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V

ANNUAL REPORT

2024/25

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

NGV ANNUAL REPORT 2024/25

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 2025.


Janet Whiting AM
President, Council of Trustees
28 August 2025

(cover)
Installation view of **Yayoi Kusama’s** *Dancing Pumpkin* 2020 at NGV International.
National Gallery of Victoria, Melbourne. Loti & Victor Smorgon Fund, 2025 © YAYOI KUSAMA.
Photo: Wild Hart

CONTENTS

OVERVIEW

About the National Gallery of Victoria	5
President’s foreword	6
Director’s review	8
Strategic framework	12
Report against output targets	13

2024/25 PERFORMANCE REPORT

Bringing art and design to life	15
Connecting audiences	24
Realising our potential	28
Building for the future	30
Sharing our vision	32
Exhibitions	36
Acquisitions	40
Publications	64

2024/25 FINANCIAL REPORT

Five-year financial summary	69
Independent audit report	71
Financial statements	73
Notes to the financial statements	79

SUPPORT

Affiliated groups	119
2024/25 Donors	121
NGV Foundation Members	128
Felton Society Members	138
NGV Life Members	140
Emeritus Trustees and Foundation Board Members	141
The Felton Bequest	141
Partners	142

GOVERNANCE

Council of Trustees	155
Council committees and working groups	157
Workforce data	158
Organisational structure	161
Other corporate reports	162
Disclosure index	172

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 minister was the Hon Colin Brooks MP, Minister for Creative Industries.

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 79,000 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)
Installation view of *Kimono* at NGV
International, 4 June – 5 October 2025.
Photo: Mitch Fong

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 2024/25 Annual Report.

This year has seen the Gallery present an exceptional array of programming and exhibitions. I would like to extend my sincerest thanks to the Victorian Government for its ongoing support, which has enabled the NGV to continue its work as Australia’s leading art institution. The Strategic Direction 2023–26 continued to guide the Gallery’s activities throughout the course of the year. The Gallery’s activities attracted over 3 million visitors across both of our sites. I am proud of the exceptional quality and scale of the exhibitions and programs that the NGV has delivered to all Victorians and its visitors.

International exhibition highlights at NGV International included the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh*, the summer blockbuster exhibition *Yayoi Kusama, Kimono*, and the

Melbourne Winter Masterpieces® 2025 exhibition *French Impressionism from the Museum of Fine Arts, Boston*. Concluding in April 2025, *Yayoi Kusama* became the most visited ticketed exhibition in the NGV’s history, attracting 570,537 visitors – an incredible achievement for the Gallery. At NGV Australia, exhibitions included *Cats & Dogs*, *REKOSPECTIVE: The Art of Reko Rennie*, *Reimagining Birrarung: Design Concepts for 2070*, and *Martin Grant*.

Preliminary construction works for The Fox: NGV Contemporary commenced in 2025. This is a highly significant milestone in the Victorian Government’s Melbourne Arts Precinct Transformation project, notable as 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.

THE GALLERY’S ACTIVITIES ATTRACTED OVER 3 MILLION VISITORS ACROSS BOTH OF OUR SITES

We are incredibly grateful for the support and dedication of the NGV’s donors. It is their generosity and commitment to the Gallery which have ensured that our Collection and programming continue to flourish. A comprehensive list of our 2024/25 donors can be found on pages 121–127 of this report.

We have our many friends, volunteers, Members and Partners to thank for the Gallery’s accomplishments this year. I recognise the support and dedication of the NGVWA and thank President Georgie Lynch. 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 NGV.

The Felton Bequest remains extremely significant in the continued growth and development of the NGV Collection. I extend my sincere thanks to The Felton Bequests’ Committee for their loyal support, in particular to its Chair Rupert Myer AO, whose support has been invaluable.

The Gallery is incredibly grateful for our many generous sponsors and corporate Partners. These connections with the corporate sector, media and tourism, and education and tertiary institutions have allowed the NGV to undertake an ambitious array of activities, programs and exhibitions to engage our diverse audiences.

The Victorian Government has continued to provide invaluable support to the Gallery. On behalf of the Council of Trustees and the NGV’s Executive Management Team, I extend my thanks to the Hon Jacinta Allan MP, Premier of Victoria; the Hon Ben Carroll MP, Deputy Premier; and the Hon Colin Brooks MP, Minister for Creative Industries. I would also like to thank Matt Carrick, Secretary of the Department of Jobs, Skills, Industries and Regions; Tim Ada, former 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 Krystyna Campbell-Pretty AM, John Higgins AO, Sarah Lowe, Rachael Neumann, Andrew Penn AO and Professor Gaye Sculthorpe for their work and support throughout the year. The NGV is grateful for their enduring service and commitment.

With appreciation, I acknowledge 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: Chris Pidcock and Andrew Sisson AO on the Investment Committee; Jessica Bridgfoot and Joshua White on the Victorian Foundation for Living Australian Artists (VFLAA) Committee; and Carmen Lam and Bronwyn Ross on the Audit, Risk and Compliance Committee (ARCC). I would also like to thank Caroline Coops for her dedicated service on the ARCC, with her term concluding in April 2025. We are very grateful for the expertise she provided throughout her nine years on the committee.

I acknowledge the Chair of the NGV Foundation Board, John Higgins AO and the Board Members who served this year: Tania Austin (from April 2025), Norman Bloom, Geraldine Buxton,

Krystyna Campbell-Pretty AM, Leigh Clifford AC (Emeritus Chair), Peter Edwards, Paula Fox AO, Morry Fraid AM, Joanna Horgan AM, Barry Janes, Craig Kimberley OAM, Hugh Morgan AC, Paul Solomon (from November 2024), Michael Tong, Michael Ullmer AO and Neil Young KC. I also wish to extend my thanks to Neville Bertalli, who concluded his term with the NGV Foundation Board in December 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, NGV Council of Trustees speaking at the *Martin Grant* media preview at The Ian Potter Centre: NGV Australia.
Photo: Aaron Francis Photography

DIRECTOR’S REVIEW



It is my pleasure to introduce the NGV’s Annual Report for 2024/25. As we reflect upon the year, I am delighted to celebrate the collective effort of everyone involved in delivering exhibitions, acquisitions, programs and scholarly research of an exceptional standard.

Through ambitious acquisitions of art and design, the NGV Collection experienced considerable growth as the year progressed. With tremendous gratitude, I acknowledge the incredible contributions made by our donors and supporters in expanding the NGV Collection this year. A full list of our dedicated supporters can be found on pages 121–127 of this report.

In October, the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh* concluded at NGV International. This landmark exhibition explored 3000 years of ancient Egyptian art and culture through more than 500 objects on loan exclusively from the British

Museum. The NGV was also pleased to welcome more than 336,000 local, interstate and international visitors to this exhibition.

The Ian Potter Centre: NGV Australia saw numerous exciting exhibition offerings throughout the year. These included *REKOSPECTIVE: The Art of Reko Rennie*, an exhibition that showcased the bold and dynamic practice of renowned Kamilaroi artist Reko Rennie. Other highlights included *Grace Crowley & Ralph Balson, Cats & Dogs, Martin Grant* and the 2024 MECCA Holiday Collaboration: *Natalya Hughes*.

The summer blockbuster exhibition *Yayoi Kusama* opened in December 2024 at NGV International. Comprising close to 200 works, this was the largest exhibition of Kusama’s work presented in Australia and one of the most comprehensive retrospectives of the artist ever presented globally. A record-breaking total of 570,537 visitors attended the exhibition, making it the most visited

ticketed exhibition ever staged in the Gallery’s history. The NGV published an accompanying catalogue that featured over 200 images alongside four newly commissioned essays by esteemed Kusama experts. We were also delighted to open the exhibition in tandem with the 2024 NGV Gala.

Further exhibition offerings at NGV International included the 2024 NGV Architecture Commission, *Home Truth*, which prompted reflection on how small-scale architecture can foster more sustainable, higher-quality and community-oriented living environments. Designed by architecture and design studio Breathe, this installation comprised an external house frame that represents the oversized silhouette of the average Australian home.

Exhibitions and programming for children and young people remained a strong focus at the NGV this year. *Ancient Egypt for Kids* opened in conjunction with *Pharaoh* and featured a selection of works from the NGV antiquities collection, hands-on activities, a multimedia quiz and cinematic screenings. Additionally, the *Kusama for Kids* exhibition *The Obliteration Room*, a free interactive installation for children and families, was also a highlight. NGV Kids Summer Festival also returned in 2025, welcoming more than 21,500 children and families across both NGV locations. Further to this, NGV Kids on Tour resumed this year with more than 150 community hubs across metropolitan and regional Victoria providing free art-making activities. Activities and programs for teenagers also remained a key priority, with NGV Teens: Art Party returning for an unforgettable night of dance, art and music. The annual *Top Arts 2025* exhibition also went on display at the Ian Potter Centre: NGV Australia.

International community engagement was again a central aspect of the NGV’s programming this year. Indian Community Day took place in October with art, dance, food, music and hands-on activities for all ages. We were also delighted to celebrate Lunar New Year at NGV International for two vibrant days of food, music, fun, art, mahjong and performances. The two free events welcomed local communities with a combined attendance of over 35,000 visitors.

The annual Melbourne Design Week (MDW) made its return in May with an eleven-day program of talks, tours, exhibitions, launches, installations and workshops across Australia’s design capital. Also presented as part of the program was the eleventh annual Melbourne Art Book Fair, which brought local and international publishers, artists and designers together for the three-day fair, attracting over 21,000 visitors – the highest attendance for the event to date.

(opposite)
Tony Ellwood AM, NGV Director, speaking
at the opening night of *REKOSPECTIVE: The Art of Reko Rennie*. Photo: Jessie Obialor

Comprehensive planning continued this year for the development of The Fox: NGV Contemporary, in close collaboration with lead architects Angelo Candalepas and Associates. Key project milestones accomplished this year included the appointment of Lendlease as head contractor and the commencement of preliminary construction works. Fundraising for the new building has continued to be a crucial aspect of the NGV’s activities this year, and I extend my sincere thanks to those who have committed funds towards this once-in-a-generation cultural infrastructure project so far.

In June, the NGV was delighted to unveil the Melbourne Winter Masterpieces® 2025 exhibition *French Impressionism from the Museum of Fine Arts, Boston*. This major exhibition charted the trajectory of Impressionism and Post-Impressionism in late nineteenth-century France, highlighting the renowned avant-garde artists at the centre of this period of radical experimentation.

Another exhibition to open in June at NGV International was *Kimono*. This exhibition displayed historically significant and visually dynamic examples of costume and fashion from Japanese history. Alongside unique examples of kimono and kimono-inspired costume, the exhibition also featured paintings, posters, woodblock prints, magazines and decorative arts.

In conjunction with the NGV’s exhibitions, programs and Collection, the Gallery continued to produce scholarly research of a high standard this year. This included seven major print titles and eleven digital outcomes, such as online essays and articles. Many NGV publications also received publishing and design industry awards. Full details of these awards are on page 29 of this report.

This year, the NGV Collections Strategy 2023–26 steered the direction and development of the NGV Collection. A full list of acquisitions from the year can be found on pages 40–62 of this report. With deepest thanks, I acknowledge the commitment and dedication of our donors who have helped us acquire such a rich and diverse collection of art and design. I would particularly like to thank the NGV Foundation Board, including Chair John Higgins AO and Emeritus Chair Leigh Clifford AC, as well as each donor who has contributed to the Gallery this year.

With great appreciation, I would like to recognise our corporate partners and supporters. Your incredible support plays a significant role in making our exhibitions, programs and projects happen. I would especially like to acknowledge Principal Partners Mercedes-Benz, MECCA, Telstra, Country Road, Kennedy, Deakin University, Bupa and Officeworks, as well as Premium Partners HSBC Australia and Tiffany & Co.

I would like to offer my heartfelt gratitude to the members of the NGV Council of Trustees: President Janet Whiting AM, Preet Bains, Krystyna Campbell-Pretty AM, John Higgins AO, Sarah Lowe, Rachael Neumann, Andrew Penn AO and Professor Gaye Sculthorpe for their incredible leadership, guidance and commitment to the NGV this financial year.

I extend my utmost appreciation to the Victorian Government for its unwavering support of the NGV throughout this year. I would like to thank the Hon Jacinta Allan MP, Premier of Victoria; the Hon Ben Carroll MP, Deputy Premier; and the Hon Colin Brooks MP, Minister for Creative Industries. I also thank Matt Carrick, Secretary of the Department of Jobs, Skills, Industry and Regions; Tim Ada, former Secretary of the Department of Jobs, Skills, Industry and Regions, and Claire Febey, Chief Executive of Creative Victoria.

I also acknowledge 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.

Finally, I would like to warmly thank and acknowledge NGV staff for all they have achieved throughout the year. Their outstanding creativity, teamwork and dedication has helped us realise yet another year of success.

Tony Ellwood AM
Director

(opposite)
Installation view of Yayoi Kusama's *Ladder to Heaven*, as part of *Yayoi Kusama* at NGV International. Collection of the artist © YAYOI KUSAMA. Photo: Jessie Obialor



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

2024/25 STATE BUDGET PAPER NO. 3 OUTPUTS

	Unit of measure	2023/24 Actual	2024/25 Target	2024/25 Actual	Performance variation (%)	Result (a)
QUANTITY						
Access – attendance	Number	2,646,339	2,235,000	3,181,384	42.34	✓
The result is higher than the target due to the popularity of the NGV Audience Engagement and Exhibition program.						
Access – website visitation	Number	5,818,954	2,500,000	8,597,447	243.78	✓
The result is higher than the target due to increased use of the NGV website.						
Members and friends	Number	21,379	16,000	25,346	58.41	✓
The result is higher than the target due to higher-than-expected acquisition and retention.						
Volunteer hours	Number	9,659	2,000	8,439	321.95	✓
The result is higher than the target due to increased participation in public tours.						
Students attending education programs	Number	94,540	40,000	116,289	190.72	✓
The result is higher than the target due to increased participation by school groups.						
QUALITY						
Collection storage meeting industry standard	Per cent	77%	77%	86%	11.69	✓
The result is higher following a storage site review.						
Visitors satisfied with visit	Per cent	95%	95%	97%	2.11	✓
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.

2024/25 PERFORMANCE REPORT



BRINGING ART AND DESIGN TO LIFE

ACQUISITION HIGHLIGHTS

In 2024/25 the NGV Collection continued to grow, guided by the NGV Collections Strategy 2023–26, which was developed to provide a vision and strategic direction for building the Gallery’s permanent collection.

A full list of acquisitions for 2024/25 can be found on page 40.

In 2024/25, several major historical international paintings joined the NGV Collection. The milestone acquisition of Edvard Munch’s *Early spring*, 1903–05, supported by Carol Sisson, the John William Fawcett Bequest and the Glover Bequest, marks the first major painting from the artist’s formative early period to be welcomed into the Collection.

The John William Fawcett Bequest supported the acquisition of additional major international paintings. The Gallery’s leading collection of Surrealist works was enhanced with the addition *Other answers*, 1945, by one of America’s most prominent Surrealist woman artists, Kay Sage. 2024 also marked the 100th anniversary of the founding of the Surrealist art movement. To celebrate this milestone, the NGV opened a collection display and delivered a range of online and in-person adult learning courses dedicated to the movement. The acquisition of *Composition yellow, blue, black, red and white*, 1956–57, by British artist Marlow Moss, expanded the Gallery’s holdings of historical queer women artists active during the Constructivist art movement of the twentieth century.

The acquisition of Henrietta Rae’s *Apollo and Daphne*, 1895, built upon the NGV’s comprehensive holdings of the Pre-Raphaelite school and is the first by a female painter of the movement to join the Collection. This acquisition was generously supported with funds donated by Krystyna Campbell-Pretty AM and Family, the Warren Clark Bequest, the E&D Rogowski Bequest, the Louis Partos Bequest, and Marnie and Trevor Holborow.

The 2025 Annual Appeal was launched in May to acquire *Officer and waitress*, 1915, by Ernst Ludwig Kirchner. Created at the beginning of the First World War, the work marked an important time in the artist’s life following his discharge from the army. The work captures the gestural brushstrokes, vibrant colours and bold approach to figuration that became hallmarks of the German Expressionist movement.

With the support of the Bowness Family Fund for Photography, the NGV continued to focus on acquiring works by major twentieth-century women photographers active during the first half of the century. Recent acquisitions include works by Toyoko Tokiwa, Karimeh Abbud, Mikki Ferrill and Gertrud Arndt, which will

feature in a major exhibition in 2025. Further strengthening the photography collection, Krystyna Campbell-Pretty AM and Family contributed several significant gifts and also supported the exhibition. These included works by Diane Arbus, Ruth Bernhard, Louise Dahl-Wolfe, Francesca Woodman and Helen Levitt as well as key works by Man Ray, Robert Mapplethorpe and Richard Avedon. In memory of Margaret Wang, Professor Wang Gungwu gifted eighty-six photographs by German documentary photographer Hedda Morrison. For the first time, leading contemporary Dutch photographer Rineke Dijkstra joined the NGV Collection, also with the support of the Bowness Family Fund for Photography. Another significant first was the acquisition of *La robe rouge (The red dress)*, 2010, printed 2025, by Sarah Moon. This work, generously supported by NGVWA, represents a major outcome of the 2025 exhibition *Martin Grant*.

In 2024/25, the Gallery’s fashion and textiles holdings were significantly enhanced through several major donations. Krystyna Campbell-Pretty AM and Family contributed a total of ninety-two works to the Collection, strengthening holdings of leading international designers, including Martin Margiela, Alexander McQueen, Thierry Mugler, Paul Poiret and Jean Paul Gaultier. Among these was Gaultier’s auction record-breaking 1999 *Evening gown* from the *Divine Jacqueline* collection. The Gallery also acquired several key works by Vivienne Westwood in support of the major 2025 summer exhibition *Westwood | Kawakubo*.

Krystyna Campbell-Pretty AM and Family also supported the 2024 NGV Indigenous Fashion Commission, a collaborative project by Miriwoong artist Peggy Griffiths and her granddaughter Cathy Ward. This commission strengthens the NGV’s representation of both established and emerging First Nations designers. Australian fashion designer Akira Isogawa gifted 173 works spanning over two decades of his career, while Takamasa Takahashi and David Tune gifted 191 fashion works by Comme des Garçons designers Rei Kawakubo and Junya Watanabe as well as Issey Miyake. Selected works from this donation will be included in the upcoming *Westwood | Kawakubo* exhibition. Additionally, eight significant Chanel works designed by Karl Lagerfeld were generously gifted by Olga Kononchuk.

The 2024 First Nations Art Dinner enabled the acquisition of works by leading practitioners such as Mitch Mahoney, Iwantja Arts, Christopher Ulutupu, Wurrandan Marawili, Lucy Williams-Connelly and Tui Emma Gillies and Sulieti Fieme’a Burrows. Key donations to the First Nations collection include three rare batik works by Utopia artists Angkuna Kulyuru, Gloria Ngala and Margaret Price Petyarre, gifted by Dr Gaye Sculthorpe, and Ronnie Tjampitjinpa’s *Papa Dingo - near Kiwirrkura*, 1996, gifted by Steve Martin and Anne Stringfield. Further acquisitions include Joel Bray’s *Giraru galing ganhagirri (The wind will bring rain)*, 2022, a seven-channel video installation gifted by the Family of Naomi Tippet AM; and Kyra Mancktelow’s *One continuous string*, 2021, which was created using the traditional weaving methods of the Quandamooka people and supported by Linda Herd and the Canny Quine Foundation. In another major acquisition, the Victorian Foundation for Living Australian Artists (VFLAA) supported the purchase of thirteen

(opposite)
Installation view of the 2025 Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston*. Photo: Dan Castano

‘YAYOI KUSAMA IS AN EXHIBITION THAT EVERYONE WILL WANT TO SEE; THOSE WHO DON’T WILL SPEND A LIFETIME REGRETTING IT.’

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

photographs by Gary Lee. This was accompanied by a gift from the artist of twenty-nine works, making the NGV home to the largest institutional collection of Lee’s work.

The Australian Art collection was similarly enriched by generous gifts. Three oil paintings and thirty-six gouaches by Fred Williams were gifted by Lyn Williams AC and family. Lyn Williams AC also supported the acquisition of the artist’s gouache *White cockatoos in the You Yangs*, 1963. These acquisitions further consolidate the NGV’s leading collection of the artist’s work. The sculpture *Trio IV*, 1964, by Clement Meadmore also entered the Collection as a gift from David Angel, and Meadmore’s *The trumpeter*, 1957, was gifted by Dean Keep and Jeromie Maver along with an important suite of his mid-century furniture works. Joining the Collection for the first time were contemporary Australian artists Nathan Beard and Gemma Smith, supported respectively by the Rob Gould Foundation and VFLAA. Nigerian artist Johnson Eziefula also joined the NGV Contemporary Art collection for the first time with *A covalent one II*, 2022, generously gifted by Tiffany Wood and Matthias Arndt.

The Asian Art collection focused on building strong holdings of textiles and related works ahead of the 2025 exhibition *Kimono. Kanzan*, 1969, a large-scale folding screen by postwar Japanese artist Morita Shiryū entered the NGV Collection with the generous support of the Felton Bequest. This important addition strengthens the NGV’s collection of modern Japanese works and engages audiences with pivotal international abstract art of the period.

As part of the legacy of the landmark *Yayoi Kusama* exhibition, the Gallery’s Asian Art collection welcomed two key Kusama acquisitions: *Dancing Pumpkin*, 2020, generously supported by the Loti & Victor Smorgon Fund, and *Narcissus Garden*, 1966/2024, purchased with funds donated by the Decjuba Foundation, Shirley Hsieh and Susan Lin, Paula Fox AO & the Fox Family, the Neilson Foundation, Jasmine Brunner Bequest, 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, and donors to the 2024 NGV Foundation Annual Dinner and 2024 NGV Annual Appeal.

The NGV’s collection of twentieth-century design was deepened by the addition of two works by American architect Frank Lloyd Wright: *Carpet from the Francis W. Little House, Peoria, Illinois* and *Pendant light from the Arthur Heurtley Residence, Oak Park, Illinois*, both 1902. Three works by twentieth-century French designer Maria Pergay were also generously gifted by Krystyna Campbell-Pretty AM and Family, and the Gallery’s holdings of American Shaker design were further strengthened through the rare acquisition of *Tilting chair*, c. 1840, gifted by Peter and Eloise Smyrl, and *Dry measure*, c. 1850, secured by NGV Supporters of Decorative Arts.

In 2024, the third MECCA X NGV Women in Design Commission, supported by Jo Horgan AM and MECCA Brands, enabled contemporary international designer Christien Meindertsma to develop *First there was a mountain* – her most ambitious work to

date. The project comprises a large-scale 3D-printed sculpture of a standing newborn lamb made from repurposed wool, alongside the *Wobot chair*, created using the same technology. These works, and an accompanying film, were exhibited until October 2024. Exhibition outcomes also included works by contemporary Australian artist Natalya Hughes, featured in the 2024 MECCA Holiday Commission at The Ian Potter Centre: NGV Australia, also supported by Jo Horgan AM and MECCA Brands.

Representation of late nineteenth-century European artists in the NGV’s Prints and Drawings collection was significantly strengthened by several key acquisitions. These include a first-edition series of ten lithographs titled *The Temptation of Saint Anthony (Tentation de Saint Antoine)*, 1888, by Odilon Redon, and Henri de Toulouse-Lautrec’s *Salon des Cent: International exhibition of posters*, 1895, both supported by the Suzette Marie Chapple Bequest, and Edgar Degas’s *On the stage II*, 1867–77, supported by the Darcy Brennan Foundation. The acquisition of *The wave (La vague)*, 1894, by Maxime Maufra was also supported by the Suzette Marie Chapple Bequest and draws connections to Katsushika Hokusai’s iconic print, *The great wave off Kanagawa*, c. 1830 (Felton Bequest, 1909). Enhancing the NGV’s holdings of modern American prints and drawings, *Paths and edges #2*, 2007, by Richard Serra – one of the most significant artists of his generation – was gifted by Ralph and Ruth Renard.

EXHIBITIONS AND DISPLAYS

In 2024/25, the NGV presented an extensive program of exhibitions, displays and public programs across a range of media that engaged with a diverse audience. Twenty-one exhibitions were presented at NGV International and The Ian Potter Centre: NGV Australia, as well as major programs Melbourne Art Book Fair and Melbourne Design Week. In addition, three NGV exhibitions toured internationally and regionally: *The Earth is Blue: The Art of Dhambit Mununggurr* at the Australian Embassy Gallery in Paris, *The Land is Us: Stories, Place and Connection* at Shepparton Art Museum and *Floribunda* at Bunjil Place. Some exhibition highlights are below.

THE IAN POTTER CENTRE: NGV AUSTRALIA

REIMAGINING BIRRARUNG: DESIGN CONCEPTS FOR 2070

Looking fifty years into the future, *Reimagining Birrarung: Design Concepts for 2070* presented a series of provocations for the lands and waters of the Birrarung (Yarra River). Focusing on ecological regeneration, public access and connectivity across the catchment, this exhibition asked what it means to acknowledge a river as a living and integrated natural entity. Through the lens of landscape architecture, *Reimagining Birrarung* presented research, data, mapping and speculative design ideas for sites along the river corridor, from the city to the upper catchment. The exhibition invited eight leading landscape architecture and design firms to reimagine the lands and waters of the Birrarung and encouraged audiences to consider the future of waterways and urban environments. Together, the projects reveal how the Birrarung has been altered and diminished over time, from a dynamic and abundant ecology to a system in need of healing and care.

Reimagining Birrarung invited audiences to free their minds from the constraints and assumptions of today and to consider, together, the future of the Birrarung, but also what the river might want for itself.

MECCA HOLIDAY COLLABORATION: NATALYA HUGHES

The 2024 commission was awarded to multidisciplinary artist Natalya Hughes. Hughes’s practice explores decorative and ornamental traditions and their associations with the body, excess and femininity. Hughes has previously borrowed imagery from modernist painters to comment, and often critique, their representations of women. For this commission she looked to Russian-born French artist and designer, Erté (Romaine de Tiroff, 1892–1990), whose work is emblematic of the Art Deco style. Hughes was inspired by Erté’s illustrations in a book written by Lytton Strachey, which was gifted to her as a child. The novella, *Ermyntrude and Esmeralda*, follows a humorous exchange between two teenage girls in their exploration of sex and love. Hughes was drawn to the way in which Erté’s illustrations use dress and couture to extend and abstract the female figure. Hughes’s paintings for the 2024 MECCA Holiday Collaboration depict dresses full of frills, pleats and bows to create stand-in portraits of Ermyntrude and Esmeralda, and free them from recognisable bodies. With her playful reimagining of the *Ermyntrude and Esmeralda* story and illustrations, Hughes presented a celebration of girlhood and femininity.

REKOSPECTIVE: THE ART OF REKO RENNIE

Spanning paintings on canvas, installation, sculpture, video and light works, *REKOSPECTIVE: The Art of Reko Rennie* was the first retrospective of Kamilaroi man and contemporary artist Reko Rennie. Featuring more than one hundred works – including recent acquisitions and new, never-before-seen bodies of work – the exhibition charted the entirety of Rennie’s more than two-decade long career. Rather than following a conventional chronological sequence, the exhibition invited audiences to navigate freely through themes of culture, politics and identity from a contemporary First Nations perspective. Rennie’s distinctive style blends iconography from his Kamilaroi heritage with contemporary media, exploring the complexities of his Aboriginal identity and upbringing in urban Melbourne. Exhibition highlights included the NGV debut of *Remember me*, 2020, a monumental text-based light work spanning more than fifteen metres. Commissioned by Carriageworks and now part of the NGV Collection, the work responds to the 250th anniversary of Lieutenant James Cook’s first landfall at Botany Bay in 1770 and is considered a present-day memorial of the Frontier Wars, during which many Aboriginal communities experienced massacre, displacement and dispossession. A comprehensive and immersive survey, *REKOSPECTIVE: The Art of Reko Rennie* showcased Rennie’s unique practice and offered an important perspective to ongoing conversations surrounding cultural and social visibility.

CATS & DOGS

Drawn from the NGV Collection and spanning all periods and media, *Cats & Dogs* revealed how our domesticated companions have long been a rich source of visual imagery – from ancient

history to the present day. Traversing painting, prints, drawings, textiles, photography, sculpture, decorative arts and fashion, the exhibition highlighted the universal appeal of cats and dogs across cultures, with works from Australia, Europe, Asia and North America. The exhibition featured works by contemporary and historical artists including Rembrandt van Rijn, Francisco de Goya, Albrecht Dürer, Pierre Bonnard, Eileen Mayo, David Hockney, Jeff Koons, Hulda Guzmán and more, alongside celebrated Australian artists including Claudia Moodoonuthi, Trevor Turbo Brown, Atong Atem, Charles Blackman, Grace Cossington Smith and Nora Heysen. Presented thematically, with dogs on one side and cats on the other, the exhibition examined behavioural traits, cultural symbolism and art-historical motifs. From cattle dogs to lapdogs, divine felines to the black cats of superstition, *Cats & Dogs* explored humanity’s deep connection to these animals through more than 250 works of art and design from the NGV Collection.

MARTIN GRANT

Celebrating the work of the Australian-born Paris-based fashion designer, this major exhibition was the largest of Martin Grant’s career. Drawn from the NGV Collection, including many works donated by the designer from his personal archive as well as loans from his family and friends, *Martin Grant* encompassed more than four decades of the designer’s career. A leading figure of the global fashion industry, Grant is known for his reinterpretation of wardrobe classics, cleverly recalibrating historical silhouettes and period references to create timeless, sophisticated designs that exemplify his refined understanding of structure and volume. Conceived in close collaboration with the designer, the exhibition reflected Grant’s design sensibility and aesthetic through fashion, photography, sketches, press clippings and runway footage. Beginning in the mid-1980s in Melbourne, the exhibition traced Grant’s journey through the early 1990s, when he re-established his eponymous label in Paris, to his most recent collections. This expansive exhibition offered NGV audiences an unprecedented insight into Grant’s creative process and milieu, showcasing a design vocabulary where form, comfort and function are intertwined with enduring elegance.

NGV INTERNATIONAL

YAYOI KUSAMA

Displayed across the entire ground floor of NGV International, *Yayoi Kusama* was one of the most comprehensive retrospective exhibitions of the artist’s work ever presented globally and the largest ever mounted in Australia. Spanning painting, sculpture, collage, fashion, film and installation, the exhibition revealed the astonishing breadth of Kusama’s multidisciplinary practice. A public installation, *Ascension of the Polka Dots on Trees*, extended the exhibition into the streets, with St Kilda Road’s trees wrapped in pink and white polka dots. *Yayoi Kusama* explored the artist’s unique worldview, from childhood creations to works made as recently as 2024. It traced her extraordinary career, from her experimental years in postwar Japan, to her contributions to New York’s avant-garde scene in the 1960s, and her return to Japan in 1973 and subsequent re-emergence as an internationally renowned artist. *Yayoi Kusama* offered immersive, sensory-rich

experiences, including immersive rooms and corridors, heavy patterning, and mirrors. This blockbuster exhibition became the most visited ticketed exhibition in the gallery's history, drawing a record-breaking audience of more than half a million visitors.

KUSAMA FOR KIDS

Kusama for Kids invited young audiences to experience Yayoi Kusama's large-scale interactive installation *The Obliteration Room*, 2002–present. Presented alongside the major exhibition *Yayoi Kusama*, this display invited children and families to engage with the work of this groundbreaking contemporary artist. In her art, Kusama often uses dots to cover surfaces and fill entire rooms – a process she calls 'obliteration', describing it as the complete destruction of every trace of something. At the NGV, *Kusama for Kids* invited young audiences to 'obliterate' the space by placing bright, colourful dots on the white furniture, objects and surfaces. Over the course of the exhibition, the pristine white room was transformed into a vibrant, immersive artwork by young NGV visitors.

MECCA X NGV WOMEN IN DESIGN COMMISSION: CHRISTIEN MEINDERTSMA

The MECCA X NGV Women in Design Commission platforms the work of female-identifying designers and architects from around the world by inviting creatives to produce a new work for the NGV Collection. In 2024, designer Christien Meindertsma unveiled her most ambitious work to date: a giant lamb constructed from European wool that would have otherwise been discarded as waste. Titled *First there was a mountain*, the project employed a robotic tool known as the 'Wobot', developed in collaboration with the Netherlands-based company Tools for Technology. This innovative approach demonstrated the potential to fabricate structural, three-dimensional objects using only wool, offering a groundbreaking method for repurposing the material and highlighting its vast potential for future applications. As the first complex prototype by the Wobot, the giant lamb was accompanied by a chair made using the same process, showcasing the possibilities for sustainable, circular design in furniture production and beyond. Both pieces were accompanied by a captivating film, created in collaboration with Dutch filmmaker Roel van Tour, which documented the conceptual journey and execution of the 2024 MECCA X NGV Women in Design Commission.

MELBOURNE WINTER MASTERPIECES® 2025: FRENCH IMPRESSIONISM FROM THE MUSEUM OF FINE ARTS, BOSTON

Drawn from the Museum of Fine Arts, Boston's (MFA) rich collection of Impressionist works, *French Impressionism* presented more than one hundred paintings by key figures including Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro, Édouard Manet, Mary Cassatt, Berthe Morisot, Paul Signac and Alfred Sisley. Opening in June, the 2025 Melbourne Winter Masterpieces® exhibition was developed by the MFA in partnership with the NGV. The exhibition charted the trajectory of Impressionism and post-Impressionism in late nineteenth-century France, highlighting the renowned avant-garde artists at the centre of this period of radical experimentation, who boldly rejected the artistic conventions of their time. This expansive exhibition gave

audiences the opportunity to experience the hallmarks of Impressionism – distinctive brushwork, vivid use of colour, innovative viewpoints and depictions of subjects and places dear to the artists. Through ten thematic sections, *French Impressionism* evoked the artistic energy and intellectual dynamism of the period by emphasising the thoughts and observations of the artists themselves. Their words, as recorded in letters, journals and articles, revealed the mutual admiration and personal connections that united the practitioners at the centre of this movement.

2024 NGV ARCHITECTURE COMMISSION: HOME TRUTH BY BREATHE

The NGV Architecture Commission is an annual initiative that invites Australian architects and designers to create a temporary, site-specific work in the Gallery's Grollo Equiset Garden. *Home Truth*, designed by architecture and design studio Breathe, marked the ninth iteration of the commission. Breathe's installation prompted reflection on how small-scale architecture can foster more sustainable, higher-quality and community-oriented living environments. *Home Truth* comprised of an external house frame that represented the oversized silhouette of the average Australian home. Nestled inside was a quiet, reflective timber volume that depicted the footprint of a smaller-scale house. The project invited audiences into a space that questioned the ethical and ecological impact of the large homes commonly built around Australia.

KIMONO

Kimono showcased traditional kimono styles worn by the samurai and merchant classes during the Edo period, alongside modern and Western interpretations of the garment. The exhibition illustrated how kimono designs and Japanese art have influenced global art, design and fashion. In addition to showcasing unique examples of kimono and kimono-inspired costumes, the exhibition featured paintings, posters, woodblock prints, magazines and decorative arts to further contextualise the kimono story. The exhibition also included key works by fashion pioneers Issey Miyake and John Galiano, showcasing a creative lineage that connects Japan's rich fashion history to the most experimental and innovative fashion designers of today.

PLANS FOR THE PLANET: OLAF BREUNING FOR KIDS

Plans for The Planet: Olaf Breuning for Kids was an exclusive NGV exhibition created by Swiss contemporary artist Olaf Breuning that invited children and families to explore the natural environment and consider their relationship to the world. Inspired by the thrill and adventure of playgrounds and theme parks, the exhibition invited young people to explore, create and share their ideas about the planet and its future. Upon entering, kids received a specially designed swipe card that allowed them to embark on their own adventure. By activating animations and multimedia activities, they helped forest animals save their homes, created funny self-portraits and shared their plans for the planet.

RESEARCH AND CONSERVATION

The NGV Conservation department is responsible for the preparation and care of Collection and loan works for display and exhibition. The team also strategically evaluates display

and storage environments, and undertakes scientific and art historical research offering unique insights into both the works of art and conservation practices. This research is regularly shared with the public through NGV-led and broader industry forums.

During 2024/25, the department completed condition assessments of all borrowed works, outgoing Collection loans and new acquisition submissions. It also made significant contributions to temporary and travelling exhibitions, as well as routine regular permanent Collection changeovers. This work included the production of mounts, frames and bespoke object display mechanisms, along with treatment of works for display. Major conservation treatments included Robin Day's *Armchair model 658*, 1952–55; Lee Krasner's *Combat*, 1965; Mark Gertler's *Agapanthus*, 1914; William Middleton's *Porringer*, 1699–1700; Pierre Auguste Renoir's *The guitar player*, c. 1896; Maree Clarke's *Ancestral memory I*, 2019; Takis's *Signals*, 2024; Dale Chihuly's *Brilliant sapphire, chandelier*, 1999; Ilse Bing's gelatine silver photograph, *Self portrait*, 1931; Jean-Henri Riesener's *Commode*, late 18th century; Alan Winderoo Tjakamarra's *Native cat and water Dreaming at Yinpirrkawarnu*, 1988; Reggie Jackson's *Parrtjartanya*, 2005; an Australian nineteenth-century dress; a group of eighteenth-century etchings by Piranesi and Panini; and a major restoration of a damaged nineteenth-century micromosaic.

Significant projects for the NGV Centre for Frame Research included the completion of a reproduction frame for Hans Heysen's *Sunshine and shadow*, 1904–05, based on a 1963 newspaper image and frames from the period, and major frame treatments for Henry Raeburn's *John Guthrie of Carbeth*, c. 1815, and S. E. Waller's *Jealous*, 1875. The Centre also supported the Castlemaine Art Museum's exhibition *Framed* with the loan of frame corner samples and ornament moulds for display through to February 2026.

The department focused on building technical capacity through the establishment of the NGV's first time-based media studio, made possible through funding from Creative Victoria as part of the State Agency Legacy Data Program. This initiative prioritised the digitisation of Collection works and assets stored on magnetic tape, in line with the National Film and Sound Archive's (NFSA) campaign, Deadline 2025. This project included the procurement of legacy equipment and hardware to support the viewing and digitisation of associated collection assets and significant archival material. The funding also enabled the digitisation of remaining collection works on magnetic tape, along with archival material held on Mini-DV and DVCAM formats.

The department also continued preparing large-format items from the Grant Featherston archive for digitisation. The archive includes photographic materials, architectural plans, drawings, scrapbooks, correspondence, material samples and maquettes, and various forms of ephemera. Rehousing of the artist archive has now reached 75 per cent completion.

Members of the department undertook colorimetry readings for artworks containing light-sensitive dyes and pigments. Using a spectrophotometer, colour data was collected from Salvador Dalí's *Mae West lips* sofa, 1937–38, before, during and after display. This preventive conservation technique monitors colour changes, such as fading, caused by light exposure. The resulting data informs future conservation decisions regarding displays and long-term preservation of the work.

The department also undertook microfade testing to gather more precise colorimetry data and to predict the impact of future light exposure. Conservators have also connected with conservation staff from the Victoria and Albert Museum (V&A), who have a similar sofa, with the aim of sharing and comparing data on observed and predicted colour change.

During this period, the department continued its support of the regional gallery sector and engaged with the tertiary sector by delivering lectures and hosting interns from the University of Melbourne's Master of Cultural Materials Conservation course.

