

ANNUAL REPORT
2025/26

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

NGV
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NGV INTERNATIONAL
180 St Kilda Road

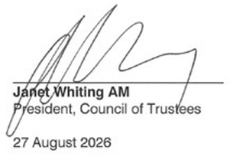
THE IAN POTTER CENTRE: NGV AUSTRALIA
Federation Square

National Gallery of Victoria
PO Box 7259
Melbourne VIC 3004
Australia
+61 3 8620 2222
www.ngv.vic.gov.au

ISSN: 2206-4982

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

RESPONSIBLE BODY'S DECLARATION
In accordance with the *Financial Management Act 1994 (Vic)*, I am pleased to present the Council of Trustees of the National Gallery of Victoria's Annual Report for the year ending 30 June 2026.



Janet Whiting AM
President, Council of Trustees
27 August 2026

(cover)
Visitors at the 2026 Lunar New Year celebration on Sunday 22 February 2026 at NGV, International, Melbourne. Photo: Deshani Berhardt

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OVERVIEW



ABOUT THE NATIONAL GALLERY OF VICTORIA

ORIGINS
Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest public art gallery.

GOVERNANCE
The *National Gallery of Victoria Act 1966* (Vic) established the NGV as a statutory authority that currently sits within the Victorian Government Department of Jobs, Skills, Industry and Regions. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for Creative Industries. During the reporting period, the responsible ministers were the Hon Colin Brooks MP, Minister for Creative Industries (until 20 April 2026) and Vicki Ward MP, Minister for Creative Industries (from 21 April 2026).

Council of Trustees functions
Section 13(1) of the *National Gallery of Victoria Act 1966* (Vic) provides that the functions of the Council shall be to:

- Control, manage, operate, promote, develop and maintain the National Gallery land.
- Maintain, conserve, develop and promote the State Collection of works of art.
- Make material within the State Collection available to persons, departments and institutions in such a manner and subject to such conditions as the Council determines, with a view to the most advantageous use of the State Collection.
- Conduct public programs and exhibitions of material within the State Collection.
- Carry out and make available such other services, including computers and other technologies, and the printing, publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit.
- Assist the promotion, organisation and supervision of art galleries and any body or association established for the promotion of art within Victoria.
- Advise the Minister and these organisations on matters of general policy relating to art galleries.
- Provide leadership in the provision of art gallery services in Victoria.
- Carry out other functions as the Minister from time to time approves.
- Carry out any other functions conferred on the Council under this Act.

STATE COLLECTION
The State Collection comprises approximately 79,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture in all media.

PRINCIPAL LOCATIONS
The NGV's St Kilda Road Gallery, designed by Sir Roy Grounds, opened in 1968. Since December 2003, the NGV has operated across two sites: NGV International on St Kilda Road, redesigned by Mario Bellini; and The Ian Potter Centre: NGV Australia at Federation Square, designed by LAB Architecture Studio.

ADMISSION
Admission to the State Collection is free. Entry fees are charged for some exhibitions.

OPENING HOURS
NGV International
180 St Kilda Road
Open daily 10am–5pm

The Ian Potter Centre: NGV Australia
Federation Square
Open daily 10am–5pm

(opposite)
Visitors at the 2026 NGV Teens: Art Party It's Your Runway, viewing *Westwood | Kawakubo* at NGV International, Melbourne. Photo: Wild Hardt

PRESIDENT'S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria (NGV), it is my pleasure to present the Gallery's 2025/26 Annual Report.

This year's offerings at the NGV have included a selection of innovative and diverse exhibitions and programs. The Strategic Direction 2023–26 continued to steer the Gallery's undertakings this year. I extend my gratitude to the Victorian Government for their enduring support of the NGV and its activities. I am pleased to share that the Gallery welcomed 2,456,021 visitors across both of our sites, a testament to the quality of the exhibitions and programs delivered this year.

Key exhibitions at NGV International in 2025/26 included the Melbourne Winter Masterpieces® 2025 exhibition *French Impressionism from the Museum of Fine Arts, Boston*, *Kimono*, *Women Photographers 1900–1975: A Legacy of Light*, *Westwood | Kawakubo* and the Melbourne Winter Masterpieces® 2026 exhibition *CARTIER*. At The Ian Potter Centre: NGV Australia, exhibition highlights included *Martin Grant*, *Rigg Design Prize 2025: Next in Design*, *Making Good: Redesigning the Everyday*, *FUTURE COUNTRY:* Country Road + NGV First Nations Commissions 2026 and *MOTHER: Stories from the NGV Collection*.

Construction works for The Fox: NGV Contemporary continued to progress this year. I extend my thanks to the design team led by Angelo Candalepas and Associates, as well as our partners Melbourne Arts Precinct Corporation, Creative Victoria, Development Victoria and Lendlease. I also offer my sincere thanks to the Victorian and Australian Governments, the philanthropic community and the NGV Team for their dedicated support of the project. The closure of the NGV Garden in 2026 was a key milestone in preparation for the new building and Laak Boorndap, the 18,000-square-metre urban garden that will open as part of the Melbourne Arts Precinct Transformation project.

With immense gratitude, I acknowledge the support of the Gallery's many donors. It is because of their incredible generosity and unwavering dedication that the NGV can substantially grow our Collection and deliver a vast array of exhibitions and programs to our audiences. A comprehensive list of our 2025/26 donors can be found on pages 135–141 of this report.

The achievements of the Gallery are also made possible by our numerous friends, volunteers, Members and Partners. With appreciation, I recognise the NGVWA, including President Kallie Blauhorn. I sincerely thank and acknowledge the service of outgoing president Georgie Lynch, who concluded her role in October 2025. I also convey my gratitude to the NGV Business Council and Chair, Tim Joyce.

The Felton Bequest has continued to play a major role in the expansion and development of the NGV Collection. I offer my profound thanks to the Felton Bequests' Committee, including Chair Rupert Myer AO, for their dedicated support.

I also express my gratitude to our many generous sponsors and corporate Partners whose support has been invaluable this year. These important connections with the corporate sector, media and tourism, and education and tertiary institutions have enabled the delivery of numerous activities, programs and exhibitions for all NGV visitors.

The achievements of the NGV this year would not have been possible without the enduring support of the Victorian Government. I would like to thank the Hon Ben Carroll MP, Premier of Victoria and the Hon Jacinta Allan MP, former Premier of Victoria. I also recognise Vicki Ward MP, Minister for Creative Industries and the Hon Colin Brooks MP, former Minister for Creative Industries. I extend my thanks to Matt Carrick, Secretary of the Department of Jobs, Skills, Industry and Regions, and Claire Febey, Chief Executive of Creative Victoria.

I warmly thank my fellow Trustees: Preet Bains, Krystyna Campbell-Pretty AM, John Higgins AO, Sarah Lowe, Rachael Neumann, Andrew Penn AO and Professor Gaye Sculthorpe for their service this year. The NGV is grateful for their continued commitment and support of the Gallery.

With gratitude, I acknowledge the significant contributions of the NGV's various council committees. I would especially like to thank the external members who contributed their knowledge and expertise throughout the year: Chris Pidcock and Andrew Sisson AO on the Investment Committee; Jessica Bridgfoot and Joshua White on the Victorian Foundation for Living Australian Artists Committee; and Kate Hay (from August 2025), Carmen Lam and Bronwyn Ross on the Audit, Risk and Compliance Committee.

I gratefully acknowledge the Chair of the NGV Foundation Board, John Higgins AO and the Board Members who served this year: Tania Austin, Norman Bloom, Geraldine Buxton, Krystyna Campbell-Pretty AM, Leigh Clifford AC (Emeritus Chair), Peter Edwards, Paula Fox AC, Morry Fraid AM, Joanna Horgan AM, Barry Janes AM, Craig Kimberley OAM, Hugh Morgan AC, Paul Solomon, Michael Tong, Michael Ullmer AO and Neil Young KC.

Finally, on behalf of the Council of Trustees, I congratulate the Director, Tony Ellwood AM, the Executive Management Team and all NGV staff for their outstanding efforts in delivering another successful year at the NGV.

Janet Whiting AM
President, Council of Trustees

(opposite)
Janet Whiting AM, President of the Council of Trustees of the NGV, at the *Westwood | Kawakubo* media preview, 2025. Photo: Eugene Hyland

DIRECTOR'S REVIEW



I am delighted to introduce the NGV's Annual Report for 2025/26. Reflecting on this past year, I extend my thanks to everyone who helped achieve our many successes, including our delivery of exhibitions, acquisitions, programs and research.

The diversity in this year's acquisitions of art and design has shown the NGV's ambitious development and growth. Through the support and generosity of our wonderful donors and supporters, we have expanded our collection in an inspiring way. I extend my tremendous gratitude to everyone who helped realise this vision. A full list of our philanthropic contributors can be found on pages 135–141 of this report.

In October, the Melbourne Winter Masterpieces® 2025 exhibition *French impressionism from the Museum of Fine Arts, Boston* concluded at the NGV International. This exhibition, which charted the trajectory of Impressionism and Post-Impressionism in late nineteenth-century France, presented more than 100 paintings from key figures such as Claude Monet, Pierre-Auguste Renoir and Edgar Degas. Developed in partnership with The Museum of Fine Arts Boston, The NGV was fortunate to draw from their renowned collection of Impressionist masterworks. This year we were also delighted to celebrate over 8 million visitors to Melbourne Winter Masterpieces® since the exhibition series started in 2004.

The Ian Potter Centre: NGV Australia also saw an exciting year of exhibition offerings, among which included *Martin Grant*, a retrospective of work spanning over four decades from the Australian-born, Paris-based fashion designer. The Ian Potter Centre: NGV Australia was also home to *FUTURE COUNTRY*: Country Road + NGV First Nations Commissions. The second instalment of this national mentorship program highlighted the work of eight emerging First Nations artists and designers with established Aboriginal and Torres Strait Islander creatives.

A unique opportunity to connect and share*, FUTURE COUNTRY* was a powerful display of land, legacy and cultural community.

NGV International had huge success with *Women Photographers 1900–1975: A Legacy of Light*, an extensive display of photographic works from more than eighty women artists. This exhibition featured prints, postcards, photobooks and magazines, exploring the significance of the photographer's ability to capture both self and society.

From December to April, *Westwood | Kawakubo* enthralled fashion lovers far and wide. The work of Vivienne Westwood and Rei Kawakubo of Comme des Garçons was paired together in a world-premiere exhibition, highlighting the rebellion and ingenuity of these design icons. Drawing in more than 200,000 visitors, *Westwood | Kawakubo* featured over 140 works from the NGV Collection and Westwood Heritage archive, as well as private collections and international museum loans.

Our exhibitions and programming for children and young people have also seen fantastic growth this year. *Let's Party! Fashion for kids: Designed by Danielle Brustman* invited children to unleash their wildest fashion dreams. Showcasing vibrant and imaginative items selected from the NGV's Fashion and Textiles Collection, this exhibition encouraged children to explore their creativity and expression through personal style. NGV Teens: Art Party returned this past year, with live music and local DJ Sets. This teen-exclusive event was filled with dancing, art and self-expression. The annual Top Arts 2026 exhibition showcased student talent, going on display at the Ian Potter Centre: NGV Australia in March.

Community engagement was again central to programming at the NGV this year. Visitors came together to celebrate cultural diversity and practice through activity-filled programs for both Indian and Pacific Community days. In February, we were delighted to celebrate Lunar New Year, with 13,000 visitors joining us to recognise the Year of the Horse.

Melbourne Design Week (MDW) made its tenth annual return in May, with over 400 events taking place across Melbourne. As Australia's largest design event, the program featured eleven days of impressive talks, tours, exhibitions and workshops. Among these events was the Melbourne Art Book Fair, which welcomed local and international publishers and designers across a diverse program. In particular, the popular Stallholder Fair returned to the NGV's Great Hall, presenting a rare opportunity to engage with the people behind the publications, and for stallholders to present and sell their work directly to their readers.

(opposite)
Tony Ellwood AM, Director of the NGV, for the 2026 NGV Triennial media announcement.
Photo: Eugene Hyland

Development for The Fox: NGV Contemporary is well and truly under way, in continued collaboration with lead architects Angelo Candalepas and Associates. We have reached several significant milestones in this ambitious undertaking, including completion of bulk excavation and the closure of the NGV Garden in preparation for the new Laak Boorndap urban garden, and the completion of a 100% Detailed Design documentation from the Design Team. The NGV is committed to significant fundraising for this project, and I would like to extend my immense gratitude to those who have generously donated funds in support. I also extend my sincere thanks to The Hon Anthony Albanese MP, Prime Minister of Australia, The Hon Tony Burke MP, Minister for the Arts, and the Australian Government for their ongoing support of The Fox: NGV Contemporary.

In March, *MOTHER: Stories from the NGV Collection* moved visitors to The Ian Potter Centre: NGV Australia with its depictions of the enduring relationship between mother and child. This exhibition featured more than 200 works from the NGV Collection, traversing culture, medium and land.

The 2026 Melbourne Winter Masterpieces® exhibition, *CARTIER,* presented a landmark display of over 300 incredible objects. Created by the V&A, London, in partnership with the NGV, the exhibition traced the evolution of the Cartier legacy through precious jewels, historic gemstones and spectacular timepieces.

Alongside the NGV's exhibitions, programs and Collection, there has been an impressive production of scholarly research. This has included four major print titles, and eighteen digital outcomes. This publishing output received several industry awards and credits this year, a full list of which can be found on page 29 of this report.

The 2023–26 Collections Strategy continued to inform the development of the NGV Collection. A full list of acquisitions from this year can be found on pages 42–74 of this report. With sincere thanks, I extend my gratitude to the commitment and generosity of our donors, who have helped us grow our diverse collection of art and design. In particular, I would like to thank the NGV Foundation Board, including Chair John Higgins AO, as well as every donor who has contributed to the Gallery this past year.

The NGV is fortunate to have a dedicated network of corporate Partners and supporters who make our exhibitions and programs possible. I would like to recognise our Principal Partners: Mercedes-Benz, MECCA, Telstra, Country Road, House of Kennedy, Deakin University, Bupa and Officeworks, and further thank our Premium Partner HSBC Australia.

I would like to kindly thank our NGV Council of Trustees: President Janet Whiting AM, Preet Bains, Krystyna Campbell-Pretty AM, John Higgins AO, Sarah Lowe, Rachael Neumann, Andrew Penn AO and Professor Gaye Sculthorpe, for their considerable experience and guidance.

I warmly extend my gratitude to the Victorian Government for their support of the NGV this year. I would like to thank the Hon Ben Carroll

MP, Premier of Victoria and the Hon Jacinta Allan MP, former Premier of Victoria. I want to further recognise Vicki Ward MP, Minister for Creative Industries and the Hon Colin Brooks MP, former Minister for Creative Industries. In addition, I extend my thanks to Matt Carrick, Secretary of the Department of Jobs, Skills, Industry and Regions, and Claire Febey, Chief Executive of Creative Victoria.

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

To conclude, I would like to recognise all NGV staff on their tremendous achievements this year. Their continued sense of commitment, teamwork and creativity have been essential in achieving another year of outstanding success.

Tony Ellwood AM
Director

(opposite)
Installation view of *MOTHER: Stories from the NGV Collection*, on display from 27 March – 12 July 2026 at The Ian Potter Centre: NGV Australia, Fed Square. Photo: Phoebe Powell



STRATEGIC FRAMEWORK

OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the state's works of art and bring art to the people of Victoria. Building on over 165 years of history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

OUR VISION

Creating an inspiring future: enriching our understanding of art and life.

GOALS AND STRATEGIES

Bringing art and design to life

- Tell more relevant and diverse stories by enhancing and broadening our collections of contemporary art and design while continuing to acquire key works of historical art and design.
- Provide a deeper understanding of art and design through research, enquiry and opportunities for life-long learning.
- Present works at their best through dynamic and innovative displays.
- Harness digital technologies to take more works to broader audiences.
- Apply the highest level of conservation to works in our care for future generations.
- Protect current and future investment in our key asset by ensuring appropriate collection management and storage

Connecting audiences

- Champion emotional and social relationships between the NGV and audiences.
- Connect audiences with knowledge, ideas and socially rewarding experiences.
- Provide inspiring opportunities to explore and engage with creative practitioners.
- Respect and foster the vital role of artists and designers.
- Reflect and engage Victoria's diverse community.
- Reach regional and rural Victorian audiences by providing opportunities for interaction and visitation, and by engaging with regional galleries.
- Recognise that audiences are at the centre of our business and provide the best customer service across all aspects of their engagement.

Realising our potential

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

Building for the future

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

Sharing our vision

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

REPORT AGAINST OUTPUT TARGETS

2025/26 STATE BUDGET PAPER NO. 3 OUTPUTS

	Unit of measure	2024/25 Actual	2025/26 Target	2025/26 Actual	Performance variation (%)	Result (a)
QUANTITY						
Access – attendance	Number	3,181,384	2,235,000	2,456,021	9.89	✓
The result is higher than the target due the popularity of the NGV Audience Engagement and Exhibition program.						
Access – website visitation	Number	8,597,447	2,500,000	8,094,885	223.80	✓
The result is higher than the target due to increased use of the NGV website.						
Members and friends	Number	25,346	16,000	21,878	36.74	✓
The result is higher than the target due to higher-than-expected acquisition and retention.						
Volunteer hours	Number	8,439	2,000	6,842	242.08	✓
The result is higher than the target due to increased participation in public tours.						
Students attending education programs	Number	116,289	40,000	100,506	151.27	✓
The result is higher than the target due to increased participation by school groups.						
QUALITY						
Collection storage meeting industry standard	Per cent	86%	77%	86%	11.69	✓
The result is higher following a storage site review.						
Visitors satisfied with visit	Per cent	97%	95%	97%	2.11	✓
All facility safety audits conducted		YES	YES	YES	N/A	✓

Note:

(a) ✓ Performance target achieved or exceeded.

■ Performance target not achieved – exceeds 5 per cent or $50 million (cost measures only) variance.

○ Performance target not achieved – within 5 per cent or $50 million (cost measures only) variance.

2025/26 PERFORMANCE REPORT



BRINGING ART AND DESIGN TO LIFE

ACQUISITION HIGHLIGHTS

In 2025/26, the NGV Collection continued to grow, guided by the NGV Collections Strategy 2023–26, which provides a vision and strategic direction for building the Gallery's permanent collection.

A full list of acquisitions for 2025/26 can be found on page 42.

In 2025/26, the 2025 NGV Annual Appeal enabled the acquisition of Ernst Ludwig Kirchner's *Officer and waitress*, 1915, supported by John William Fawcett Bequest, with funds donated by Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, Antonio & Rita Mucciacciaro, John Adams & Cecily Adams, Alan & Mary-Lou 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. The Gallery's International Art collection also welcomed paintings by Richard Estes and Ralph Goings, both supported by the John William Fawcett Bequest, expanding representations of twentieth-century American painting and photorealism.

The International Art collection was enriched with a gift of twenty-six historical paintings donated by the Robert Victor Jones Estate. The gift encompasses seventeenth-century Dutch and Flemish paintings, eighteenth-century French paintings, and Italian, British and Swiss paintings dating from the sixteenth to eighteenth centuries. The bequest represents over twenty-four artists, including Jan Provost, Philips Wouwerman and Jean-Antoine Watteau, strengthening NGV's comprehensive holdings of European art.

Increasing representations of historical women artists, the devotional painting *The Madonna and Child with a swallow*, c. 1663, by Elisabetta Sirani was acquired through the Eva Mandel Bequest. Additionally, *A girl with a basket of tulips, lilacs and other flowers, on a balcony before a landscape*, c. 1836, by Emma Soyer, is the second painting by the artist to enter the Collection, growing comprehensive holdings of the artist, purchased with the Eva Mandel Bequest and with funds donated by Krystyna Campbell-Pretty AM and Family.

Joining the International Art collection of Surrealist sculpture was *L'Écureuil* (*The squirrel*), 1969, by Meret Oppenheim, supported by the M.G. Chapman Bequest. Similarly, the acquisition of *Damballah*, c. 1945–46, by Cuban French artist Wifredo Lam, supported by the John William Fawcett Bequest, builds the Gallery's leading collection of Surrealist paintings.

The 2026 Annual Appeal was launched in May to acquire *Untitled #16*, 1995, by Agnes Martin, widely regarded as one of the twentieth century's most important artists. The work will be the first by Martin to enter the Collection and is representative of the artist's innovative and minimal approach to artmaking, a core tenet of which was a strict adherence to non-representation.

(opposite)
Young visitors at NGV Learn: Inspiring Learning with Art and Design at the NGV, as a part of the 2026 NGV Creativity Club with Katrina Nannestad, NGV International, Melbourne. Photo: (c) Joshua Scott/C Wolf Photography

Key acquisitions joining the twentieth-century Photography collection include Man Ray's publication *La Photographie n'est pas art*, supported by Friends of the Gallery Library, and *Rayogram*, a vintage camera-less photograph created by Ray in 1927, gifted by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program. Major exhibition outcomes for the Photography collection included Dora Maar's photograph *Aperitif in the garden of the Hotel Vaste Horizon with André Breton, Jacqueline Lamba, Paul and Nusch Éluard. Mougins*, 1936–37, gifted by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program and featured in the exhibition *Women Photographers 1900–1975: A Legacy of Light*. Featured in the exhibition W*estwood | Kawakubo*, Paolo Roversi's *Anna, Paris*, 2017, was supported by Andis and Deborah Salin, and captures a dress from the Comme des Garçons spring 2015 collection, also in the NGV Collection.

Significant additions to the International Decorative Arts collection of nineteenth- and twentieth-century design included two works by Frank Lloyd Wright: *Library table from the B. Harley Bradley House, Kankakee, Illinois*, c. 1900, and *Two pairs of sconces from the first Francis W. Little House, Peoria, Illinois*, c. 1902. Both gifted by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, these two works increase the Gallery's significant holdings of Wright's designs on display at NGV International. The International Decorative Arts collection of Shaker design was also enhanced by twenty-six works highlighting the Shakers' refined design sensibility. The acquisition of these works was generously supported by the Marjorie Joseph-Wilks Bequest.

The Fashion & Textiles collection was enriched with a gift of fourteen works of Regency and Empire dress, gifted by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program. This acquisition supported a dedicated display of Regency fashion and the participation of leading US-based fashion historian and author Hilary Davidson, sharing an exclusive talk on women's fashion in the Regency era as part of the NGV *Observations* series.

Forty-five significant works from key Comme des Garçons collections over the last decade were generously gifted by Rei Kawakubo as a significant outcome of *Westwood | Kawakubo*. Also displayed in the exhibition, Vivienne Westwood's *Ensemble and rocking-horse shoes,* 1986, purchased with funds donated by Krystyna Campbell-Pretty AM and Family, and *Columbine, corset top and mini-crini,* 1998, gifted by Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, entered the Collection as a result of *Westwood | Kawakubo,* deepening existing holdings of the designer.

The 2025 First Nations Art dinner was instrumental in strengthening the First Nations collection. Key acquisitions included photographic and video works by Dean Cross, 2025, O*f stone and blood I and 4*, and *In L Ving Memory*, both 2025, purchased with funds donated

by Krystyna Campbell-Pretty AM and Family, D'Lan Contemporary, and anonymous donors. Expanding Western Desert region artists, Illuwanti Ken's *Walawuru Tjukurpa – Story of the Eagles,* 2025, was acquired with funds donated by Beatrice Moignard & Emily Hardy, deepening holdings of important regional narratives. A landmark sculptural installation, *InstitutionaLies*, 2017/2025, by Warraba Weatherall was supported by Krystyna Campbell-Pretty AM and Family, Olga Kononchuk, Chris Thomas AM & Cheryl Thomas, Janet Whiting AM & Phil Lukies and Family. Alice Guiness's three neon works, *Burndad Country*, 2025, were generously supported by Barbara Hay and the Hay Family, expanding holdings of new media by regional First Nations artists.

Returning for its second iteration, the Country Road x NGV First Nations Commissions initiative brought eight new works by emerging First Nations artists into the Collection via the exhibition *FUTURE COUNTRY* at The Ian Potter Centre: NGV Australia. This national mentorship program paired artists Jahkarli Romanis, Katie West, Neta-Rie Mabo, Nunami Sculthorpe-Green, Paul Girrawah House, Stephanie Ali, Charlotte Allingham and Carly Dodd with esteemed First Nations industry mentors to produce their most significant works to date, supported by funds donated by Country Road Brands.

The Australian Art collection was significantly enhanced through the acquisition of Fred Williams *Forest of trees III*, 1968–69, generously gifted by Lyn Williams AC and Family through the Australian Government's Cultural Gifts Program. This major painting captures the visual logic of the Australian landscape and was regarded by the artist as his finest painting. Hugh Ramsay's *Clydebank,* 1903, and *Jessie – Head study*, 1904, were gifted by Patricia Fullerton through the Australian Government's Cultural Gifts Program, in memory of Terence Lane OAM. Representations of Australian women artists were strengthened with the acquisition of *Fleury Road in spring,* c. 1896, by Florence Fuller, and Doris Hope Weston's *Claude Flight's painting lesson*, c. 1928, both supported by the June Sherwood Bequest. The acquisition of contemporary Australian artists included two works from senior artist Mike Parr's *HUMAN ANIMALS* series, 2024–25, purchased via the Victorian Foundation for Living Australian Artists, and Caroline Wallis's *Are you with me now?,* 2025, supported by the Rob Gould Foundation.

More Japanese art and design joined the Asian Art collection through the exhibition *Kimono*, including *Bride kimono* (*Hanayome*), 2023, gifted by Shimura Fukumi, *Kimono with sparrows and flowers*, 1910–20, gifted by Phil Lukies, and *Tennen Moyo Kagami design sample* books, 1899, supported by the Kevin McDonald and Eunice McDonald Bequest. Nine works by Xiao Lu joined the Asian Art photography collection, gifted by the artist and MARS Gallery, with select works included in the display *Bearing Witness: Contemporary Asian Art from the NGV Collection*.

