unit trusts)	5.10%	2,540	-	2,540	-
Enhanced income account (externally managed unit trusts)	5.70%	29,514	-	29,514	-
Equities		17,513	-	-	17,513
Total financial assets		195,767	-	48,641	147,126
Financial liabilities					
Payables		(9,642)	-	-	(9,642)
Contractual liabilities		(14,567)	-	-	(14,567)
Lease liability	4.08%	(28,075)	(28,075)	-	-
Loan from Government		(452)	(452)	-	-
Total financial liabilities		(52,736)	(28,527)	-	(24,209)
		143,031	(28,527)	48,641	122,917
2023					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	4.25%	18,873	-	-	18,873
Cash deposits at call (investment in externally managed unitised trusts)	3.30%	18,215	-	18,215	-
Receivables (i)	-	3,042	-	-	3,042
Investments in managed unit trusts	-	91,714	-	-	91,714
Other financial assets					
Fixed interest (externally managed unit trusts)	3.10%	2,716	-	2,716	-
Enhanced income account (externally managed unit trusts)	5.2%	18,112	-	18,112	-
Total financial assets		152,672	-	39,043	113,629
Financial liabilities					
Payables	-	(4,355)	-	-	(4,355)
Contractual liabilities	-	(13,792)	-	-	(13,792)
Lease liability	4.07%	(25,499)	(25,499)	-	-
Loan from Government	-	(895)	(895)	-	-
Total financial liabilities		(44,541)	(26,394)	-	(18,147)
		108,131	(26,394)	39,043	95,482

(i) The carrying amounts disclosed here exclude statutory amounts (e.g., amounts owing from Victorian Government and GST input tax credit recoverable).

7.1.4(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		Other		-100bp
	Carrying Amount	Net Result	comprehensive income	Net Result	Other comprehensive income
2024					
Financial assets					
Cash and cash equivalents	35,530	355	-	(355)	-
Investments in managed unit trusts	106,016	-	-	-	-
Other financial assets					
Investment in externally managed unitised trusts – Fixed interest and Enhanced Income	32,054	321	-	(321)	-
Equities	17,513	-	-	-	-
Total impact	191,113	676	-	(676)	-
Financial liabilities					
Lease liability	(28,075)	(281)	-	281	-
Loan from Government	(452)	(5)	-	5	-
Total impact	(28,527)	(286)	-	286	-
2023					
Financial assets					
Cash and cash equivalents	37,088	371	-	(371)	-
Investments in managed unit trusts	97,714	-	-	-	-
Other financial assets					
Investments in externally managed unitised trusts – Fixed Interest and Enhanced Income	20,828	208	-	(208)	-
Total impact	155,630	579	-	(579)	-
Financial liabilities					
Lease liability	(25,499)	(255)	-	255	-
Loan from Government	(895)	(9)	-	9	-
Total impact	(26,394)	(264)	-	264	-

7.1.5 Equity price risk

The National Gallery of Victoria is exposed to equity price risk is immaterial.

The National Gallery of Victoria is exposed to equity price risk through its investments in listed and unlisted shares and managed investment schemes.

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 2024, 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 2024, the National Gallery of Victoria had no contingent liabilities (2022/23: nil).

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.

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 2023/24 reporting period.

These financial instruments include:

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

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

7.3.1(a): Fair value of the financial instruments at amortised cost

(\$ thousand)				
	Carrying	Fair value	Carrying	Fair value
	2024	2024	2023	2023
Financial assets				
Cash and deposits	35,530	35,530	37,088	37,088
Receivables (i)	4,654	4,654	3,042	3,042
Financial liabilities				
Payables (i)	24,209	24,209	18,913	18,913
Borrowings	28,527	28,527	26,394	26,394

(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 2024	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				
Investments in Managed Unit Trusts				
Australian equities (ii)	47,491	-	47,491	-
International equities (Unhedged) (ii)	48,924	-	48,924	-
International equities (Hedged) (ii)	9,600	-	9,600	-
Other financial assets				
Diversified fixed interest (iii)	2,540	2,540	-	-
Enhanced income	29,514	-	29,514	-
Equities not under management	17,513	17,513	-	-
Total	155,582	20,053	135,529	-

(\$ thousand)				
	Carrying amount as at 30 June 2023	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				
Investments in Managed Unit Trusts				
Australian equities (ii)	40,530	-	40,530	-
International equities (Unhedged) (ii)	41,583	-	41,583	-
International equities (Hedged) (ii)	9,600	-	9,600	-
Management investments - property (ii)	1	-	1	-
Other financial assets				
Diversified fixed interest (iii)	2,716	2,716	-	-
Enhanced income	18,112	-	18,112	-
Total	112,542	2,716	109,826	-

(i) There is no significant transfer between level 1 and level 2.

(ii) 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. All hedging has been performed by VFMC.

(iii) 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.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2024 (and 30 June 2023)

2023 & 2024	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)
Land	Market approach	Current restrictions and Community Service Obligations (CSO)	30%
Buildings	Current replacement cost	Direct cost per square metre Useful life of building	\$4,151 82 years
Building plant	Current replacement cost	Direct cost per square metre Useful life of building plant	\$4,151 22-32 years
Building fit-out	Current replacement cost	Direct cost per square metre Useful life of building fit-out	\$4,151 10-12 years
Leasehold improvement	Depreciated cost	Lower of term of lease or useful life of the lease hold improvements	10 years
General plant & equipment	Current replacement cost	Direct cost per unit Useful life of General plant & equipment	\$0 – \$1,267,313 3 to 30 years

Refer to note 4.1 Property, plant and equipment and right-of-use assets for more detail.

7.3.3 Fair value determination of Cultural assets

Fair value measurement hierarchy for the Cultural assets as at 30 June 2024

(\$ thousand)				
	Carrying amount as at 30 June 2024	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	4,205,562	-	2,379,421	1,826,141
Additions	28,218	-	28,218	-
Valuation adjustment	-	-	-	-
Transfers between levels	-	-	-	-
Carrying amount at the end of the year	4,233,780	-	2,407,639	1,826,141
Shaw Research Library collection				
Carrying amount at the start of the year	4,551	-	1,232	3,319
Additions	5	-	5	-
Valuation adjustment	-	-	-	-
Carrying amount at the end of the year	4,556	-	1,237	3,319
Total Cultural assets	4,238,336	-	2,408,876	1,829,460

(i) Cultural assets are subjected to a level 2 and 3 valuation.

(\$ thousand)				
	Carrying amount as at 30 June 2023	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	4,188,970	-	2,362,829	1,826,141
Additions	16,592	-	16,592	-
Valuation adjustment	-	-	-	-
Transfers between levels	-	-	-	-
Carrying amount at the end of the year	4,205,562	-	2,379,421	1,826,141
Shaw Research Library collection				
Carrying amount at the start of the year	4,521	-	1,202	3,319
Additions	30	-	30	-
Valuation adjustment	-	-	-	-
Carrying amount at the end of the year	4,551	-	1,232	3,319
Total Cultural assets	4,210,113	-	2,380,653	1,829,460

(i) Cultural assets are subjected to a level 2 and 3 valuation.

