



NGV FOUNDATION ANNUAL REPORT 2024-25

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ANNUAL REPORT 2024-25

NGV

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First published in 2026 by The Council of Trustees
of the National Gallery of Victoria
180 St Kilda Road
Melbourne, Victoria, 3004, Australia
ngv.melbourne

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(cover)
Edvard Munch
Early spring (1903–1905). National Gallery
of Victoria, Melbourne. John William Fawcett
Bequest, Angela Glover Bequest and with
funds donated by Carol Sisson, 2025

(p. 6)
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: Tobias Titz

NGV FOUNDATION BOARD

NGV FOUNDATION BOARD MEMBERS

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MISSION STATEMENT

The NGV Foundation exists to attract and encourage donations, gifts, bequests and endowments, and to honour these acts of benefaction. It also encourages gifts of works of art which are eligible to attract a tax deduction for their market value under the Federal Government's Cultural Gifts Program. The NGV Foundation Board is a Committee of the Council of Trustees of the National Gallery of Victoria. The Foundation Charter specifies the following:

- Up to twenty-five representatives of Foundation members appointed by the Council following consultation with the Chair of the Foundation
- The President of the Council or their nominee
- A person nominated by the President of the Council
- The Director of the National Gallery of Victoria, ex officio
- A person nominated by the Director of the National Gallery of Victoria, ex officio
- The Assistant Director, Fundraising and Events, ex officio

NGV FOUNDATION GIFT RECOGNITION

Donations to the NGV Foundation are recognised at different levels of membership based on cumulative gifts of cash, pledges, bequests, works of art or notified bequests (recognised at half of the estimated value).

MEMBER

Donation of \$20,000 – \$99,999

FELLOW

Donation of \$100,000 – \$199,999

GOVERNOR

Donation of \$200,000 – \$399,999

FOUNDER BENEFACTOR

Donation of \$400,000 – \$999,999

HONORARY LIFE BENEFACTOR

Donation of \$1,000,000 – \$4,999,999

PRESIDENT'S COUNSELLOR

Donation of \$5,000,000+

Further enquiries may be directed to:
 NGV Foundation
 T: (03) 8620 2415
 E: ngv.foundation@ngv.vic.gov.au

MESSAGE FROM THE NGV FOUNDATION CHAIR

As Australia's oldest and most visited gallery, the National Gallery of Victoria owes much of its ongoing success to the vision and generosity of our outstanding donors. Through your invaluable support we have continued to achieve ambitious goals across the past twelve months.

In 2024/25, the NGV saw remarkable progress with numerous milestones achieved towards one of Australia's largest cultural infrastructure projects, The Fox: NGV Contemporary. The Gallery has continued to celebrate the generosity of donors including Paula Fox AC, Lindsay Fox AC and the Fox Family, Pauline Gandel AC, John Gandel AC and the Gandel Foundation, The Ian Potter Foundation, and Dame Carol Colburn-Grigor CBE & Metal Manufactures Pty Limited, alongside commitments from Federal and Victorian Governments and other dedicated supporters of this project.

The NGV was the recipient of significant donations, including several gifts valued at more than \$1 million. I recognise the impact of legacy gifting from the John William Fawcett Bequest and Estate of Eva Mandel, and I sincerely thank Krystyna Campbell-Pretty AM & Family, Paula Fox AC, Lindsay Fox AC and the Fox Family Foundation, Pauline Gandel AC, John Gandel AC and the Gandel Foundation, Joanna Horgan AM & Peter Wetenhall, Dr. Annemarie J. Hunt OAM, The Ian Potter Foundation, Rosie Lew AM, Dame Carol Colburn-Grigor CBE & Metal Manufactures Pty Limited, Peter Wynne Morris, and Lyn Williams AC and her family for their involvement across diverse areas of the NGV Collection, including First Nations Art, International Art, Fashion and Textiles, Decorative Arts, Antiquities, Prints and Drawings, Photography, and the NGV Programs.

Further outstanding gifts valued at more than \$500,000 were received during the year from Barry Janes AM & Paul Cross AM and the Marjorie Joseph-Wilks Estate. These gifts will greatly assist the NGV to acquire works of art and design for the Collection.

I acknowledge the generosity of donors for their contributions of more than \$100,000, including gifted works of art – the Andrew & Geraldine Buxton Foundation, Neville Bertalli & Diana Bertalli, City of Melbourne, Peter Clemenger AO, Leigh Clifford AC & Sue Clifford and Family, Mavourneen Cowen, Felton Bequest, Emily Floyd, Angela Glover Bequest, James Farmer & Rutti Loh, John Higgins AO & Jodie Maunder, The Hugh D. T. Williamson Foundation, Akira Isogawa, The Neilson Foundation, Orloff Family Foundation, RCR Holdings Pty Ltd, Kenneth Reed AM & Leonard Groat, Dame Zandra Rhodes, Lynn Kaye Rooney Bequest, Carol Sisson, Spotlight Foundation, Takamasa Takahashi & David Tune, Chris Thomas AM & Cheryl Thomas and Family, Michael Tong & Emily Tong, Ullmer Family Foundation, Asia Upward, Joe White Bequest and Ren Barlow.

On behalf of the NGV Foundation Board, I extend my sincere gratitude to the NGV Executive Management team, led by Director Tony Ellwood AM, and acknowledge the continued dedication and invaluable support of my fellow Foundation Board Members. Together, we express our sincere appreciation to all donors whose generosity is integral to the NGV and to the important role this institution plays in our region.

JOHN HIGGINS AO





MESSAGE FROM THE NGV DIRECTOR

On behalf of the NGV, I sincerely thank our philanthropic community for their remarkable generosity during the 2024/25 financial year. With your invaluable support, we can pursue ambitious projects, deliver exceptional exhibitions and programs, and strengthen the NGV Collection for the enjoyment of millions of visitors each year.

Throughout 2024/25, the NGV was pleased to launch a number of significant fundraising campaigns which continued to deepen the breadth and diversity of the Collection. A highlight was the successful acquisition of the 2024 NGV Annual Appeal's focus, Yayoi Kusama's *Narcissus Garden*, 1966/2024. This important acquisition was made possible thanks to the generosity of our dedicated supporters, including leadership gifts from Decjuba Foundation; Shirley Hsieh and Susan Lin; Paula Fox AC and 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 Merralls & 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 & 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, we launched the 2025 NGV Annual Appeal to acquire Ernst Ludwig Kirchner's powerful masterpiece *Officer and Waitress (Offizier und Kellnerin)*, 1915. At the close of the 2024/25 financial year, we received donations from Mavourneen Cowen; Tim Fairfax AC & Gina Fairfax AC; Antonio & Rita Mucciacciaro; Alan & Mary-Louise Archibald Family Foundation; John Adams & Cecily Adams; King Family Foundation; John Bates & Lorraine Bates; Suzanne Kirkham; Carolyn Stubbs OAM, Mark Gavin and Michael Gavin; John Downer AM & Rose Downer AM; Donors to the 2025 NGV Foundation Annual Dinner; and Donors to the 2025 NGV Annual Appeal.

In anticipation of the NGV Triennial 2026, we extend our sincere thanks to the donors whose early commitments are ensuring the success of its fourth iteration. We gratefully acknowledge Triennial Champions; Loti & Victor Smorgon Fund; NGVWA; Victorian Foundation for Living Australian Artists; Bowness Family Foundation; Felton Bequest; Neville & Diana Bertalli; Barry Janes AM & Paul Cross AM; and the generous donors who wish to remain anonymous.

We also thank Triennial Lead Supporters; Joe White Bequest; Michael & Emily Tong; Robin Campbell AM, David Parncutt and Paul Andrews; Connie Kimberley & Craig Kimberley OAM; Dr Peter Chu; Orloff Family Foundation; and Lisa Fox.

Our appreciation extends to Triennial Major Supporters; Alana Kirby on behalf of the Sun Foundation; Decjuba Foundation; Paula Fox AC and the Fox Family Foundation; Vivien & Graham Knowles; John Higgins AO & Jodie Maunder; Bagôt Gjergja Foundation; Trawalla Foundation; Wendy & Paul Bonnici and Family; Krystyna Campbell-Pretty AM & Family; Paul & Samantha Cross; Anthony & Clare Cross; Brendan & Grace O'Brien; Lucas Family Foundation; Sarah Cronin, Samuel Cronin and Bradley Cronin; The Cox Family Foundation; Toni Maticovski; Helen & Michael Gannon; Sophie Gannon & Frazer East; Chris Thomas AM & Cheryl Thomas; and the generous donors who wish to remain anonymous.

We also thank Triennial Supporters; The Fleischner Family Charitable Foundation; John-Paul Daggian and Friends; Josie Taylor; Thomas Bridge & Jake Monaghan; Michael Buxton AM & Janet Buxton; Nick Perkins & Paul Banks; Sophie & Simon Crowe; Rosemary & Nora Merralls; Helen Nicolay; Andrew Clark & Dr Sarah Tiffin; Andrew & Judy Rogers; Michael Zaporozhets & Salomé Jones; and our Triennial Circle supporter, Woods5 Foundation.

The NGV's capital campaign, which will see an extraordinary expanded footprint with The Fox: NGV Contemporary, a new museum dedicated to contemporary art and design, is rapidly taking shape. This once-in-a-generation project will be made possible through the vision and generosity of our supporters and we extend our thanks to the donors who have pledged remarkable commitments, including Paula Fox AC, Lindsay Fox AC and the Fox Family's transformative donation towards the building, alongside other dedicated philanthropic families and foundations including Pauline Gandel AC, John Gandel AC and the Gandel Foundation; The Ian Potter Foundation; Dame Carol Colburn-Grigor CBE & Metal Manufactures Pty Limited; Rosie Lew AM; Smorgon Family; Solomon Family Foundation; The Neilson Foundation; Elena Lovu & David Russell; The Andrew and Geraldine Buxton Foundation; Maureen Wheeler AO & Tony Wheeler AO; Moffatt Family; Leigh Clifford AC, Sue Clifford & the Clifford Family; John Higgins AO & Jodie Maunder; Barry Janes AM & Paul Cross AM; The Spotlight Foundation; Cheryl Thomas, Chris Thomas AM & the Thomas Family; Ullmer Family Foundation; The Hugh D. T. Williamson Foundation; Orthwein Foundation; James Farmer & Rutti Loh; Michael Tong & Emily Tong; Cornish Family Foundation; Norman Bloom & Pauline Bloom; Beck Family Foundation; Jonathan Denby & Vivienne Petroff; and the generous donors who wish to remain anonymous.

The NGV received outstanding support towards exhibitions, programs and Gallery initiatives throughout 2024/25, 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; Ullmer Family Foundation; Beatrice Moignard; Carol 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 Seward; Rodney Dux; and the generous donors who wish to remain anonymous.

Our Annual Giving donors have continued to support important acquisitions across Asian Art, Contemporary Art, Contemporary Design and Architecture, Decorative Arts, Fashion and Textiles, First Nations Art, Australian Art, International Art, and Photography, Prints and Drawings, as well as the valuable work of the Conservation department. I particularly wish to acknowledge the Champion supporters, whose generosity enabled landmark acquisitions, including Krystyna Campbell-Pretty AM; Alan & Mary-Louise Archibald Family Foundation; Carol Sisson; Decjuba Foundation; Lyn Williams AC; and the late Patricia Begg OAM.

Integral to the NGV's philanthropic community, the NGVWA continues to make an enduring impact. We warmly acknowledge the leadership of President Georgie Lynch and the NGVWA members whose commitment made possible the acquisition of Sarah Moon's *The red dress*, 2014, and the commission of Sheila Hicks' *Nowhere to go*, 2022.

We sincerely thank all bequest donors whose legacies make a lasting impact on the life of the Gallery. We acknowledge all bequests received over the past year, including the estates of John William Fawcett Bequest; Eva Mandel; Peter Wynne Morris; Majorie Joseph-Wilks; Angela Glover; Lynn Rooney Bequest; Louis Partos Bequest; Rev Noel Whale Bequest; The Warren Clark Bequest; 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 NGV honours Chair John Higgins AO for his extraordinary leadership and service to the NGV Foundation Board, and all NGV Foundation Board members for their strategic guidance, generosity and advocacy. Finally, I recognise the invaluable work of the NGV Fundraising team, led by Assistant Director of Fundraising & Events, Misha Agzarian, Head of Bequests and Planned Giving, Anna Kopinski, Head of Fundraising, Cara Becker and the Fundraising team. Together, they have played a vital role in strengthening the NGV Collection through significant fundraising and engagement initiatives.

I also acknowledge with deep appreciation the contributions of all NGV supporters, friends and advocates, whose commitment has underpinned many achievements over the past year. We are pleased to share these outcomes in the 2024/25 NGV Foundation Annual Report, a testament to what has been made possible through your dedication.

TONY ELLWOOD AM
DIRECTOR, NGV

(previous spread)
Installation view of **Henrietta Rae's**
Apollo and Daphne 1895. National Gallery of
Victoria, Melbourne. Purchased with funds donated
by Krystyna Campbell-Pretty AM & Family, Warren
Clark Bequest, E. & D. Rogowski Foundation,
Louis Partos Bequest, and Marnie and Trevor
Holborow, 2025

(opposite)
Fred Williams
(Sussex landscape I) 1953–54 (detail), National
Gallery of Victoria, Melbourne. Gift of Lyn
Williams AC and Family through the Australian
Governments Cultural Gifts Program, 2025
© Estate of Fred Williams





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

EVENTS

The NGV Foundation enjoyed a vibrant year of events, bringing together Foundation members, supporters, friends and NGV stakeholders to share in accessing the NGV Collection and enjoying the exhibition program.

A highlight was the 2025 NGV Foundation Annual Dinner, which offered an exclusive preview of the Melbourne Winter Masterpieces® 2025 exhibition, *French Impressionism from the Museum of Fine Arts, Boston*. The evening also garnered significant support for the 2025 NGV Annual Appeal, centred on Ernst Ludwig Kirchner's important work *Officer and Waitress (Offizier und Kellnerin)*, 1915.

Other memorable moments included the Annual Giving Dinner, which celebrated our valued Annual Giving program members, and a special in-conversation event with acclaimed Australian fashion designer Martin Grant delivered through the NGVWA. Throughout the year, members also enjoyed curator-led lectures, tours and exhibition viewings, including major exhibitions *Yayoi Kusama* and *Kimono*.

The NGV Foundation is deeply grateful for the generosity of its donors, whose vital support enables important acquisitions across all collecting areas while helping to make Australia's most visited public art museum ever more accessible and inspiring for all visitors.