RESEARCH, ENQUIRY AND LIFELONG LEARNING

In 2024/25, new opportunities were provided for audiences of all ages to engage with the NGV Collection and exhibitions, and for the publication of new writing and research. Print highlights include *Yayoi Kusama, Observations: Dress in Art Design History*, *Martin Grant and French Impressionism from the Museum of Fine Arts, Boston*. Six issues of *NGV Magazine* were also published in both print and digital formats, highlighting exhibitions, new acquisitions and the NGV Collection.

The NGV remains committed to providing free and accessible content to complement its print publishing program, this past year offering seventy-two free online articles and essays on the NGV website. The NGV's digital publishing is promoted through the 'READ' tile in the NGV e-News and a newly established bimonthly publishing e-newsletter.

Observations, a series of scholarly talks delivered online, took place in 2024, exploring the topic of *Dress in Art & Design History*. Nine world-leading experts in art and design history were engaged to research the NGV's rich collection of fashion, textiles, paintings and works on paper. The series covered the sixteenth to the twentieth centuries and explored how fashion shapes and reflects changes in society. This research positioned the NGV Collection at the centre of new scholarship, with three online seminars on a range of topics, such as power dressing in Tudor and Stuart portraiture, shifts to modernity in early nineteenth-century European fashion, the female image in twentieth-century Japan, and the evolution of the sari in India. Following the seminar, these presentations were transcribed and edited into a publication of the same name released in May 2025. *Observations: Dress in Art & Design History* was generously supported by an anonymous donor.

‘*REKOSPECTIVE ... BURSTS WITH BRIGHT AND BOLD COMBINATIONS, SPLASHED ACROSS THE ARTWORKS AND EVEN THE WALLS.*’

– GISELLE AU-NHIEN NGUYEN IN *THE GUARDIAN*

As part of the NGV’s Scholars Series – an art historical lecture program that reveals the stories behind works in the NGV Collection – guest academics presented throughout 2024/25. Highlights included visiting US-based art historian Professor Jeffrey Chipps Smith, who explored the NGV’s rich holdings of works on paper by Albrecht Dürer, and Surrealist expert Dr Ken Wach, who presented on Hans Arp. Wach’s lecture marked the occasion of a major gift from the artist’s estate, Stiftung Arp e.V., comprising twenty-four sculptures – the largest global donation of Arp’s work to date. These events were presented at NGV International and livestreamed to online ticket holders.

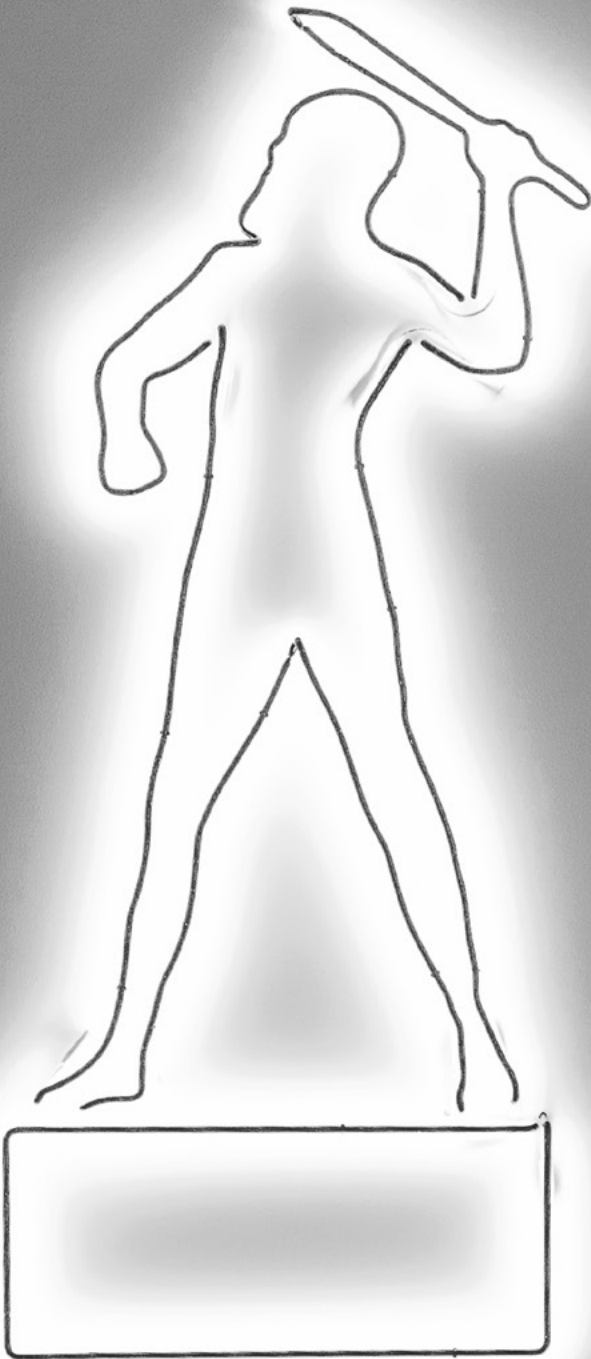
The Gallery’s commitment to lifelong learning was reflected in a dynamic program of onsite education, offering curriculum-aligned programs for students of all levels, alongside a range of adult learning initiatives. These included professional learning programs for teachers to build knowledge, skills and strategies for integrating the NGV Collection and exhibitions into teaching and learning across the curriculum.

Online learning opportunities complemented in-person programs, engaging audiences of all ages locally, nationally and internationally. This included creative practitioner-led online events for schools and new resources developed for major exhibitions, such as *Top Arts*, *Pharaoh* and *Yayoi Kusama*. For adults, online learning opportunities included the Gallery Visits You program, designed to extend the NGV experience to those unable to attend in person.

The NGV’s adult learning program continued in February 2025 with the launch of NGV Art School. The program offers in-person and online courses for all ages to connect with art, design, culture and ideas. New courses include a practical drawing course developed with local artist Lily Mae Martin, a one-day course on twentieth-century design, a four-week exploration of Australian art history, and the self-guided online courses *10 Artists You Should Know* and *Icons of Art: Yayoi Kusama*.

RESONANCE: Truth-telling at NGV, a three-year initiative supported by the Ullmer Family Foundation launched in 2023, continued in 2024/25. The program expands research and engagement with the NGV’s First Nations art and design collection and profiles First Nations voices. The second Wurrdha Marra Annual Conversation took place in November 2024 and featured contemporary artist Vernon Ah Kee in dialogue with award-winning author, film-maker and lawyer Larissa Behrendt. The initiative also supported two new First Nations art and design adult learning courses: a sold-out four-week course presented at The Ian Potter Centre: NGV Australia in August 2024, and a self-guided online course launched in November 2024. As part of the initiative, the NGV also welcomed artist Gary Lee to Melbourne. His visit included a free In Conversation program to celebrate the opening of *Another Other: The Photo-Politics of Gary Lee* at The Ian Potter Centre: NGV Australia. The NGV gratefully acknowledges the generous support of the Ullmer Family Foundation for this important initiative.

(opposite)
Installation view of Reko Rennie’s *OA WARRIOR I* (pink) 2020, on display as part of *REKOSPECTIVE: The Art of Reko Rennie* at The Ian Potter Centre: NGV Australia. Purchased, Victorian Foundation for Living Australian Artists, 2020 © Reko Rennie. Photo: Jessie Obialor



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 October 2024 and April 2025. In 2024/25 the VFLAA acquired a total of thirty-five works across a range of disciplines and committed an additional \$1 million towards commissioning the work of Australian artists for the forthcoming NGV Triennial in 2026. The NGV thanks the regional representatives on the VFLAA Committee, Jessica Bridgfoot and Joshua White.

The table opposite provides an overview of the performance of the VFLAA in 2024/25.

VFLAA STATISTICS

Financial performance

Indicator	2024/25
Annual growth in capital of the VFLAA Endowed Fund	6.08%
Annual value of acquisitions	\$719,533
Market value of fund at year end	\$25,095,245

Artistic performance

Indicator	2023/24	2024/25	2024/25
	RESULT	TARGET	RESULT
Number of VFLAA works acquired	29	-	35
Number of artists whose art was acquired	25	-	7
Number of Victorian artists whose art was acquired	23	-	3
Victorian artists as a percentage of total artists acquired	79%	40%	37.5%
Number of Indigenous artists whose art was acquired	3	10	4
% income spent in primary market	100%	80%	100%

VFLAA/state Collection access performance

Indicator	2023/24	2024/25	2024/25
	RESULT	TARGET	RESULT
VFLAA works displayed at the NGV	16	20	132
VFLAA works displayed on NGV website	100%	90%	100%
Regional/outer metropolitan galleries which received VFLAA loans	5	4	10
VFLAA works loaned to regional/outer metropolitan galleries	32	5	43
Total number of VFLAA works loaned	37	-	49

NGV’s management of VFLAA performance

Indicator	2023/24	2024/25
Number of regional representatives on the VFLAA Committee	2	2
Number of VFLAA acquisition meetings	2	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 and social experiences was core to the NGV’s activities in 2024/25.

CONNECTING COMMUNITIES WITH ARTISTS, DESIGNERS, CULTURE AND IDEAS

Having its final months during the 2024/25 financial year, the Melbourne Winter Masterpieces® exhibition *Pharaoh* welcomed over 28,220 visitors throughout the winter season of NGV Friday Nights and attracted a further 1800 visitors to public programs held throughout the exhibition period. Coinciding with *Pharaoh*, the exhibition *Ancient Egypt for Kids* was developed especially for children and families. Featuring creative design inspired by the geography of ancient Egypt, as well as artworks and objects from the NGV Collection, the exhibition introduced young visitors to ancient Egyptian life and culture through hands-on activities, multimedia interactives and panoramic screenings. More than 87,000 children attended *Ancient Egypt for Kids*, which was generously supported by Officeworks, City of Melbourne and Spencer Ko.

Held in August 2024, the NGV Teens Art Party welcomed more than 800 teenagers to *Pharaoh*, alongside workshops, performances and tours delivered in partnership with the University of Melbourne. Meanwhile, public programs for *Africa Fashion* attracted over 2000 visitors.

In November 2024, the NGV celebrated the opening of *Cats & Dogs* at The Ian Potter Centre: NGV Australia with curator talks and conversations. The month concluded with a playful debate where

special guests argued their case: is it better to be a cat or a dog? A multimedia interactive within the exhibition invited visitors of all ages to digitally frame an image of their pet and view it in the ‘Pet Gallery’.

To mark the opening of *Yayoi Kusama*, more than 500 visitors gathered in the NGV’s Great Hall for a series of free talks exploring the remarkable life and career of one of the world’s most celebrated living artists. On Saturday 1 March 2025, the NGV Teens Art Party attracted 600 visitors, aged 12–18, for an evening of performances and activities celebrating the exhibition. In the dedicated children’s gallery, *The Obliteration Room*, 2002–present, a participatory exhibition created by the artist, attracted more than 172,000 young visitors to NGV International, setting a new summer record for children’s visitation. The exhibition was generously supported by Officeworks and City of Melbourne. An accompanying children’s book, *Lots of dots*, was also developed especially for early readers, introducing them to Kusama’s art and encouraging their journey with art and learning.

Summer 2024 programming included collaborations with major festivals such as Midsumma, Asia TOPA and the PayPal Melbourne Fashion Festival. Highlights included a new performance work by acclaimed choreographer Melanie Lane, commissioned especially for *Yayoi Kusama* in partnership with Asia TOPA and Arts Centre Melbourne, and a sold-out season of NGV Friday Nights, experienced by more than 31,000 visitors over eighteen weeks.

The annual Kids on Tour program returned in January 2025, supporting arts and community hubs across Victoria to deliver informal learning opportunities through creative activities inspired by *Kusama for Kids* and *Cats & Dogs*. Reaching a record 156

‘THANK YOU SO MUCH FOR THE AMAZING EXPERIENCE YOU GAVE TO OUR STUDENTS... IT WAS TRULY AN EXPERIENCE THEY WILL NOT FORGET’

– TEACHER, INTRODUCTION TO *PHARAOH* FOR PRIMARY STUDENTS

venues – including asylum resource centres, community hubs, public libraries, regional galleries, neighbourhood houses and children’s hospital wards – the program grew by 8.4% from the previous year. Additional activities connected families with the NGV Collection and were developed in collaboration with artists Dr Deanne Gilson, Collective Closets, and Sophie Honess.

Also in January 2025, the popular *Drop by Drawing* series returned to NGV International, engaging over 1000 visitors in free weekly drawing sessions that invited audiences to connect with and learn from local artists. For children and families, NGV Kids Summer Festival welcomed 21,000 children for a week of fun across NGV International and The Ian Potter Centre: NGV Australia. In partnership with Federation Square, the festival launch featured a line-up of pet-themed activities related to *Cats & Dogs*, including live dog shows, art activities and story time sessions, face-painting and a screening of the 2000 film *Best in Show*. Two Relaxed Mornings sessions offered young visitors with disability or neurodiversity the opportunity to explore *Kusama for Kids* and the festival activities before regular Gallery hours, with fewer people and reduced sensory stimuli.

Throughout 2024/25, the NGV provided opportunities for audiences of all ages to connect with artists and designers through talks by exhibiting artists and designers Reko Rennie, Martin Grant, and MECCA X NGV Women in Design Commission recipients Christien Meindertsma and Nipa Doshi.

To celebrate Pride Month in June 2025, the NGV continued its programming partnership with the Australian Queer Archives. A full day of free talks and tours at NGV International and The Ian Potter Centre: NGV Australia connected audiences with Melbourne’s queer history through works in the NGV Collection, presented by NGV curators and members of the LGBTQIA+ community.

In June 2025, the Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston* opened with free drop-in conversations in the Great Hall exploring the social and cultural history of the Impressionist movement. The program culminated in a keynote lecture by Dr Katie Hanson, Curator of Paintings, Art of Europe, at the Museum of Fine Arts, Boston, focusing on one of the movement’s most influential figures, Édouard Manet.

Adult learning initiatives continued with the launch of NGV Art School in February 2025. Other educational programs included *Observations: Dress in Art & Design History*, an online seminar series exploring the history, impact and legacy of fashion and textiles in art and design. *Observations* was generously supported by an anonymous donor.

NGV Italia, a three-year initiative supported by the Italian Australian Foundation, continued to celebrate Italian art, design and culture through dedicated programming. Similarly, RESONANCE: Truth-telling at NGV, a three-year initiative supported by the Ullmer Family Foundation, continued with a series of dedicated programs reflecting First Peoples’ stories and perspectives.

The NGV acknowledges longstanding strategic partnerships with the Department of Education and the Victorian Catholic Education Authority, which supported the participation of more than 132,000 students and teachers in curriculum-aligned learning programs offered on request throughout the year. These included Gallery-based, outreach and online programs across multiple areas of the curriculum including Visual Arts, Design, English, Languages and History.

In 2025, the annual *Top Arts* exhibition, part of the Victorian Curriculum Assessment Authority’s Season of Excellence, once again showcased outstanding work by VCE students who completed the study designs for Art Making and Exhibiting and Art Creative Practice. Programs included daily talks, folio viewings and VCE KickstART, a program delivered in partnership with Art Education Victoria. An after-hours event welcomed *Top Arts* exhibitors, their friends and family for an evening of art, folio viewings, workshops and inspiring talks, attracting 142 attendees.

Over 17,000 students and teachers from across Australia participated in online learning programs in 2024/25. Highlights included a Book Week program with award-winning illustrator and writer Freya Blackwood; a character-focused drawing workshop with artist Leigh Hobbs; a workshop inspired by *Yayoi Kusama* presented by architect Louise O’Brien; an art-making workshop with artist Tanya Schultz (Pip & Pop); and a program presented in collaboration with the National Portrait Gallery, Canberra, with artist Atong Atem.

Professional learning for teachers included the Ways of Making workshop series, exploring the creative processes and ideas of artists and designers such as Kenny Pittock and Nixi Killick. The Ways of Looking program focused on classroom strategies to develop students’ observation, interpretation and responding skills. The latter included presentations by video essayist, Mary McGillivray.

In partnership with the Koorie Heritage Trust, the NGV delivered a series of social and creative programs for international students as part of the Study Melbourne Inclusion Program. These included a Birrarung Wilam (River Camp) Walk, a tour of Wurrdha Marra with NGV Curators, a textile workshop with Taylah Eid, a bush tucker and floral bouquet workshop with Sammy Trist, and a basket-weaving workshop with Cassie Fisher-Patterson.

OUTREACH AND REGIONAL ENGAGEMENT

During 2024/25, the NGV’s conservation department continued to collaborate with regional galleries and allied professionals. Department staff gave more than thirty presentations, lectures and tours for public, student and industry audiences.

(opposite)
NGV Teens Art Party during *Yayoi Kusama*,
NGV International. Photo: Eugene Hyland

OVER 12,000 STUDENTS AND TEACHERS FROM
ACROSS AUSTRALIA PARTICIPATED IN ONLINE
LEARNING PROGRAMS IN 2024/25

During this period, major outreach efforts included hosting a workshop for members of the Public Galleries Association of Victoria (PGAV) focused on condition reporting for exhibition and loan works. This workshop gave staff from regional and smaller metropolitan galleries across Victoria the opportunity to build specialist skills, engage in peer-to-peer learning and strengthen professional networks. The department also facilitated a Disaster and Collection Response Workshop for community collecting organisations, held at Bendigo’s Golden Dragon Museum. Additionally, a lecture was delivered at Ballarat Art Gallery to help collection staff better understand their building’s environmental performance and to support improvements to its HVAC system.

Department members also participated in a range of NGV Public Programs, including *Colour*, an intensive course presenting on the science of colour, and colour and ochres in First Nations Art, and *Stories from Conservation – Discovering a Long-Lost Frederick McCubbin*.

Further outreach included presenting research papers at national and international conferences. A key presentation was *Implementing an Adaptive Climate Control Strategy: Collection Monitoring and Sustainability Outcomes*, a paper delivered at the International Institute for Conservation of Historic and Artistic Works (IIC) 2024 Congress in Lima, Peru. In collaboration with the Faculty of Arts at the University of Melbourne for their *Being Human Festival 2024*, department members presented on the conservation and analytical examination of the NGV’s earliest illuminated manuscript, *The Gospel of Theophanes*, at the event *Discovering the ‘Melbourne Gospels’*.

Conservators worked with Pacific Sister artist Rosanna Raymond for the activation of her artworks *H’nard K’nore G’ngang G’near* at Bunjil Place Gallery. Following this activation, the NGV’s Conservator of Indigenous Art hosted a day-long discussion with artists, conservators, curators, registrars and cultural knowledge holders to explore future support for similar activations, and how institutions can facilitate greater access to Indigenous art and other cultural collections.

The department hosted nine interns from the University of Melbourne’s Grimwade Conservation program. These internships gave students the opportunity to learn about practical treatments, and examination and documentation processes across textiles, paper and paintings, providing valuable insights into professional practices in a major art museum.

Regional touring

Shepparton Art Museum
The Land Is Us: Stories, Place & Connection
30 March – 1 September 2024

In partnership with Shepparton Art Museum (SAM), the NGV presented *The Land is Us: Stories, Place & Connection* from March–September 2024. Curated by Jessica O’Farrell and Belinda Briggs, the exhibition brought together notable artworks from the NGV Collection that offer an expanded consideration of landscape art.

The Land is Us invited audiences to reflect on their connection to Country, presenting works that convey, re-interpret or affirm lived experiences and relationships with the landscape. *The Land is Us* presented regional audiences with complex and varied artistic approaches from renowned Australian and First Nations artists, including Sidney Nolan, Brook Andrew, John Brack, Destiny Deacon and Patricia Piccinini. The 129-day exhibition attracted a total of 46,669 visitors, averaging 348 per day. Eighteen public programs accompanied the show, drawing 463 participants. The exhibition encouraged visitors to explore their connection to the land and its role in shaping personal and national identity.

Bunjil Place Gallery
Floribunda
29 March – 20 July 2025

Opening in March 2025, *Floribunda* was a partnership between the NGV and Bunjil Place. This expansive exhibition was a larger-than-life exploration of floral imagery, design and motif drawn exclusively from the NGV Collection and presented in a Wunderkammer-style display.

Spanning decorative arts, fashion and textiles, painting, and First Nations and Pacific art, *Floribunda* explored the cultural and aesthetic roles of flowers across histories. Featuring poignant still-life painting, couture embellished with swirls of floral patterning, and objects adorned with buds and blooms, *Floribunda* connected human experience with the beauty and poetic symbolism of flowers.

Free public programming ran throughout the 114-day exhibition and included family-friendly workshops, activities, artist talks, learning tours and still-life sketching sessions.

International touring

La Terre est bleue: L’art de Dhambit Mununggurr (*The Earth is Blue: The Art of Dhambit Mununggurr*) was the fifth NGV exhibition to debut at the Australian Embassy in Paris. Opening in October 2024 and running through March 2025, the exhibition was presented in partnership with Buku-Larrngay Mulka Art Centre.

Featuring a new series of works on paper by Djapu artist Dhambit Mununggurr, known for her innovative use of blue acrylic paint on bark, *The Earth is Blue* reflected upon the cultural experiences of the artist’s life in north-east Arnhem Land. The series was Mununggurr’s first foray into paper as a medium, departing from her previous works on bark and board.

Building on the success of past NGV exhibitions in Paris – including *Blak Rainbow: L’Art de Dylan Mooney*, *Rituel et Cérémonie: Extrait de Mémoires Ancestrales*, *Gothique Blanc: Petrina Hicks* and *DESTIN: L’Art de Destiny Deacon* – this latest exhibition introduced French audiences and international visitors to one of Australia’s most daring and inventive contemporary painters.

NGV Indian Community Day 2024 at NGV International,
13 October 2024. Photo: Eugene Hyland



REALISING OUR POTENTIAL



Welcoming and reflecting our diverse community and supporting their engagement with the NGV remained a priority throughout the year with a broad range of initiatives delivered across the Gallery.

SERVING AND REFLECTING THE COMMUNITY

The NGV is committed to providing equitable access and creating an inclusive environment where all members of our community can experience art in welcoming and meaningful ways.

Digital resources supported access to exhibitions and included detailed access guides, large-print artwork labels (available for free download), sensory maps identifying both areas of sensory stimuli and rest, and social stories to help neurodiverse individuals and families prepare for their visit. Online resources for *Pharaoh* and *Yayoi Kusama* were viewed over 150,000 times.

The NGV also delivered Relaxed Sessions – out-of-hours access for visitors who benefit from a quieter gallery experience, including people living with disability, neurodiversity, mental or chronic health conditions, or frailty. Nine sessions were held across key exhibitions, including *Pharaoh*, *Africa Fashion*, *Ancient Egypt for Kids*, *Yayoi Kusama*, *Kusama for Kids* and the NGV Kids Summer Festival.

As part of the Alter State Festival (organised by Arts Centre Melbourne), the NGV presented Tactile Creations, a series of three workshops for visitors with blindness or low-vision, developed and presented by low-vision artist Erica Tandori. Audio-described and tactile tours were also offered, along with Auslan tours for *Pharaoh* and *Yayoi Kusama*, led by artists Elizabeth Reed and Luke King. Free Auslan interpretation was available upon request for public programs.

Through the NGV Kids on Tour outreach program, the NGV partnered with community organisations such as Different Journeys, Yalingbu Yirramboi – The Royal Children’s Hospital, and Monash Children’s Hospital to distribute free art materials and activity kits across Victoria. Free Dementia-friendly tours and workshops focused on the NGV Collection were provided for visitors living with dementia and their carers. Staff training in disability awareness was presented by Amaze and Veritas Vitae.

The Gallery welcomed culturally and linguistically diverse communities throughout the year, collaborating with creatives in community programs to deliver inclusive programs of art, design, performance, music and guided tours of the NGV Collection. To celebrate *Africa Fashion*, the NGV collaborated with program

‘THE TALK WAS A TOUR DE FORCE – ERUDITE, EXCEPTIONALLY CLEAR, WELL-INFORMED BY THE ACADEMIC LITERATURE ON BLAKE, AND A PERFECT TOUR OF THE NGV’S EXCEPTIONAL BLAKE COLLECTION.’

– NGV MEMBER, MEMBERS TALK: WILLIAM BLAKE – ROMANTIC VISIONARY

co-curator Dorcas Maphakela and African-led organisations Next in Colour and Yo CiTY to produce a series of community days.

NAIDOC Week 2025 was marked by a day of artistic workshops and performances by local First Nations creatives, including a tour in collaboration with Koorie Heritage Trust at The Ian Potter Centre: NGV Australia. The event attracted 3000 visitors.

Indian Community Day welcomed over 5000 visitors for food, dance performances, workshops and a panel discussion exploring the history of Indian textiles while the NGV’s Lunar New Year celebrations for the Year of the Snake drew 31,444 visitors over one weekend at NGV International.

NGV Italia, a three-year initiative supported by the Italian Australian Foundation, continued with in-language programs such as Chat Italiano, Coffee and Culture for Seniors and bilingual highlight tours of Italian works in the NGV Collection. A special In Conversation event with author, cook and presenter Julia Busuttill Nishimura, and educational resources were developed for student audiences.

The Krystyna Campbell-Pretty AM and Family School Support Program provided fully supported visits to NGV exhibitions, covering transport, ticketing and program costs for schools that would otherwise be unable to attend. More than 1100 students and teachers from twenty schools visited *Pharaoh*, more than 500 students and teachers from ten schools visited *Yayoi Kusama*, and over 600 students visited *Africa Fashion*. Additionally, 400 students from government schools with a high representation of students of African heritage participated in an outreach workshop co-designed with artists Olana Janfa, Tab Sejoie and Collective Closets. The NGV warmly thanks Krystyna Campbell-Pretty AM and Family for their generous support of this program.

The NGV Customer Service team continued to lead facilitation of the NGV Service Standards program delivering regular workshops for staff across the Gallery.

VOLUNTEER CONTRIBUTION

Volunteers continued to make a significant contribution to the NGV through free drop-by tours in English and Mandarin at both The Ian Potter Centre: NGV Australia and NGV International, as well as tours and talks for *Pharaoh*, *Cats & Dogs* and *Martin Grant*. Volunteers also supported a range of initiatives designed to connect audiences with the NGV Collection and exhibitions, including Seniors Tea with NGV, the Gallery Visits You online program for those unable to visit in person, and the Coffee and Culture program and Italian art and design tours presented in English and Italian.

LEADERSHIP IN AUDIENCE ENGAGEMENT

The NGV is committed to excellence and leadership in audience engagement, connecting a wide range of audiences with the NGV Collection and exhibitions in exciting and innovative ways.

In March 2024, as the founding organisation of the International Audience Engagement (IAE) Network, the NGV hosted the network’s third working meeting. Attended by twenty-three audience engagement professionals from museums such as the Art Gallery of New South Wales; Mori Art Museum, Japan; the National Gallery of Art, Washington D.C., United States; National Gallery Singapore; Philbrook Museum of Art, United States; Rijksmuseum, Netherlands; Singapore Art Museum; and the Smithsonian National Museum of American History, United States.

During 2024/25, NGV publications were acknowledged both nationally and internationally. In the 2024 International Book Awards, *Triennial 2023* was a finalist in the Art category, and *Precarious Movements: Choreography and the Museum* was awarded Winner, Performing Arts. In the AAANZ Art Writing and Publishing Awards, *Rembrandt: True to Life* was Highly Commended in the Best Large Exhibition Catalogue category. In the 2024 Australian Graphic Design Awards, *NGV Triennial 2023*, *Photography: Real and Imagined*, *Precarious Movements: Choreography and the Museum* and *Pharaoh* were all finalists in the Entire Book category. In the 2025 Australian Book Industry Awards *Who Were the Ancient Egyptians? An Activity Book for Kids* was longlisted for Book of the Year for Younger Children (ages 7–12), and in the 2025 Australian Book Design Awards *Yayoi Kusama* was nominated for Best Designed Fully Illustrated Book under \$75, *Lots of dots* for Best Designed Children’s Non-Fiction Book and *Cats and Dogs in Art & Design* for Best Designed Illustrated Book Under \$75.

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)
NGV Learn, A Visual Story, 2025 at NGV International. Photo: Joshua Scott

BUILDING FOR THE FUTURE

The Fox: NGV Contemporary will be Australia’s largest gallery dedicated exclusively to contemporary art and design. Located at 77 Southbank Boulevard, The Fox: NGV Contemporary will become the NGV’s third site, joining NGV International and the Ian Potter Centre: NGV Australia.

The new gallery is the centrepiece of the Melbourne Arts Precinct Transformation Project, a once-in-a-generation, city-shaping opportunity to strengthen the future of Melbourne’s cultural landscape.

The NGV has been working closely with project partners Creative Victoria, Melbourne Arts Precinct Corporation (MAP Co), Development Victoria and Arts Centre Melbourne to plan and deliver the following project streams:

- The Fox: NGV Contemporary gallery
- The new public urban gardens, Laak Boorndap
- Upgrades to Arts Centre Melbourne’s Theatres Building
- New shared services infrastructure and vital technology upgrades.

2024/25 has marked several major milestones for The Fox: NGV Contemporary, including the deconstruction of the 77 Southbank Boulevard building (the site of the new gallery), the completion of 70 per cent detailed design and procurement, and appointment of a head contractor to deliver the build.

The NGV has continued to work in close collaboration with the architects at Angelo Candalepas and Associates, and their team of sub-consultants, on every aspect of The Fox: NGV Contemporary.

In January 2025, following a yearlong procurement process, Lendlease were awarded the head contract for the build of The Fox: NGV Contemporary.

Early works at NGV International were completed in December 2024 following two years of redevelopment.

Alongside these early works at The Fox: NGV Contemporary and NGV International, the NGV, alongside partner MAP Co, remains actively involved in the design and future planning of the surrounding 18,000 square metres of public urban garden, Laak Boorndap.

The design and construction of The Fox: NGV Contemporary is being managed by the NGV’s delivery partner Development Victoria, in collaboration with MAP Co and Arts Centre Melbourne. The NGV is grateful to all project partners for their ongoing support of the new gallery – part of the largest cultural infrastructure project in Australia’s history.

In realising the vision for The Fox: NGV Contemporary, the NGV is deeply appreciative of funding provided by the Victorian Government and the philanthropic community, whose unprecedented support is helping bring this once-in-a-generation project to life.



(above)
Render of The Fox: NGV Contemporary. 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 deeply grateful to Australian, state and local governments for their support of the Gallery’s programs and exhibitions in 2024/25. The Victorian Government’s funding of \$10.7 million from the 2024/25 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 2024/25, the third year of sustaining the NGV’s successful exhibition model, the NGV delivered *Yayoi Kusama* and a range of other international and Australian exhibitions, including *Kusama for Kids, Cats & Dogs*, and the major retrospective *REKOSPECTIVE: The Art of Reko Rennie*.

(above)
Tony Ellwood, Director, NGV; the Hon Jacinta Allan, Premier of Victoria; and the Hon Colin Brooks, MP, Minister for Creative Industries visiting the *Yayoi Kusama* exhibition at NGV International. Photo: Tim Carrala

THE NGV FOUNDATION RECEIVED MORE THAN \$48.2 MILLION IN CASH DONATIONS AND GIFTED WORKS OF ART

FUNDRAISING AND PHILANTHROPY

Each year, the generosity of our donors reaffirms the vital role philanthropy plays in shaping the future of the NGV. We extend our sincere thanks to all supporters for their invaluable donations throughout the 2024/25 financial year, during which the NGV Foundation received more than \$48.2 million in cash donations and gifted works of art. This unwavering support enables the NGV to present ambitious exhibitions, enrich and diversify the Collection, and welcome millions of visitors to the Gallery each year.

The vision and generosity of our supporters is central to bringing The Fox: NGV Contemporary to life, and we are grateful to all the donors who have pledged commitments to this extraordinary transformation project. We wish to acknowledge the demonstrated leadership of Paula Fox AO, Lindsay Fox AC and the Fox Family, alongside other dedicated philanthropic families and foundations, including Pauline Gandel AC & John Gandel AC; The Ian Potter Foundation; Metal Manufactures Pty Limited & Dr Carol Colburn-Grigor CBE; 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; The Ullmer Family Foundation; The Spotlight Foundation; Leigh Clifford AC & Sue Clifford; Chris Thomas AM & Cheryl Thomas; Orthwein Foundation; Michael Tong & Emily Tong; James Farmer & Rutti Loh; Cornish Family Foundation; Norman & Pauline Bloom; Jonathan Denby & Viv Petroff; and the generous donors who wish to remain anonymous.

The 2024 NGV Annual Appeal successfully acquired Yayoi Kusama’s *Narcissus Garden*, 1966/2024, for the NGV Collection. The acquisition further strengthens the Gallery’s commitment to expanding its representation of contemporary female artists and is a lasting testament to the dedication of our supporters. We are deeply grateful to everyone who supported the 2024 NGV Annual Appeal, in particular leadership gifts from: Decjuba Foundation; Shirley Hsieh and Susan Lin; Paula Fox AO & the Fox Family; The Neilson Foundation; Jasmine Brunner Bequest; 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; donors to the 2024 NGV Foundation Annual Dinner; donors to the 2024 NGV Annual Appeal; Bagôt Gjergja Foundation; Suzanne Kirkham; Rosemary & Nora Merralls; Carolyn Stubbs OAM, Mark Gavin and Michael Gavin; John Fast & Jenny Fast; Betsy Polasek; Michael Tong & Emily Tong; John Bates & Lorraine Bates; Lisa Gay & Ric West; Lisa Ring; Anita Simon; Peter and Celia Sitch Family Charitable Foundation; Ralph Ward-Ambler AM & Barbara Ward-Ambler; Robyn Wilson & Ross Wilson; Dr. Sheena Broughton & Nigel Broughton; Hermann Family Foundation; and Suzanne Cohn & Norman Cohn.

In May, the NGV Foundation launched the 2025 Annual Appeal to acquire *Officer and waitress (Offizier und Kellnerin)*, 1915, a powerful masterpiece by Ernst Ludwig Kirchner. To date, we have received donations from Mavourneen Cowen; Tim Fairfax AC & Gina Fairfax AC; Alan & Mary-Lou Archibald Foundation; John Adams & Cecily Adams; Elizabeth King & Guy King; Suzanne Kirkham; John Bates & Lorraine Bates; Carolyn Stubbs OAM, Mark Gavin and Michael Gavin; John Fast & Jenny Fast; The Betsy &

Ollie Polasek Endowment; Monica Grollo & Nicholas Whitby & the Grollo Family; Ralph Ward-Ambler AM & Barbara Ward-Ambler; Forster Family Foundation; Anita Simon; Michael Ullmer AO & Jennifer Ullmer; John Higgins AO & Jodie Maunder; Gwenneth Nancy Head Foundation; Linda Herd & the Canny Quine Foundation; Julie Ann Cox AM; Dr. Craig D’Alton & Dr. Peter Sherlock; Carol A. Sisson; Grant Powell; Rosemary Merralls & Nora Merralls; The Valda Klaric Foundation; Jacqui L. Lamont; The Marmel Foundation; Martin Hosking & Loreto Hosking; Peter Canet & Ivanka Canet; Julie Viney; Linda McNaughton; Dr. Peter Christoff and Donors to the 2025 NGV Annual Appeal alongside donors to the 2025 NGV Foundation Annual Dinner. This campaign will continue throughout the winter and spring seasons, for the duration of the *French Impressionism* exhibition.

As we approach the 2026 NGV Triennial, we are incredibly grateful to the passionate donors who have already pledged their support towards the fourth iteration, including Triennial Champions Barry Janes & Paul Cross, Bertalli Family Foundation, Decjuba Foundation, NGVWA, Felton Bequest, and the Victorian Foundation for Living Australian Artists; Triennial Lead Supporters Joe White Bequest, Michael Tong & Emily Tong, Robin Campbell AM, David Parncutt & Paul Andrews, John Higgins AO & Jodie Maunder, Lisa Fox, and Alana Kirby on behalf of the Sun Foundation and Orloff Family Foundation; and Major Supporters Wendy & Paul Bonnici Family, Paula & Samantha Cross, Anthony & Clare Cross, Brendan & Grace O’Brien, The Cox Family Foundation, and Krystyna Campbell-Pretty AM & Family. We would also like to thank our Supporters Chris Thomas AM & Cheryl Thomas, Nick Perkins & Paul Banks, Helen & Michael Gannon, Helen Nicolay, Sarah Cronin, Samuel Cronin & Bradley Cronin, Thomas Bridge, Rosemary & Nora Merralls, Anne Robertson & Mark Robertson OAM, Bagôt Gjergja Foundation, Michael Buxton AM & Janet Buxton, Andrew & Judy Rogers, and generous donors who wish to remain anonymous.

The NGV continues its mission to expand the breadth and diversity of its Collection. We celebrate the dedication of donors who have supported the curatorial strategies and Collection development over the past twelve months, including Krystyna Campbell-Pretty AM & Family; Joanna Horgan AM & Peter Wetenhall; Dr Anne Hunt OAM; Carol Sisson; Lyn Williams AC; Ren Barlow; Barbara Hay & the Hay Family; Pauline Gandel AC & John Gandel AC; D’Lan Contemporary; Deborah Salins & Andis Salins; Andrew Michelmores AO & Janet Michelmores AO; The Cox Family Foundation; The Wedgwood Society of Australia Ltd; Chris & Dawn Fleischner; Janet Whiting AM & Phil Lukies; The Late Hon. Michael Watt KC & Cecillie Hall; Rob Gould Foundation; Darcy Brennan & Deborah Galbraith; Deborah Lennon & Anthony Lennon; Linda Herd & the Canny Quine Foundation; Chris Thomas AM & Cheryl Thomas; Alan Roberts; Dr George Kokkinos & Melissa Tonkin; Craig Semple; Brenda Mouritz & Edward Mouritz; Arturo Gandioli-Fumagalli; Dr Pam Martin & Paul Martin; Jan Bagley & Bruce Herbes; Biddy Van Aanholt & Chris Van Aanholt; Trevor Holborrow & Marlie Holborrow; JTM Foundation; Loris Pegg; Fair Shen; Ronald Hood; Sarah & Ted Watts; Deven Marriner; Bridget Patrick & John Patrick; Craig Kimberley OAM & Connie Kimberley; Dr Sarah Tiffin & Andrew Clark; Marlyn Bancroft & Peter Bancroft OAM; Bruna

Capodanno & Lucia Soriani; and donors who have generously supported anonymously.

Throughout the 2024/25 financial year, the NGV Collection was enhanced by a number of significant works generously gifted by: Lyn Williams AC; Krystyna Campbell-Pretty AM; Akira Isogawa; the Felton Bequests Committee; Emily Floyd; Kenneth Reed AM & Leonard Groat; Takamasa Takahashi & David Tune; Dame Zandra Rhodes; RCR Holdings Pty Ltd; Asia Upward; The Hon David Angel KC; Susan Dimasi; Dr Clinton Ng; Brian Donnelly; Mark Schiff; Dean Keep & Jeromie Maver; Chanel; Diana Al-Hadid; Olga Kononchuk; Susan Jones & James McGrath; Tiffany Wood Arndt & Matthias Arndt; Gary Lee; Jonathan Cebon; Ralph Renard & Ruth Renard; Steve Martin & Anne Stringfield; Prof Wang Gungwu CBE; Martin King; Helen Cooley & Jacobus van Breda; Ajit Jayetileke; Donald Holt; Linda Jackson AO; Dr Srilal Fernando; Robert Hague & Marie Banic; Anthony Knight OAM & Beverly Knight; Ida Halliday; Peter Smyrl & Eloise Smyrl; Galerie Kicken Berlin and Assoc Prof Alison Inglis AM.