Fair value measurement hierarchy for assets as at 30 June 2024 (and 30 June 2023)

	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. The market approach was used for works of art valued at \$500,000 or more.	Statistical calculation based on extrapolation of sample valuations. 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 market approach was applied as the valuation technique for valuing the Collection in 2021. 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.

Professional judgement was required to establish fair value during the valuation process. This involved taking into account the artist, artwork, condition, provenance and marketplace. In applying professional judgment, the expert valuers had to evaluate their valuations for reasonableness against market and academic research as well as other transactions of artwork.

The value of the Collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the fair value.

NOTE 8 OTHER DISCLOSURES

Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

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 (2022/23: nil).

8.2 Reserves

8.2.1 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.

8.2.2 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.

8.2.3 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.

8.2.4 Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

8.2.5 Cultural assets revaluation surplus

Represents net increments arising from the periodic revaluation of cultural assets.

8.2.6 Financial assets at fair value through net result

Represents increments arising from the revaluation of financial assets at fair value through net result.

8.2.7 Accumulated (deficit)/surplus

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.

8.3 Responsible persons

During the reporting period the following people held a position designated as a “responsible person”, as defined by the *Financial Management Act* 1994.

Minister for Creative Industries:	Steve Dimopoulos MP (until October 2023) The Hon. Colin Brooks MP (from October 2023)
Trustees who served during the year were:	Janet Whiting AM Gurpreet (Preet) Bains (from 1 February 2024) Krystyna Campbell-Pretty AM Lisa Gay (until 14 May 2024) John Higgins AO (from 1 February 2024) Sarah Lowe Rachael Neumann Andrew Penn AO Prof. Gaye Sculthorpe (from 1 February 2024)
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: \$750,000 to \$759,999 (2022/23: \$720,000 to \$729,999).

Amounts relating to the Minister are reported in the State’s Annual Financial Report.

8.3.1 Remuneration of executives

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 8.4)

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 8.4)	Total remuneration	
	2024	2023
Short-term employee benefits	1,611	1,541
Post-employment benefits	173	158
Other long-term benefits	39	38
Total remuneration	1,823	1,737
Total number of executives (i)	5	5
Total annualised employee equivalents (ii)	5	5

- (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 8.4)
- (ii) Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.4 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 8.3)
 - All Trustees who served during the year and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over) (refer Note 8.3);
 - All executives and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over); and
 - Several State Government related entities (as detailed below).

All related party transactions have been entered into on an arm’s length basis.

Significant transactions with government-related entities
The National Gallery of Victoria received State Government funding in the form of a recurrent base appropriation of \$48.3 million (2022/23: \$52.3m) and \$40.8 million in COVID cash support (2022/23: \$23.0m).

- In addition, the National Gallery of Victoria received from Department of Jobs, Skills, Industry and Regions funding for the following:
- capital contributions towards the development of NGV Contemporary paid directly to Development Victoria of \$32.2 million (2022/23: \$17.6m)
 - capital contributions towards other funding \$0.7 million (2022/23: \$0.4m) and;
 - exhibition programming of \$8.4 million (2022/23: \$3.7m).

The National Gallery of Victoria also received funding for costs related to the development of NGV Contemporary from Development Victoria of \$2.1m (2022/23: \$1.5m) and Melbourne Arts Precinct Corporation (MAPCo) of \$1.9m (2022/23: \$0.04m).

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of \$0.6m (2022/23: \$0.6m).

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 \$10.8 million (2022/23: \$12.1m):

- payments for lease related charges to Melbourne Arts Precinct Corporation (MAPCo)
- 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). Remuneration of KMP is disclosed in Notes 8.3 and 8.3.1.

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 \$4.6 million (2022/23: \$3.6m).

All other transactions that have occurred with KMP and their related parties have not been considered material for disclosure.

8.5 Remuneration of auditors

	(\$ thousand)	
	2024	2023
Victorian Auditor-General's Office		
Audit of the financial statements	61	65
	61	65

8.6 Subsequent events

Subsequent to 30 June 2024, the Victorian Government is providing grant funding to the NGV to facilitate the acquisition of land located at 77 Southbank Boulevard, Southbank, Melbourne. The property will be the site of construction of The Fox: NGV Contemporary. There have been no other events subsequent to balance date which would have a material effect on the National Gallery of Victoria's financial statements.

8.7 Australian Accounting Standards issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2023/24 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.

AASB 2022-10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities.

AASB 2022-10 amends AASB 13 Fair Value Measurement by adding authoritative implementation guidance and illustrative examples for fair value measurements of non-financial assets of not-for-profit public sector entities not held primarily for their ability to generate net cash inflows.

This Standard applies prospectively to annual periods beginning on or after 1 January 2024, with earlier application permitted. Initial assessment suggests that there will be no material impact.

AASB 1053 Amendments to Australian Accounting Standards – Application of Tiers of Australian Accounting Standards.

AASB 1053 Application of Tiers of Australian Accounting Standards establishes two tiers of reporting requirements for preparing general purpose financial statements:

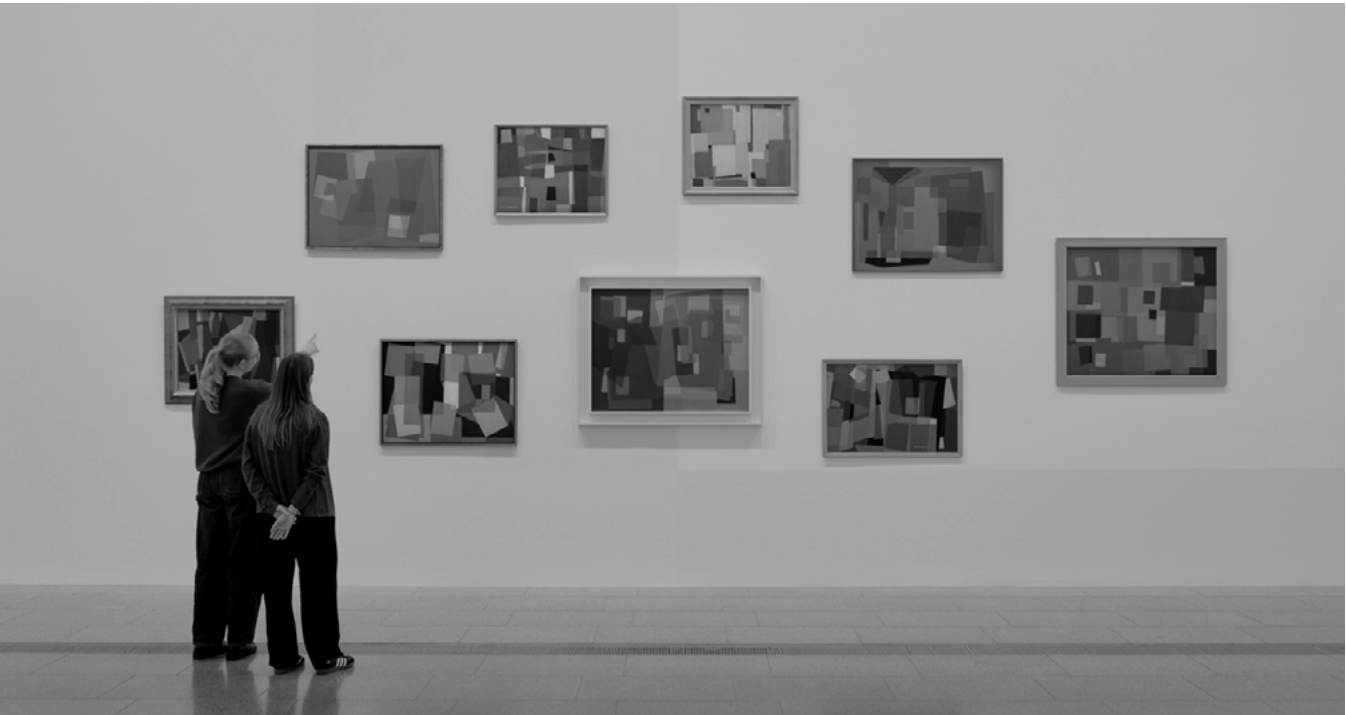
- Tier 1: Australian Accounting Standards; and
- Tier 2: Australian Accounting Standards – Simplified Disclosures.