The NGV's philanthropic community is truly exceptional and we look forward to continuing to create meaningful art and design experiences for generations to come. Thank you to everyone who has contributed to a remarkable year at the NGV.





Fundraising Annual Giving Dinner.
Photo: Carmen Zammit

ANNUAL GIVING

The NGV's Annual Giving program continues to play a vital role in advancing the Gallery's mission to build and share a Collection which reflects diverse histories, voices and practices. Through the generosity of supporters across twelve collecting areas, the NGV was able to acquire significant works, present ambitious exhibitions and deliver meaningful programs for audiences. Annual Giving supporters enjoy belonging to an engaged community of art and design advocates, with access to tailored events, exhibition previews and behind-the-scenes experiences.

In 2024/25, Annual Giving contributions enabled the acquisition of important works across Collection areas. Supporters of Asian Art facilitated Shigemune Tamao's *Sister Sha's dream journey*, 2024. Supporters of Contemporary Design and Architecture assisted with Basse Stittgen's *Blood record*, 2022, while Supporters of Decorative Arts enabled the addition of an 1850s American Shaker, *Dry measure*, expanding the NGV's holdings of Shaker objects, which are unique within Australia.

The NGV's First Nations collection grew with the addition of two video works; Christopher Ulutupu's *The fall*, 2022, and Iwantja Inma: *Song, dance, ceremony*, 2024. Also acquired through the supporters of First Nations Art – Karla Dickens' *The weight of grief 2*, 2014, and John Prince Siddon's *Ah bolla my babies*, 2018. Supporters of Photography enabled Emil Cañita's *Country rigger*, 2023, to join the Collection.

Donations also enabled the NGV's Conservation team to undertake major projects, including important treatments of William Orchardson's *The first cloud*, 1887, and Lee Krasner's *Combat*, 1965, the latter often a work of significant interest for international loans. The department also prepared a large number of pieces for their presentation in exhibitions such as *Westwood | Kawakubo*, while also establishing the NGV's first Time-Based Media Studio with a primary focus on the care and preservation of this medium. The Conservator of Indigenous Art, Genevieve Sullivan, continued engagement with central Australian communities. Ensuring cultural authority informs practice, while supporting international loans as part of the major international tour of *The Stars We Do Not See: Australian Indigenous Art* organised between the NGV and the National Gallery of Art, Washington D.C., in association with the Denver Art Museum, the Portland Art Museum and the Peabody Essex Museum.

The NGV warmly thanks all Annual Giving supporters for their commitment to the growth, care and vitality of the NGV Collection.

Wayne Crothers, NGV Senior Curator,
Asian Art, presents recent Kimono acquisitions
to generous supporters.
Photo: Carmen Zammit



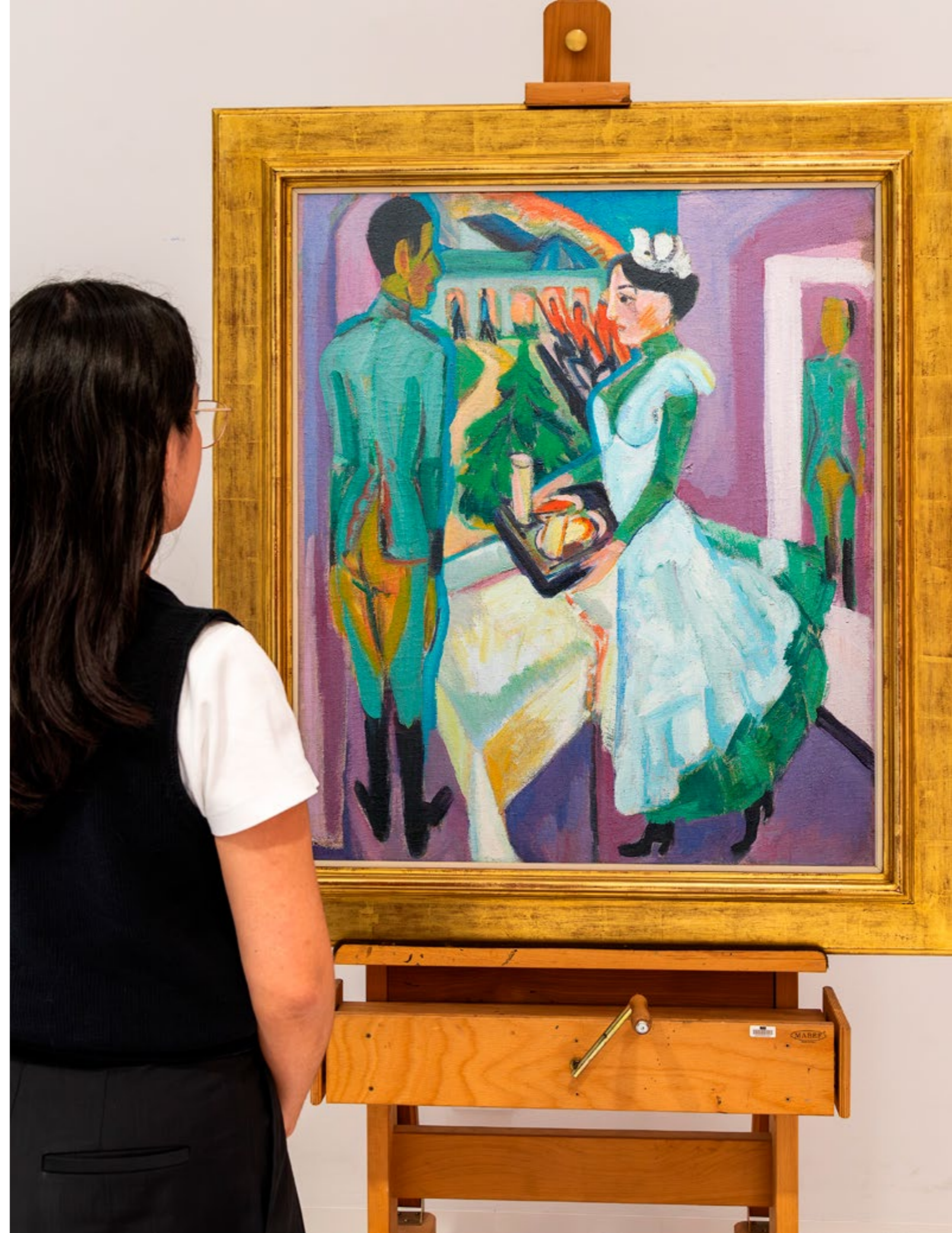
2025 NGV ANNUAL APPEAL

The 2025 NGV Annual Appeal presented an exciting opportunity to acquire Ernst Ludwig Kirchner's powerful masterpiece *Officer and Waitress (Offizier und Kellnerin)*, 1915, helping to strengthen our collection of early twentieth-century European modernism. This acquisition represents a rare and significant addition to the NGV Collection as it is only the second German Expressionist painting to enter the Gallery's holdings.

As a co-founder of the influential artist group Die Brücke, Kirchner was instrumental in shaping the movement that came to be known as German Expressionism. By rejecting academic traditions in favour of bold, immediate expression and blending both historical and modern influences, he developed a distinctive style that continues to be celebrated today. *Officer and Waitress (Offizier und Kellnerin)* now joins the NGV's only other German Expressionist painting *Great dancing pair*, 1923, by fellow Die Brücke artist Erich Heckel. Together, these works will provide an opportunity for visitors to engage with and deepen their understanding of this pivotal period in European art and history.

The NGV acknowledges the generosity of the supporters who have made leadership gifts to acquire this painting: Mavourneen Cowen; Tim Fairfax AC & Gina Fairfax AC; Antonio & Rita Mucciacciaro; Alan & Mary-Louise Archibald Family Foundation; John Adams & Cecily Adams; King Family Foundation; John Bates & Lorraine Bates; Suzanne Kirkham; Carolyn Stubbs OAM, Mark Gavin and Michael Gavin; John Downer AM & Rose Downer AM; Donors to the 2025 NGV Foundation Annual Dinner; and Donors to the 2025 NGV Annual Appeal.

Installation view of Ernst Ludwig Kirchner's *Officer and Waitress (Offizier und Kellnerin)* 1915. National Gallery of Victoria, Melbourne. John William Fawcett Bequest, and with funds donated by Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, Antonio & Rita Mucciacciaro, John Adams & Cecily Adams, Alan & Mary-Louise Archibald Family Foundation, John Downer AM & Rose Downer AM, King Family Foundation, and donors to the 2025 NGV Annual Appeal and 2025 NGV Foundation Annual Dinner, 2025



2024 NGV ANNUAL APPEAL

Greeting over 570,000 visitors to NGV International during the 2024/2025 Yayoi Kusama exhibition, *Narcissus Garden* 1966/2024 was the mesmerising focus of the 2024 NGV Annual Appeal. Consisting of 1,400 stainless-steel spheres, this iconic work, first premiered at the 1966 Venice Biennale, embodies Kusama's playful and poignant spirit. Reimagined for NGV, the artwork brings Kusama's original vision into the present, where it continues to resonate with audiences as it did in 1966.

For more than eight decades, Yayoi Kusama has crafted deeply personal, immersive and thought-provoking works that span multiple disciplines and art movements. Her distinctive practice has cemented her status as one of the most celebrated living artists. The acquisition of *Narcissus Garden* further strengthens the NGV's commitment to expanding its representation of female artists and contemporary art in the lead up to the opening of The Fox: NGV Contemporary, where landmark works such as this will be presented.

The NGV warmly thanks the extraordinary philanthropic community who supported *Narcissus Garden* 1966/2024, including leadership gifts from Decjuba Foundation; Shirley Hsieh and Susan Lin; Paula Fox AC, Lindsay Fox AC and 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; Bagôt Gjergja Foundation; Suzanne Kirkham; Nora Merralls; Carolyn Stubbs OAM, Mark Gavin and Michael Gavin; John Fast & Jenny Fast; Betsy Polasek; Michael Tong & Emily Tong; Donors to the 2024 NGV Foundation Annual Dinner; and Donors to the 2024 NGV Annual Appeal.

Installation view of **Yayoi Kusama's** *Narcissus Garden* 1966/2024 at NGV International, Melbourne. Purchased with funds donated by Decjuba Foundation, Shirley Hsieh and Susan Lin, Paula Fox AC and 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
© YAYOI KUSAMA. Photo: Sean Fennessy

SUPPORTED PROJECTS



SCHOOLS ACCESS

The NGV warmly thanks Learning Patron Krystyna Campbell-Pretty AM & Family for their inspiring leadership and support of the NGV Schools Support Program. For over a decade, this vital program has enabled fully supported visits to NGV exhibitions for schools that might not otherwise have the opportunity to experience and engage with the Gallery by covering the cost of transport, tickets, lunch and providing programs for students.

Throughout 2024–25, the NGV welcomed more than 2,500 students and teachers through the NGV Schools Support Program. During the 2024 Melbourne Winter Masterpieces® exhibition *Pharaoh*, more than 1,100 students and teachers participated, while over 600 students explored *Africa Fashion*. Additionally, 400 students from government schools with a high representation of students of African heritage took part in an outreach workshop co-designed with Ethiopian-Norwegian artist Olana Janfa, Botswanan textile design Tab Sejoe and sister duo, Fatuma and Laurinda Ndenzak of Collective Closets.

Over the summer, the Schools Support Program continued to inspire 500 participants in conjunction with the blockbuster exhibition *Yoyoi Kusama*. In 2025, the NGV Schools Support Program was delivered in conjunction with the Melbourne Winter Masterpieces® exhibition, *French Impressionism from the Museum of Fine Arts, Boston*, engaging schools across metropolitan and regional Victoria throughout the exhibition period. We gratefully acknowledge the generosity of Krystyna Campbell-Pretty AM & Family, whose support has made a remarkable and lasting impact on the lives of thousands of students.



SUPPORTED PROJECTS: REGIONAL TOURING

Over the past year, the NGV's Regional Touring Program increased access to art and design by sharing works from the NGV Collection with galleries and museums across regional and peri-urban Victoria. Presented in dialogue with works from other Australian institutions, the program enables diverse audiences to experience national and international masterpieces within their own communities. The NGV sincerely thanks Dame Carol Colburn-Grigor DBE & Metal Manufactures and AWM Electrical for their outstanding leadership and ongoing commitment, which enables the NGV to share its Collection with a broader Victorian audience.

In partnership with Shepparton Art Museum, the NGV presented *The Land Is Us: Stories, Place & Connection* from March to September 2024. Curated by Jessica O'Farrell and Belinda Briggs, the exhibition brought together significant works from the NGV Collection that expanded traditional notions of landscape art. Featuring renowned Australian and First Nations artists, *The Land Is Us* invited audiences to reflect on their relationship to Country and the ways landscape shapes personal and national identity.

Floribunda marked the first collaboration between the NGV and Bunjil Place and represented the largest single loan in the NGV's history. Featuring more than 150 works drawn exclusively from the NGV Collection and curated by David Sequeira, the exhibition explored floral imagery across decorative arts, fashion, painting, and First Nations and Pacific art. Accompanied by free public programming, *Floribunda* celebrated the enduring cultural and poetic symbolism of flowers across cultures and art forms.

Open in June 2025, *Turner & Australia* was the first major exhibition to survey the profound influence of J.M.W. Turner on Australian art at the Gippsland Art Gallery, Victoria. Tracing two centuries of landscape painting, the exhibition explored Turner's major artistic breakthroughs and his enduring influence on artists working in Australia today.

The NGV warmly thanks Dame Carol Colburn-Grigor DBE & Metal Manufactures Pty Limited and AWM Electrical for their generosity and continued commitment to supporting access to art across regional Victoria.

SUPPORTED PROJECTS

NGV KIDS AND TEENS

Over the past year, the NGV presented an exciting collection of imaginative and interactive exhibitions, programs and events for children and teens. Featuring acclaimed local and international artists, these initiatives introduced young visitors to diverse artistic voices, while encouraging creative exploration.

Created to accompany the Melbourne Winter Masterpieces® 2024 exhibition *Pharaoh, Ancient Egypt for Kids* invited children and families to explore one of the world's oldest civilisations. The exhibition featured a selection of works from the NGV antiquities collection amid immersive spaces inspired by ancient interiors. Young visitors were invited to participate in a range of activities and encouraged to build an appreciation of cultures from different times and places. The NGV warmly thanks Officeworks, City of Melbourne and Spencer Ko for their support of *Ancient Egypt for Kids*.

During the summer blockbuster exhibition *Yayoi Kusama*, the NGV's dedicated children's gallery was again transformed into *The Obliteration Room* (2002–present), a participatory exhibition created by the artist. The installation welcomed more than 172,000 young visitors to NGV International, setting a new summer record for children's visitation. We warmly thank Officeworks and City of Melbourne for their generous support.