We are deeply grateful for the outstanding support we have received over the last twelve months towards the Gallery's exhibitions, programs and initiatives, including major donations from Krystyna Campbell-Pretty AM & Family; Peter Clemenger AO; Metal Manufactures Pty Limited; Gidleigh Foundation; Italian Australian Foundation; City of Melbourne; Cicely & Colin Rigg Bequest; Michael Ullmer AO & Jennifer Ullmer; Beatrice Moignard; Carol A. Sisson; Susan Morgan OAM; Christine Barro; The Betsy & Ollie Polasek Endowment; Serp Hills Foundation; The JTM Foundation; Janet Whiting AM & Phil Lukies; Scanlon Foundation; Will Mason & Mark Kestin; Leanne Saward; Rodney Dux; and the generous donors who wish to remain anonymous.

The NGV also gratefully acknowledges the ongoing support of our dedicated Annual Giving donors, whose contributions have enabled significant acquisitions across key collecting areas, including Asian art, conservation, contemporary art, contemporary design and architecture, decorative arts, fashion and textiles, First Nations art, Australian art, international art, photography, and prints and drawings.

Beginning with Alfred Felton's extraordinary bequest in 1904, planned giving has played an instrumental and transformative role in the life of the NGV. we extend our gratitude to all bequest donors and acknowledge all bequests received during this period. The power of a bequest ensures the NGV's artistic legacy is sustained and enriched for generations to come. We gratefully recognise the estates of: John Fawcett; Eva Mandel; Peter Wynne Morris; Majorie Joseph-Wilks; Angela Glover; Lynn Rooney; Louis Partos; Rev Noel Whale; Warren Clark; Dinah Whittaker; Marie Theresa McVeigh Trust; The Cuming Bequest; The E & D Rogowski Foundation; Patricia A. Case; The Thomas William Lasham Fund; and Thomas Rubie Purcell & Olive Esma Purcell Trust Fund.

The NGVWA remains an integral part of the NGV's philanthropic community, with their generous support continuing to shape the Collection. We extend our sincere thanks to President Georgia

Lynch and all NGVWA members for their dedication throughout the year which enabled the acquisition of Sarah Moon's *The red dress (La robe rouge)*, 2010, and the commission of Sheila Hicks's *Nowhere to go*, 2022. We also recognise leadership donations made towards NGVWA engagement activities from Jennifer Lempriere, Vivien Knowles & Graham Knowles, Arcare Family Foundation, Sam Brougham & Tania Brougham, Spotlight Foundation, Geraldine Buxton & Andrew Buxton, Husk Corporation Pty Ltd, Sandra Velik, and Marylou Orloff & Raymond Orloff.

CORPORATE PARTNERSHIPS

In 2024/25, the NGV was delighted to receive the continued and outstanding support of corporate partners including Mercedes-Benz Australia, MECCA, Country Road, Telstra, Kennedy, HSBC Australia, Tiffany & Co., Officeworks, EY, Macquarie Group, Qantas, Moët & Chandon, Allpress Espresso, Gilbert + Tobin, Four Pillars Gin, Yering Station, Dulux, and Hilton Melbourne Little Queen Street. The NGV was also pleased to welcome back American Express, alongside new partnerships with Rolex, Bupa, Nike, CGU, Schweppes, Dine and My Dog. Corporations from a broad range of sectors also supported the NGV through the Business Council and Corporate Members program.

The NGV's university partnerships with RMIT University, Deakin University, and the University of Melbourne continue to be a key pillar of the NGV's corporate partnerships program, enabling the enrichment of our combined activities and underscoring the important academic content of our exhibitions.

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

Yayoi Kusama received exceptional support from Presenting Partner Visit Victoria, Principal Partner Mercedes-Benz Australia, Major Partners Telstra, Macquarie Group, Qantas and Schweppes, Timepiece Partner Rolex, and Learning Partner the University of Melbourne. The exhibition's Learning Patron was Krystyna Campbell-Pretty AM and Family. Supporters included Allpress Espresso, Moët & Chandon, Gilbert + Tobin, Yering Station and Dulux Australia. Tourism Partners included Hilton Melbourne Little Queen Street, Melbourne Airport and V/Line. Media Partners were QMS Media, *Herald Sun*, *Vogue Australia*, Smooth FM, *Broadsheet*, Val Morgan Cinema, Rock Posters and Torch Media.

The NGV Gala engaged a range of partners in creative collaborations in support of the event. Partners included Destination Partner Visit Victoria, Premium Partner Tiffany & Co., Major Partners Mercedes-Benz Australia, *Vogue Australia*, Qantas



and Street Art Globe, and Champagne Partner Moët & Chandon. Event Partners were American Express and Four Pillars Gin, alongside Tourism Partner Hilton Melbourne Little Queen Street. Supporters included Flowers Vasette, Dann Event Hire, Yering Station, and Restaurant Associates.

The NGV's 2025 Melbourne Winter Masterpieces® exhibition, *French Impressionism from the Museum of Fine Arts, Boston* is supported by Presenting Partner Visit Victoria, Principal Partner Kennedy, Premium Partner HSBC Australia, and Major Partners EY, Telstra, Qantas and CGU. The exhibition is further supported by Learning Partner the University of Melbourne, Partner Corrs Chambers Westgarth, and Supporters Moët & Chandon, Yering Station and Dulux Australia. Tourism Partners include Hilton Melbourne Little Queen Street, Melbourne Airport and V/Line. The exhibition's Learning Patron is Krystyna Campbell-Pretty AM and Family. Media Partners included QMS Media, *Herald Sun*, Smooth FM, *Broadsheet*, Val Morgan Cinema, Rock Posters, Torch Media and Apparition Media.

The NGV is deeply grateful for the continued support and loyalty of its corporate partners. These partnerships are mutually beneficial and support the delivery of internationally significant exhibitions, programs and enriched audience experiences.

MEMBERS

Over the past year, NGV Members embraced a world of exclusive experiences designed to enrich and inspire. Benefits included discounted and priority access to all ticketed exhibitions, members-only programs, exclusive previews and special after-hours events. With complimentary exhibition tickets, access to the NGV Members Lounges, a subscription to *NGV Magazine*, and unique offers across NGV design stores, dining venues and programs, membership offered deeper engagement and discovery.

Throughout 2024/25, NGV Members enjoyed exclusive previews and viewings of major exhibitions including *Cats & Dogs*, *Yayoi Kusama, Kimono* and the 2024 and 2025 Melbourne Winter Masterpieces® exhibitions *Pharaoh* and *French Impressionism from the Museum of Fine Arts, Boston*. These exclusive viewings were complemented by introductory talks delivered by NGV curators.

Members programs also celebrated the NGV Collection through a new members-only lecture series, highlighting significant works and introducing Members to major recent acquisitions. Program highlights included talks on William Blake, Giambattista Tiepolo and Frederick McCubbin, as well as a talk on British painter Henrietta Rae to mark the acquisition of her monumental painting *Apollo and Daphne*, 1895. Additionally, Members were invited to an exclusive talk on Impressionist artist Edouard Manet, presented by renowned art historian Alan Krell as part of the 2025 *French Impressionism* exhibition.

Premium Members enjoyed an elevated level of access, with unlimited complimentary entry to every exhibition throughout the year – a benefit now extended to couples through the new Premium Duo offering. School and Teacher Memberships provided meaningful opportunities for educators to connect through professional development and lifelong learning. Throughout the 2024/25 exhibition seasons, NGV Members redeemed their complimentary tickets to experience *Africa Fashion* and *Yayoi Kusama* at NGV International, as well as *Cats & Dogs* and *Martin Grant* at The Ian Potter Centre: NGV Australia.

(above)
Design your own Mercedes car wrap competition, as part of the NGV Kids Summer Festival 2025. Photo: Tom Ross

EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2024/25 FINANCIAL YEAR



THE IAN POTTER CENTRE: NGV AUSTRALIA

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

Reimagining Birrarung: Design Concepts for 2070
23 August 2024 – 02 February 2025
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: Bupa
COLLABORATING PARTNER: Birrarung Council
GOVERNMENT PARTNER: Department of Energy, Environment and Climate Action Victoria

MECCA Holiday Collaboration: Natalya Hughes
5 October 2024 – 23 March 2025
Level 2, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: MECCA

(above)
Installation view of *Cats & Dogs* at The Ian Potter Centre: NGV Australia, 1 November 2024 – 20 July 2025. Photo: Tom Ross

REKOSPECTIVE: The Art of Reko Rennie
11 October 2024 – 27 January 2025
Galleries 13–16, Level 3, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: Deakin University
MAJOR PARTNER: Nike
TOURISM PARTNER: Sofitel Melbourne on Collins

Cats & Dogs
1 November 2024 – 20 July 2025
Galleries 17 & 18, Level 3, The Ian Potter Centre: NGV Australia
MAJOR PARTNERS:
Dine
My Dog
LEARNING PARTNER: Deakin University
MEDIA PARTNER: S&J Media
COLLABORATING PARTNER: ACMI

Top Arts 2025
14 March – 20 July 2025
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: Officeworks
MAJOR PARTNER: Deakin University
EDUCATION PARTNERS:
MACS
VCAA
Independent Schools Victoria

Martin Grant
28 March 2025 – 26 January 2026
Galleries 13–16, Level 3, The Ian Potter Centre: NGV Australia

NGV INTERNATIONAL

MELBOURNE WINTER MASTERPIECES® 2024
Pharaoh
14 June – 6 October 2024
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: The 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
MEDIA PARTNERS:
QMS
Herald Sun
SmoothFM
Broadsheet
Val Morgan
Rock Posters
Torch Media
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

2024 NGV ARCHITECTURE COMMISSION: Home Truth by Breathe
13 November 2024 – 20 July 2025
NGV Garden, Ground Level, NGV International
DESIGN PARTNER:
RMIT University

Yayoi Kusama
15 December 2024 – 21 April 2025
Federation Court, Great Hall, St Kilda Road, Waterwall, Galleries E1–7, Ground Level, NGV International
PRESENTING PARTNER: Visit Victoria
PRINCIPAL PARTNER: Mercedes-Benz
MAJOR PARTNERS:
Telstra
Macquarie
Qantas
Schweppes
TIMEPIECE PARTNER: Rolex
LEARNING PARTNER: University of Melbourne
LEARNING PATRON: Krystyna Campbell-Pretty AM & Family
ACQUISITION LEADER: Decjuba Foundation
SUPPORTERS:
Allpress
Moët & Chandon
Gilbert & Tobin
Yering Station
Dulux

TOURISM PARTNERS:
Hilton Melbourne Little Queen Street
Melbourne Airport
V/Line
MEDIA PARTNERS:
QMS
Herald Sun
Vogue
SmoothFM
Broadsheet
Val Morgan
Rock Posters
Torch Media
SUPPORTED BY: Australian Government International Exhibitions Insurance Program

Kusama for Kids
15 December 2024 – 21 April 2025
Gallery E8, Ground Level, NGV International
MAJOR PARTNER: Officeworks
SUPPORTER: City of Melbourne

Lee Bul: Untitled
27 July 2024 – 10 August 2025
Gallery E11, Level 1, NGV International

MECCA X NGV Women in Design Commission: Christien Meindertsma
3 October 2024 – 23 March 2025
Gallery E16A, Level 2, NGV International
PRINCIPAL PARTNER: MECCA

MELBOURNE WINTER MASTERPIECES® 2025
French Impressionism from the Museum of Fine Arts, Boston
6 June – 5 October 2025
Galleries E1–4, Ground Level, NGV International
PRESENTING PARTNER: Visit Victoria
PRINCIPAL PARTNER: Kennedy
EXHIBITION PARTNER: Museum of Fine Arts, Boston
PREMIUM PARTNER: HSBC
MAJOR PARTNERS:
EY
Telstra
Qantas
CGU
LEARNING PARTNER: The University of Melbourne
PARTNER: Corrs Chambers Westgarth
SUPPORTERS:
Moët & Chandon
Yering Station
Dulux
TOURISM PARTNERS:
Hilton Melbourne Little Queen Street
Melbourne Airport
V/Line
LEARNING PATRON: Krystyna Campbell-Pretty AM & Family
MEDIA PARTNERS:
QMS
Herald Sun
SmoothFM
Broadsheet
Val Morgan
Rock Posters
Torch Media
Apparition Media
SUPPORTED BY: Australian Government International Exhibitions Insurance (AGIEI) program

Kimono
4 June – 5 October 2025
Galleries E5–7, Ground Level, NGV International

Plans for the Planet: Olaf Breuning for Kids
6 June – 5 October 2025
Gallery E8, Ground Level, NGV International
PRINCIPAL PARTNER: Bupa
SUPPORTER: City of Melbourne

MELBOURNE ART BOOK FAIR
15 – 25 May 2025
NGV International and various locations
PRESENTING PARTNERS:
Creative Victoria
Melbourne City of Literature
DESIGN PARTNER: RMIT University

MELBOURNE DESIGN WEEK
15 – 25 May 2025
NGV International and various locations
PRESENTED BY:
National Gallery of Victoria
Creative Victoria
MAJOR PARTNERS:
Mercedes-Benz
Telstra
DESIGN PARTNER: RMIT University
MEDIA PARTNERS:
Broadsheet
Rock Posters
Architecture AU

COLLECTION DISPLAYS

Blak Lik Her: Remembering Destiny Deacon
5 October 2024 – 31 March 2025
Wurrdha Marra, Ground Level, The Ian Potter Centre: NGV Australia

Robert Klippel: A Language of Forms
9 November 2024 – 14 September 2025
Gallery 12A, Level 2, The Ian Potter Centre: NGV Australia

Escher x nendo: A House for Escher
14 December 2024 – 24 August 2025
Level 1 Mezzanine, NGV International

Another Other: The Photo-Politics of Gary Lee
5 April – September 2025
Gallery 10, Level 2, The Ian Potter Centre: NGV Australia

The Colour of Memory: Sally Gabori
12 April – September 2025
Wurrdha Marra, Ground Level, The Ian Potter Centre: NGV Australia

(opposite)
Installation view of *Plans for the Planet: Olaf Breuning for Kids* at NGV International, 6 June – 5 October 2025. Photo: Mitch Fong

TOURING EXHIBITIONS

The Land is Us: Stories, Place & Connection
30 March – 1 September 2024
Shepparton Art Gallery

This project is proudly supported by AWM Electrical and the Victorian Government through Creative Victoria’s Fine Arts Indemnification Scheme.

The Earth is Blue: The Art of Dhambit Mununggurr
25 October 2024 – 31 March 2025
The Australian Embassy Gallery, Paris

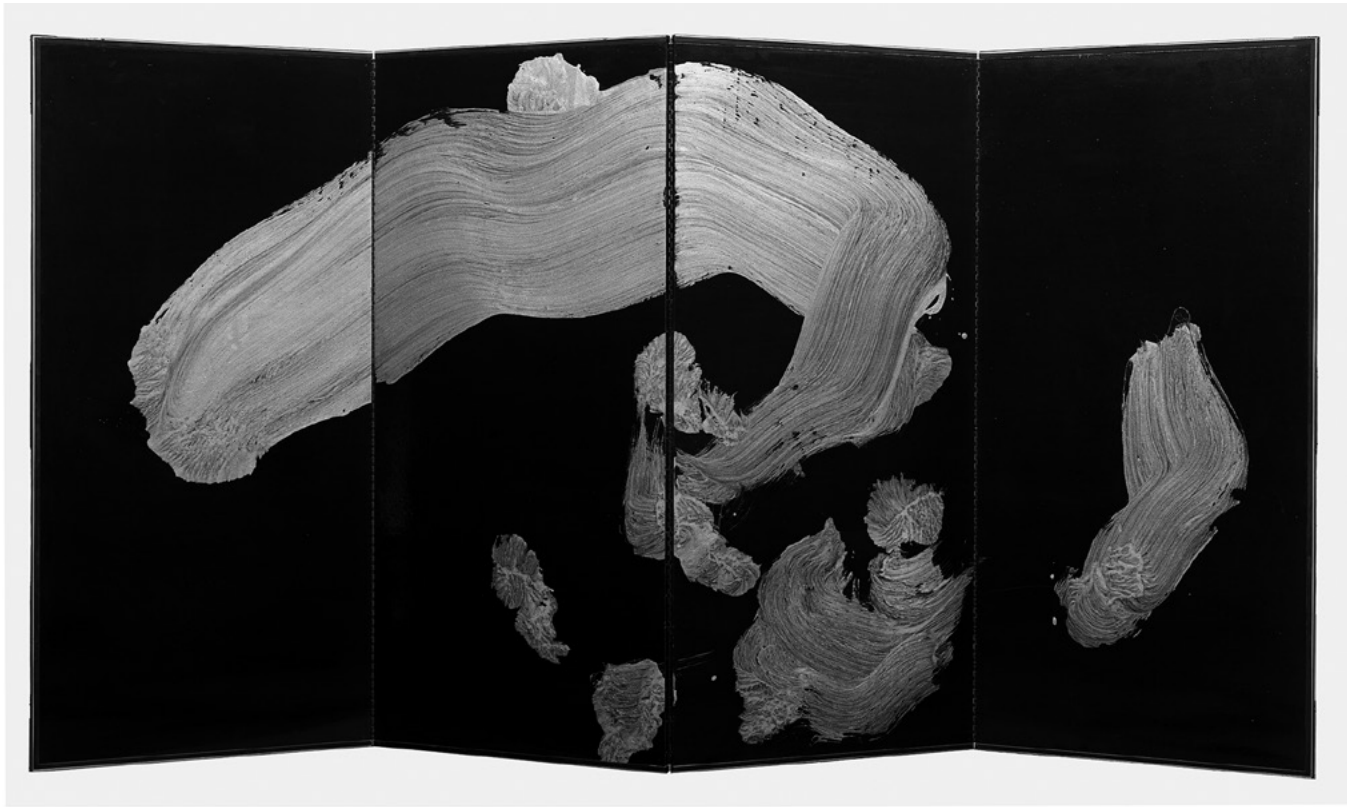
Presented by the Australian Embassy in Paris in partnership with the National Gallery of Victoria and Buku-Larrngay Mulka Art Centre.

Floribunda
29 March – 20 July 2025
Bunjil Place Gallery

This project is proudly supported by AWM Electrical.



ACQUISITIONS



ASIAN ART

GIFTS

Chinese
Skirt (Mamianqun) late 19th century
silk
Gift of Ruth Clemens, 2024

Chinese
Skirt (Mamianqun) late 19th century
silk
Gift of Ruth Clemens, 2024

Raja Segar
Sri Lanka born 1954
The housing scheme 1979
watercolour on paper
Gift of Dr Srilal Fernando, 2025
Village tea boutique 2014
oil on canvas
Gift of Ajit and Shanthi Jayetileke, 2025

(above)
Morita Shiryū *Kanzan* 1969. National
Gallery of Victoria, Melbourne. Felton
Bequest, 2025 © Morita Estate. Photo: Garry
Sommerfeld / NGV

Morita Shiryū
Japan 1912–98
Kanzan 1969
aluminium flake pigment and arnish/lacquer
on paper, four panel folding screen
Felton Bequest, 2025

PURCHASES

Keisai Eisen
Japan 1790–1848
Love letter (Aibumi) 1815–42
ink and colour on paper, woodblock print
*Maple leaf design kimono with Japanese
lantern plant (Momiji gara kofurisode to
hozuki)* 1830–43
ink and colour on paper, woodblock print
*Genji incense pattern kimono with umbrella
(Genjimon kosode to kasa)* 1843–47
ink and colour on paper, woodblock print
Purchased with funds donated by Cecilie
Hall, 2025

Tsuguharu Foujita
Japan 1886–1968
White cat c. 1929
colour woodblock print

Purchased with funds donated by Cecilie
Hall, 2024

Japanese
*Tanzen kimono pattern book (Tanzen
hinagata bon)* 1704
ink on paper, cotton
Purchased with funds donated by Jan
Bagley and Bruce Herbes, 2025

Japanese
*Kimono stand with chrysanthemum motif
(Kiku moyō ikō)* late 18th century
lacquer on wood (*maki-e*), gilt-brass
Purchased with funds donated by Pauline
Gandel AC, 2025

Japanese
*Child’s jinbaori coat decorated with peaches
and crests (Momotarō jimbaori)*
late 18th – mid 19th century
silk, cotton, metal buttons
Purchased with funds donated by Cecilie
Hall, 2025

Japanese
*Kimono stand with crossed hawk feathers
crest (Takanoha mon ikō)* early – mid 19th
century
lacquer on wood (*maki-e*), brass
Purchased with funds donated by Pauline
Gandel AC, 2025

Japanese
*Fireman’s coat Tenjiku Tokubei practices
toad magic (Tenjiku Tokubei gama yōjutsuzu
hikeshi sashiko hanten)* Edo period mid 19th
century
colour on cotton
S. Baillieu Myer AC and Sarah Myer, 2025

Japanese
Yukata with frogs (Yanagi to kairu yukata)
Meiji period 1868–1912
cotton indigo dye, Shibori
Purchased with funds donated by Jan
Bagley and Bruce Herbes, 2025

Japanese
Miyuki Seru kimono c. 1935
poster: colour lithograph
S. Baillieu Myer AC and Sarah Myer, 2025

Hamada Josen
Japan 1875–1928
*Momotaro and friends (Momotarō to nakama-
tachi)* c. 1905
ink and colour on silk, silk, casein plastic
Purchased with funds donated by Cecilie
Hall, 2025

Jae Young Kim
Korea 1946–
*Poems of the Forest and Birds; Spring and
Autumn* 2016
bamboo, 18 carat gold, silver, jade
Purchased with funds donated by Dr Pam
Martin and Paul Martin, 2024

Utagawa Kunisada
Japan 1786–1865
Woman playing with cat 1843–47 from the
*Fabrics to Order in Current Taste (Atsurae Ori
Jisei Konomi)* series 1843–47
colour woodblock print
Purchased with funds donated by Cecilie
Hall, 2024

Utagawa Kunisada II
Japan 1823–80
Peony design kimono (Botan gara uchikake)
1862

ink and colour on paper, woodblock print
Purchased with funds donated by Cecilie
Hall, 2025

**Utagawa Kunisada III (Kunimasa IV,
Toyokuni V)**
Japan 1848–1920
Actors and sumo wrestlers 1884
colour woodblock print on paper
Purchased with funds donated by Cecilie
Hall, 2024

Dongchun Lee
Korea born 1964
Shadow 2016
steel and plastic thread
Purchased with funds donated by Dr Pam
Martin and Paul Martin, 2024

Choonsun Moon
Korea born 1980
Necklace 2024
formica (laminated), plastic beads, elastic,
925 silver
Purchased with funds donated by Dr Pam
Martin and Paul Martin, 2024

Yokosuka Noriaki (photographer)
Japan 1937–2003
Shiseido, Tokyo (producer)
est. 1872
Sayoko x Shiseido 1983
poster: colour lithograph
S. Baillieu Myer AC and Sarah Myer, 2025

Katsushika Ōi (illustrator)
Japan c. 1800 – c. 1866
*The seeds of a guide to leaf tea (Senchi
tebiki no tane)* 1848
book
Purchased with funds donated by Dr Pam
Martin and Paul Martin, 2024

Robe Japonica, Japan
est. 2015
Ueoka Taro (designer)
Japan born 1967

Skull, kimono and accessories 2022
inkjet print on polyester (kimono)
silk (obi sash, Nishijin-ori), cotton lace,
polyester, polyurethane (haori coat), lacquer
on wood, fabric, polyester, cotton (geta
sandals), Perspex, vinyl, cotton, polyester
(geta sandals)
Purchased with funds donated by Cecilie
Hall, 2025

Rumi Rock, Japan
est. 2005
Rumi Shibasaki (designer)
Japan born 1963
Ao Kutani, kimono and accessories 2025
inkjet print on polyester (kimono), silk,
polyester, gold thread (obi sash), silk
(obijime braided cord), silk, polyester, gold
thread (obiage fabric), polyester, polyester
film (haneri collar), leather, vinyl, metal studs
(zōri sandals)
Purchased with funds donated by Cecilie
Hall, 2025

Shigemune Tamao
Japan born 1981
Sister Sha’s dream journey 2024
inkjet print on polyester (kimono, obi sash),
cotton embroidery, vinyl (zōri sandals),
cotton, lace, artificial fur (cuffs, hem), plastic,
metal, silk cord (necklace), cotton, silk,
artificial fur (headpiece)
Purchased, NGV Supporters of Asian Art, 2025

Ito Shoha
Japan 1877–1968
Early autumn evening (Sōshū no yoru)
1920–35
colour on silk with plastic roller ends
Purchased with funds donated by Pam and
Paul Martin, 2025

Ikko Tanaka
Japan 1930–2002
Nihon Buyo 1981
colour lithograph
Purchased with funds donated by Cecilie
Hall, 2025

Yi Jung-Gyu
Korea born 1956
Passed trace III 2015
horn, ottchil (lacquer) on bamboo and dried
seed, amber, jade, silver
Purchased with funds donated by Dr Pam
Martin and Paul Martin, 2024

Tadanori Yokoo
Japan born 1936
Cats in Japan (Japan Lucky Cat Club) 1996
silkscreen print
Purchased with funds donated by Joel and
Nala Ryan, 2024

Utagawa Yoshitora
Japan active 1850s–80s
Sparrow design kimono with crane and turtle

design obi (Suzume gara uchikake to tsuru kame gara obi) 1859
ink and colour on paper, woodblock print
Purchased with funds donated by Cecilie Hall, 2025

Yun Sanghee
Korea born 1978
Wing attack 2006
ottchil (traditional Korean lacquer) on brass
Purchased with funds donated by Dr Pam Martin and Paul Martin, 2024

INTERNATIONAL ART

GIFTS

Giovanni Battista Recco
Italy c. 1615 – c. 1660
Still life with fish and seafood c. 1630
oil on canvas
Presented by RCR Holdings Pty Ltd through the Australian Government’s Cultural Gifts Program, 2025

Hélène Bertaux
France 1825–1909
Young girl bathing (Jeune fille au bain) 1873, cast 1882
bronze
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Gerrit van Honthorst
the Netherlands 1592–1656
Portrait of a Palatinate Prince 1643
oil on wood panel
Gift of Kenneth Reed AM through the Australian Government’s Cultural Gifts Program, 2025

Man Ray
United States 1890–1976, worked in France 1921–39, 1951–76
Indestructible object 1965
metronome and black-and-white photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

PURCHASES

Marlow Moss
England 1890–1958, worked in France late 1920s–39
Composition yellow, blue, black, red and white 1956–57
oil on canvas and wood
John William Fawcett Bequest, 2025

Edvard Munch
Norway 1863–1944, worked in France 1889–92, Germany 1892–95
Early spring 1903–05
oil on canvas
John William Fawcett Bequest, Angela Glover Bequest and with funds donated by Carol Sisson, 2025

Henrietta Rae
England 1859–1928
Apollo and Daphne 1895
oil on canvas
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Warren Clark Bequest, E. & D. Rogowski Foundation, Louis Partos Bequest, and Marnie and Trevor Holborow, 2025

Kay Sage
United States 1898–1963
Other answers 1945
oil on canvas
John William Fawcett Bequest, 2025

INTERNATIONAL CONTEMPORARY ART

GIFTS

Diana Al-Hadid
Syria born 1981, emigrated to United States 1986
Mother of Sorrows 2023 from the *What Remains of the Floating Man Hypothesis* project 2023
polymer gypsum, fibreglass, steel, metallic leaf, pigment
Gift of the artist, 2024

Johnson Eziefula
Nigeria born 1998
A covalent one II 2022
synthetic polymer paint and charcoal on canvas
Gift of Tiffany Wood and Matthias Arndt, ARNDT Collection, through the Australian Government’s Cultural Gifts Program, 2024

PURCHASES

Diana Al-Hadid
Syria born 1981, emigrated to United States 1986
Garden of love lost 2023 from the *What Remains of the Floating Man Hypothesis* project 2023
polymer gypsum, fibreglass, steel, metallic leaf, pigment
Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Anne Robertson and Mark Robertson OAM and NGV Foundation, 2024

Louise Giovannelli
England born 1993
Threadsoul 2024
oil on canvas
Purchased, NGV Foundation with the assistance of anonymous donors, 2024

Jenny Holzer
America born 1950
WTF 2022
LED sign, RGB diodes
Purchased NGV Foundation with funds donated by Barry Janes and Paul Cross, Connie Kimberley and Craig Kimberley OAM, 2025

Yayoi Kusama
Japan born 1929, worked in United States 1958–70s
Dancing Pumpkin 2020
bronze, urethane paint
Purchased, Loti & Victor Smorgon Fund, 2025
Narcissus garden 1966–2024
stainless steel
Purchased with funds donated by Decjuba Foundation, Shirley Hsieh and Susan Lin, Paula Fox AO & the Fox Family, The Neilson Foundation, Jasmine Brunner Bequest, 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, Estate of Ruth Margaret Houghton, NGV Foundation and donors to the 2024 NGV Foundation Annual Dinner and 2024 NGV Annual Appeal, 2025

Kresiah Mukwazhi
Zimbabwe born 1992
Nyenyedzi nomwe (the Seven Sisters Pleiades) 2024
bra straps on canvas
Purchased, NGV Foundation, 2024

Kathleen Ryan
America born 1984
Bad melon 2024
cherry quartz, rose quartz, agate, pink opal, amazonite, turquoise, aventurine, aquamarine, magnesite, carnelian, rhodochrosite, rhyolite, rhodonite, quartz, druzy agate, calcite, citrine, prehnite, labradorite, jasper, serpentine, tiger eye, glass, cast iron, brass, steel, Fiat 850 Sport Spider hood, synthetic polymer paint on polystyrene, plywood.
Purchased NGV Foundation, 2024

Kiki Smith
America born 1954
Rest upon 2009, 2016 cast
bronze, ed. 1/3
Purchased NGV Foundation, 2025

INTERNATIONAL CONTEMPORARY DESIGN AND ARCHITECTURE

GIFTS

Hella Jongerius
the Netherlands born 1963
Pair of repeat big pots 2002
porcelain, cotton thread
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

PURCHASES

Johanna Dahm (designer)
Switzerland born 1947
Willhelm Tell’s Shot, ring 2011
fine silver
Wilhelm Tell’s Shot, Edelweiss / Credit Suisse, ring 2011
fine silver
Wilhelm Tell’s Shot, 50 grams, ring 2011
24ct gold
Purchased with funds donated by Rosemary and Nora Merralls, 2025

Paul Derrez
the Netherlands born 1950
Rainbow chain, necklace 2021
synthetic polymer resin
Purchased with funds donated by Rosemary and Nora Merrells, 2024

Veronika Fabian
Hungary born 1979
Chains for an average woman, tattooed necklace designed 2022, made 2024
silver-plated, oxidized brass
Purchased with funds donated by Rosemary and Nora Merralls, 2025

Lore Langendries
Belgium born 1988
Gem #4, pendant 2022
from the *Haptic Stones* series 2021
fur (roedeer), leather, nylon (thread), plastic
Purchased with funds donated by Gregory Paton and Sharon Paton, 2025

Christien Meindertsma (designer)
the Netherlands born 1980
Tools for Technology (manufacturer)
the Netherlands est. 1998
First there was a mountain 2024
wool, steel
Wobot chair 2024
wool
Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2024

Christien Meindertsma the Netherlands born 1980
Roel van Tour (film maker)
the Netherlands born 1976
First there was a mountain 2024
colour digital video, sound
Commissioned by the National Gallery of Victoria, Melbourne with funds donated by Jo Horgan AM and MECCA Brands, 2024

Oki Sato (designer)
Canada/Japan born 1977
nendo, Tokyo (design studio)
est. 2002
House of Movement 2018
digital animation, painted steel
Gathered house 2018
painted steel
house #1; house #2; house #3; house #4; house #5; house #6; house #7; house #8; house #9; house #10; house #11 from the *House for Escher* series 2018
painted steel, edition 1
Purchased, 2024

Basse Stittgen
Germany born 1990
Blood record 2022
cow blood
Purchased, NGV Supporters of Contemporary Design and Architecture, 2024

Aldo Álvarez Tostado
Mexico born 1987
Parcela (Haywood) 2024
steel, horsehair, ed. 2/10
Purchased, NGV Supporters of Contemporary Design and Architecture, 2024

TROMARAMA, Bandung
Indonesia est. 2004
Consonant #4 2023
lenticalar print on aluminium and polyethylene, ed. 2/3
Consonant #5 2023
lenticalar print on aluminium and polyethylene, ed. 1/3
Notes on play #3 2023
lenticalar print on aluminium and polyethylene, ed. 1/3
Notes on play #4 2023
lenticalar print on aluminium and polyethylene, ed. 1/3.
Purchased with funds donated by Frank Cox and The Cox Family Foundation, 2025

INTERNATIONAL DECORATIVE ARTS

GIFTS

England (manufacturer)
Mourning bracelet 1830s
human hair, wax, resin
Gift of Dimity Reed, 2024

Gustavsberg, Gustavsberg (manufacturer)
Sweden est. 1825
Stig Lindberg (designer)
Sweden 1916–82
Hellina Pitkanen (decorator)
Sweden 1912–2003
Vase c. 1950
earthenware
Bequest of Ron Hansen, 2024

Maria Pergay (designer)
Romania/France 1930–2023
Ugine Gueugnon, Gueugnon (manufacturer)
France 1724–1995
Wave bench (Goéland variant) c. 1969
stainless steel (enamelled)
Low table c. 1970
stainless steel, plywood
Ring chair c. 1970
stainless steel
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

United States, New York, New Lebanon
Tilting chair c. 1840
maple (*Acer* sp.), cotton, (other materials)
Gift of Peter and Eloise Smyrl, 2025

Frank Lloyd Wright (designer)
United States 1867–1959
Pendant light, from the Arthur B. Heurtley House, Oak Park, Illinois c. 1902
glass, gilt-glass, zinc, bronze (patinated)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2025

PURCHASES

Christopher Dresser (designer)
Scotland/England 1834–1904
James Couper & Sons, Glasgow (manufacturer)
Scotland 1850–1922
Clutha, propeller vase c. 1895
glass
Purchased with funds donated by Merv Keehn and Sue Harlow, 2025

Christopher Dresser (designer)
Scotland/England 1834–1904
Linthorpe Pottery, Middlesbrough (manufacturer)
England 1879–89
Propeller vase c. 1890
earthenware
Purchased with funds donated by John and Bridget Patrick, 2024

England (manufacturer)
Wine goblet (Roemer) c. 1680–1700
glass
Purchased with funds donated by Elizabeth Morgan, 2024

England (manufacturer)
Wine glass c. 1740–50
glass (wheel engraved)
Purchased with funds donated by Elizabeth Morgan, 2024

Isamu Noguchi (designer)
United States 1904–88
Ozeki & Co., Gifu (manufacturer)
Japan est. 1867
Akari, floor light, model T3-32N shade designed c. 1969, stand designed c. 1979

Japanese paper, bamboo, cast iron, electrical components
Purchased with funds donated by Ron Hood and John and Bridget Patrick, 2025

Gaetano Pesce (designer)
Italy 1939–2024
Bracciodiferro S.R.L., Genoa (manufacturer)
Italy est. c. 1972
Prototype no. 000-F for Moloch, floor lamp designed and manufactured 1971–72
anodised aluminum, painted aluminum, aluminum, steel, painted steel, wood, electrical components, ed. 6/6
Marjorie Josephs-Wilks Bequest, 2025

Michael Powolny (designer)
Australia 1871–1954
Vereinigte Wiener und Gmundner Keramik, Vienna (manufacturer)
Austria 1913–23
Vase designed 1909, manufactured 1913–15
earthenware
Purchased with funds donated by Ron Hood, 2025
Basket c. 1915
earthenware
Inkwell c. 1915
earthenware, glass
Purchased with funds donated by Peter and Ivanka Canet, 2024

United States, New York, New Lebanon
Dry measure c. 1850
maple (*Acer* sp.), pine (*Pinus* sp.), copper, iron
Purchased, NGV Supporters of Decorative Arts, 2025

INTERNATIONAL FASHION AND TEXTILES

GIFTS

Alexander McQueen, London (fashion house)
est. 1992
Alexander McQueen (designer)
England 1969–2010
Jumper 1996
from the *Dantè* collection, autumn–winter 1996–97
rayon (knit)
Shirt 1996
from the, *Dantè* collection, autumn–winter 1996–97
cotton (jersey), shell (buttons)
Shirt 1996
from the *Dantè* collection, autumn–winter 1996–97
mohair, wool, angora, nylon and shell (fastenings)
Dress 2004
from the *Deliverance* collection, spring–summer 2004
silk (chiffon, crepe), polyester (ribbon, twill)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Balenciaga, Paris (couture house)
1937–68
Cristóbal Balenciaga (designer)
Spain 1895–1972, worked in France 1937–68
Eisa, evening dress 1952, spring–summer 1952
silk (taffeta, grosgrain), nylon, metal (fastening)
Evening dress 1956, autumn–winter 1956–57
nylon (lace, lining), silk, synthetic fabric, plastic (boning), metal (fastening)
Dress 1957, autumn–winter 1957–58
silk (tulle, satin), metal (fastenings), cotton (grosgrain)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Biba, London (fashion house)
1963–75, 1978–83
Barbara Hulanicki (designer)
Poland born 1936, worked in England 1948–87, United States 1987–
Frockcoat 1969
cotton polyester (brocade), polyester (cord), bakelike (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Biba, London (fashion house)
1936–75, 1978–83
Barbara Hulanicki (designer)
Poland born 1936, worked in England 1948–87, United States 1987–
Alkasura, London (fashion house)
1969–70s
John Lloyd (designer)
England active 1960s–70s
Jacket and pants c. 1972
metallic thread, polyester, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Bill Gibb, London (fashion house)
1972–88
Bill Gibb (designer)
Scotland 1943 – England 1988, emigrated to England 1962
Poncho, pants, wrap and hat 1976, autumn–winter 1976–77
wool
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Chanel, Paris (couture house)
1914–39, 1954–
Gabrielle Chanel (designer)
France 1883–1971
Dress c. 1930
silk (tulle, plain), glass (bugle beads)
Evening dress 1938, spring–summer 1938
nylon (lace, tulle), cotton (grosgrain), silk (faille, ribbon), plastic (boning), elastane, metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and

Family through the Australian Government's Cultural Gifts Program, 2024
Coat 1963, autumn–winter 1963–64
mohair, silk, acetate
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Chanel, Paris (fashion house)
1914–39, 1954–
Karl Lagerfeld (designer)
Germany 1933 – France 2019, worked in France 1952–2019
Dress 2009, pre-spring–summer 2009
silk, viscose, polyester, metal (fastening)
Dress 2011, pre-fall 2011
rayon, wool, elastane, silk, gilt metal, glass paste, metal (fastening)
Dress 2011
from the *Cruise* collection 2011
cotton polyester (tweed), cotton, metal (fastenings)
Dress 2012, pre-spring–summer 2012
cotton nylon acrylic (tweed), silk, metal and plastic (fastening)
Dress 2014, spring–summer 2014
polyester, silk
Dress 2014
from the *Cruise* collection, 2014
nylon cotton wool (tweed), silk, metal and plastic (fastening)
Dress 2015, pre-spring–summer 2015
cotton, silk, polyester, plastic (sequins), metal (fastening)
Dress 2017, spring–summer 2017
nylon, cotton, polyurethane, polyester, acrylic, wool, paper, silk
Gift of Olga Kononchuk, 2024