Tier 1 financial statements comply with the full recognition, measurement and disclosure requirements of all Australian Accounting Standards.

Tier 2 financial statements comply with all the recognition and measurement requirements, however benefit from a reduced level of disclosures. Tier 2 disclosure requirements are contained in AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities.

This Standard applies prospectively to annual periods beginning on or after 1 July 2024, with earlier application permitted. Initial assessment suggests that there will be no material impact.

There are also other amendments and revisions to accounting standards and interpretations that have not been early adopted. These changes are not expected to result in any material changes to the NGV's financial performance or financial position.



The NGV is responsible for managing the activities of its affiliated groups, namely the NGV Business Council, the NGV Voluntary Guides and the NGVWA.

NGV BUSINESS COUNCIL MEMBERS

Chair
Tim Joyce, Head of Macquarie Capital, Asia-Pacific

Ex Officio
Tony Ellwood AM
Andrew Clark

ACCIONA Energía
Brett Wickham, Managing Director

Allens
Richard Spurio, Managing Partner

AMES Australasia
Simon Hupfeld, Chief Executive Officer

(opposite)
John Galliano (designer) and John Galliano, London (fashion house) Coat 1985, from *The Lucid Game* collection, autumn–winter 1985–86. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023. Photo: Narelle Wilson / NGV

(above)
Installation view of the *Grace Crowley & Ralph Balson* exhibition on display from 23 May – 22 September 2024 at The Ian Potter Centre: NGV Australia. Photo: Tom Ross

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Emma Dearlove, Head of Private Clients

Bloomberg Australia
Dr Rebecca Jones, Managing Editor, Australia & New Zealand

Chadstone – The Fashion Capital
Michael Whitehead, Regional General Manager, Shopping Centres

Commonwealth Bank
Dan Freeman, General Manager, Commercial Banking
Steve Guscic, General Manager, Commercial Banking & Major Client Group Victoria

Corrs Chambers Westgarth
Phil Catania, Partner

Deutsche Bank Australia & New Zealand
Emma-Jane Newton, Head of Investment Banking Coverage & Advisory

EY
Rodney Piltz, Managing Partner, Melbourne

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Craig Semple, Partner

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Lorenz Grollo, Chief Executive Officer
Monica Grollo, Director of Grollo Group / Grollo Australia

HSBC Bank Australia Limited

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Scott Bannon, Managing Director, Head of Client Coverage, Commercial Banking

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Nick Dowling, Chief Executive Officer

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Ross Savas, Managing Director

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Suzanne Shepherd, General Manager Public Affairs

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Daniel Kogler, Senior Partner

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Tim Joyce, Head of Macquarie Capital, Asia-Pacific

Mercedes-Benz Australia

Jaime Cohen, Managing Director & Chief Executive Officer

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Takashi Horie, Managing Director & Chief Executive Officer
Marie Turner, Senior Vice President, Director & Company Secretary

Mutual Trust

Jason Smith, Chief Financial Officer

PwC

Suji Kanagalingam, Managing Partner

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Cameron Bertalli, Chief Executive Officer & Managing Director

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Adam Mee, Regional Manager Victoria & Tasmania

Rolex

Benoît Falletti, Managing Director

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Dr Kathryn van der Merwe, Group Executive, People, Culture & Communications

The Campbell Family Group

Terry Campbell AO

Trawalla Group

Carol Schwartz AO, Director

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AXA XL
Baker McKenzie
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Brand Services
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Secretary: Helen Isaacs
Roster Coordinator: Catherine O'Brien
Exhibition Coordinators: Annabelle Ahearn, Luise Huck, Leone Shaw, Sylvia Walsh, Gai Wilson

VOLUNTARY GUIDES ORGANISING COMMITTEE 2024

President: Dr Anne Hunt OAM
Deputy President and Coordinator of the Association of Australian Gallery Guiding Organisations: Barb Cullum
Secretary: Helen Isaacs
Exhibition Coordinators: Annabelle Ahearn, Angela Chambers, Sylvia Walsh, Gai Wilson

2023/24 DONORS

* Gift of work of art
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(clockwise, top left)
Japanese Uchikake Furisode wedding kimono with pine, bamboo, plum, and cranes early 19th – mid 20th century. National Gallery of Victoria, Melbourne. Purchased with funds donated by Michael and Emily Tong, 2024. Photo: Narelle Wilson / NGV

Japanese Uchikake Kosode with a falconry scene and Heian period imperial cart amongst flowers c. 1800. National Gallery of Victoria, Melbourne. Purchased with funds donated by Geraldine Buxton, 2024. Photo: Narelle Wilson / NGV



Japanese Hitoe kosode, kimono with themes alluding to eight Noh theatre plays late Edo period. National Gallery of Victoria, Melbourne. Purchased with funds donated by Jennifer Lempriere and Michael Pithie, 2024. Photo: Narelle Wilson / NGV

Japanese Katabira Kosode, summer kimono with bouquets and scattered fans early 19th century – mid 19th century. National Gallery of Victoria, Melbourne. Purchased with funds donated by Dr Peter Chu, 2024. Photo: Narelle Wilson / NGV.

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MELBOURNE WINTER MASTERPIECES® 2024: PHARAOH

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EXHIBITION PARTNER




A COLLABORATION BETWEEN
THE BRITISH MUSEUM AND
THE NATIONAL GALLERY OF
VICTORIA


PREMIUM PARTNER





HSBC


MAJOR PARTNERS
























LEARNING PARTNER




SUPPORTERS










TOURISM PARTNERS














MEDIA PARTNERS




















WITH THE ASSISTANCE OF









ANCIENT EGYPT FOR KIDS


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SUPPORTERS




SPENCER KO




FRIDAY NIGHTS: PHARAOH


CHAMPAGNE PARTNER




EVENT PARTNER



MEDIA PARTNER







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 (Vic)*. 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.