Exhibitions held in 2025/26 contributed to the growth of the Contemporary Design and Architecture collection. Emerging Australian designers Kohl Tyler, Ella Badu, Hamish Donaldson, Olive Gill-Hille and prize recipient Alfred Lowe all had works enter the Collection through the *Rigg Design Prize 2025: Next in Design*, purchased with funds from the Victorian Foundation for Living Australian Artists. Through *Making Good: Redesigning the Everyday*, work by Mark Lilly and joint works by Kyoko Hashimoto and Guy Keulemans, and Sam Tomkins and Iain Maxwell also joined the Collection, again supported by the Victorian Foundation for Living Australian Artists. For the 2025 MECCA x NGV Women in Design Commission, held at NGV International, designer Nipa Doshi produced *A room of my own*, 2025, a handcrafted cabinet and typeface commissioned by the NGV and purchased with funds donated by Jo Horgan AM and MECCA Brands.

The Prints and Drawings collection welcomed several key acquisitions of Surrealist works on paper, including Victor Brauner's collage *Auxerre*, 1937, supported by the Estate of Ian and Judith Gardiner, and two works by Joan Miro: *Sobreteixims*, 1973, gifted by Barry Jones AC, and *Horizon line* (*La ligne d'horizon*), 1938, from the Suzette Marie Chaple Bequest. Leonara Carrington's *Study for fear*, c. 1937–38, was acquired with support from the Bequest of Richard Martin O'Dwyer and William Begg Murdoch.

The Gallery's holdings of internationally significant contemporary artists were extended with Tracy Emin's 2024 painting *Don't ask me to be like you*, purchased with funds generously donated by Jo Horgan AM and Peter Wetenhall.

Collecting towards the 2026 NGV Triennial saw the acquisition of significant works by internationally recognised contemporary artists. Jorge Méndez Blake's *Poetas en acción (Banca I)* / *Poets in Action (Bench I)*, 2025, was supported by Robin Campbell AM, David Parncutt and Paul Andrews; and Benedikte Bjerre's *The birds*, 2017, was supported by the Joe White Bequest. Meriem Bennani's *Umbrella twist*, 2022, from the *Cursed Objects* series, was supported by the M.G. Chapman Bequest and the NGV Foundation. Wolfgang Tillmans's large-scale photograph *Freischwimmer 114,* 2019, was gifted by Michael Tay and Emily Price, while Zanele Muholi's major sculpture *Umkhuseli* (*The protector*) was supported by an anonymous donor. The Collection also welcomed, for the first time, Cree artist Kent Monkman with the painting *I Come from pâkwan kîsik, the Hole in the Sky*, purchased by the NGV Foundation.

EXHIBITIONS AND DISPLAYS

In 2025/26, the NGV presented an extensive program of exhibitions, displays and public programs engaging diverse audiences across a broad range of media. A total of twenty exhibitions were presented across NGV International and The Ian Potter Centre: NGV Australia, alongside the major programs Melbourne Art Book Fair and Melbourne Design Week. Three NGV exhibitions also toured regionally and internationally: *Floribunda* at Bunjil Place Gallery; *Extraordinary Women: Works from the NGV Collection* at Mildura Arts Centre; and *The Stars We Do Not See: Australian Indigenous Art* at National Gallery of Art, Washington DC and Denver Art Museum. A selection of exhibition highlights from the year follows.

'WHAT IS WONDERFUL ABOUT THIS OPPORTUNITY IS THAT IT STRETCHES ACROSS EACH OF THE STATES AND TERRITORIES, ENSURING A TRULY NATIONAL LENS ON EMERGING TALENT.'

– GINA FAIRLEY, ON *FUTURE COUNTRY: COUNTRY ROAD + NGV FIRST NATIONS COMMISSIONS*, IN *ARTSHUB*

THE IAN POTTER CENTRE: NGV AUSTRALIA

MAKING GOOD: REDESIGNING THE EVERYDAY

Making Good: Redesigning the Everyday explored how designers are reshaping the products and systems that shape our daily lives, transforming them into solutions that are better for people and the planet. Bringing together innovations across health, fashion, furniture, food and construction, the exhibition examined approaches that reduce waste, extend product lifespans and recalibrate the systems and sectors we interact with every day. Through objects that are functional, beautiful and environmentally conscious, *Making Good* showcased how design can drive positive change. Featured works demonstrated the power of material innovation, ethical production and user-centred design to create products that are as thoughtful as they are practical. Featuring new materials and prototypes alongside everyday products and design from the NGV Collection, *Making Good* offered a hopeful glimpse into how everyday design can positively shape our lives.

RIGG DESIGN PRIZE 2025

The Rigg Design Prize is Australia's most prestigious accolade for contemporary design. Since its inception in 1994, the triennial prize exhibition has showcased more than one hundred designers across a range of disciplines, celebrating their creative achievements and providing a valuable platform for visibility, recognition and impact. The *Rigg Design Prize 2025 – Next in Design* recognised the energy, ingenuity and vision of emerging designers whose bold ideas and fresh perspectives are shaping Australia's contemporary design landscape. For its landmark tenth edition, the 2025 exhibition brought together finalists working across ceramics, glass, furniture, woodwork, metalwork, textiles, lighting and contemporary jewellery. Presented at NGV Australia, the $40,000 prize was awarded to Alfred Lowe, a ceramicist and an Aranda person from Snake Well in the Central Desert, north of Alice Springs.

MECCA HOLIDAY COLLABORATION: KAREN BLACK

Karen Black reimagines traditional representations of the body and portraiture through abstraction. Often ambiguous, her works evoke intimacy and vulnerability, informed by her interest in ideas of desire, emotion and the self. In her work, the human form is presented as fluid rather than fixed, merging with its surroundings, fractured and reforming, shaped by internal and external tensions. For the 2025 MECCA Holiday Collaboration, Black presented new paintings and ceramics exploring the porous boundary between our interior and exterior worlds. Depicting enigmatic figures in dreamlike landscapes that hover between natural and domestic spaces, this display encouraged viewers to wrestle with the emotional complexity of contemporary life from a feminist perspective. Black's works offer personal yet open-ended spaces in which to consider ideas of care, power, autonomy and transformation in today's world.

FUTURE COUNTRY: COUNTRY ROAD + NGV FIRST NATIONS COMMISSIONS

FUTURE COUNTRY was the second iteration of the Country Road + NGV First Nations Commissions initiative. This national mentorship program pairs eight emerging First Nations artists and designers with established Aboriginal and Torres Strait Islander creatives, presenting a unique opportunity to connect and share intergenerational knowledge, and foster artistic and professional growth.

FUTURE COUNTRY celebrated land, legacy, community and cultural continuity. In response to the exhibition's key themes of ancestral memory, re-storying, truth-telling and future-making, participating artists created deeply personal, culturally significant and innovative works that engaged with Indigenous futures and envisioned alternative realities. Spanning weaving, photography, sculpture, possum-skin-cloak making, moving image, sound and design, the eight new commissions explore non-linear notions of time, honour intergenerational knowledge, and convey embodied and relational understandings of place. Through this exhibition, each of the artists shared an empowering message affirming the strength, resilience and sovereignty of Aboriginal and Torres Strait Islander peoples, languages and cultures, past, present and future. Presented together in *FUTURE COUNTRY*, the artists collectively reflected the dynamism and depth of contemporary First Nations art and design by emerging practitioners.

MOTHER: STORIES FROM THE NGV COLLECTION

The depiction of mother and child is one of the oldest and most enduring themes in art history. From ancient cave paintings and Egyptian tombs to Renaissance frescos and contemporary depictions, artists have long engaged with the complex experiences of motherhood. Traversing geographies, cultures and mediums, *MOTHER* presented diverse stories drawn from across the NGV Collection. The exhibition featured works by contemporary and historical Australian and First Nations artists, alongside international art. It explored both universal and culturally specific experiences of motherhood – from private transformation and societal expectation to intergenerational trauma and loss, mythology and religious iconography, storytelling and language, and the deep connection between motherhood, nature and Country.

NGV INTERNATIONAL

MECCA x NGV WOMEN IN DESIGN COMMISSION: NIPA DOSHI

The MECCA x NGV Women in Design Commission is a major series that invites internationally renowned female designers and architects to create significant new work for the NGV Collection. The five-year program is supported through M-POWER, MECCA's social change initiative that champions opportunities for women and girls through the power of art, design and cultural storytelling. The 2025 commission was awarded to Nipa Doshi, a renowned designer and co-founder of London-based studio Doshi Levien. Through her work, Doshi explores and celebrates beauty, plurality and diversity, using design to disrupt homogeneity while fostering equal exchange between cultures. For the MECCA x NGV Women in Design Commission, Doshi shared a deeply personal reflection on how memories, rituals and relationships can enrich human experience with *A room of my own*. The project embodied Doshi's design philosophy, which merges craft traditions with modernist design principles to celebrate the coexistence of cultural influences.

WOMEN PHOTOGRAPHERS 1900–1975: A LEGACY OF LIGHT
Featuring some of the most iconic images from the twentieth century by the likes of Diane Arbus, Dora Maar, Lee Miller, Dorothea Lange, Olive Cotton and many more, *Women Photographers 1900–1975: A Legacy of Light* celebrated the images, lives and stories of more than seventy influential artists working between 1900 to 1975. On display at NGV International, the exhibition featured more than three hundred rare and innovative photographs, prints, postcards, photobooks and magazines from the NGV Collection – with over 170 recently acquired and nearly 130 on display for the very first time. Featuring portraiture, photojournalism, landscape photography, fashion photography, experimental avant-garde imagery and more, *Women Photographers 1900–1975: A Legacy of Light* explored the work of the artists against the backdrop of significant social, political and cultural events – from Melbourne to Tokyo, Paris to Buenos Aires. From historic images of the suffrage movement at the turn of the twentieth century, through to the women's liberation movement and beyond, the exhibition revealed how these artists have used key photographic styles to capture, reflect and challenge the world around them. This exhibition highlighted the rich networks of exchange of information, ideas and support between many of these women across the world.

WESTWOOD | KAWAKUBO
This major summer international exhibition paired the work of two of the most visionary and influential fashion designers in recent history, Vivienne Westwood (1941–2022) and Rei Kawakubo (1942–) of Comme des Garçons. Emerging in the 1970s, both rebelled against rigid social expectations to find artistic and economic freedom through fashion. Self-taught iconoclasts who challenged the 'rules' of dress, their work is grounded in the desire for change. Through a showstopping display of nearly 150 innovative and ground-breaking designs, *Westwood | Kawakubo* explored the convergences and divergences between these two self-taught rebels of the fashion world. The exhibition brought together important loans from international museums and private collections – including New York's Metropolitan Museum, the Victoria and Albert Museum, London, Palais Galliera and the Vivienne Westwood archive – alongside more than one hundred outstanding works from the NGV Collection. The exhibition featured more than eighty works that have recently entered the NGV Collection, including forty outstanding works recently gifted by Comme des Garçons especially for this exhibition. Presented thematically, *Westwood | Kawakubo* charted the defining collections and concerns of their practices, and invited audiences to consider the multiple ways that each designer has rewritten fashion over the course of their careers. Alongside fashion, the exhibition also featured archival materials, photography and runway footage, offering audiences a deep insight into the minds and creative processes of these two legends of contemporary fashion.

LET'S PARTY! FASHION FOR KIDS: DESIGNED BY DANIELLE BRUSTMAN
Let's Party! Fashion for Kids: Designed by Danielle Brustman invited children and families to discover their dream outfit. Showcasing vibrant and imaginative items selected from the NGV's Fashion & Textiles collection, the exhibition introduced children to creative accessories, spectacular evening dresses and innovative outfits from some of the world's leading contemporary designers, milliners and creatives. Choosing clothing and creating outfits is a way for children to express their creativity and explore their identity. In an inspiring setting dreamt up by Melbourne designer Danielle Brustman, children were invited to party on the dancefloor, make party accessories through hands-on activities, and capture the moment in a fashion-styled photo shoot.

MELBOURNE WINTER MASTERPIECES® 2026: *CARTIER*
The 2026 iteration of the Melbourne Winter Masterpieces® series invited visitors to experience the elegance and exhilaration of Cartier. Featuring nearly four hundred extraordinary jewels, gems and jewellery objects, the exhibition traced the evolution of Cartier's enduring legacy in art, design and craftsmanship. Spanning the Maison's early years at the turn of the twentieth century through to its most contemporary creations, the exhibition chronicled the story of Cartier's rise, told through works commissioned, owned and worn by royalty and Hollywood stars alike. Design drawings, sketchbooks and photographs from the Cartier archives illuminated the creative process behind the works, offering a rare glimpse into their exceptional craftsmanship. The exhibition was created by the Victoria and Albert Museum, London, in partnership with the NGV and in collaboration with Cartier. Exclusive to Melbourne, *CARTIER* featured loans from significant international collections, alongside highlights from the Cartier Collection. The exhibition design was a collaboration between the NGV, Studio Sabine Marcelis and CLOUD – two multidisciplinary design practices based in Rotterdam, the Netherlands.

RAGNAR KJARTANSSON: MERCY
Icelandic artist Ragnar Kjartansson (1976–) is heralded as one of the most distinctive contemporary artists working today. Drawing on Western musical and artistic themes, Kjartansson offers an adoring and satirical spin on literature, cinema and pop music. This exhibition, the first of its kind in Australia, presented new and recent video works that define Kjartansson's art practice, which is steeped in humour, music and theatre. Key works included his recent pastorale *Sunday without love*, in which we see people clad in folk costume in idyllic scenery, repeating the lament 'You must learn to live without love, love is not good for you'; and the acclaimed nine-screen installation *The visitors*, 2012, filmed at Rokeby mansion in upstate New York. *Ragnar Kjartansson: Mercy* offered NGV audiences a rare insight into the Kjartansson's unique and enthralling artist's voice through deeply reflective moments imbued with music, language and humanity.

RESEARCH AND CONSERVATION

Over the past year, the NGV's touring exhibition *The Stars We Do Not See* was a major focus of the Conservation department. The exhibition, comprising over two hundred works, required treatment, documentation and conservation oversight for the packing and transit of works to Washington. The Conservator of Indigenous Art, alongside other conservation staff, travelled with the works to the United States to oversee their safe transport, as well as the unpacking and condition assessment of each work. Conservators worked with registration teams to assist in the installation, and later deinstallation, at the National Gallery of Art, Washington, and the subsequent installation at the Denver Art Museum, Colorado.

Research and conservation of the broader Collection also continued. Key treatments included the construction of a matching petticoat using digitally printed silk for an eighteenth-century English *Robe à l'anglaise*, c. 1760, the conservation and display of the stone sculpture by Guillem Seguer, *Saint Catherine*, c. 1350, and *Portrait of an official* from the Ming dynasty. Two key painting treatments included Salvator Rosa's *Romantic landscape with Mercury and Argus*, 1615–73, and the much-loved William Quiller Orchardson painting, *The first cloud*, 1887.

The establishment of the NGV's first dedicated Time-Based Media Studio has been transformative for the long-term stewardship of the Collection. Through purpose-built, in-house digitisation infrastructure, over 90 per cent of the time-based media collection is now digitised, with more than 82 per cent of archival material held on magnetic tape successfully migrated onsite – a landmark milestone in the NGV's commitment to safeguarding culturally significant works facing preservation challenges.

Research was undertaken into the materials and techniques used by Barbara Hepworth in her drawing *Curved forms*, 1947. This study has contributed to wider research by colleagues at the Courtauld, London, and will be included in a forthcoming publication that accompanies the exhibition *Barbara Hepworth in Colour*. A dedicated investigation was also undertaken into William Barak's painting methods and the materials used for the seven large watercolours in the NGV collection. The NGV's framing program continued, reaching a milestone with the completion of a reproduction frame for W.C. Piguenit's *A winter evening, Lane Cove*, 1888, replicated from a historic frame on another painting by the artist from the same year.

The department was delighted to welcome the second Gidleigh Foundation Fellow, a unique three-year fellowship focused on the conservation of decorative arts. As part of the 2026 Symposium of the Australian Microbeam Analysis Society (AMAS), the NGV Conservation department hosted the Art and Cultural Heritage: Conservation, Microscopy and Analysis workshop at NGV International. In partnership with the Getty Conservation Institute, the department also hosted the Treatment Strategies for Painted Outdoor Sculpture workshop, a five-day, in-person program designed to equip conservators with both theoretical knowledge and practical tools to develop effective treatment strategies for painted outdoor sculpture.

In recognition of the research the department has provided toward sustainability and our Adaptive Climate Control Strategy, the NGV was awarded the 2025 Institutional Award from ICOM Australia. For the same research, the NGV was shortlisted for the inaugural ICOM Award for Sustainable Development Practice in Museums and invited to present at the 27th ICOM General Conference held in Dubai.

RESEARCH, ENQUIRY AND LIFELONG LEARNING

In 2025/26, research, enquiry and lifelong learning initiatives provided new opportunities for audiences of all ages to engage with the NGV Collection and exhibitions. The NGV Collection and exhibition program prompted the publication of new writing and research. Print highlights include: *The Stars We Do Not See*, *Women Photographers 1900–1975: A Legacy of Light*, *Westwood | Kawakubo* and *CARTIER*. Six issues of *NGV Magazine* were published in both print and digital formats, highlighting exhibitions, new acquisitions and the Collection. As part of the NGV's leadership role in the International Audience Engagement Network (IAE Network), the Gallery published *New Principles for Audience Engagement in Museums: Forming Connections through Collaboration & Communication*, the third volume in the IAE Network series, produced in collaboration with the network's steering group.

The NGV continued its commitment to providing free and accessible content to complement its print publishing program, offering 65 free online articles and essays on the NGV website, including the digital publications *MOTHER: Stories from the NGV Collection* and *Ragnar Kjartansson: Mercy*, both published to accompany exhibitions. The NGV digital publishing program was showcased through the 'READ' tile in the monthly NGV e-News and the bimonthly NGV Publishing e-News.

The scholarly series *Observations* offered in-depth examinations of the NGV Collection through events and resources, bringing world-leading experts to Melbourne and positioning the Collection within a global context. In 2025/26, the series included Pulitzer Prize-winning art critic and author Sebastian Smee, who presented on the NGV's rich holdings of Impressionist works; US-based fashion historian and author Hilary Davidson, who examined the NGV's collection of Regency art and fashion while profiling the generous gift of Regency-period works from Krystyna Campbell-Pretty AM and Family. The series also featured Abraham Thomas, Curator of Architecture and Design at The Metropolitan Museum of Art, New York, who presented on *Prototype no. 000-F for Moloch floor lamp*,1971–72 by the late Italian designer Gaetano Pesce, which joined the NGV Collection in 2025 through the Marjorie Joseph-Wilks Bequest. Outcomes for each visiting guest included in-person keynote presentations at the NGV which were also livestreamed for online audiences, articles published in *NGV Magazine* and online videos. *Observations* was generously supported by an anonymous donor.

Programs at the NGV were complemented by online learning opportunities that engaged audiences of all ages locally, regionally, nationally and internationally. This included a series of online Under 5's programs, which engaged over 2000 early learners with the NGV Collection.

Over 14,000 school students and teachers participated in online programs led by NGV educators and creative practitioners, including artists, designers and writers. Highlights included a Book Week program with Jacqueline Harvey; a program with Daniel

'WITH A PLETHORA OF TALKS, INSTALLATIONS, EXHIBITIONS AND HAPPENINGS RESPONDING TO THIS YEAR'S THEME *(DESIGN THE WORLD YOU WANT)*, THE ELEVEN-DAY FESTIVAL WAS THE LARGEST TO DATE AND ARGUABLY THE MOST ACCOMPLISHED SINCE INCEPTION.'

– JAN HENDERSON ON MELBOURNE DESIGN WEEK IN *INDESIGNLIVE*

Emma Studio presented during Melbourne Design Week; and a program presented in collaboration with the National Portrait Gallery, Canberra, with artist Nixi Killick. New online learning resources for students and teachers supported exhibitions including Top Arts, *Westwood | Kawakubo* and *FUTURE COUNTRY.*

NGV Art School continued in 2025/26, offering opportunities for learners of all ages to connect with art, design, culture and ideas through specially developed in-person and online courses spanning practical and academic offerings. This included the launch of new courses including a hands-on Japanese textile course with award-winning research and design studio DNJ Paper; a cyanotype printing course with multidisciplinary artist Emma Armstrong-Porter; a four-week course Art and the World: Japan; and a three-week course, A History of Photography.

Resonance: Truth-telling at NGV, supported by the Ullmer Family Foundation and launched in 2023, continued in 2025/26, expanding research and engagement with the NGV First Nations art and design collection and profiling First Nations voices. The third annual *Wurrdha Marra Conversation* was held in September 2025 and featured a panel of First Nations artists and community leaders: Djon Mundine, Mandy Nicholson and Hayley Millar Baker. Hosted by ABC journalist and broadcaster, Bridget Brennan, the event explored how First Nations artists engage with international audiences and exhibitions. Also, through the *Resonance* initiative, the NGV hosted artist Warraba Weatherall in Melbourne, speaking in conversation with local artist Yhonnie Scarce to celebrate their works on display at Wurrdha Marra exhibition at The Ian Potter Centre: NGV Australia. The NGV thanks the Ullmer Family Foundation for its generous support of this project.

The *NGV Italia* project, a three-year initiative supported by the Italian Australian Foundation and launched in November 2023, continued in 2025/26 featuring programs and activities at the Gallery, alongside rich online content exploring Italian culture, history and language through our internationally significant collection of Italian art and design. Programs included An Italian Afternoon in September 2025, the second annual *NGV Italia* keynote with visiting scholar Dr Marzia Faietti, also in September 2025, as well as the launch of the NGV Italia Art and Conversation Club in November 2025 and the continuation of dedicated school programs and Collection tours throughout the year. The NGV warmly thanks the Italian Australian Foundation for its generous support.



(opposite)
Media tour for *Ragnar Kjartansson: Mercy* on display from 26 June – 4 October 2026, NGV International, Melbourne. Photo: Tim Carrafa

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

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

The VFLAA has the following objectives:

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

The VFLAA Committee convened two times during the financial year: in October 2025 and April 2026. In 2025/26 the VFLAA acquired a total of 54 works across a range of disciplines.

The NGV thanks the regional representatives on the VFLAA Committee, Jessica Bridgfoot and Joshua White.

The table opposite provides an overview of the performance of the VFLAA in 2025/26.

VFLAA STATISTICS

FINANCIAL PERFORMANCE

Indicator	2025/26
	RESULT
Annual growth in capital of the VFLAA Endowed Fund	**8.55%**
Annual value of acquisitions	**$1,396,609**
Market value of fund at year end	**$27,241,186**

ARTISTIC PERFORMANCE

Indicator	2024/25	2025/26	
	RESULT	**TARGET**	**RESULT**
Number of VFLAA works acquired	35	-	**54**
Number of artists whose art was acquired	7	-	**40**
Number of Victorian artists whose art was acquired	3	-	**13**
Victorian artists as a percentage of total artists acquired	37.5%	**40%**	**32.5%**
Number of Indigenous artists whose art was acquired	4	**10**	**7**
% income spent in primary market	100%	**80%**	**100%**

VFLAA / STATE COLLECTION ACCESS PERFORMANCE

Indicator	2024/25	2025/26	
	RESULT	**TARGET**	**RESULT**
VFLAA works displayed at the NGV	132	**20**	**242**
VFLAA works displayed on NGV website	100%	**90%**	**99.4%**
Regional/outer metropolitan galleries which received VFLAA loans	10	**4**	**8**
VFLAA works loaned to regional/outer metropolitan galleries	43	**5**	**32**
Total number of VFLAA works loaned	49	**-**	**66**

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2024/25	2025/26
Number of regional representatives on the VFLAA Committee	2	**2**
Number of VFLAA acquisition meetings	2	**2**
Publication of VFLAA report in NGV Annual Report	Yes	**Yes**

CONNECTING AUDIENCES



IN 2025/26, 115,079 STUDENTS AND TEACHERS AT ALL LEVELS ENGAGED WITH THE NGV COLLECTION AND EXHIBITIONS THROUGH CURRICULUM-ALIGNED LEARNING EXPERIENCES DELIVERED IN THE GALLERY AND ONLINE

Connecting audiences with opportunities for lifelong learning, skills development, creative exploration, social experiences, and new ideas and perspectives was core to NGV activities in 2025/26.

CONNECTING COMMUNITIES WITH ARTISTS, DESIGNERS, CULTURE AND IDEAS

With its final months taking place during the 2025/26 financial year, the Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston* reached more than 26,038 visitors throughout the winter season of NGV Friday Nights, and more than 8500 visitors to other public programs throughout the exhibition period. Coinciding with *French Impressionism*, the exhibition *Plans for the Planet: Olaf Breuning for Kids* was developed especially for children and families. Inspired by artist Olaf Breuning's reflections on the environment, the exhibition included hands-on activities, multimedia interactives, and artwork displays. More than 73,000 children attended the exhibition, which was generously supported by Bupa and the City of Melbourne. NGV Teens: Art Party was held on Saturday 9 August 2025 and welcomed almost 700 teens to *French Impressionism*, alongside workshops, performances and tours. Programs for the *Kimono* exhibition included the new four-week adult learning course Art and the World: Japan, curator tours, relaxed sessions and special events featuring visiting exhibiting designers Rumi Shibasaki (Rumi Rock), Hiroko Takahashi and Tamao Shigemune.

Celebrating the opening of *Westwood | Kawakubo*, more than 500 visitors attended free talks in the Great Hall to examine the careers of two of the most influential fashion designers in recent history, Vivienne Westwood and Rei Kawakubo. British milliner Stephen Jones OBE also shared insights into his creative and collaborative process with both designers in a sold-out keynote event. NGV Friday Nights ran every week alongside the exhibition, attracting over 20,000 attendees across nineteen dates.

Drop by Drawing returned to NGV International in July 2025 and January 2026 with over 2445 visitors participating in free drawing sessions that invited audiences to connect with and learn from local artists Olana Janfa, Nic Plowman, Jodie Di Natale, Alice Oehr and Kyoko Imazu.