Chanel, Paris (couture house)
1914–39, 1954–
Virginie Viard (designer)
France born 1962
Look 26, dress and shoes 2019
from the *Haute* couture collection, autumn–winter 2019–20
wool, silk (velvet, satin), cotton, metallic thread, synthetic fabric, leather, plastic and diamanté (buttons)
Gift of the artist, 2025

Christian Dior, Paris (couture house)
est. 1946
Christian Dior (designer)
France 1905 – Italy 1957
Frédérique, spencer and dress 1951
from the *Long* line, autumn–winter 1951–52
wool, silk (crepe, plain), linen, plastic and metal (fastenings)
Pinewood (Pomme de pin), jacket and dress 1955
from the Y line, autumn–winter 1955–56
wool (tweed), silk (plain, organza), pinewood, metal and plastic fastening)
Blandine, dress 1957
from the *Libre* line, spring–summer 1957
silk (carmine, organza, satin), nylon (tulle), steel, (boning), metal (fastenings)
Chaperon rouge, dress and blouse 1958

from the *Trapèze* line, spring–summer 1958
silk (carmine, organza), nylon (tulle), metal (fastening)
Sophie, dress and wrap 1958
from the *Trapeze* line, spring–summer 1958
wool, alpaca, silk (plain, organza), silk linen, nylon (tulle), metal and 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 born 1960, emigrated to England 1966, worked in France 1991–
Top and skirt 1999
from the *Surrealist* collection, spring–summer 1999
acetate, viscose (crepe, satin, plain), rhinestones, metal, enamel and nylon (fastenings)
Dress and bodysuit 2000
from the *Freud Fetish* collection, autumn–winter 2001–02
polyester (crepe, chiffon, satin, boning), plastic (sequins), elastane, cotton, lycra, metal, rhinestones
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Comme des Garçons, Tokyo (fashion house)
est. 1969
Stephen Jones (milliner)
England born 1957
Hat 1985, spring–summer 1985
straw, raffia
Hat 1985, spring–summer 1985
straw, raffia
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Comme des Garçons, Tokyo (fashion house)
est. 1969
Rei Kawakubo (designer)
Japan born 1942
Blouse, skirt and wrap 1981
from the *Indigo Dye and Twist* collection, spring–summer 1982
cotton, plastic (fastenings)
Blouse, top and pants 1981
from the *Indigo Dye and Twist* collection, spring–summer 1982
cotton, linen, plastic (fastenings)
Coat, jacket, top and pants 1981
from the *Pirates* collection, autumn–winter 1981–82
wool, elastane, plastic (fastenings)
Dress and jumper 1981
from the *Pirates* collection, autumn–winter 1981–82
wool, plastic, metal and nylon (fastenings)
Dress and wrap 1981
from the *Indigo Dye and Twist* collection, spring–summer 1982

cotton
Jacket and pants 1981
from the *Pirates* collection, autumn–winter 1981–82
wool, plastic (fastenings)
Jacket, top and skirt 1981
from the *Indigo Dye and Twist* collection, spring–summer 1982
cotton
Shoes 1981
from the *Indigo, Dye and Twist* collection, spring–summer 1982
leather, rubber
Boots 1982
from the *Patchworks and X* collection, spring–summer 1983
leather, metal, rubber
Coat 1982
from the *Holes* collection, autumn–winter 1982–83
wool, cotton (binding)
Coat 1982
from the *Holes* collection, autumn–winter 1982–83
wool, plastic (fastenings)
Dress 1982
from the *Patchworks and X* collection, spring–summer 1983
polyester, shell (buttons)
Dress and headscarf 1982
from the *Patchworks and X* collection, spring–summer 1983
cotton
Jacket and gloves 1982
from the *Holes* collection, autumn–winter 1982–83
wool, triacetate, plastic (buttons), cotton (binding)
Jumper and pinafore 1982
from the *Holes* collection, autumn–winter 1982–83
wool, cotton, plastic, metal and nylon (fastenings)
Jacket, top and skirt 1982
from the *Holes* collection, autumn–winter 1982–83
wool, wool acrylic, plastic and nylon (fastenings)
Shoes 1982
from the *Patchworks and X* collection, spring–summer 1983
leather, rubber, metal
Shoes 1982
from the *Patchworks and X* collection, spring–summer 1983
leather, metal
Skirt 1982
from the *Patchworks and X* collection, spring–summer 1983
cotton
Top and skirt 1982
from the *Patchwork and X* collection, spring–summer 1983
cotton, cotton (jersey), metal and nylon (fastenings)
Top and skirt 1982
from the *Patchworks and X* collection, spring–summer 1983
cotton, shell (button) and metal and nylon

(fastenings)
Top, skirt, stole and armbands 1982
from the *Patchwork and X* collection, spring–summer 1983
cotton (tape, jersey, knit), cotton, metal and nylon (fastening), plastic (buttons)
Wrap and apron 1982
from the *Holes* collection, autumn–winter 1982–83
leather (suede), metal (fastening)
Coat, top and skirt 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983–84
wool, wool (jersey), wool nylon, elastane
Gloves 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983–84
wool
Jacket, top, and skirt 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983–84
wool nylon, wool elastane, elastane
Pants 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983–84
wool nylon, metal and plastic (fastenings)
Shoes 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983-84
rubber, synthetic fabric
Top 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983–84
wool
Top and skirt 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983–84
wool, elastane
Top and skirt 1983
from the *Gloves, Skirts, Quilted Big Coats* collection, autumn–winter 1983–84
wool acrylic, elastane
Coat, top and skirt 1984
from the *Twist, Silk + Jersey, Knits (Patchworks)* collection, autumn–winter 1984–85
wool, nylon, elastane
Hat 1984
from the *Twist, Silk + Jersey, Knits (Patchworks)* collection, autumn–winter 1984–85
rayon, synthetic fabric (grosgrain)
Shoes 1984
from the *Twist, Silk + Jersey, Knits (Patchworks)* collection, autumn–winter 1984–85
leather, leather (suede), rubber
Top and skirt 1984
from the *Mud-Dyed* collection, spring–summer 1985
rayon, silk, polyester nylon
Gift of Takamasa Takahashi and David Tune, 2025
Tunic 1984, spring–summer 1984
synthetic fabric (knit), wool, paper
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Bolero 1985

from the *Bias Cutting* collection, spring–summer 1986
nylon
Coat and dress 1985
from the *Dots, Polyester Pleats* collection, autumn–winter 1985–86
wool, acrylic polyester, shell (buttons), metal, nylon (fastenings)
Dress 1985
from the *Bias Cutting* collection, spring–summer 1986
triacetate
Dress 1985
from the *Dots, Polyester Pleats* collection, autumn–winter 1985–86
rayon (velvet)
Dress and skirt 1985
from the *Bias Cutting* collection, spring–summer 1986
nylon, plastic
Hat 1985
from the *Bias Cutting* collection, spring–summer 1986
raffia, synthetic fabric (grosgrain)
Hat 1985
from the *Bias Cutting* collection, spring–summer 1986
synthetic fabric
Hat 1985
from the *Bias Cutting* collection, spring–summer 1986
coconut fibre, synthetic fabric (grosgrain), plastic (comb)
Jacket, shirt and skirt 1985
from the *Bias Cutting* collection, spring–summer 1986
triacetate, rayon, nylon, plastic (fastenings)
Shirtdress and dress 1985
from the *Bias Cutting* collection, spring–summer 1986
rayon, silk rayon, cotton (jersey) and plastic (fastenings)
Shoes 1985
from the *Bias Cutting* collection, spring summer 1986
leather, rubber
Shoes 1985
from the *Bias Cutting* collection, spring summer 1986
leather, rubber, polyester (grosgrain)
Hat 1986
from the *Bonding* collection, autumn–winter 1986–87
wool (felt)
Suit 1986
from the *Bonding* collection, autumn–winter 1986–87
wool, elastane, plastic (fastening)
Tights 1986
from the *Bonding* collection, autumn–winter 1986–87
acrylic, nylon, wool, elastic
Dress 1987
from the *White Shirt + Pants, Khaki, Lili Marleen* collection, autumn–winter 1987–88
silk, rayon (lining), nylon and metal (fastenings)
Dress 1987
from the *White Shirt + Pants, Khaki, Lili*

Marleen collection, autumn–winter 1987–88
polyurethane (vinyl), cotton, polyester (satin), and metal (fastenings)
Dress and bow 1987
from the *Frontless, Lamé and Sequins* collection, spring–summer 1988
silk polyester, polyester (organza)
Hat 1987
from the *Frontless, Lamé and Sequins* collection, spring–summer 1988
straw
Hat 1987
from the *White Shirt + Pants, Khaki, Lili Marleen* collection, autumn–winter 1987–88
wool (felt), synthetic fabric (grosgrain)
Jacket and skirt 1987
from the *White Shirt + Pants, Khaki, Lili Marleen* collection, autumn–winter 1987–88
wool polyester, wool, metal and plastic (fastening)
Jacket, shirt and skirt 1987 from the *Frontless, Lamé and Sequins* collection, spring–summer 1988
wool, silk, nylon, metal and plastic (fastenings)
Sandals 1987
from the *Frontless, Lamé and Sequins* collection, spring–summer 1988
leather, rubber, metal
Shoes 1987
from the *Frontless, Lamé and Sequins* collection, spring–summer 1988
leather, metal, synthetic fabric
Shoes 1987
from the *White Shirt + Pants, Khaki, Lili Marleen* collection, autumn–winter 1987–88
leather, rubber, metal
Vest, dress and skirt 1987
from the *Frontless, Lamé and Sequins* collection, spring–summer 1988
silk, nylon (tulle), elastane and plastic and metal (fastenings)
Dress 1988
from the *Movement* collection, spring–summer 1989
polyester (chiffon, fleece) and plastic
Dress and bow 1988
from the *Movement* collection, spring–summer 1989
cotton polyurethane, silk (organza, satin)
Dress and lapel 1988
from the *Red is Black* collection, autumn–winter 1988–89
silk, wool, cupro nylon, metal and nylon (fastenings)
Jacket, lapel, top, skirt and tights 1988
from the *Red is Black* collection, autumn–winter 1988–89
wool, triacetate, plastic, nylon polyester, nylon and metal (fastenings)
Dress 1989
from the *Refresh the Spirits* collection, spring–summer 1990
silk rayon
Dress 1990

from the *Ink Dye, Stained Glass* collection, spring–summer 1991
polyester
Dress and slip 1990
from the *Ink Dye, Stained Glass* collection, spring–summer 1991
polyester (chiffon, jersey), metal (fastenings)
Dress and wrap 1990
from the *Modern Sweetness* collection, autumn–winter 1990–91
polyester, nylon and metal (fastenigns)
Hat 1990
from the *Ink Dye, Stained Glass* collection, spring–summer 1991
silk (organza), synthetic fabric, metal (comb)
Silk drape dress 1990
from the *Ink Dye, Stained Glass* collection, spring–summer 1991
silk, metal and nylon (fastenings)
Boots 1991
from the *Chic Punk* collection, autumn–winter 1991–92
leather, metal
Coat and dress 1991
from the *Chic Punk* collection, autumn–winter 1991–92
rayon (velvet, lining), polyester (velvet), metal and nylon (fastening)
Coat, top and skirt 1991
from the *Chic Punk* collection, autumn–winter 1991–92
wool, acetate, metal (fastening), wool nylon, plastic (buttons)
Dress and jumper 1991
from the *Chic Punk* collection, autumn–winter 1991–92
wool, polyester rayon (crepe, velvet), nylon
Dress, top and stockings 1991
from the *Chic Punk* collection, autumn–winter 1991–92
wool (crepe, jersey), wool nylon (mesh), elastane, acrylic
Hat 1991
from the *Unfinished* collection, spring–summer 1992
wool (felt), metal
Shoes 1991
from the *Unfinished* collection, spring–summer 1992
leather
Jacket, skirt and tights 1991
from the *Chic Punk* collection, autumn–winter 1991–92
nylon (tulle), metallic thread, elastane, polyvinyl chloride
Shoes 1991
from the *Chic Punk* collection, autumn–winter 1991–92
leather, paint
Shoes 1991
from the *Unfinished* collection, spring–summer 1992
leather, rubber
Coat and dress 1992
from the *Lilith* collection, autumn–winter 1992–93
wool, polyester, cupro
Coat, dress and skirt 1992
from the *Lilith* collection, autumn–winter

1992–93
wool, cupro, plastic (buttons), nylon, metal
Coat, dress, skirt and hat 1992
from the *Lilith* collection, autumn–winter 1992–93
wool, cupro, plastic (buttons), nylon, metal (fastenings)
Coat, top, skirt and belt 1992
from the *Lilith* collection, autumn–winter 1992–93
wool, acrylic, nylon, cupro (lining), leather, metal, plastic (fastening)
Coat, vest and skirt 1992
from the *Ultrsimple* collection, spring–summer 1993
rayon polyester acrylic (jacquard), wool, cupro, acetate, plastic, nylon and metal (fastenings)
Dress 1992
from the *Lilith* collection, autumn–winter 1992–93
synthetic fabric (chiffon, rib)
Hat 1992
from the *Lilith* collection, autumn–winter 1992–93
wool, synthetic fabric, metal
Jacket and dress 1992
from the *Lilith* collection, autumn–winter 1992–93
wool, polyester, cupro (lining), synthetic fabric (velcro), plastic (fastening)
Shoes 1992
from the *Lilith* collection, autumn–winter 1992–93
rubber, elastane, linen
Shoes 1992
from the *Lilith* collection, autumn–winter 1992–93
leather
Shoes 1992
from the *Lilith* collection, autumn–winter 1992–93
rubber, linen, metal (nails)
Shoes 1992
from the *Lilith* collection, autumn–winter 1992–93
wool (tweed), leather, rubber
Shoes 1992
from the *Ultrsimple* collection, spring–summer 1993
leather, metal, rubber
Short jacket, dress and skirt 1992
from the *Lilith* collection, autumn–winter 1992–93
wool, polyester, triacetate, acrylic, cupro, rayon, plastic (buttons)
Vest and dress 1992
from the *Ultrsimple* collection, spring–summer 1993
wool, cupro, nylon, plastic and metal (fastenings)
Coat, dress and skirt 1993
from the *Eccentric* collection, spring–summer 1994
polyester (georgette), cotton, cupro, elastane, metal and nylon (fastenings)
Shoes 1993
from the *Eccentric* collection, spring–summer 1994

leather, rubber, metal
Coat and skirt 1994
from the *Metamorphosis* collection, autumn–winter 1994–95
wool nylon, acetate, metal and plastic (fastenings)
Coat, jumper and skirt 1994
from the *Metamorphosis* collection, autumn–winter 1994–95
wool, nylon, cupro (lining), cotton (lining), plastic (fastenings), metal (fastenings)
Hat 1994
from the *Metamorphosis* collection, autumn–winter 1994–95
wool, synthetic fabric (faux fur), cotton
Jacket, jumper, and skirt 1994
from the *Metamorphosis* collection, autumn–winter 1994–95
wool (boiled), nylon (vevlet), acetate, plastic and metal (fastenings)
Jacket, overdress and pants 1994
from the *Transcending Gender* collection, spring–summer 1995
cotton, rayon, polyester (organza twill), metal and plastic (fastenings)
Loafers 1994
from the *Metamorphosis* collection, autumn–winter 1994–95
leather, synthetic fabric
Pants 1994
from the *Transcending Gender* collection, spring–summer 1995
synthetic fabric, nylon and metal (fastenings)
Trousers 1994
from the *Metamorphosis* collection, autumn–winter 1994–95
wool nylon and metal and plastic (fastenings)
Tunic 1994
from the *Metamorphosis* collection, autumn–winter 1994–95
wool, cotton
Waistcoat and pants 1994
from the *Transcending Gender* collection, spring–summer 1995
wool, cotton, plastic and metal (fastenings)
Blouse and skirt 1995
from the *Sweeter than Sweet* collection, autumn–winter 1995–96
cotton, wool, metal, nylon and plastic (fastenings)
Coat 1995
from the *Sweeter than Sweet* collection, autumn–winter 1995–96
wool, cupro, satin, polyester nylon (taffeta, chiffon, lace), polyester and plastic (fastenings)
Dress 1995
from the *Sweeter than Sweet* collection, autumn–winter 1995–96
polyester, nylon rayon, cotton
Jacket and skirt 1995
from the *Sweeter than Sweet* collection, autumn–winter 1995–96
polyester, nylon, cupro (lining), plastic, nylon

and metal (fastenings)
Sandals 1995
from the *Sweeter than Sweet* collection, autumn–winter 1995–96
leather, metal, rubber
Jacket, vest and dress, socks and shoes 2000
from the *Hard and Forceful (Energy)* collection, autumn–winter 2000–01
wool nylon, leather, nylon (tulle), cupro, plastic and metal (fastenings), rubber
Brogues 2001
from the *Beyond Taboo* collection, autumn–winter 2001–02
leather, cotton, synthetic fabric
Dress 2001
from the *Beyond Taboo* collection, autumn–winter 2001–02
polyester (chiffon, lace), nylon, rayon polyester (thread), elastane and metal (fastenings)
Dress 2001
from the *Beyond Taboo* collection, autumn–winter 2001–02
polyester, nylon (lace), cotton nylon rayon (thread), metal (fastenings)
Dress 2001
from the *Beyond Taboo* collection, autumn–winter 2001–02
polyester (chiffon, satin, lace), nylon, cotton polyester (thread), cupro, elastane and metal and nylon (fastenings)
Jacket, top, bralette, pants and shoes 2001
from the *Beyond Taboo* collection, autumn–winter 2001–02
polyester, wool, polyurethane, cotton, cupro nylon (lace), cupro, elastane, cotton nylon rayon (thread, quilted), metal and plastic (fastenings), leather, rubber, glass (diamante)
Shoes 2001
from the *Beyond Taboo* collection, autumn–winter 2001–02
leather, plastic, metal, diamanté, rubber
Dress 2002
from the *Extreme Embellishment (Adornment)* collection, spring–summer 2003
cotton, metal (fastenings)
Jacket, vest and skirt 2002
from the *Extreme Embellishment (Adornment)* collection, spring–summer 2003
cotton, wool, metal (fastenings)
Sandals 2002
from the *Extreme Embellishment (Adornment)* collection, spring–summer 2003
leather, metal, rubber (crepe)
Blouse and vest 2003
from the *Square* collection, autumn–winter 2003–04
cotton, wool nylon
Boots 2003
from the *Square* collection, autumn–winter 2003–04
leather, rubber, metal, elastane, synthetic fabric
Coat 2003

from the *Square* collection, autumn–winter 2003–04
wool (felt)
Coat, top and skirt 2003
from the *Square* collection, autumn–winter 2003–04
wool, silk, wool nylon, metal and nylon (fastenings)
Open coat and skirt 2003
from the *Square* collection, autumn–winter 2003–04
wool rayon, metal (fastenings)
Shoes 2003
from the *Square* collection 2003–04
leather, synthetic fabric
Boots 2004
from the *Dark Romance* collection, autumn–winter 2004–05
leather, leather (suede), rubber
Coat, vest, skirt and tights 2004
from the *Dark Romance* collection, autumn–winter 2004–05
silk polyester, cotton (calico), nylon polyurethane, wool (felt),cotton rayon polyurethane, glass, metal (fastenings)
Shoes 2004
from the *Ballerina Motorbike* collection, spring–summer 2005
leather, synthetic fabric (rubber)
Coat and skirt 2005
from the *Lost Empire* collection, spring–summer 2006
polyester, wool polyester
Jacket and skirt 2005
from the *Lost Empire* collection, spring–summer 2006
wool, cotton, metal (fastening)
Jacket, pants and belt 2005
from the *Lost Empire* collection, spring–summer 2006
cotton, nylon, wool (tartan), leather and metal (fastenings)
Pants and belt 2005
from the *Lost Empire* collection, spring–summer 2006
nylon, screenprinted cotton, leather, metal
Shoes 2005
from the *Lost Empire* collection, spring–summer 2006
linen, cotton, leather, rubber
Shoes 2005
from the *Lost Empire* collection, spring–summer 2006
patent leather, rubber, elastane
Shoes 2005
from the *Lost Empire* collection, spring–summer 2006
cotton (canvas, drill), metal (eyelets), plastic, leather, rubber
Top and jumpsuit 2005
from the *Lost Empire* collection, spring–summer 2006
nylon, metal, wool, cotton
Dress 2006
from the *Cubism* collection, spring–summer 2007
polyester, wool, nylon, metal (fastenings)
Jacket, skirt and underskirt 2006
from the *Cubism* collection, spring–summer

2007
silk wool, nylon (tulle), synthetic fabric, metal (fastenings)
Shoes 2006
from the *Cubism* collection, spring–summer 2007
leather, plastic, cotton
Shoes 2006
from the *Cubism* collection, spring–summer 2007
leather, elastane, cotton, metal
Coat, bra, skirt, socks and shoes 2008
from the *Bad Taste* collection, autumn–winter 2008–09
cotton, rayon, polyester, polyester (lining), elastic, metal (fastenings), acetate, nylon (lace), leather, metal, rubber, patent leather
Dress, underdress and socks 2008
from the *Bad Taste* collection, autumn–winter 2008–09
silk, nylon, cotton, polyester and metal
Hat 2008
from the *Bad Taste* collection, autumn–winter 2008–09
acrylic, polyester, elastane
Hat 2008
from the *Bad Taste* collection, autumn–winter 2008–09
acrylic, polyester, elastane
Jacket, blouse and skirt 2008
from the *Tomorrow’s Black* collection, spring–summer 2009
polyester, polyester (chiffon, organza), elastane, cotton, cupro (lining), plastic (fastenings), metal (fastening)
Jacket, bra, pants and socks 2008
from the *Bad Taste* collection, autumn–winter 2008–09
rayon, cupro, polyester, acetate, elastane, nylon, plastic, metal and nylon (fastenings)
Shoes 2008
from the *Bad Taste* collection, autumn–winter 2008–09
leather, metal, rubber, patent (leather)
Shoes 2008
from the *Bad Taste* collection, autumn–winter 2008–09
leather, cotton
Shoes 2008
from the *Bad Taste* collection, autumn–winter 2008–09
leather, rubber, metal, cotton, plastic
Shoes 2008
from the *Tomorrow’s Black* collection, spring–summer 2009
leather, plastic, rubber, cotton/polyester, synthetic fabric, metal
Bolero and dress 2009
from the *Adult Delinquent* collection, spring–summer 2010
wool, polyester, cotton, acetate, nylon, rayon, polyurethane, cupro, nylon and metal (fastenings)
Coat, blouse and pants 2009
from the *Wonderland* collection, autumn–winter 2009–10
cotton, plastic, metal
Dress and tights 2009
from the *Wonderland* collection, autumn–

winter 2009–10
nylon, plastic, metal, elastic
Harness, shorts and belt 2009
from the *Adult Delinquent* collection, spring–summer 2010
elastane nylon, elastic, leather (cow), nylon, metal (hardware)
Shoes 2009
from the *Adult Delinquent* collection, spring–summer 2010
leather, leather (suede) rubber, metal, cotton, plastic
Shoes 2009
from the *Wonderland* collection, autumn–winter 2009–10
leather, ink, cotton, rubber
Shoes 2009
from the *Wonderland* collection, autumn–winter 2009–10
leather, ink, synthetic fabric
Shoes 2009
from the *Wonderland* collection, autumn–winter 2009–10
leather, ink, synthetic fabric, rubber
Top, skirt and tights 2009
from the *Wonderland* collection, autumn–winter 2009–10
nylon, cotton, cotton polyester, elastane, leather, plastic and metal (fastenings)
Dress, bra and skirt 2010
from the *No Theme (Multiple Personalities, Psychological Fear)* collection, spring–summer 2011
cotton, leather, nylon, polyester and plastic and metal (fastenings)
Jacket and dress 2010
from the *No Theme (Multiple Personalities, Psychological Fear)* collection, spring–summer 2011
polyester wool cotton nylon, cotton, synthetic fabric, polyester, metal (fastening)
Jacket, shorts and boots 2010
from the *Inside Decoration* autumn–winter 2010–11
polyester, polyurethane, plastic, cotton (tape), elastane, nylon and metal (fastenings), leather, synthetic fabric, elastane, cotton polyester (thread)
Jacket, top, shorts and pants 2010
from the *Inside Decoration* autumn–winter 2010–11
wool, cupro, polyester (wadding, crepe jersey, lining), elastane, cotton
Shoes 2010
from the *Inside Decoration* autumn–winter 2010–11
leather, elastic, synthetic fabric (sole)
Shoes 2010
from the *No Theme (Multiple Personalities, Psychological Fear)* collection, spring–summer 2011
leather, synthetic fabric (elastane), rubber
Shoes 2010
from the *No Theme (Multiple Personalities, Psychological Fear)* collection, spring–summer 2011
leather, synthetic fabric (elastane), synthetic fabric, metal
Backless jacket, frontless jacket and shorts

2011
from the *Hybrid Fashion* collection, autumn–winter 2011–12
polyester, lyocell nylon polyurethane, wool, cupro (lining), metal and plastic (fastenings)
Shoes 2011
from the *Hybrid Fashion* collection, autumn–winter 2011–12
leather, rubber, cotton (laces)
Shoes 2011
from the *Hybrid Fashion* collection, autumn–winter 2011–12
leather, synthetic fabric, rubber, cotton (laces)
Shoes 2011
from the *Hybrid Fashion* collection, autumn–winter 2011–12
leather (patent, printed), metal (buckle), elastic
Coat and pants 2012
from the *2 Dimensions* collection, autumn–winter 2012–13
wool rayon, polyester, cotton (calico), metal (fastening)
Shoes 2012
from the *2 Dimensions* collection, autumn–winter 2012–13
leather, metal, wood, rubber
Coat, vest and shorts 2013
from the *The Infinity of Tailoring* collection, autumn–winter 2013–14
polyester, cupro (lining), plastic (fastenings)
Dress and tights 2013
from the *Not Making Clothing*, collection, spring–summer 2014
wool, polyester, mohair, elastane
Dress and tights 2014
from the *MONSTER* collection, autumn–winter 2014–15
wool (plaid), wool acrylic, cupro, plastic (fastenings), polyester, elastane
Shoes 2014
from the *MONSTER* collection, autumn–winter 2014–15
leather, elastane, metal, rubber
Shoes and shoe covers 2014
from the *Not Making Clothing* collection, spring–summer 2014
leather, cotton, synthetic fabric
Dress, socks and shoes 2020
from the *Neo Future* collection, autumn–winter 2020–21
wool (boucle), cotton (canvas), polyester, metal and nylon (fastenings), leather, rubber, metal, cotton
Gift of Takamasa Takahashi and David Tune, 2025

England
Nursing day dress c. 1845
roller printed wool, silk, cotton and metal (fastening)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2025

France
Suit (Habit à la française) 1780s
silk (faille, thread), linen and metal

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

Givenchy Couture, Paris (fashion house)
est. 1952
Alexander McQueen (designer)
England 1969–2010
Fringed leather dress 2001
leather, silk (chiffon, organza, grosgrain), nylon (net), polyester (boning), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Hussein Chalayan, London (fashion house)
est. 1995
Hussein Chalayan (designer)
Cyprus born 1970, emigrated to England 1982
Airmail, dress 1999
polyethylene (Tyvek), stickers
ed. 121/200
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Issey Miyake, Tokyo (fashion house)
est. 1971
Issey Miyake (designer)
Japan 1938–2022
Dress 1983
linen, plastic
Pleated dress 1990
from the *Rythmn pleats* collection, spring–summer 1990
cotton polyester
Gift of Takamasa Takahashi and David Tune, 2025

Jean Paul Gaultier, Paris (fashion house)
est. 1976
Jean Paul Gaultier (designer)
France born 1952
Jacket 1988
from the *La Concierge Est Dans L’Escalier/ The Modern Retros* collection, spring–summer 1988
wool, nylon (lace, cord), polyester (satin), triacetate, plastic (beads), metal (fastening)
Jacket 1992
from the *Elegance Contest/Casanova at the Gym* collection, spring–summer 1992
cotton (denim), brass (fastenings)
Singlet, loincloth and hat 1993
cotton (jersey, denim), leather, rubber, metal (fastenings)
Top, jeans and belt 1993
from the *Andro Jeans* collection, spring–summer 1993
wool acrylic, cotton (denim), cotton, leather, cotton polyester (thread), metal (fastenings)
Suit 1995
from the *Fin de Siècle/1940s Latino Lover* collection, spring–summer 1995
cotton, gouache, plastic, metal and nylon

(fastenings)
Bustier and trousers 1996
from the *The Modern Man* collection, autumn–winter 1996–97
wool, polyamide, polyester, polyester acetate (damask, dupion), brass (fastenings)
Dress 1996
from the *0004* collection, 1996
polyester
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024
Look 49, evening gown 1999
from the *Divine Jacqueline* collection, spring–summer 1999
cotton (denim), silk (taffeta, organza), nylon (mesh, lace), ostrich feathers, polyester (crinoline), metal and nylon (fastenings)
Look 49, evening dress 2000
from the *Paris and its Muses* collection, autumn–winter 2000–01
silk (velvet, crepe), nylon (mesh), elastane, plastic (rhinestones, beads, sequins), metal and nylon (fastening)
Look 26, leotard, dungarees, hat and gloves 2003, spring–summer 2003
silk (organza), silk, leather, nylon (mesh) cotton, straw, plastic (beads), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2025
Top 2004
from the *Tattoos/Raw and Refined* collection, spring–summer 2004
nylon (mesh)
Top and jeans 2004
from the *Tattoos/Raw and Refined* collection, spring–summer 2004
nylon (mesh), cotton (denim), brass and plastic (fastenings)
Top and kilt 2004
from the *Tattoos/Raw and Refined* collection, spring–summer 2004
polyester elastane, cotton (knit), metal and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2024

Jeanne Lanvin, Paris (couture house)
est. 1889
Jeanne Lanvin (designer)
France 1867–1946
Evening coat c. 1950
silk
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2025

John Galliano, London (fashion house)
est. 1984
John Galliano (designer)
Gibraltar born 1960, emigrated to England 1966, worked in France 1991–
Hat, scarf and cockade 1984
from the *The Incredibles (Les Incroyables)* collection 1984
wool acrylic, silk

Coat 1986
from the *Fallen angels* collection, spring–summer 1986
wool, linen, plasticine (buttons)
Tailcoat and pants 1992
from the *Josephine Bonaparte Meets Lolita* collection, spring–summer 1992
polyester (Prince of Wales check, satin, grosgrain), metallic thread, metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Dress 1986
from the *Fallen angels* collection, spring–summer 1986
linen, elastane, cotton polyester, polyester (fur)
Dress 1995
from the *Dolores* collection, autumn–winter 1995
silk (satin crepe, chiffon)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Junya Watanabe, Comme des Garçons, Tokyo fashion house
est. 1992
Junya Watanabe designer
born Japan 1961
Jacket and skirt 1997
from the *White* collection spring–summer 1997
wool nylon (crepe), plastic, metal and nylon (fastenings)
Top and skirt 1997
wool, cotton, wool nylon, nylon, metal (fastenings)
Top, skirt, trousers and neckpiece 2005, spring–summer 2005
cotton, nylon, brass, metal, polyester
Dress 2006, cotton, polyester
Sandals 2009, spring–summer 2009
leather (rubber)
Gift of Takamasa Takahashi and David Tune, 2025

Junya Watanabe, Comme des Garçons, Tokyo fashion house
est. 1992
Junya Watanabe designer
born Japan 1961
Jacket and skirt 1997
from the *White* collection spring–summer 1997
wool nylon (crepe), plastic, metal and nylon (fastenings)
Top and skirt 1997
wool, cotton, wool nylon, nylon, metal (fastenings)
Top, skirt, trousers and neckpiece 2005, spring–summer 2005
cotton, nylon, brass, metal, polyester
Dress 2006, cotton, polyester
Sandals 2009, spring–summer 2009
leather (rubber)
Gift of Takamasa Takahashi and David Tune, 2025

Katharine Hamnett, London (fashion house)
est. 1979
Katharine Hamnett (designer)
born England 1947
Top and pants c. 1984
screenprinted cotton (jersey), cotton (sweatshirting, canvas, rib), plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Maison Martin Margiela, Paris (fashion house)
est. 1988
Martin Margiela (designer)
Belgium born 1957
Dress and apron 1997
viscose cupro (velvet), acetate cupro, viscose, metal (fastening)

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Jumper, leggings and boots 2008
autumn–winter 2008–09
mohair, wool, leather, nylon, polyamide, elastane
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Maria Monaci Gallenga, Rome (design house)
1918–74
Maria Monica Gallenga (designer)
Italy 1880–1944
Evening coat c. 1920–30
silk (velvet, lining), metallic paint
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Mr Freedom, London (fashion house)
1969–70
Tommy Roberts (designer)
England 1942–2012
Trevor Myles (designer)
England active 1960s–70s
Suit 1970s
polyester (faux fur, lining), metal and plastic (fastenigns)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Paul Poiret, Paris (fashion house)
1903–29
Paul Poiret (designer)
France 1879–1944
Afternoon dress 1922
silk (velvet, chiffon, lining), glass (beads), metallic thread, metal (sequins and fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025
Opera coat 1924–28
silk, silk (velvet), bakelite (fastening), glass (beads)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Roberto Capucci, Rome (couture house)
est. 1950
Roberto Capucci (designer)
Italy born 1930
Dress c. 1980, silk (chiffon)
silk, metal (fastenings), synthetic fabric (shoulder pad)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

SEX, London (fashion house)
1974–76
Vivienne Westwood (designer)
England 1941–2022
Malcolm McLaren (designer)

England 1946–2010
Singlet c. 1975, cotton (jersey)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Thierry Mugler, Paris (couture house)
est. 1974
Thierry Mugler (designer)
France 1948–2022
Breastplate and skirt 1979
spring–summer 1979
fibreglass, leather (suede), leather, silk (chiffon), metal (fastenings)
Collar, cuff and earrings 1979
from the *Spirale Futuriste* collection, autumn–winter 1979–80
brass, crystals
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Jacket, skirt, brooch, earrings and shoes 1989
from the *Buick* collection, autumn–winter 1989–90
wool (worsted), silk, leather (suede) metal and plastic (fastenings and embellishments)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Vivienne Westwood, London (fashion house)
est. 1985
Vivienne Westwood (designer)
England 1941–2022
Dress 1984, Hypnos collection, spring–summer 1984
silk (taffeta), nylon (devore lace)
Shirt and jeans 1986
from the *Mini-Crini* collection, spring–summer 1986
cotton (denim, chambray), brass and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Boater hat 1988
from the *Britain Must Go Pagan* collection, spring–summer 1988
nylon (net), polyester (grosgrain), straw
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025
Jacket and kilt 1988

from the *Britain Must Go Pagan* collection, spring–summer 1988
nylon (net), polyester (grosgrain), straw
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025
Jacket, corset, skirt, breeches and shoes 1988
from the *Time Machine* collection, autumn–winter 1988–89
leather, acetate, cotton, wool (tartan), metal (fastenings)
Jacket, corset, skirt, breeches and shoes 1988
from the *Time Machine* collection, autumn–winter 1988–89
cotton (plain, broidery, velvet), polyester (boning), acetate, nylon (tulle), viscose (jersey), gilt-metal and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Corset 1990
from the *Portrait* collection, autumn–winter 1990–91
viscose (jersey), silk, elastane, cotton polyester, synthetic leather, polyester (boning,) metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and family through the Australian Government's Cultural Gift Program, 2025
Dress 1990
from the *Portrait* collection, autumn–winter 1990–91
polyester (velvet), foil, nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Jacket and jeans 1990
from the *Cut and Slash* collection, spring–summer 1991
cotton (denim, plain) metal (fastenings)
Jacket and pants 1990
from the *Portrait* collection, autumn–winter 1990–91
polyamide acetate lycra, metallic foil, elastane
Gift of Krystyna Campbell-Pretty AM and family through the Australian Government's Cultural Gift Program, 2025
Vest, shirt and jeans 1992
from the *Always on Camera* collection, autumn–winter 1992–93
cotton (denim), brass (fastenings)
Jacket, blouse, and brooch 1993
from the *Anglomania* collection, autumn–winter 1993–94
cotton (vevlet), silk, acetate, plastic and gilt metal (fastenings)
Jacket, waistcoat, kilt, shawl, legs warmers and shoes 1993
from the *Anglomania* collection, autumn–winter 1993–94
wool (tartan), wool, metallic thread, acetate, leather, synthetic fabric (velvet), brass (fastenings)
Bustle pad 1994
from the *On Liberty* collection, autumn–winter 1994–95
cotton (herringbone), gilt-metal
Dress 1997
from the *Five Centuries Ago* collection, autumn–winter 1997–98
metallic thread, cotton, plastic (fastenings)
Jacket, shirt and skirt 1997
from the *Five Centuries Ago* collection, autumn–winter 1997–98
wool (flannel), polyester (satin), cotton, metal, plastic and nylon (fastenings)
Corset gown 1998
from the *Dressed to Scale* collection, autumn–winter 1998–99
silk (plain, organza, tafetta), nylon (tulle), metal (fastening)
Jacket, camisole and skirt 1998
from the *Tied to the Mast* collection, spring–summer 1998
linen, silk (tafetta, organza, crêpe de chine), shell, metal and nylon (fastenings)
Dress 2005
from the *Propaganda* collection, autumn–

winter 2005–06
viscose, silk, cotton, metal and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024
Dress 2007
from the *Wake Up Cave Girl* collection, autumn–winter 2007–08
silk, nylon (tulle, mesh), plastic (sequins), metallic thread, nylon and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and family through the Australian Government's Cultural Gift Program, 2025
Dress 2012
from the *War and Peace* collection, spring–summer 2012
cotton, linen, polyester (grosgrain)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024

Worlds End, London (retailer)
1979–84
Vivienne Westwood (designer)
England 1941–2022
Malcolm McLaren (designer)
England 1946–2010
Tunic 1981
from the *Savage* collection spring–summer 1982
cotton
Tunic and culottes 1981
from the *Savage* collection spring–summer 1982
cotton (plain, jersey), metal and plastic (fastenings)
Tunic and culottes 1981
from the *Savage* collection spring–summer 1982
cotton (plain, mesh, drawstring), metal and plastic (fastenings)
Cardigan 1982
from the *Punkature* collection, spring–summer 1983
cotton, wool, metal
Jacket, toga dress, stockings 1982
from the *Nostalgia of Mud (Buffalo)* collection, autumn–winter 1982–83
suede, wool, cotton (jersey) and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Frank Lloyd Wright (designer)
United States 1867–1959
Carpet, from the Francis W. Little House, Peoria, Illinois c. 1902
wool
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Zandra Rhodes, London (fashion house)
est. 1968
Zandra Rhodes (designer)
born England 1940
Banner 1974

screenprinted silk (chiffon)
Coat 1974
from the *Uluru* collection 1974
wool (felt), synthetic fabric (satin, lining), metal (fastenings)
Dress 1974
from the *Uluru* collection 1974
silk (chiffon), rayon (jersey, satin), plastic and nylon (fastenings)
Dress 1974
from the *Uluru* collection 1974
screenprinted silk (chiffon), synthetic fabric (satin), elastane
Dress and sash 1974
from the *Uluru* collection 1974
screenprinted silk (chiffon), elastane, plastic (sequins)
Jacket 1974
from the *Uluru* collection 1974
rayon (satin crepe), rayon (knit), cotton (lace)
Kaftan 1974
from the *Uluru* collection 1974
screenprinted silk (chiffon), plastic (sequins)
Skirt 1974, rayon (satin), metal (fastenings)
Tabard 1974
silk (chiffon), nylon (tulle)
Top and skirt 1974
from the *Uluru* collection 1974
screenprinted silk (chiffon), elastane and plastic (fastenings)
Dress and sash 1975
silk (chiffon, lining), synthetic fabric (sash), elastane, plastic (beads), tinsel (sequins)
Dress 1976
rayon (crepe), shell (fastenings)
Dress and sash 1976
screenprinted silk (organza), polyester (satin), elastane
Jacket 1978
polyester
Banner 1970s
screenprinted silk (chiffon)
Banner 1970s
screenprinted silk (chiffon)
Banner 1970s
screenprinted silk (chiffon)
Banner 1970s
screenprinted silk (chiffon)
Jacket 1981
rayon (satin, plain), cotton (velvet), synthetic fabric (shoulder pads)
Gift of the artist, 2024