(opposite)
David Shrigley *Really good* 2016. National Gallery of Victoria, Melbourne. Felton Bequest, 2024 © David Shrigley. Courtesy Stephen Friedman Gallery, London; Anton Kern, New York; BQ, Berlin. Photo: Michael Pham

NGV COUNCIL OF TRUSTEES

Ms Janet Whiting AM

Appointed President of the Council of Trustees in 2015; reappointed in 2018 , 2021 and 2024

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.

Ms Preet Bains

Appointed Trustee in 2024

Preet Bains is an experienced executive, having worked with some of the world’s leading brands in Asia, the USA, Europe and Australia. Preet spent ten years as an Executive at Aesop, helping to grow the business in Australia and internationally to become one of Australia’s most recognisable global luxury brands. Prior to that, Preet held management positions with LVMH in Singapore, New York and London. Preet trained as an Investment Banker at Macquarie Bank. Preet is also involved in entrepreneurial and philanthropic initiatives focused on improving literacy; women’s education and empowerment; and diversity and inclusion.

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 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.

COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2024

Mr John Higgins AO
Appointed Trustee in 2024

John Higgins AO is Chairman of the Higgins Group which invests across a variety of asset classes in Australia and abroad and, most recently, Medical Technology startups. John is a Life Member of the NGV, Chairman of the Foundation Board and a Director of Camp Quality and Connectivity (Traumatic Brain Injury Australia). John was the inaugural Chairman of the Centre for Positive Psychology at the University of Melbourne and funded the Gerry Higgins Chair of Irish Studies and of Positive Psychology at the University of Melbourne. In 2018, John became a member of the Wilson Society of the University of Melbourne and received an Officer of the Order of Australia for distinguished service to community through philanthropic contributions to education, cultural, social welfare, children’s cancer support organisations and to business.

Ms Sarah Lowe
Appointed Trustee in 2020; reappointed in 2023

Sarah Lowe is a Partner at EY with twenty plus years of experience in providing assurance and advisory services across the financial services industry. In addition to her client serving roles, as the Managing Partner of the Oceania Financial Services practice Sarah plays a significant role in the strategic vision of the Financial Services practice, driving innovation and the development of high-performing diverse teams across Oceania. Sarah sits on EY’s Asia-Pacific Regional Leadership Team, Oceania Executive Leadership Team and has an active role in EY’s Banking & Capital Markets practice across Oceania and Asia Pacific.

Ms Rachael Neumann
Appointed Trustee in 2020; reappointed in 2023

Rachael Neumann holds an undergraduate degree from Stanford University and two Masters degrees from Columbia University. Rachael is the Founding 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. She has held two Australian government appointments in the Accelerating Commercialisation and Boosting Female Founders Initiative programs. She shares her passion for early-stage investing as the lead facilitator in The Wade Institute’s VC Catalyst program.

Mr Andrew Penn AO
Appointed Trustee in 2020; reappointed in 2023

Andy Penn is a Non-Executive Director and Chair of the Audit and Risk Committee of the Coles Group. He is a Senior Advisor with McKinsey & Company and a Special Advisor to Quintessence Labs. He is a Member of the Advisory Board of REDSPICE of the Australian Signals Directorate and of the Advisory Board of Glow Financial Services, and a Member of the Quad Investors Network of the American Frontier Fund. Between 2015 and 2022, Andy was Chief Executive Officer of Telstra. Prior to joining Telstra in 2012, Andy spent twenty-three years with AXA, including as Group Chief Executive Officer AXA Asia Pacific Holdings (2006–11). Andy was the recipient of the 2020 Creative Partnerships Australia Business Leadership Award for an exceptional contribution to Australia’s cultural life. In 2023, he was named an Officer of the Order of Australia (AO) for distinguished service to business, charitable organisations, youth and the arts.

Professor Gaye Sculthorpe
Appointed Trustee in 2024

Gaye Sculthorpe is Research Professor of Cultural Heritage and Museum Studies at Deakin University. Between 2013 and 2022, she was Senior Curator of Oceania at the British Museum, London. Gaye currently serves as Deputy President of the International Cultural Property Society, Member of the Advisory Board of the Menzies Australia Institute at Kings College, London, and Member of the Tasmanian Aboriginal Advisory Council of the Tasmanian Museum and Art Gallery. In 2017 she was the Australian National University’s Indigenous Alumnus of the Year. She has academic qualifications in history, anthropology, Aboriginal Studies and museum studies.

RETIRED TRUSTEES

Ms Lisa Gay
Appointed Trustee in 2015; reappointed in 2018 and 2021; retired in 2024

Lisa Gay is a Non-Executive Director of Computershare Limited, Koda Capital Pty Ltd and Chair of the Victorian Funds Management Corporation. 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 & Son.



AUDIT, RISK AND COMPLIANCE COMMITTEE
Members: Sarah Lowe (Chair), Krystyna Campbell-Pretty AM, Lisa Gay (until May 2024)
External members: Caroline Coops, Carmen Lam, Bronwyn Ross

All members serving on the Audit, Risk and Compliance Committee are independent members.

FOUNDATION BOARD
Members: John Higgins AO (Chair from February 2024), Leigh Clifford AC (Emeritus Chair from February 2024), Krystyna Campbell-Pretty AM, Janet Whiting AM
External members: Neville Bertalli, Norman Bloom, Geraldine Buxton, Philip Cornish AM, Peter Edwards, Paula Fox AO, Morry Fraid AM, Joanna Horgan AM, Barry Janes, Craig Kimberley OAM, Hugh M Morgan AC, Michael Tong, Michael Ullmer AO, Neil Young KC

INVESTMENT COMMITTEE
Members: Andrew Penn AO (Chair), Sarah Lowe
External members: Chris Pidcock, Andrew Sisson AO

REMUNERATION AND NOMINATIONS COMMITTEE
Members: Janet Whiting AM (Chair)
External members: Chris Thomas AM

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE
Members: Tony Ellwood AM, Rachael Neumann, Andrew Penn AO
External members: Jessica Bridgfoot, Eric Nash (until August 2023), Joshua White

(above)
Installation view of the Melbourne Winter Masterpieces* *Pharaoh* exhibition on display from 14 June – 6 October 2024 at NGV International, Melbourne. Photo: Tom Ross

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 (2024), and in the last full pay period in June of the previous reporting period (2023).