In the dedicated children's gallery, *Let's Party! Fashion for Kids: Designed by Danielle Brustman* – a participatory exhibition inviting young visitors to step into a vibrant world of creativity and celebration – attracted 84,175 visitors to NGV International. The exhibition was generously supported by the City of Melbourne.

For children and families, the week-long NGV Kids Summer Festival in January 2026 attracted over 16,000 family visitors. The program was inspired by *Let's Party! Fashion for Kids Designed by Danielle Brustman* and included live performances by Rich Higgins from The Listies, storytimes led by Yorta Yorta/Wiradjuri artist and educator Tania Rossi, and drawing and hands-on making activities led by Ngarrindjeri artist Emma Stenhouse. Two Relaxed Mornings provided young visitors with disability or neurodivergence the opportunity to explore the Kids Summer Festival before opening hours.

The annual Kids on Tour program also took place in January 2026, supporting arts and community hubs across Victoria to facilitate informal learning opportunities through art and creative activities hosted at their venues. Delivered across both metropolitan and regional locations – including refugee resource centres, community hubs, public libraries, regional galleries, neighbourhood houses and children's hospital wards – the program reached a record 166 venues.

On Saturday 28 March 2026, NGV Teens: Art Party attracted an audience of over 800 teens for a fashion-inspired evening of performances and activities celebrating the *Westwood | Kawakubo* exhibition.

The NGV provided opportunities for audiences of all ages to connect with artists and designers from the Collection through Creative Conversations, where audiences heard from artists Prudence Flint, Karen Black and David Rosetzky. The opening of *FUTURE COUNTRY: Country Road + NGV First Nations Commissions 2026* and *MOTHER: Stories from the NGV Collection* were each celebrated with exhibiting artists sharing insights through a series of free talks and conversations.

The NGV continued its programming partnership with Midsumma in 2026 with a full day of free talks and tours at NGV International, featuring NGV curators and members of the LGBTQIA+ community. Programs explored the stories behind a selection of works in the NGV Collection, as well as connecting with the exhibitions *Women Photographers 1900–1975: A Legacy of Light* and *Westwood | Kawakubo*. As part of the 2026 Melbourne International Comedy Festival, the NGV Collection was featured in twelve sold-out, queer-friendly comedy tours led by UK-based character comedian Max Norman (Coco the Time-Travelling Tart).

NGV Art School continued in 2025/26, providing opportunities for audiences to connect in meaningful ways with art and design through online and in-person courses. New courses included a hands-on Japanese textile course with award-winning research and design studio DNJ Paper, a cyanotype printing course with multidisciplinary artist Emma Armstrong-Porter, a four-week course Art and the World: Japan, and a three-week course, A History of Photography facilitated by RMIT Associate Professor Daniel Palmer alongside special guest presentations by practising artists.

The *Observations* series offered audiences a close examination of the NGV Collection through the eyes of international researchers, curators and writers. In 2025/26, more than 1000 attendees heard from visiting international guest speakers April Calahan, Sebastian Smee, John Whitehead FSA, Dr Hilary Davidson and Abraham Thomas across five keynote presentations. NGV Members enjoyed an exclusive behind-the-scenes experience as John Whitehead FSA joined NGV Senior Curator Amanda Dunsmore for a talk and demonstration showcasing a selection of eighteenth-century porcelain works from the NGV Collection.

Deeper Observations, a new initiative of online videos produced with *Observations* presenters, launched in 2025 through the NGV website and YouTube channel. Filmed in NGV galleries, four videos were produced with Sebastian Smee, Hilary Davidson and Abraham Thomas, accumulating more than 60,000 views as of May 2026. *Observations* is generously supported by an anonymous donor.

As part of *NGV Italia*, over 6700 visitors of all ages experienced An Italian Afternoon – a free, intergenerational community event that took over all levels of NGV International in September 2025. Aimed at connecting Italian Australians with Italian language, art and culture, the festivities included guided art tours in Italian and English; creative workshops led by Italian artists and designers Eleonora Arosio and Sonia Cappellazzo; drop-by games of the traditional Italian card game, Briscola; and a performance in the galleries by Melbourne Opera, inspired by Italian artist Jacopo Amigoni's painting *Portrait group: The singer Farinelli and friend*s, c. 1750–52. Also in September, as part of *NGV Italia*, distinguished art historian and former director of the Department of Prints and Drawings of the Uffizi Galleries, Dr Marzia Faietti, presented the 2025 *NGV Italia* Keynote Lecture on the drawings of Leonardo da Vinci. Other highlights of *NGV Italia* included the Art Conversation Club held over four Saturdays in November 2025, free public tours presented in English and Italian, and Coffee and Culture programs for senior visitors.

In May 2026, Melbourne Design Week was marked at the NGV through a series of programs that engaged 3142 attendees. Programming included keynotes from globally acclaimed speakers David Flack, Mary Featherston AM, John Gollings AM and David Holmgren. Interior Design Today, a series of lunchtime talks at The Ian Potter Centre: NGV Australia, included conversations with DANIEL EMMA studio, Nicole Lawrence, Alice Blackwood, Melissa Bright, Volker Haug, Sarah Barrett, Geraldine Maher, Sandra Githinji, Tope Adesina, SSDH, Mandy Nicholson, Kerri Clarke and Maree Clarke. Across four free sessions in the Great Hall at NGV International, guest speakers from around Australia considered the breadth of contemporary living. Presented in partnership with RMIT University and the Symbioscene Institute, the NGV hosted discussions on the future of design across the key pillars of culture, technology and economy. The NGV gratefully acknowledges longstanding strategic partnerships with the Department of Education and the Victorian Catholic Education Authority, which provide vital support for NGV learning programs that connect students and teachers with artists, designers, culture and ideas.

In 2025/26, 115,079 students and teachers at all levels engaged with the NGV Collection and exhibitions through curriculum-aligned learning experiences delivered in the Gallery and online. Over 3000 students and teachers visited *Westwood | Kawakubo* and participated in related learning programs including introductory talks and fashion-inspired Summer Schools with multidisciplinary artist and fashion designer Wilson Jedd Adams.

In 2026, the annual Top Arts exhibition – presented as part of the

(opposite)
NGV Teens: Art Party, 9 August 2025.
Photo: Eugene Hyland

‘WHAT AN AMAZING DAY PACIFIC COMMUNITY DAY WAS AT THE NGV, I CAN'T WAIT TO SEE MORE PASIFIKA EVENTS’

– VISITOR COMMENT

Victorian Curriculum Assessment Authority’s Season of Excellence – highlighted the exceptional work of students who completed the VCE study designs of Art Making and Exhibiting and Art Creative Practice. 10,118 students and teachers participated in learning programs related to the exhibition and there were 55,711 visits to the exhibition online hub featuring exhibitor profiles and interviews.

As part of the Department of Education’s Victorian Challenge and Enrichment Series, in April 2026 the NGV presented a series of full-day workshops led by creative practitioners for high-ability students attending Victorian Government schools. These included creative writing workshops with award-winning children’s author Katrina Nannestad, and collage and zine-making workshops with collaborative duo Gracia Haby and Louise Jennison of Gracia & Louise.

Professional learning programs for teachers included Ways of Making workshops, which explored the creative processes of artists and designers in the NGV Collection, including Zilverster (Sharon Goodwin and Irene Hanenbergh), and Rel Pham. Online programs for teachers included a series of free programs focused on creative ideas and strategies for incorporating art and design into different curriculum areas.

During 2025/26, the NGV Conservation department continued to work with regional galleries and allied professionals. Department staff gave more than thirty presentations, lectures and tours for public, student and industry audiences.

Notable outreach included the presentation of research papers at conferences, among them a paper on the major treatment of the frame for *The pilgrim fathers: Departure of a Puritan family for New England*, presented at the FRAME: Concept, History & Conservation Symposium in Hobart. Following the symposium, international keynote speakers Dr Charlotte Chastel-Rousseau (Musée du Louvre) and Josephina de Fouw (Rijksmuseum) visited conservation and curatorial staff at the NGV. Department members also participated in a range of NGV public programs, including Colour, an intensive course on the science of colour, and colour and ochres in First Nations art.

During this period, the Conservator of Indigenous Art visited central Australian arts communities to better understand community-led preservation strategies and meet with kin groups of works held in the NGV Collection. The visit to communities such as Yuendumu, Papunya and Hermannsburg, are being used to develop conservation protocols for First Nations collections. This travel was undertaken with the support of the Susan Morgan travel fund.

The department has also provided specialist advisory support to the Geelong Gallery on the digitisation of time-based media works held in a range of obsolete and at-risk formats, providing recommendations for storage and migration pathways, and supporting the establishment of preservation workflows, technical standards and archival file management.

The department hosted three interns from the University of Melbourne’s Grimwade Conservation program and one intern from the University College of London, providing the students with the opportunity to learn about important facets of professional activity in a major art museum. Internships focused on both practical treatments and examination, and documentation processes across Frames and Furniture, Objects, Textiles, and Contemporary Art specialisations.

REGIONAL TOURING PROGRAM

Regional Touring Exhibitions

Bunjil Place Gallery
Floribunda
29 March – 20 July 2025

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

Constituting one of the largest loans in the NGV’s history, the exhibition featured more than 150 works, including decorative arts, haute couture fashion and textiles, painting, and First Nations and Pacific art. Travelling exclusively to Bunjil Place, this exhibition offered a rare opportunity for local audiences to experience iconic works from the Collection by Grace Cossington-Smith, Yves Saint-Laurent, Nora Heysen, Arthur Streeton and many more. Featuring poignant still-life painting, couture embellished with swirls of floral patterning, and objects adorned with buds and blooms, *Floribunda* connected human experience with the beauty and poetic symbolism of flowers.

Free public programming ran throughout the 114-day exhibition and included family-friendly workshops, activities, artist talks, learning tours and still-life sketching sessions. *Floribunda* attracted 18,164 visitors from across the region and beyond, demonstrating a 179 per cent increase in visitation compared to the previous year.

Mildura Arts Centre
Extraordinary Women: Works from the NGV Collection
26 October 2025 – 1 February 2026

In partnership with Mildura Arts Centre, the NGV presented *Extraordinary Women: Works from the NGV Collection*, celebrating the brilliance, defiance and creativity of women across centuries. Drawn exclusively from the NGV Collection, the exhibition offered a compelling reflection on how female identity has been shaped by artistic representations of women. Organised into four thematic sections – ‘Best Foot Forward’, ‘Celebrity’, ‘Independence and Empowerment’ and ‘Embodied Histories’ – the exhibition traced the ways women have navigated and reshaped their public and private identities over time.

With the support of AWM Electrical, the exhibition was developed collaboratively between the NGV and Mildura Arts Centre, featuring a diverse range of works including paintings, prints, photography, decorative arts and fashion. The NGV supported the exhibition from development to delivery, with curatorial collaboration, conservation and object preparation, exhibition installation and deinstallation, and participation within public programs. On the exhibition’s closing day, the NGV’s Assistant Curator of Fashion and Textiles, Charlotte Botica, presented a public program entitled Fashion Stories, exploring the evolution of fashion across the twentieth century through garments and depictions in portraiture. *Extraordinary Women* welcomed 10,026 visitors throughout the exhibition period.

OUTWARD LOAN

Gippsland Art Gallery
Turner & Australia
7 June – 24 August 2025

The NGV collaborated with Gippsland Art Gallery in support of their exhibition *Turner & Australia*, through a major loan of NGV Collection works including significant paintings by J.M.W. Turner.

Turner & Australia was the first major exhibition to survey the profound influence of J.M.W. Turner on Australian art. A journey through two centuries of epic landscape painting, this unique and compelling exhibition explored both the timing of Turner’s major artistic breakthroughs, which coincided with the development and origins of a school of art in Australia, and his continuing influence on artists working in Australia today. *Turner & Australia* brought together key works by Turner from Australian public collections, presented alongside a diverse chronology of Australian art that has arisen from the generations that followed in his path.

Continuing the NGV’s longstanding history of lending works from the permanent collection to institutions around Australia and the world, this loan was made possible with the support of AWM Electrical. Over the 79-day exhibition period, Gippsland Art Gallery attracted 12,271 visitors. The exhibition’s education programs welcomed 4229 students and teachers to the gallery, offering a new perspective on the evolution of Australian art, and showcasing the vitality, scope and lasting impact of Turner’s legacy.

INTERNATIONAL TOURING

The Stars We Do Not See: Australian Indigenous Art is the largest exhibition of Aboriginal and Torres Strait Islander art ever presented in North America. Through a rich display of iconic masterpieces, curated especially for North American audiences, the exhibition charts watershed moments in Indigenous art, revealing a rich history of creativity that pre-dates the arrival of Europeans. Featuring the undisputed masterpieces from the NGV Collection, the exhibition features over 200 works by more than 130 artists, including many that have never left the country. *The Stars We Do Not See* introduces audiences to customary forms and styles, such as the conceptual map paintings of the Central and Western deserts, ochre bark paintings, cultural objects and ambitious experimental weavings. The exhibition also explores the work of new media artists who simultaneously challenge and build upon tradition with groundbreaking works in neon, video, sound, photography and much more. The National Gallery of Art, Washington welcomed over 92,000 visitors during the global premiere of *The Stars We Do Not See*, which closed on 1 March. The tour has continued with the exhibition opening at Denver Art Museum on 19 April.



Visitors and performers at Pacific Community Day 2026, NGV International, Melbourne.
Photo: Deshani Berhardt

REALISING OUR POTENTIAL



Welcoming and reflecting our diverse community and supporting their engagement with the NGV, the NGV Collection and exhibitions is a priority. Throughout the year, a range of initiatives were delivered to this end.

SERVING AND REFLECTING THE COMMUNITY

The NGV welcomes all members of our community and works to continuously improve everyday access for all visitors to enjoy an equitable and welcoming experience. A new Disability Action Plan was published in 2025/26, developed in consultation with Arts Access Victoria and community members with lived experience of disability. In July 2025, the NGV engaged leading autism organisation Amaze to deliver staff training on neurodiversity awareness. Throughout the year, the NGV continued to run the NGV Service Standards program, delivering regular workshops for audience-facing staff across the Gallery.

Access to exhibitions was enhanced through digital resources such as exhibition and event access guides, large-print artwork labels available for free download, sensory guides and maps showing areas of sensory stimuli and places to rest, and social stories which assist neurodivergent students to prepare for their visit.

Programs included Relaxed Sessions, which provided out-of-hours access to exhibitions for those who benefit from a quieter gallery experience, including people living with disability, neurodivergence, mental or chronic health conditions or frailty. Fourteen events were presented for exhibitions, including *French Impressionism*, *Kimono*, *Plans for the Planet: Olaf Breuning for Kids*, *Westwood | Kawakubo*, *Women Photographers 1900–1975: A Legacy of Light, Let's Party! Fashion for Kids Designed by Danielle Brustman* and the NGV Kids Summer Festival.

Deaf-led Auslan tours, led by artists Elizabeth Reed and Luke King, were offered for exhibitions *French Impressionism* and *Westwood | Kawakubo.* Free Auslan interpretation is available upon request for public programs.

The NGV collaborated with community organisations including Different Journeys, Yalingbu Yirramboi – The Royal Children's Hospital, and Monash Children's Hospital through the NGV Kids on Tour outreach program, providing free art materials and activities across Victoria. Dementia-friendly tours and workshops focused on the NGV Collection were provided for visitors living with dementia and their carers, generously supported by Karen McLeod Adair and Anthony Adair AM, including an Open Studio event held during Dementia Action Week to introduce visitors to the NGV's dementia-friendly initiatives. A new resource was also developed to support visits to the NGV by people living with dementia and their carers. Staff training in dementia awareness was presented by Dementia Australia.

In February 2026, the NGV continued its partnerships with community organisations Midsumma and the Australian Queer Archives with a full day of free programs as part of Midsumma Festival. Collection talks focused on artists Keith Haring and Marlow Moss; a tour of *Women Photographers 1900–1975: A Legacy of Light* with NGV Curator Meg Slater and Karen Bryant, Chief Executive and Creative Director of Midsumma; plus a panel exploring Rei Kawakubo's and Vivienne Westwood's approaches to fashion design through a queer lens, featuring NGV curators alongside fashion designer and master patternmaker Glen Rollason.

Also in February, over 13,000 attended Lunar New Year celebrations at NGV International, celebrating the Year of the Horse with dragon dance, Beijing opera and guzheng performances, art-making, tours in English and Mandarin, and games of mahjong. Twelve creatives were engaged including Hong De Lion Dance Association, Chinese Beijing Opera and QiQi.

Throughout the year, the NGV welcomed culturally and linguistically diverse communities and worked with diverse creatives in community programs connecting visitors of all ages with art, design, creative workshops and artist-led activities, performance, music and tours of the NGV Collection.

At The Ian Potter Centre: NGV Australia, NAIDOC Week 2025 was marked with a day of performances, talks and artistic workshops led by local First Nations creatives, including Tania Rossi, Emma Steenhouse and Gary Lee, as well as a tour presented in collaboration with Koorie Heritage Trust. The event attracted over 2000 attendees.

In August, Indian Community Day welcomed over 8000 visitors to NGV International through performances by local Indian dance companies and musicians, hands-on workshops, and talks and tours. Twenty-seven local creatives were engaged, including Sharon Johal, Preeti Jabbal, Swathi Madike, DJ Karan, Naki Khan, Karma Dance, Studio J and Sapphire Dance, Vinod Prasanna, Zaki Hamdani and Bushra Hasan.

NGV Italia, a three-year initiative to connect with Italian audiences and to showcase Italian art, design, culture and life in the NGV Collection, continued in 2025/26 with in-language programming such as the new launch of the *NGV Italia* Art & Conversation Club, the return of Coffee and Culture for Seniors and highlight tours of Italian art in the NGV Collection in Italian and English. The NGV Italia Annual Keynote lecture featured Dr Adelina Modesti presenting a lecture on Italian Baroque painter Elisabetta Sirani through the lens of the city of Bologna. In September, over 6000 people attended NGV International for An Italian Afternoon, a first-of-its-kind NGV community day celebrating the impressive Italian art collection, as well as the vibrant local community. The event featured opera performances, talks and tours, art-making and games of Briscola. Local creatives engaged included Melbourne Opera, Sonia Cappellazzo, Eleonora Arosio and Disco Mediterranea. The NGV thanks the Italian Australian Foundation for their generous support of *NGV Italia*.

A new display of artists and designers from across the Pacific region was presented at NGV International, opening with an intimate event in November, followed by a large-scale community day in April 2026. The first NGV Pacific Community Day attracted over 7000 visitors to the Gallery with a program of performances co-curated by Pacific Island Creative Arts Australia and Dr Rita Seumanutafa-Palala, alongside art-making workshops and artist talks from exhibiting artists. Over sixty creatives were engaged, including Paula Savage, Christopher Ulutupu, Yuriyal Eric Bridgeman, Veisinia Tonga, Namila Benson and Dr Kirsten Lyttle.

The Krystyna Campbell-Pretty AM and Family School Support Program provided fully supported visits to NGV exhibitions, coverage of transport costs, exhibition tickets and program fees for students who would otherwise not have the opportunity to visit the NGV, including those in regional Victoria. The program enabled more than 1500 students and teachers from forty-one schools to visit *French Impressionism from the Museum of Fine Arts, Boston* and *Westwood | Kawakubo.* The NGV warmly thanks Krystyna Campbell-Pretty AM and Family for their generous support of this program.

VOLUNTEER CONTRIBUTION

The NGV acknowledges the significant contribution made by Volunteers who provided free drop-by tours at The Ian Potter Centre: NGV Australia and NGV International and regular tours for major exhibitions, including *French Impressionism from the Museum of Fine Arts, Boston*, *Westwood | Kawakubo*, *Kimono*, *Women Photographers 1900–1975: A Legacy of Light* and *Mother: Stories from the NGV Collection*. Voluntary guides also supported the Coffee and Culture program and Italian art and design tours presented in English and Italian.

LEADERSHIP IN AUDIENCE ENGAGEMENT

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

In December 2025, the NGV, in collaboration with fellow steering group members of the International Audience Engagement (IAE) Network, launched the third publication of the IAE Network, *New Principles for Audience Engagement in Museums: Forming Connections through Collaboration & Communication*. This free e-publication was created especially for museum professionals working in audience-centred fields and was the outcome of the third working meeting of IAE Network members, held at the NGV in March 2024.

During 2025/26, NGV publications were recognised both nationally and internationally across publishing and design awards. At the 2026 Australian Book Design Awards (ABDAs), *Westwood | Kawakubo* was awarded Winner, Best Designed Illustrated Book Over $50, while *The Stars We Do Not See* was shortlisted in the same category. At the 2025 ABDAs, *Precarious Movements* was awarded Winner, Best Designed Catalogue; *Yayoi Kusama* and *Cats and Dogs* were both shortlisted for Best Designed Fully Illustrated Book Under $75; and *Lots of Dots* was longlisted for Best Designed Children's Non-Fiction Book.

At the 2025 Designers Institute of New Zealand (DINZ) Best Design Awards, *Yayoi Kusama* and *Lots of Dots* received Silver, Graphic: Editorial and Books, with *Observations: Dress in Art & Design History* and *French Impressionism* named finalists in the same category. At the Australian Graphic Design Association (AGDA) Design Awards, *Yayoi Kusama*, *Lots of Dots* and *Observations: Dress in Art & Design History* were all finalists in Print and Publications: Catalogues, Booklets & Brochures, while *My Nature Book with Olaf Breuning* received Silver, Board Book/Cloth Book at the Moonbeam Children's Book Awards.

Also in 2025, *Who Were the Ancient Egyptians* was longlisted for Book of the Year for Younger Children at the Australian Book Industry Awards and won the Children's Picture Book category at the Independent Publisher Awards. At the same awards, *Lots of Dots* received Silver, Children's Picture Books, while *Yayoi Kusama* and *Cats and Dogs* each received Bronze, Fine Art. At the International Book Awards, *Lots of Dots* was awarded Winner, Children's Hardcover Nonfiction, with *Yayoi Kusama* and *Observations: Dress in Art & Design History* named finalists in the Art and Anthologies categories respectively.

STAFF WELLBEING

Led by the People and Culture team and championed by Wellbeing Ambassadors from across the Gallery, the NGV Wellbeing program aims to promote conversation and social connection, as well as support mental and physical health. The program includes a range of activities, workshops, resources and other initiatives.

(opposite)
Visitors and performers at Indian Community Day 2025, NGV International, Melbourne. Photo: Deshani Berhardt

BUILDING FOR THE FUTURE

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

Currently under construction, The Fox: NGV Contemporary is the centrepiece of the Melbourne Arts Precinct Transformation (MAPT) project – a once-in-a-generation, city-shaping opportunity to strengthen the future of Melbourne's cultural landscape.

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

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

The NGV team has continued to work in close collaboration with architects Angelo Candalepas and Associates on the design of The Fox: NGV Contemporary. The completion of the 100 per cent Detailed Design (DD) phase saw detailed planning across various disciplines, with a focus on structure, façade, services and interior design. The commencement of the Issue for Construction (IFC) design phase saw these designs transformed into clear construction drawings for the builder to implement.

This year has seen several major milestones reached for The Fox: NGV Contemporary, including the completion of underground piling, groundworks and basement slab.

In parallel to The Fox: NGV Contemporary, the NGV continues to be actively involved in the design, construction and future planning of the surrounding public urban garden, Laak Boorndap. Following a series of planting trials in partnership with the University of Melbourne at their Burnley Campus, the choice of flora has been carefully considered to suit the surrounding environment and Melbourne's climate. The NGV International garden officially closed in February 2026 and demolition is underway to clear the garden and re-waterproof the structure to enable Laak Boorndap to be constructed above.

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

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



(opposite)
Daytime render of The Fox: NGV Contemporary and Laak Boorndap. Render by Darcstudio.

SHARING OUR VISION



SHARING OUR VISION
Support from all areas of the community has had a tremendous influence on the NGV over the past year. Donations from individuals and foundations have not only sustained the growth and development of the NGV Collection but also enabled the delivery of numerous Gallery programs and initiatives. Active partnerships and collaborations with the academic, community, philanthropic and corporate sectors have greatly assisted the scope of the NGV's programming, and government support has also been crucial in allowing the Gallery to fulfil its strategic aims.

SUPPORTED INITIATIVES
The NGV is extremely grateful to Australian, state and local governments for their support of the Gallery's programs and exhibitions in 2025/26.

In 2025/26, the NGV delivered *Westwood | Kawakubo* and a range of other international and Australian exhibitions, including *CARTIER*, *Women Photographers 1900–1975: A Legacy of Light*, *Ragnar Kjartansson: Mercy*, *Rigg Design Prize 2025, Let's Party! Fashion for Kids: Designed by Danielle Brustman* and the second iteration of the Country Road + NGV First Nations Commissions initiative, *FUTURE COUNTRY*.

(above)
Installation view of *Women Photographers 1900–1975: A Legacy of Light*, on display from 28 November 2025 – 3 May 2026 at NGV International, Melbourne. Photo: Eve Wilson

The Melbourne Winter Masterpieces® 2025 exhibition *French Impressionism from the Museum of Fine Arts, Boston* and the 2026 exhibition *CARTIER* were both generously supported by the Victorian Government through Visit Victoria.

CARTIER and *French Impressionism* were also supported by the Australian Government International Exhibitions Insurance Program.

A strategic partnership with the Victorian Government Department of Education continued to provide valuable support for year-round student and teacher programs, as well as the development of new learning resources linking the NGV Collection and exhibitions with the Victorian curriculum. In 2026, the NGV also partnered with the Department of Education to present a series of specialised workshops as part of the Victorian Challenge and Enrichment series for high-ability students in Victorian government schools.

FUNDRAISING AND PHILANTHROPY
The NGV is sustained and enriched by the support of its community, and philanthropy continues to play a defining role in every aspect of the Gallery's work. We extend our sincere gratitude to all who supported the NGV during the 2025/26 financial year, in which the NGV Foundation received more than $66.1 million in cash donations and gifted works of art.