PURCHASES

Issey Miyake, Tokyo (fashion house)
est. 1971
Satoshi Kondo (designer)
Japan born 1984
RECTILINIER, dress 2023
from the *The square and beyond* collection, autumn–winter 2023
polyester
Purchased with funds donated by Sharon and Gregory Paton, 2024

Lagos Space Programme, Nigeria (fashion house)
est. 2018
Adeju Thompson (designer)
born Nigeria 1991
Agbada, trousers and headscarf 2014
from the *Project 9, Invitation to Ojube Oba*
collection, autumn–winter 2024–25
wool, silk gazar, silk
Purchased NGV Foundation, 2024

Viienne Westwood, London (fashion house)
est. 1985
Vivienne Westwood (designer)
England 1941–2022
Skirt 1987
from the *Harris Tweed* collection, autumn–winter 1987–88
wool (tweed), polyester, rayon (lining), metal (button)
Purchased with funds donated by Fair Shen, 2025
Jacket and shorts 1996
from the *Storm in a Teacup* collection, autumn–winter 1996–97
wool, cotton (velvet), acetate, polyester (grograin), plastic and metal (fastenings)
Purchased with funds donated by George Kokkinos and Melissa Tonkin, 2025

Worlds End, London (retailer)
1979–84

Vivienne Westwood (designer)
England 1941–2022

Malcolm McLaren (designer)
England 1946–2010

Shirt, trousers and shoes 1983
from the *Punkature* collection, spring–
summer 1983

cotton (plain, cord), linen, leather, rubber
and metal (fastenings)

Purchased with funds donated by Krystyna
Campbell-Pretty AM and Family, 2024

FIRST NATIONS ART

PURCHASES

Tui Emma Gillies
Tonga / New Zealand born 1980
Sulieti Fiemē'a Burrows
Cook Islands born 1951
The Last Kai 2022
Falevai and Tongatapu beaten tapa cloth,
Umea/Earth dye from Vava'u, Mangrove root
dye, black Indian ink, acrylic and
watercolours
Purchased NGV Foundation, 2025
Pacifika Ocean 2024
Tongan feta'aki (tapa cloth), umea (red earth
from Falevai, Vava'u) tapioca starch (organic
glue), acrylic, ink and vintage kupesi
Purchased with funds donated by Krystyna
Campbell-Pretty AM and Family and
Christopher Thomas AM and Cheryl
Thomas, 2024

Christopher Ulutupu
 Samoa / Niue / Germany born 1987
The Fall 2022
 two-channel colour video, sound
 Purchased with funds donated by The JTM
 Foundation, Katherine and James Murray
 and NGV Supporters of First Nations Art, 2025

INTERNATIONAL PHOTOGRAPHY

GIFTS

Diane Arbus
United States 1923–71
Blaze Starr in her living room, Baltimore, MD.
1964, printed c. 1972–80s
gelatin silver photograph, ed. 31/75
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2025

Gertrud Arndt
Germany 1903–2000
Wera Waldek 1930
from the *Bauhaus Portfolio I* (1919–33) 1984
gelatin silver photograph, ed. 34/70
Gift of Galerie Kicken Berlin in memory of
Rudolf Kicken (1947–2014), 2024

Richard Avedon
United States 1923–2004
*Renée, The new look of Dior, Place de la
Concorde, Paris, August 1947* 1978
gelatin silver photograph, ed. 31/75
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2024

Ruth Bernhard
Germany United States 1905–2006
Two leaves 1952
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2025

Louise Dahl-Wolfe
United States 1895–1989
Nude in water 1941
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2025

Helen Levitt
United States 1913–2009
New York c. 1940
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2024

Man Ray
United States 1890–1976, worked in France
1921–39, 1951–76
Kiki of Montparnasse (*Kiki de Montparnasse*)
c. 1924
gelatin silver photograph
Elsa Schiaparelli 1938

gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2024

Robert Mapplethorpe
United States 1946–89
Irises 1987
Photogravure, artist's proof
Gift of Krystyna Campbell-Pretty AM and
Family through the Australian Government's
Cultural Gifts Program, 2025

Hedda Morrison
Germany 1908–91, worked in China
1933–46, Australia 1967–91
A carpet weaver at work 1933–46, printed
1970s
gelatin silver photograph
A moon guitar 1933–46, printed 1970s
gelatin silver photograph
A p'ai-lou 1933–46, printed 1970s
gelatin silver photograph
A quiet game of chess in a rich man's home.
The game is a contest between two armies
separated by a river 1933–46, printed 1970s
gelatin silver photograph
A sweet-maker who blew molten toffee into a
wonderful variety of shapes 1933–46, printed
1970s

*A water spout in the north-west corner of the
Tartar City 1933–46, printed 1970s*
gelatin silver photograph

*Beating raw cotton to remove the dust and
fibres 1933–46, printed 1970s*
gelatin silver photograph

*Beggar woman and her child. Over the years
I often saw her and she was nearly always
pregnant 1933–46, printed 1970s*
gelatin silver photograph

*Beyond the p'ai-lou was the entrance gate
proper leading to the Tablet House which
contained a great stone monolith standing
on the back of a tortoise 1933–46, printed
1970s*

gelatin silver photograph
Boy in a Mongol hat. This was a common and very necessary form of headwear in the bitter cold of the north China winter 1933–46,
 printed 1970s

gelatin silver photograph
Casting iron cooking pots at foundries to the west of Peking 1933–46, printed 1970s

gelatin silver photograph
Ch'ien Men, the central southern gate of the Tartar City, taken from near the railway station. The small horse-drawn cabs were rarely to be seen in the latter years of my stay in Peking 1933–46, printed 1970s

gelatin silver photograph
Ch'i Pai Shih affixing his seal on a painting 1933–46, printed 1970s

gelatin silver photograph
Ch'i Pai Shih and his young family 1933–46, printed 1970s

gelatin silver photograph
Ch'i Pai Shih (1863–1957), the distinguished painter and calligrapher, at work in his

[illegible]

No title 1933–46, printed 1970s
gelatin silver photograph
No title 1933–46, printed 1970s
gelatin silver photograph
No title (*Boy at street market*) 1933–46,
printed 1970s
gelatin silver photograph
No title (*Boy in street*) 1933–46, printed
1970s
gelatin silver photograph
No title (*Buildings and moat, covered in
snow*) 1933–46, printed 1970s
gelatin silver photograph
No title (*Crafting an instrument*) 1933–46,
printed 1970s
gelatin silver photograph
No title (*Craftsperson*) 1933–46, printed
1970s
gelatin silver photograph
No title (*Many fortune-sellers were blind and
roamed the streets beating a small hand-
gong to advertise their presence*) 1933–46,
printed 1970s
gelatin silver photograph
No title (*Pavilions at the northern end of Pei
Hai*) 1933–46, printed 1970s
gelatin silver photograph
No title (*Street procession with people
carrying puppets*) 1933–46, printed 1970s
gelatin silver photograph
No title (*Street vendors*) 1933–46, printed
1970s
gelatin silver photograph
No title (*Temple statue*) 1933–46, printed
1970s
gelatin silver photograph
No title (*The Forbidden City wall and moat*)
1933–46, printed 1970s
gelatin silver photograph
No title (*Two men in opium den*) 1933–46,
printed 1970s
gelatin silver photograph
No title (*Walls and moat of the Forbidden
City*) 1933–46, printed 1970s
gelatin silver photograph
One of four huge gilt-bronze bowls on the
terrace (of T'ai Ho Tien, in the Forbidden
City) 1933–46, printed 1970s
gelatin silver photograph
One of the large carved marble slabs over
which the emperor was carried during his
visits to the Temple of the Imperial Ancestors
1933–46, printed 1970s
gelatin silver photograph
Painting was by no means an all male
activity. There were many women artists
1933–46, printed 1970s
gelatin silver photograph
Paper making by the tradition method, similar
to that used when the process was first
invented in China 1933–46, printed 1970s
gelatin silver photograph
Pavilions at the northern end of Pei Hai
1933–46, printed 1970s
gelatin silver photograph
Pewter was used in the manufacture of many
household utensils 1933–46, printed 1970s
gelatin silver photograph
Planting out rice seedlings 1933–46, printed

1970s
gelatin silver photograph
Principal mourners pause to make obeisance to the coffin 1933–46, printed 1970s
gelatin silver photograph
Repairing a painting prior to remounting, work calling for the most exacting skills 1933–46, printed 1970s
gelatin silver photograph
Roof figures by Pei Hai commemorating the execution of a cruel tyrant in the year 283 B.C. 1933–46, printed 1970s
gelatin silver photograph
Seamstresses sewing characters on to cloth banners 1933–46, printed 1970s
gelatin silver photograph
Schoolboys under martial arts instruction. Traditional martial arts skills and acrobatics were preserved in the theatre and for popular entertainment 1933–46, printed 1970s
gelatin silver photograph
Spinning silk floss into thread 1933–46, printed 1970s
gelatin silver photograph
Spirit wall by Nan Hai 1933–46, printed 1970s
gelatin silver photograph
T'ai Ho Tien, the first of three great halls of state which constituted the nucleus of the Forbidden City, as seen from T'ai Ho Men 1933–46, printed 1970s
gelatin silver photograph
The Abbot of Sheng Mi Chih T'ang, one of the many temples at which I stayed. The Abbot was a courteous, kindly man who made visitors welcome 1933–46, printed 1970s
gelatin silver photograph
The Altar of Heaven by moonlight. Its tiers of gleaming white marble open to the sky, its perfect symmetry and its blend of simplicity and sophistication make it one of the world's most beautiful man-made structures. Seen in moonlight it appears to be floating in the air 1933–46, printed 1970s
gelatin silver photograph
The approach to Lu Kou Ch'iao (the Marco Polo Bridge) 1933–46, printed 1970s
gelatin silver photograph
The base of the stupa of the Yellow Temple was decorated with marble panels illustrating the life of the Buddha. Unfortunately it has been badly defaced over the years 1933–46, printed 1970s
gelatin silver photograph
The Chinese relative of the oboe 1933–46, printed 1970s
gelatin silver photograph
The cut-out maker worked by eye and memory, cutting several sheets of paper at one time 1933–46, printed 1970s
gelatin silver photograph
The Drum Tower, thirty metres high, which helped protect the Forbidden City from malign influences. In imperial times a drum was beaten here at nightfall 1933–46, printed 1970s
gelatin silver photograph
The Forbidden City, view south from Coal Hill

1933–46, printed 1970s
gelatin silver photograph
The great white dagoba of Pei Hai (North Lake) which was built in 1651 to commemorate the first visit of the Dalai Lama to Peking 1933–46, printed 1970s
gelatin silver photograph
The halls of T'ai Miao (the Temple of the Imperial Ancestors), where the emperor would come at regular intervals to pay his respects to his own forebears 1933–46, printed 1970s
gelatin silver photograph
The New Year Fair at Liu Li Ch'ang was of special importance for the sale of paintings and other works of art 1933–46, printed 1970s
gelatin silver photograph
The northern end of Ch'ien Men Street after snow had fallen and quickly begun to melt 1933–46, printed 1970s
gelatin silver photograph
The old lady who ran the opium den that I visited. She was not averse to a pipe herself when business was slack 1933–46, printed 1970s
gelatin silver photograph
The proprietor of Niu Jou Wan, a grilled beef restaurant 1933–46, printed 1970s
gelatin silver photograph
The reed toy-maker, who would make his appearance in the summer and weave fresh reeds into a variety of wonderful shapes while you watched 1933–46, printed 1970s
gelatin silver photograph
The scroll mounters 1933–46, printed 1970s
gelatin silver photograph
The stupa of the Yellow Temple which lay outside the north wall of Peking 1933–46, printed 1970s
gelatin silver photograph
Wang Ch'ing Fang, another gifted artist. He painted landscapes in a style that was a break from tradition. Art was his vocation but he supported his family by teaching 1933–46, printed 1970s
gelatin silver photograph
Watering radishes by hand 1933–46, printed 1970s
gelatin silver photograph
Winter morning at the Jade Fountain with mist on the surface of the pool that never freezes, the sources of the stream feeding the Peking lakes 1933–46, printed 1970s
gelatin silver photograph
Writing the titles on a Chinese work of several volumes 1933–46, printed 1970s
gelatin silver photograph
Gift of Professor Wang Gungwu in memory of Margaret Wang, 2024

Francesca Woodman
United States 1958–81
Untitled (Providence, Rhode Island) c. 1975–78, printed after 1981
gelatin silver photograph, ed. 4/40
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

PURCHASES

Karimeh Abbud
Palestine 1893–1940
Cana of Galilee, Nazareth, Mount Tabor 1920–30s
photo-lithograph, postcard
Tiberias hot baths 1920s–40s
photo-lithograph, postcard
Bowness Family Fund for Photography, 2024

Gertrud Arndt
Germany 1903–2000
Mask self-portrait no. 11 (Maskenselbstbildnis Nr. 11) 1930
gelatin silver photograph
Bowness Family Fund for Photography, 2024

Anne Brigman
United States 1869–1950
Quest 1931
gelatin silver photograph
Purchased NGV Foundation, 2024

Rineke Dijkstra
the Netherlands born 1959
Kolobrzeg, Poland, July 27, 1992 1992, printed 2023
inkjet print, ed. 1/6
Bowness Family Fund for Photography, 2025

Mikki Ferrill
United States born 1937
Untitled 1970s
gelatin silver photograph
Bowness Family Fund for Photography, 2024
Untitled 1970s
gelatin silver photograph
Bowness Family Fund for Photography, 2024

Annemarie Heinrich
Germany/Argentina 1912–2005, worked in Argentina 1926–2005
Eve's apple (La manzana de Eva) 1953
gelatin silver photograph
Purchased NGV Foundation, 2024

Kati Horna
Hungary 1912–2000, worked in Mexico 1938–2000
Leonora Carrington 1957
gelatin silver photograph
Bowness Family Fund for Photography, 2024

Sarah Moon
France born 1941
The red dress (La robe rouge) 2010, printed 2024
inkjet print, artist's proof, ed. 3/5
Purchased, NGVWA, 2025

Tokiwa Toyoko
Japan 1928–2019
Dangerous fruitless flowers (Kiken na adabana 危険な毒花) 1957
artist's book: photo-offset lithograph and printed text, 244 pages, hardcover, dust jacket, glued binding
Bowness Family Fund for Photography, 2024

INTERNATIONAL PRINTS AND DRAWINGS

GIFTS

Abraham Bosse
France 1602/4–76
(Tribute to Jacques Callot) 1635
etching
Gift of Jacobus Francis van Breda and Helen Mary Cooley, 2024

Félix Bracquemond
France 1833–1914
Frontispiece 1865
from *Eaux-Fortes Modernes* 1864–65
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

George Grosz
Germany 1893–1959
Ecce Homo (Behold the man) 1923
book: 100 photolithographs, [104] leaves, paper cover, glued binding, edition C
Revenge follows (Abrechnung Folgt) 1923
book: 57 line block prints, letterpress text, 61 pages, paper cover, stitched binding
The face of the ruling class (Das Gesicht der Herrschenden Klasse) 1921
book: 57 line block prints, letterpress text, 63 pages, paper cover, stitched binding
Background (Hintergrund) 1928
lithograph
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Wassily Kandinsky
Russia 1866–1944, worked in Germany 1896–1914, 1921–33, France 1933–44
On the Spiritual in Art (Über das Geistige in der Kunst) 1912
book: 11 woodcuts, 8 photomechanical prints, 104 pages, cardboard cover, stitched binding, 3rd edition
Gift of Jacobus Francis van Breda and Helen Mary Cooley through the Australian Government's Cultural Gifts Program, 2024

Richard Serra
United States 1939–2024
Paths and edges #2 2007
etching, ed. 30/60
Gift of Ralph and Ruth Renard through the Australian Government's Cultural Gifts Program, 2024

PURCHASES

Edgar Degas
France 1834–1917
On stage III (Sur la scène III) 1876–77
softground etching, drypoint and roulette, 5th of 5 states
Purchased with funds donated by Darcy Brennan Foundation, 2024

Maxime Maufra
France 1861–1918
The wave (La Vague) 1894
etching, aquatint and plate-tone
Suzette Marie Chapple Bequest, 2025

Odilon Redon
France 1840–1916
The Temptation of Saint Anthony (Tentation de Saint-Antoine) 1888
10 lithographs and cover, edition of 60
Suzette Marie Chapple Bequest, 2024

Eva Rothschild
Ireland born 1972
Garland 2024
colour screenprints, ed. 21/25
Suzette Marie Chapple Bequest, 2025

Henri de Toulouse-Lautrec
France 1864–1901
Salon des Cent: International exhibition of posters (Salon des Cent: Exposition Internationale d'affiches) 1895
colour lithograph, 3rd of 3 states
Suzette Marie Chapple Bequest, 2024

AUSTRALIAN ART

GIFTS

Peter Bauer (designer)
Austria 1906– Australia 1957, arrived Australia 1949
Frismag Electrical Engineers Pty Ltd, Melbourne (manufacturer) 1939–63
RiteLite, standard lamp (model 1077) c. 1953
enamelled aluminium, steel, plastic, electrical components
Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2025

Clement Meadmore
Australia 1929 – United States 2005, lived in United States 1963–2005
Light fitting for 'The Legend Espresso and Milk Bar' 1955
enamelled tin, iron, rubber, electical components
The trumpeter 1957
steel, brass
Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2025
Trio IV 1964
corten steel
Gift of The Hon David Angel KC in loving memory of Anita Angel through the

Australian Government's Cultural Gifts Program, 2025

Clement Meadmore (designer)
Australia 1929 – United States 2005, lived in United States 1963–2005
Meadmore Originals, Melbourne (manufacturer)
active 1950s–60s
Reclining chair 1953
steel, cotton cord, rubber
Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2025

Clement Meadmore (designer)
Australia 1929 – United States 2005, lived in United States 1963–2005
Tecno-Design 250 Pty Ltd, Melbourne (manufacturer)
est. c. 1980
Chair (model 248) designed 1963, manufactured c. 1980
leather, chromed steel
Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2025

Peter Upward
Australia 1932–83, lived in England 1962–71
Ocean rider 1972–73
synthetic polymer paint on canvas
Gift of Asia Upward through the Australian Government's Cultural Gifts Program, 2025

Fred Williams
Australia 1927–82, lived in England 1952–56
Dover Cliffs 1952–56
oil and varnish on composition board
Malcolm Horsley 1952–61
oil and varnish on composition board
Arundel Castle 1954–55
oil and varnish on composition board
Gift of Lyn Williams AC and Family through the Australian Government's Cultural Gifts Program, 2025

AUSTRALIAN CONTEMPORARY ART

GIFTS

Emily Floyd
Australia born 1972
The secret of primitive accumulation 2024
archival pigment print
ed. 2/3*The seed grows into a plant from within* 2024
patinated bronze, aluminium, epoxy paint, steel, oxide coating
Time gardening 2024
polished bronze, aluminium, epoxy paint, steel, oxide coating
To live in a world of responsibilities, without being connected to everything 2024
polished bronze, aluminium, epoxy paint, steel, oxide coating
To read in a non-extractive way 2024
patinated bronze, aluminium, epoxy paint, steel, oxide coating

Gift of Emily Floyd in the memory of Frances Floyd through the Australian Government's Cultural Gifts Program, 2025

Noel McKenna
Australia born 1956
Wizard of Oz 2002
enamel paint on canvas
Gift of James McGrath through the Australian Government's Cultural Gifts Program, 2024
Nina Sanadze
Georgia born 1976, lived in Russia 1992–96, arrived Australia 1996
Apotheosis 2021
plaster, iron, wax, gouache, shellac, fabric
Gift of Mark Schiff through the Australian Government's Cultural Gifts Program, 2024

PURCHASES

Nathan Beard
Australia born 1987
Garland 2022
painted silicone, Gucci Siam Glitter platform sandals in red patent leather, steel, custom automotive paint modelled after the now discontinued 2014 Gucci nail varnish 'Siam Red'
Purchased with funds donated by Rob Gould Foundation, 2024

Katherine Hattam
Australia born 1950
Our list 2020
oil and pencil on canvas, wood
Purchased, Victorian Foundation for Living Australian Artists, 2025

Natalya Hughes
Australia born 1977
Ermyntrude by the window 2023
from the *Ermyntrude and Esmeralda* series 2023–24
synthetic polymer paint on polyester
Gay doings 2023–24
from the *Ermyntrude and Esmeralda* series 2023–24
synthetic polymer paint on polyester
Double dog 2024
fabric, sand
Fan with a cat tail 2024
paper, plastic
Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2025

Maria Madeira
Timor–Leste born 1969, arrived Australia 1983
Kiss and don't tell 2024
collaged tais (traditional East Timorese cloth), red earth, betelnut, mud, acrylic and lipstick on canvas; single channel video
Purchased, Victorian Foundation for Living Australian Artists, 2025

Smac McCreanor
Australia born 1992
Canned pumpkin; Ferrero Rocher; Ramen; Rubber chicken; Toothpaste; Vegemite 2022

from the *Hydraulic press girl* series 2020–digital video, silent, ed. 1/3
Avocado; *Furby*; *Grater*; *Lipsticks*; *Peppa Pig*; *Spyro* 2023
from the *Hydraulic press girl* series 2020–digital video, silent, ed. 1/3
Broccoli; *CD*; *Funnel* 2024
from the *Hydraulic press girl* series 2020–digital video, silent, ed. 1/3
Purchased, Victorian Foundation for Living Australian Artists, 2024

Gemma Smith
Australia born 1978
Bask 2023
synthetic polymer paint on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2024

AUSTRALIAN CONTEMPORARY DESIGN AND ARCHITECTURE

PURCHASES

Michaela Pegum
Australia born 1975
Pathway II, necklace 2017
copper, silver, polyester, steel, nylon (thread)
Calls VII, brooch 2018
copper, silver, polyester, bamboo, steel, nylon
All is intimate II, brooch 2021
copper, silver, polyester, silk, steel, nylon
Purchased with funds donated by anonymous donors, 2025

AUSTRALIAN FASHION AND TEXTILES

GIFTS

Akira, Sydney (fashion house)
est. 1993
Akira Isogawa (designer)
Japan born 1964, arrived Australia 1986
Shirtdress 1991–92, cotton shell (fastenings)
Dress 1997, autumn–winter 1997
silk rayon (chiffon, devore, crepe)
Dress 1997
from the *Satori* collection, spring–summer 1998
silk (satin jacquard)
Dress and underdress 1997
from the *Satori* collection, spring–summer 1998
silk (organza), nylon (mesh), wool elastane
Top and skirt 1997, autumn–winter 1997
polyester (jacquard), nylon and metal (fastening)
Dress 1998
from the *Botanica* collection, spring–summer 1999
cotton, silk, synthetic fabric (wadding), nylon (fastening)
Dress 1998
from the *Botanica* collection, spring–summer 1999
silk (plain, satin, jacquard)
Dress, top and skirt 1998, resort 1998

viscose wool polyamide, elastane, metal (fastening)
Jacket and trousers 1998, resort 1998
wool, silk, metal and plastic (fastening)
Vest and fisherman pants 1998
from the *Botanica* collection, spring–summer 1999
silk (jacquard, plain)
Bolero, top and pants 1999
from the *High Spirit* collection, spring–summer 2000
cotton (organza, voile), silk, cotton polyester (thread), metal (fastening)
Bolero, top and skirt 1999
from the *High spirit* collection, resort, 2000
silk (taffeta), wool, cotton silk (lining), cotton, polyester (thread), glass and plastic (beads, sequins)
Bustier and skirt 1999
from the *High Spirit* collection, spring–summer 2000
cotton (drill, plain), plastic (beads), silk (taffeta), metal and nylon (fastening)
Dress 1999
from the *High Spirit* collection, spring–summer 2000
silk (organza), cotton silk and cotton polyester (thread)
Jacket 1999
from the *High Spirit* collection, resort 2000
cotton (organza), silk (organza), polyester cotton (thread)
Top and skirt 1999
from the *High Spirit* collection, spring–summer 2000
silk (organza), cotton (plain, drill, net), cotton polyester (thread), metal (fastening)
Dress 2000, autumn–winter 2000
screenprinted linen (jute), cotton (organza), plastic (beads), metal (fastenings)
Dress 2000, autumn–winter 2000
silk (organza, plain) metal (fastenings)
Jacket, overskirt and skirt 2000, spring–summer 2001
silk (organza), silk, cotton (organza), metal (fastening)
Look 6, dress 2000, autumn–winter 2000
cotton silk (organza), cotton (drill), metal (fastenings)
Look 15, jacket and skirt 2000, autumn–winter 2000
leather, metal (fastenings), cotton (organza), silk (organza)
Look 23, bolero, top and skirt 2000, autumn–winter 2000
leather, silk (coated), wool, gouache, metal (fastening)
Top and skirt 2000, autumn–winter 2000
leather (suede), cashmere, wool (felt), metal (fastening)
Bolero, dress and slip 2001, spring–summer 2001
silk (organza, satin), snakeskin, leather, cotton polyester (thread)
Coat, dress and shawl 2001, autumn–winter 2001
screenprinted leather (suede), wool (felt), silk (georgette), plastic (sequin), metal (fastenings)

Dress 2001, autumn–winter 2001
silk (organza), plastic (sequins), metal (fastenings)
Jacket and skirt 2001, autumn–winter 2001
wool, metallic thread, silk (georgette), leather
Jacket and skirt 2001
from the *Light and Night* collection, resort 2002
silk (organza), plastic (sequins), nylon (fastening)
Jumper and skirt 2001, autumn–winter 2001
screenprinted leather (suede), mohair, silk (organza)
Look 4, top and skirt 2001
from the *Water Star* collection, spring–summer 2002
cotton (poplin), cotton polyester, plastic (sequins), nylon (fastening)
Look 5, top and skirt 2001
from the *Water Star* collection, spring–summer 2002
silk, silk (ribbon), cotton (poplin, rib), nylon (fastening)
Look 8, top, overskirt and skirt 2001
from the *Water Star* collection, spring–summer 2002
silk (organza), cotton (poplin), cotton polyester, glass (beads), nylon (tulle, fastening)
Overdress and dress 2001
from the *Water Star* collection, spring–summer 2002
silk (satin), nylon (tulle)
Overdress, dress and scarf 2001, spring–summer 2001
nylon (mesh), silk (organza, crepe), plastic and glass (beads)
Top and dress 2001
from the *Light and Night* collection, resort 2002
screenprinted linen nylon, silk, (organza, coated), nylon (fastening), plastic (sequins)
Top and skirt 2001, spring–summer 2001
linen (coated), metallic thread, metal (fastening)
Top and skirt 2001
from the *Light and Night* collection, resort 2002
leather, linen nylon, nylon (tulle), metal and nylon (fastenings)
Bag 2002, autumn–winter 2002
wool (felt)
Bag 2002, autumn–winter 2002
wool (felt)
Bag 2002, autumn–winter 2002
wool (felt)
Bag 2002, autumn–winter 2002
wool (felt)
Bag 2002, autumn–winter 2002
wool (felt)
Bustier and pants 2002
from the *Photo Session* collection, spring–summer 2003
cotton (calico, plain), nylon (tulle), silk (thread), plastic (sequins), nylon and metal

(fastening)
Camisole, shorts and bag 2002, spring–summer 2003
silk (chiffon), cotton (canvas), cotton polyester (thread), elastane
Cape, jumper and skirt 2002, autumn–winter 2002
silk (velvet, plain), cashmere, plastic (pearl), cotton polyester (thread), metal and nylon (fastenings)
Dress 2002, autumn–winter 2002
silk
Dress 2002, autumn–winter 2002
silk (crepe)
Dress 2002, spring–summer 2003
silk (crepe), nylon (tulle) plastic (sequins, beads), nylon and metal (fastening)
Dress 2002, spring–summer 2003
silk (georgette, thread), linen, cotton (thread), nylon and metal (fastening)
Dress 2002
from the *Photo Session* collection, spring–summer 2003
leather (suede), cotton (organdy), silk, metal and nylon (fastenings)
Dress 2002
from the *Photo Session* collection, spring–summer 2003
screenprinted silk (organza), acetate, cotton (organza), elastane (thread), plastic (sequin)
Jacket, skirt and belt 2002, autumn–winter 2002
wool, cotton, silk, leather, plastic (fastening)
Shawl and skirt 2002, autumn–winter 2002
silk (velvet), silk, plastic (fastening)
Singlet and skirt 2002, spring–summer 2003
linen, screenprinted linen, cotton (rib, drill, thread), plastic (sequins), nylon and metal (fastening)
Blouse and trousers 2003, spring–summer 2004
silk (net, floss), linen, metal (fastenings)
Bolero and dress 2003, autumn–winter 2003
silk (chiffon), cotton polyester (thread), metal (fastening)
Dress 2003, autumn–winter 2003
leather (suede), linen, wool, metallic thread, wood (beads), nylon and metal (fastening)
Dress 2003, spring–summer 2004
silk (net, georgette), cotton polyester (thread)
Dress 2003, spring–summer 2004
silk (satin, chiffon), metal (fastening)
Jacket and skirt 2003, autumn–winter 2003
wool, cotton (flannel), leather (suede), plastic (beads), nylon and metal (fastening)
Jacket and skirt 2003, spring–summer 2004
cotton (printed, plain), metal (fastenings)
Jacket and trousers 2003, autumn–winter 2003
cotton (jersey), cotton polyester (embroidery), metallic thread, metal (fastening)
Jacket and trousers 2003, autumn–winter

2003
silk (shibori), leather and elastane (suede), metal (fastenings)
Jacket, bustier and skirt 2003, resort 2004
silk (crepe), cotton (jersey, plain), linen, nylon and metal (fastening)
Top and pants 2003, resort 2004
leather (suede), cotton, silk (crepe, thread), plastic (beads, sequins), elastane
Top, skirt and belt 2003, autumn–winter 2003
silk (chiffon), cotton (jersey), cotton polyester (thread), metal and nylon (fastenings)
Top, skirt and belt 2003, resort 2004
silk (chiffon), cotton (tape), glass (beads), elastane, polyester (wadding)
Bolero, dress and leg warmers 2004, autumn–winter 2004
wool, linen, silk (georgette), cotton (thread), elastane
Bolero, top and knickerbockers 2004, spring–summer 2005
silk (organza, plain), cotton (rib), linen, plastic (beads), nylon and metal (fastening)
Coat and dress 2004, autumn–winter 2004
silk, cotton (batik, corduroy), wool (felt), nylon and metal (fastening)
Dress 2004, spring–summer 2004
silk cotton, cotton, linen, metal and nylon (fastenings)
Dress 2004, autumn–winter 2004
wool, metal (beads, fastening)
Dress 2004, autumn–winter 2004
cotton (drill), cotton and polyester (thread), plastic (beads), nylon and metal (fastening)
Dress 2004, spring–summer 2005
silk (crepe), metal and nylon (fastening)
Dress 2004, spring–summer 2005
silk, cotton, metal (fastening)
Dress and knickerbockers 2004, spring–summer 2005
silk (organza), cotton, leather, nylon and metal (fastenings)
Dress and obi 2004, spring–summer 2005
silk (organza, satin), linen, wool, metallic thread, leather, nylon and metal (fastening)
Dress and scarf 2004, spring–summer 2005
silk (crepe)
Dress and shawl 2004, autumn–winter 2004
silk, cotton, leather, metal (fastening)
Jacket and knickerbockers 2004, spring–summer 2005
cotton (canvas), silk (georgette), cotton, metal (fastening)
Jacket, singlet, pants 2004, resort 2005
screenprinted cotton (jersey, double jersey, drill), plastic and nylon and metal (fastenings)
Jacket, top and pants 2004, spring–summer 2005
cotton (canvas), silk (chiffon, organza), leather, cotton, plastic (beads), metal (fastening)
Top and skirt 2004, spring–summer 2005
silk (organza), linen, cotton, metal (fastenings)
Waistcoat, skirt, belt and bag 2004, spring–summer 2005
silk (chiffon), linen, cotton (drill, plain),

leather, metallic thread, plastic, nylon and metal (fastenings)
Coat, dress and skirt 2005, autumn–winter 2005
wool, silk (velvet), linen, cotton (tape), metal (fastenings)
Coat, top, knickerbockers, and scarf 2005, spring–summer 2006
silk, cotton, wool, metal (fastenings)
Dress 2005, autumn–winter 2005
silk (organza), silk cotton (organdy)
Dress 2005, spring–summer 2006
silk (georgette), nylon and metal (fastening)
Dress 2005, spring–summer 2006
silk (chiffon), metal (fastening)
Jacket and skirt 2005, autumn–winter 2005
wool (felt), linen, glass (beads), cotton (tape, plain), metal and nylon (fastenings)
Top and pants 2005, autumn–winter 2005
silk (shot chiffon), plastic (sequins), screenprinted cotton, nylon and metal (fastening)
Top and skirt 2005, autumn–winter 2005
silk (organza), cotton (tape)
Top and skirt 2005, spring–summer 2006
silk (chiffon), silk cotton, cotton, nylon and metal (fastening)
Dress 2006, autumn–winter 2006
silk (chiffon), elastane, metal and nylon (fastening)
Dress 2006, autumn–winter 2006
silk (chiffon), metal (fastening)
Dress 2006, autumn–winter 2006
linen (gauze), silk, metal and nylon (fastening)
Dress 2006, resort 2007
silk (organza, satin), nylon (tulle), metal and plastic (beads, sequins, nylon and metal (fastenings)
Dress and leggings 2006
from the *Prism* collection, spring–summer 2007
silk (georgette, crêpe de chine, crepe), silk (thread), metallic thread, elastane, nylon and metal (fastening)
Jacket and dress 2006, autumn–winter 2006
silk (chiffon, organza, satin), nylon and metal (fastening)
Jacket, top and leggings 2006, autumn–winter 2006
silk (velvet, georgette, satin), wool, elastane
Jacket, trackpants and scarf 2006, resort 2007
silk (brocade, crepe), cotton, wool (jersey), elastane
Look 16, dress 2006
from the *Prism* collection, spring–summer 2007
silk cotton, cotton, nylon and metal (fastening)
Look 42, top and skirt 2006, resort 2007
silk (organza) cotton (organdy), metallic thread (lace), metal and nylon (fastenings)
Bomber and dress 2007, spring–summer 2008
silk (dupion, double crepe, sandwash), cotton elastane (ribbing), metal (fastenings)
Coat and dress 2007, autumn–winter 2007
silk (velvet, satin), cotton (coated), nylon

and metal (fastening)
Coat, top, pants and scarf 2007, autumn–winter 2007
wool, cotton (coated), silk (crêpe de chine), cotton polyester (thread), nylon and metal (fastenings)
Dress 2007, autumn–winter 2007
silk (chiffon), nylon and metal (fastening)
Dress 2007, autumn–winter 2007
nylon (lace), metallic paint, nylon and metal (fastening)
Dress 2007, resort 2008
silk (brocade crêpe de chine), metal (fastenings)
Dress 2007, resort 2008
silk (crepe, brocade)
Jacket and dress 2007, autumn–winter 2007
silk (velvet, crepe), nylon and metal (fastening)
Look 15, dress 2007, spring–summer 2008
silk (double crepe, satin, thread), nylon and metal (fastening)
Shirt and skirt 2007, resort 2008
silk (brocade), leather, plastic, metal and nylon (fastenings)
Top and pants 2007, resort 2008
silk (crepe, double crepe) and metal and nylon (fastenings)
Top and skirt 2007, spring–summer 2008
silk (dupion, crêpe de chine), metal (fastenings)
Top, skirt and underskirt 2007, autumn–winter 2007
silk (organza, georgette), nylon (tulle), elastane, metallic thread
Bolero and dress 2008, spring–summer 2009
silk (chiffon, brocade, thread) metal (sequins)
Dress 2008, spring–summer 2009
silk (georgette, crepe), metallic thread
Dress 2008, spring–summer 2009
silk (georgette), nylon and metal (fastening)
Dress and obi 2008, spring–summer 2009
silk (ahimsa, crêpe de chine), nylon and metal (fastening)
Dress and obi 2008, spring–summer 2009
screenprinted silk (crêpe de chine), nylon and metal (fastening)
Dress and scarf 2008, autumn–winter 2008
silk (brocade), wool (felt, thread), metallic thread, plastic (beads)
Dress, wrap and bag 2008, resort 2009
silk (organza, georgette), elastane, cotton, metal, nylon and metal (fastening)
Jacket and dress 2008, resort 2009
silk (chiffon, georgette), metallic thread, painted wood (sequins), metal
Jacket, turtleneck and skirt 2008, autumn–winter 2008
wool (felt, plain, merino), elastane, metal and nylon (fastenings)
Look 1, dress 2008, autumn–winter 2009
silk (chiffon), painted wood (beads)
Shirdress and slip 2008, autumn–winter 2008
silk (crepe, printed), plastic (sequins), metal (fastenings)
Bolero and dress 2009, spring–summer 2010
cotton (organdy), nylon (tulle)
Coat and pants 2009, autumn–winter 2009
silk (twill, embroidery, organza, satin), linen, nylon and metal (fastening)
Dress 2009, autumn–winter 2009
silk (crepe), wool, elastane
Dress 2009, spring–summer 2010
silk cotton, nylon (mesh)
Jacket, and dress 2009, spring–summer 2010
silk (twill, satin), metal and nylon (fastening)
Jacket, top, skirt and bag 2009, autumn–winter 2009
silk (twill, embroidery, organza, satin), linen, nylon and metal (fastening)
Coat and dress 2010, resort 2011
silk (taffeta), silk rayon
Coat, top, skirt, leggings and neckpiece 2010, autumn–winter 2010
silk (organza, printed, lining, velvet), metal (fastenings)
Dress 2010, resort 2011
silk (crêpe de chine, grosgrain)
Dress, slip, neckpiece and bag resort 2010, resort 2011
silk (georgette, brocade), plastic and metal (beads and sequins), nylon (net)
Look 3, cardigan, dress and leggings 2010, autumn–winter 2010
silk (georgette, tulle), elastane)
Look 5, jacket, dress and underdress 2010, autumn–winter 2010
silk (velvet, brocade, georgette, velvet), nylon (tulle), plastic (sequin), metal (fastening)
Jacket and dress 2010, spring–summer 2011
silk (grosgrain), screenprinted silk (brocade)
Jacket, dress, pants, and scarf 2010, spring–summer 2011
silk (satin, crepe, grosgrain), elastane
Dress 2011, autumn–winter 2011
silk (crêpe de chine, grosgrain)
Dress 2011, resort 2012
silk (chiffon, crepe, organza)
Dress, leggings and scarf 2011, autumn–winter 2011
silk (georgette), wool, plastic (beads and sequins), elastane
Jacket, overskirt, skirt and stole 2011, autumn–winter 2011
wool (flannel), nylon (net), plastic (sequins)
Tunic, dress and scarf 2011, resort 2012
nylon (mesh, net), plastic (beads)
Dress and obi 2012, resort 2013
silk (brocade, grosgrain, satin, crepe)
Dress, scarf and neckpiece 2012, resort 2013
silk (shibori, plain, printed, grosgrain), plastic (beads)
Jacket and gown 2012, autumn–winter 2012
silk (crepe, grosgrain)
Look 4, gown and scarf 2012, autumn–winter 2012
silk, silk (grosgrain), wood and plastic (beads)
Look 16, dress 2012, spring–summer 2013
silk, silk (shibori, grosgrain), plastic (beads)