June 2024							
All employees			Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
GENDER:							
Male	165	116.20	58	5	60.42	102	55.78
Female	305	221.25	99	26	115.25	180	106.00
Self-described	3	1.76	0	0	0	3	1.76
Total	473	339.21	157	31	175.67	285	163.54
AGE:							
Under 25	37	15.53	0	0	0	37	15.53
25–34	189	126.3	34	4	36.90	151	89.40
35–44	122	88.08	43	9	47.70	70	40.38
45–54	70	58.12	41	7	44.60	22	13.52
55–64	45	42.80	33	8	38.87	4	3.93
Over 64	10	8.38	6	3	7.60	1	0.78
Total	473	339.21	157	31	175.67	285	163.54
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	195	90.80	5	9	10.20	181	80.60
VPS3	141	117.76	62	9	67.35	70	50.41
VPS4	54	50.15	32	6	35.12	16	15.03
VPS5	44	41.80	26	6	30.30	12	11.50
VPS6	25	25.00	25	0	25.00	0	0
VPS7	8	7.70	7	1	7.70	0	0
Executive Officers	6	6	0	0	0	6	6
Total	473	339.21	157	31	175.67	285	163.54

June 2023							
All employees			Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
GENDER:							
Male	140	113.51	60	5	63.42	75	50.09
Female	284	232	86	34	108.37	164	123.63
Self-described	4	3.01	0	0	0	4	3.01
Total	428	348.52	146	39	171.79	243	176.73
AGE:							
Under 25	28	17.20	0	0	0	28	17.20
25–34	180	142.65	30	5	33.34	145	109.31
35–44	101	81.91	37	15	47.01	49	34.9
45–54	66	59.36	42	9	48.00	15	11.36
55–64	45	40.70	32	7	36.74	6	3.96
Over 64	8	6.7	5	3	6.70	0	0
Total	428	348.52	146	39	171.79	243	176.73
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	158	101.45	3	10	8.60	145	92.85
VPS3	138	118.91	50	16	60.53	72	58.38
VPS4	50	47.16	29	8	34.66	13	12.50
VPS5	40	39.60	31	3	33.60	6	6
VPS6	29	28.80	27	1	27.80	1	1
VPS7	7	6.60	6	1	6.60	0	0
Executive Officers	6	6.00	0	0	0	6	6
Total	428	348.52	146	39	171.79	243	176.73

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.

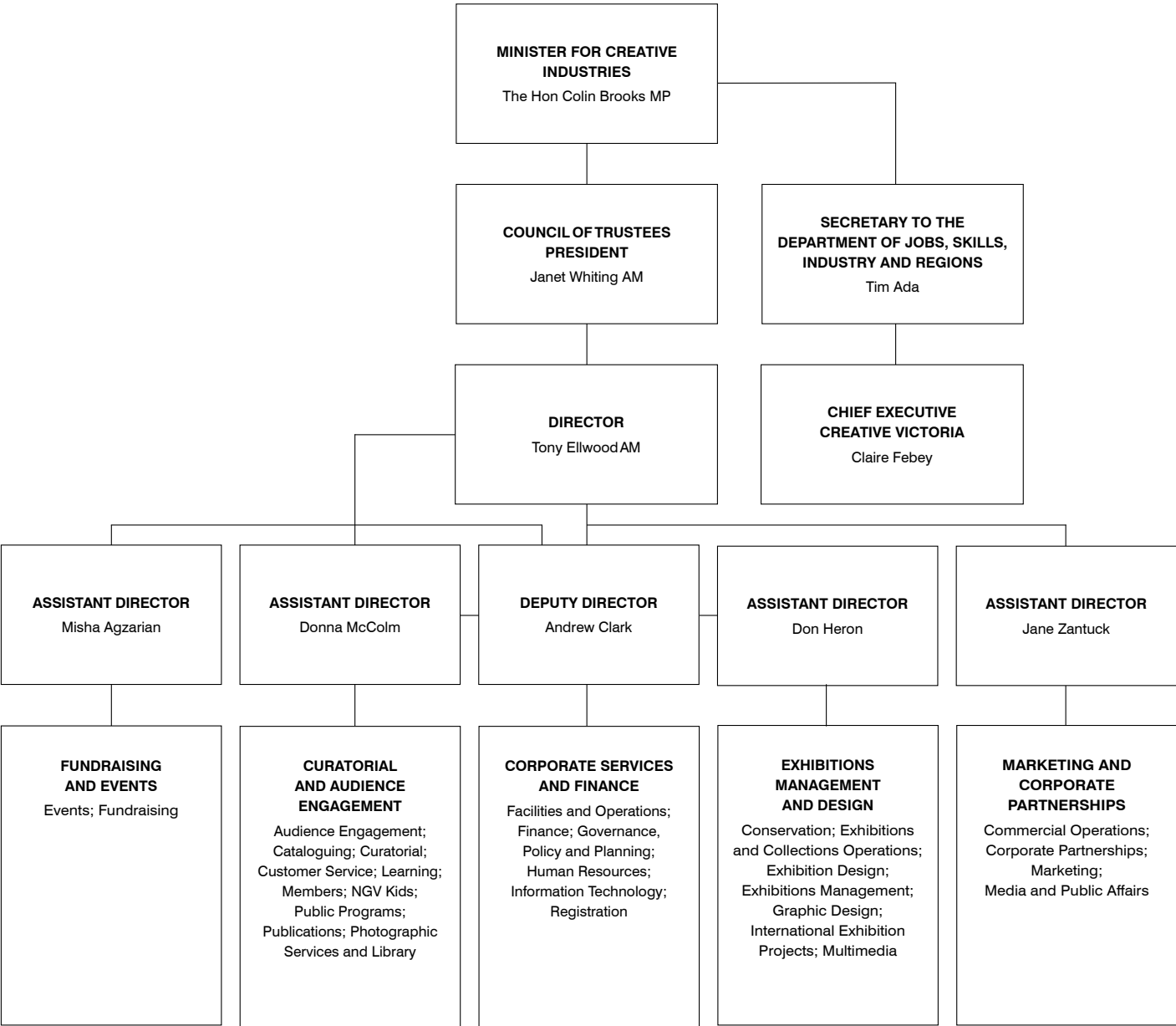
Occupational health and safety (OHS)

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	2023/24	2022/23	2021/22
Incidents	Notifiable Incidents	3	3	2
	Rate of incidents per 100,000 visitors	12.8	13.7	31.2
	Number of staff incidents	28	11	20
	Rate of staff incidents per 100 FTE	8.2	3.2	5.7
	Total number of incidents	339	337	335
	Number of lost time injuries	5	3	2
WorkCover Claims	Number of standard claims*	5	2	2
	Rate of standard claims per 100 FTE	1.4	0.6	0.6
	Number of lost time claims	5	1	2
	Rate of lost time standard claims per 100 FTE	1.4	0.3	0.6
	Number of claims exceeding 13 weeks	4	1	2
	Rate of claims exceeding 13 weeks per 100 FTE	1.1	0.3	0.6
	Average cost per standard claim	\$2,642	\$5,324	\$1464
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 (Vic)

The *Disability Act 2006* (Vic) 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 (DAP) 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 2023/24:

- Relaxed Sessions provided out-of-hours access to exhibitions for those who benefit from a quieter gallery experience, including people living with disability, autism, mental or chronic health conditions or frailty. Events were presented for exhibitions, including *Pierre Bonnard, Up, Down and All Around: Daniel Emma for Kids, Rembrandt: True to Life, Triennial 2023, RIFIFI: Jean Jullien for Kids, Pharoah* and NGV Kids Summer Festival.
- Digital audio descriptions of artworks from the NGV Collection were created in collaboration with Access2Arts and made available for free on the NGV website. Works from exhibitions *Pierre Bonnard, Watercolour Country* and *NGV Triennial 2023* were featured.
- Auslan tours, led by Deaf artists Phoenix Cheung and Elizabeth Reed, were conducted throughout NGV Collection displays, the *Wurrdha Marra* and *Triennial 2023* exhibitions and the community day program, Lunar New Year. The Afrocentric residency at *Triennial EXTRA* presented a music performance from The Newmarket Collective and DJ Adriana, with haptic vests worn by Deaf and hard of hearing audience members, enabling them to feel the music through vibrations.
- As part of the exhibition program for *Melbourne Now*, the NGV collaborated with Vision Australia to deliver free programming for audiences of all abilities to improve awareness of low vision.
- Community organisations, such as Yellow Ladybugs, Royal Children’s Hospital, Monash Children’s Hospital, and Little Dreamers were included in the NGV Kids on Tour outreach programming, providing free art materials and activities to partners across Victoria.
- Led by the Inclusion Foundation, emotion 21 produced a performance co-created and presented by dancers who have Down Syndrome as part of the free family program, NGV Kids Summer Festival.
- The NGV engaged Dementia Australia to deliver Dementia Awareness training to NGV staff and volunteers. The training focused on broadening understandings of dementia and strategies to enable a positive customer experience for visitors living with dementia.
- Free dementia friendly tours of the NGV Collection were provided for visitors living with dementia and their carers.

Accessible venue, exhibitions and displays

The NGV continued to provide a range of seating options in the public spaces throughout the building and within exhibitions. Wheelchairs and a motorised scooter are available for free hire, and large-print artwork labels are available onsite and online for free

download from the NGV website. The Gallery continues to recognise the Companion Card, which provides cardholders with a second ticket to exhibitions and programs free of charge. Companion Card holders also receive a concession discount.

Sensory maps were developed for major exhibitions including *NGV Triennial 2023* and *RIFIFI: Jean Jullien for Kids*, to identify areas of sensory stimuli and places to rest. Visual documents with social scripts were designed to assist children on the autism spectrum, and were available onsite and for free download from the NGV website.

The NGV worked with Arts Access Victoria to facilitate training sessions for front-facing staff focusing on ways of creating a welcoming environment for Deaf and Disabled people visiting the Gallery. The NGV also engaged Dementia Australia to conduct a walkthrough of both NGV International and NGV Australia, and provide advice on how to create a comfortable and welcoming experience for people living with dementia.

Communication and accessible information and technology

The NGV website is an important resource for communicating information about events, tools and initiatives available to visitors with access requirements. The NGV website is designed, built and maintained in keeping with the Web Content Accessibility Guidelines (WCAG). Virtual tours of select exhibitions assist visitors in planning for their visit by allowing them to navigate the NGV Collection, programs and exhibition spaces in advance. Each major exhibition’s webpage includes a specialised access section, featuring large print labels, sensory maps, audio descriptions, access programming and information on visiting the gallery. The NGV captions video content shared across its social media, website and digital channels to enhance accessibility and engagement with audiences.

Targeted social media activity continues to promote the NGV’s diverse offering and engage individuals and organisations that represent people with disability. For NGV staff who self-publish on the NGV website, the NGV Multimedia department has created online accessibility guidelines for staff training and consultation. These guidelines ensure self-publishers 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.

FREEDOM OF INFORMATION

The *Freedom of Information Act 1982* (Vic) (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 and information that is confidential under another Act.

Under the Act, the FOI processing time for requests received is thirty calendar days. However, when external consultation is required under ss29, 29A, 31, 31A, 33, 34 or 35, a fifteen-day automatic extension applies. Processing time may also be extended by periods of up to thirty days, in consultation with the applicant. With the applicant’s agreement this may occur any number of times. However, obtaining an applicant’s agreement for an extension cannot occur after the expiry of the timeframe for deciding a request.

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 twenty-eight days of receiving a decision letter.

Making a request

Freedom of Information (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 \$32.70 applies. Access charges may also be payable if the document pool is large, and the search for material time consuming.

When making an FOI request, applicants should ensure requests are in writing, clearly identify what types of material/documents are being sought, and be accompanied by the application fee to be a valid request.

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

Enquiries can be made to the NGV’s FOI Officer via email at foi@ngv.vic.gov.au

FOI statistics/timeliness

During 2023/24, the NGV received nil applications.

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. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV has procedures to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the NGV’s website: <https://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 2005* (Vic), the NGV is committed to upholding the Victorian Child Safe Standards to the best of its abilities and resources. In accordance with the Child Safe Standards, the NGV has a child safety policy.

ENVIRONMENTAL MANAGEMENT PROGRAM

Sustainability Framework

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, whilst maintaining public access to the State Collection and conserving it for future generations.

The NGV has established a Sustainability Framework that includes a policy, committee, plans and regular monitoring and reporting. As captured in the Environmental Sustainability Policy, the Gallery aims to:

- Demonstrate excellence in sustainable management of resources and reduction of carbon emissions across all its activities.
- Seek effective and efficient solutions to reduce its use of key resources including water and energy, and to reduce waste.
- Implement, where financially and operationally practicable, initiatives to reduce the Gallery’s environmental impact across the full range of its operational and programming activities.
- Explore, discuss, and represent environmental sustainability issues through the Gallery’s acquisitions, exhibitions, and programs.
- Work towards key performance indicators set out in the Gallery’s annual Sustainability Plan.
- Ensure that all staff, volunteers, interns, and work experience students are aware of their sustainability responsibilities and that key stakeholders are aware of targets and achievements under the Sustainability Plan.
- Work with partner agencies, landlords and suppliers to deliver environmentally sustainable outcomes.

Initiatives

As part of the Victorian Government’s Greener Government Buildings Initiative, the NGV is currently four years into the five-year verification phase for its Energy Performance Contract (EPC).

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 LED light fittings, the replacement of valves to convert air and water supply from continual to on-demand, and the upgrade of air-conditioning filtration and environmental control optimisation within gallery spaces at NGV International. This project has led to a sustained reduction in energy usage and carbon emissions.

During 2023/24, the NGV implemented the principles of its Environmental Sustainability Policy through the following other key operational activities and initiatives:

- Undertook a life cycle assessment of the Melbourne Winter Masterpieces® exhibition, to gather insights into the sustainability performance, offset emissions and inform improvement opportunities.
- Implemented sustainable practices in Design Store Operations including local sourcing and consolidating of orders to reduce transport and working with suppliers to reduce packaging or choose packaging made from recyclable materials.
- Continued the NGV’s partnership with the Getty Conservation Institute to research artwork responses to climate fluctuations.
- Continued to implement Bizot Green Protocol’s international standards that allow for wider temperature and humidity parameters for Collection and loan artworks to mitigate environmental impacts.
- Continued to implement improvements to plant, equipment and systems to increase energy performance, especially during high-usage times such as over summer peak periods.
- Continuation of a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies.
- Continued harvesting of rainwater for use in NGV International’s moats.
- Continued collection, tracking and reporting of environmental data.

- Continued to follow NGV’s Carbon Neutral Roadmap, including a transition to 100% renewable electricity (Green Energy) at both NGV International and NGV Australia from 1 July 2023.