This support underpins the NGV's ability to present ambitious exhibitions, strengthen the Collection, and broaden access to art and design for audiences across Victoria and beyond. Through this collective commitment, the NGV continues to evolve as a leading cultural institution with both national and international impact.

As the NGV looks to the future with The Fox: NGV Contemporary, the support of our donors continues to guide this important new

WE EXTEND OUR SINCERE GRATITUDE TO ALL WHO SUPPORTED THE NGV DURING THE 2025/26 FINANCIAL YEAR, IN WHICH THE NGV FOUNDATION RECEIVED MORE THAN $66 MILLION IN CASH DONATIONS AND GIFTED WORKS OF ART

chapter. We are grateful to all those who have pledged their support, and for the demonstrated leadership of Paula Fox AC, Lindsay Fox AC & The Fox Family, Pauline Gandel AC, John Gandel AC & The Gandel Foundation, The Ian Potter Foundation, Neville Bertalli & Diana Bertalli, Dame Carol Colburn-Grigor DBE & Metal Manufactures Pty Limited, Rosie Lew AM, Loti and Victor Smorgon Family Foundation, Anonymous, The Neilson Foundation, Elena Lovu & David Russell, Barry Fitzgerald OAM & Helen Fitzgerald, The Andrew and Geraldine Buxton Foundation, Maureen Wheeler AO & Tony Wheeler AO, The Moffatt Family, Leigh Clifford AC, Sue Clifford & the Clifford Family, John Higgins AO & Jodie Maunder, Barry Janes AM & Paul Cross AM, Solomon Family Foundation, The Spotlight Foundation, Cheryl Thomas, Chris Thomas AM & the Thomas Family, The Ullmer Family Foundation, The Hugh D. T. Williamson Foundation, The Orthwein Foundation, James Farmer & Rutti Loh, Michael Tong & Emily Tong, The Cornish Family Foundation, Anonymous, Norman Bloom & Pauline Bloom, The Beck Family Foundation, Jonathan Denby & Vivienne Petroff.

The 2025 NGV Annual Appeal successfully acquired Ernst Ludwig Kirchner's powerful masterpiece *Officer and waitress* (*Offizier und Kellnerin*), 1915. This acquisition represents a rare and significant addition to the NGV Collection. It is only the second German Expressionist painting to enter the Gallery's holdings, providing an exciting opportunity to deepen our Collection of early twentieth-century European modernism. We are deeply grateful to everyone who supported the 2025 NGV Annual Appeal, including Mavourneen Cowen, Tim Fairfax AC and Gina Fairfax AC, Antonio and Rita Mucciacciaro, John Adams and Cecily Adams, Alan and Mary-Lou Archibald Family Foundation, John Downer AM and Rose Downer AM, King Family Foundation, Donors to the 2025 NGV Foundation Annual Dinner, Donors to the 2025 NGV Annual Appeal, John Bates and Lorraine Bates, Suzanne Kirkham, Carolyn Stubbs OAM, Mark Gavin and Michael Gavin, John Fast and Jenny Fast, Forster Family Foundation, Peter Griffin AM and Terry Swann, The Betsy and Ollie Polasek Endowment, Alan Roberts and Family, Anita Simon, Ralph Ward-Ambler AM and Barbara Ward-Ambler, Peter Canet and Ivanka Canet, Linda Herd and the Canny Quine Foundation, Dr Peter Christoff, Jacob Costello and Catherine Macrae, Dr Craig D'alton and Dr Peter Sherlock, Gwenneth Nancy Head Foundation, Three Springs Foundation, Jacqui L. Lamont, Diana Lempriere, The Marmel Foundation, Linda McNaughton, Rosemary Merralls and Nora Merralls, Valda Klaric Foundation, Julie Viney, Peter Philpott and Robert Ratcliffe, Jahn C. Buhrman, Joyce Pell, Lynette Beckett and Warren Beckett, Jon Langford, Fiona Crosby, Barry Gilbert and Fay Gilbert, Terry Murphy KC and Margaret Lodge, Elizabeth Scales and Hugh Scales, Susan Thomas, Dr Sally M. Sojan, Tina Aldridge, donors who wish to remain anonymous as well as donations from other generous supporters.

The success of the 2026 NGV Summer Appeal enabled the NGV to acquire three significant photographs by Dora Maar, Anne Brigman and Annemarie Heinrich. These important additions to the Collection strengthen the Gallery's holdings of early twentieth-century photography and highlights the vital contributions of women artists to the development of the medium. We are deeply grateful to everyone who supported the 2026 NGV Summer Appeal, including Carmena Mucciacciaro, Hermann Family Foundation, Rosemary Merralls and Nora Merralls, Michael Barbayannis, Lynette Beckett and Warren Beckett, Rosalind Budge and Keith Budge, Bruna Capodanno, Bob Edgar, Christine Grenda and Geoff Grenda, Alistair Hay and Dr Jenny Miller, Dr Annemarie J. Hunt OAM, Nannette Hunter, Jane Kunstler, Charles Tegner, Robyn Wilson and Ross Wilson, Flora Di Medio, Dr Colin Kratzing, Diane Matthews, Robert McGauran, Asha Rao, Richard Stone, Lucia Soriani, Robert Edgar and generous donors who wish to remain anonymous.

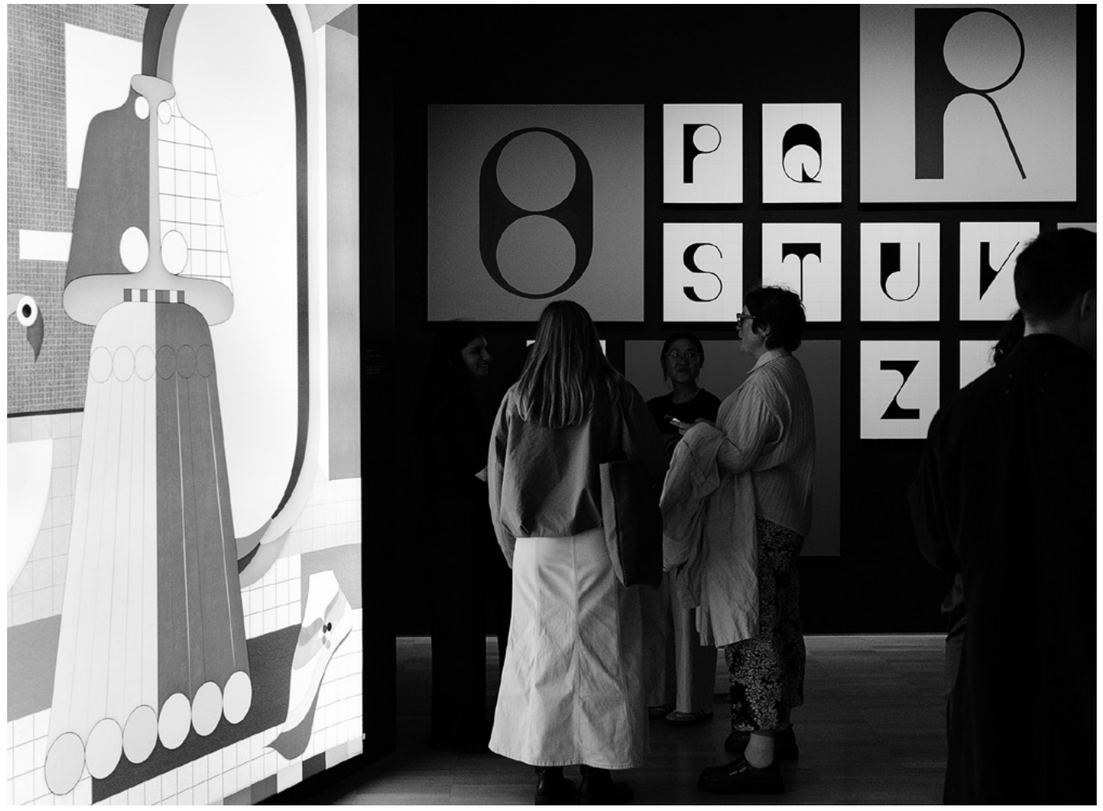
Since its launch earlier this year, the 2026 NGV Annual Appeal has been working to support the acquisition of *Untitled #16*, 1995, by American artist Agnes Martin. Created at the height of her late career, the work reflects her distinctive approach to painting through subtle bands of colour and a quiet, contemplative presence that has influenced generations of artists. The acquisition marks an important moment for the NGV Collection, introducing Martin's work for the first time and strengthening the Gallery's representation of post-war abstraction. We extend our sincere thanks to all who have contributed to the Appeal to date, including Mavourneen Cowen, Rosemary Merralls and Nora Merralls, Suzanne Kirkham, Joy Anderson, John Bates and Lorraine Bates, Elizabeth King and Guy King, John Fast and Jenny Fast, The Betsy and Ollie Polasek Endowment, Bruce Parncutt AO and Lisa Bowman, Monica Grollo B.Sc and Nicholas Whitby, Kerry Smith, Ullmer Family Foundation, John Higgins AO and Jodie Maunder, Rhonda Barro, Ralph Ward-Ambler AM and Barbara Ward-Ambler, Terry Campbell AO and Christine Campbell, Hugh Morgan AC and Elizabeth Morgan, Janet Whiting AM and Phil Lukies, Michael Tong and Emily Tong, Michael Lanteri and Chandrika Lanteri, Josie Taylor, Alan Roberts, Marian Evans, Linda Herd, The Cuming Bequest, Jacqui L. Lamont, Prof Margaret Plant OAM, Dr Sheena Broughton and Nigel Broughton, The Valda Klaric Foundation, Ron Lesh, Miss Linda McNaughton, Lyndsey Cattermole AM and Andrew Cattermole, Sandra Jenkins and Dagmar Jenkins, Dinanda Waterham and Sietze Waterham, Monica Healy and Philip Healy, The Marmel Foundation, Andrew Booth and Christine Richardson, Dr Christine Healy, The Decjuba Foundation, J. Andrew Lockwood, Bowness Family Foundation, Marlyn Bancroft and Peter Bancroft OAM, Dr Anne Hunt OAM, Peter Canet and Ivanka Canet, Christine Collingwood and John Collingwood, Dr Murray Sandland, Dianne Weidner, Kerry-Ann Kelly, Dr Robert S. Richardson, Vincent Hardy, Debra Langford and Michael Langford, Carmena Mucciacciaro, Dr Miriam Faine and Greg Shalit, Christine Armour and Mark Armour, Robyn Wilson and Ross Wilson, Elizabeth H. Loftus, Trevor Cohen AM and Heather Cohen, John Rush KC and Sandra Rush, Haydon Elliot and Greg Moses, Raini Zambelli, Barry Janes AM and Paul Cross AM, Peter Holly, Esther Frenkiel OAM and David Frenkiel, Charles and Cornelia Goode Foundation, Frank Cox and Lay Saenluang, Morry Fraid AM and Inna Friedman, Craig Moffatt and Peter Cameron, Christopher Thomas AM and Cheryl Thomas, Carol A. Sisson, Rosie Lew AM, Scott Moffatt, Peter Philpott and Robert Ratcliffe, William Jones and Kyu Wan Choi, Kirsten Abbott and Charles Shaw, Paul Coughlin and Dr Sheryl Coughlin,

Dr Theresia Spencer and Dr Kevin Spencer, Anne Robertson and Mark Robertson OAM, Kallie Blauhorn and Andrew Penn AO, Jane Hansen AO and Paul Little AO, Brigid Robertson and Hugh Robertson, Sam Vavasis and Sue Vavasis, John Downer AM and Rose Downer AM, Kathy Comport, Sharon Paton and Gregory Paton, Jenny Cook, Richard Smith AO and Joan Smith, Paula Fox AC and Lindsay Fox AC, Andy Dinan and Mario Lo Giudice, Martin Hosking and Loreto Hosking, Jon Langford, Susan Kennett and Derrick Friedman, Assoc Prof John Collins AM and Mandy Collins, Prof Tony Coady and Margaret Mary Coady, Onerva Utriainen, Victor McConvey OAM and Bruce Dickie, Jan Simon, John Rosenbloom and Kathryn Earp, Michael Kingston, Timothy van Ommeren, Kathleen M. Johnston AM, Julie-Ann Morrison, Roslyn Webster, Jason W. Walker, Tim Hovey, Caroline Ryan, Anthony J. Goss, Cecilie Hall, Lesley Hale, Dr Brett Archer, Peter Mitrakas and Mary Mitrakas, Bruna Capodanno and Lucia Soriani, Dominique Corbett, Jennifer Shaw, Robert Bonomy, Vivienne Gidakos, Suzanne Davies, Myriam Boisbouvier-Wylie, Swann Family Foundation, Louise Tierney, Melke Distler, Primrose Bright, Jim Cousins AO and Libby Cousins AM, Ann Caroe, Christine Mullen and Christopher Grikscheit, John P. McKenna, David Ford and Lona Ford, Grant MacKenzie, Greg Keene and Rhonda Keene, Dorothy Graff OAM, Maria Gabriel and Christos Gabriel, John Chambers, Penny Shore, Janet Bell and Alan Bell, Matthew Walker, Fiona Crosby, Andrea Goldsmith, Dr Stephen O'Shea and Raymond Wilkinson, Max R. Hansen, Peter Kennedy, Frank Chai and Bee Lee Thia, Tina Aldridge, Libby McMeekin, Margaret Mayers, Anna Morton and Rob Wertheimer, Rosemary Raw and Richard Raw, Eduard Eshuys, Michael Landvogt and Dr Julie Landvogt, Bevan Wang, Linda Vainomae-Hoffmann and Robert Hoffmann, Dr Sally M. Sojan and Carmen Lam, as well as donations from other generous donors through the 2026 NGV Foundation Annual Dinner and the 2026 NGV Annual Appeal.

As we approach the 2026 NGV Triennial, we are incredibly grateful to the passionate donors who have already pledged their support towards the fourth iteration, including NGV Triennial Champions: Loti & Victor Smorgon Fund; NGVWA; Anonymous; Bowness Family Foundation; Felton Bequest; Anonymous; Neville & Diana Bertalli; Barry Janes AM & Paul Cross AM. NGV 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; Lisa Fox; Orloff Family Foundation; Solomon Family Foundation. NGV Triennial Major Supporters: Alana Kirby on behalf of the Sun Foundation; Elizabeth Summons Grant in Memory of Nicholas Draffin; Decjuba Foundation; Paula Fox AC and the Fox Family Foundation; Vivien & Graham Knowles; Anonymous; John Higgins AO & Jodie Maunder; Bagôt Gjergja Foundation; Trawalla Foundation; Krystyna Campbell-Pretty AM & Family; Wendy & Paul Bonnici and Family; Sarah Cronin, Samuel Cronin and Bradley Cronin; Paul & Samantha Cross; Anthony & Clare Cross; Brendan & Grace O'Brien; Lucas Family Foundation; The Cox Family Foundation; Toni Matičevski; City of Melbourne; Helen & Michael Gannon; Sophie Gannon & Frazer East; Chris Thomas AM & Cheryl Thomas. NGV Triennial Supporters: The Fleischner Family Charitable Foundation; John-Paul Daggian and Friends; Josie Taylor; Thomas Bridge & Jake Monaghan; Michael Buxton AM & Janet Buxton; Helen Nicolay; Nick Perkins & Paul Banks; Sophie & Simon Crowe; Rosemary & Nora Merralls; Andrew Clark & Dr Sarah Tiffin; Andrew & Judy Rogers; Michael Zaporozhets & Salomé Jones; Woods5 Foundation. NGV Triennial Circle Supporters: Cameron Oxley & Bronwyn Ross.

The NGV continues its important mission to expand the breadth and diversity of its Collection. We celebrate the dedication of donors who, over the past twelve months, have supported the curatorial strategies and collection development campaigns, including Krystyna Campbell-Pretty AM and Family, The Ian Potter Foundation, The Decjuba Foundation, Bertalli Family Foundation, Orloff Family Foundation, Craig Moffatt and Peter Cameron, Tim Fairfax AC and Gina Fairfax AC, Alan Archibald KC and Mary-Louise Archibald, Krystyna Campbell-Pretty AM and Family, The Sun Foundation, The Grollo Ruzzene Foundation, Carol A. Sisson, Trevor Holborow and Marnie Holborow, Deborah Salins and Andis Salins, Barbara Hay, Cecilie Hall, Lionel Gell Foundation, Julie Ann Cox AM, Rob Gould Foundation, Jan Bagley and Bruce Herbes, Deborah Lennon and Anthony Lennon, Vincent Hardy, D'Lan Davidson and Rachal Jacobs, Sue Harlow and Merv Keehn, Dr Pam Martin and Paul Martin, Tarascio Family Foundation, Professor Gaye Sculthorpe, Fair Shen, Jane Hains and Stephen Hains, Janet Whiting AM and Phil Lukies, Linda Herd, Anonymous, Olga Kononchuk, Christopher Thomas AM and Cheryl Thomas, Beatrice Moignard, Bruce Parncutt AO, Violet Sheno, Tania Austin, William Nuttall and Annette Reeves, Katherine Murray and James Murray, Nichola Lefroy and Sam Riggall, Terry Murphy KC and Margaret Lodge, Michael Ullmer AO and Jennifer Ullmer, Dr Margaret Bullen, Christine Barro, Suzanne Davies, Rosemary Merralls and Nora Merralls, Sandra Costa-Mcmahon and Stephen McMahon, Lisa Ring, Dr George Kokkinos and Melissa Tonkin, Merrill Hermann, David Gibson, Fr Brian Boyle, Julie Viney, Sarah Watts and Ted Watts, Dr Caroline Liow, Bridget Patrick and John Patrick, Samaya Argüello Gómez and David Argüello Gómez, Ross Sparks, Barbara Hermon and John Hermon, Dodi Rose, Susanne Dahn AM, Ursula Sullivan, Ian and Penelope Ward-Ambler Household, Kay Rodda, Francesca Sasnaitis, Victoria Lynn, Katrina Lambert, Dr Jacqueline Healy and Ken McFarlane, Christopher Menz and Peter Rose, Teresa Lee, Elizabeth Foster, Rosemary Brennan, Dr Ian Porter and Dr Dinesh Sivaratnam, Robert Shanks, Susan Parker, Julie Reid, Noelle Jones, Adam Htoon, Kitta Good, Shi Wei and Ying Li, Deborah L. Burdett, Joel Ryan and Nala Ryan, Diana Yeldham, Bruna Capodanno, Lea Boyce, Sharon Paton and Gregory Paton, Peggy O'Neal AO, Evalyn Holly and Peter Holly, Deborah Wildsmith and Dr Andrew Collins, Indra Nordstrand, Richard Stone, Relton Leaver and Bernadette Sullivan, Dominic Dirupo and Natalie Dirupo, Anne Virgo OAM, Loris Peggie, The Hon Justice Julie A. Dodds-Streeton KC, Jill D'Arcy, Lorraine Bates, Lesley Speed, Doug Hooley, Anne Lander, Toby Duffy, Viorica Samson, Dr Faye Walker and Marlene Storey, B. Eltringham-Smith and L. Eltringham-Smith, Deborah Quinn and Dr John Quinn AM, Simon Hinkley, Colin Twisse, Joyce Francis, Dr Jennifer York, Alison Woodward, Ilan El and Tony Gibbs, Gail Hammond, Clive Marshall, Gabriella S. Rosati, Elida Baldridge, Jane Farago, Anthony J. Goss, Mandy Yencken and Edward Yencken, Carmena Mucciacciaro, Craig Langford and Gerard Shanahan, Vivien Knowles and Graham Knowles, Anna Schwartz AM and Morry Schwartz AM, Dr Jason Catlett, Jon Langford, as well as other generous donors.

In the 2025/26 financial year, the NGV Collection also continued to grow through a number of remarkable works generously gifted by donors and artists in Australia and abroad. These donated works of art and design greatly enhance the NGV Collection and were kindly gifted by the Estate of Robert Compton-Jones, Lyn Williams AC, Krystyna Campbell-Pretty AM and Family, Comme des Garcons Japan, Felicity St John Moore Bequest, John Hockney and Helen Hockney, Michael Tay and Emily Tay, Robert Nelson, Tschabalala Self, Jim Masselos, Asia Upward, John McPhee and Dr Jim Sait, Daniel Emma, Pamela McGrath, Mike Parr, Xiao Lu, Patricia Fullerton, Jenny Kee AO, Andrew Browne, Takahashi Hiroko Inc., Karen Black, Suzanne South OAM and Frank South, Ruslan Kogan and Anastasia Kogan, Diana Fagan, Trent Jansen and Johnny Nargoodah, Martin Grant and Mustapha Khaddar, Susan Jones and James McGrath, Marg Stephens, Lisa Corsi, Noriaki Kaneko, Andrew Carvolth, Anton Gerner, Andrew Keats, Prof The Hon Barry Jones AC, Dean Keep and Jeromie Maver, David Tan, Asami Wilson, Michiko Tsui, Shimura Fukumi, Mirka Mora, Samuel Barnes, Akira Isogawa, Marcia Davis, Takamasa Takahashi and David Tune, Y. & Sons, Shinichiro Nakamura, Helen Fennessy,



Dowel Jones, Kara Baker, Suzy Cato-Gashler, Fair Shen, Janet Whiting AM and Phil Lukies, Ruth Miller, Susan Dimasi and Lorraine Lee, as well as other generous donors.

We are sincerely grateful for the incredible support we received towards vital gallery initiatives including professional development bursaries, free access for students across Victoria, Kids and Teens events, conservation, publications and audience engagement. Over the last twelve months major donations were received from Metal Manufactures Pty Limited, Gidleigh Foundation, Peter Clemenger AO, Italian Australian Foundation, Krystyna Campbell-Pretty AM and Family, City of Melbourne, Joy Anderson, Cicely and Colin Rigg Bequest, Anonymous, Ullmer Family Foundation, Karen McLeod Adair and Anthony Adair AM, Darcy Brennan and Deborah Galbraith, Susan Morgan OAM, The Betsy and Ollie Polasek Endowment, Peter Mitrakas and Mary Mitrakas, Cecilie Hall, Equity Trustees, Lynne Saunder, The JTM Foundation, Serp Hills Foundation, Preet Bains and Richard Turner, Scanlon Foundation, Dr Craig D'Alton and Professor Peter Sherlock, Rodney Dux, Will Mason and Mark Kestin, Dr Caroline Liow, Debora Faifer, Dr Diana Hiller, Kay Rodda, Susan Campbell, Lynton Daehli, Julie Reid, Beatrice Moignard, Dr Marguerite Hancock, Doreen Berkowitz and Gordon Nepom, Jennifer Brown and Howard Brown, Lucy Brookes, Little Dog Legacy, Anne Lander, Jenny Smith, Rosemary Crosthwaite and Alan Crosthwaite, Nila Santoso, Jan Hanslow, John King, Amanda Fuller and Carole Grey.

The NGV also thanks our dedicated Annual Giving donors, whose ongoing support contributes to important acquisitions across Asian Art, Conservation, Contemporary Art, Contemporary Design and Architecture, Decorative Arts, Fashion and Textiles, First Nations Art, Australian Art, International Art, Photography, and Prints and Drawings.

Beginning with Alfred Felton's transformative bequest in 1904, planned giving has played an instrumental role in the life of the NGV. We extend our gratitude to all bequest donors and acknowledge all bequests received during this period. The power of a bequest ensures the NGV's artistic legacy is sustained and enriched for generations to come. We gratefully recognise the John Fawcett Estate, Judith Camden Allen Estate, Marjorie Josephs-Wilks Estate, John Thompson Bequest, Thelma Stewart Estate, Richard O'Dwyer Bequest, Marjorie Josephs-Wilks Bequest, Jennifer Guthrie Bequest, The Warren Clark Bequest, The Thomas William Lasham Fund, Angela Gunn Bequest, Marie Theresa McVeigh Trust and the Thomas Rubie Purcell & Olive Esma Purcell Trust Fund.

Another integral part of the NGV's philanthropic community is the NGVWA, whose phenomenal support continues to shape the Gallery. We acknowledge President Kallie Blauhorn and the NGVWA members, whose leadership and dedication to the NGV have made possible the recent acquisition of Sarah Moon's *The Red Dress*, 2014, the commission of Sheila Hicks's *Nowhere to go*, 2022, and a major work by Rachel Kneebone for the 2026 NGV Triennial. We also recognise leadership donations made towards NGVWA engagement activities from Christian Dior, Ian M. Baillieu, Vivien Knowles and Graham Knowles, Brung Brungle Foundation, Vivienne Fried OAM, Geraldine Buxton and Andrew Buxton, Jennifer Lempriere, Arcare Family Foundation, Spotlight Foundation, Celia Sitch and Peter Sitch, MARS Gallery, Melissa C. Smith, Jacky Hupert, Alexandra Brownlow and Maria Smith and Mike Smith OBE.

(above)
Visitors at the MECCA x NGV Women in Design Commission 2025 *Nipa Doshi* on display from 25 September – 15 March 2026 at NGV, International, Melbourne. Photo: Leah Hulst

CORPORATE PARTNERSHIPS

In 2025/26, the NGV was delighted to receive the continued and outstanding support of corporate partners including Mercedes-Benz Australia, MECCA, Telstra, Country Road, House of Kennedy, Rolex, Bupa, Officeworks, HSBC Australia, EY, Qantas, Macquarie Group, Moët & Chandon, American Express, CHANEL, Corrs Chambers Westgarth, Allpress Espresso, Gilbert + Tobin, Four Pillars Gin, Yering Station, Dann Event Hire, Dulux Australia, and Hilton Melbourne Little Queen Street. The NGV was also pleased to welcome the return of Häagen-Dazs, alongside new partnerships with Levi's and Cartier. Corporations from a broad range of sectors also supported the NGV through the Business Council program.

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

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

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

The NGV Gala engaged a range of partners in creative collaborations in support of the event. Partners included Destination Partner Visit Victoria; Principal Partner Rolex; Major Partners Mercedes-Benz Australia, American Express, Levi's, *Vogue* Australia, Qantas and Tsu Lange Yor; and Champagne Partner Moët & Chandon. The Event Partner was Four Pillars Gin, alongside Tourism Partner Hilton Melbourne Little Queen Street. Supporters included Dann Event Hire and Yering Station.