Top, skirt and leggings 2012, autumn–winter 2012
silk (crepe), screenprinted silk, merino, plastic (sequins)
Look 7, coat, top and pants 2013, autumn–winter 2013
silk (velvet, habotai, crepe), nylon and metal (fastenings)
Look 8, jacket, top, trousers and scarf 2013, autumn–winter 2013
nylon (mesh) silk (organza, crepe), plastic and glass (beads)
Look 9, tunic, pants and scarf 2013, autumn–winter 2013
silk (habotai, crepe), wood and metal (beads and sequins)
Cape and dress 2014, autumn–winter 2014
silk (twill), wool, plastic (beads), metal (fastening)
Jacket, top and pants 2014, spring summer 2015
silk (shibori, habotai), plastic (beads), nylon and metal (fastenings)
Look 5, jacket and dress 2014, spring–summer 2015
linen
Look 13, Bolero and dress 2014, spring–summer 2014
silk (crêpe de chine), cotton (thread)
Look 16, coat, leggings and scarf 2014, autumn–winter 2014
wool (felt, knit), nylon (tulle), plastic and metal (beads) metal (fastening), elastane
Jacket, dress and leggings 2015, autumn–winter 2015
silk (velvet), screenprinted silk (crepe), silk, cotton, nylon (mesh), screenprinted wool (jersey), elastane
Jacket, top, skirt and leggings 2015, autumn–winter 2015
wool, screenprinted wool, nylon (mesh), metal and nylon (fastenings)
Look 1, top, pants and scarf 2015, spring–summer 2016
silk, (georgette), cotton, elastane
Look 11, jacket, top, and skirt 2015, spring–summer 2016
cotton, silk cotton (drill), nylon and metal (fastenings)
Stole 2015, spring–summer 2016
silk, silk (brocade, thread), metallic thread, metal (fastenings)
Dress 2016, autumn–winter 2016
hand-painted silk, silk
Look 19, coat, top and skirt 2016, autumn–winter 2016
wool, merino, acetate, metal and nylon (fastenings)
Jacket, shorts, belt and scarf 2017, resort 2017
cotton, silk (plain, satin), nylon (tulle), polyester (grosgrain), metallic thread, plastic (sequins)
Jacket, top, tunic, and shorts 2017
from the *Duality* collection, resort 2018
cotton, silk (habotai, organza), synthetic fabric, plastic (sequins, beads) metal and nylon (fastenings)
Top and skirt 2017

from the *Duality* collection, resort 2018
cotton, cotton (tape), silk, nylon (mesh), metal and nylon (fastenings)
Dress, belt and bag 2018
from the *Vicious Beauty* collection, resort, 2019
cotton, cotton (canvas), silk, plastic (sequins), nylon and metal (fastenings)
Shirt and shorts 2018
from the *Vicious Beauty* collection, resort, 2019
cotton, cotton (canvas), elastane, plastic fastenings)
Gift of the artist through the Australian Government’s Cultural Gift Program, 2025

House of Rex, Melbourne (fashion house)
est. 1993
Michael Glover (designer)
Australia born 1957
Darcy, coat c. 1995
wool, cotton, silk, viscose, metal
Gift of Stephen Whitehead, 2024

Linda Jackson (designer)
Australia born 1950
Lawrence Leslie (fabric designer and painter)
Australia 1952–2011
Coat 1982
screenprinted cotton (velvet)
Gift of Ida Halliday, 2025
Dress and turban 1983–84
screenprinted cotton, cotton, nylon and metal (fastenings)
Gift of the artist, 2025

MATERIALBYPRODUCT, Melbourne (fashion house)
est. 2004
Susan Dimasi (designer)
Australia born 1973
Dress 2013
silk (satin)
Star, evening gown 2014, autumn–winter 2014–15
silk (faille, satin), metal (fastening)
Magnolia, gown 2015, spring–summer 2015–16
silk (crepe, satin), leather, metal (fastening), paint
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2025

MATERIALBYPRODUCT, Melbourne (fashion house)
est. 2004
Susan Dimasi (designer)
Australia born 1973
Chantal McDonald (designer)
Australia born 1976
Curtain Gown 2006
from the *Pins* collection, autumn–winter 2006–07
silk (georgette), wool, aluminium and brass (safety pins)
Gown 2006
from the *Soft Hard* collection, spring–summer 2006

screenprinted viscose (georgette), leather (kangaroo), metal (fastenings)
Jacket and skirt 2006
from the *Soft Hard* collection spring–summer 2006
leather (kangaroo), ink, nylon, metal (fastening)
Top and skirt 2006
from the *Soft Hard* collection, spring–summer 2006
viscose (georgette), silk (satin), leather, metal (fastening)
T-shirt and trousers 2006
from the *Pins* collection, autumn–winter 2006–07
wool, silk georgette, metal (pins), leather, cotton (jersey)
Curtain gown 2007
from the *Soft Hard* harder collection, autumn–winter 2007—08
silk (organza), cotton (tape), cotton polyester (thread), plastic (beads), metal (fastenings)
Curtain gown 2008
from the *Template* collection spring–summer 2008
silk (chiffon), cotton (tape)
Curtain gown 2008
from the *Woodgrain* collection, autumn–winter 2008–09
silk (satin), cotton (tape), cotton polyester (thread)
Dress 2008
from the *Template* collection, spring–summer 2008
silk (satin), cotton (tape), metal (fastening)
Dress 2008
from the *Woodgrain* collection, autumn–winter 2008–09
silk (satin)
Dress and sleeves 2008
from the *Template* collection, spring–summer 2008
rayon (jersey), silk (satin)
Jacket and dress 2008
from the *Template* collection spring–summer 2008
leather, screenprinted cotton (jersey)
Jacket, skirt and scarf 2008
from the *Woodgrain* collection, autumn–winter 2008–09
silk (velvet, satin), cotton (tape), cotton polyester (thread), metal (fastenings)
Top and skirt 2008
from the *Template* collection, spring–summer 2008
screenprinted silk (georgette), plastic (bead), cotton, cotton (tape), metal (fastenings)
T-shirt 2008
from the *Template* collection, spring–summer 2008
leather (pigskin), cotton (jersey)
T-shirt and trousers 2008
from the *Woodgrain* collection, autumn–winter 2008–09
cotton (velvet, tape), screenprinted cotton, silk (satin), wood and plastic (beads, embellishment), metal (fastenings)

Curtain gown 2009
from the *Same Air, Different Time* collection, spring–summer 2009
screenprinted silk (georgette)
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2025

Clement Meadmore (designer)
Australia 1929 – United States 2005, lived in United States 1963–2005
John Kaldor / Sekers Fabrics, Sydney (printer)
est. 1949
Kanebo Ltd, Tokyo (manufacturer)
est. 1887
Spacial arrangement c. 1962
screenprinted cotton
Gift of Dean Keep and Jeromie Maver through the Australian Government’s Cultural Gifts Program, 2025

Obscure Desires, Australia (fashion house)
1986–2001
Lisa Fox (designer)
Australia active 1980s–2000s
Zandra Rhodes (designer)
England born 1940
Dress (1980s–90s)
cotton (jersey)
Dress 1980s–90s
cotton (jersey)
Skirt 1980s–90s
cotton (jersey), elastane
T-shirt dress 1980s–90s
screenprinted cotton (jersey)
White frilled dress 1980s–90s
cotton (jersey)
Gift of the artist, 2024

Prue Acton, Melbourne (fashion house)
1963–91
Prue Acton (designer)
Australia born 1943
Shirt, camisole, skirt and scarf c. 1972
silk (chiffon, crepe), metal and nylon (fastenings)
Gift of Gay Rosen, 2025

SIX, Melbourne (fashion house)
est. 1994
Denise Sprynskyj (designer)
Australia born 1960
Peter Boyd (designer)
Australia born 1917
Dress c. 1995
cotton, nylon, plastic (fastenings)
Gift of Cinzia Sommerfield, 2025

Vixen, Melbourne (fashion house)
est. 1993
Meredith Rowe (designer)
Australia born 1969
Georgia Chapman (designer)
Australia born 1970
Top and skirt c. 1996
cotton polyester (velvet), nylon (mesh), polyester (satin)
Gift of Gay Rosen, 2025

PURCHASES

Mary Edwards
Australia 1894 – Fiji 1988
Macaws and poinsettias, shawl 1926
hand-painted silk, silk (tassels)
Purchased with funds donated by Krystyna Campbell–Pretty AM and Family, 2024

FIRST NATIONS ART

GIFTS

Joel Bray
Wiradjuri born 1980
Giraru Galing Ganhagirri (The wind will bring rain) 2022
seven–channel video installation, sound, ed. 1/5
Gift of the Family of Naomi Tippet AM, 2024

Margaret Rarru Garrawarra
Liyagawumirr born 1940
Madonna bra 2007
pandanus (*Pandanus* sp.) natural dyes
Gift of Glenn Manson, 2025

Angkuna Kulyuru
Pitjantjatjara born 1943
Batik skirt 1988
cotton batik
Gift of Dr Gaye Sculthorpe, 2025

Gary Lee
Larrakia born 1952
Stefan 17 2009
type C photograph
Michael 2011
type C photograph, ed. 1/3
Jesse 2 2012
type C photograph
Jesse 7 2012
type C photograph
Jesse 9 2012
type C photograph
Jesse 12 2012
type C photograph
Jesse 14 2012
type C photograph
Jesse 16 2012
type C photograph
Kenbi dancers 1 2012
type C photograph
Kenbi dancers 3 2012
type C photograph
Kenbi dancers 7 2012
type C photograph
Study for Bungaree 1 2012
from the *Study for Bungaree* series 2012
type C photograph
Study for Bungaree 2 2012
from the *Study for Bungaree* series 2012
type C photograph
Study for Bungaree 3 2012
from the *Study for Bungaree* series 2012
type C photograph
Study for Bungaree 4 2012
from the *Study for Bungaree* series 2012
type C photograph

Study for Bungaree 5 2012
from the *Study for Bungaree* series 2012
type C photograph
Study for Bungaree 6 2012
from the *Study for Bungaree* series 2012
type C photograph
Study for Bungaree 7 2012
from the *Study for Bungaree* series 2012
type C photograph
Adam 2013
type C photograph, ed. 1/3
Bjorn 2013
type C photograph, ed. 1/3
Brian 2013
type C photograph, ed. 1/3
Danie 2013
type C photograph, ed. 1/3
Gus, 16 2013
type C photograph, ed. 1/3
James, 17 2013 from the *Adonis Pacifica* series
type C photograph, ed. 1/3
Jason 2013
type C photograph
Luke, 21 2013
type C photograph
Richard 2013
type C photograph
Robbie 21 2013
type C photograph
Tony 2013
type C photograph, ed. 1/3
Gift of the artist, 2025

Gloria Ngal
Eastern Anmatyerr c. 1945–2002
Batik 1988
silk batik
Gift of Dr Gaye Sculthorpe, 2025

Margaret Price Pitjara
Anmatyerre born c.1945
Batik 1988
silk batik
Gift of Dr Gaye Sculthorpe, 2025

Rona Panangka Rubuntja
Arnernte born 1970
The crow cheers for crows 2024
terracotta and underglazes
Gift of Beverly Knight, 2024

Ronnie Tjampitjinpa
Pintupi c. 1943–2023
Papa dingo – near Kiwirrkurra 1996
synthetic polymer paint on canvas
Gift of Steve Martin and Anne Stringfield, 2025

PURCHASES

Alec Baker
Yankunytajtjara born 1932
Hughie Cullinan
Yankunytajtjara born 1939
Angkuna Baker
Pitjantjatjara born 1934
Maringka Burton
Pitjantjatjara born 1950
Betty Muffler
Pitjantjatjara/Yankunyatjara born 1944
Iwantja Inma: Song, dance, ceremony 2024
three-channel video
Purchased with funds donated by Bidy and Chris Van Aanholt, Friends of South Australian Arts and NGV Supporters of First Nations Art, 2025

Harriette Bryant
Pitjantjatjara born 1969
After the bomb (1019–24) 2024
PVC glue and inkjet print on found object
After the bomb (1019–24) 2024
synthetic polymer paint
500 Blow up, I am ready (993–24) 2024
synthetic polymer paint, PVC glue and inkjet print on found object
Purchased, Victorian Foundation for Living Australian Artists, 2025

Georgia Anne Cromarty
Arernernte born 1993
Confirmation of Aboriginality 2024
raffia, wire
Purchased Victorian Foundation for Living Australian Artists, 2025

Karla Dickens
Wiradjuri born 1967
The weight of grief 2014
mixed media
Purchased, NGV Supporters of First Nations Art, 2025

Mercy Paymurrmurra Fredericks
Ngarinyin/Urarru 1954–2015
“Wanalirri” the Rainmaker 2012
natural ochre and pigment on bark
“Wanalirri” the Rainmaker 2012
natural ochre and pigment on etched bar
Purchased with funds donated by the Linda Herd and the Canny Quine Foundation, 2024

Peggy Griffiths
Miriwoong born 1950
Jilinybeng Jarnang (Bush cucumber and spinifex) 2024
hand-painted silk (georgette), glass (beads), cotton, Swarovski crystal, dyed silk
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2025

Gary Lee
Larrakia born 1952
Mayam, Dhaka 1994, printed 2025
from the *Nice Coloured Boys* series 1994–
type C photograph
Performer 1997, printed 2025

type C photograph
Self-portrait with Salil 2002, printed 2025
from the *Skin* series 2002–3
type C photograph
Self-portrait with Manish 2003 from the *Skin* series 2002–3
type C photograph, artist’s proof
Typhoon gym 2003, printed 2025
type C photograph
Dreaming boy 2006, printed 2025 from the *Nice Coloured Boys* series 1994–
type C photograph
Stephen 2006, printed 2023 from the *Darwin Lads* series
type C photograph, artist’s proof
Declan 17 2009 from the *On the Verge* series
type C photograph
Buffalo boy 2011 from the *Nice Coloured Boys* series 1994–
type C photograph
Study for Bungaree 2 2011 from the *Study for Bungaree* series 2011
type C photograph
Vicky, 19 2011 from the *Nice Coloured Boys* series 1994–
type C photograph
Big eye 2019
type C photograph, artist’s proof
Larrakia Splendour 2024
gold leaf on type C photograph
Purchased, Victorian Foundation for Living Australian Artists, 2025

Mitch Mahoney
Boon Wurrung/Barkindji born 1997
Baba (Mother), possum skin cloak 2024
possum skin, earth pigments, synthetic polymer paint, (waxed thread)
Purchased, Victorian Foundation for Living Australian Artists, 2025
Kampitya (Father), Red gum canoe 2024
red gum wood, ochre and acrylic medium
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and D’Lan Contemporary, 2025

Louise Malarvie
Walmajarri born 1979
Paraku (Lake Gregory) 2024
earth pigments and synthetic polymer paint on canvas
Purchased with funds donated by Barbara Hay and the Hay Family, 2024

Kyra Mancktelow
Quandamooka born 1997
One continuous string 2021
natural fibres, flora
Purchased with funds donated by Linda Herd and the Canny Quine Foundation, 2024

ProppaNOW, Brisbane
est. 2003
Box set 2024
serigraphs, ed. 2/10
Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, 2025

John Prince Siddon
Walmajarri born 1964
Ah bolla my babies 2018
synthetic polymer paint on canvas
Purchased, NGV Supporters of First Nations Art, 2025
Took our children away 2024
synthetic polymer paint on canvas
Purchased with funds donated by Linda Herd and the Canny Quine Foundation, 2025

Cathy Ward
Miriwoong born 1994
Gerdewoon 2024
silk (lace), linen (lace), glass (beads), gold foil
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2025

Lucy Williams-Connelly
Wiradjuri born 1940
Dilly bags 2024
acrylic yarn
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2024

AUSTRALIAN PHOTOGRAPHY

PURCHASES

Emil Cañita
Philippines born 1992, arrived Australia 2010
Country rigger 2023
inkjet print, ed. 2/6
Daddy Hercules 2023
inkjet print, ed. 1/6
Emil 2023
inkjet print, ed. 2/6
Fighting coach 2023
inkjet print, ed. 1/6
Pakistani painter 2023
inkjet print, ed. 2/6
Purchased, NGV Supporters of Photography, 2024

AUSTRALIAN PRINTS AND DRAWINGS

GIFTS

Robert Hague
New Zealand born 1967, arrived Australia 1985
Sigatoka (after Mueck) 2019
hand-coloured lithograph, ed. 20/25
2018 2023
hand-coloured lithograph and 24 carat gold, ed. 12/25
Victoria 2023
hand-coloured lithograph and 24 carat gold, ed. 12/25
Gift of the artist, 2024

Martin King
Australia born 1957
Strangerlands II 2021
graphite, watercolour, gouache and gold foil on drafting film and paper
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2025

Clement Meadmore
Australia born 1929 – United States 2005, lived in United States 1963–2005
Three views of half circle module with square cross section tilted at 22 ½ 1992
etching
Gift of The Hon David Angel KC in loving memory of Anita Angel through the Australian Government’s Cultural Gifts Program, 2025

Thea Proctor
Australia 1879–1966, lived in England 1903–12, 1914–21
Calico the cat 1963–66
charcoal and red chalk
Calico the cat 1963–66
charcoal, red and pink chalk
Gift of Alison Inglis AM, 2024

Fred Williams
Australia 1927–82, lived in England 1952–56
(*Sorrento I*) 1942
gouache on cardboard
(*Sorrento II*) 1942
gouache on cardboard
(*Backyard, East Malvern*) 1943
watercolour over pencil, on paper laid on cardboard
Cave Hill, lime mine, Lilydale 1945
watercolour over pencil on paper, mounted on cardboard
(*Lilydale landscape with figure*) 1946–48
gouache on cardboard
(*Portrait of a man*) 1946–49
gouache on grey paper
(*Portrait of Ray Hollis*) 1946–49
gouache on paper
(*Reclining nude*) 1946–49
gouache on paper laid on composition board
(*Lilydale*) 1947–51
gouache and conté crayon on paper
Corner of Balwyn Road and Doncaster Road 1948–51
gouache on paper
(*Landscape, Balwyn*) 1948–51
gouache on paper
Turnip diggers 1948–51
gouache on cardboard
(*Two figures in landscape*) 1948–51
gouache on paper
Landscape with figure (North Balwyn) 1951
gouache on cardboard
(*Portrait of Robert Grieve*) 1952
gouache on paper
(*Adam and Eve with owl*) 1952–56
gouache and varnish on cardboard
(*Chelsea school figure*) 1952–56
gouache and varnish on cardboard
(*Chelsea school figure*) 1952–56
gouache and varnish on cardboard
(*Chiswick landscape towards St Luke’s*) 1952–56
gouache on cardboard
(*Fish, London*) 1952–56
gouache on paper
(*Grey car, Sumner place*) 1952–56
gouache and varnish on composition board

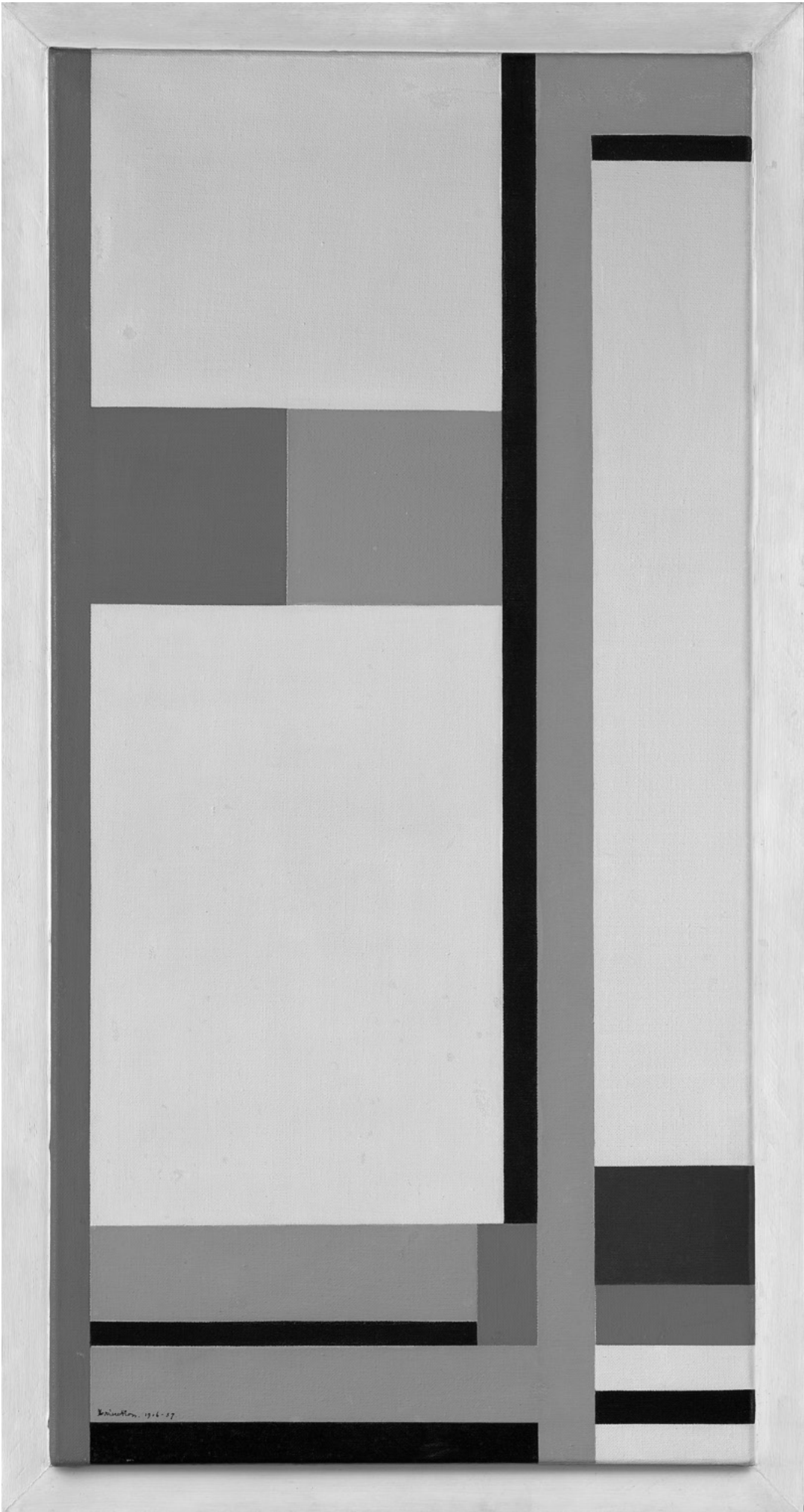
(Hammersmith from Chiswick) 1952–56
gouache on cardboard
(Sussex landscape III) 1952–56
gouache on paper
(Swans on Thames I) 1952–56
gouache on cardboard
(Swans on Thames II) 1952–56
gouache and varnish on cardboard
(Thames landscape) 1952–56
gouache and varnish on composition board
(Thames landscape, rainy day) 1952–56
gouache and varnish on composition board
(Thames landscape with boat and swan)
1952–56
gouache and varnish on composition board
(Woman in red dress) 1952–56
gouache and varnish on composition board
(Sussex landscape I) 1953–54
gouache on paper
(Sussex landscape II) c. 1953–54
gouache on paper
(Barge boy) 1954–55
gouache on paper
(Martyn Foster) 1954–55
gouache and varnish on cardboard
(Bridge on the Seine) 1956
gouache and varnish on cardboard
(Notre-Dame) 1956
gouache on cardboard
Gift of Lyn Williams AC and Family through
the Australian Government’s Cultural Gifts
Program, 2025

Fred Williams
Australia 1927–82, lived in England 1952–56
Jean-Auguste-Dominique Ingres (after)
(Odalisque) 1952–56
gouache and varnish on cardboard
Gift of Lyn Williams AC and Family through
the Australian Government’s Cultural Gifts
Program, 2025

PURCHASES

Fred Williams
Australia 1927–82, lived in England 1952–56
White cockatoos in the You Yangs 1963
gouache with touches of pastel and brush
and ink on paper
Purchased with funds donated by Lyn
Williams AC, 2024

(opposite)
Marlow Moss *Composition* yellow, blue,
black, red and white 1956–57. National
Gallery of Victoria, Melbourne. John William
Fawcett Bequest, 2025 © The Estate of
Marlow Moss. Photo: Predrag Cancar / NGV



PUBLICATIONS

MAJOR NGV PRINT PUBLICATIONS FY 2024/25

Cats & Dogs in Art and Design

Staff contributions:

- Benson, Laurie (ed), ‘There is more than one way to paint a cat’, p. 16
- ‘A house without a cat is not a home’ p. 94
 - ‘Cattitude’ p. 32
- Botica, Charlotte, ‘Accessorise!’ p. 152
- Crothers, Wayne ‘Divine felines’ p. 82
- Ellwood, Tony, ‘Director’s foreword’
- Gerhard, Sophie, ‘Witchycat’ p. 52
- Gentle, Michael, ‘Cat or quoll?’ p. 64
- ‘Too ku’tel’ p. 186
- Honan, Anna, ‘You belong with me’ p. 166
- Kirpalani, Amita, ‘Black sheep dog’ p. 138
- Mallia-Valjan, Imogen (ed), ‘For the love of dog’ p. 110
- ‘Spiritual hounds’ p. 198
- Quirk, Maria, ‘Eroticat’ p. 72
- Van Wyk, Susan, ‘It’s a dog’s life’ p. 124

French Impressionism from the Museum of Fine Arts, Boston

Staff contributions:

- Ellwood, Tony, ‘Director’s foreword’
- Gott, Ted, ‘The Barbizon School’ p. 20
- ‘To Barbizon and back: Pissarro and Impressionism’ p. 122
- Leahy, Cathy. ‘Impressionist printmaking: Le jour et la nuit’ p. 172
- Slater, Meg, ‘Beyond convention: Impressionist still life’ p. 84
- Wallace, Miranda, ‘The changing face of Paris’ p. 144

Lots of dots by Yayoi Kusama

Staff contributions:

Ryan, Kate

Martin Grant

Staff contributions:

- Ellwood, Tony, ‘Director’s foreword’
- Somerville, Katie, ‘Martin Grant’ p. viii

Observations: Dress in Art & Design History

Staff contributions:

McColm, Donna, ‘Introduction’ p. vii

My Nature Book with Olaf Breuning

Staff contributions:

Ryan, Kate

Yayoi Kusama

Staff contributions:

- Crothers, Wayne (ed), ‘Kusama, one with the universe’ p. xxii
- ‘Infinity Nets (2) 1958’ p. 73
- Ellwood, Tony, ‘Director’s foreword’
- Guan, Coral, ‘Accumulation of the Corpses (Prisoner Surrounded by the Curtain of Depersonalization) 1950’ p. 28
- ‘Infinity Mirror Room—Phalli’s Field (or Floor Show) 1965/2013’ p. 105

- ‘Pumpkin 1981’ p. 140
- Lewis, Sunita, ‘Tree 1952’ p. 33
- ‘Black Flower 1986’ p. 146
 - ‘Dots Obsession 1996/2024’ p. 187
 - ‘Chandelier of Grief 2016’ p. 220
- McColm, Donna, ‘Flower Obsession 2017’ p. 228
- Slater, Meg, ‘Untitled (Flower Sketches) c. 1945’ p. 25
- ‘18D 1956’ p. 49
 - ‘Narcissus Garden 1966/2024’ p. 110
 - ‘Untitled (Dress) c. 1968’ p. 113
 - ‘Sex Obsession 1992’ p. 163
 - ‘My Eternal Soul series 2009–21’ p. 201
 - ‘Dancing Pumpkin 2020’ p. 235
- Wallace, Miranda (ed), ‘Traveling Life 1964’ p. 89
- ‘Flower 1985’ p. 150
 - ‘Genesis 1992–93’ p. 156

OTHER PRINT OUTPUTS

Nina Sanadze broadsheet

Staff contributions:

Kirpalani, Amita

NGV DIGITAL PUBLICATIONS

- Chesterfield, Chris, ‘Reimagining Birrarung’ (Sep 24)
- Deverall, Thomas, ‘A closer look: Designing the publication for Pharaoh’ (Sep 24)
- Gentle, Michael, ‘My heart’ (Mar 25, Gary Lee Artist Room essay, republished from magazine)
- Hearn, Bonnie, ‘Rembrandt’s watermarked papers at the National Gallery of Victoria’ (Jul 2024)
- LeAmon, Simone, ‘Celebrating 10 years of the Rigg Design Prize’ (Feb 25)
- Moore, Timothy, ‘Framing the future: The growth of Australian houses’ (Nov 24, architecture commission essay)
- Parkinson, John, ‘Top Arts 2025’ (Mar 25)
- Russell-Cook, Myles, ‘Sacred geometry: The art and life of Reko Rennie’ (Oct 24)
- Soraya, Karina, ‘A closer look: Designing Cats and Dogs in Art & Design’ (Sep 24)
- Welch, Julia, ‘Stories of a collection: How Boston embraced Impressionism’ (May 25, republished from magazine)
- Wilson, Louise, ‘From Cologne to Melbourne: The watermark collection of Canon Ludwig von Büllingen’ (Jul 2024)

NGV Art Journal

Edition 59, December 2024

Essays:

- Gott, Ted, ‘Jean Ipoustéguy’s Death of the father at the NGV: marble, metal and lots of ink’
- Gutchen, Kapua, Dr Garrick Hitchcock and Dr Ian J. McNiven, ‘Southern sojourns: Harden Sidney Melville’s 1874 painting of a Torres Strait canoe animated by Kulkalgal and Kemer Kemer Meriam voices of expeditions along the Great Barrier Reef’
- Nishime, LeiLani, ‘Slow futures: time and techno-orientalist environmental threat in Yang Yongliang’s Phantom landscape’
- Rozentals, Beckett & Raye Collins, ‘Intersecting lines: the constructive paintings of Grace Crowley and Ralph Balson’

- Smelik, Anneke, ‘A dance of materials: between the organic and inorganic in Iris van Herpen’s fashion’
- Recent acquisitions:**
- Botica, Charlotte, ‘Maison Martin Margiela *Bodice and Dress and apron*’
- Crothers, Wayne, ‘Contemporary Korean jewellery’
- Finch, Maggie, ‘Richard Avedon Renée, the New Look of Dior, Place de la Concorde, Paris, August 1947’
- Gentle, Michael, ‘Matthew Harris *The British Museum*’
- Kayser, Petra, ‘Rembrandt Abraham Francen, apothecary and Studies of the head of Saskia and others’
- Kirpalani, Amita, ‘Gemma Smith *Bask*’
- Mallia-Valjan, Imogen, ‘Frank Lloyd Wright *Vase*’
- Quirk, Maria, ‘Elizabeth Emma Soyer *The escape*’

NGV Italia

- Benson, Laurie, ‘*River landscape with Tiburtine Temple at Tivoli* Claude Lorrain’ (July 24)
- ‘*Crucifixion* Prospero Mallerini’ (July 24)
 - ‘*Filippo Neri* Italy/Spain’ (July 24)
 - ‘*The Crossing of the Red Sea* Nicolas Poussin’ (July 24)
 - ‘*Countess Matilda of Tuscany* Gianlorenzo Bernini’ (July 24)
 - ‘*Virgin and Child with the young Saint John in a garden of roses* Francesco Francia, Giacomo Francia & Giulio Francia’ (March 25)
 - ‘*Saint Sebastian being cured by Irene* Luca Giordano’ (March 25)

- Christoff, Eva, ‘Study for an *ignudo*, Annibale Carraci’ (July 24)
- ‘*Study for St John the Baptist*, Andrea del Sarto’ (July 24)
 - ‘*Caryatid*, Amadeo Modigliani’ (July 24)
- Gott, Ted, ‘*Madonna and Child with Saint John the Evangelist, Saint John the Baptist, Saint James of Compostela and Saint Nicholas of Bari* Agnolo Gaddi’ (July 24)
- ‘*The finding of the true cross* Cola dell’Amatrice’ (July 24)
 - ‘*Doge Pietro Loredano* Jacopo Tintoretto’ (July 24)
 - ‘*Rest on the flight into Egypt with Saint Catherine and angels* Paris Bordone’ (Feb 25)
 - ‘*Gaetano II Sforza Cesarini, Duke of Segni* Pompeo Batoni’ (Feb 25)
 - ‘*Trajan and the widow, a panel from a cassone* The Master of the Santa Felicità Adoration of the Magi’ (March 25)
 - ‘*The burning of a heretic* Sassetta’ (March 25)
 - ‘*The crucifixion* Paolo Veneziano’ (March 25)
 - ‘*Sir Sampson Gideon and an unidentified companion* Pompeo Batoni’ (March 25)

- Kayser, Petra, ‘*Capriccio: a tomb by a lagoon*, Canaletto’ (July 24)
- ‘*The well* Giovanni Battista Piranesi’ (July 24)
 - ‘*Centaur carrying off a female faun* Giandomenico Tiepolo’ (March 25)

- Leahy, Cathy, ‘*Diana*, Giovanni Battista Piazzetta’ (July 24)
- ‘*The Holy Family of Francis I, St Elizabeth, Saint John and the infant Christ* Giulio Romano’ (July 24)

- Mallia-Valjan Imogen, ‘*Alato, vase* Gio Ponti’ (July 24)
- ‘*Pair of armchairs* Andrea Brustolon’ (July 24)
 - ‘*Parure* Italy, Rome’
 - ‘*Pharmacy jar from Santa Maria Nuova* Italy, Florence (manufacturer), Giunta di Tugio (workshop of)’ (July 24)

- Scarton, Elisa, ‘Les Gray’s Assignment, Rome’ (July 24)
- Somerville, Katie, ‘*Dress and coat, spring–summer 2014* Prada, Milan’ (July 24)
- Van Wyk, Susan, ‘The work of photographer Bruno Benini’ (July 24)
- Whitfield, Danielle, ‘*Baguette, bag* Fendi’ (March 25)

NGV Magazine

Internal authors

Issue 47 Jul–Aug 2024

- Botica, Charlotte, ‘Silhouettes and storytelling’
- Christoff, Eva, ‘What Frank Stella saw’
- Gott, Ted, ‘Violets are blue’
- ‘Bruce Armstrong (1957–2024)’
- Kayser, Petra, ‘The expressive possibilities of the outline’
- Kopinski, Anna, ‘Following in Alfred Felton’s footsteps’
- Leahy, Cathy, ‘Surrealist automatic process’
- Rozentals, Beckett, ‘The meandering line of April Glaser-Hinder’
- Russell-Cook, Myles, ‘Destiny Deacon (1957–2024)’
- Scarton, Elisa, ‘Yearning for a more compassionate world: Nina Sanadze’
- Slater, Meg – ‘The axe of art: Yayoi Kusama’
- Stockley, Michele, ‘A decade of the NGV School Support Program’

Issue 48 Sep–Oct 2024

- Benson, Laurie ‘*Cats & Dogs*’ (with Imogen Mallia-Valjan)
- Botica, Charlotte, ‘Revolution de la mode’
- Gott, Ted, ‘The mystique of Madame Helene Berteaux’
- ‘Clothes maketh the woman’
- Grubel, Anna, ‘Bravo Lola!’
- Honan, Anna, ‘Romantic in nature’
- Kayser, Petra, ‘The Dunera Boys’
- Mallia-Valjan, Imogen, ‘*Cats & Dogs*’ (with Laurie Benson)
- Quirk, Maria, ‘Lee Bul’s monsters’
- Savio, Gemma, ‘Christien Meindertsma’ (interview)
- ‘*Reimagining Birrarung*’ (with Prof Christopher Chesterfield)
- Scarton, Elisa, ‘Clothes coloured by art’
- ‘The spirit of Franz’

Issue 49 Nov–Dec 2024

- Botica, Charlotte, ‘Galliano, Gaultier and Margiela: The makers’
- Christoff, Eva, ‘Robert Klippel: One man’s treasure’
- Crothers, Wayne, ‘Morita Shiryu: A state of Zen’
- Gott, Ted, ‘Marc Chagall: *Mother & child*’
- Honan, Anna, ‘2024 MECCA x NGV Holiday Collaboration: Natalya Hughes’ (interview)
- Kirpalani, Amita, ‘The secret lives of cats & dogs’ (with Louise Wilson)
- McLeod, Clare, ‘Maria Pergay: A force of nature’
- Prince, Sophie, ‘*REKOSPECTIVE*: Reko Rennie’
- Scarton, Elisa, ‘Home, sweet home: The 2024 NGV Architecture Commission’
- ‘The not-so-forbidden fruit’
- Wallace, Miranda, ‘Kusama, the shapeshifter’

Issue 50 Jan–Feb 2025

- Christoff, Eva, ‘Robert Klippel: One man’s treasure’
- D’Souza, Adele, ‘Katsushika Oi: Hokusai’s artist daughter’
- Finch, Maggie, ‘Richard Avedon’s *Renee, the New Look of Dior, Place de la Concorde, Paris*’
- Gentle, Michael, ‘*Bark Salon*’ (with Myles Russell-Cook)
- Gott, Ted, ‘Bhupen Khakar’
- Green, Edwina ‘Mirdidingkingathi Juwarnda Sally Gabori’
- Guan, Coral, ‘*Dancing Pumpkin*’
- Kirpalani, Amita, ‘Gemma Smith, *Bask*’
- Leahy, Cathy ‘William Blake: Romantic visionary’
- McEwen, Jessica ‘Joan Mitchell: A devout colourist’
- Mallia-Valjan, Imogen, ‘*Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright*’
- Russell-Cook, Myles, ‘*Bark Salon*’ (with Michael Gentle)
- Ryan, Kate, ‘*Kusama for Kids: The Obliteration Room*’
- Scarton, Elisa, ‘Mid-century mavericks’ (with Suzi Shaw)
- ‘Love’
- Slater, Meg, ‘Yayoi Kusama, the global icon’

Issue 51 March–Apr 2025

Benson, Laurie, ‘Edvard Much: *Early spring*’
Gentle, Michael, ‘Gary Lee: *Another Other*’
Gott, Ted, ‘J.M.W Turner: *Dunstaburgh Castle, north-east coast of Northumberland, sunrise after a squally night, 1798*’
Guan, Coral, ‘Yayoi Kusama’s *Infinity Rooms*’
– ‘Man Ray: *Indestructible object*’
Honan, Anna, ‘Tracey Emin’
Leahy, Cathy, ‘Charles Meryon, *The vampire (Le stryge)*’
LeAmon, Simon, ‘Rigg Design Prize’
Prince, Sophie, ‘Clement Meadmore: *Chair model 248, the trumpeter*’
Quirk, Maria, ‘Henrietta Rae, *Apollo and Daphne, 1895*’
Scarton, Elisa, ‘Sarah Moon, *La robe rouge*’
Somerville, Katie, ‘*Martin Grant*’

Issue 52 May–June 2025

Christoff, Eva, ‘Toyen’
Crothers, Wayne, ‘Kimono through the ages’
– ‘Descendants of the sun, moon and fire’ (originally appeared in *Visions of Paradise: Indian Court Paintings*, NGV, 2018)
Dusevic, Carla, ‘Dame Barbara Hepworth: *Oread*’
Finch, Maggie, ‘Robert Mapplethorpe’
Gentle, Michael, ‘Ronnie Tjampitjinpa’ (with Sophie Prince)
Gott, Ted, ‘Kay Sage: *Other answers*’
‘Annual Appeal 2025: *Offizier und Kellnerin (Officer and waitress)*’
Guan, Coral, ‘Frits Thaulow *River view c. 1890–1900*’
Hearn, Bonnie, ‘Theophanes the Confessor’ (with Ruth Shervington)
Oxenbridge, Sophie, ‘Johnson Eziefula: The essence of the human condition’ (interview)
Prince, Sophie, ‘Ronnie Tjampitjinpa’ (with Michael Gentle)
Scarton, Elisa, ‘10 artists you should know’
– ‘Feeling blue’
Shervington, Ruth, ‘Theophanes the Confessor’ (with Bonnie Hearn)
Varcoe-Cocks, Michael, ‘Paul Signac *Gasometers at Clichy 1886*’
Wallace, Miranda, ‘Claude Monet *Road at La Cavée, Pourville 1882*’

External publications

Berry, Jess, Kalms, Nicole, Moore, Timothy & Bawden, Gene, 2025, ‘Designing gender-sensitive spaces for consenting cities: An overview’, in J Berry, N Kalms, T Moore & G Bawden (eds), *Designing Gender Sensitive Spaces for Consenting Cities: Practices and Provocations*, Routledge, Abingdon UK, pp. 1-8.
Earley, Catherine, ‘Managing loans in a more sustainable future’, in *AICCM Bulletin*, vol. 44, no. 1–2, pp. 35–47.
Hearn, Yvonne (Bonnie) and Nel, Petronella, 2025, ‘Conserving Artline permanent marker and fineliner pens on paper: assessing vulnerability of drawings by Walmajarri artist Jimmy Pike’, *Journal of the American Institute for Conservation*, no. 64, vol. 2, pp. 118–137
Finch, Maggie, 2024, ‘Bill Henson’, in *Portrait of a Collection: TarraWarra Museum of Art*, TarraWarra Museum of Art & Thames and Hudson, p. 162.
Gentle, Michael, 2024, ‘Katie West and the Anti-metaphor’, *ArtLink*, vol. 44, no. 1, Parnati–Kudlila/ Autumn–Winter 2024, pp. 66–71.
Moore, Timothy, 2025, ‘Institutionalising pride: the rise of the Pride Centre in Melbourne’, in J Berry, N Kalms, T Moore & G Bawden (eds), *Designing Gender Sensitive Spaces for Consenting Cities: Practices and Provocations*, Routledge, Abingdon UK, pp. 110–120.
Moore, Timothy, ‘Building Calm’, in *Architect Victoria* vol. 1, 2025 pp. 17–20.
Patty, Megan, 2025 ‘The index: navigating the political through design and editorial’, in *Anatomy of the Book*, Valiz, Amsterdam pp.150–99.
Patty, Megan, 2025 ‘On the expanded’, in *Catherine Griffiths: Out of*

Line, Melbourne School of Design, Melbourne. Unpaginated.
Rozentals, Beckett, 2024, ‘Ralph Balson’, in *Portrait of a Collection: TarraWarra Museum of Art*, TarraWarra Museum of Art & Thames and Hudson, pp. 50–51.
Rozentals, Beckett, 2024, ‘Grace Crowley’, in *Dangerously Modern: Australian Women Artists in Europe 1890–1940*, Art Gallery of South Australia & Art Gallery of New South Wales, pp. 228, 324.
Varcoe-Cocks, Michael; Lelyveld, MaryJo; Breare, Caitlin; Bridarolli, Alexandra; Laudato Bleltran, Vincent; Youkyoung, Kim; Winter, Cecilia; and Lukomski, Michal, ‘Implementing an adaptive climate control strategy: collection monitoring and sustainability outcomes’, in *Studies in Conservation*, vol. 69, 2024, pp. 352–359.