Scope of Reporting

This report captures the data relating to the reporting period 1 July 2023 to 30 June 2024 for the following NGV facilities:

- NGV International at 180 St Kilda Road, Melbourne
- The Ian Potter Centre: NGV Australia at Federation Square, Melbourne

The NGV’s environmental impacts are not primarily office based. The chart below shows the range of normalising factors which are relevant to the Gallery’s functions and activities:

Normalising Factor 2023/24	NGV International	NGV Australia	Total
Average number of full-time building occupants	300	30	330
Number of visitors	2,034,016	612,323	2,646,339
Number of air-conditioning operating hours	4,880	8,760	13,640
Number of hours open to the public	2,815	2,545	5,360

2023/24 is the first year of reporting against some outcomes.

OUTCOMES

Total Carbon Emissions by Scope

	2022/23	2023/24
Scope 1: Direct Emissions (Diesel, Gas, Petrol) (tCO2e0)	2,782	1,866
Scope 2: Indirect Emissions (Electricity) (tCO2e0)	6,817	0
Total (tCO2e0)	9,599	1,866

Scope 1: Direct Emissions (Diesel, Gas, Petrol)
NGV Vehicles

	2022/23	2023/24
Number of Passenger Vehicles (Petrol)	4	2
Number of Delivery Vehicles (Diesel)	2	2
Number of Passenger Vehicles (Electric)	0	2
Petrol (MJ)	26,676	6,840
Diesel (MJ)	84,920	78,358
Total (MJ)	111,596	85,198
Carbon Emissions from Petrol Vehicles (tCO2e0)	>0.001	>0.001
Carbon Emissions from Diesel Vehicles (tCO2e0)	>0.001	>0.001
Carbon Emissions from Electric Vehicles (tCO2e0)	0	0

In 2023/24 NGV replaced two petrol vehicles with electric powered vehicles, resulting in a reduction in petrol usage.

Stationary Fuel

	2022/23	2023/24
Diesel (MJ)	38,137	111,129
Natural Gas (MJ)	53,941,000	35,680,000
Carbon Emissions from Diesel (tCO2e)	2.68	7.80
Carbon Emissions from Natural Gas (tCO2e)	2,779.58	1,839.00

The decrease in Natural Gas usage was due to the continued implementation of Bizot Green Protocol’s international standards.

Diesel usage in 2023/24 was impacted by the Melbourne Arts Precinct Transformation (MAPT) NGV International Upgrade works.

Scope 2: Indirect Emissions (Electricity)
Electricity Usage

	2021/22	2022/23	2023/24
Total Electricity Consumption (MWh)	10,338	11,637	12,715
Purchased Electricity (MWh)	10,338	11,637	12,599
Self-generated (MWh)	-	-	116
On-site Electricity Generated (Solar PV) (MWh)	-	-	116
Consumption behind-the-meter	-	-	116
On-site Installed Generation Capacity (MWh)	0.1	0.1	0.1
Solar PV	0.1	0.1	0.1
Total Electricity Offsets (MWh)	0	3,863	12,715
LGC’s Voluntarily retired by the entity	0	0	0
Green Power	0	3,863	12,715
Certified Climate active carbon neutral electricity purchased	0	0	0
Total Electricity Emissions (tCO2e)	13,505	6,817	0

Electricity usage in 2023/24 remained at approximately half of pre-EPC levels.

NGV purchased 100% Green Energy for NGV International and NGV Australia from 1 July 2023, up from 25% and 50% respectively in 2022/23.

Electricity Usage Normalised

	2021/22	2022/23	2023/24
Total Electricity (MWh)/visitor	0.01	0.005	0.005
Total Electricity (tCO2e)/visitor	0.02	0.003	0
Total Electricity (MWh)/operating hour	0.75	0.861	0.932
Total Electricity (tCO2e)/operating hour	0.26	0.82	0

OTHER OUTCOMES

Water Consumption

	2021/22	2022/23	2023/24
Water (kL)	27,147	54,443	56,773
Water (kL)/ visitor	0.04	0.02	0.02
Water (kL)/ operating hour	2.0	3.99	4.16

Water consumption in 2023/24 was impacted by the MAPT NGV International Upgrades works.

Waste Production

	2021/22	2022/23	2023/24
Landfill (kg)	137,500	253,320	186,122
Recycled (kg)	445,490	335,180	313,520
Total (kg)	582,990	588,500	499,642
Landfill (kg)/visitor	0.2	0.10	0.07
Recycled (kg)/visitor	0.6	0.14	0.12
Landfill (kg)/operating hour	10.1	18.57	13.65
Recycled (kg)/operating hour	32.7	24.57	22.99

Waste produced from operations and capital works reduced in 2023/24 compared with the previous year.

COMPLIANCE WITH THE BUILDING ACT 1993 (VIC)

During 2023/24, the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3006 (NGV International) complied with all provisions outlined in the *Building Act 1993* and the National Construction Code. As of 19 June 2024, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2023/24, 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 2023/24, the NGV was issued eighteen building permits for capital works projects, including exhibition construction at 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 projects. No emergency 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. This is also included in future maintenance and capital plans where maintenance or renewal work is required, and is 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 VIPP

The Local Jobs First Policy brings together the Victorian Industry Participation Policy (VIPP) and Major Project Skills Guarantee (MPSG) Policy. 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 state-wide and Metropolitan Melbourne projects, or valued at \$1 million or more for regional Victoria projects.

During 2023/24, 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 all Victorians.

The NGV has developed its Social Procurement Strategy in line with this framework and is committed to the following objectives:

- Supporting safe and fair workplaces
- Environmentally sustainable business practices
- Providing opportunities for disadvantaged Victorians

The NGV Social Procurement Strategy is primarily implemented through the procurement processes and tools for complex goods and services, of which there was one applicable procurement in 2023/24: Fine Art Transport Services.

The Fine Art Transport Services procurement process included evaluation criteria that enabled assessment of the social procurement opportunities of the public tender submissions. The NGV will monitor the appointed companies to ensure that their commitments to workplace health and safety, environmental sustainability and opportunities for disadvantaged Victorians, are delivered throughout the contract. The NGV did not have any direct spend in 2023/24.

DISCLOSURE OF EMERGENCY PROCUREMENT

During 2023/24 the NGV did not activate Emergency Procurement in accordance with the requirements of government policy and accompanying guidelines, and no new contracts were awarded in connection with an emergency.

DISCLOSURE OF PROCUREMENT COMPLAINTS

Under the Governance Policy of the Victorian Government Purchasing Board (VGPB), the NGV must disclose any formal complaints relating to the procurement of goods and services received through its procurement complaints management system.

The NGV did not receive any formal complaints through its procurement complaints management system for the year ended 30 June 2024.

MAJOR CONTRACTS

The NGV has not signed any major contracts (over \$10m in value) for the year ended 30 June 2024.