The NGV's 2026 Melbourne Winter Masterpieces® exhibition, *CARTIER* is supported by Presenting Partner Visit Victoria; Principal Partner House of Kennedy; Exhibition Partner Victoria and Albert Museum; Premium Partner HSBC Australia; and Major Partners EY, Telstra and Qantas. The exhibition is further supported by Learning Partner the University of Melbourne; Partner Corrs Chambers Westgarth; and Supporters Moët & Chandon, Yering Station and Dulux Australia. Tourism Partners include Hilton Melbourne Little Queen Street, Melbourne Airport and V/Line. Media Partners included QMS Media, Herald Sun, Smooth FM, Broadsheet, Val Morgan, Rock Posters and Torch Media.

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

MEMBERS

Over the past year, NGV Members enjoyed a range of exclusive experiences designed to enrich and inspire. Benefits included discounted and priority access to all ticketed exhibitions, members-only programs, exclusive previews and special after-hours events. NGV Membership also provided complimentary exhibition tickets, access to the NGV Members Lounges, a subscription to *NGV Magazine*, and unique offers across NGV design stores, dining venues and programs.

Throughout 2025/26, Members enjoyed exclusive previews and viewings of major exhibitions including *Westwood | Kawakubo*, *Kimono*, *Women Photographers 1900–1975: A Legacy of Light*, *Martin Grant*, the 2025 Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston* and the 2026 Melbourne Winter Masterpieces® exhibition *CARTIER*. These exclusive viewings were complemented by introductory talks presented by NGV curators, offering Members the opportunity for deeper engagement with the exhibitions.

Members programs also celebrated the NGV Collection through a series of Members-only lectures highlighting significant works and recent acquisitions. Program highlights included talks on Paul Signac, J.M.W. Turner, as well as a presentation on Edvard Munch introducing Members to the artist's momentous work *Early spring*, 1903–5. Members were also invited to an intimate behind-the-scenes viewing in the conservation studios, where they explored a selection of eighteenth-century porcelain from the NGV Collection with international French porcelain specialist, John Whitehead.

Premium Members enjoyed an elevated level of access, including unlimited complimentary entry to all ticketed exhibitions throughout the year. This benefit was extended to couples through the new Premium Duo offering. School and Teacher Memberships provided meaningful opportunities for educators to connect through professional development and lifelong learning, with the introduction of multi- year membership options. Throughout the 2025/26 exhibition season, Members were also able, for the first time, to redeem their complimentary tickets online. This enhancement provided greater flexibility when planning visits to exhibitions including *Westwood | Kawakubo*, *Kimono*, *Women Photographers 1900–1975: A Legacy of Light* and *Martin Grant* at The Ian Potter Centre: NGV Australia.



(opposite)
Installation view of the 2025 Melbourne Winter Masterpieces® exhibition *French Impressionism from the Museum of Fine Arts, Boston*, on display from 6 June – 5 October 2025 at NGV International, Melbourne. Photo: Nick Robertson

EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2025/26 FINANCIAL YEAR



THE IAN POTTER CENTRE: NGV AUSTRALIA

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

Top Arts 2025
14 March – 20 July 2025
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: Officeworks
MAJOR PARTNER: Deakin University
EDUCATION PARTNERS:
Melbourne Archdiocese Catholic Schools
Victorian Curriculum and Assessment Authority
Independent Schools Victoria

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

Making Good: Redesigning the Everyday
29 August 2025 – 1 February 2026
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia
FUTURES PARTNER: RMIT University

Rigg Design Prize 2025
19 September 2025 – 1 February 2026
Galleries 17 & 18, Level 3, The Ian Potter Centre: NGV Australia
MAJOR PARTNER: Deakin University
MAJOR SUPPORTER: Cicely & Colin Rigg Bequest, Managed by Equity Trustees

MECCA Holiday Collaboration: Karen Black
4 October 2025 – 9 March 2026
Gallery 9, Level 2, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: MECCA

(above)
Installation view of *MOTHER: Stories from the NGV Collection*, on display from 27 March – 12 July 2026 at The Ian Potter Centre: NGV Australia, Fed Square.
Photo: Phoebe Powell

Top Arts 2026
13 March 2026 – 19 July 2026
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: Officeworks
MAJOR PARTNER: Deakin University
EDUCATION PARTNERS:
Victorian Curriculum and Assessment Authority
Melbourne Archdiocese Catholic Schools
Independent Schools Victoria

FUTURE COUNTRY: Country Road + NGV First Nations Commissions
20 March 2026 – 13 September 2026
Galleries 17 & 18, Level 3, The Ian Potter Centre: NGV Australia
PRINCIPAL PARTNER: Country Road
MEDIA PARTNER: QMS

MOTHER: Stories from the NGV Collection
27 March 2026 – 12 July 2026
Galleries 13-16, Level 3, The Ian Potter Centre: NGV Australia

NGV INTERNATIONAL

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

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

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

Plans for the Planet: Olaf Breuning for Kids
6 June – 5 October 2025
Gallery 8, Ground Level, NGV International
PRINCIPAL PARTNER: Bupa
SUPPORTER: City of Melbourne

MECCA x NGV Women in Design Commission: Nipa Doshi
25 September 2025 – 15 March 2026
Gallery 11 Level 1, NGV International
PRINCIPAL PARTNER: MECCA

Women Photographers 1900–1975: A Legacy of Light
28 November 2025 – 3 May 2026
Gallery 5-7, Ground Level, NGV International
PRINCIPAL PARTNER: Deakin University
MEDIA PARTNER: Broadsheet
EXHIBITION PATRONS:
Bowness Family Foundation
Krystyna Campbell-Pretty AM & Family

Westwood | Kawakubo
7 December 2025 – 19 April 2026
Gallery 1–4, Ground Level, NGV International
PRESENTING PARTNER: Visit Victoria
PRINCIPAL PARTNER: Mercedes-Benz Australia
MAJOR PARTNERS:
Telstra
Macquarie Group
Qantas
LEARNING PARTNER: The University of Melbourne
LEARNING PATRON: Krystyna Campbell-Pretty AM & Family
TIMEPIECE PARTNER: Rolex
SUPPORTERS:
Allpress Espresso
Moët & Chandon
Gilbert + Tobin
Yering Station
Dulux Australia
TOURISM PARTNERS:
Hilton Melbourne Little Queen Street
Melbourne Airport
V/Line
MEDIA PARTNERS:
Vogue Australia
QMS
Herald Sun
Smooth FM
Broadsheet
Val Morgan
Rock Posters
Torch Media

Let's Party! Fashion for Kids: Designed by Danielle Brustman
28 November 2025 – 3 May 2026
Gallery 8, Ground Level, NGV International
SUPPORTERS: City of Melbourne

Melbourne Winter Masterpieces® 2026: *CARTIER*
12 June – 4 October 2026
Gallery 1–4, Ground Level, NGV International
PRESENTING PARTNER: Visit Victoria
PRINCIPAL PARTNER: House of Kennedy
EXHIBITION PARTNER: Victoria & Albert Museum - *Exhibition created by the V&A in partnership with the NGV and in collaboration with Cartier.*
PREMIUM PARTNER: HSBC
MAJOR PARTNERS:
EY
Telstra
Qantas
LEARNING PARTNER: The University of Melbourne
PARTNER: Corrs Chambers Westgarth
SUPPORTERS:
Moët & Chandon
Yering Station
Dulux Australia
TOURISM PARTNERS:
Hilton Melbourne Little Queen Street
Melbourne Airport
V/Line
MEDIA PARTNERS:
QMS
Herald Sun
Smooth FM
Broadsheet
Val Morgan
Rock Posters
Torch Media
WITH ASSISTANCE OF: Australian Government International Exhibitions Insurance Program

Ragnar Kjartansson: Mercy
26 June – 4 October 2026
Gallery 5–7, Ground Level, NGV International
MEDIA PARTNER: Val Morgan

Children's Play: Ragnar Kjartansson
26 June – 4 October 2026
Gallery 8, Ground Level, NGV International
SUPPORTERS:
Dulux Australia
City of Melbourne

Melbourne Art Book Fair
15 May – 17 May 2026
Great Hall, NGV International
PRESENTING PARTNER: Creative Victoria
FUTURES PARTNER: RMIT University

Melbourne Design Week
14 May – 24 May 2026
Various locations across Victoria
PRESENTED BY:
National Gallery of Victoria
Creative Victoria
MAJOR PARTNERS:
Mercedes-Benz Australia
Telstra
FUTURES PARTNER: RMIT University
MEDIA PARTNERS:
Dezeen
Broadsheet
Rock Posters
Architecture, Au

TOURING EXHIBITIONS

Floribunda
29 March – 20 July 2025
Bunjil Place Gallery
This project is proudly supported by AWM Electrical

Extraordinary Women: Works from the NGV Collection
26 October 2025 – 1 February 2026
Mildura Arts Centre
This project is proudly supported by AWM Electrical

The Stars We Do Not See: Australian Indigenous Art
15 November 2025 – 1 March 2026
National Gallery of Art, Washington
Exhibition organised by the National Gallery of Victoria, Melbourne and the National Gallery of Art, Washington

The Stars We Do Not See: Australian Indigenous Art
19 April – 26 July 2026
Denver Art Museum, Colorado
Exhibition organised by the National Gallery of Victoria, Melbourne and the National Gallery of Art, Washington in association with the Denver Art Museum



(opposite)
Young visitor at *Let's Party! Fashion for Kids, designed by Danielle Brustman* exhibition on display from 28 November 2025 – 3 May 2026, NGV International, Melbourne. Photo: Phoebe Powell

ACQUISITIONS



(above)
Installation view of the Decorative Arts Permanent Collection on display at NGV International, Melbourne. Photo: Garry Sommerfeld/NGV

ASIAN ART

GIFTS

Afghan
Rug with Afghanistan map 1988–92
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with Afghanistan map 1988–92
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

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Afghan
Rug with Afghanistan map 1988–92
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with map and armaments c. 1990
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with map and armaments c. 1990
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with armaments 1990s
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with armaments 1990s
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with fly Afghan Airlines images 1990s
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with hand and snake 1990s
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with idealistic landscape and railway 1990s
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with King Minaret fighting dragons 1990s
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with map of the world 1990s
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with mosque and armaments 1990s
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with Mt Fuji and idealistic landscape 1990s
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with Najibullah as Soviet puppet 1990s
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug depicting twin towers with map 2002
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with images of 'Help from America and Britain' 2002
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with portrait of military leader (possibly Mohammed Daoud Khan) 1988–92
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with portrait of Mohammed Daoud Khan 1988–92
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with portrait of Joseph Stalin 1988–92
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with portrait of King Amanullah 1988–92
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with Afghanistan map 1990
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with armaments and flowers c. 1990
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with Writing of the Constitution 2004
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with armaments 2000s
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with model town planes and helicopters 2000s
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with twin towers 2000s
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Salt bag with armaments 2000s
wool, hessian
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with Afghan home and helicopters c. 2010
wool, cotton
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Afghan
Rug with Afghan map and armaments 2011
wool
Gift of Axel Debenham-Lendon and Pamela McGrath in memory of Nigel Lendon through the Australian Government's Cultural Gifts Program, 2026

Mohamid Bahi
Indian/Pakistani active late 1980s
Ajrak cloth late 1980s
woodblock print on cotton
Gift of Jim Masselos, 2026

Bangladeshi
Quilt or bed cover (*Kantha*) c. 1983
cotton, polyester (thread)
Gift of Jim Masselos, 2026

Bangladeshi
Wall hanging (*Kantha*) c. 1983
cotton, polyester (thread)
Gift of Jim Masselos, 2026

Bangladeshi
Wall hanging (*Kantha*) c. 1983
cotton
Gift of Jim Masselos, 2026

Bangladeshi
Wall hanging (*Kantha*) c. 1983
cotton
Gift of Jim Masselos, 2026

Banjara people
Belt 1970s
cotton, cotton (thread)
Gift of Jim Masselos, 2026

Banjara people
Belt 1970s
cotton, cotton (thread)
Gift of Jim Masselos, 2026

Banjara people
Dowry bag panel 1970s
linen, cotton, cotton (thread), wool (thread, fibre)
Gift of Jim Masselos, 2026

Banjara people
Headdress (neck covering) 1970s
cotton, wool, cowrie shells
Gift of Jim Masselos, 2026

Banjara people
Pot cover (*Chakla*) 1970s
cotton, cotton (thread)
Gift of Jim Masselos, 2026

Banjara people
Wall hanging (*Chakla*) 1970s
cotton, wool, (cowry) shells
Gift of Jim Masselos, 2026

Banjara people
Wall hanging (*Chakla*) 1970s
cotton, wool, cowrie shells
Gift of Jim Masselos, 2026

Bengali
Quilt or bed cover (*Kantha*) 1970s
cotton
Gift of Jim Masselos, 2026

Bengali
Quilt or bed cover (*Kantha*) c. 1980
silk, cotton (thread)
Gift of Jim Masselos, 2026

Bengali
Yoni water vessel mid–late 20th century
copper
Gift of Jim Masselos, 2026

Burmese
Gold thread embroidered hanging (*Shwe jee doe kalaga*) c. 1900
cotton, felt, metal (sequins), gilt-thread, glass (beads), (embroidery, appliqué)
Gift of Marg Stephens and Family, 2025

Jogen Chowdhury
Indian 1939–
(*Backside*) 1982
colour on paper
Gift of Jim Masselos, 2026

Saito Fumiko
Japanese 1909–71
Wedding kimono with cranes 1965
silk, silk (thread), metallic thread
Gift of Michiko Tsui and her sisters in memory of their mother, Saito Fumiko, 2025

German
Pichwai with Shrinathji late 19th century
cotton (lace, lining), (linen/hemp) (tape)
Gift of Jim Masselos, 2026

Kalal Laxma Goud
Indian 1940–
Untitled 1981
etching and colour aquatint on paper
Gift of Jim Masselos, 2026

Indian
Handkerchief mid 19th century
cotton
Gift of Jim Masselos, 2026

Indian
Handkerchief mid 19th century
cotton
Gift of Jim Masselos, 2026

Indian
Shawl mid 19th century
cotton
Gift of Jim Masselos, 2026

Indian
Chamba rumal with Krishna's Raslila, late 19th – early 20th century
cotton, rayon (thread)
Gift of Jim Masselos, 2026

Indian
Wall hanging c. 1950
pen and ink on cotton (kalamkari)
Gift of Jim Masselos, 2026

Indian
Child's hat 1950s–70s
cotton, cotton (thread), rayon (thread), mirror, shells, glass (beads)
Gift of Jim Masselos, 2026

Indian
Bedding cover or hanging (*Dharaniyo*) c. 1960
cotton, cotton thread, applique, mirror
Gift of Jim Masselos, 2026

Indian
Skirt (*Ghagra*) 1960s
silk
Gift of Jim Masselos, 2026

Indian
Abha mid 20th century
silk, gilt-thread, metal (sequins)
Gift of Jim Masselos, 2026

Indian
Bedding cover or hanging (*Dharaniyo*) mid 20th century
cotton, rayon (thread), mirror
Gift of Jim Masselos, 2026

Indian
Pattachitra with Jagannath temple mid 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Pattachitra with Jagannath temple pilgrimage mid 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Pattachitra with Jagannath trio mid 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Pattachitra with Jagannath trio mid 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Pattachitra with Kali defeating Shiva mid 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Shrinathji mid 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Shiva c. 1970
metal, wood
Gift of Jim Masselos, 2026

Indian
Door or wall hanging (*Toran*) 1970s
cotton, mirror
Gift of Jim Masselos, 2026

Indian
Door or wall hanging (*Toran*) 1970s–80s
cotton, metallic ribbon, plastic (beads), mirror
Gift of Jim Masselos, 2026

Indian
Bedding cover or hanging (*Dharaniyo*) c. 1980
cotton, polyester thread, mirror, (plastic)
Gift of Jim Masselos, 2026

Indian
Door hanging (*Toran*) c. 1980
cotton, cotton (thread), mirror
Gift of Jim Masselos, 2026

Indian
Kanduri shrine cloth c. 1980
cotton, applique, cotton thread
Gift of Jim Masselos, 2026

Indian
Sari c. 1980
silk, coloured dyes
Gift of Jim Masselos, 2026

Indian
Wall hanging (*Chakla*) c. 1980
cotton, cotton (thread), polyester (thread), mirror
Gift of Jim Masselos, 2026

Indian
Blouse panel (*Choli*) 1983
cotton, mirror
Gift of Jim Masselos, 2026

Indian
Blouse panel (*Choli*) 1983
cotton, mirror
Gift of Jim Masselos, 2026

Indian
Ceiling hanging or canopy (*Chakla*) 1980s
cotton, cotton (thread), polyester (thread), mirror
Gift of Jim Masselos, 2026

Indian
Ceiling hanging or canopy (*Chakla*) 1980s
cotton, cotton (thread), rayon (thread), mirror
Gift of Jim Masselos, 2026

Indian
Ceiling hanging or canopy (*Chakla*) 1980s
cotton, mirror
Gift of Jim Masselos, 2026

Indian
Fabric length 1980s
cotton, rayon (thread)
Gift of Jim Masselos, 2026

Indian
Garment cloth 1980s
polyester (ikat)
Gift of Jim Masselos, 2026

Indian
Hammock cradle 1980s
cotton, cotton (thread), mirror
Gift of Jim Masselos, 2026

Indian
Hat 1980s
cotton, metallic thread, (gilt-thread)
Gift of Jim Masselos, 2026

Indian
Hat 1980s
cotton, rayon (thread)
Gift of Jim Masselos, 2026

Indian
Hat 1980s
cotton, metallic thread, (gilt-thread), mirror, wool (yarn)
Gift of Jim Masselos, 2026

Indian
Hat 1980s
velour, cotton, gilt-thread, metal (thread, sequins)
Gift of Jim Masselos, 2026

Indian
Shawl (*Dupatta*) 1980s
cotton, polyester (thread, phulkari)
Gift of Jim Masselos, 2026

Indian
Shawl (*Dupatta*) 1980s
cotton, polyester (thread)
Gift of Jim Masselos, 2026

Indian
Sari c. 1990
silk (ikat)
Gift of Jim Masselos, 2026

Indian
Ceiling hanging or canopy (*Chakla*) late 20th century
cotton, rayon (thread, tape) mirror, plastic (buttons)
Gift of Jim Masselos, 2026

Indian
Ganesh Sthapana, devotional wall hanging late 20th century
cotton, cotton (thread), polyester (thread), mirror
Gift of Jim Masselos, 2026

Indian
Ganesh Sthapana, devotional wall hanging late 20th century
cotton, cotton (thread)
Gift of Jim Masselos, 2026

Indian
Jagannath pilgrimage textile late 20th century
silk (ikat)
Gift of Jim Masselos, 2026

Indian
Pattachitra with Jagannath trio late 20th century
lithograph, coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Ceiling hanging or canopy (*Chakla*) 20th century
cotton, mirror
Gift of Jim Masselos, 2026

Indian
Chitrashala Press, Pune, India (publisher)
active late 19th – early 20th century
Siddhi Vinayak (*Ganesha*) c. 1930
coloured pigments on paper
Gift of Jim Masselos, 2026

Indian
Hemchandra Bhargava Picture Publishers, Delhi, India (publisher)
active early 20th century
Uttarakhand pilgrimage sites early 20th century
colour pigment on paper
Gift of Jim Masselos, 2026

Japanese
Kimono design book (*Hinagata bon*) Edo period c. 1700
ink on paper, cotton
Gift of Michiko Otani, 2025

Japanese
Lip-colour case (*Itabeni*) Edo period mid 19th century
metal, silk, metallic thread, cotton
Gift of Noriaki Kaneko, 2025

Japanese
Lip-colour case (*Itabeni*) Edo period mid 19th century
metal, cotton (woodblock printed, sarasa)
Gift of Noriaki Kaneko, 2025

Japanese
Lip-colour case (*Itabeni*) Edo period mid 19th century
metal
Gift of Noriaki Kaneko, 2025

Japanese
Lip-colour case (*Itabeni*) Edo period mid 19th century
metal, cotton
Gift of Noriaki Kaneko, 2025

Japanese
Pair of pillows (*Takamakura*) 1880–1910
lacquer on wood, silk, cotton, metal, (other materials)
Gift of Noriaki Kaneko, 2025

Japanese
Kimono with sparrows and flowers 1910–20
silk, silk (thread)
Gift of the Lukies family in memory of Lillian Hadley (nee Ball), 2025

Japanese
Bridal hair adornment (*Chirikan konrei kamikazari*) c. 1920
turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Bridal hair adornment (*Chirikan konrei kamikazari*) c. 1920
turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin (*Kushi kogai*) c. 1920
turle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin (*Kushi kogai*) c. 1920
turle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin (*Kushi kogai*) c. 1920
turle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin with chrysanthemums (*Kiku mon kushi kogai*) c. 1920
lacquer on wood (maki-e) lacquer on turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin with chrysanthemums (*Kiku mon kushi kogai*) c. 1920
lacquer on turtle shell (bekkoh) (maki-e)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin with cranes and pine trees (*Tsuru matsu mon kushi kogai*) c. 1920
lacquer on turtle shell (bekkoh) (maki-e)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin with plum blossom (*Baika mon kushi kogai*) c. 1920
lacquer on wood (maki-e), mother-of-pearl
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin with scattered fans (*Ōgi mon kushi kogai*) c. 1920
lacquer on wood (maki-e), mother-of-pearl
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb and hairpin with turtle shell design and waves (*Kikko nami mon kushi kogai*) c. 1920
lacquer on turtle shell (bekkoh) (maki-e)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb with chrysanthemums (*Kiku mon kushi*) c. 1920
lacquer on wood (maki-e)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb with paulownia and chrysanthemums (*Kiri kiku mon kushi*) c. 1920
lacquer on turtle shell (bekkoh) (maki-e)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb with plover in waves (*Nami ni chidori kushi*) c. 1920
silver, turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Comb with Tale of Genji scene (*Genji zu kushi*) c. 1920
lacquer on turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpin (*Kogai*) c. 1920
turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpins (*Hiraguchi kanzashi*) c. 1920
turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpins (*Hiraguchi kanzashi*) c. 1920
turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpins with plum blossom, fish, chrysanthemums and crane (*Ume sakana kiku tsuru kanzashi*) c. 1920
turtle shell (bekkoh), coral
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpin with bamboo grass (*Sasa hirauchi kanzashi*) c. 1920
turtle shell (bekkoh), lacquer
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpin with bird and flowers (*Kacho zu kogai*) c. 1920
lacquer on turtle shell (bekkoh) (maki-e)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpin with paulownia (*Kiri mon kogai*) c. 1920
lacquer on wood (maki-e) turtle shell (bekkoh)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Hairpin with pine tree and flowers (*Matsu hana kogai*) c. 1920
lacquer on turtle shell (bekkoh) (mak-e)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Inro and netsuke (*Sansui zu inro, netsuke, ojime*) c. 1920
lacquer on wood (maki-e) (inro), coral, silk cord (ojime), mother of pearl on wood (netsuke)
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Wedding sandals (*Konrei yo pokkuri geta*) 1900–30
lacquer on wood, metal, silk, cotton
Gift of Noriaki Kaneko, 2025

Japanese
Wedding sandals (*Konrei yo pokkuri geta*) 1900–30
paint on wood, metal, silk, cotton, treated straw
Gift of Noriaki Kaneko, 2025

Japanese
Pair of hairpins with flowers (*Hana kanzashi*) c. 1930
lacquer on wood (maki-e), mother-of-pearl
Gift of Asami Wilson and the Yonemoto family, 2025

Japanese
Sandals (*Geta*) 1950s
lacquer on wood, fur, vinyl, metal, silk, cotton, treated straw
Gift of Noriaki Kaneko, 2025

Japanese
Sandals (*Geta*) 1950s
wood, bamboo, vinyl, silk, fur, metal
Gift of Noriaki Kaneko, 2025

Japanese
Sandals (*Geta*) 1950s
lacquer on wood, leather, metal, embossed lacquered fabric, velvet, fur
Gift of Noriaki Kaneko, 2025

Japanese
Sandals (*Zori*) 1950s
feathers, vinyl, metal, silk, cotton
Gift of Noriaki Kaneko, 2025

Kashmiri
Shawl late 19th – early 20th century
silk
Gift of Jim Masselos, 2026

Bhupen Khakhar
Indian 1934–2003
Birth of water 1993
etching, aquatint pigments on paper
Gift of Jim Masselos, 2026

Kondh people
Durga riding a lion c. 1970
metal
Gift of Jim Masselos, 2026

Kondh people
Man on horse c. 1970
metal
Gift of Jim Masselos, 2026

Kondh people
Shiva c. 1980
metal
Gift of Jim Masselos, 2026

Ram Kumar
Indian 1924–2018
Untitled (Mother and child) 1958
colour lithograph on paper
Gift of Jim Masselos, 2026

Kunti Kumari
Indian active 1990s
Horse and rider 1995
coloured pigments on paper
Gift of Jim Masselos, 2026

Xiao Lu
Chinese/Australian 1962–
One 2015
video
Gangster police 2019
photographic print on aluminium
ed. 1/10
Gathering 2019
photographic print on aluminium
ed. 1/10
Protest 2019
photographic print on aluminium
ed. 2/10
Skew 2019
video
Bound 2023
ink on paper
Hope 2023
ink on paper
Knot 2023
ink on paper
Play 2023
ink on paper
Gift of the artist, 2025

Arjun Maharana
Indian active late 20th century
Pattachitra with Ahalya, Rama, Lakshmana and Vishvamitra late 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Nalini Malani
Indian 1946–
Nude 1993
watercolour
Gift of Jim Masselos, 2026

Tyeb Mehta
Indian 1925–2009
Head 1957
lithograph printed in brown ink on paper
Gift of Jim Masselos, 2026