The NGV Kids Summer Festival also returned in January 2025 with seven days of free programming and activities for children and families, including artist-led workshops, engaging performances and interactive programs such as Drop-by Drawing and Under 5s creative learning sessions. In 2025, the NGV was pleased to welcome more than 21,000 children to the Kids Summer Festival, and we sincerely thank City of Melbourne for its ongoing support of this free and inclusive program.

During the Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston* season, Swiss contemporary artist Olaf Breuning transformed the children's gallery into an adventure playground inspired by the natural world. *Plans for the Planet* invited children to explore, be creative and share their points of view about the planet and its future through interactive activities, animations, and the publication *My Nature Book*. The NGV warmly thanks Bupa and City of Melbourne for their support.

In January 2025, the NGV also hosted NGV Kids on Tour, partnering with over 156 regional and metropolitan venues across Victoria to provide nearly 9,800 children and families with access to free art activities and workshops, making the Gallery's resources available to communities where such experiences may not always be accessible.

NGV Teens offers specially tailored programming that connects young people with art and artists at the Gallery. In 2024/25, the NGV Teens Program engaged more than 1,426 teens, including the sold-out NGV Teens Arts Party, an unforgettable evening of art, music and dance. The NGV Teens Council program also returned, offering a cohort of teens behind-the-scenes insight into gallery operations across multiple departments. The NGV warmly thanks Beatrice Moignard, The Betsy and Ollie Polasek Endowment, JTM Foundation, Serp Hills Foundation, Alex & Brady Scanlon and Rachel Kwei for their dedicated support of the NGV Teens Program.

ART & DEMENTIA PROGRAM

The NGV's dementia friendly initiatives, supported by Karen McLeod Adair and Anthony Adair, support people living with dementia, together with their family members, friends, and carers, to connect with art through enriching experiences that promote discovery, creativity, and meaningful social interaction. The project has provided dementia awareness training to customer facing staff at the NGV and has enabled the development of specialised programs and resources to support engagement with this audience.

The project recognises the importance of maintaining connection following a dementia diagnosis, not only for individuals living with dementia, but also for those who support them. Delivered within the NGV's Collection galleries, the Gallery's dementia friendly programs promote dignity, inclusion, and active participation in the community. Led by trained NGV Educators, sessions such as Sharing Connections and Connect and Create adopt a flexible, person-centred approach, enabling participants to engage at their own pace in ways that feel comfortable and meaningful. In 2025, over 140 people participated in these programs.





SUPPORTED PROJECTS

CONSERVATION

The NGV Conservation department continued to deliver significant treatments, undertake vital research and provide integral exhibition support throughout 2024–25, ensuring the preservation and presentation of the NGV Collection. Highlights included the major restoration of a nineteenth-century micro-mosaic and the cleaning of Pierre-Auguste Renoir's *The Guitar Player*, c. 1896; treatment of Lee Krasner's *Combat*, 1965; and the canvas stabilisation of Helen Frankenthaler's *Cape, (Provincetown)*, 1964, in preparation for international loan. Robin Day's *Armchair model 658*, 1952–55, was cleaned and reupholstered, while the Framing Conservation team reproduced a new frame for Hans Heysen's *Sunshine and shadow*, 1904–5, based on images and research of frames from the period, and the complex Chihuly chandelier, comprising 450 elements and weighing 500kg, was cleaned and documented for installation.

The team supported the preparation of hundreds of works for NGV exhibitions as well as regional and international loans, including *Floribunda* at Bunjil Place which explored the enduring fascination with floral imagery across different culture, histories and art forms, and over 200 works of art and design from the NGV First Nations collection for the North American touring exhibition *The Stars We Do Not See*. Research included the analysis of the NGV's earliest illuminated manuscript *The Gospel of Theophanes* (c. 1125–1150), the findings of which were presented at the University of Melbourne's *Being Human* Festival. The Gallery hosted the 2024 AICCM Textiles SIG Symposium, welcoming national peers for specialist workshops and discussion. Finally, the NGV also established its first Time-Based Media Studio, funded by Creative Victoria, for procurement of legacy equipment and hardware to view and digitise tape-based media.

The NGV thanks The Gidleigh Foundation, Susan Morgan OAM, Carol Sisson, The Betsy & Ollie Polasek Endowment, Marquill Foundation, Cecilie Hall, Carole Grey, Lynton Daehli, Marg Stephens, Howard & Jenny Brown, Doreen Berkowitz & Gordon Nepom, Dr John Brookes, Alison Woodward and Kay Rodda for their ongoing dedication to the NGV's Conservation department.

CLEMENGER GRANTS

The NGV is deeply grateful to Peter Clemenger AO for his vision and generosity in establishing an ongoing series of travel grants for staff across a variety of departments at the Gallery. For more than twenty years, the Clemenger Grant program has made these transformative professional development experiences possible, and this continues to inspire excellence in countless areas of the NGV's operations.

Thanks to the Clemenger Grant program, six NGV staff members were able to travel to regions including the United States, United Kingdom, Europe and Asia during the 2024/25 period. This invaluable opportunity allowed recipients to engage with peers, attend leading conferences and industry forums, exchange ideas and deepen their understanding and awareness of areas such as industry trends, best practice and emerging technologies.

Exposure to diverse artistic communities and institutional models has broadened participants' perspectives, fostered personal growth and strengthened international connections. The knowledge and insights gained through these experiences not only contribute to professional development but they enhance the NGV's capacity as a leader in the field regarding institutional practice, innovation and cultural vitality.



(above)
MAPT Conservation Apprentice,
Kasi Albert. Photo: Tim Carrafa

(below)
MAPT Conservation Apprentice,
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THE FOX: NGV CONTEMPORARY

The Fox: NGV Contemporary represents a transformative investment in Australia's cultural future. Anticipated to be the country's largest gallery dedicated to contemporary art and design, it will serve as a dynamic platform for artists and designers from around the world. More than just a building, The Fox: NGV Contemporary will become an iconic symbol of our city's creative leadership, enriching public life, driving tourism and ensuring that future generations engage with the ideas shaping our world today.

This year has seen several major milestones reached in the development of The Fox: NGV Contemporary, including procurement activities to appoint Head Contractor Lendlease in March 2025. Following their appointment, Lendlease commenced their preliminary construction works program on the future site of The Fox: NGV Contemporary including establishment of their site, piling and ground surveying works. In addition to building The Fox: NGV Contemporary, this landmark project includes the creation of a new 18,000 square metre expansive urban garden, named Laak Boorndap. This vibrant public space will connect The Fox: NGV Contemporary, NGV International and our neighbouring attractions, and draw even more visitors to the heart of the Melbourne Arts Precinct.

The NGV continues to closely collaborate with lead architect Angelo Candalepas and his team of sub-consultants on every aspect of the project. The design and construction of The Fox: NGV Contemporary continues to be managed by the NGV's delivery partner, Development Victoria, in conjunction with Melbourne Arts Precinct Corporation and Creative Victoria, and in collaboration with the wider Melbourne Arts Precinct Transformation project. The NGV is grateful to all project partners for their support in developing the new gallery.

Delivering a project of this scale and significance is only possible through the support of the NGV's extraordinary philanthropic community led by Champion donors Paula Fox AC, Lindsay Fox AC and the Fox Family, whose visionary gift stands as a testament to their dedication to Australian culture. The NGV celebrates the transformative support of the Victorian State Government and the generosity of the Australian Federal Government, whose commitment reaffirms the roles that art and culture play in strengthening communities and shaping identity.

The NGV also acknowledges Landmark Gifts from The Ian Potter Foundation and The Gandel Family, as well as all donors who have generously pledged their support to date. The NGV wishes to acknowledge the following donors who have made outstanding contributions towards The Fox: NGV Contemporary:

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Daytime render of winning concept design for The Fox: NGV Contemporary by Angelo Candalepas and Associates, entry and public green space viewed from the NGV International. Render: DarcoStudio



NGV TRIENNIAL 2026

The NGV Triennial series is the cornerstone of Melbourne's cultural calendar, inviting audiences to experience the international excellence of contemporary art, design and architecture. Opening in December 2026, this highly anticipated edition will bring together more than 90 visionary artists, designers and collectives from across the globe in what will be our most ambitious Triennial to date. Spanning all four levels of NGV International and unfolding across the gallery's expansive spaces, this landmark exhibition offers an unparalleled journey through contemporary creative expression.

Through the leadership of dedicated supporters, the Triennial series has already welcomed almost three million visitors, presented hundreds of thought-provoking programs and enabled the acquisition of more

than 420 works, many of which will find their future home within the foundational Collection at The Fox: NGV Contemporary. With the generosity of our community and donors, the NGV Triennial has become Australia's most visited and most anticipated free exhibition.

We extend our deepest gratitude to the passionate donors who have already pledged their support towards NGV Triennial 2026, ensuring it will continue to affirm Melbourne's place as a vital stage for international artistic discourse.

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(opposite)
Installation view of **Farrokh Mahdavi's**
Untitled 2021, on display as part of the 2023
NGV Triennial, National Gallery of Victoria,
Melbourne. Purchased with funds donated
by Sarah Morgan and Andrew Cook, 2024
© Farrokh Mahdavi. Courtesy of the artist and
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(following spread)
Breathe Studios *Home Truth* (2024)
NGV Architecture Commission with
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Renée, The new look of Dior, Place de la Concorde, Paris, August 1947 1978. National Gallery of Victoria, Melbourne.
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Installation view of Yayoi Kusama at NGV International,
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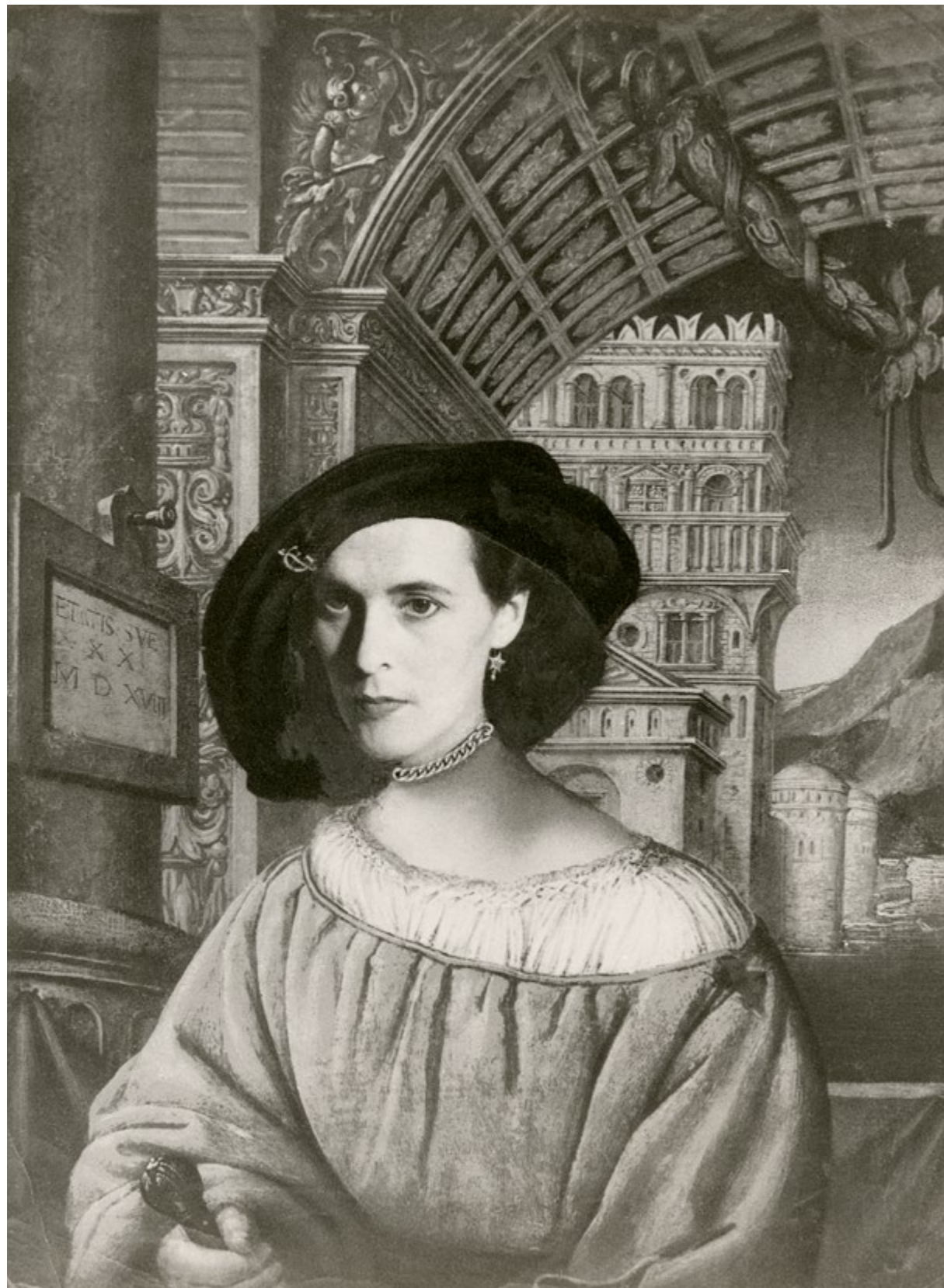
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(previous page)
Installation view of **Japanese Fireman's Coat: Tenjiku Tokubei Practices Toad Magic (Tenjiku Tokubei gama yōjutsuzu hikeshi sashiko hanten)** Edo period, mid 19th century. National Gallery of Victoria, Melbourne. Purchased with funds donated by S. Baillieu Myer AC and Sarah Myer, 2025

(above)
Kati Horna *Leonora Carrington* 1957. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2024 © Kati Horna, courtesy Michael Hoppen Gallery

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Morita SHIRYŪ *Kanzan* 1969. National Gallery of Victoria, Melbourne. Felton Bequest, 2025 © Morita Estate