Major presentations

Alexander, Jacqui, Katelin Butler, James Bowman Fletcher, Timothy Moore, & Tom Morgan, ‘Architecture publishing’, Monash University’s Department of Architecture, 13 August 2024.
Isaac, Jenny, ‘First Nations art and culture at NGV Australia’, 26 July 2024
Kayser, Petra, ‘Dunera Boys’, Goethe Institute Art Talk, NGV and Goethe Institute, 26 October 2024
Kayser, Petra, Jenny Spinks and Charles Zika, ‘Albrecht Dürer’s innovations in book illustration’, Melbourne Rare Book Week, NGV, 25 July 2024
Lelyveld, MaryJo ‘Implementing an adaptive climate control strategy: collection monitoring and sustainability outcomes’, IIC Lima Congress 2024, Sustainable Solutions for Conservation: New Strategies for New Times, September 2024
Patty, Megan, ‘Museum publishing case studies’, Melbourne School of Design, Melbourne, June 2024
Patty, Megan, ‘Publishing and engagement in the museum’, RMIT, Melbourne, July 2024
Patty, Megan, ‘The literary turn in art writing’, Melbourne University, Melbourne, October 2024
Patty, Megan, ‘Obsessed with books’, Ubud Readers and Writers Festival, Indonesia, October 2024
Patty, Megan, ‘Uncharted pages: on independent publishing’, Ubud Readers and Writers Festival, Indonesia, October 2024
Patty, Megan, ‘Redefining cultural engagement; the role of inclusive publishing in public institutions’, Design Tasmania, Launceston, November 2024
Patty, Megan, ‘Shift work’, Art Association of Australia and New Zealand (AAANZ), Annual Conference, December 2024
Petkov, Johanna, ‘Is this real? Exploring object-based learning at the NGV’, History Teacher’s Association of Victoria Annual Conference, August 2024
Shervington, Ruth, Dr Jonathon Zecher, and Bonnie Hearn, ‘Discovering the Melbourne Gospels’, Being Human Festival, Melbourne University, Melbourne, November 2024
Shervington, Ruth, and Bonnie Hearn, ‘Earth, insect, beast: makings of a Byzantine manuscript’, *Conservation Uncovered*, AICCM and The Australia Heritage Festival (Victoria), May 2025
Varcoe-Cocks, Michael and Lelyveld, MaryJo, ‘Disaster and collection response workshop for community collecting organisations’, Golden Dragon Musuem, Bendigo, July 2024
Villis, Carl, ‘MS3 Varnish: a virtual panel discussion’, AIC & FAIC Learning, American Institute for Conservation, February 2025
McGowan-Jackson, Holly, ‘Exploring Thallon’s ledger and his picture frames in late 19thC Melbourne’, *Conservation Uncovered*, AICCM and The Australia Heritage Festival (Victoria), May 2025
Nason, Paula and Evenhouse, Anna, AGNSW, ‘The evolving role of the exhibition registrar in art museums’, Australasian Registrar Conference, Sydney June 2025

(opposite):
NGV children’s publication *Lots of Dots* by Yayoi Kusama. Photo: Michael Pham





2024/25 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 2024/25, 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 generally 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 Creative Victoria’s Cultural Facilities Maintenance fund.

REVIEW OF OPERATING PERFORMANCE

The past year saw a 20.2% increase in visitors to 3,181,384 compared to prior year, including a 23.0% increase in students attending education programs to 116,289. The NGV presented a broad range of international, Australian and touring exhibitions. Exhibitions of particular note were the major summer exhibition, *Yayoi Kusama*, which opened on 15 December 2024, attracting 570,537 visitors, breaking previously held ticketed attendance records, and *Cats & Dogs* at The Ian Potter Centre: NGV Australia which had attracted over 80,000 visitors as at 30 June. In addition, on 6 June 2025, the Melbourne Winter Masterpieces® 2025 exhibition *French Impressionism from the Museum of Fine Arts, Boston* opened at NGV International, a landmark exhibition developed by the Museum of Fine Arts, Boston, in partnership with the NGV which charts the trajectory of Impressionism and Post-Impressionism in late nineteenth-century France.

The NGV also held the landmark Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh* in partnership with the British Museum; the first retrospective exhibition of Kamilaroi artist Reko Rennie, *REKOSPECTIVE: The Art of Reko Rennie*; and the regional touring exhibition *Floribunda* presented at Bunjil Place.

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 surplus of \$0.3 million (2023/24: \$0.5 million deficit).

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 2024/25 non-operating result (including depreciation) increased by \$10.8 million to \$79.5 million. The non-operating surplus for 2024/25 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 \$79.8 million (2023/24: \$68.2 million surplus).

BALANCE SHEET

NGV’s balance sheet is dominated by the State Collection. In June 2025 a materiality assessment of the State Collection was completed by Jones Lang LaSalle Advisory Pty Ltd, which resulted in a \$662.2 million managerial revaluation, increasing the fair value of the Collection to \$4.932 billion. This includes \$36.0 million of artwork acquisitions during the year.

Property, plant and equipment increased by \$86.5 million in 2024/25 to \$458.0 million as a result of \$106.7 million in additions, including \$50 million for the acquisition of 77 Southbank Boulevard, \$52.1 million towards The Fox: NGV Contemporary and \$2.7 million of capital additions, offset by \$20.2 million in depreciation and amortisation. Investments decreased in fair value by \$11.1 million to \$144.4 million mostly as a result of The Fox: NGV Contemporary philanthropic contribution paid to Melbourne Arts Precinct Transformation Corporation. The investments are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor.

FUTURE

In 2025/26, the NGV will continue to work to deliver high quality exhibition programming and increase visitation numbers. The Gallery’s scheduled exhibition program includes the 2025 Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston*, the summer blockbuster exhibition *Westwood | Kawakubo* and the 2026 Melbourne Winter Masterpieces® exhibition. Other exhibitions will include *Women Photographers 1900-1975*, and *MOTHER: Stories from the NGV Collection*. Significantly, the international touring show *The Stars We Do Not See: Australian Indigenous Art* will open at the National Gallery of Art, Washington D.C. and travel to the Denver Art Museum before continuing to other venues in North America and Europe. We also continue to develop our new Gallery, The Fox: NGV Contemporary, working closely with our colleagues at Development Victoria, Melbourne Arts Precinct Transformation Corporation and Creative Victoria.

(opposite)
Edvard Munch *Early spring* 1903–05.
National Gallery of Victoria, Melbourne. John
William Fawcett Bequest, Angela Glover
Bequest and with funds donated by Carol
Sisson, 2025. Photo: Predrag Cancar / NGV

FIVE-YEAR FINANCIAL PERFORMANCE

	(\$ thousand)					
	Notes	2025	2024	2023	2022	2021
OPERATING REVENUE						
Government grants	i	89,522	96,943	80,499	83,436	76,575
Trading revenue		62,743	28,760	37,415	26,375	21,834
Total operating revenue		152,265	125,703	117,914	109,811	98,409
OPERATING EXPENSES						
Employee costs		(44,782)	(42,819)	(40,769)	(36,896)	(33,916)
Other operating costs		(107,219)	(83,372)	(77,675)	(70,450)	(64,785)
Total operating expenses		(152,001)	(126,191)	(118,444)	(107,346)	(98,701)
Operating result before depreciation and similar charges		264	(488)	(530)	2,464	(292)
Net depreciation	ii	(20,210)	(19,869)	(19,601)	(19,164)	(21,656)
Operating result after depreciation and before net income from non-operating activities		(19,946)	(20,357)	(20,131)	(16,700)	(21,948)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	33,891	26,284	12,495	15,535	11,532
Fundraising activities – gifts in kind	iv	7,653	17,282	10,085	4,930	9,458
Investing activities	v	18,203	17,533	16,200	(8,060)	23,706
Capital grants, lease offsets and other income	vi	39,978	27,462	8,912	1,775	1,345
		99,725	88,561	47,692	14,180	46,041
Net result		79,779	68,204	27,561	(2,520)	24,094
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	662,216	-	-	-	515,668
Changes to physical assets revaluation reserve	vii	(17)	(8,265)	(4)	-	51,390
Total other economic flows - other comprehensive income		662,199	(8,265)	-	-	567,058
Comprehensive result	viii	741,978	59,939	27,557	(2,520)	591,152

Notes

i. Excludes Government grants for capital works, Capital Assets Charge and non-operating projects. Includes State Government Roadmap funding.

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.

vii. Represents changes in the fair value of cultural assets and non-current physical assets; movement in 2024/25 represents the managerial revaluation in cultural assets.

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	I have audited the financial report of the National Gallery of Victoria (the authority) which comprises the: - balance sheet as at 30 June 2025 - comprehensive operating statement for the year then ended - statement of changes in equity for the year then ended - cash flow statement for the year then ended - notes to the financial statements, including material accounting policy information - declaration in the financial statements. In my opinion, the financial report presents fairly, in all material respects, the financial position of the authority as at 30 June 2025 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.
Basis for Opinion	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. My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the authority 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. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.
Council’s responsibilities for the financial report	The Council of the authority 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. In preparing the financial report, the Council is responsible for assessing the authority’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.

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2025

Auditor's responsibilities for the audit of the financial report	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. As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also: • identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. • obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the authority'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 authority'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 authority to cease to continue as a going concern. • evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation. I communicate with the Council regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.
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MELBOURNE
2 September 2025


Paul Martin
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 2025 and financial position of the National Gallery of Victoria at 30 June 2025.

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.

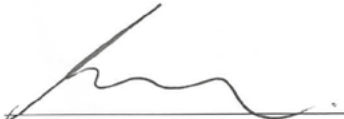
We authorise the attached financial statements for issue on 28 August 2025.


Janet Whiting AM
President

28 August 2025


Tony Ellwood AM
Director

28 August 2025



Katie Parker CA
Associate Director,
Finance & Chief
Financial Officer

28 August 2025

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 2025 in the following structure to provide users with the information about the National Gallery of Victoria’s stewardship of resources entrusted to it.

FINANCIAL STATEMENTS

Comprehensive operating statement73

Balance sheet74

Cash flow statement75

Statement of changes in equity76

NOTES TO THE FINANCIAL STATEMENTS

1. About this report..... 77

1.1 Basis of preparation

1.2 Compliance information

2. Funding the delivery of our services 78

2.1 Grants

2.2 Operating activities revenue

2.3 Fundraising activities income

2.4 Income from investments

3. The cost of delivering services 81

3.1 Expenses incurred in the delivery of services

3.2 Supplies and services

4. Key assets available to support output delivery 83

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

4.2 Cultural assets

4.3 Investments

5. Other assets and liabilities..... 90

5.1 Receivables

5.2 Prepayments

5.3 Payables

6. Financing our operations 92

6.1 Borrowings

6.2 Leases

6.3 Cash and deposits

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

6.5 Commitments for future expenditure

7. Risks, contingencies, and valuation judgements 97

7.1 Financial instruments specific disclosures

7.2 Contingent assets and contingent liabilities

7.3 Fair value determination

8. Other disclosures110

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

	(\$ thousand)		
	Notes	2025	2024
CONTINUING OPERATIONS			
Revenue and income from transactions			
State Government	2.1	46,755	48,284
Other grants from State Government entities	2.1	50,343	52,818
Operating activities revenue	2.2	63,983	30,109
Fundraising activities income	2.3	57,089	66,235
Income from investments	2.4	16,055	10,517
Total revenue and income from transactions		234,225	207,963
Expenses from transactions			
Employee benefits expenses	3.1.1	(48,062)	(44,741)
Depreciation	4.1.3	(20,210)	(19,869)
Supplies and services	3.2	(90,137)	(81,947)
Other supplies and services	6.1(a)	(1,075)	(1,344)
Total expenses from transactions		(159,484)	(147,901)
Net Result from transactions (net operating balance)		74,741	60,062
Other economic flows included in net result			
Net gain on financial assets		5,110	8,286
Other losses from other economic flows		(72)	(144)
Total other economic flows included in net result		5,038	8,142
Net result		79,779	68,204
Other economic flows – other comprehensive income		662,199	(8,265)
Comprehensive result		741,978	59,939

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

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 79–116.

BALANCE SHEET AS AT 30 JUNE 2025

(\$ thousand)			
	Notes	2025	2024
ASSETS			
Financial assets			
Cash and deposits	6.3	67,385	35,530
Receivables	5.1	4,178	7,342
Investments	4.3	144,436	155,583
Total financial assets		215,999	198,455
NON-FINANCIAL ASSETS			
Prepayments	5.2	62,093	16,828
Property, plant and equipment and right-of-use assets	4.1	457,967	371,489
Cultural assets	4.2.1	4,936,545	4,238,336
Other assets		2,021	1,737
Total non-financial assets		5,458,626	4,628,390
Total assets		5,674,625	4,826,845
LIABILITIES			
Payables	5.3	3,578	9,897
Contract liabilities	5.3	6,962	14,567
Borrowings	6.1	24,396	28,527
Employee benefits related provisions	3.1.2	12,826	7,856
Total liabilities		47,762	60,847
Net assets		5,626,863	4,765,998
EQUITY			
Accumulated deficit		(243,442)	(247,099)
Reserves	8.2	5,502,742	4,764,404
Contributed capital		367,563	248,693
Total equity		5,626,863	4,765,998

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

The above balance sheet should be read in conjunction with the accompanying notes on pages 79–116.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

(\$ thousand)			
	Notes	2025	2024
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		97,203	101,426
Receipts from other entities		111,434	76,890
Goods and Services Tax recovered from the Australian Taxation Office		3,296	3,751
Dividends and interest received		16,495	10,841
Total receipts		228,428	192,908
Payments			
Payments to suppliers and employees		(176,317)	(143,501)
Repayment of interest on lease liabilities (ii)		(1,070)	(1,330)
Total payments		(177,387)	(144,831)
Net cash flows from operating activities	6.4	51,041	48,077
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds reinvested into externally managed unit trusts		(12,566)	(8,717)
Withdrawals from / (contributions to) externally managed unit trusts		28,774	(8,872)
Payments for the settlement of assigned financial liabilities (iii)		(119,875)	-
Payments for cultural assets		(29,092)	(17,610)
Payments for property, plant and equipment under construction		(67,610)	(32,185)
Payments for property, plant and equipment		(1,859)	(10,065)
Proceeds from the sale of property, plant and equipment		57	207
Net cash flows used in investing activities		(202,171)	(77,242)
CASH FLOWS FROM FINANCING ACTIVITIES			
Funds received for the assignment of financial liabilities (iii)		119,875	-
Owner contributions by State Government		68,870	32,929
Repayment of borrowings		(457)	(457)
Repayment of principal portion of lease liabilities (ii)		(5,303)	(4,865)
Net cash flows from financing activities		182,985	27,607
Net increase/(decrease) in cash and cash equivalents		31,855	(1,558)
Cash and cash equivalents at the beginning of the financial year		35,530	37,088
Cash and cash equivalents at the end of the financial year	6.3	67,385	35,530

Notes:

(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.

(iii) These cash flows are in relation to the acquisition of land and related liabilities for 77 Southbank Boulevard – refer notes 4.1 and 8.4 for further information.

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 79–116.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

(\$ thousand)							
	Collection surplus	Infrastructure surplus	Physical asset revaluation (deficit) / surplus	Cultural assets revaluation surplus	Accumulated (deficit) / surplus	Contributed capital	Total
Balance at 1 July 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 (ii)	-	-	-	-	-	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
Net result for year	-	-	-	-	79,779	-	79,779
Changes in Physical assets revaluation surplus	-	-	(17)	662,216	17	-	662,216
Transfer from accumulated deficit	43,281	32,858	-	-	(76,139)	-	-
Contribution towards building development (ii)	-	-	-	-	-	118,870	118,870
Balance at 30 June 2025	630,197	123,876	264,810	4,483,859	(243,442)	367,563	5,626,863

Notes:
(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 79–116.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

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 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 preparing 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 being 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 in the notes 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 (Tier 1) 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 AASs 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)	
	2025	2024
Income recognised as income of not-for-profit-entities		
Recurrent appropriations	46,755	48,284
General purpose	50,343	52,818
Total grants	97,098	101,102

Grants recognised under AASB 1058

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

Income from grants without any sufficiently specific performance obligations, or that are not enforceable, is recognised when the National Gallery of Victoria has an unconditional right to receive cash which usually coincides with receipt of cash. On initial recognition of the asset, the National Gallery of Victoria recognises any related contributions by owners, increases in liabilities, decreases in assets, and revenue ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

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

Grants recognised under AASB 15

Income from grants that are enforceable and with sufficiently specific performance obligations are accounted for as revenue from contracts with customers under AASB 15. Revenue is recognised when the National Gallery of Victoria satisfies the performance obligations. This is recognised based on the consideration specified in the funding agreement and to the extent that it is highly probable a significant reversal of the revenue will not occur. The funding payments are normally received in advance or shortly after the relevant obligation is satisfied.

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. Revenue 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	2025	2024
Operating activities revenue			
Exhibition and program admissions	2.2.1	33,593	7,096
Retail shop sales	2.2.2	10,749	5,654
Membership fees	2.2.3	3,325	2,682
Sponsorship	2.2.4	9,442	8,946
Other revenue	2.2.5	6,874	5,731
Total operating activities revenue		63,983	30,109

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	2025	2024
Fundraising activities income			
Donations, bequests and philanthropic grants income	2.3.1	49,436	48,953
Donated cultural assets	2.3.2	7,653	17,282
Total fundraising activities income		57,089	66,235

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	2025	2024
Employee benefits expenses	3.1.1	(48,062)	(44,741)
Supplies and services	3.2	(90,137)	(81,947)
Total expenses incurred in delivery of services		(138,199)	(126,688)

3.1.1 Employee benefit expenses in the comprehensive operating statement

Employee benefit 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 relation to superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees. The National Gallery of Victoria does not recognise any accrued defined benefit liability in respect of the plan(s).

	(\$ thousand)		
	Notes	2025	2024
Employee benefit expenses			
Salaries, wages, annual leave and long service leave		(43,964)	(40,773)
Defined contribution and defined benefit superannuation plans		(4,098)	(3,968)
Total employee benefit expenses		(48,062)	(44,741)

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)	
	2025	2024
Current employee benefits		
Employee accruals	4,676	-
Long service leave	4,319	4,183
Annual leave	1,994	1,923
Current on-costs	1,190	1,154
Non-current employee benefits		
Long service leave	544	501
Non-current on-costs	103	95
Total provision for employee benefits and related on-costs	12,826	7,856

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	2025	2024
Facilities operations and equipment services	(33,869)	(31,503)
Promotion and marketing	(8,151)	(10,556)
Freight and materials	(14,684)	(19,913)
Office supplies, insurance and communications	(7,045)	(7,476)
Cost of retail goods sold	(5,552)	(3,385)
Other operating expenses	(20,836)	(9,114)
Total supplies and services	(90,137)	(81,947)

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	
	2025	2024	2025	2024	2025	2024
Specialised land at fair value (i)	144,953	94,953	-	-	144,953	94,953
Buildings at fair value (ii)	91,956	91,043	(25,117)	(19,241)	66,839	71,802
Building plant at fair value (ii)	67,777	67,779	(20,566)	(15,389)	47,211	52,390
Building fit-out at fair value (ii)	69,470	68,510	(27,903)	(20,890)	41,567	47,620
Leasehold improvements at fair Value	14,432	14,432	(14,214)	(14,142)	218	290
Plant and equipment at fair value	28,677	26,540	(19,429)	(17,700)	9,248	8,840
Capital works-in-progress at cost	147,931	95,594	-	-	147,931	95,594
Total property, plant and Equipment	565,196	458,851	(107,229)	(87,362)	457,967	371,489

(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.

In prior year, 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. No adjustment was required as a result of the annual managerial revaluation as of 30 June 2025.

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.

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
2025									
Opening balance (i)	94,953	47,387	52,392	47,620	291	7,862	95,594	25,390	371,489
Additions (ii)	50,000	-	-	-	-	-	55,121	1,623	106,744
Depreciation expense	-	(641)	(5,178)	(7,033)	(72)	(1,735)	-	(5,551)	(20,210)
Disposals	-	-	-	(40)	-	(16)	-	-	(56)
Transfers in/(out) of capital works in progress	-	-	-	1,019	-	1,765	(2,784)	-	-
Revaluation increments and adjustments	-	-	-	-	-	-	-	-	-
Closing balance	144,953	46,746	47,214	41,566	219	7,876	147,931	21,462	457,967
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

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) NGV acquired the land located at 77 Southbank Boulevard, Southbank, Melbourne. The property will be the site of construction of The Fox: NGV Contemporary.
The remaining additions largely represent the development of The Fox: NGV Contemporary.

4.1.4 Reconciliation of movement in right of use assets

Right-of-use asset acquired by lessees – linitial 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
2025			
Opening balance	24,416	974	25,390
Additions	905	718	1,623
Adjustments	-	-	-
Depreciation	(5,226)	(325)	(5,551)
Closing balance	20,095	1,367	21,462
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

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 2025. The valuations are performed on the assumption of highest and best use.

For the year ended 30 June 2025, 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.

As a result of the fair value assessment of the State Collection in 2025, a managerial revaluation of \$662.22 million has been applied in 2024-25 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 2025.

4.2.1 Reconciliation of movements in cultural assets

(\$ thousand)						
	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2025	2024	2025	2024	2025	2024
Carrying amount at the start of the year	4,233,780	4,205,562	4,556	4,551	4,238,336	4,210,113
Additions	35,989	28,218	4	5	35,993	28,223
Valuation adjustment	662,216	-	-	-	662,216	-
Carrying amount at the end of the year	4,931,985	4,233,780	4,560	4,556	4,936,545	4,238,336

4.3 Investments

(\$ thousand)		
	2025	2024
Current investments		
Investment in externally managed unit trusts	26,781	32,054
Equities	-	17,513
Total current investments	26,781	49,567
Non-current investments		
Investment in externally managed unit trusts	117,655	106,016
Total non-current investments	117,655	106,016
Total investments	144,436	155,583

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)	
	2025	2024
Represented by:		
Contractual		
Trade receivables and other receivables	2,893	4,654
Statutory		
Victorian Government departments, agencies and other receivables	1,285	2,688
Total receivables Represented by Current receivables	4,178	7,342

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)	
	2025	2024
Current other assets		
Prepayments and other assets	10,422	9,470
Prepayments –The Fox: NGV Contemporary	51,671	7,358
Total current other assets	62,093	16,828

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. The Fox: NGV Contemporary prepayments relate to amounts paid to Melbourne Arts Precinct Corporation (MAPCo) for on-going construction work-in-progress.

5.3 Payables

	(\$ thousand)	
	2025	2024
Contractual – unsecured		
Supplies, services and other payables	3,463	9,642
Contract liabilities	6,962	14,567
Statutory		
Amounts payable to other government agencies	115	255
Total payables represented by current payables	10,540	24,464

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)		
	2025	2024
Current borrowings		
Lease liabilities (i)	5,643	5,074
Loan from Government (ii)	-	452
Total current borrowings	5,643	5,526
Non-current borrowings		
Lease liabilities (i)	18,753	23,001
Total non-current borrowings	18,753	23,001
Total	24,396	28,527

- (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)							
2025	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	24,396	24,396	465	938	4,240	15,269	3,484
Total	24,396	24,396	465	938	4,240	15,269	3,484

(\$ 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	3,794	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

6.1(a) Other supplies and services

(\$ thousand)		
	2025	2024
Interest on lease liabilities	1,070	1,330
Notional interest charge on interest free loan from Government	5	14
Total Interest Expense	1,075	1,344

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

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)	
	2025	2024
Cash at bank and on hand	45,756	18,943
Bank deposits on call	21,629	16,587
Balance per cash flow statement	67,385	35,530

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

	(\$ thousand)	
	2025	2024
Net result for the period	79,779	68,204
Non-cash movements:		
Depreciation of property, plant and equipment	20,210	19,869
Donated cultural assets	(7,653)	(17,282)
Bequested financial assets	-	(17,513)
Fair value adjustment on investments at fair value through profit and loss	(5,063)	(7,938)
Release of asset revaluation reserve	17	8,265
Unrealised (gain)/ loss on foreign currency transactions	71	227
Movements included in financing activities:		
Notional interest charge on interest free loan	5	14
Movements in assets and liabilities:		
Decrease/(increase) in current receivables	3,164	(2,595)
(Increase) in other current assets	(284)	(612)
(Increase) in prepayments	(30,251)	(8,380)
(Decrease)/ increase in current payables	(1,643)	4,776
(Decrease)/ increase in contract liabilities	(7,605)	775
Increase in current provisions	294	267
Net cash flows from operating activities	51,041	48,077

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 2025	Less than 1 year	1–5 years	5+ years	Total
Building occupancy services under contract	3,667	4,889	-	8,556
Capital expenditure commitments payable (i)	113,003	79,915	96	193,014
Low value and short term leases	730	1,463	-	2,193
Outsourced services contract commitments	13,690	24,490	-	38,180
Total Commitments (inclusive of GST)	131,090	110,757	96	241,943
Less GST recoverable	(11,917)	(10,069)	(9)	(21,995)
Total Commitments (exclusive of GST)	119,173	100,688	87	219,948
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 (i)	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:
i) Capital expenditure commitments of \$58m (Inclusive of GST) are funded by Development Victoria in relation to 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
2025				
Contractual financial assets				
Cash and deposits	-	67,385	-	67,385
Receivables	-	2,893	-	2,893
Investment in externally managed unit trusts	144,436	-	-	144,436
Total contractual financial assets	144,436	70,278	-	214,714
Contractual financial liabilities				
Payables	-	-	3,463	3,463
Contract liabilities	-	-	6,962	6,962
Lease liability	-	-	24,396	24,396
Total contractual financial liabilities	-	-	34,821	34,821
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

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

The National Gallery of Victoria records the allowance for expected credit loss for the relevant financial instruments applying AASB 9’s Expected Credit Loss approach. Subject to AASB 9 impairment assessment include 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)				
2025	Less than Year 1	1 – 5 Years	5+ Years	Total
Lease liabilities	6,513	16,793	3,659	26,965
Total	6,513	16,793	3,659	26,965

(\$ thousand)				
2024	Less than Year 1	1 – 5 Years	5+ Years	Total
Lease liabilities	6,373	21,122	5,843	33,338
Total	6,373	21,122	5,843	33,338

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	
2025					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	4.00%	45,756	-	-	45,756
Cash deposits at call (investment in externally managed unitised trusts)	4.80%	21,629	-	21,629	-
Receivables (i)		2,893	-	-	2,893
Investments in managed unit trusts		117,655	-	-	117,655
Other financial assets					
Fixed interest (externally managed unit trusts)	7.70%	3,329	-	3,329	-
Enhanced income account (externally managed unit trusts)	5.60%	23,452	-	23,452	-
Total financial assets		214,714	-	48,410	166,304
Financial liabilities					
Payables		(3,463)	-	-	(3,463)
Contractual liabilities		(6,962)	-	-	(6,962)
Lease liability	4.09%	(24,396)	(24,396)	-	-
Total financial liabilities		(34,821)	(24,396)	-	10,425
		179,893	(24,396)	48,410	155,879
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

(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	Carrying Amount	+100bp	Other	-100bp	Other
		Net Result	comprehensive income	Net Result	comprehensive income
2025					
Financial assets					
Cash and cash equivalents	67,385	674	-	(674)	-
Investments in managed unit trusts	117,655	-	-	-	-
Other financial assets					
Investment in externally managed unitised trusts – Fixed interest and Enhanced Income	26,781	268	-	(268)	-
Equities	-	-	-	-	-
Total impact	211,821	942	-	(942)	-
Financial liabilities					
Lease liability	(24,396)	(244)	-	244	-
Total impact	(24,396)	(244)	-	244	-
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	-

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, which is managed via the Victorian Funds Management Corporation (VFMC).

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 2025, 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 2025, the National Gallery of Victoria had no contingent liabilities (2023/24: nil).

7.3 Fair value determination

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 2024/25 reporting period.

These financial instruments include:

Financial assets	Financial liabilities
- Cash and deposits - Receivables - Term Deposits - Investment in managed unit trusts	- Payables - Contractual liabilities - Borrowings

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
	2025	2025	2024	2024
Financial assets				
Cash and deposits	67,385	67,385	35,530	35,530
Receivables (i)	2,893	2,893	4,654	4,654
Financial liabilities				
Payables (i)	10,425	10,425	24,209	24,209
Borrowings	24,396	24,396	28,527	28,527

(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 2025	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)	52,158	-	52,158	-
International equities (Unhedged) (ii)	52,397	-	52,397	-
International equities (Hedged) (ii)	13,100	-	13,100	-
Other financial assets				
Diversified fixed interest (iii)	3,329	3,329	-	-
Enhanced income	23,452	-	23,452	-
Total	144,436	3,329	141,107	-

(\$ 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	-

(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 2025 (and 30 June 2024)

2024 & 2025	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 Cultural assets as at 30 June 2025 (and 30 June 2024)				
		(\$ thousand)		
	Carrying amount as at 30 June 2025	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	4,233,780	-	2,407,639	1,826,141
Additions	35,989	-	35,989	-
Valuation adjustment	662,216	-	662,216	-
Carrying amount at the end of the year	4,931,985	-	3,105,844	1,826,141
Shaw Research Library collection				
Carrying amount at the start of the year	4,556	-	1,237	3,319
Additions	4	-	4	-
Carrying amount at the end of the year	4,560	-	1,241	3,319
Total Cultural assets	4,936,545	-	3,107,085	1,829,460

(i) The managerial revaluation adjustment which took place as of 30 June 2025 has been assigned as Level 2 as this has been based on observable inputs (i.e. comparable market prices and foreign exchange rate movements).

(\$ 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	-
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	-
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

Fair value measurement hierarchy for Cultural assets as at 30 June 2025 (and 30 June 2024)		
	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 (2023/24: 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

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:	The Hon. Colin Brooks MP
Trustees who served during the year were:	Janet Whiting AM Krystyna Campbell-Pretty AM John Higgins AO Sarah Lowe Rachael Neumann Andrew Penn AO Prof. Gaye Sculthorpe Gurpreet (Preet) Bains (leave of absence commencing July 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: \$760,000 to \$769,999 (2023/24: \$750,000 to \$759,999).

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	
	2025	2024
Short-term employee benefits	1,661	1,611
Post-employment benefits	189	173
Other long-term benefits	40	39
Total remuneration	1,890	1,823
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 of \$73.8 million (2023/24: \$89.1m).

- In addition, the National Gallery of Victoria received from the Department of Jobs, Skills, Industry and Regions funding for the following:
- cash and capital contributions from Creative Victoria for the settlement of assigned financial liabilities in relation to The Fox: NGV Contemporary of \$119.9 million (2023/24: nil);
 - capital contributions towards the development of The Fox: NGV Contemporary paid directly to Development Victoria of \$67.6 million (2023/24: \$32.2m);
 - capital contributions towards other funding \$1.3 million (2023/24: \$0.7m) and;
 - exhibition programming of \$6.1million (2023/24: \$8.4m).

The National Gallery of Victoria also received funding for costs related to the development of The Fox: NGV Contemporary from Development Victoria of \$2.5 million (2023/24: \$2.1m) and Melbourne Arts Precinct Corporation (MAPCo) of \$0.6 million (2023/24: \$1.9m).

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of \$0.6 million (2023/24: \$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 \$12.9 million (2023/24: \$10.8m):
- 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).

In September 2024, the National Gallery of Victoria acquired the property at 77 Southbank Boulevard for the purpose of developing The Fox: NGV Contemporary. Acquisition of the property was achieved through execution of an option agreement between the National Gallery of Victoria and Development Victoria. The property was determined to have a fair value of \$50 million on transfer to the National Gallery of Victoria. The contribution of the land to the National Gallery of Victoria was classified as a contribution of capital by the State Government.

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 related parties made cash donations and in-kind gifts of works of art to an aggregate value of \$4.0 million (2023/24: \$4.6m).

All other transactions that have occurred with KMP and related parties have not been considered material for disclosure.

8.5 Remuneration of auditors

	(\$ thousand)	
	2025	2024
Victorian Auditor-General’s Office		
Audit of the financial statements	90	61
	90	61

8.6 Subsequent events

Subsequent to 30 June 2025, there have been no events subsequent to balance date which would have a material effect on the National Gallery of Victoria’s financial statements.

8.7 Australian Accounting Standards

8.7.1 Australian Accounting Standards issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2024/25 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 2021–7c - Amendments to Australian Accounting Standards

Effective Date of Amendments to AASB 10 and AASB 128 and Editorial Corrections is effective from 1 January 2022. However, this amendment is part of a series of amendments that defers the mandatory effective date (application date) of amendments to AASB 10 and AASB 128 that were originally made in AASB 2014-10 Amendments to Australian Accounting Standards – Sale or Contribution of Assets between an Investor and its Associate or Joint Venture to annual reporting periods beginning on or after 1 January 2025 instead of 1 January 2018.

AASB 17 Insurance Contracts, AASB 2022-8 Amendments to Australian Accounting Standards – Insurance Contracts: Consequential Amendments and AASB 2022-9 Amendments to Australian Accounting Standards – Insurance Contracts in the Public Sector

AASB 17 replaces AASB 4 *Insurance Contracts*, AASB 1023 *General Insurance Contracts* and AASB 1038 *Life Insurance Contracts* for not-for-profit public sector entities for annual reporting periods beginning on or after 1 July 2026.

AASB 2022-9 amends AASB 17 to make public sector-related modifications (e.g. it specifies the pre-requisites, indicators and other considerations in identifying arrangements that fall within the scope of AASB 17 in a public sector context). This Standard applies for annual reporting periods beginning on or after 1 July 2026.

AASB 2022-8 makes consequential amendments to other Australian Accounting Standards so that public sector entities are permitted to continue to apply AASB 4 and AASB 1023 to annual periods before 1 July 2026. This Standard applies for annual reporting periods beginning on or after 1 January 2023.

AASB 2024-2 Amendments to Australian Accounting Standards – Classification and Measurement of Financial Instruments

AASB 2024-2 amends AASB 7 *Financial Instruments: Disclosures* and AASB 9 *Financial Instruments*.

- AASB 2024-2 amends requirements relating to:
- settling financial liabilities using an electronic payment system
 - assessing contractual cash flow characteristics of financial assets with environmental, social and corporate governance (ESG) and similar features
 - disclosure requirements for investments in equity instruments designated at fair value through other comprehensive income and financial instruments with contingent features that do not relate directly to basic lending risks and costs.

This amendment applies to annual reporting periods beginning on or after 1 January 2026.

AASB 18 Presentation and Disclosure of Financial Statements

AASB 18 replaces AASB 101 *Presentation of Financial Statements* to improve how entities communicate in their financial statements, with a particular focus on information about financial performance in the statement of profit or loss.

The key presentation and disclosure requirements established by AASB 18 is the presentation of newly defined subtotals in the statement of profit or loss.