Badri Narayan
India 1929–2013
Untitled (Two Heads) 1990s
pastel
Gift of Jim Masselos, 2026

Parsi people
Blouse early 20th century
silk
Gift of Jim Masselos, 2026

Parsi people
Blouse early 20th century
silk
Gift of Jim Masselos, 2026

Parsi people
Blouse early 20th century
silk, gilt-thread, metal (thread, sequins)
Gift of Jim Masselos, 2026

Homi Patel
Indian 1928–2004
Untitled (Three dots) 1971
oil on canvas
Gift of Jim Masselos, 2026

Soonseph Rath
Indian active late 20th century
Pattachitra with Krisha late 20th century
coloured pigments on paper
Gift of Jim Masselos, 2026

Rekha Prakashan, Delhi, India (publisher)
est. 1951
Durga with sixty-four yoginis 1980s
coloured pigments on paper
Gift of Jim Masselos, 2026

Machida Ryūyō
Japanese 1871–1955
Matsuzakaya Ito Kimono Store (*Matsuzakaya Itō yofukuten*) 1922
colour lithograph on paper, metal rod
Gift of Shinichiro Nakamura, 2025

Shimura Fukumi
Japanese 1924–
Bride, kimono (*Hanayome*) 2023
silk
Gift of the artist, 2025

Vijay Shinde
Indian 1958–
Untitled 1988
coloured pigments on paper
Gift of Jim Masselos, 2026

Arpita Singh
Indian 1937–
Untitled (Nude) 1971
watercolour
Gift of Jim Masselos, 2026

Francis Newton Souza
Indian 1924–2002, worked in England 1949–64, United States 1965–2002
Untitled 1968
synthetic polymer paint on offset lithograph on composition board
Gift of Jim Masselos, 2026

Takahashi Hiroko
Japanese 1977–
Emptiness 00006 2025
digital print on paper
Emptiness 00045 2025
digital print on paper
Gift of the artist, 2025

Takahashihiroko Inc., Tokyo (fashion house)
est. 2006
Takahashi Hiroko (designer)
Japanese 1977–
Reflective emptiness 00006-, kimono 2025
silk
Reflective emptiness 00045-, kimono and accessories 2025
silk, silk (crepe chirimen), metallic thread (cord), cotton, vinyl, polyester, rubber, plastic
Gift of the artist, 2025

Arnawaz Vasudev
Indian 1945–88
Composition 'D' c. 1970
etching, aquatint, ink on paper
Gift of Jim Masselos, 2026

S. G. Vasudev
Indian 1941–
Untitled (Portrait) 1970
synthetic polymer paint on canvas
Mithuna 1972
synthetic polymer paint on canvas on composition board
Gift of Jim Masselos, 2026

Warli people
Flower c. 1980
coloured pigments on paper
Gift of Jim Masselos, 2026

Warli people
Khandoba c. 1980
coloured pigments on paper
Gift of Jim Masselos, 2026

Warli people
Warli drawing c. 1980
brush and ink on paper, bamboo, cotton (thread)
Gift of Jim Masselos, 2026

Y. & Sons, Tokyo (fashion house)
est. 2015
Arimatsu armour style tie-dye, summer kimono and accessories (*Arimatsu yoroidan, yukata*) 2024
cotton (hemp/linen) (Arimatsu shibori tie-dye), washi paper, ramie, silk, metal (fastenings), polyester, cotton, cupro, bamboo, wood, leather, linen
Kuniyoshi Asahina, summer kimono and accessories (*Kuniyoshi Asahina, yukata obi, geta to uchiwa*) 2024
cotton (katazome stencil-dye), silk (Hakata-ori), cork, rubber, polyester, Yamanashi washi paper, bamboo, plastic
Gift of the artist, 2025

PURCHASES

Japanese
Men's formal vest, trousers and kimono with double crane family crest (*Nanbu tsuru kamon kamishimo noshime*) Edo period 18th century
silk, cotton, hemp
Purchased with funds donated by S. Baillieu Myer AC and Sarah Myer, 2025

Japanese
Men's kimono with Tachibana family crest (*Tachibana kamon noshime*) Edo period 18th – mid 19th century
silk
Purchased with funds donated by Brenda Mouritz & Edward Mouritz, 2025

Japanese
Obi with imperial cart wheels, bamboo and chrysanthemums (*Genji guruma take kiku mon obi*) Edo period mid 19th century
silk, silk (thread), gilt-thread
Kevin McDonald & Eunice McDonald Bequest, 2025

Japanese
Obi with peonies and butterflies (*Botan chō mon obi*) Edo period mid 19th century
silk, silk (thread), gilt-thread
Kevin McDonald & Eunice McDonald Bequest, 2025

Japanese
Obi with spiralling vine motif (*Karakusa mon obi*) Edo period mid 19th century
silk, cotton, gilt-thread
Kevin McDonald & Eunice McDonald Bequest, 2025

Japanese
Purse with cherry blossom and butterflies (*Sakura to chō hakoseko*) Edo period mid 19th century
silk, gilt-thread, silk (cord), cotton, (metal)
Purchased with funds donated by Brenda & Edward Mouritz, 2025

Japanese
Purse with rocks and waves (*Iwa to nami hakoseko*) Edo period mid 19th century
silk, gilt-thread, silk (cord), cotton, (metal)
Purchased with funds donated by Brenda & Edward Mouritz, 2025

Kaigai Tennen (designer)
Japanese active 1890–1900
Yamada Naosaburo, Unsodo (publisher)
est. 1891
Kimono pattern sample book (*Tennen Moyo Kagami*) 1899
ink and colour on paper, woodblock-printed book
Kimono pattern sample book (*Tennen Moyo Kagami*) 1899
ink and colour on paper, woodblock-printed book
Kimono pattern sample book (*Tennen Moyo Kagami*) 1899
ink and colour on paper, woodblock-printed book
Kimono pattern sample book (*Tennen Moyo Kagami*) 1899
ink and colour on paper, woodblock-printed book
Kimono pattern sample book (*Tennen Moyo Kagami*) 1899
ink and colour on paper, woodblock-printed book
Kimono pattern sample book, Haori coat lining designs (*Tennen Moyo Kagami: Haori-ura no bu*) 1899
ink and colour on paper, woodblock-printed book
Kimono pattern sample book, Haori coat lining designs (*Tennen Moyo Kagami: Haori-ura no bu*) 1899
ink and colour on paper, woodblock-printed book
Kevin McDonald & Eunice McDonald Bequest, 2025

Modern Antenna, Kyoto (fashion house)
est. 2007
Yoshihide Hirayama (designer)
Japanese 1971–
Asako Yamamoto (designer)
Japanese 1975–
Akira Aoyama (designer)
Japanese 1985–
Gondola, kimono, Face x lip, obi, Sakazuki in the right hand, haneri, Sky walk, z□ri 2019–25
polyester (stencil dyeing katazome), polyester (lining) metal (fastening), silk (Nishijinori), vinyl, rubber, ethylene vinyl acetate, synthetic leather
Purchased, NGV Supporters of Asian Art, 2025

Sugiura Hisui
Japanese 1876–1965
Mitsukoshi department store, spring kimono collection (*Mitsukoshi gofukuten haru no shingara chinretsu-kai*) Taishō period 1914
poster: colour lithograph
Purchased with funds donated by S. Baillieu Myer AC and Sarah Myer, 2025

INTERNATIONAL ART

GIFTS

Nicolaes Berchem
Dutch 1620–83
Italianate river landscape 1678
oil on canvas
Bequest of Robert Victor Jones, 2026

François Boucher
French 1703–70
River landscape 1762
oil on wood panel
Bequest of Robert Victor Jones, 2026

Paul Bril
Flemish 1554–1626, worked in Italy c. 1582–1626
Landscape with hermit 1596
oil on copper
Bequest of Robert Victor Jones, 2026

Claude Lorrain
French 1604/05–82, worked in Italy 1617–82
Landscape with the Journey to Emmaus c. 1632–33
oil on canvas on canvas
Bequest of Robert Victor Jones, 2026

Jusepe de Ribera
Spanish 1591–1652, worked in Italy c. 1611–52
Saint Jerome 1640s
oil on canvas on canvas
Bequest of Robert Victor Jones, 2026

Jacob Duck
Dutch 1600–67
Interior with soldiers 1635
oil on wood panel
Bequest of Robert Victor Jones, 2026

Karel Dujardin
Dutch 1626–78
Man on a donkey halting for refreshment before a ruin 1651
oil on canvas
Bequest of Robert Victor Jones, 2026

Jean-Baptiste Greuze
French 1725–1805
Sulky boy (*Le petit boudeur*) 1756–57
oil on canvas on canvas
Bequest of Robert Victor Jones, 2026

Joseph Heintz the elder
Swiss 1564–1609, worked throughout Europe 1584–1609
The fall of Phaeton c. 1595
oil on canvas
Bequest of Robert Victor Jones, 2026

Jacob Jordaens
Flemish 1593–1678
Peter Paul Rubens (after)
Study of The hunt of Meleager c. 1616–20
oil on paper on canvas
Bequest of Robert Victor Jones, 2026

Salomon Koninck
Dutch 1609–56
Young man with sword in fantasy costume late 1640s
oil on wood panel
Bequest of Robert Victor Jones, 2026

Nicolas Lancret
French 1690–1743
Courtly party (*Fête galante*) c. 1740
oil on canvas
Bequest of Robert Victor Jones, 2026

George Morland
English 1763–1804
The recruiting sergeant late 18th century
oil on canvas
Bequest of Robert Victor Jones, 2026

Jean-Baptiste Joseph Pater
France 1695–1736
Figures in a military encampment with a horseman directing troops early 18th century
oil on wood panel
Figures resting in a military encampment early 18th century
oil on wood panel
Bequest of Robert Victor Jones, 2026

Jan Provost
Flemish c. 1465–1529
Portrait of a gentleman late 15th – early 16th century
oil on wood panel
Bequest of Robert Victor Jones, 2026

Nicolas Raguenet
French 1715–93
Île Saint-Louis, Paris 1753
oil on canvas on canvas
Bequest of Robert Victor Jones, 2026

Roelant Savery
Flemish 1576–1639, worked in the Netherlands 1619–39
Paradise landscape 1618–21
oil on wood panel
Bequest of Robert Victor Jones, 2026

Godfried Schalcken
Dutch 1643–1706
A young lady weighing cherries in a shop c. 1680
oil on wood panel
Bequest of Robert Victor Jones, 2026

Jan Steen
Dutch c. 1626–79
The village surgeon c. 1653
oil on on wood panel
Bequest of Robert Victor Jones, 2026

Jan van Goyen
Dutch 1596–1656
An estuary scene c. 1640
oil on wood panel
Bequest of Robert Victor Jones, 2026

Adriaen van Ostade
Dutch 1610–85
Interior with three figures 1661
oil on wood panel
Bequest of Robert Victor Jones, 2026

Antoine Watteau
French 1684–1721
Water nymph (*Nymphe de fontaine*) c. 1711–18
oil on canvas
Bequest of Robert Victor Jones, 2026

Philips Wouwerman
Dutch 1619–68
Departure for the chase late 1640s
oil on on wood panel
Winter landscape c. 1655
oil on wood panel
Bequest of Robert Victor Jones, 2026

Joachim Anthonisz Wtewael (studio of)
Dutch 1566–1638
Homo bulla (*Man is a bubble*)*: an allegory of the transcience of life* c. 1605–10
oil on copper
Bequest of Robert Victor Jones, 2026

PURCHASES

Herbert Bayer
Austrian/American 1900–85, worked in Germany 1921–38
Chromatic intersection (warm reversed-warm, 12C) 1969
synthetic polymer paint, metallic paint and pencil on canvas
Marjorie Josephs-Wilks Bequest, 2026

Richard Estes
American 1932–
Ticket window 1969
oil on canvas
John William Fawcett Bequest, 2025

Ralph Goings
American 1928–2016
Blue napkin holder 1978
oil on canvas
John William Fawcett Bequest, 2025

Ernst Ludwig Kirchner
German 1880–1938
Officer and waitress 1915
oil on canvas
John William Fawcett Bequest, with funds donated by Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, Antonio Mucciacciaro & Rita Mucciacciaro, John Adams & Cecily Adams, Alan & Mary-Lou 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

Wifredo Lam
Cuban 1902–82, worked in Spain 1923–38, France 1938–41, 1952–60, Italy 1960–82
Damballah c. 1945–46
oil on canvas
John William Fawcett Bequest, 2025

Arthur Loureiro
Portugese/Australian 1853–1932
At the edge of the beech forest Fontainbleau 1882
oil on canvas
K. M. Christensen and A. E. Bond Bequest, 2026

Meret Oppenheim
Swiss 1913–85, worked in France 1932–37
The squirrel (*Eichhörnchen*) (*Écureuil*) 1960, made 1969
fur (red squirrel), glass, polyurethane foam
ed. 20/100
M. G. Chapman Bequest, 2026

Elisabetta Sirani
Italian 1638–65
The Madonna and Child with a swallow c. 1663
oil on canvas
Eva Mandel Bequest, 2026

Elizabeth Emma Soyer
English 1813–42
A girl with a basket of tulips, lilacs and other flowers, on a balcony before a landscape c. 1836
oil on canvas
Eva Mandel Bequest with funds donated by Krystyna Campbell-Pretty AM and Family, 2026

Doris Hope Weston
England 1892–1968
Claude Flight's painting lesson c. 1928
oil on canvas
June Sherwood Bequest, 2025

INTERNATIONAL CONTEMPORARY ART

GIFTS

Pam Evelyn
English 1996–
Focal length 2025
oil on canvas
Presented by iArtis LTD, 2026

Tschabalala Self
American 1990–
Soft kiss 2023
steel frame, wire, upholstery foam, wadding and textiles
Gift of the artist, 2026

PURCHASES

Meriem Bennani
Moroccan 1988–
Umbrella twist 2022
from the *Cursed Objects* series 2022
stainless steel, steel, plastic, motor, screens, colour digital video, sound
Purchased with funds donated by M.G. Chapman Bequest and NGV Foundation, 2026

Benedikte Bjerre
Danish 1987–
The birds 2017
aluminium foil, helium
ed. 1/3
Joe White Bequest, 2025

Cai Guo-Qiang
Chinese 1957–
The bats' eyes no. 3 2020
gunpowder on canvas
John William Fawcett Bequest and The Nigel Peck AM and Patrica Peck Fund, 2026

David Claerbout
Belgian 1969–
Birdcage 2023
single channel colour video, sound
Purchased with funds donated by Orloff Family Foundation, 2025

Tracey Emin
English 1963–
Don't ask me to be like you 2024
synthetic polymer paint on canvas
Purchased with funds donated by Jo Horgan AM and Peter Wetenhall, 2025

Joanne Leonard
American 1940–
Journal of a miscarriage 1973, printed 2025
inkjet prints
ed. 3/5
Ruth Margaret Houghton Bequest, 2026

Claudia Martínez Garay
Peruvian 1983–
Hold everything dear 2024
synthetic polymer paint on existing wall, heat-transfer prints on aluminium
Purchased NGV Foundation, 2026

Jorge Méndez Blake (designer and artist)
Mexican 1974–
Poets in action (Bench I) (*Poetas en acción (Banca I)*) 2025
concrete
ed. 3/3
Purchased with funds donated by Robin Campbell AM, David Parncutt and Paul Andrews, 2025

Théo Mercier
French 1984–
Time to get stone 2024
hollowed eggs, cellulose, polystyrene
Purchased with funds donated by Andrew Clark & Dr Sarah Tiffin, 2026

Kent Monkman
Cree 1965–
I Come from pâkwan kîsik, the Hole in the Sky 2025
synthetic polymer paint on canvas
Purchased NGV Foundation, 2026

Audie Murray
Canadian 1993–
Akin 2024
artificial turf, roses
Purchased NGV Foundation, 2025

Nicolas Party
Swiss 1980–, worked in United States c. 2018–
Octopus 2025
pastel on canvas
Purchased with funds donated by Daniel Xu & Flora Huang Foundation, 2026

Pieter Schoolwerth
American 1970–
FlashBack: Noone believes anything, and they believe everything (Supporting actor #6) 2024
oil, synthetic polymer paint and inkjet print on canvas
Purchased NGV Foundation, 2026

Pieter Schoolwerth
American 1970–
Phil Vanderhyden
American 1978–
Supporting actor 2024
4k video, sound
ed. 1/5
Purchased NGV Foundation, 2026

Martine Syms
American 1988–
Steven or Act II 2023
video, colour and sound in custom made frame
Purchased with funds donated by Alana Kirby on behalf of the Sun Foundation, 2026

Kereama Taepa
Maori people 1979–
Hoari 2025
photopolymer resin, lacquer, magnets
Purchased NGV Foundation, 2026

T. Venkanna
Indian 1980–
Neither here nor there 2022
thread and pencil on linen
Neither there nor here 2022
thread and pencil on linen
Purchased with funds donated by Dr Peter Chu, 2026

INTERNATIONAL CONTEMPORARY DESIGN AND ARCHITECTURE

GIFTS

Nel Linssen
Dutch 1935–2016
Bracelet 2010
paper, elastic
Gift of Suzy Cato-Gashler, 2025

Little Wonder, New York and Melbourne (studio)
American/Australian est. 2006, relocated 2007
Gyungju Chyon (designer)
Korean 1971–
John Stanislav Sadar (designer)
Canadian 1971–
Rosenthal A. G., Selb (manufacturer)
German est. 1879
Opening 1, vase designed 2006, manufactured 2025
porcelain
Opening 2, vase designed 2006, manufactured 2025
porcelain
Opening 3, vase designed 2006, manufactured 2025
porcelain
Opening 4, vase designed 2006, manufactured 2025
porcelain
Presented by Rosenthal, 2025

PURCHASES

Nipa Doshi (designer)
Indian 1971–
Doshi Levien, London (design studio)
English est. 2000
A room of my own, typeface 2025
digital file
Commissioned by the National Gallery of Victoria. Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2025

Nipa Doshi (designer)
Indian 1971–
Doshi Levien, London (design studio)
English est. 2000
Atelier Helbecque, Saint-Maur-des-Fossés (cabinet-maker)
French est. 2009
A room of my own, cabinet 2025
wood, glass, brass, aluminium, polyurethane, gold leaf, mirror, glass, metal, inkjet prints, plywood, magnets
Commissioned by the National Gallery of Victoria. Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2025

Piero Lissoni (designer)
Italian 1956–
B. & B. Italia (manufacturer)
Italian est.1966
Eda-mame, chaise designed 2018, manufactured 2025
synthetic fabric, steel, plastic, foam
Purchased with funds donated by the Annemarie and Arturo Gandioli-Fumagalli Foundation, 2025

Piero Lissoni (designer)
Italian 1956–
Kartell, Milan (manufacturer)
Italian est. 1949
Piuma, chair designed 2016, manufactured 2025
plastic
Purchased with funds donated by the Annemarie and Arturo Gandioli-Fumagalli Foundation, 2025

INTERNATIONAL DECORATIVE ARTS

GIFTS

Maria Pergay (designer)
French 1930–2023
Totem, pair of sconces c. 1974
stainless steel, brass-plated bronze, electrical components
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Sèvres Porcelain Factory, Sèvres (manufacturer)
French est. 1756
Agathon Léonard (modeller)
French 1841–1923
Dancer with cymbals, from The Scarf Dance table centrepiece, model no. 10 (*Danseuse avec des cymbales, du centre de table Le Jeu de L'Écharpe*) modelled 1898, manufactured 1900–32
porcelain (biscuit, hard paste), silver
Dancer with scarf, from The Scarf Dance table centrepiece, model no. 13 (*Danseuse écharpe pieds invisibles from the table centrepiece Le Jeu de L'Écharpe*) modelled 1898, manufactured 1900–23
porcelain (biscuit, hard-paste)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Frank Lloyd Wright (designer)
American 1867–1959
Library table from the B. Harley Bradley House, Kankakee, Illinois c. 1900
oak (*Quercus sp.*)
Pair of sconces from the Francis W. Little House, Peoria, Illinois c. 1902
brass-plated bronze, glass, electrical components
Pair of sconces from the Francis W. Little House, Peoria, Illinois c. 1902
brass-plated bronze, glass, electrical components
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

PURCHASES

Isamu Noguchi (designer)
American 1904–88
Ozeki & Co., Gifu (manufacturer)
Japanese est. 1867
Akari, floor light, model BB3-75A designed 1961
Japanese paper, bamboo, cast iron, wood, silk thread, steel, other materials, electrical components
Ruth Margaret Frances Houghton Bequest, 2025
Akari, pendant light, model JP designed 1981
Japanese paper, bamboo, steel, electrical components
Purchased NGV Supporters of Decorative Arts, Ruth Margaret Frances Houghton Bequest, and NGV Supporters of Contemporary Design and Architecture, 2025

Michael Powolny (designer)
Austrian 1871–1954
Vereinigte Wiener Und Gmundner Keramik, Vienna (manufacturer)
Austrian 1913–23
Heart-shaped box with cupid (*Herzdose mit Amor*) designed 1910, manufactured 1931–32
earthenware
Beautiful Helena (*Schöne Helena*) designed 1910–12, manufactured 1923–32
earthenware
Centrepiece with two putti (*Aufsatz mit zwei Putti*) designed 1910–12, manufactured 1923–32
earthenware
Cupid (*Amor*) designed 1910–12, manufactured 1913–16
earthenware
Marjorie Josephs-Wilks Bequest, 2026
Small child with lamb (*Kind mit Lamm*) c. 1910–12
earthenware
Purchased with funds donated by Merv Keehn and Sue Harlow, 2026
Centrepiece with three kneeling putti (*Aufsatz mit drei knienden Putti*) designed 1911–12, manufactured 1923–32
earthenware
Purchased with funds donated by Ron Hood, 2026
Covered box with grape carriers (*Traubentrager Dose*) designed 1911–12, manufactured 1913–15
earthenware
Karlsbad box with hunting motifs (*Karlsbad Dose*) designed 1911–12, manufactured 1923
earthenware
Marjorie Josephs-Wilks Bequest, 2026
The four seasons, putti (*Vier kleine Putti: Frühling, Sommer, Herbst und Winter*) designed 1912
earthenware
Purchased with funds donated by Merv Keehn & Sue Harlow, 2026

United States (manufacturer)
Covered box 1800–1900
maple (*Acer* sp.), pine (*Pinus* sp.), copper
Marjorie Josephs-Wilks Bequest, 2025

United States (manufacturer)
Covered box 1800–1900
maple (*Acer* sp.), pine (*Pinus* sp.), copper
Marjorie Josephs-Wilks Bequest, 2025

United States (manufacturer)
Peg rail c. 1890
wood, iron
Marjorie Josephs-Wilks Bequest, 2025

United States (manufacturer)
Peg rail c. 1890
wood, iron
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Covered box 1800–1900
maple (*Acer* sp.), pine (*Pinus* sp.), copper
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Flywheel pattern 1800–1900
wood
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Brush late 19th century
wood, horse hair
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Brush late 19th century
wood, horsehair, textile
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Brush late 19th century
wood, horsehair
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Brush late 19th century
wood, horsehair, velvet
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Brush late 19th century
wood, horsehair, leather, ribbon (cotton)
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Brush late 19th century
wood, horsehair
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Brush late 19th century
wood, horsehair
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Compact mirror late 19th century
wood, mirror, iron
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Dust mop late 19th century
wood, lambswool
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Gathering basket late 19th century
black ash (*Fraxinus nigra*)
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Glove form late 19th century
wood
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Hand mirror late 19th century
wood, mirror
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Hand mirror late 19th century
wood, mirror
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Rug beater late 19th century
wood, iron
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Table swift c. 1900
wood, string (cotton), metal
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Table swift c. 1900
wood, string (cotton), metal
Marjorie Josephs-Wilks Bequest, 2025

United States, New England
(manufacturer)
Yarn winding tool c. 1900
wood
Marjorie Josephs-Wilks Bequest, 2025

United States, New York, Mount Lebanon
(manufacturer)
Covered box mid 19th century
maple (*Acer* sp.), pine (*Pinus* sp.), copper
Marjorie Josephs-Wilks Bequest, 2025

United States, New York, Mount Lebanon
(manufacturer)
Covered box c. 1895
maple (*Acer* sp.), pine (*Pinus* sp.), copper
Marjorie Josephs-Wilks Bequest, 2025

United States, New York, Mount Lebanon
(manufacturer)
Broom late 19th century
wood, straw, string
Marjorie Josephs-Wilks Bequest, 2025

INTERNATIONAL FASHION AND TEXTILES

GIFTS

Alexander McQueen, London (fashion house)
est. 1992
Sarah Burton (designer)
English 1974–
Look 29, suit 2019
spring–summer 2019
cotton, silk, wool, metal, nylon and plastic (fastenings)
Gift of David Tan, 2026

Alexander McQueen, London (fashion house)
est. 1992
Alexander McQueen (designer)
English 1969–2010
Jacket and skirt 2002
Dance of the Twisted Bull collection, spring–summer 2002
wool, silk, silk polyester, cotton (cord), nylon and plastic (fastenings)
Dress 2005
The Man Who Knew Too Much collection, autumn–winter 2005–6
viscose (jersey), nylon (lace), silk, nylon and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Balenciaga, Paris (couture house)
1937–68
Cristóbal Balenciaga (designer)
Spanish 1895–1972, worked in France 1937–68
Coat and dress 1958
autumn–winter 1958–59
silk, (devore, satin), polyester (grosgrain), metal and nylon (fastenings)
Evening dress 1961
autumn–winter 1961–62
silk (ninon), silk (organza, grosgrain, satin, taffeta, crêpe de chine), nylon (lace, tulle), buckram (boning) and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Cartier, London (fashion house)
est. 1902
Bag 1930s
wool, leather
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Chanel, Paris (fashion house)
1914–39, 1954–
Karl Lagerfeld (designer)
German 1933–2019, worked in France 1952–2019
Jacket 1990
spring–summer 1991
plastic (sequins), polyester (satin, grosgrain), plastic and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Chanel, Paris (fashion house)
1914–39, 1954–
Karl Lagerfeld (designer)
German 1933–2019, worked in France 1952–2019
Jenny Kee (designer)
Australian 1947–
Dress c. 1986
screenprinted silk (jacquard), metal (fastenings)
Gift of Jenny Kee AO, 2026