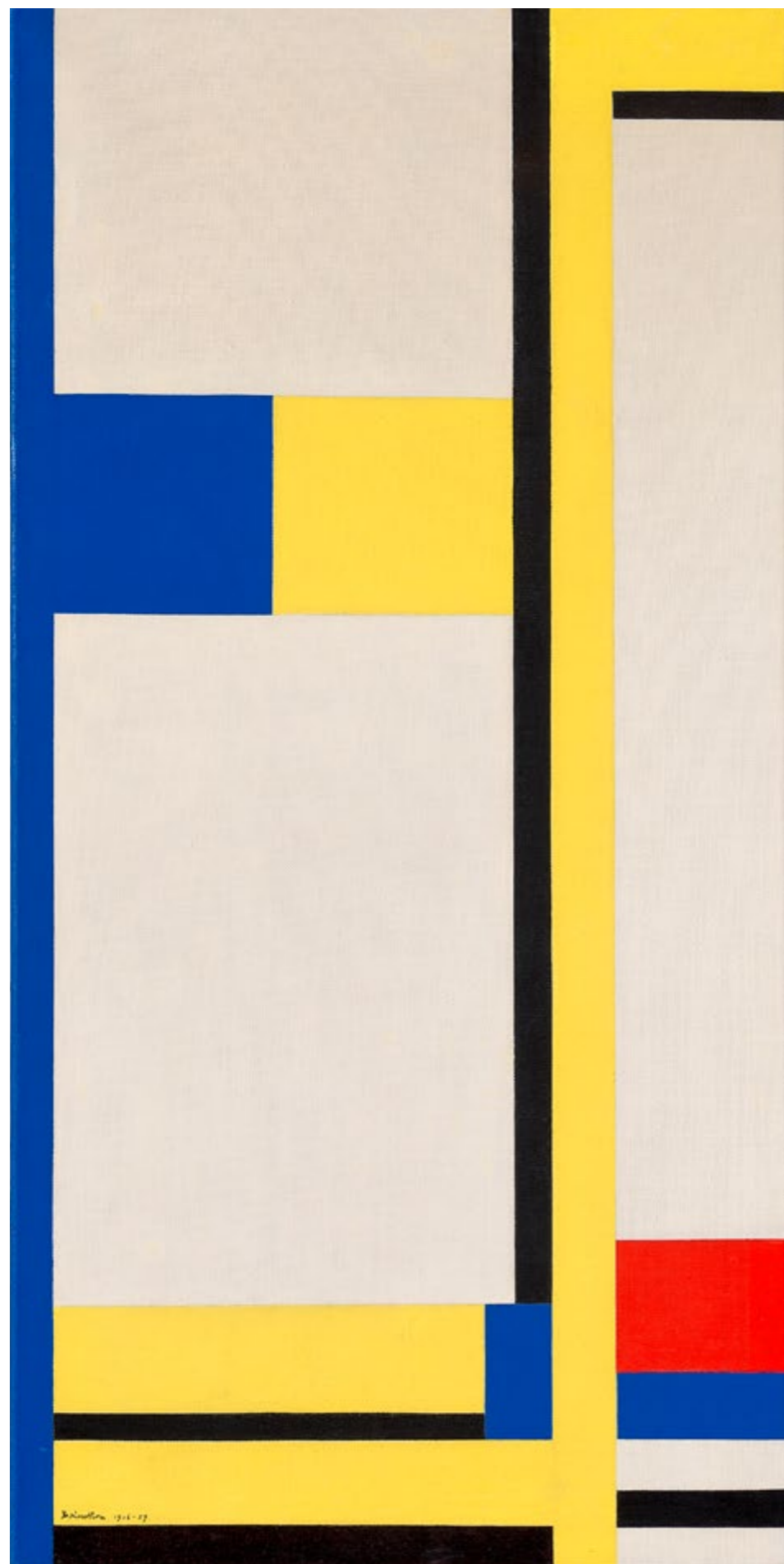
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Peggy Griffiths *Jilinybeng Jarnang (Bush cucumber and spinifex)* 2024. National Gallery of Victoria, Melbourne.. Purchased with funds donated by Krystyna Campbell-Pretty AM & Family, 2025 © Warringarri Arts



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Marlow MOSS *Composition yellow, blue, black, red and white* 1956–1957m National Gallery of Victoria, Melbourne. John William Fawcett Bequest, 2025
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FELTON SOCIETY

This year, the Felton Society continued to play a vital role in shaping and enriching the NGV Collection. It is through the unwavering dedication and generosity of our Felton Society members that Alfred Felton's visionary legacy lives on ensuring that the Collection remains expansive and freely accessible for audiences today and for generations to come.

We extend our heartfelt thanks to everyone who engaged with our planned giving program throughout the year. This program included a range of events and lectures that offered valuable insights into major exhibitions, such as Melbourne Winter Masterpieces® *Pharaoh, Yayoi Kusama* and *Cats & Dogs*.

In August 2024, we were delighted to host a special dinner honouring our Felton Society Major Benefactors celebrating their extraordinary levels of confirmed commitment to the Gallery. In May 2025, our annual Felton Society Lunches provided a treasured opportunity to thank our community for their ongoing and generous support.

We are saddened by the loss of dear friends and family throughout the past year, and the NGV acknowledges their legacy at the Gallery. We also recognise the bequests that were received during this period and celebrate the impact they will have on the NGV Collection, including John William Fawcett Bequest; Eva Mandel; Peter Wynne Morris; Marjorie Joseph-Wilks; Angela Glover; Lynn Rooney Bequest; Louis Partos Bequest; Rev Noel Whale Bequest; The Warren Clark Bequest; 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.

We thank our Felton Society members, whose dedication and enthusiasm for the NGV will continue to live on through your planned and present giving.

ANNA KOPINSKI
HEAD OF BEQUESTS AND PLANNED GIVING



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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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Vereinigte Wiener und Gmundner Keramik,
Vienna (manufacturer) *Inkwell* c. 1915.
 National Gallery of Victoria, Melbourne.
 Purchased with funds donated by
 Peter & Ivanka Canet, 2024





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

NGVWA

We warmly thank the NGVWA for their outstanding fundraising efforts throughout 2024/25. Under the leadership of President Georgie Lynch, Treasurer Kathleen Canfell and Secretary Melissa Smith, the NGVWA continues to provide vital and dedicated support to the NGV.

The NGV celebrates the breadth of fundraising activities conducted by the NGVWA over the past financial year, which generated significant support for the Gallery. This included the 2024 Annual Lecture, 2024 Spring Lunch, Sydney Contemporary Garden Day, 2024 Melbourne Winter Masterpiece® *Pharaoh* Guided Tour, 2024 Garden Day, 2025 NGVWA Annual Lecture & Summer Soirée, NGVWA Fundraising Dinner and the NGVWA Autumn Lunch.

The NGV also recognises those members who personally contributed through the NGVWA program, including the Hupert Family Foundation, Minimax, Husk Corporation, Jennifer Lempriere, Vivien & Graham Knowles, Mutual Trust, and donors who wish to remain anonymous.

Finally, we acknowledge the incredible acquisition of Sarah Moon's photograph *The red dress (La robe rouge)*, 2010, a complementary highlight to the retrospective exhibition of acclaimed fashion designer Martin Grant at The Ian Potter Centre: NGV Australia. The NGV is profoundly grateful for the ongoing support and incredible commitment of the NGVWA, which has enriched the Collection and assisted a wide range of Gallery programs since 1961.

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(above) Georgie Lynch, NGVWA President at NGVWA Spring Lunch 2024

(below) NGVWA Annual Dinner with Martin Grant
Photo: Gena Ferguson Photography

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INTERNATIONAL

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 Shanthy Jayetileke, 2025

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
Baillieu and Sarah Myer Bequest, 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
Purchased with funds donated by 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

Japanese *Yukata with Frogs (Yanagi to kairu yukata)*
Meiji period (1868–1912). National Gallery of Victoria,
Melbourne. Purchased with funds donated by Jan
Bagley and Bruce Herbes, 2025



**Choonsun Moon**

Korea born 1980

Necklace 2024

fomica (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

Purchased with funds donated by 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 Asian Art Acquisition Fund, 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

Utawaga 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

Young girl bathing (Jeune fille au bain) 1873, cast 1882

bronze

Gift of Krystyna Campbell-Pretty AM & 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 & 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

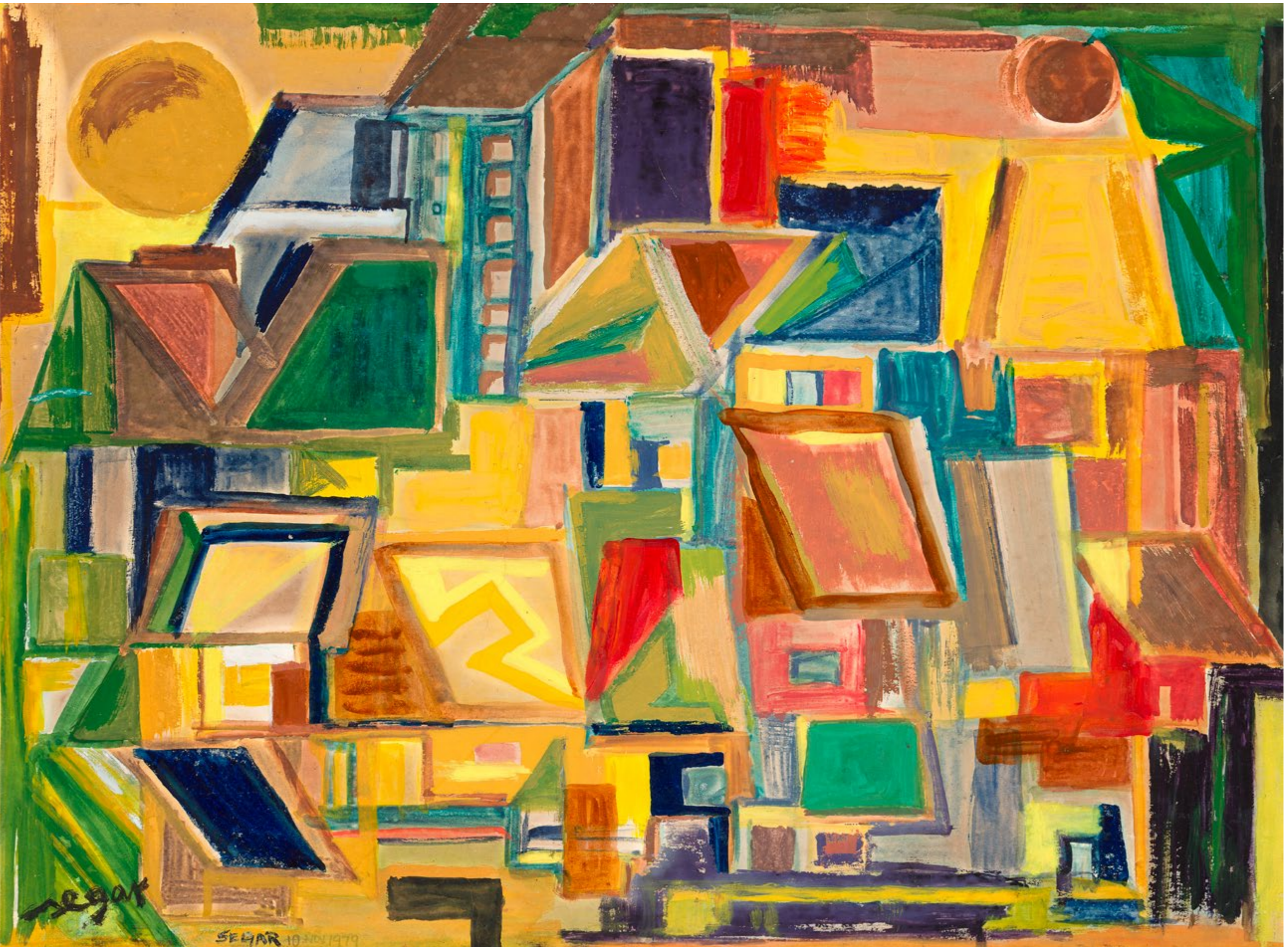
England 1859–1928

Apollo and Daphne 1895

oil on canvas

Purchased with funds donated by Krystyna Campbell-Pretty AM & Family, Warren Clark

Man Ray *Indestructible object* 1965. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2024 © Man Ray Trust. ADAGP/Copyright Agency



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.

Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Anne Robertson and Mark Robertson OAM and NGV Foundation, 2024

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 AC, Lindsay Fox AC and 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

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 & Family through the Australian Government's Cultural Gifts Program, 2024

PURCHASES

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. Purchased with funds donated by Jo Horgan AM and MEC

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

INTERNATIONAL DECORATIVE ARTS

GIFTS

England (manufacturer)

Mourning bracelet 1830s

human hair, wax, resin

Gift of Dimity Reed, 2024

(previous spread)

Raja Segar *The housing scheme* 1979. National Gallery of Victoria, Melbourne. Gift of Dr Srilal Fernando, 2025 © Raja Segar

(opposite)

Hélène Bertaux *Young Girl Bathing (Jeune fille au bain)* 1873, cast 1882. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2024





(opposite)
Veronika Fabian *Chains for an average woman, tattooed necklace* designed 2022, made 2024. National Gallery of Victoria, Melbourne. Purchased with funds donated by Rosemary and Nora Merralls, 2025
 © Veronika Fabian



(above)
Maria Pergay (designer), **Ugine Gueugnon**, **Gueugnon** (manufacturer) *Ring chair* c. 1970. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 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 & 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 & 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

Marlow Moss (designer), **James Couper & Sons,
Glasgow** (manufacturer) *Clutha, propeller vase* c. 1895.
National Gallery of Victoria, Melbourne
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

Bracciodiferno 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, *Dantè* collection, autumn–winter
1996–97

rayon (knit)

Shirt 1996, *Dantè* collection, autumn–winter

1996–97

cotton (jersey), shell (buttons)

Shirt 1996, *Dantè* collection, autumn–winter

1996–97

mohair, wool, angora, nylon and shell

(fastenings)

Dress 2004, *Deliverance* collection, spring–
summer 2004

silk (chiffon, crepe), polyester (ribbon, twill)

Gift of Krystyna Campbell-Pretty AM & 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 & 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 & 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 & 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 & 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

(faillie, ribbon), plastic (boning), elastane, metal (fastenings)

Gift of Krystyna Campbell-Pretty AM & 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 & 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, *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, *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, *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, *Long line*, autumn–winter 1951–52

wool, silk (crepe, plain), linen, plastic and metal (fastenings)

Pinewood (Pomme de pin), jacket and dress

1955, Y line, autumn–winter 1955–56

wool (tweed), silk (plain, organza), pinewood, metal and plastic fastening)

Blandine, dress 1957, *Libre* line, spring–summer 1957

silk (carmine, organza, satin), nylon (tulle),

steel, (boning), metal (fastenings)

Chaperon rouge, dress and blouse 1958,

Trapèze line, spring–summer 1958

silk (carmine, organza), nylon (tulle), metal (fastening)

Sophie, dress and wrap 1958, *Trapeze* line, spring–summer 1958

wool, alpaca, silk (plain, organza), silk linen,

nylon (tulle), metal and plastic (fastenings)