AASB 18 applies to annual reporting periods beginning on or after 1 January 2027 for for-profit entities and applies to annual reporting periods beginning on or after 1 January 2028 for not-for-profit entities. The delayed date of one year will allow the AASB to consult with stakeholders and consider potential modifications for application by not-for-profit public sector entities.

8.7.2 New or amended Accounting Standards and Interpretations adopted

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 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities amended AASB 13 by adding Appendix F Australian implementation guidance for not-for-profit public sector entities. Appendix F explains and illustrates the application of the principles in AASB 13 on developing unobservable inputs and the application of the cost approach. These clarifications are mandatorily applicable annual reporting periods beginning on or after 1 January 2024. FRD 103 permits Victorian public sector entities to apply Appendix F of AASB 13 in their next scheduled formal asset revaluation or interim revaluation (whichever is earlier).

In accordance with FRD 103, the Department will apply Appendix F of AASB 13 in its next scheduled formal revaluation in 2026 or interim revaluation process (whichever is earlier).

In March 2020, the AASB issued AASB 2020-1 - Amendments to Australian Accounting Standards - Classification of Liabilities as Current or Non-Current, which makes amendments to AASB 101 Presentation of Financial Statements to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current.

In December 2022, the AASB issued AASB 2022-6 - Amendments to Australian Accounting Standards - Non-current Liabilities with Covenants, which amends AASB 101 to improve the information an entity provides in its financial statements about liabilities arising from loan arrangements for which the entity's right to defer settlement of those liabilities for at least twelve months after the reporting period is subject to the entity complying with conditions specified in the loan arrangement. It also amends an example in Practice Statement 2 regarding assessing whether information about covenants is material for disclosure.

AASB 2022-5 - Amendments to Australian Accounting Standards - Lease Liability in a Sale and Leaseback amends AASB 16 Leases to add subsequent requirements for sale and leaseback transactions that satisfy the requirements in AASB 15 Revenue from Contracts with Customers to be accounted for as a sale.

There was no impact on the NGV's financial statements in relation to AASB 2022-10, AASB 2020-1, AASB 2022-6, and AASB 2022-5.



Mitch Mahoney *Kampitya (Father), Red gum canoe*
2024. National Gallery of Victoria, Melbourne.
Purchased with funds donated by Krystyna Campbell-
Pretty AM and Family and D'Lan Contemporary, 2025
© Mitch Mahoney. Photo: Predrag Cancar / NGV

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International exhibition of posters (Salon des Cent: Exposition Internationale d'affiches) 1895. National Gallery of Victoria, Melbourne. Suzette Marie Chapple Bequest, 2024. Photo: Garry Sommerfeld / NGV

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(above)
Installation view of *Bark Salon* at Wurrdha Marra, The Ian Potter Centre: NGV Australia. Photo: Sean Fennessy

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Harry Nankin
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Anthony Nicholas & Christina Nicholas
Warren Nichols & Sandra Peeters
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Nordia Group
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Prof Tony Norton & Dr Jann Williams
Robert Nudds & Michaela Webb
Eko Nugroho
Samuel Nylander
Simon Obarzanek & Karen Burne
Anonymous

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Peggy O'Neal AO
Vicki Olsson
Kean T. Ooi
Julian Opie
Sarah Orloff & Nick Orloff
Dr Stephen O'Shea & Raymond Wilkinson
Oxford University Press
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Roger Pitt
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Jarrod Rawlins & Tara Rawlins
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P. B. Reed
Cole Warren Reedman
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Andrew Rozwadowski & Patricia Duncan
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Salins Family
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Don Saunders
Kaylene Savas
Ken Scarlett OAM & Marian Scarlett
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Jessemyn Schippers
Anna Schwartz Gallery
Carol Schwartz AO & Alan Schwartz AO
Mary Schwartz & Gordon Silverman

Phillip Schudmak & Susan Schudmak
Howard Schulze
Scott Livesey Galleries
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Aunty Kim Wandin
John Wardle & Susan Wardle
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Dr Meryl Waugh
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Lloyd Williams
Robyn Wilson & Ross Wilson
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Gordon Wong Samyue & Francoise Wong Samyue
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Mandy Yencken & Edward Yencken
Liam Young
Neil Young KC & Inga Arnadottir
Angelika Zangmeister & Peter Zangmeister
Elena Zannier & Marco Zannier
David Zerman & Sarah Barzel

(opposite)
Clement Meadmore *The trumpeter* 1957. National Gallery of Victoria, Melbourne. Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gift Program, 2025 © Clement Meadmore / VAGA, New York. Licensed by Copyright Agency, Australia. Photo: Predrag Cancar / NGV



FELTON SOCIETY MEMBERS

AS AT 30 JUNE 2025

This section recognises those who have made a notified bequest to the NGV. The NGV also acknowledges the generosity of our Felton Society Members who wish to remain anonymous.

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Hudson Harding
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Christopher Young & Elisa Markes-Young
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AS AT 30 JUNE 2025

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Yvonne Audette AM
Todd Barlin
Mario Bellini
Neville Bertalli
Diana Bertalli
Peter Booth
Bill D. Bowness AO
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Tony Wheeler AO
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AND FOUNDATION BOARD
MEMBERS

AS AT 30 JUNE 2025

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Leigh Clifford AC
Jim Cousins AO
Her Excellency the Hon Linda Dessau AC
Assoc Prof Alison Inglis AM
Corbett Lyon AO
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Rupert Myer AO
Allan Myers AC KC
Bruce Parncutt AO
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Michael Ullmer AO
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Mr John Higgins AO (Chair)
Mr Leigh Clifford AC (Emeritus Chair)
Ms Tania Austin (from May 2025)
Mr Neville Bertalli (retired December 2024)
Mr Norman Bloom
Mrs Geraldine Buxton
Mrs Krystyna Campbell-Pretty AM
Mr Peter Edwards
Mrs Paula Fox AO
Mr Morry Fraid AM
Ms Joanna Horgan AM
Mr Barry Janes
Mr Craig Kimberley OAM
Mr Hugh M Morgan AC
Mr Paul Solomon
Mr Michael Tong
Mr Michael Ullmer AO
Ms Janet Whiting AM
Mr Neil Young KC

THE FELTON BEQUEST

THE FELTON BEQUEST
For over a century, the Felton Bequest has played an extraordinary role in the development of the NGV Collection. Thanks to the work of the Felton Bequests’ Committee, Alfred Felton’s transformational gift continues to have an incredible impact on the NGV to this day.

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Carol Schwartz AO
Janet Whiting AM
Fred Grimwade
Chistine Clough

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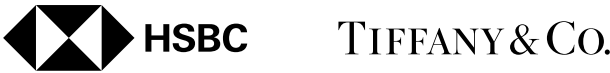


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THE AUSTRALIAN GOVERNMENT INTERNATIONAL EXHIBITIONS INSURANCE PROGRAM

TOP ARTS 2024

MAJOR PARTNERS



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WITH THE ASSISTANCE OF



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REIMAGINING BIRRARUNG: DESIGN CONCEPTS FOR 2070

PRINCIPAL PARTNER

COLLABORATING PARTNER

GOVERNMENT PARTNER



Reimagining Birrarung: Design Concepts for 2070 is supported by the Victorian Government through the Department of Energy, Environment and Climate Action.

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MECCA HOLIDAY COLLABORATION: NATALYA HUGHES

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REKOSPECTIVE

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CATS & DOGS

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2024 ARCHITECTURE COMMISSION: HOME TRUTH BY BREATHE

DESIGN PARTNER



NGV GALA 2024

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EVERY BIT DIFFERENT

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TIFFANY & Co.

MAJOR PARTNERS



VOGUE



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CREATIVE VICTORIA

YAYOI KUSAMA

PRESENTING PARTNER

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ACQUISITION LEADER

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MELBOURNE AIRPORT



MEDIA PARTNERS



Herald Sun

VOGUE





BROADSHEET

valmorgan



TORCHMEDIA.

WITH THE ASSISTANCE OF





KUSAMA FOR KIDS

MAJOR PARTNER

SUPPORTERS



FRIDAY NIGHTS: YAYOI KUSAMA

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EVENT PARTNERS



LUNAR NEW YEAR 2025

EVENT PARTNER

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GOVERNMENT PARTNER



TOP ARTS 2025

PRINCIPAL PARTNER

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EDUCATION PARTNERS



MELBOURNE DESIGN WEEK 2025

PRESENTED BY



MAJOR PARTNERS

DESIGN PARTNER

MEDIA PARTNERS



MELBOURNE DESIGN WEEK AND THE VICTORIAN DESIGN PROGRAM ARE INITIATIVES OF THE VICTORIAN GOVERNMENT THROUGH CREATIVE VICTORIA.

MELBOURNE ART BOOK FAIR 2025

PRESENTING PARTNER

DESIGN PARTNER



MELBOURNE ART BOOK FAIR IS PRESENTED AS PART OF MELBOURNE DESIGN WEEK, AN INITIATIVE OF THE VICTORIAN GOVERNMENT.

MELBOURNE WINTER MASTERPIECES 2025: FRENCH IMPRESSIONISM

PRESENTING PARTNERPRINCIPAL PARTNEREXHIBITION PARTNER





EXHIBITION ORGANISED BY THE MUSEUM OF FINE ARTS, BOSTON, IN PARTNERSHIP WITH THE NATIONAL GALLERY OF VICTORIA

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PLANS FOR THE PLANET: OLAF BREUNING FOR KIDS

PRINCIPAL PARTNERSUPPORTER



FRIDAY NIGHTS: FRENCH IMPRESSIONISM

CHAMPAGNE PARTNEREVENT PARTNERS





AS AT 30 JUNE 2025

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

NGV COUNCIL OF TRUSTEES

The Council meets formally six times a year, and committees meet between three and four times a year.

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 Director, Hostplus; Member, Australia Japan Business Co-operation Committee (AJBCC) Advisory Council; Member, Newman College Council, the University of Melbourne; 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 and women’s education and empowerment.

Mrs Krystyna Campbell-Pretty AM

Appointed Trustee in 2019; reappointed in 2022 and 2025

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 St Peter’s Eastern Hill Charitable Foundation.

(opposite)
Kay Sage *Other answers* 1945. National Gallery of Victoria, Melbourne. John William Fawcett Bequest, 2025 © The Artist’s Estate / Licensed by Copyright Agency, Australia. Photo: Predrag Cancar / NGV

COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2025

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 in 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 (AO) for distinguished service to the 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 over twenty 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 Global Financial Services 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 Chairman of Visit Victoria and 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 and the Office of National Intelligence. 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 a member of the Advisory Board of the Menzies Australia Institute at Kings College, London, and as a 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.



AUDIT, RISK AND COMPLIANCE COMMITTEE
Members: Sarah Lowe (Chair), Krystyna Campbell-Pretty AM
External members: Caroline Coops (until April 2025), Carmen Lam, Bronwyn Ross

All members serving on the Audit, Risk and Compliance Committee are independent members.

FOUNDATION BOARD
Members: John Higgins AO (Chair), Krystyna Campbell-Pretty AM, Janet Whiting AM
External members: Leigh Clifford AC (Emeritus Chair), Tania Austin (from April 2025), Neville Bertalli (until December 2024), Norman Bloom, Geraldine Buxton, Peter Edwards, Paula Fox AO, Morry Fraid AM, Joanna Horgan AM, Barry Janes, Craig Kimberley OAM, Hugh Morgan AC, Paul Solomon (from August 2024), Michael Tong, Michael Ullmer AO, Neil Young KC

INVESTMENT COMMITTEE
Members: Andrew Penn AO (Chair), Sarah Lowe, Rachael Neumann
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: Prof Gaye Sculthorpe (Chair), Tony Ellwood AM, Rachael Neumann, Andrew Penn AO
External members: Jessica Bridgfoot, Joshua White

(above)
NGV Friday Nights during Yayoi Kusama at
NGV International. Photo: Nick Robertson

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 (2025), and in the last full pay period in June of the previous reporting period (2024).

June 2025							
All employees			Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
GENDER:							
Male	165	108.73	62	6	66.22	97	42.51
Female	349	227.33	120	35	138.32	194	89.01
Self-described	4	1.40	0	0	0	4	1.40
Total	518	337.46	182	41	204.54	295	132.92
AGE:							
Under 25	58	23.57	0	0	0	58	23.57
25–34	207	114.15	50	3	50.03	154	64.12
35–44	125	90.55	52	17	60.50	56	30.05
45–54	70	56.60	41	9	46.90	20	9.70
55–64	45	42.09	30	9	36.61	6	5.48
Over 64	13	10.50	9	3	10.50	1	0
Total	518	337.46	182	41	204.54	295	132.92
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	240	92.88	6	11	12.63	223	80.25
VPS3	139	114.26	79	13	85.09	47	29.17
VPS4	55	50.02	34	9	39.02	12	11.00
VPS5	44	41.90	33	6	37.40	5	4.50
VPS6	26	25.00	24	0	23.00	2	2.00
VPS7	8	7.40	6	2	7.40	0	0
Executive Officers	6	6	0	0	0	6	6.00
Total	518	337.46	182	41	204.54	295	132.92

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

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.

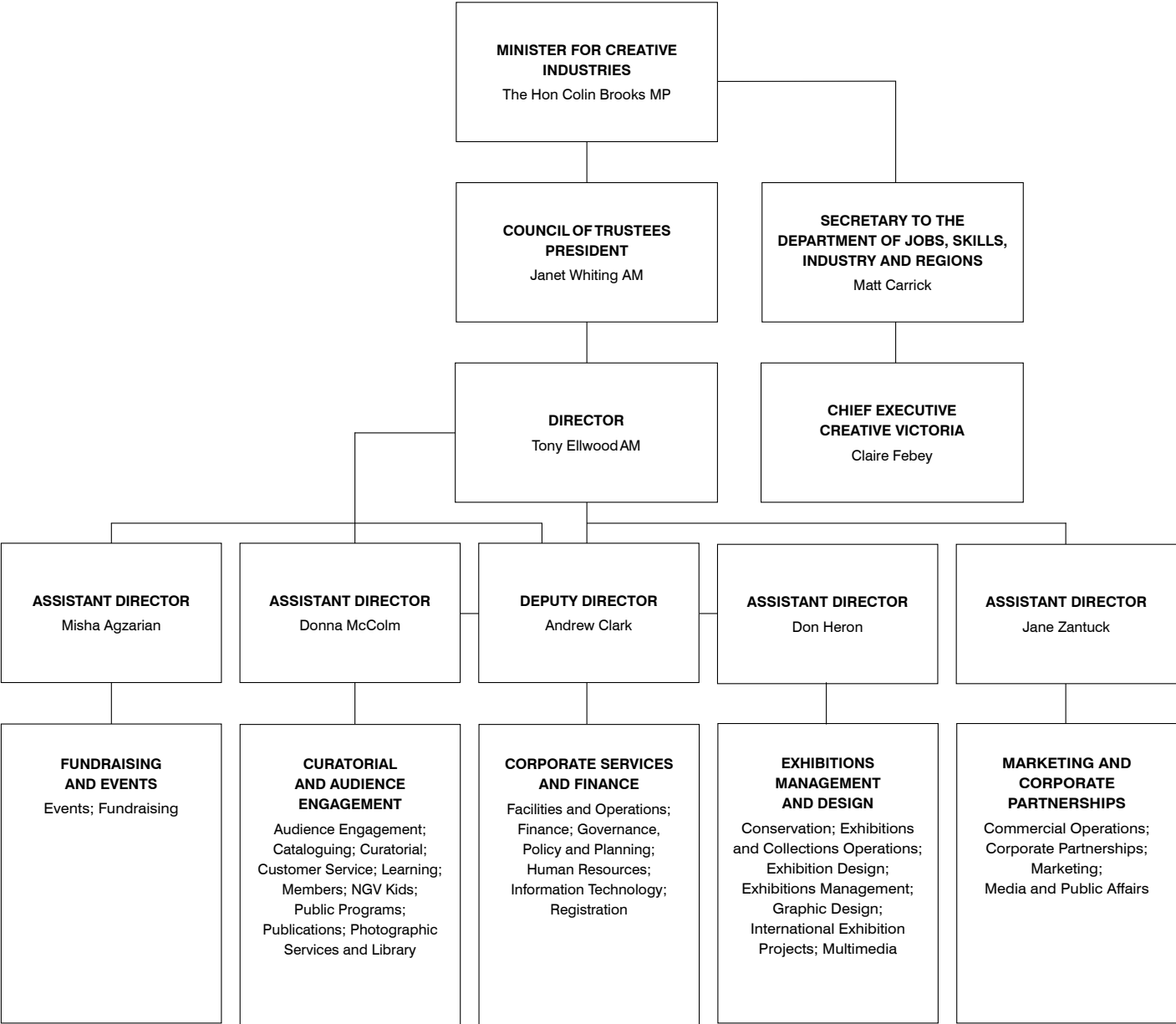
Occupational health and safety (OHS)

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	2024/25	2023/24	2022/23
Incidents	Notifiable Incidents	3	3	3
	Rate of incidents per 100,000 visitors	10.1	12.8	13.7
	Number of staff incidents	11	28	11
	Rate of staff incidents per 100 FTE	3.2	8.2	3.2
	Total number of incidents	319	339	337
	Number of lost time injuries	4	5	3
WorkCover claims	Number of standard claims*	2	5	2
	Rate of standard claims per 100 FTE	0.6	1.4	0.6
	Number of lost time claims	1	5	1
	Rate of lost time standard claims per 100 FTE	0.3	1.4	0.3
	Number of claims exceeding 13 weeks	2	4	1
	Rate of claims exceeding 13 weeks per 100 FTE	0.6	1.1	0.3
	Average cost per standard claim	\$7596	\$2,642	\$5324
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 2024/25:

- The following initiatives and programs were delivered in 2024/25:
- Relaxed Sessions provided out-of-hours access to exhibitions for those who benefit from a quieter gallery experience, including people living with disability, neurodiversity, mental or chronic health conditions or frailty. Nine events were presented for exhibitions, including *Pharaoh*, *Africa Fashion*, *Ancient Egypt for Kids*, *Yayoi Kusama*, *Kusama for Kids* and the NGV Kids Summer Festival.
 - As part of Alter State Festival, a disability-led arts initiative of Arts Centre Melbourne, the NGV presented Tactile Creations, a series of three workshops developed and presented by low-vision artist Erica Tandori for disabled audiences, particularly those with blindness or low-vision.
 - Audio described tours featuring tactile elements were presented for people who are blind or have low vision. Events were presented for the exhibitions *Pharaoh* and *Yayoi Kusama*.
 - Deaf-led Auslan tours, led by artists Elizabeth Reed and Luke King, were offered for the exhibitions *Pharaoh* and *Yayoi Kusama*. Free Auslan interpretation was available upon request for public programs.
 - Community organisations including Different Journeys, Yalingbu Yirramboi – The Royal Children’s Hospital School and Monash Children’s Hospital participated in the NGV Kids on Tour outreach programming, which provided free art materials and activities to partners across Victoria.
 - Free dementia-friendly tours and workshops focused on the NGV Collection were provided for visitors living with dementia and their carers.
 - Staff training in disability awareness was presented by Amaze and Veritas Vitae.

Accessible venue, exhibitions and displays
In 2024/25, to support disabled and neurodiverse people prepare for their visit, a suite of digital resources was created for major exhibitions, including exhibition access guides, sensory maps and social stories.

Large-print artwork labels were 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.

Wheelchairs, sensory aids (including earplugs and self-regulation devices) and a motorised scooter were available for free hire. A range of seating options were available in public spaces and throughout exhibitions.

The NGV Disability Access Committee consulted with Arts Access Victoria to prepare the Disability Action Plan 2025–28, in effect from 1 July 2025. As part of this process, Arts Access Victoria consultants with lived experience of disability conducted site visits to NGV International and The Ian Potter Centre: NGV Australia.

Communication and accessible information and technology
The NGV is committed to creating and improving accessibility of the NGV website. This involves building content and infrastructure that meets the needs of all people, regardless of age and ability.

In 2024/25, the NGV created an online guide for staff on creating accessible web content, and reviews were conducted with staff updated quarterly. An inter-department team redesigned the Access page of the NGV website (<https://www.ngv.vic.gov.au/plan-your-visit/access/>) to help visitors find relevant information quickly and easily. A new Events page (<https://www.ngv.vic.gov.au/whats-on/programs-events/>) was also developed to include access filters.

Key exhibition pages were updated to include consistent access information, such as exhibition access guides, sensory guides and maps, and artwork labels with adjustable text size.

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.

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.

FREEDOM OF INFORMATION (FOI)
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; 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 \$33.60 applies from 1 July 2025. 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 2024/25, the NGV received three applications, all from media organisations. The NGV made three FOI decisions during the 12 months ended 30 June 2025. All three decisions were made within the statutory timeframe.

- Of the FOI decisions made:**
- **Two** resulted in full or partial access, or denied in full.
 - **One** was refused on the basis that the documents requested do not exist or, if they do exist, could not be found.
 - **Three** decisions were made following mandatory or agreed extensions.

Of the finalised requests, the average number of days beyond the statutory time (including extended timeframes) was nil.

During 2024/25, nil requests were subject to a complaint or internal review by OVIC, with nil progressing to the Victorian Civil and Administrative Tribunal.

Further information

Further information regarding the operation and scope of FOI can be obtained from the Act; regulations made under the Act; and www.ovic.vic.gov.au.

PUBLIC INTEREST DISCLOSURES

The *Public Interest Disclosures Act 2012* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. The NGV is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV has procedures to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the NGV’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).

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.

Sustainability initiatives

As part of the Victorian Government’s Greener Government Buildings Initiative, the NGV is in the final year of its five-year 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 savings initiatives including LED light fittings, valves replacement to convert air and water supply from continual to on-demand, and 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 2024/25, the NGV implemented the principles of its Environmental Sustainability Policy through the following key operational activities and initiatives:

- Continued implementation of improvements to plant, equipment, and system to increase energy performance, especially during high-usage times such as over summer peak periods.
- Continued 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 implementation of the Carbon Neutral Roadmap, including 100 per cent renewable electricity (green energy) at both NGV International and NGV Australia.
- Continued Sustainable practises 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 implementation of Bizot Green Protocol’s international standards that allow for wider temperature and humidity parameters for collection and loan artworks to mitigate environmental impact.
- Continued collection, tracking and reporting of environmental data.

Scope of reporting

This report captures the data relating to the reporting period 1 July 2024 to 30 June 2025 for the following NGV facilities:

- NGV International at 180 St Kilda Road, Melbourne
- The Ian Potter Centre: NGV Australia (NGV Australia) at Federation Square, Melbourne

The NGV’s environmental impacts are not primarily office-based. The below chart shows the range of normalising factors which are relevant to the Gallery’s functions and activities:

Normalising Factor 2024/25	NGV International	NGV Australia	Total
Number of visitors	2,603,037	578,347	3,181,384
Number of hours open to the public	3,015	2,545	5,560

OUTCOMES

Greenhouse gas emissions

The NGV reports its greenhouse gas emissions broken down into emissions ‘scopes’ consistent with national and international reporting standards.

- Scope 1 emissions are from sources that NGV owns or controls, including fuel to heat or cool the building and transportation.
- Scope 2 emissions are indirect emissions from NGV’s use of electricity from the grid.

The NGV has significantly reduced its emissions in the last two years due to purchasing 100 per cent renewable electricity and replacing two petrol vehicles with electric.

Indicator	2022/23	2023/24	2024/25
G1 Total Scope 1 (direct greenhouse gas emissions (tCO2e0)	2,782	1,866	1,722
G2 Total Scope 2 (indirect electricity) greenhouse gas emissions (tCO2e0)	6,817	0	0

Electricity production and consumption

The NGV saw an increase in electricity usage for 2024/25 and attribute this to the increase in visitation and hours open to the public. Total energy usage shows the overall units of energy per visitor has decreased, reflecting the Gallery’s ongoing focus on reducing operational electricity consumption.

Active monitoring of electricity consumption helps to identify areas for improvement, and a preventative maintenance program to maintain asset conditions ensures efficient operation of plant and equipment and minimised energy waste.

Carbon emissions from remaining energy consumption remains at zero due to the purchase of 100 per cent green energy.

Indicator	2022/23	2023/24	2024/25
EL 1 Total electricity consumption segmented by source (MWh)	11,637	12,715	13,300
Purchased electricity	11,637	12,599	13,182
Self-generated	-	116	118
EL 2 On-site electricity generated segmented by usage and source (Solar PV) (MWh)	-	116	118
Consumption behind-the-meter	-		118
EL 3 On-site installed generation capacity segmented by source (MWh)	0.1	0.1	0.1
Solar PV	0.1	0.1	0.1
EL 4 Total electricity offsets segmented by offset type (MWh)	3,863	12,715	13,300
LGC’s voluntarily retired by the entity	0	0	0
Green power	3,863	12,715	13,300
Certified climate active carbon neutral electricity purchased	0	0	0
Greenhouse gas emissions from electricity consumption (tCO2e)	6,817	0	0

Stationary fuel

The NGV saw a decrease in natural gas usage due to the continued implementation of Bizot Green Protocol’s international standards.

In 2023/24, diesel usage was impacted by the Melbourne Arts Precinct Transformation (MAPT) NGV International Upgrade works. Stationary fuels returned to regular levels in 2024/25 following completion of the project.

Indicator	2022/23	2023/24	2024/25
F1 Total fuels used in buildings and machinery segmented by fuel type (MJ)	53,979,137	35,791,129	33,355,270
Diesel	38,137	111,129	32,270
Natural gas	53,941,000	35,680,000	33,323,000
F2 Greenhouse gas emissions from stationary fuel consumption segmented by fuel type (tCO2e)	2,782.26	1,846.80	1,719.40
Carbon emissions from diesel (tCO2e)	2.68	7.80	2.27
Carbon emissions from natural gas (tCO2e)	2,779.58	1,839.00	1,717.13

Transportation

The NGV’s fleet comprises of six vehicles that enable programming and exhibition activities, on call support and maintenance.

In 2023/24, the NGV replaced two petrol vehicles with electric-powered vehicles. In 2024/25, the two remaining petrol vehicles were replaced with one electric powered vehicle and one diesel vehicle, resulting in a reduction in petrol usage and an increase in diesel.

The NGV uses 100 per cent Green Power for charging the electric powered vehicles.

Indicator	2022/23	2023/24	2024/25
T1	Total energy used in transportation within the entity segmented by fuel type and vehicle category (MJ)		
	111,596	85,198	98,044
	Passenger vehicles (petrol)	26,676	6,840
	Delivery vehicles (diesel)	84,920	78,358
	98,044		
T2	Number and proportion of vehicles in the organisational boundary segmented by engine/fuel type and vehicle category		
	6	6	6
	Number of passenger vehicles (petrol)	4	2
	0		
	Number of delivery vehicles (diesel)	2	2
	3		
	Number of passenger vehicles (electric)	0	2
	3		
T3	Greenhouse gas emissions from vehicle fleet segmented by fuel type and vehicle category (tCO2e0)		
	>0.001	>0.001	6.90
	Carbon emissions from passenger vehicles (petrol)	>0.001	>0.001
	0		
	Carbon emissions from delivery vehicles (diesel)	>0.001	>0.001
	6.90		
	Carbon emissions from passenger vehicles (electric)	0	0
	0	0	0

The NGV updated its GHG emissions calculator to the Victorian State Government DELWP Environmental Data Reporting Tool in 2024/25 resulting in a change in emissions for transportation.

Total energy usage

In 2024/25, the NGV’s total energy usage has decreased compared to 2023/24, driven by a reduction of stationary and transportation fuels.

The use of renewable energy increased in 2023/24 by 299%, driven by the purchasing of 100 per cent Green Power, which continues in 2024/25.

Indicator	2022/23	2023/24	2024/25
E1	Total energy usage from fuels (MJ)		
	54,090,733	35,876,320	33,355,270
E2	Total energy usage from electricity (MJ)		
	41,894,878	45,773,13	47,878,617
E3	Total energy usage segmented into renewable and non-renewable sources		
	95,985,611	81,649,450	81,233,887
	Renewable	13,906,288	45,773,130
	47,878,617		
	Non-renewable	82,079,323	35,876,327
	33,355,270		
E4	Units of energy used normalised by visitors (MJ/Visitor)		
	39	31	26

Sustainable buildings and infrastructure

The NGV did not build or acquire any new buildings during the 2024/25 reporting period.

Indicator	Comment	
B1	Discuss how environmentally sustainable design (ESD) is incorporated into newly completed entity-owned buildings	N/A No newly completed buildings.
B2	Discuss how new entity leases meet the requirement to preference higher-rated office buildings and those with a Green Lease Schedule	N/A No new entity leases.
B3	NABERS Energy ratings of newly completed/occupied entity-owned office buildings and substantial tenancy fit-outs	N/A No newly completed buildings.
B4	Environmental performance ratings of newly completed entity-owned non-office building or infrastructure projects or upgrades with a value over \$1 million, where these ratings have been conducted	N/A No infrastructure projects or upgrades with assigned ratings.

COMPLIANCE WITH THE BUILDING ACT 1993 (VIC)

During 2024/25 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 2025, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2024/25 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 2024/25 the NGV was also issued with twelve 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. Where maintenance or renewal work is required, this is included in future maintenance and capital plans and completed taking into account assessments of risk and availability of financial and other resources.

No building was required to be brought into conformity during the year.

COMPETITIVE NEUTRALITY POLICY

Competitive neutrality aims to eliminate distortions of resource allocation arising from the public ownership of entities engaged in significant business activities. Government business should not enjoy a net competitive advantage resulting from their public sector ownership. Where such advantages are found to exist, certain measures are required to be implemented in order to achieve competitive neutrality.

The NGV is committed to the application of competitive neutrality principles as set out in the Victorian Competitive Neutrality Policy. However, the Gallery does not currently carry out any significant business activities that fall within the scope of the Competitive Neutrality Policy.

IMPLEMENTATION OF LOCAL JOBS FIRST VIPP

The Local Jobs First brings together the Victorian Industry Participation Policy (VIPP) and Major Project Skills Guarantee (MPSG) Policy. Application of the Local Jobs First 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, and those valued at \$1 million or more in regional Victoria projects.

During 2024/25, the NGV undertook one major procurement that met these criteria: NGV Cleaning and Waste Management Services, valued at \$15,754,808 over a period of 5 years.

The evaluation of this procurement was carried out in line with the Industry Capability Network (ICN) process, and the proposed Local Industry Development Plans (LIDPs) were assessed by the VIPP team as part of the evaluation process.

The Local Jobs First policy commitments in the resulting contract are:

- 100% local content for cleaning consumables
- 28.44 jobs, including the retention of 14.22 jobs.

IMPLEMENTATION OF SOCIAL PROCUREMENT FRAMEWORK

The Victorian Government’s Social Procurement Framework (SPF) is a whole-of-government framework outlining approaches to social procurement, the implementation of which aims to achieve both social and sustainable outcomes to benefit Victorians.

The NGV’s Social Procurement Strategy, developed in line with this framework, has the following objectives:

- supporting safe and fair workplaces
- environmentally sustainable business practices
- providing opportunities for disadvantaged Victorians.

In 2024/25, the NGV undertook the Cleaning and Waste Management Services major procurement, which included Social Procurement evaluation criteria. The NGV will monitor the appointed service provider to ensure that they deliver on their commitments under their contract.

The NGV also established a new panel of suppliers for the delivery of Construction Works and Services at the NGV. Any major works under this contract will also be subject to Social Procurement commitments. Similarly, any major transport arrangements under the Fine Art Transport Services Panel are required to address the NGV’s Social Procurement objectives.

The NGV did not have any direct spend in 2024/25.

DISCLOSURE OF EMERGENCY PROCUREMENT

During 2024/25 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 Department must disclose any formal complaints relating to the procurement of goods and services received through its procurement complaints management system.

The National Gallery of Victoria (NGV) did not receive any formal complaints through its procurement complaints management system for the year ended 30 June 2025.

MAJOR CONTRACTS

The NGV has not signed any major contracts (over \$10m in value) for the year ended 30 June 2025.

CONSULTANCIES

In 2024/25, there were five consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2024/25 in relation to these consultancies was \$114,860 (excl. GST). Details of individual consultancies can be viewed at <https://www.ngv.vic.gov.au/about/reports-and-documents>. In 2024/25, there were six consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2024/25 in relation to these consultancies was \$40,509.76 (excl. GST).

REVIEWS AND STUDIES EXPENDITURE

During 2024/25, there were two reviews and studies undertaken with the total cost of \$53,200. Details of individual reviews and studies are outlined below.

(\$ thousand)						
Name of the review	Reasons for review/study	Terms of reference/scope	Anticipated outcomes	Estimated cost for the year (excl. GST)	Final cost if completed (excl. GST)	Publicly available? (Y/N)
Economic analysis	Update of statistics relating to MAPT Project	Update of key statistics relating to economic benefits of The Fox: NGV Contemporary	Updated key statistics to support business case development	\$3,200	\$3,200	N
Summer Program Evaluation	Evaluate the ‘Sustaining the NGV’s Successful Exhibition Model’ (Summer Program), to support a lapsing funding submission.	The evaluation was intended to address the justification, process, appropriateness, effectiveness, efficiency, continuous improvement, and value for money of the NGV Summer Program.	Determine and document the level to which the NGV Summer Program achieved its stated objectives and delivered on expected outcomes.	\$50,000	\$50,000	N

GRANTS AND TRANSFER PAYMENTS (OTHER THAN CONTRIBUTIONS BY OWNERS)

During 2024/25, the NGV did not provide financial assistance to any companies or organisations requiring disclosure.

ADVERTISING AND COMMUNICATIONS EXPENDITURE

(\$ 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® 2024: PHARAOH								
The NGV’s strategic marketing plan for Melbourne Winter Masterpieces® 2024 <i>Pharaoh</i> targeted metropolitan, regional, interstate and international audiences.	14 June – 6 October 2024	Planned: \$350k Actual: \$349k	Planned: \$0 Actual: \$0	Planned: \$0 Actual: \$0	Planned: 0 Actual: 0	Planned: \$50k Actual: \$40k	Planned: \$50k Actual: \$34k	Planned: \$450k Actual: \$423k
With a focus on mass awareness, activity encompassed out-of-home, high-impact transit, print, digital, cinema and radio.								
Negotiated media partnerships remained important to maximise audience reach alongside NGV-owned channels.								

(\$ 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
YAYOI KUSAMA								
Yayoi Kusama set the record for the NGV's highest attended ticketed exhibition with more than 570,000 visitors.	15 December 2024 – 21 April 2025	Planned: \$750k	Planned: \$0	Planned: \$25k	Planned: \$0	Planned: \$75k	Planned: \$0	Planned: \$850k
		Actual: \$738k	Actual: \$0	Actual: \$24k	Actual: \$0	Actual: \$70k	Actual: \$14k	Actual: \$846k
Vibrant creative featuring the exhibition experience was applied to outdoor, transit, cinema, print, digital and social media placements. The campaign prioritised media partnerships to broaden the reach and impact across metropolitan Melbourne, regional Victoria and key interstate markets.								
MELBOURNE WINTER MASTERPIECES® 2025: FRENCH IMPRESSIONISM FROM THE MUSEUM OF FINE ARTS, BOSTON								
The NGV executed an integrated marketing campaign to drive visitation to the Melbourne Winter Masterpieces® 2025: French Impressionism from the Museum of Fine Arts, Boston exhibition.	6 June – 5 October 2025	Planned: \$250k	Planned: \$0	Planned: \$25k	Planned: \$0	Planned: \$50k	Planned: \$0	Planned: \$350k
		Actual: \$245k	Actual: \$0	Actual: \$24k	Actual: \$0	Actual: \$53k	Actual: \$1k	Actual: \$323k
Media partnerships maximised audience reach, while promotional activity targeting diverse local, regional and interstate markets spanned print, cinema and radio, high impact transit and out-of-home advertising. The campaign was further supported by rich content executed across NGV-owned digital channels.								

INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2024/25 reporting period, the National Gallery of Victoria (NGV) had a total ICT expenditure of \$6,831,416 with the details shown below.

2024/25 (\$ 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
6633	198	198	0

ICT expenditure refers to the NGV’s costs in providing business enabling ICT services within the current reporting period.	Non-BAU ICT expenditure relates to extending or enhancing the NGV’s current ICT capabilities.
It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure.	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, Registration, IT and AI Strategy

Phone: 03 8620 2374

Email: enquiries@ngv.vic.gov.au

The following information is not relevant to the 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

28 August 2025

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.

Ministerial Directions and Financial Reporting Directions

Legislation	Requirement	Page ref.
REPORT OF OPERATIONS		
Charter and purpose		
FRD 22	Manner of establishment and the relevant Ministers	5
FRD 22	Purpose, functions, powers and duties	5
FRD 22	Key initiatives and projects	32
FRD 22	Nature and range of services provided	5
Management and structure		
FRD 22	Organisational structure	161
Financial and other information		
FRD 8	Performance against output performance measures	13
FRD 10	Disclosure index	172–173
FRD 12	Disclosure of major contracts	167
FRD 22	Summary of the financial results of the year	69
FRD 22	Significant changes in financial position during the year	69
FRD 22	Major changes or factors affecting performance	69
FRD 22	Subsequent events	115
FRD 22	Application and operation of <i>Freedom of Information Act 1982</i>	162–163
FRD 22	Compliance with building and maintenance provisions of <i>Building Act 1993</i>	167
FRD 22	Statement on National Competition Policy	167
FRD 22	Application and operation of the <i>Public Interest Disclosures Act 2012</i>	163
FRD 22	Disclosure of government advertising expenditure	168–169
FRD 22	Disclosure of ICT expenditure	169
FRD 22	Reviews and studies expenditure	168
FRD 22	Details of consultancies	167
FRD 22	Statement of availability of other information	171
FRD 22	Disclosure of grants and transfer payments	168
FRD 22	Disclosure of Emergency Procurement	167
FRD 22	Disclosure of procurement complaints	167
FRD 22	Occupational health and safety	160
FRD 22	Employment and conduct principle	158

FRD 24	Environmental reporting	164–166
FRD 25	Local Jobs First	167
FRD 29	Workforce data disclosures	158–159
Legislation	Requirement	Page ref.
Compliance attestation and declaration		
SD 5.4.1	Attestation for compliance with Ministerial Standing Direction	171
SD 5.2.3	Declaration in report of operations	2
FINANCIAL STATEMENTS		
Declaration		
SD 5.2.2	Declaration in financial statements	73
Other requirements under Standing Direction 5.2		
SD 5.2.1 (a)	Compliance with Australian accounting standards and other authoritative pronouncements	79
SD 5.2.1 (a)	Compliance with Standing Directions	73
Other disclosures as required by FRDs in notes to the financial statements		
FRD 11	Disclosure of ex gratia expenses	112
FRD 13	Disclosure of parliamentary appropriations	81
FRD 21	Disclosures of Responsible Persons, Executive Officers and other Personnel in the Financial Report	113–115
FRD 103	Non-financial physical assets	76, 85–93, 106–116
FRD 110	Cash flow statements	77
FRD 112	Defined benefit superannuation obligations	83
Legislation		
	<i>Building Act 1993</i>	167
	<i>Disability Act 2006</i>	162
	<i>Financial Management Act 1994</i>	69–116
	<i>Freedom of Information Act 1982</i>	162–163
	<i>Public Interest Disclosures Act 2012</i>	163
	<i>Local Jobs First Act 2003</i>	167