Chloé, Paris (fashion house)
est. 1952**Karl Lagerfeld** (designer)
German 1933–2019, worked in France 1952–2019
Nicole Lefort (textile designer)
French active 1960s
Astoria, dress 1967
spring–summer 1967
silk (crepe-de-chine), metal (fastenings)
Gift of Jenny Kee AO, 2026

Christian Dior, Paris (fashion house)
est. 1946
John Galliano (designer)
Gibraltarian 1960–, worked in France 1991–
Evening dress 1997
Dior's Little Sweetheart Pin-Ups collection, autumn–winter 1997–98
acetate cotton lycra (damask, jacquard), polyester, plastic (pearls), metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Christian Dior, Paris (couture house)
est. 1946
Yves Saint Laurent (designer)
Algeria born 1936, worked in France 1954–2008, died France 2008
Evening dress 1959, *Longue* collection, spring-summer 1959
nylon (lace, tulle, fur), silk, polyester (satin), buckram (boning), metal (fastening)
Labia, dress and stole 1959, autumn-winter 1959–60
silk (taffeta), nylon (lace, tulle), leather (calfskin), plastic (boning), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Christopher Nemeth, London/Tokyo (fashion house)
1982–2010
Christopher Nemeth (designer)
English 1959–2010
Shirt and pants 1990s
cotton, wool, plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Christopher Nemeth, London/Tokyo (fashion house)
1982–2010
Christopher Nemeth (designer)
English 1959–2010
Stephen Jones (milliner)
English 1957–
Shirt, trousers, cap, tie and socks 1990s
cotton, cotton (rib), wool, leather, polyester (fur, grosgrain) and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Comme des Garçons, Tokyo (fashion house)
est. 1969
Stephen Jones (milliner)
English born 1957
Hat 2013
autumn–winter 2013–14
wool, cotton
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Comme des Garçons, Tokyo (fashion house)
est. 1969
Rei Kawakubo (designer)
Japanese 1942–
Boots 1982
Holes collection, autumn–winter 1982–83
leather, cotton, metal, rubber
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026
Top 1982
Patchworks and X collection, *Tricot* line, spring–summer 1983
cotton
Headpiece 1983
Round Rubber collection, spring–summer 1984
cotton
Gift of Takamasa Takahashi and David Tune, 2026
Look 28, dress 2012
2 Dimensions collection, autumn–winter 2012–13
polyester (felt), cotton
Gift of Anatasia Kogan through the Australian Government's Cultural Gifts Program, 2025
Look 1, coat 2014
Blood and Roses collection, spring–summer 2015
wool cashmere, cotton, polyester, cupra (lining)
Look 2, coat 2014
Blood and Roses collection, spring–summer 2015
synthetic leather, plastic (buttons)
Look 21, coat 2014
Blood and Roses collection, spring–summer 2015
polyurethane resin, polyester
Gift of the artist, 2025
Jumper, bloomers, tights and shoes 2014
Monster collection, autumn–winter 2014–15
wool, nylon, polyester, synthetic fabric, elastic, leather, rubber, metal (fastenings)
Gift of Takamasa Takahashi and David Tune, 2026
Look 5, dress 2015
Ceremony of Separation collection, autumn–winter 2015
polyester, rayon nylon, acrylic, wool, cotton
Look 8, dress 2015
Ceremony of Separation collection, autumn–winter 2015
wool nylon, cupra, synthetic leather, polyester
Look 9, dress 2015
Ceremony of Separation collection, autumn–winter 2015
cotton polyester nylon rayon (lace), nylon (tulle, padding)
Look 10, dress 2015
Ceremony of Separation collection, autumn–winter 2015
wool, nylon wool cotton polyester acrylic rayon (lace)
Look 14, dress 2015
Ceremony of Separation collection, autumn–winter 2015
wool, acrylic, polyester (fur), nylon (lace), cupra, cotton, nylon and metal (fastenings)
Look 15, dress and shorts 2015
Ceremony of Separation collection, autumn–winter 2015
nylon/polyester/rayon, polyester/nylon/silk/polyester, acrylic, satin, velvet, nylon, polyester, silk (lining)
Look 1, dress 2016, *Invisible Clothes* collection, spring-summer 2017
cupra nylon, nylon (tulle), cotton (velvet), polyester (neoprene, lining, netting), acetate
Look 1, top and shorts 2016
18th Century Punk collection, autumn–winter 2016–17
acetate polyester nylon, polyester, polyester silk acetate nylon acrylic, polyesters silk, cotton polyester triacetate, metal (fastenings)
Look 2, dress 2016
Invisible Clothes collection, spring–summer 2017
wool, cotton, polyester cotton triacetate, cotton, cupra, nylon, metal and plastic

(fastenings)
Look 6, dress and hat 2016
Invisible Clothes collection, spring–summer 2017
wool, polyester, cotton, elastane
Look 7, dress and shoulder holster 2016
18th Century Punk collection, autumn–winter 2016–17
polyester nylon silk, polyester acetate nylon, polyester, polyester rayon, cotton polyester triacetate, cotton, polyvinyl chloride, metal and nylon (fastenings)
Look 10, dress 2016
Invisible Clothes collection, spring–summer 2017
polyester wool, cotton polyester nylon, cupra (lining), crin (plastic)
Look 11, dress 2016
Invisible Clothes collection, spring–summer 2017
wool cotton nylon, polyester, cupra, and nylon and metal (fastening)
Look 12, jumpsuit 2016
18th Century Punk collection, autumn–winter 2016–17
silk polyester (brocaded), polyester rayon (brocaded), polyester acetate (brocaded), polyester rayon nylon acrylic (brocaded), cotton polyester triacetate (brocaded), metal (fastenings)
Look 3, dress (prototype) 2017
The Future of Silhouette collection, autumn–winter 2017–18
polyester, polyester cotton, nylon (filling), metal (fastenings)
Look 5, dress (prototype) 2017
The Future of Silhouette collection, autumn–winter 2017–18
polyester, polyester cotton, plastic (fastenings)
Look 6, dress 2017
The Future of Silhouette collection, autumn–winter 2017–18
synthetic leather, polyester, polyester nylon cotton, polyester (lining and padding)
Look 1, dress and headpiece 2019
Neo Future collection, autumn–winter 2020
wool (boucle), cotton (canvas), polyester, metal and nylon (fastenings), nylon, plastic
Look 3, dress and headpiece 2019
Neo Future collection, autumn–winter 2020
polyester polyurethane, polyester, nylon, plastic
Look 7, dress 2019
Neo Future collection, autumn–winter 2020
polyester cotton, polyester wool cotton, polyester polyurethane resin, polyester cotton (lining), nylon, plastic, metal (fastenings)
Look 8, dress 2019
Neo Future collection, autumn–winter 2020
polyester, polyester wool, polyester cotton, nylon, polyvinyl chloride, metal and plastic (fastenings)
Look 20, top, pants, belt and headpiece 2019
Neo Future collection, autumn–winter 2020
polyester (jersey, padding), polyester, nylon (netting, tulle), cotton, plastic, wool polyester, plastic, polyvinyl chloride
Look 13, dress and headpiece 2020
Neo Future collection, autumn–winter 2020
polyester, silk rayon nylon polyurethane polyester cotton, nylon, polyvinyl chloride
Look 14, dress 2021
No Theme collection, spring–summer 2022
polyester, cotton, nylon, plastic
Look 15, dress 2021
No Theme collection, spring–summer 2022
wool polyester, polyester, cotton, nylon, plastic
Look 16, dress 2021
No Theme collection, spring–summer 2022
nylon (tulle), polyester (satin), cotton
Look 1, coat dress 2022
Black Rose collection, autumn–winter 2022
wool (quilt, felt), polyester cotton, polyester (felt) and plastic (fastenings)
Look 1, top and shorts 2022
Lamentation collection, spring–summer 2023
wool rayon polyester, cotton, crin (plastic), polyester, cupra (lining), metal (fastenings)
Look 2, coat and shorts 2022
Lamentation collection, spring–summer 2023
polyester rayon (motif), cotton, nylon, polyester, cupra (lining), metal (fastenings)
Look 3, jacket and playsuit 2022
Lamentation collection, spring–summer 2023
polyester polyurethane, polyester, cotton, plastic
Look 4, jacket-dress 2022
Black Rose collection, autumn–winter 2022
wool nylon, mohair nylon wool acrylic, cupra, nylon (tulle), plastic (fastenings)
Look 10, jacket and dress 2022
Black Rose collection, autumn–winter 2022
nylon (lace, tulle), cupra (lining), polyester (dacron), plastic (boning) plastic, nylon and metal (fastenings)
Look 2, cape and dress 2023
Return to the Source collection, autumn–winter 2023
wool, cotton, polyester, nylon and metal (fastenings)
Look 2, top and shorts 2023
Break Free collection, spring–summer 2024
polyester nylon, cupra, acrylic wool
Look 3, dress 2023
Break Free collection, spring–summer 2024
nylon (tulle), polyester (twill, crepe, satin), cupra, polyvinyl chloride, cotton, metal and nylon (fastenings)
Look 5, dress 2023
Break Free collection, spring–summer 2024
polyester, cupra, metal (fastenings)
Look 6, top and skirt 2023
Return to the Source collection, autumn–winter 2023
wool, nylon (tulle), plastic and metal fastenings
Look 8, dress 2023
Break Free collection, spring–summer 2024
polyester, nylon, cupra, cotton, polyvinyl chloride and metal (fastenings)
Gift of the artist, 2025
Look 14, jacket 2023
autumn–winter 2023
polyester, polyurethane, acrylic and plastic (fastenings)
Gift of David Tan, 2026
Look 16, top and skirt 2023
Return to the Source collection, autumn–winter 2023
nylon (tulle), polyester, plastic and metal (fastenings)
Look 10, dress 2024
Anger collection, autumn–winter 2024
polyurethane, polyester cotton, rayon, polyester, acrylic, cupra, polyester
Look 5, dress 2025
Uncertain Future collection, autumn–winter 2025
nylon, polyester, rayon polyester silk, wool nylon silk, cotton (lining), plastic and metal (fastenings)
Look 13, top and skirt 2025
Uncertain Future collection, spring–summer 2025
nylon, polyester, polyester acrylic silk wool (jacquard), elastane
Gift of the artist, 2025

English
Dress (open robe, petticoat and fichu) 1795–96
cotton (chintz, muslin, jacquard, lace), silk
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

English
Whitework and shawls 19th century
muslin, linen
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

English
Evening gown c. 1805
cotton (muslin), glass (beads), metal (thread)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

English
Spencer, petticoat and cap c. 1807 – c. 1809
cotton (plain, tape, voile, muslin, lace)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

English
Spencer, petticoat and shawl 1815–17
silk, cotton
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Bonnet c. 1806
wood, cotton
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Bag 1806–9
silk, leather, cotton (lining)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Bonnet 1806–9
silk
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Breeches 1800–10
silk
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Bonnet and lawn cap 1810–15
straw, silk (gauze), cotton, feathers (ostrich)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Pelisse and petticoat 1810–25
silk (taffeta, velvet), cotton
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Redingote and shawl 1808–12
cotton, silk
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

French
Day dress c. 1815
cotton, linen (lining), silk (buttons)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Giorgio Armani, Milan (fashion house)
est. 1975
Giorgio Armani (designer)
Italian 1934–2025
Jacket, skirt and scarf early 1990s
wool cashmere, rayon (lining), plastic (fastenings), polyester (grosgrain)
Gift of Diana Fagan, 2026

Givenchy Couture, Paris (couture house)
est. 1952
Alexander McQueen (designer)
English 1969–2010
Gown 2000
spring–summer 2000
nylon (tulle), silk, plastic (sequins, beads), nylon and palstic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Gucci, Florence (fashion house)
est. 1921
Tom Ford (designer)
American 1961–
Dress 2003
autumn–winter 2003–4
silk polyester, metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Harmon Knitwear, Brooklyn (manufacturer)
est. 1930
Rudi Gernreich (designer)
Austrian 1922–85, emigrated to United States 1938–85
Jumpsuit, belt, socks 1971
autumn–winter 1971–72
wool (jersey), leather, metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Harmon Knitwear, Brooklyn (manufacturer)
est. 1930
Rudi Gernreich (designer)
Austrian 1922–85, emigrated to United States 1938–85
Layne Nielson (milliner)
American active mid – late 20th century
Petit Jean, Paris (accessories house)
active 20th century
Tunic, shorts, hat, socks and shoes 1967
autumn–winter 1967–68
wool (jersey, rib), nylon (jersey), cotton, leather, rubber, plastic and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Harmon Knitwear, Brooklyn (manufacturer)
est. 1930
Rudi Gernreich (designer)
Austrian 1922–85, emigrated to United States 1938–85
Salvatore Ferragamo, Florence (shoemaker)
est. 1927
Sweater, bloomers, socks and shoes 1965
autumn–winter 1965–67
wool (jersey, rib), elastane, patent leather, metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Issey Miyake, Tokyo (fashion house)
est. 1971
Issey Miyake (designer)
Japanese 1938–2022
Kumigasuri, jacket and skirt 1985
autumn–winter 1985–86
cotton (kasuri), plastic and nylon (fastenings)
Starfish, dress 1999
autumn–winter 1999–2000
polyester
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Italy
Bangle 1950s
terrazzo
Gift of Jenny Kee AO, 2026

Jeanne Lanvin, Paris (couture house)
est. 1889
Jeanne Lanvin (designer)
French 1889–1946
Evening suit c. 1946
silk (rep, damask), metal and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Jean Paul Gaultier, Paris (fashion house)
est. 1976
Jean Paul Gaultier (designer)
French 1952–
Jacket and jeans 1993
Andro Jeans collection, spring–summer 1993
cotton (jacquard), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026
Jumpsuit 1994
Cyber collection, autumn–winter 1995
polyester, nylon and metal (fastening)
Gift of Anatasia Kogan through the Australian Government's Cultural Gifts Program, 2025
Suit 1994
Les Tatouages collection, spring–summer 1994
wool, cotton, polyester (organza, shoulder pads), leather, elastane, mother-of-pearl and metal (fastenings)
Dress 2004
Les Marionnettes collection, autumn–winter 2004–5
polyester, acetate, cotton, metal, nylon and plastic (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

John Flett, London (fashion house)
1985–91
John Flett (designer)
English 1963–91
Dress 1985–86
wool, cotton, acrylic and wood (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

John Galliano, London (fashion house)
est. 1984
John Galliano (designer)
Gibraltarian 1960–, emigrated to England 1966, worked in France 1991–
Jumper 1985
Ludic Game collection, autumn–winter

1985–86
cotton, cork
Coat and headpiece 1987
The Rose collection, autumn–winter 1987–88
cashmere, plastic, silk, paper, wire
Dress 1987
The Rose collection, autumn–winter 1987–88
polyester viscose
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Junya Watanabe, Comme des Garçons, Tokyo (fashion house)
est. 1992
Junya Watanabe (designer)
Japanese 1961–
Necklace 2015
spring–summer 2016
leather, synthetic fabric
Gift of David Tan, 2026

Maison Martin Margiela, Paris (fashion house)
est. 1988
Martin Margiela (designer)
Belgian 1957–, worked in France 1984–
Jacket, top and trousers 1989
spring–summer 1990
wool, cotton (muslin, plain, tape), plastic
Blazer 1990
spring–summer 1990
cotton, viscose, paint, leather and metal (fastenings)
Jacket 1990
spring–summer 1990
wool, polyester (twill, satin), plastic (buttons)
Shirt 1990
spring–summer 1990
polyester, cotton (tape), plastic (buttons)
Top and skirt 1990
autumn–winter 1990–91
viscose, cotton, cotton (tape), wool, metal and plastic (fastenings)
Dress designed 1991, remade 1994
Artisanal collection spring–summer 1991 and 1994
nylon (tulle, lace), cotton (tape), synthetic fabric, metal and nylon (fastenings)
Sock jumper 1991
autumn–winter 1991–92
wool cotton polyamide
Tunic, pants and sleeves 1991
spring–summer 1991
cotton, cotton elastane (piqué), polyester, polyester (tulle), metal and nylon (fastenings)
Jacket and trousers 1991–92
spring–summer 1992 (jacket), spring–summer 1991 (trousers)
cotton (canvas), polyester (twill, satin), plastic (buttons)
Dress 1993
Artisanal collection, autumn–winter 1993–94
rayon (crepe), acetate (satin), metallic thread, plastic (sequins) metal (fastenings)
Necklace 1993
spring–summer 1993
cotton (tape), paper, paint, ink and leaves
Shirt and skirt 1993
spring–summer 1993
cotton, cotton (voile), plastic and metal (fastenings)
Top and skirt 1996
spring–summer 1996
viscose (knit), silk (georgette), elastane, nylon and metal (fastenings)
Dress 1997
autumn–winter 1997–98
acetate, viscose, metal (fastenings)
Top 2001
Artisanal collection, spring–summer 2001
leather (kidskin), leather (suede), plastic and metal (fastenings)
Bodice 2003
Artisanal collection, spring–summer 2003
cotton, plastic
Bag 2006
Artisanal collection, spring–summer 2006
leather, plastic (tape), metal (fastening)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Moschino, Milan (fashion house)
est. 1983
Jeremy Scott (designer)
American 1974–
Look 22, dress 2021
autumn–winter 2021–22
polyester (satin, grosgrain, lining), nylon (mesh), plastic (boning), nylon and metal (fastenings)
Gift of Fair Shen, 2025

Noir Kei Ninomiya, Tokyo (fashion house)
est. 2012
Noir Kei Ninomiya (designer)
Japanese 1961–
Look 18, jacket 2024
spring–summer 2025
polyurethane, polyester, metal, synthetic fabric
Gift of David Tan, 2026

Patrick Kelly, Paris (fashion house)
1985–90
Patrick Kelly (designer)
American 1954–90, worked in France 1979–90
Dress 1986
autumn–winter 1986–87
wool, plastic (button, pearls)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Raf Simons, Antwerp (fashion house)
Belgian est. 2005
Raf Simons (designer)
Belgian 1968–
Parka 2003
autumn–winter 2003–4
polyester (fleece), cotton (drill, cord), metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Rudi Gernreich, Los Angeles (fashion house)
est. 1964
Rudi Gernreich (designer)
Austrian 1922–85, emigrated to United States 1938–85*Jacket, waistcoat, blouse, trousers and mini-skirt* 1967
autumn–winter 1967–68
cotton polyester (velvet), polyester (satin, lining), nylon, metal, plastic and mother-of-pearl (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Rudi Gernreich, Los Angeles (fashion house)
est. 1964
Rudi Gernreich (designer)
Austrian 1922–85, emigrated to United States 1938–85
Capezio, New York (shoemaker)
est. 1887
Salvatore Capezio (designer)
Italian 1871–1940, emigrated to United States 1888–1940*Dress and shoes* 1963
wool, elastane, silk (faille), leather, rubber, nylon and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Scottish
Carriage dress c. 1817
silk cotton (bombazine), silk
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Seditionaries, London (fashion house)
1976–79
Vivienne Westwood (designer)
English 1941–2022
Malcolm McLaren (designer)
English 1946–2010
Bondage trousers c. 1977
cotton, wool, metal and nylon (fastenings)
Jacket c. 1977
cotton, metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025

Thimister, Paris (fashion house)
est. 1997
Josephus Thimister (designer)
Dutch 1963–2019
Dress 1999
spring–summer 1999
silk (satin), polyester, nylon, plastic, metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Valentino, Rome (fashion house)
est. 1960
Valentino Clemente Ludovico Garavani (designer)
Italian 1932–2026
Jacket, bustier and skirt 1995
autumn–winter 1995–96
cashmere, wool (tweed), cotton silk, elastane, plastic (fastenings), silk (satin and chiffon)
Gift of Diana Fagan, 2026

Worlds End, London (fashion house)
1979–84
Vivienne Westwood (designer)
English 1941–2022
Columbine, corset top and mini-crini 1989
Voyage to Cythera collection, autumn–winter 1989–90
viscose (crepe), polyester, elastane, plastic (boning), nylon and metal (fastening)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Yohji Yamamoto, Tokyo (fashion house)
est. 1972
Yohji Yamamoto (designer)
Japanese 1943
Hat 1987
spring–summer 1988
straw, cotton acrylic, rayon
Hat 1991
autumn–winter 1991–92
wool, wood, cotton, metal
Dress 1995
La Sorbonne collection, spring–summer 1995
silk (shibori, chiffon)
Hat 1997
autumn–winter 1997–98
wool (knit, twill), polyester (grosgrain)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026
Dress 1998
spring–summer 1998
polyester, metal (fastenings, hardware)
Gift of Susan Dimasi, 2026
Dress and hat 2003
spring–summer 2004
rayon polyester (crepe), raffia, polyvinyal chloride, synthetic fabric (grosgrain)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Yves Saint Laurent, Paris (couture house)
1961–2002
Yves Saint Laurent (designer)
Algerian 1936–2008, worked in France 1954–2008
Coat and dress 1965
spring–summer 1965
linen, silk (organza, taffeta), plastic and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2025
Top and skirt 1997
autumn–winter 1997–98
viscose (knit), metal (fastenings)
Gift of Diana Fagan, 2026

Zandra Rhodes, London (fashion house)
est. 1968
Zandra Rhodes (designer)
English 1940–
Dress 1978
Conceptual Chic collection, spring–summer 1978–79
viscose (jersey), cotton polyester (thread), polyester (satin), metal and plastic (embellishments)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

PURCHASES

Christian Dior, Paris (couture house)
est. 1946
Jonathan Anderson (designer)
Northern Irish 1984–
Stephen Jones (milliner)
English 1957–
Look 8, top, shorts, hat and shoes 2025
spring–summer 2026
silk cotton, silk, silk (lace), synthetic fabric, leather, plastic, metal
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2026

Comme des Garçons, Tokyo (fashion house)
est. 1969
Rei Kawakubo (designer)
Japanese 1942–
Shoes 2016
18th Century Punk collection, autumn–winter 2016
synthetic fur, cotton, rubber
Shoes 2020
Neo Future collection, autumn–winter 2020
leather, metal, rubber
Purchased, NGV Supporters of Fashion and Textiles, 2026
Hat 2025
Smaller is Stronger collection, autumn–winter 2025
wool, synthetic fabric, leather
Hat 2025
Smaller is Stronger collection, autumn–winter 2025
polyester (felt, ribbon), polyester, polyvinyl acetate
Look 1, jacket and dress 2025
Smaller is Stronger collection, autumn–winter 2025
wool silk polyester, cupra (lining), plastic (buttons), plastic and metal (fastenings)
Look 2, jacket and dress 2025
Smaller is Stronger collection, autumn–winter 2025
wool, cupra (lining), plastic and metal (fastenings)
Look 4, dress 2025
Uncertain Future, spring–summer 2025
nylon, acrylic, wool, silk, polyurethane, metal (fastenings)
Look 18, jumpsuit 2025
Smaller is Stronger collection, autumn–winter 2025
polyester, metal and plastic (fastenings)
Lynn Kaye Rooney Bequest, 2025
Shoes 2025
Smaller is Stronger collection, autumn–winter 2025
leather, rubber, metal (fastening)
Shoes 2025
Smaller is Stronger collection, autumn–winter 2025
leather, rubber, metal (fastening)
Shoes 2025
Smaller is Stronger collection, autumn–winter 2025
leather, rubber, metal (fastening)
Lynn Kaye Rooney Bequest, 2026

Craig Green, London (fashion house)
est. 2012
Craig Green (designer)
English 1986–
ECCO.kollektive Leather, Denmark (manufacturer)
est. 1991
Look 6, jacket, shorts and shoes 2024
spring–summer 2025
leather, leather (suede), metal, elastane, rubber
Purchased with funds donated by Toni Matičevski, 2026

Moschino, Milan (fashion house)
est. 1983
Jeremy Scott (designer)
American 1974–
McDonalds crossbody bag 2014
autumn–winter 2014
leather, plastic, metal (fastenings)
Purchased with funds donated by Fair Shen, 2025

Pierre Cardin, Paris (fashion house)
est. 1950
Pierre Cardin (designer)
Italian 1922–2020, emigrated to France 1926–2020
Carlos Peñafiel (sculptor)
Chilean 1949–
Boots 1985
leather, rubber, cotton
Shoes 1985
leather, rubber
M. G. Chapman Bequest, 2026

Vivienne Westwood, London (fashion house)
est. 1985
Vivienne Westwood (designer)
English 1941–2022
Shirt, skirt, belt, and rocking-horse shoes 1985
Mini Crini collection, spring–summer 1986
silk, cotton (velour), leather, metal, wool, rubber, cotton (ties)
Suit and pumps 1987
Harris Tweed collection, autumn–winter 1987–88
wool, acetate viscose, cotton, nylon (tulle), metal (fastening), plastic (buttons), leather, rubber

Corset, skirt and skirt 1992
Always on Camera collection, autumn–winter 1992–93
cotton (denim), metal (fastenings), plastic (crin, buttons), elastane
Jacket 1983
Hypnos collection, spring–summer 1984
polyester, nylon, rubber, cotton (towelling), Velcro
Super elevated ghillies 1993
Anglomania collection, autumn–winter 1993–94
leather, rubber, satin (ribbon)
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2026

Worlds End, London (fashion house)
1979–84
Vivienne Westwood (designer)
English 1941–2022
Malcolm McLaren (designer)
English 1946–2010
Shirt, trousers, sash and boots 1981
Pirate collection, autumn–winter 1981–82
cotton, plastic (button), leather, wood, metal (fastenings)
Shirt, skirt and braces, socks and shoes 1982
Punkature collection, spring–summer 1983
cotton, plastic (button), metal (fastenings), leather
Three tongue-trainers 1983
Witches collection, autumn–winter 1983–84
leather, rubber, cotton (laces)
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2025