Gift of Krystyna Campbell-Pretty AM & 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, *Surrealist* collection,

spring–summer 1999

acetate, viscose (crepe, satin, plain),

rhinestones, metal, enamel and nylon

(fastenings)

Dress and bodysuit 2000, *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 & 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 & 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, *Indigo Dye and*

Twist collection, spring-summer 1982

cotton, plastic (fastenings)

Blouse, top and pants 1981, *Indigo Dye and*

Twist collection, spring-summer 1982

cotton, linen, plastic (fastenings)

Coat, jacket, top and pants 1981, *Pirates*

collection, autumn-winter 1981–82

wool, elastane, plastic (fastenings)

Dress and jumper 1981, *Pirates* collection,

autumn-winter 1981–82

wool, plastic, metal and nylon (fastenings)

Dress and wrap 1981, *Indigo Dye and Twist*

collection, spring-summer 1982

cotton

Jacket and pants 1981, *Pirates* collection,

autumn-winter 1981–82

wool, plastic (fastenings)

Jacket, top and skirt 1981, *Indigo Dye and Twist*

collection, spring-summer 1982

cotton

Shoes 1981, *Indigo, Dye and Twist* collection,

spring-summer 1982

leather, rubber

Boots 1982, *Patchworks and X* collection,

spring-summer 1983

leather, metal, rubber

Coat 1982, *Holes* collection, autumn-winter

1982–83

wool, cotton (binding)

Coat 1982, *Holes* collection, autumn-winter

1982–83

wool, plastic (fastenings)

Dress 1982, *Patchworks and X* collection,



Chanel, Paris (fashion house), **Karl Lagerfeld** (designer) *Dress* 2014, from the *Cruise* collection 2014. National Gallery of Victoria, Melbourne. Gift of Olga Kononchuk, 2024



spring-summer 1983

polyester, shell (buttons)

Dress and headscarf 1982, *Patchworks and X*

collection, spring-summer 1983

cotton

Jacket and gloves 1982, *Holes* collection,

autumn-winter 1982–83

wool, triacetate, plastic (buttons), cotton

(binding)

Jumper and pinafore 1982, *Holes* collection,

autumn-winter 1982–83

wool, cotton, plastic, metal and nylon

(fastenings)

Jacket, top and skirt 1982, *Holes* collection,

autumn-winter 1982–83

wool, wool acrylic, plastic and nylon

(fastenings)

Shoes 1982, *Patchworks and X* collection,

spring-summer 1983

leather, rubber, metal

Shoes 1982, *Patchworks and X* collection,

spring-summer 1983

leather, metal

Skirt 1982, *Patchworks and X* collection, spring-

summer 1983

cotton

Top and skirt 1982, *Patchwork and X* collection,

spring-summer 1983

cotton, cotton (jersey), metal and nylon

(fastenings)

Top and skirt 1982, *Patchworks and X*

collection, spring-summer 1983

cotton, shell (button) and metal and nylon

(fastenings)

Top, skirt, stole and armbands 1982, *Patchwork*

and X collection, spring-summer 1983

cotton (tape, jersey, knit), cotton, metal and

nylon (fastening), plastic (buttons)

Wrap and apron 1982, *Holes* collection,

autumn-winter 1982–83

leather (suede), metal (fastening)

Coat, top and skirt 1983, *Gloves, Skirts, Quilted*

Big Coats collection, autumn-winter 1983–84

wool, wool (jersey), wool nylon, elastane

Gloves 1983, *Gloves, Skirts, Quilted Big Coats*

collection, autumn-winter 1983–84

wool

Jacket, top, and skirt 1983, *Gloves, Skirts,*

Quilted Big Coats collection, autumn-winter

1983–84, wool nylon, wool elastane, elastane

Pants 1983, *Gloves, Skirts, Quilted Big Coats*

collection, autumn-winter 1983–84

wool, wool nylon, elastane

Jacket, top, and skirt 1983, *Gloves, Skirts,*

Quilted Big Coats collection, autumn-winter

1983–84, wool nylon, wool elastane, elastane

Pants 1983, *Gloves, Skirts, Quilted Big Coats*

collection, autumn-winter 1983–84

wool, wool nylon, elastane

Jacket, top, and skirt 1983, *Gloves, Skirts,*

Quilted Big Coats collection, autumn-winter

1983–84, wool nylon, wool elastane, elastane

Pants 1983, *Gloves, Skirts, Quilted Big Coats*

collection, autumn-winter 1983–84

collection, autumn-winter 1983–84

wool nylon, metal and plastic (fastenings)

Shoes 1983, *Gloves, Skirts, Quilted Big Coats*

collection, autumn-winter 1983–84

rubber, synthetic fabric

Top 1983, *Gloves, Skirts, Quilted Big Coats*

collection, autumn-winter 1983–84

wool

Top and skirt 1983, *Gloves, Skirts, Quilted Big*

Coats collection, autumn-winter 1983–84

wool, elastane

Top and skirt 1983, *Gloves, Skirts, Quilted Big*

Coats collection, autumn-winter 1983–84

wool acrylic, elastane

Coat, top and skirt 1984, *Twist, Silk + Jersey,*

Knits (Patchworks) collection, autumn-winter

1984–85

wool, nylon, elastane

Hat 1984, *Twist, Silk + Jersey, Knits*

(Patchworks) collection, autumn-winter

1984–85

rayon, synthetic fabric (grosgrain)

Shoes 1984, *Twist, Silk + Jersey, Knits*

(Patchworks) collection, autumn-winter

1984–85

leather, leather (suede), rubber

Top and skirt 1984, *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 & Family

through the Australian Government's Cultural

Gifts Program, 2024

Boleto 1985, *Bias Cutting* collection, spring-

summer 1986

nylon

Coat and dress 1985, *Dots, Polyester Pleats*

collection, autumn-winter 1985–86

wool, acrylic polyester, shell (buttons), metal,

nylon (fastenings)

Dress 1985, *Bias Cutting* collection, spring-

summer 1986

triacetate

Dress 1985, *Dots, Polyester Pleats* collection,

autumn-winter 1985–86

rayon (velvet)

Dress and skirt 1985, *Bias Cutting* collection,

spring-summer 1986

nylon, plastic

Hat 1985, *Bias Cutting* collection, spring-

summer 1986

raffia, synthetic fabric (grosgrain)

Hat 1985, *Bias Cutting* collection, spring-

summer 1986

synthetic fabric

Hat 1985, *Bias Cutting* collection, spring-

summer 1986

coconut fibre, synthetic fabric (grosgrain),

plastic (comb)

Jacket, shirt and skirt 1985, *Bias Cutting*

collection, spring-summer 1986

triacetate, rayon, nylon, plastic (fastenings)

Shirtdress and dress 1985, *Bias Cutting*

collection, spring-summer 1986

rayon, silk rayon, cotton (jersey) and plastic

(fastenings)

Shoes 1985, *Bias Cutting* collection, spring

summer 1986

leather, rubber

Shoes 1985, *Bias Cutting* collection, spring

summer 1986

leather, rubber, polyester (grosgrain)

Hat 1986, *Bonding* collection, autumn-winter

1986–87

wool (felt)

Suit 1986, *Bonding* collection, autumn-winter

1986–87

wool, elastane, plastic (fastening)

Tights 1986, *Bonding* collection, autumn-winter

1986–87

acrylic, nylon, wool, elastic

Dress 1987, *White Shirt + Pants, Khaki, Lili*

Marleen collection, autumn-winter 1987–88

silk, rayon (lining), nylon and metal (fastenings)

Dress 1987, *White Shirt + Pants, Khaki, Lili*

Marleen collection, autumn-winter 1987–88

polyurethane (vinyl), cotton, polyester (satin),

and metal (fastenings)

Dress and bow 1987, *Frontless, Lamé and*

Sequins collection, spring-summer 1988

silk polyester, polyester (organza)

Hat 1987, *Frontless, Lamé and Sequins*

collection, spring-summer 1988

straw

Hat 1987, *White Shirt + Pants, Khaki, Lili*

Marleen collection, autumn-winter 1987–88

wool (felt), synthetic fabric (grosgrain)

Jacket and skirt 1987, *White Shirt + Pants,*

Khaki, Lili Marleen collection, autumn-winter

1987–88

wool polyester, wool, metal and plastic

(fastening)

Jacket, shirt and skirt 1987, *Frontless, Lamé*

and Sequins collection, spring-summer 1988

wool, silk, nylon, metal and plastic (fastenings)

Sandals 1987, *Frontless, Lamé and Sequins*

collection, spring-summer 1988

leather, rubber, metal

Shoes 1987, *Frontless, Lamé and Sequins*

collection, spring-summer 1988

leather, metal, synthetic fabric

Shoes 1987, *White Shirt + Pants, Khaki, Lili*

Marleen collection, autumn-winter 1987–88

leather

Shoes 1987, *White Shirt + Pants, Khaki, Lili*

Marleen collection, autumn-winter 1987–88

leather, rubber, metal

Vest, dress and skirt 1987, *Frontless, Lamé and*

Sequins collection, spring-summer 1988

THIERRY MUGLER, Paris (fashion house)

Thierry MUGLER (designer) *Breastplate and skirt*

1979 (spring-summer 1979) National Gallery of Victoria,

Melbourne. Gift of Krystyna Campbell-Pretty AM &

Family through the Australian Government's Cultural

Gifts Program, 2024

silk, nylon (tulle), elastane and plastic and metal (fastenings)
Dress 1988, *Movement* collection, spring-summer 1989
 polyester (chiffon, fleece) and plastic
Dress and bow 1988, *Movement* collection, spring-summer 1989
 cotton polyurethane, silk (organza, satin)
Dress and lapel 1988, *Red is Black* collection, autumn-winter 1988–89
 silk, wool, cupro nylon, metal and nylon (fastenings)
Jacket, lapel, top, skirt and tights 1988, *Red is Black* collection, autumn-winter 1988–89
 wool, triacetate, plastic, nylon polyester, nylon and metal (fastenings)
Dress 1989, *Refresh the Spirits* collection, spring-summer 1990
 silk rayon
Dress 1990, *Ink Dye, Stained Glass* collection, spring-summer 1991
 Polyester
Dress and slip 1990, *Ink Dye, Stained Glass* collection, spring-summer 1991
 polyester (chiffon, jersey), metal (fastenings)
Dress and wrap 1990, *Modern Sweetness* collection, autumn-winter 1990–91
 polyester, nylon and metal (fastenings)
Hat 1990, *Ink Dye, Stained Glass* collection, spring-summer 1991
 silk (organza), synthetic fabric, metal (comb)
Silk drape dress 1990, *Ink Dye, Stained Glass* collection, spring-summer 1991
 silk, metal and nylon (fastenings)
Boots 1991, *Chic Punk* collection, autumn-winter 1991–92
 leather, metal
Coat and dress 1991, *Chic Punk* collection, autumn-winter 1991–92
 rayon (velvet, lining), polyester (velvet), metal and nylon (fastening)
Coat, top and skirt 1991, *Chic Punk* collection, autumn-winter 1991–92
 wool, acetate, metal (fastening), wool nylon, plastic (buttons)
Dress and jumper 1991, *Chic Punk* collection, autumn-winter 1991–92
 wool, polyester rayon (crepe, velvet), nylon
Dress, top and stockings 1991, *Chic Punk* collection, autumn-winter 1991–92
 wool (crepe, jersey), wool nylon (mesh), elastane, acrylic
Hat 1991, *Unfinished* collection, spring-summer 1992
 wool (felt), metal
Shoes 1991, *Unfinished* collection, spring-summer 1992
 leather
Jacket, skirt and tights 1991, *Chic Punk* collection, autumn-winter 1991–92
 nylon (tulle), metallic thread, elastane, polyvinyl

chloride
Shoes 1991, *Chic Punk* collection, autumn-winter 1991–92
 leather, paint
Shoes 1991, *Unfinished* collection, spring-summer 1992
 leather, rubber
Coat and dress 1992, *Lilith* collection, autumn-winter 1992–93
 wool, polyester, cupro
Coat, dress and skirt 1992, *Lilith* collection, autumn-winter 1992–93
 wool, cupro, plastic (buttons), nylon, metal
Coat, dress, skirt and hat 1992, *Lilith* collection, autumn-winter 1992–93
 wool, cupro, plastic (buttons), nylon, metal (fastenings)
Coat, top, skirt and belt 1992, *Lilith* collection, autumn-winter 1992–93
 wool, acrylic, nylon, cupro (lining), leather, metal, plastic (fastening)
Coat, vest and skirt 1992, *Ultrasimple* collection, spring-summer 1993
 rayon polyester acrylic (jacquard), wool, cupro, acetate, plastic, nylon and metal (fastenings)
Dress 1992, *Lilith* collection, autumn-winter 1992–93
 synthetic fabric (chiffon, rib)
Hat 1992, *Lilith* collection, autumn-winter 1992–93
 wool, synthetic fabric, metal
Jacket and dress 1992, *Lilith* collection, autumn-winter 1992–93
 wool, polyester, cupro (lining), synthetic fabric (velcro), plastic (fastening)
Shoes 1992, *Lilith* collection, autumn-winter 1992–93
 rubber, elastane, linen
Shoes 1992, *Lilith* collection, autumn-winter 1992–93
 leather
Shoes 1992, *Lilith* collection, autumn-winter 1992–93
 rubber, linen, metal (nails)
Shoes 1992, *Lilith* collection, autumn-winter 1992–93
 wool (tweed), leather, rubber
Shoes 1992, *Ultrasimple* collection, spring-summer 1993
 leather, metal, rubber
Short jacket, dress and skirt 1992, *Lilith* collection, autumn-winter 1992–93
 wool, polyester, triacetate, acrylic, cupro, rayon, plastic (buttons)
Vest and dress 1992, *Ultrasimple* collection, spring-summer 1993
 wool, cupro, nylon, plastic and metal (fastenings)
Coat, dress and skirt 1993, *Eccentric* collection, spring-summer 1994
 polyester (georgette), cotton, cupro, elastane,

metal and nylon (fastenings)
Shoes 1993, *Eccentric* collection, spring-summer 1994
 leather, rubber, metal
Coat and skirt 1994, *Metamorphosis* collection, autumn-winter 1994–95
 wool nylon, acetate, metal and plastic (fastenings)
Coat, jumper and skirt 1994, *Metamorphosis* collection, autumn-winter 1994–95
 wool, nylon, cupro (lining), cotton (lining), plastic (fastenings), metal (fastenings)
Hat 1994, *Metamorphosis* collection, autumn-winter 1994–95
 wool, synthetic fabric (faux fur), cotton
Jacket, jumper, and skirt 1994, *Metamorphosis* collection, autumn-winter 1994–95
 wool (boiled), nylon (vevlet), acetate, plastic and metal (fastenings)
Jacket, overdress and pants 1994, *Transcending Gender* collection, spring-summer 1995
 cotton, rayon, polyester (organza twill), metal and plastic (fastenings)
Loafers 1994, *Metamorphosis* collection, autumn-winter 1994–95
 leather, synthetic fabric
Pants 1994, *Transcending Gender* collection, spring-summer 1995
 synthetic fabric, nylon and metal (fastenings)
Trousers 1994, *Metamorphosis* collection, autumn-winter 1994–95
 wool nylon and metal and plastic (fastenings)
Tunic 1994, *Metamorphosis* collection, autumn-winter 1994–95
 wool, cotton
Waistcoat and pants 1994, *Transcending Gender* collection, spring-summer 1995
 wool, cotton, plastic and metal (fastenings)
Blouse and skirt 1995, *Sweeter than Sweet* collection, autumn-winter 1995–96
 cotton, wool, metal, nylon and plastic (fastenings)
Coat 1995, *Sweeter than Sweet* collection, autumn-winter 1995–96
 wool, cupro, plastic (fastenings)
Coat, jacket, dress and neckpiece 1995, *Sweeter than Sweet* collection, autumn-winter 1995–96
 wool, cupro, satin, polyester nylon (taffeta, chiffon, lace), polyester and plastic (fastenings)
Dress 1995, *Sweeter than Sweet* collection,