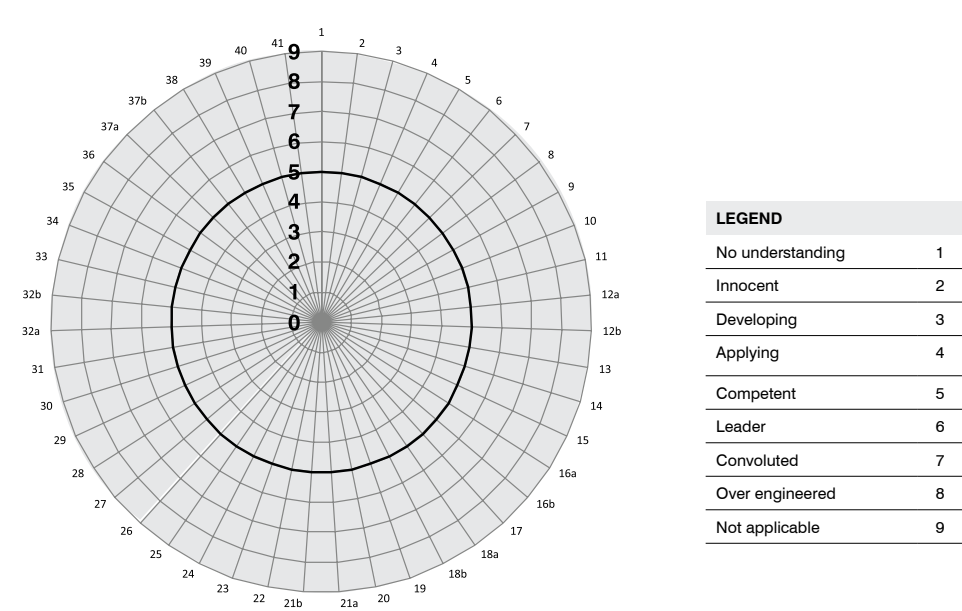
CONSULTANCIES

In 2023/24, there were two consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2023/24 in relation to these consultancies was \$50,824 (excl. GST). Details of individual consultancies can be viewed at <https://www.ngv.vic.gov.au/about/reports-and-documents>. In 2023/24, there was one consultancy where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2023/24 in relation to this consultancy was \$5072 (excl. GST).

REVIEWS AND STUDIES EXPENDITURE

During 2023/24, the NGV did not undertake any reviews of studies requiring disclosure (excludes commercial-in-confidence or commercially sensitive reviews).

ASSET MANAGEMENT ACCOUNTABILITY FRAMEWORK (AMAF) MATURITY ASSESSMENT



The following sections summarise the NGV’s assessment of maturity against the requirements of the Asset Management Accountability Framework (AMAF).

The AMAF is a non-prescriptive, devolved accountability model of asset management that requires compliance with forty-one mandatory requirements.

The NGV’s target maturity rating is ‘competent’, meaning systems and processes are fully in place, consistently applied and systemically meeting the AMAF requirement, including a continuous improvement process to expand system performance above AMAF minimum requirements.

The NGV was compliant across all five categories with no areas of non-compliance or material non-compliance.

Leadership and Accountability (requirements 1–19)

The NGV has met its target maturity level under all requirements within this category.

Planning (requirements 20–23)

The NGV has met its target maturity level under all requirements within this category.

Acquisition (requirements 24 and 25)

The NGV has met its target maturity level under all requirements within this category.

Operation (requirements 26–40)

The NGV has met its target maturity level under all requirements within this category.

Disposal (requirement 41)

The NGV has met its target maturity level under all requirements within this category.

ADVERTISING AND COMMUNICATIONS EXPENDITURE

In 2023/24, there were four government advertising campaigns with total media spend of \$100,000 or greater (exclusive of GST). The details of each campaign are outlined below.

2023/24 (\$ thousand)								
Details of government advertising expenditure (campaigns with a media spend of \$100,000 or greater)								
Campaign summary	Start / end date	Advertising (media expenditure excl. GST)	Creative and campaign development expenditure (excl. GST)	Research expenditure (excl. GST)	Post-campaign evaluation expenditure (excl. GST)	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	Total
MELBOURNE WINTER MASTERPIECES® 2023: PIERRE BONNARD: DESIGNED BY INDIA MAHDAVI								
In support of the 2023 Melbourne Winter Masterpieces® exhibition <i>Pierre Bonnard: Designed by India Mahdavi</i> , the NGV delivered a marketing campaign that targeted diverse local, regional and interstate markets with an emphasis on negotiated media partnerships to maximise media value and audience reach.	9 June – 10 October 2023	Approved: 412	Planned: 0	Planned: 0	Planned: 0	Planned: 5	Planned: 15	Planned / Approved: 432
		Actual: 375	Actual: 0	Actual: 0	Actual: 0	Actual: 3	Actual: 14.8	Actual: 393.7
NGV TRIENNIAL 2023								
The NGV’s integrated marketing campaign aimed to drive awareness and conversion to the <i>Triennial</i> exhibition, a free contemporary art show traversing the four levels of NGV International.	3 December 2023 – 16 April 2024	Approved: 736	Planned: 20	Planned: 25	Planned: 0	Planned: 30	Planned: 12	Planned / Approved: 823
		Actual: 718.9	Actual: 20	Actual: 23	Actual: 0	Actual: 29.1	Actual: 11.2	Actual: 802.3
MELBOURNE WINTER MASTERPIECES® 2024: PHARAOH								
The NGV’s marketing plan for the Melbourne Winter Masterpieces® 2024 exhibition <i>Pharaoh</i> targeted metropolitan, regional, interstate, and international audiences.	14 June – 6 October 2024	Approved: 253.3	Planned: 20	Planned: 25	Planned: 0	Planned: 35	Planned: 40	Planned / Approved: 373.3
		Actual: 388.6	Actual: 20	Actual: 23.9	Actual: 0	Actual: 35.9	Actual: 38.2	Actual: 506.7*
Negotiated media partnerships remained important to maximise audience reach alongside sustained investment in the NGV’s owned channels.								
AFRICA FASHION								
The NGV drove visitation and awareness of the <i>Africa Fashion</i> exhibition through targeted out of home, digital and social advertising placements.	31 May – 5 October 2024	Approved: 120	Planned: 20	Planned: 0	Planned: 0	Planned: 10	Planned: 20	Planned / Approved: 170
		Actual: 118	Actual: 20	Actual: 0	Actual: 0	Actual: 8.3	Actual: 20.7	Actual: 167.5

Notes:
Approved ‘Advertising (media) expenditure’ is the amount approved for each campaign by the Advertising Approval Group (AAG).
Planned campaign expenditure amounts are the amounts included in the Campaign Strategy form submitted to the AAG for review.
* The *Pharaoh* campaign fell across two financial years. The weighting of activity saw more paid media executed in the launch weeks of the campaign which coincided with FY 23/24.

(opposite)
NGV Friday Nights: Polito | Afrodisiac, as part of *Pierre Bonnard: Designed by India Mahdavi* on 6 October 2023 at NGV International, Melbourne. Photo: Michael Pham



INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2023/24 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$7,407,584 with the details shown below.

2023/24 (\$ 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
7,257	150	150	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 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

The following information is not relevant to NGV for the reasons set out below:

- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary (No shares have ever been issued in the NGV).

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 2024

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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