ZANDRA RHODES, London (fashion house) **Zandra RHODES** (designer) *Coat* 1974 (*Uluru* collection 1974). National Gallery of Victoria, Melbourne. Gift of the artist, 2024





autumn-winter 1995–96
polyester, nylon rayon, cotton
Jacket and skirt 1995, *Sweeter than Sweet* collection, autumn-winter 1995–96
polyester, nylon, cupro (lining), plastic, nylon and metal (fastenings)
Sandals 1995, *Sweeter than Sweet* collection, autumn-winter 1995–96
leather, metal, rubber
Jacket, vest and dress, socks and shoes 2000, *Hard and Forceful (Energy)* collection, autumn-winter 2000–01
wool nylon, leather, nylon (tulle), cupro, plastic and metal (fastenings), rubber
Brogues 2001, *Beyond Taboo* collection, autumn-winter 2001–02
leather, cotton, synthetic fabric
Dress 2001, *Beyond Taboo* collection, autumn-winter 2001–02
polyester (chiffon, lace), nylon, rayon polyester (thread), elastane and metal (fastenings)
Dress 2001, *Beyond Taboo* collection, autumn-winter 2001–02
polyester, nylon (lace), cotton nylon rayon (thread), metal (fastenings)
Dress 2001, *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, *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, *Beyond Taboo* collection, autumn-winter 2001–02
leather, plastic, metal, diamanté, rubber
Dress 2002, *Extreme Embellishment (Adornment)* collection, spring-summer 2003
cotton, metal (fastenings)
Jacket, vest and skirt 2002, *Extreme Embellishment (Adornment)* collection, spring-summer 2003
cotton, wool, metal (fastenings)
Sandals 2002, *Extreme Embellishment (Adornment)* collection, spring-summer 2003

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

silk wool, nylon (tulle), synthetic fabric, metal (fastenings)
Shoes 2006, *Cubism* collection, spring-summer 2007
leather, plastic, cotton
Shoes 2006, *Cubism* collection, spring-summer 2007
leather, elastane, cotton, metal
Coat, bra, skirt, socks and shoes 2008, *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, *Bad Taste* collection, autumn-winter 2008–09
silk, nylon, cotton, polyester and metal
Hat 2008, *Bad Taste* collection, autumn-winter 2008–09
acrylic, polyester, elastane
Hat 2008, *Bad Taste* collection, autumn-winter 2008–09
acrylic, polyester, elastane
Jacket, blouse and skirt 2008
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, *Bad Taste* collection, autumn-winter 2008–09
rayon, cupro, polyester, acetate, elastane, nylon, plastic, metal and nylon (fastenings)
Shoes 2008, *Bad Taste* collection, autumn-winter 2008–09
leather, metal, rubber, patent (leather)
Shoes 2008, *Bad Taste* collection, autumn-winter 2008–09
leather, cotton
Shoes 2008, *Bad Taste* collection, autumn-winter 2008–09
leather, rubber, metal, cotton, plastic
Shoes 2008, *Tomorrow's Black* collection, spring-summer 2009
leather, plastic, rubber, cotton/polyester, synthetic fabric, metal
Bolero and dress 2009, *Adult Delinquent* collection, spring-summer 2010
wool, polyester, cotton, acetate, nylon, rayon, polyurethane, cupro, nylon and metal (fastenings)
Coat, blouse and pants 2009, *Wonderland* collection, autumn-winter 2009–10
cotton, plastic, metal
Dress and tights 2009, *Wonderland* collection, autumn-winter 2009–10
nylon, plastic, metal, elastic
Harness, shorts and belt 2009, *Adult Delinquent* collection, spring-summer 2010
elastane nylon, elastic, leather (cow), nylon, metal (hardware)
Shoes 2009, *Adult Delinquent* collection,

Issey Miyake, Tokyo (fashion house), **Satoshi Kondo** (designer) *RECTILINIER*, dress 2023, from the *The Square and Beyond* collection, autumn-winter 2023. National Gallery of Victoria, Melbourne. Purchased with funds donated by Sharon and Gregory Paton, 2024

spring-summer 2010
 leather, leather (suede) rubber, metal, cotton, plastic
Shoes 2009, *Wonderland* collection, autumn-winter 2009–10
 leather, ink, cotton, rubber
Shoes 2009, *Wonderland* collection, autumn-winter 2009–10
 leather, ink, synthetic fabric
Shoes 2009, *Wonderland* collection, autumn-winter 2009–10
 leather, ink, synthetic fabric, rubber
Top, skirt and tights 2009, *Wonderland* collection, autumn-winter 2009–10
 nylon, cotton, cotton polyester, elastane, leather, plastic and metal (fastenings)
Dress, bra and skirt 2010, *No Theme (Multiple Personalities, Psychological Fear)* collection, spring-summer 2011
 cotton, leather, nylon, polyester and plastic and metal (fastenings)
Jacket and dress 2010, *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, *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, *Inside Decoration* autumn-winter 2010–11
 wool, cupro, polyester (wadding, crepe jersey, lining), elastane, cotton
Shoes 2010, *Inside Decoration* autumn-winter 2010–11
 leather, elastic, synthetic fabric (sole)
Shoes 2010, *No Theme (Multiple Personalities, Psychological Fear)* collection, spring-summer 2011
 leather, synthetic fabric (elastane), rubber
Shoes 2010, *No Theme (Multiple Personalities, Psychological Fear)* collection, spring-summer 2011
 leather, synthetic fabric (elastane), synthetic fabric, metal
Backless jacket, frontless jacket and shorts 2011
Hybrid Fashion collection, autumn-winter 2011–12
 polyester, lyocell nylon polyurethane, wool, cupro (lining), metal and plastic (fastenings)
Shoes 2011, *Hybrid Fashion* collection, autumn-winter 2011–12
 leather, rubber, cotton (laces)
Shoes 2011, *Hybrid Fashion* collection, autumn-winter 2011–12
 leather, synthetic fabric, rubber, cotton (laces)
Shoes 2011, *Hybrid Fashion* collection,

autumn-winter 2011–12
 leather (patent, printed), metal (buckle), elastic
Coat and pants 2012, *2 Dimensions* collection, autumn-winter 2012–13
 wool rayon, polyester, cotton (calico), metal (fastening)
Shoes 2012, *2 Dimensions* collection, autumn-winter 2012–13
 leather, metal, wood, rubber
Coat, vest and shorts 2013, *The Infinity of Tailoring* collection, autumn-winter 2013–14
 polyester, cupro (lining), plastic (fastenings)
Dress and tights 2013, *Not Making Clothing*, collection, spring-summer 2014
 wool, polyester, mohair, elastane
Dress and tights 2014, *MONSTER* collection, autumn-winter 2014–15
 wool (plaid), wool acrylic, cupro, plastic (fastenings), polyester, elastane
Shoes 2014, *MONSTER* collection, autumn-winter 2014–15
 leather, elastane, metal, rubber
Shoes and shoe covers 2014, *Not Making Clothing* collection, spring-summer 2014
 leather, cotton, synthetic fabric
Dress, socks and shoes 2020, *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 (faillle, thread), linen and metal (fastenings)
 Gift of Krystyna Campbell-Pretty AM & 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 & 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 & 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, *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, *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, *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, *Andro Jeans*

collection, spring–summer 1993

wool acrylic, cotton (denim), cotton, leather,

cotton polyester (thread), metal (fastenings)

Suit 1995, *Fin de Siècle/1940s Latino Lover*

collection, spring–summer 1995

cotton, gouache, plastic, metal and nylon

(fastenings)

Bustier and trousers 1996, *The Modern Man*

collection, autumn–winter 1996–97

wool, polyamide, polyester, polyester acetate

(damask, dupion), brass (fastenings)

Dress 1996, *0004* collection, 1996

polyester

Comme des Garçons, Tokyo (fashion house), Rei Kawakubo

(designer) *Coat and pants* 2012, from the *2 Dimensions* collection, autumn–winter 2012–13. National Gallery of Victoria, Melbourne. Gift of Takamasa Takahashi and David Tune, 2025





Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2024

Look 49, evening gown 1999, *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, *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 & Family through the Australian Government's Cultural Gifts Program, 2025

Top 2004, *Tattoos/Raw and Refined* collection, spring–summer 2004

nylon (mesh)

Top and jeans 2004, *Tattoos/Raw and Refined* collection, spring–summer 2004

nylon (mesh), cotton (denim), brass and plastic (fastenings)

Top and kilt 2004, *Tattoos/Raw and Refined* collection, spring–summer 2004

polyester elastane, cotton (knit), metal and plastic (fastenings)

Gift of Krystyna Campbell-Pretty AM & 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 & Family through the Australian Government's Cultural Gifts Program, 2025

John Galiano, London (fashion house)
est. 1984

John Galiano (designer)
Gibraltar born 1960, emigrated to England 1966, worked in France 1991–
Hat, scarf and cockade 1984, *The Incredibles* (*Les Incroyables*) collection 1984

wool acrylic, silk
Coat 1986, *Fallen angels* collection, spring–summer 1986

wool, linen, plasticine (buttons)
Tailcoat and pants 1992, *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 & Family through the Australian Government's Cultural Gifts Program, 2024

Dress 1986, *Fallen angels* collection, spring–summer 1986

linen, elastane, cotton polyester, polyester (fur)
Dress 1995, *Dolores* collection, autumn–winter 1995

silk (satin crepe, chiffon)

Gift of Krystyna Campbell-Pretty AM & 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, *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 & 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 & 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 & 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 & 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 (fastenings)

Gift of Krystyna Campbell-Pretty AM & 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 & 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 & 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 & 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 & 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, *Spirale Futuriste* collection, autumn–winter 1979–80

brass, crystals

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2024

Jacket, skirt, brooch, earrings and shoes 1989, *Buick* collection, autumn–winter 1989–90

wool (worsted), silk, leather (suede) metal and

plastic (fastenings and embellishments)

Gift of Krystyna Campbell-Pretty AM & 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, *Mini-Crini* collection, spring–summer 1986

cotton (denim, chambray), brass and metal (fastenings)

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2024

Boater hat 1988, *Britain Must Go Pagan* collection, spring–summer 1988

nylon (net), polyester (grosgrain), straw

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2025

Jacket and kilt 1988, *Time Machine* collection, autumn–winter 1988–89

leather, acetate, cotton, wool (tartan), metal (fastenings)

Jacket, corset, skirt, breeches and shoes

1988, *Time Machine* collection, autumn–winter 1988–89

cotton (plain, broderie, velvet), polyester

(boning), acetate, nylon (tulle), viscose (jersey), gilt-metal and plastic (fastenings)

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2024

Corset 1990, *Portrait* collection, autumn–winter 1990–91

viscose (jersey), silk, elastane, cotton

polyester, synthetic leather, polyester (boning)

metal (fastenings)

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gift Program, 2025

Dress 1990, *Portrait* collection, autumn–winter 1990–91

polyester (velvet), foil, nylon (fastenings)

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural

Gifts Program, 2024

Jacket and jeans 1990, *Cut and Slash*

collection, spring–summer 1991

cotton (denim, plain) metal (fastenings)

Jacket and pants 1990, *Portrait* collection,

autumn–winter 1990–91

polyamide acetate lycra, metallic foil, elastane

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural

Gift Program, 2025

Vest, shirt and jeans 1992, *Always on Camera*

collection, autumn–winter 1992–93

cotton (denim), brass (fastenings)

Jacket, blouse, and brooch 1993, *Anglomania*

collection, autumn–winter 1993–94

cotton (vevlet), silk, acetate, plastic and gilt

metal (fastenings)

Jacket, waistcoat, kilt, shawl, legs warmers and

shoes 1993, *Anglomania* collection, autumn–

winter 1993–94

wool (tartan), wool, metallic thread, acetate,

leather, synthetic fabric (velvet), brass

(fastenings)

Bustle pad 1994, *On Liberty* collection,

autumn–winter 1994–95

cotton (herringbone), gilt-metal

Dress 1997, *Five Centuries Ago* collection,

autumn–winter 1997–98

metallic thread, cotton, plastic (fastenings)

Jacket, shirt and skirt 1997, *Five Centuries Ago*

collection, autumn–winter 1997–98

wool (flannel), polyester (satin), cotton, metal,

plastic and nylon (fastenings)

Corset gown 1998, *Dressed to Scale* collection,

autumn–winter 1998–99

silk (plain, organza, tafetta), nylon (tulle), metal

(fastening)

Jacket, camisole and skirt 1998, *Tied to the*

Mast collection, spring–summer 1998

linen, silk (taffeta, organza, crêpe de chine),

shell, metal and nylon (fastenings)

Dress 2005, *Propaganda* collection, autumn–

winter 2005–06

viscose, silk, cotton, metal and plastic

(fastenings)

Gift of Krystyna Campbell-Pretty AM & Family through the Australian Government's Cultural Gifts Program, 2024

Dress 2007, *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 & Family through the Australian Government's Cultural

Gift Program, 2025

Dress 2012, *War and Peace* collection, spring–summer 2012

cotton, linen, polyester (grosgrain)

Gift of Krystyna Campbell-Pretty AM & 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, *Savage* collection spring–summer 1982

cotton

Tunic and culottes 1981, *Savage* collection

spring–summer 1982

cotton (plain, jersey), metal and plastic

(fastenings)

Tunic and culottes 1981, *Savage* collection

spring–summer 1982

cotton (plain, mesh, drawstring), metal and

plastic (fastenings)

Cardigan 1982, *Punkature* collection, spring–

summer 1983

cotton, wool, metal

Jacket, toga dress, stockings 1982, *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

(previous spread)

Joel Bray *Giraru Galing Ganhagirri (The wind will bring rain)* 2022. National Gallery of Victoria, Melbourne. Gift of the Family of Naomi Tippett AM, 2024 © Joel Bray

(previous spread)

Rona Panangka Rubuntja *The crow cheers for crows* 2024. National Gallery of Victoria, Melbourne. Gift of Beverly Knight, 2024 © Rona Panangka Rubuntja / Licensed by Copyright Agency, Australia







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 & 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, *Uluru* collection 1974
wool (felt), synthetic fabric (satin, lining), metal (fastenings)
Dress 1974, *Uluru* collection 1974
silk (chiffon), rayon (jersey, satin), plastic and nylon (fastenings)
Dress 1974, *Uluru* collection 1974
screenprinted silk (chiffon), synthetic fabric (satin), elastane
Dress and sash 1974, *Uluru* collection 1974
screenprinted silk (chiffon), elastane, plastic (sequins)
Jacket 1974, *Uluru* collection 1974
rayon (satin crepe), rayon (knit), cotton (lace)
Kaftan 1974, *Uluru* collection 1974
screenprinted silk (chiffon), plastic (sequins)
Skirt 1974, rayon (satin), metal (fastenings)
Tabard 1974
silk (chiffon), nylon (tulle)
Top and skirt 1974, *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)

(previous spread)
Richard Serra *Paths and edges #2* 2007. National Gallery of Victoria, Melbourne. Gift of Ralph and Ruth Renard through the Australian Government's Cultural Gifts Program, 2024
© Richard Serra / Artists Rights Society (ARS), New York

(opposite)
Mitch Mahoney *Kampitya (Father), Red gum canoe* 2024. National Gallery of Victoria, Melbourne. Purchased with funds donated by Krystyna Campbell-Pretty AM & Family and D'Laan Contemporary, 2025 © Mitch Mahoney, courtesy the artist and Vivien Anderson Gallery

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, *Project 9, Invitation to Ojube Oba* collection, autumn–winter 2024–25
wool, silk gazar, silk
Purchased NGV Foundation, 2024

Vivienne Westwood, London (fashion house)
est. 1985
Vivienne Westwood (designer)
England 1941–2022
Skirt 1987, *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, *Storm in a Teacup* collection, autumn–winter 1996–97
wool, cotton (velvet), acetate, polyester (grosgrain), 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, *Punkature* collection, spring–summer 1983
cotton (plain, cord), linen, leather, rubber and metal (fastenings)
Purchased with funds donated by Krystyna Campbell-Pretty AM & Family, 2024

FIRST NATIONS ART

PURCHASES

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 & 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 & 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 & 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 & 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 & 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 & Family through the Australian Government's Cultural Gifts Program, 2024

Robert Mapplethorpe

United States 1946–89

Iris 1987

Photogravure, artist's proof

Gift of Krystyna Campbell-Pretty AM & 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

gelatin silver photograph

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 studio.

He specialized in painting flowers and aquatic

life, especially crabs and prawns 1933–46,

printed 1970s

gelatin silver photograph

Cloisonné painting 1933–46, printed 1970s

gelatin silver photograph

Coal Hill, the artificial hill lying to the north of the

Forbidden City 1933–46, printed 1970s

gelatin silver photograph

Detail of glazed tilework by Pei Hai 1933–46,

printed 1970s

gelatin silver photograph

Duck farm below the city wall 1933–46, printed

1970s

gelatin silver photograph

Embroidering a child's cotton apron with cross

stitch 1933–46, printed 1970s

gelatin silver photograph

Fa Hai Ssu (The Law Ocean Temple), a

small temple in the Western Hills which was

remarkable for its Ming frescos still in excellent

state of preservation. The walls on which they

had been painted were always in near darkness

1933–46, printed 1970s

gelatin silver photograph

Hand-planing the body of a Chinese fiddle

1933–46, printed 1970s

gelatin silver photograph

Hua-piao outside T'ien An Men. There was one

pair of these pillars outside and one pair inside

T'ien An Men, as a reminder to the emperor

to walk in the path of virtue 1933–46, printed

1970s

gelatin silver photograph

In the early morning elderly gentlemen

practised t'ai-chi, the ancient Chinese system

of exercised designed to perfect body balance

1933–46, printed 1970s

gelatin silver photograph

Itinerant puppet show. The puppet master

would roam the streets and set up his booth on

the street or in a private courtyard, whenever it

was wanted 1933–46, printed 1970s

gelatin silver photograph

Itinerant refreshment stall for children. Wherever

there might be a demand, there would be

some specialist hawker filling the needs of

even the smallest customer 1933–46, printed

1970s

gelatin silver photograph

Making a rubbing 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970sgelatin silver

photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

gelatin silver photograph

No title 1933–46, printed 1970s

Gertrud Arndt *Mask self-portrait no. 11 (Maskenselbstbildnis Nr. 11)* 1930. National Gallery of Victoria, Melbourne. Bowness Family Fund for Photography, 2024 © Gertrud Arndt / Licensed by Copyright Agency, Australia





(above)

Edgar Degas *On stage III (Sur la scène III)* 1876–77. National Gallery of Victoria, Melbourne. Purchased with funds donated by Darcy Brennan Foundation, 2024

(following spread, left)

Emily Floyd *To live in a world of responsibilities, without being connected to everything* 2024. National Gallery of Victoria, Melbourne. Gift of Emily Floyd in the memory of Frances Floyd through the Australian Government's Cultural Gifts Program, 2025 © Emily Floyd courtesy of Anna Schwartz Gallery, Melbourne

(following spread, right)

Emily Floyd *To read in a non-extractive way* 2024. National Gallery of Victoria, Melbourne. Gift of Emily Floyd in the memory of Frances Floyd through the Australian Government's Cultural Gifts Program, 2025. © Emily Floyd courtesy of Anna Schwartz Gallery, Melbourne

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 traiditon 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

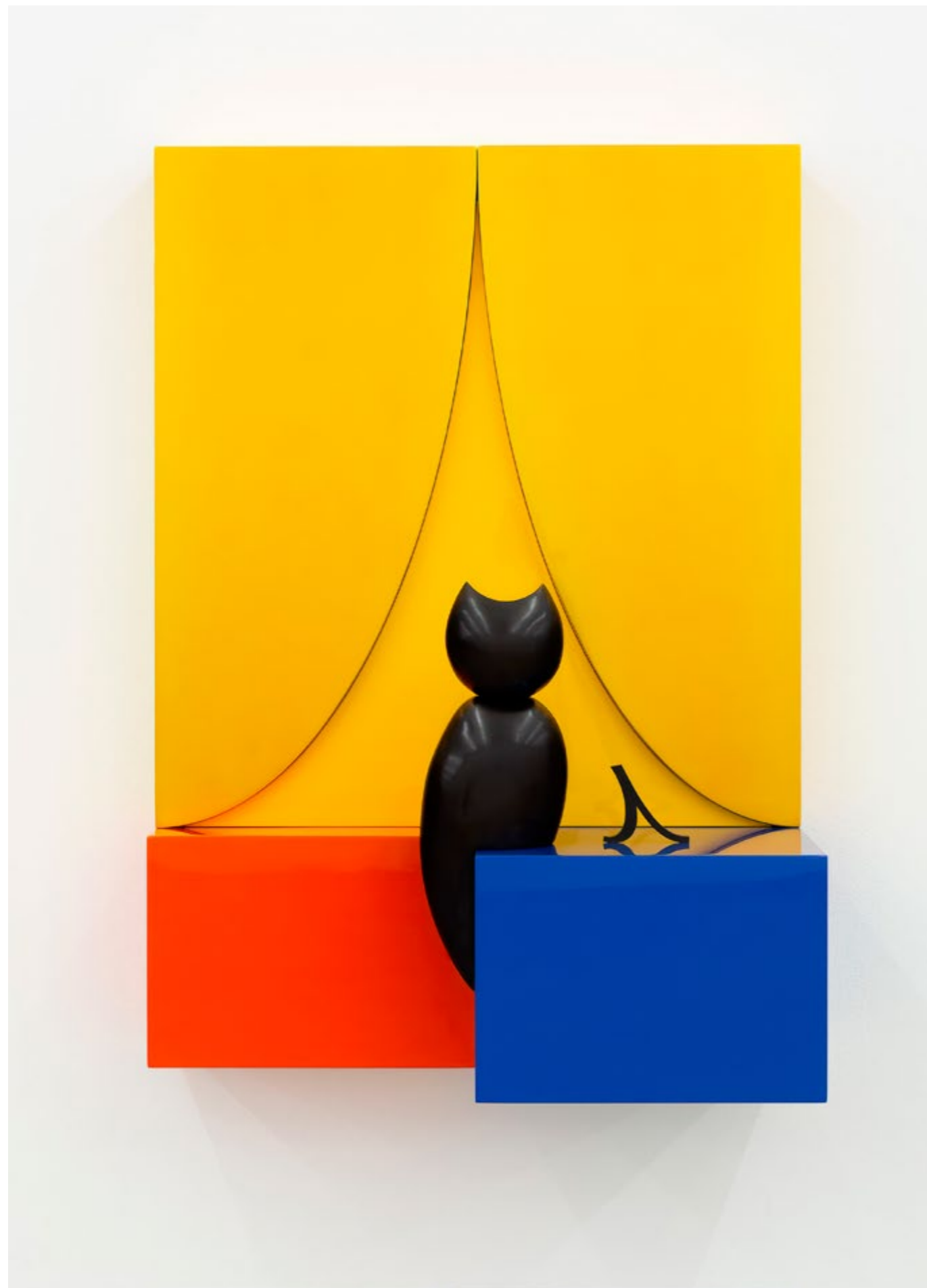
gelatin silver photograph
Wang Ch'ing Fang, another gifted artist. He painted landscapes in a style that was a break from tradition. Art was his vocation but he supported his family by teaching 1933–46, printed 1970s

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 & 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

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

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

Clement Meadmore *Light fitting for 'The Legend Espresso and Milk Bar'* 1955; *The trumpeter* 1957. National Gallery of Victoria, Melbourne. Gifts of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2025
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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

Light fitting for 'The Legend Espresso and Milk Bar' 1955

enamelled tin, iron, rubber, electrical 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

Vivienne Westwood, London (designer), **Vivienne**

Westwood (designer) *Corset gown* 1998, from the *Dressed to Scale* collection, autumn–winter 1998–99. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2024





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, *Satori* collection, spring-summer

Nathan Beard *Garland* 2022. National Gallery of Victoria, Melbourne. Purchased with funds donated by Rob Gould Foundation, 2024 © Nathan Beard

1998
 silk (satin jacquard)
Dress and underdress 1997, *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, *Botanica* collection, spring-summer 1999
 cotton, silk, synthetic fabric (wadding), nylon (fastening)
Dress 1998, *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, *Botanica* collection, spring-summer 1999
 silk (jacquard, plain)
Bolero, top and pants 1999, *High spirit* collection, spring-summer 2000
 cotton (organza, voile), silk, cotton polyester (thread), metal (fastening)
Bolero, top and skirt 1999, *High spirit* collection, resort, 2000
 silk (taffeta), wool, cotton silk (lining), cotton polyester (thread), glass and plastic (beads, sequins) *Bustier and skirt* 1999, *High spirit* collection, spring-summer 2000
 cotton (drill, plain), plastic (beads), silk (taffeta), metal and nylon (fastening)
Dress 1999, *High spirit* collection, spring-summer 2000
 silk (organza), cotton silk and cotton polyester (thread)
Jacket 1999, *High spirit* collection, resort 2000, cotton (organza)
 silk (organza), polyester cotton (thread)
Top and skirt 1999, *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, gouche, 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, *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, *Water star* collection, spring-summer 2002
 cotton (poplin), cotton polyester, plastic (sequins), nylon (fastening)
Look 5, top and skirt 2001, *Water star* collection, spring-summer 2002
 silk, silk (ribbon), cotton (poplin, rib), nylon (fastening)
Look 8, top, overskirt and skirt 2001, *Water star* collection, spring-summer 2002
 silk (organza), cotton (poplin), cotton polyester, glass (beads), nylon (tulle, fastening)
Overdress and dress 2001, *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, *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, *Light and night* collection, resort 2002
 silk (organza, tulle), metallic thread, leather, nylon (fastening)
Top, skirt and stole 2001, *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)
Bustier and pants 2002, *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, *Photo session* collection, spring-
 summer 2003
 leather (suede), cotton (organdy), silk, metal
 and nylon (fastenings)
Dress 2002, *Photo session* collection, spring-
 summer 2003
 silk (chiffon, satin), metal and nylon (fastening)
Jacket, dress and slip 2002, *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, cordouary), 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 (gerogette), 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, *Prism*

Mikki Ferrill *Untitled* 1970s. National Gallery of Victoria,
 Melbourne. Bowness Family Fund for Photography, 2024
 © Valeria "Mikki" Ferrill





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, *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)
Shirtdress 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 (tafetta), 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 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, *Duality* collection, resort, 2018

cotton, silk (habotai, organza), synthetic fabric, plastic (sequins, beads) metal and nylon (fastenings)

Top and skirt 2017, *Duality* collection, resort, 2018

cotton, cotton (tape), silk, nylon (mesh), metal and nylon (fastenings)

Dress, belt and bag 2018, *Vicious beauty* collection, resort, 2019

cotton, cotton (canvas), silk, plastic (sequins), nylon and metal (fastenings)

Shirt and shorts 2018, *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 (faillie, 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, *Pins* collection, autumn-winter 2006–07

silk (georgette), wool, aluminum and brass (safety pins)

Gown 2006, *Soft hard* collection, spring-summer 2006

screenprinted viscose (georgette), leather

(kangaroo), metal (fastenings)

Jacket and skirt 2006, *Soft hard* collection

spring-summer 2006

leather (kangaroo), ink, nylon, metal (fastening)

Top and skirt 2006, *Soft hard* collection, spring-summer 2006

viscose (georgette), silk (satin), leather, metal (fastening)

T-shirt and trousers 2006, *Pins* collection,

autumn-winter 2006–07

wool, silk georgette, metal (pins), leather, cotton (jersey)

Curtain gown 2007, *Soft hard* harder collection, autumn-winter 2007–08

silk (orgnaza), cotton (tape), cotton polyester (thread), plastic (beads), metal (fastenings)

Curtain gown 2008, *Template* collection spring-summer 2008

silk (chiffon), cotton (tape)

Curtain gown 2008, *Woodgrain* collection, autumn-winter 2008–09

silk (satin), cotton (tape), cotton polyester (thread)

Dress 2008, *Template* collection, spring-summer 2008

silk (satin), cotton (tape), metal (fastening)

Dress 2008, *Woodgrain* collection, autumn-winter 2008–09

silk (satin)

Dress and sleeves 2008, *Template* collection, spring-summer 2008

rayon (jersey), silk (satin)

Jacket and dress 2008, *Template* collection spring-summer 2008

leather, screenprinted cotton (jersey)

Jacket, skirt and scarf 2008, *Woodgrain*

collection, autumn-winter 2008–09

silk (velvet, satin), cotton (tape), cotton

polyester (thread), metal (fastenings)

Top and skirt 2008, *Template* collection, spring-summer 2008

screenrinted silk (georgette), plastic (bead),

cotton, cotton (tape), metal (fastenings)

T-shirt 2008, *Template* collection, spring-

summer 2008

leather (pigskin), cotton (jersey)

T-shirt and trousers 2008, *Woodgrain* collection,

autumn-winter 2008–09

cotton (velvet, tape), screenprinted cotton,

silk (satin), wood and plastic (beads,

embellishment), metal (fastenings)

Curtain gown 2009, *Same air, different time*

collection, spring-summer 2009

screenprinted silk (georgette)

Gift of the artist through the Australian

Government's Cultural Gifts Program, 2025

Gaetano PESCE (designer) **BRACCIODIFERRO S.R.L.,** **Genoa** (manufacturer) *Prototype no. 000-F for Moloch, floor lamp* (1971–1972) {designed and manufactured}, National Gallery of Victoria, Melbourne, Marjorie Josephs-Wilks Bequest, 2025



GIVISAR MORDOTS

\$ 1.99

AP9

GIVISAR MORDOTS

M39

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 & 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 Tippett 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 Ngai
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

Arrente 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 / Yankunytajtjara 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

Arrente 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 / Urraru 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 & 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 & 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

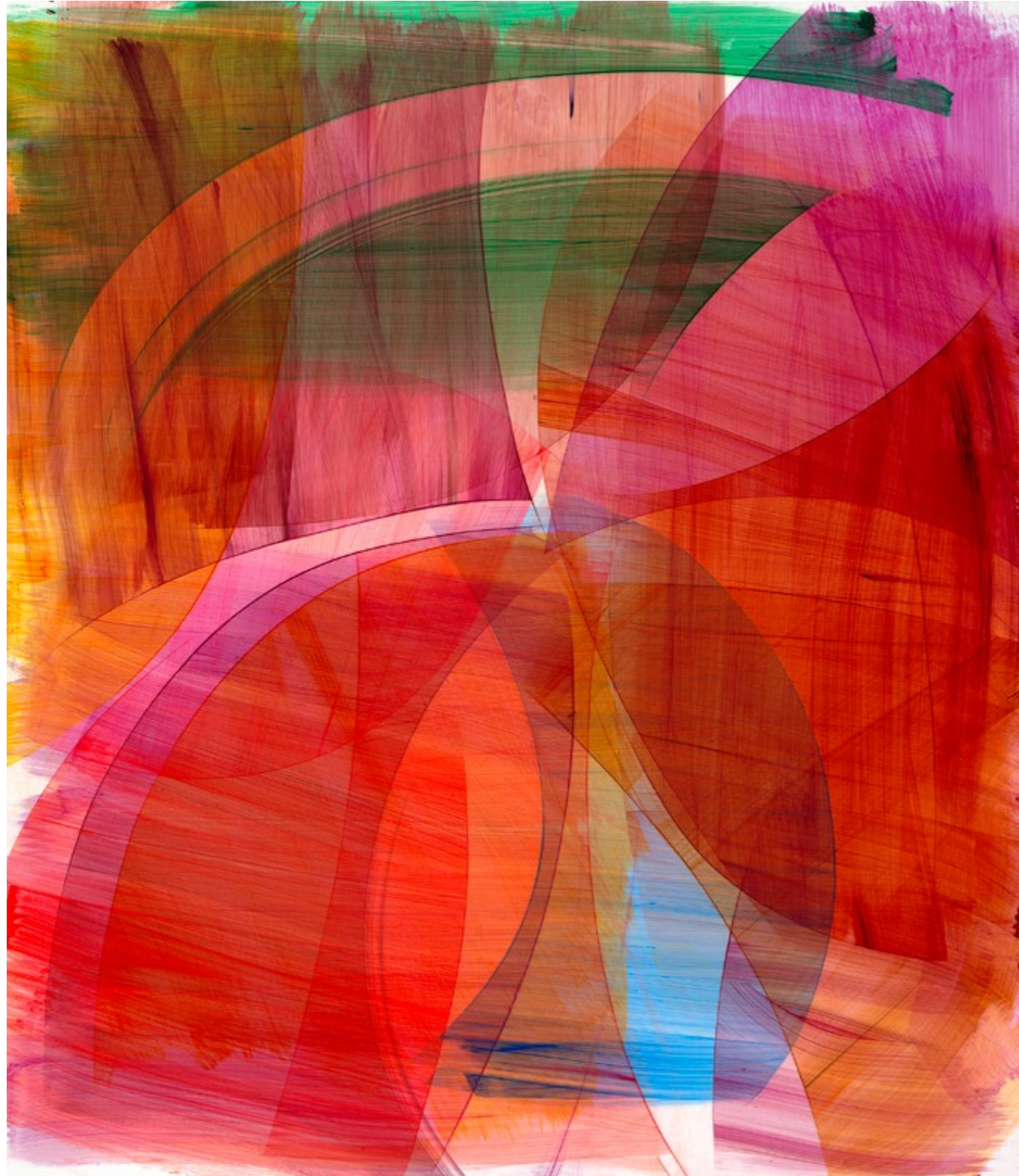
est. 2003
Box set 2024
 serigraphs, ed. 2/10
 Purchased with funds donated by Christopher
 Thomas AM and Cheryl Thomas, 2025

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

Noel McKenna *Wizard of Oz* 2002. National Gallery of Victoria,
 Melbourne. Gift of James McGrath through the Australian
 Government's Cultural Gifts Program, 2024 © Noel McKenna/
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Cathy Ward

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

Lucy Williams-Connelly

Wiradjuri born 1940
Dilly bags 2024
 acrylic yarn
 Purchased with funds donated by Krystyna
 Campbell-Pretty AM & 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

Gemma Smith *Bask* 2023. National Gallery of Victoria,
 Melbourne. Purchased, Victorian Foundation for Living
 Australian Artists, 2024 © Courtesy the Artist and Milani
 Gallery, Brisbane, Meeanjin

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
 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 Shanthy Jayetileke, 2025

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 nakamatachi) 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)

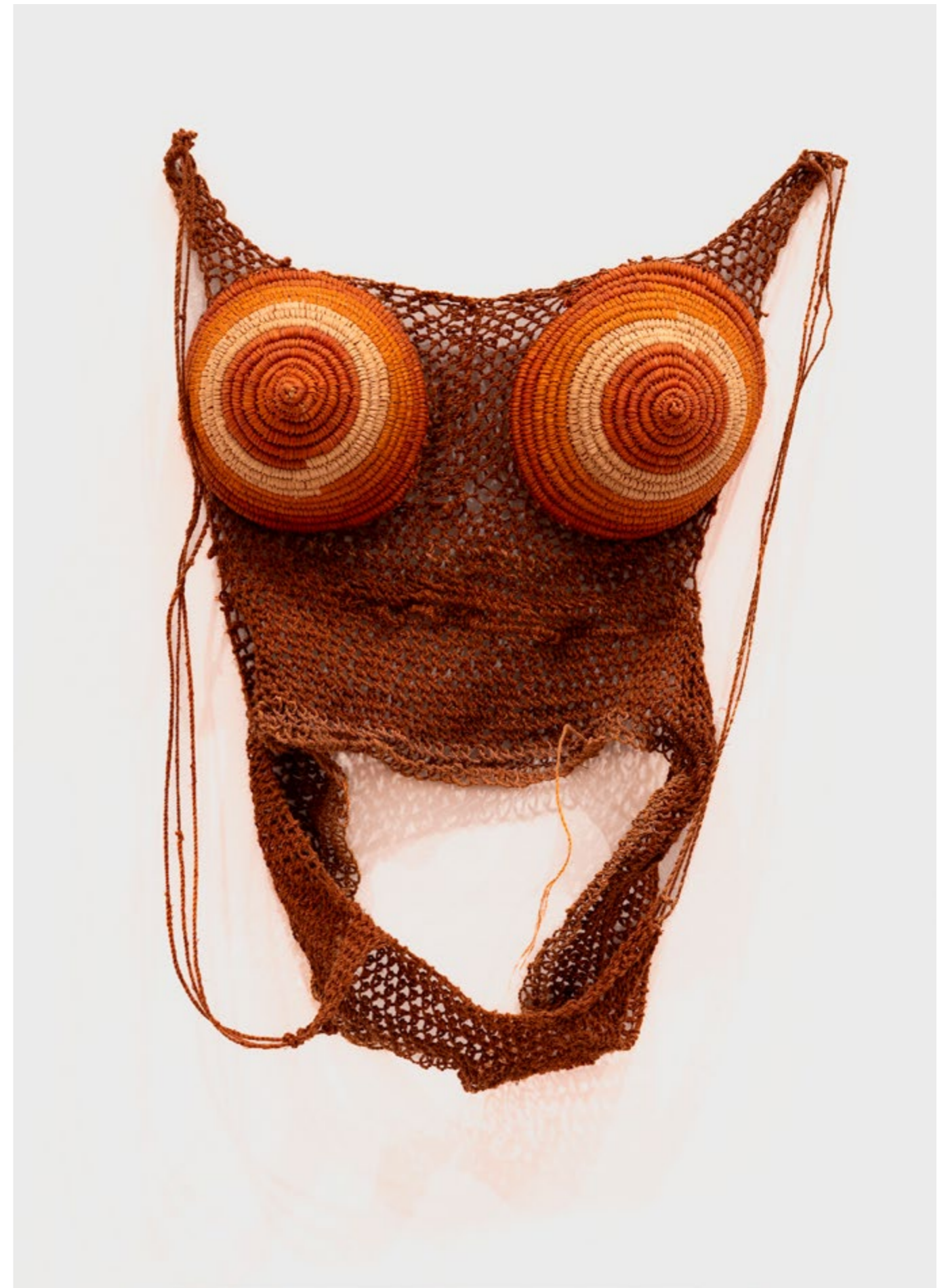
Japan 1848–1920
Actors and sumo wrestlers 1884
 colour woodblock print on paper
 Purchased with funds donated by Cecilie Hall, 2024

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



2024/25 GIFTS AND DONATIONS

* Gift of work of art

** Cash donation & Gift of work of art

\$1 MILLION +

Krystyna Campbell-Pretty AM & Family**

Anonymous

The Estate of Eva Mandel

John William Fawcett Bequest

Paula Fox AC, Lindsay Fox AC and the Fox Family Foundation

Pauline Gandel AC, John Gandel AC and the Gandel Foundation

Joanna Horgan AM & Peter Wetenhall

Dr Annemarie J Hunt OAM

The Ian Potter Foundation

Rosie Lew AM

Dame Carol Colburn-Grigor CBE and Metal Manufactures Pty Limited

Peter Wynne Morris

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\$500,000 – \$999,999

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Anonymous

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King Family Foundation

Alana Kirby on behalf of the Sun Foundation

Dr Clinton Ng*

Olga Kononchuk*

Orthwein Foundation

Louis Partos

The Betsy & Ollie Polasek Endowment

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Wendy Bonnici & Paul Bonnici

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Cooley*

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Monica Grollo & Nicholas Whitby

Professor Wang Gungwu*

Cecilie Hall & the Late Hon Michael Watt KC

Trevor Holborow & Marnie Holborow

Ron Hood

Ajit Jayetileke & Shanthi Jayetileke*

Susan Jones & James McGrath*

The JTM Foundation

Suzanne Kirkham

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Craig Semple

Serp Hills Foundation

Anita Simon

Carolyn Stubbs OAM, Mark Gavin, and

Michael Gavin

Ralph Ward-Ambler AM & Barbara Ward-

Ambler

Naomi Tippett AM and Family*

Louise Malarvie *Paraku (Lake Gregory)* 2024. National Gallery of Victoria, Melbourne. Purchased with funds donated by Barbara Hay and the Hay Family, 2024 © Louise Malarvie, Waringarri Aboriginal Arts





The Wedgwood Society of Australia Ltd
The Rev Noel Whale
Janet Whiting AM & Phil Lukies and Family
Anonymous*

\$5,000 – \$9,999

Jan Bagley & Bruce Herbes
Peter Bancroft OAM & Marilyn Bancroft
Anonymous
Anonymous
Rosemary Brennan
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Rodney Dux
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Robert Hague*
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Fair Shen
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Valda Klaric Foundation
Bidly van Aanholt & Chris van Aanholt
Sandra Velik & the late Leon Velik
Julie Viney
Sarah Watts & Ted Watts

\$1,000 – \$4,999

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Kirsten Albrecht
Joy Anderson
Dr Brett Archer
Tania Austin
Heidi Bagot
The Hon Ian Baker & Prof Cheryl Saunders AO
Nicci Baker & David Baker
Michael Barbayannis
Robyn Baxter
Lynette Beckett & Warren Beckett
Katherine Behrend
Janet Bell & Alan Bell
Sally Bell & Lewis Bell
Doreen Berkowitz & Gordon Nepom
Daniel Bessell & Seri Renkin OAM
Robert Bonomy
Bowness Family Foundation
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Frank Lloyd Wright (designer) *Pendant light,*
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Thea Proctor *Calico the cat* 1963–66. National Gallery of Victoria, Melbourne. Gift of Alison Inglis AM, 2024 © Art Gallery of New South Wales, Sydney

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FINANCIAL SUMMARY

For the year ended 30 June 2025	2024/25 \$000s	2023/24 \$000s
FUNDRAISING ACTIVITIES INCOME		
Donations, bequests and philanthropic grants income	49,436	48,953
Donated cultural assets	7,653	17,282
	57,089	66,235
<small>* Includes The Fox: NGV Contemporary donations of \$21,740 ^ Includes The Fox: NGV Contemporary donations of \$19,905</small>		
CULTURAL ASSETS ADDITIONS – WORKS OF ART		
Purchased works of art	28,336	10,963
Donated cultural assets	7,653	17,282
	35,989	28,218