INTERNATIONAL PHOTOGRAPHY

GIFTS

Brassaï
Hungarian 1899–1984, worked in France 1924–84
Salvador Dali, Paris 1932–33, printed c. 1960
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Henri Cartier-Bresson
French 1908–2004
Madrid 1933, printed c. 2000
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

David Hockney
English 1937–2026, worked in United States 1964–68, 1975–2026
My mother sleeping 1982
type C photograph
edition of 20
Gift of John Hockney, 2025

Dora Maar
French 1907–97
Aperitif in the garden of the Hotel Vaste Horizon with André Breton, Jacqueline Lamba, Paul and Nusch Éluard. Mougins 1936–37, printed c. 1945
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Man Ray
American 1890–1976, worked in France 1921–39, 1951–76
Rayogram 1927
gelatin silver photograph
ed. 2/2
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Wolfgang Tillmans
German 1968–, worked in England 1992–
Freischwimmer 144 2009
inkjet print
Gift of Michael Tay & Emily Price, 2026

James Van Der Zee
American 1886–1983
Miss Suzie Porter. Harlem 1915, printed 1974 from the *James Van Der Zee: Eighteen Photographs 1905–1938* portfolio 1974
gelatin silver photograph
ed. 4/75
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

PURCHASES

Claude Cahun
French 1894–1954, worked in Jersey 1937–54
Jacqueline Lamba and André Breton 1936
gelatin silver photograph
Purchased NGV Foundation, 2026

Rineke Dijkstra
Dutch 1959–
Castricum aan Zee, the Netherlands, May 28, 1992 1992, printed 2023
inkjet print
ed. 1/6
Bowness Family Fund for Photography, 2025

Robert Mapplethorpe
American 1946–89
Phillip Prioleau (On a pedestal) 1979
gelatin silver photograph
Bowness Family Fund for Photography, 2026

Ana Mendieta
Cuban 1948–85
Untitled (Body tracks) 1974
type C photographs
Purchased NGV Foundation, 2026

Man Ray
American 1890–1976, worked in France 1921–39, 1951–76
Photography is not art: 12 photographs (*La photographie n'est pas l'art: 12 photographies*) 1937
photochemical prints
Purchased, Friends of the Gallery Library, 2025

Paolo Roversi
Italian 1974–
Anna, Paris 2017
inkjet print
ed. 1/9
Purchased with funds donated by Andis Salins & Deborah Salins, 2025

Julius Shulman
American 1910–2009
Case study house #8 (Eames House), Pacific Palisades, CA (Ray and Charles Eames, Architects, 1947) 1950
gelatin silver photograph
Case study house #22 (Two Girls), Los Angeles, California (Pierre Koenig) 1960
gelatin silver photograph
Purchased NGV Foundation, 2026

Carrie Mae Weems
American 1953
Untitled (Woman and daughter with makeup) 1990, printed 1999
from the *Kitchen Table* series 1990
gelatin silver photograph
Bowness Family Fund for Photography, 2026

INTERNATIONAL PRINTS AND DRAWINGS

GIFTS

Adam Z. (lithographer)
active 1840s
Robert Neill (after)
Inhabitants of both sexes from Van Diemen's land (*Bewohner beiderley geschlechtes von Vandiemensland*) published 1845
plate 14 from *Natural History and Illustrations of Humans of Different Races and Tribes* (*Naturgeschichte und Abbildungen des Menschen der verschiedenen Rassen und Stamme*), by Heinrich Rudolf Schinz, published by Honneger's lithographic studio, Zurich, 1845
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Christophe Annedouche (engraver)
French 1803–66
Jacques Christophe Werner (draughtsman)
French 1798–1856
Cavia australis published 1846–47
plate 18 from *Voyage to South America...* (*Voyage dans l'Amérique méridionale...*), vol. 9, Atlas Zoologique, by Alcide Dessaline d'Orbiny, published by P. Bertrand, Paris, 1846–47
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Jean Baptiste Arnout (lithographer)
French 1788–1865
Louis Auguste de Sainson (after)
View of the Port Jackson lighthouse (*Vue du Phare du Port Jackson*) published 1830
plate 26 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Léon Asselineau (lithographer)
French 1808–89
Louis Auguste de Sainson (after)
Establishment of the workers of the Astrolabe (*Etablissement des travailleurs de l' Astrolabe…*) published 1833
plate 105 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

George Barnard (lithographer)
English 1807 – c. 1890
Thomas Mitchell (after)
First meeting with the chief of the Bogan published 1839
plate 12 from *Three Expeditions into the Interior of Eastern Australia*, vol. 1, by Thomas L. Mitchell, published by T. & W. Boone, London, 1839
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Francesco Bartolozzi (engraver)
Italian 1727–1815, worked in England 1764–1802, Portugal 1802–15
Nathaniel Dance (after)
Omai a native of Ulaietea 1774
hand-coloured etching, engraving and stipple-engraving
3rd of 3 states
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

James Basire I (engraver)
English 1730–1802
John Lewin (draughtsman)
English 1770–1819, worked in Australia 1800–19
Tufted-tailed or mountain kangaroo published 1825
from *The Animal Kingdom: Arranged in Conformity with its Organisation*, vol. 3, by Baron Georges Cuvier, published by G. B. Whittaker, London, 1825
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Robert Bénard (engraver)
French 1734–c. 1794
Peter Mazell (after) (engraver)
Irish 1733–1808, worked in England 1761–1808
John Webber (draughtsman)
English 1751–93
An opossum of Van Diemen's Land (Un opossum de la terre Van-Diemen) published 1785
plate 8 from *Maps and figures of Cook's Third Voyage* (*Cartes et figures du troisième voyage de Cook*), vol. 1, by James Cook, published by Hôtel de Thou, Paris, 1785
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Louis Boulanger (lithographer)
French 1806–67
Louis Auguste de Sainson (after)
Inhabitants of the port of King George (*Habitans du port du roi Georges*) published 1833
plate 24 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Karl Joseph Brodtmann (lithographer)
Swiss 1787–1862
J. Benz (intermediary draughtsman)
active 1830s
Louis Auguste de Sainson (after)
Natai published 1836
plate 35 from *Voyage of the corvette the Astrolabe...* (*Entdeckungs-Reise der franzosischen Corvette Astrolabe...*), atlas volume, published 1836
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Thomas Lord Busby (engraver)
English 1782–1838
W. B. Daniel (after)
Black swan 1810–38
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

John Byrne (engraver)
English 1786–1847
William Westall (after)
View from the south side of King George's Sound 1814
from *A Voyage to Terra Australis* by Matthew Flinders, published by G & W Nicol, London, 1814
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Carini (engraver)
Italian active 1830s
Platypus 1830s
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Cellai (etcher)
Italian active mid 19th century
Jean-Gabriel Prêtre (after)
Lizards of Port Jackson (*Agames del Porto Jackson*) published 1830–51
plate 34 from *Dictionary of Natural Sciences* (*Dizionario delle scienze naturali*), by Frédéric Cuvier, published by Batelli e Figli, Florence, 1830–51
etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

John Chapman (engraver)
English active 1792–1823
The Virginian opossum / *The kanguroo* / *Specimens of the sucking foetus* 1803
from *Encyclopaedia Londinensis: or, Universal Dictionary of Arts, Sciences and Literature*, vol. 5, compiled by J. Wilkes, published by Adlard, London, 1810
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

John Chapman (etcher)
English active 1792–1823
Johann Eberhard Ihle (after)
An exact portrait of a savage of Botany bay published 1795
from *An Universal System of Natural History…*, by Ebenezer Sibley & Carl von Linné, published London, 1794–1808
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Chiossone (etcher)
Italian active mid 19th century
Jean-Jacques Prêtre (draughtsman)
Swiss 1768–1849, worked in France 1790s–1849
Opossum published 1830–51
plate 221 from *Dictionary of Natural Science* (*Dizionario delle scienze natural*), by Frédéric Cuvier, published by Batelli e Figli, Florence, 1830–51
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Jacques Louis Copia (engraver)
German 1764–99
Jean Hubert Piron (after)
Man from Cape Diemen, Child from Cape Diemen (Homme du Cap de Diemen, Enfans du Cap de Diemen) published 1800
plate 7 from *Atlas pour servir à la relation du Voyage à la recherche de la Perouse*, by Jacques-Julien Houtou de La Billardiere, published by H. J. Hansen, Paris, 1800
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Robert Isaac Cruikshank

English 1789–1856
Popular Gardens – Tom, Jerry and Logic laughing at the bustle and alarm occasioned amongst the visitors by the escape of a kangaroo… 1821
from *Life in London…*, by Pierce Egan, first published, London, 1821–22
hand-coloured aquatint and etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Charles Philibert de Lasteyrie (lithographer)
French 1759–1849
Jean Charles Werner (intermediary draughtsman)
French 1798–1856
Dasyurus Maugei (*Dasyure de Mauge*) published 1824
plate from *Natural History of Mammals, with Original Illustrations, Drawn and Coloured After Living Animals* (*Histoire Naturelle des Mammifères avec les figures originales, coloriées, dessinées d'apres des animaux vivans*), vol. 5, by Geoffroy Saint-Hilaire & Frederic Cuvier, published by A. Belin, Paris, 1824
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Charles Philibert de Lasteyrie (lithographer)
French 1759–1849
Jean Charles Werner (intermediary draughtsman)
French 1798–1856
Jean-Charles Marechal (after)
Giant kangaroo, female published 1819
plate from *Natural History of Mammals, with Original Illustrations, Drawn and Coloured After Living Animals* (*Histoire Naturelle des Mammifères avec les figures originales, coloriées, dessinées d'apres des animaux vivans*), vol. 2, by Geoffroy Saint-Hilaire & Frederic Cuvier, published by A. Belin, Paris, 1819
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

John Eastgate (engraver)
English active 1780s–1810s
A view in Port Jackson, New South Wales 1794
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

John Eastgate (engraver)
English active 1780s–1810s
Jacques-Louis Perée (after) (engraver)
French 1769–1832
Jean Hubert Piron (draughtsman)
French 1767–96
Black swan of Cape Dieman published 1808
from *The World, or The Present State of the Universe Being a General and Complete Collection of Modern Voyages and Travels*, vol. 2, by Cavendish Pelham, published by J. Stradford, London, 1808
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Sydenham Edwards (etcher)
Welsh 1768–1819
Ann Latham (after)
Wattled bee eater 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

George Foggo (lithographer)
English 1793–1869
Thomas Mitchell (after)
Cambo published 1839
plate 1 from *Three Expeditions into the Interior of Eastern Australia*, vol. 1, by Major T. L. Mitchell, published by T. & W. Boone, London, 1839
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

E. Forget (engraver)
French active 1820s
Alphonse Pellion (after)
New Holland: Port Jackson – Natives of the Blue Mountains (*Nouvelle Hollande: Port–Jackson. Sauvages des Montagnes Bleues*) 1825
plate 99 from Voyage around the World … on the Corvettes S. M. Uranie and La Physicienne during the years 1817, 1818, 1819 and 1820… (*Voyage autour du monde … exécuté sur les corvettes de S. M. l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820…*), Atlas historique, by Louis de Freycinet, published by Chez Pillet aîné, Paris, 1824–44
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Gabriel (engraver)
French
Deseve (intermediary draughtsman)
French
Nicolas-Martin Petit (after)
Elder of Van Diemen's land, Bruny Island (*Vieillard de la terre de diemen, Ile Bruny…*) after 1807
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Luigi Giarre (etcher)
Italian c. 1772 – c. 1844
Jean-Gabriel Prêtre (after)
Echidna, Ornithorhyncus published 1830–51
plate 920 from *Dictionary of Natural Sciences* (*Dizionario delle scienze naturali*), by Frédéric Cuvier, published by Batelli e Figli, Florence, 1830–51
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Moses Griffith (engraver)
Welsh 1749–1819
John Lewin (after)
Yango Mungo ye Yango of Bathurst Plains, New Holland 1824
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

David Hockney
English 1937–2026, worked in United States 1964–68, 1975–2026
Alimentation – French shop 1971
etching and aquatint
artist's proof 1/50
My mother with a parrot 1973–74
etching and aquatint
trial proof
Parade 1981
poster: colour screenprint
Self-portrait, July 1986 1986
handmade colour photocopy on two sheets
Red wire plant 1998
etching and aquatint printed in red and black ink
artist's proof 8/10
Four blue stools 2014
photographic drawing printed on paper, mounted to Dibond
ed. 23/25
Gift of John Hockney, 2025

J. Honegger (lithographer)
Swiss active 1840s–50s
Fahnlein (intermediary draughtsman)
Louis Auguste de Sainson (after)
A New Hollander shows the gifts received from the Europeans (*Ein Neuhollander zeigt die von den europairn erhaltenen geschenke*) published 1845
plate 33 from *Natural History and Illustrations of Humans of Different Races and Tribes* (*Naturgeschichte und Abbildungen des Menschen der verschiedenen Rassen und Stamme*), by Heinrich Rudolf Schinz, published by Honneger's lithographic studio, Zurich, 1845
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

J. Honegger (lithographer)
Swiss active 1840s–50s
Charles Fuchs (after)
Inhabitants of Van Diemen's land (*Bewohner von diemensland*) published 1845
plate 24 from *Natural History and Illustrations of Humans of Different Races and Tribes* (*Naturgeschichte und Abbildungen des Menschen der verschiedenen Rassen und Stamme*), by Heinrich Rudolf Schinz, published by Honneger's lithographic studio, Zurich, 1845
lithograph
New Hollanders from Port Jackson (Neuhollander von Port Jackson) 1845
plate 22 from *Natural History and Illustrations of Humans of Different Races and Tribes* (*Naturgeschichte und Abbildungen des Menschen der verschiedenen Rassen und Stamme*), by Heinrich Rudolf Schinz, published by Honneger's lithographic studio, Zurich, 1845
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

J. Honegger (lithographer)
Swiss active 1840s–50s
Hasler (after)
Residents of both sexes from Van Diemen's land (Bewohner beiderlei geschlechtes v. Van Diemensland) published after 1845
plate 14 from *Natural History and Illustrations of Humans of Different Races and Tribes* (*Naturgeschichte und Abbildungen des Menschen der verschiedenen Rassen und Stamme*), published after 1845
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Edouard Jean Marie Hostein (lithographer)
French 1804–89
Louis Auguste de Sainson (after)
Hobart Town, view from a northern ravine (*Hobart-Town, vue prise d'un ravin au Nord*) published 1833
plate 137 from *Voyage of the corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
hand-coloured lithograph
View of Elizabeth town (*Vue d'Elizabeth town*) published 1833
plate 165 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Jean Jacottet (lithographer)
Swiss 1806–80
Victor-Jean Adam (intermediary draughtsman)
French 1801–66
Louis Auguste de Sainson (after)
View of King George port (*Vue du port du roi Georges*) published 1833
plate 16 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Keppel (lithographer)
German active 1820s–30s
Armed men from New Holland (Bewaffnete Neu-Holländer) 1832, plate 104 from *Neue Bildergalerie für Jugend (New picture-series for the young)*, no. 552, volume V, published by Carl Hellfarth, Gotha, 1828–37
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Joseph Koeppelin (lithographer)
French active 1830s
Louis Auguste de Sainson (after)
View of Hobart Town from the East (*Vue d'Hobart Town, Prise de l'Est*) published 1833
plate 158 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Pierre Langlumé (lithographer)
French active 1830s
Victor-Jean Adam (intermediary draughtsman)
French 1801–66
Louis Auguste de Sainson (after)
Jervis bay, the sailors from the Astrolabe share their fish with the natives (*Baie Jervis, Les marins de l'Astrolabe partagent leur peche avec les naturels*) published 1833
plate 34 from the atlas for *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Pierre Langlumé (lithographer)
French 1790–1830
Jacques Arago (after)
Timbery, native of New South Wales, in full costume (*Timbéré, sauvage de la N.lle Galles du Sud en grande costume*) 1822
plate 22 from Narrative of a Voyage around the World, in the Corvettes Uranie and La Physicienne, commanded by Captain Freycinet, during the years 1817,1818,1819 and 1820 (*Promenade autour du monde, pendant les annees 1817, 1818, 1819 et 1820, sur les corvettes du roi L'Uranie et La Physicienne, commandées par M. Freycinet*), atlas, by Jacques Arago, published by Leblanc, Paris, 1822
lithograph, hand-coloured with watercolour and gouache
View of the interior of New Holland, close to Kirkham's torrent (*Vue prise dans l'interieur de la Nouvelle Hollande, près le torrent de Kinkham [Kirkham]*) 1822
plate 24 from Narrative of a Voyage around the World, in the Corvettes Uranie and La Physicienne, commanded by Captain Freycinet, during the years 1817,1818,1819 and 1820 (*Promenade autour du monde, pendant les annees 1817, 1818, 1819 et 1820, sur les corvettes du roi LÚranie et La Physicienne, commandées par M. Freycinet*), atlas, by Jacques Arago, published by Leblanc, Paris, 1822
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Louis Leborne (lithographer)
French 1796–1863
Louis Auguste de Sainson (after)
View of the clearings (*Vue des défrichemens*) published 1833
plate 160 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1833
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

William Lizars (etcher)
Scottish 1788–1859
William Dickes (draughtsman)
English 1815–92
Macropus Bennettii, Native of Van Diemen's Land (Bennett's, or Red-necked, wallaby) published 1841
plate 19 from *The Natural History of Marsupiala or Pouched Animals*, by G. R. Waterhouse, published by Lizars, Edinburgh, 1841
hand-coloured etching
Thylacinus cynocephalus, Native of Van Diemen's Land published 1841, plate 5 from *The Natural History of Marsupiala or Pouched Animals*, by G. R. Waterhouse, published by Lizars, Edinburgh, 1841
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Joseph Lycett
English c. 1775–1828, worked in Australia 1814–22
Kissing point, New South Wales published 1824
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824–25
hand-coloured lithograph
Liverpool, New South Wales published 1824
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824–25
hand-coloured etching and aquatint
Newcastle, New South Wales published 1824
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824–25
hand-coloured etching and aquatint
Ram Head Point, Port Davey, Van Diemen's Land 1824 published 1824
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824–25
hand-coloured etching and aquatint
The Western or Boundary Lake, Van

Diemen's Land published 1824
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824-25
hand-coloured etching and aquatint
View of Hobart Town, Van Diemen's Land published 1824
plate from *Views in Australia or New South Wales and Van Diemen's Land,* by John Lycett, published by John Souter, London, 1824–25
hand-coloured etching and aquatint
View of the Heads, at the entrance to Port Jackson, New South Wales published 1824
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824–25
hand-coloured etching and aquatint
Beaumont's Lake, Van Diemen's Land published 1825
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824–25
hand-coloured etching and aquatint
Mount Wellington, near Hobart Town, Van Diemen's Land published 1825
plate from *Views in Australia or New South Wales and Van Diemen's Land*, by John Lycett, published by John Souter, London, 1824–25
hand-coloured etching and aquatint
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Édouard Manet
French 1832–83
Histoire d'Èdouard Manet et de son oeuvre published 1902
illustrated book: 2 etchings by Manet, 21 full-page reproductions after Manet and 48 in-text illustrations, letterpress text; 301 pages, cloth-covered and half-leather boards with gold tooling, glued and stitched binding, patterned endpapers
Gift of John McPhee, 2025

Alexandre Massard (engraver)
French 1777 – c. 1840
Jean-Gabriel Prêtre (draughtsman)
Swiss 1768–1849, worked in France 1790s–1849
Eastern quoll (*Le dasyure viverrin*) published 1837
plate 38 from *Journal of the Navigation Around the Globe by the Frigate Thetis and the Corvette Espérance During the Years 1824, 1825, and 1826* (*Journal de la navigation autour du globe de la fregate la Thetis et de la corvette l'Esperance pendant les annees 1824, 1825, et 1826*), atlas volume, by Hyacinthe de Bougainville, published by Arthus Bertrand, Paris, 1837
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Antoine Maurin (lithographer)
French 1793–1860
Robert Neill (after)
Natives of both sexes (*Indigenes des deux sexes*) published 1833
plate 153 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), by Jules Dumont D'Urville, published by J. Tastu, Paris, 1830–34
hand-coloured lithograph
Natives of both sexes (*Indigenes des deux sexes*) published 1833
plate 153 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), by Jules Dumont D'Urville, published by J. Tastu, Paris, 1830–34
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Peter Mazell (etcher)
Irish 1733–1808, worked in England 1761–1808
Martin cat published 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
hand-coloured etching
Tabuan parrot published 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Peter Mazell (etcher)
Irish 1733–1808, worked in England 1761–1808
Ann Latham (after)
Norfolk island flying squirrel published 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
etching
Wulpine opossum published 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Peter Mazell (etcher)
Irish 1733–1808, worked in England 1761–1808
John Watts (after)
New Holland cassowary published 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Thomas Medland (engraver)
English c. 1755 – c. 1822
Robert Cleveley (after)
Natives of Botany bay published 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
engraving
View of a hut in New South Wales published 1789
plate from *The Voyage of Governor Phillip to Botany Bay*, by Arthur Phillip, published by John Stockdale, London, 1789
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Joan Miró
Spanish 1893–1983, worked in France 1920–40
Sobreteixims 1973
colour lithograph
ed. 9/40
Gift of Barry Jones AC, 2026

Samuel John Neele (engraver)
English 1758–1824
Benelong, a native of New Holland 1804
from *The Narrative of a Voyage of Discovery [in] the Lady Nelson… to New South Wales*, by James Grant, published by T. Egerton, London, 1803
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Frederick Polydore Nodder (etcher)
English 1751–1800
Broad-tailed gecko published 1790–91
plate 65 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature*, vol. 2, by George Shaw, published by Nodder & Co., London, 1790–91
etching
Southern cassowary published 1791–92
plate 99 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature*, vol. 3, by George Shaw, published by Nodder & Co., London, 1791–92
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Frederick Polydore Nodder (etcher)
English 1751–1800
Port Jackson Painter (draughtsman)
English, active in Australia c. 1788–90s
Black swan 1792
plate 108 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature*, vol. 3, by George Shaw, published by Nodder & Co., London, 1791–92
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Richard Polydore Nodder (etcher)
English 1774–1820
Porcupine opossum published 1796–97
plate 298 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature*, vol. 8, by George Shaw, published by Nodder & Co., London, 1796–97
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Alexis Noël (lithographer)
French 1792–1871
Victor-Jean Adam (intermediary draughtsman)
French 1801–66
Louis Auguste de Sainson (after)
View from the entrance of Port Jackson, taken at the foot of the lighthouse (*Vue de l'entrée du Port Jackson, prise au pied du phare*) published 1830–33
plate 27 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Alexis Noël (lithographer)
French 1792–1871
Louis Auguste de Sainson (after)
Hobart Town, view from the barracks side (*Hobart Town, vue du coté des Casernes*) published 1830–33
plate 157 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
hand-coloured lithograph
View from the entrance of Port Jackson, taken at the foot of the lighthouse (*Vue de l'entrée du Port Jackson, prise au pied du phare*) 1833
plate 27 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...)*, atlas volume, by Jules Dumont D'Urville, published 1830–33
hand-coloured lithograph
View of George street in Sydney (*Vue de Georges street à Sydney*) 1833
plate 32 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Edward Noyce (lithographer)
English 1816–54
William Knight (after)
Collins Street, town of Melbourne, Port Philip, New South Wales 1840
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Johann Nussbiegel (engraver)
German 1750 – c. 1829
Cornelis de Bruijn (draughtsman)
Dutch 1652 – 1726/27
Dusky pademelon (*Didelphys Brunii*) published 1778
from *Mammals Illustrated After Nature with Descriptions* (*Die Säugthiere in Abbildingen nach der Natur, mit Beschreibungen*), vol. 3, by J. C. D. Schreber, G. A. Goldfuss & J. A. Wagner, published by Wolfgang Walther, Erlangen, 1778
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

John Pass (etcher)
English active c. 1773–1800
Frederick Polydore Nodder (after)
The Platypus, The Sukotyro published 1804
from *An Universal System of Natural-History...*, by Ebenezer Sibley & Carl von Linné, published 1804
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Jacques-Louis Perée (engraver)
French 1769–1832
Jean-Baptiste Audebert (draughtsman)
French 1759–1800
Black spotted parroquet of Van Diemen's Land (*Perruche à taches noires du Cap de Diemen*) published 1800
plate 10 from *Voyage in Search of La Pérouse* (*Atlas du Voyage à la recherche de La Pérouse*), by Jacques Julien Houton de Labillardière, published by Chez H. J. Jansen, Paris, 1800
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Raimondo Petraroja (lithographer)
Italian active 1860s–70s
G. Amato (draughtsman)
Italian active 19th century
Echidna published 1863–79
from *Popular Zoological Atlas, a Work Compiled from the Most Recent Works of Italian and Foreign Zoology* (*Atlante Zoologico Popolare, opera Compilata Sui Piu Recenti Lavori di Zoologia Italiani e Stranieri*), edited by Giovanni Boschi, published by Raimondo Petraroja, Naples, 1863–79
colour lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Raimondo Petraroja (lithographer)
Italian active 1860s–70s
di Lorenzo (draughtsman)
Italian active 19th century
Dasyurus Maugei (*Dasiuro di mauge*) published 1863–79
from *Popular Zoological Atlas, a Work Compiled from the Most Recent Works of Italian and Foreign Zoology* (*Atlante Zoologico Popolare, opera Compilata Sui Piu Recenti Lavori di Zoologia Italiani e Stranieri*), edited by Giovanni Boschi, published 1863–79
colour lithograph
Lyre bird (*Uccello Lira*) published 1863–79
from *Popular Zoological Atlas, a Work Compiled from the Most Recent Works of Italian and Foreign Zoology* (*Atlante Zoologico Popolare, opera Compilata Sui Piu Recenti Lavori di Zoologia Italiani e Stranieri*), edited by Giovanni Boschi, published 1863–79
colour lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

T. Powell (engraver)
English active 1790s–1800s
W. Alexander (after)
A night scene in the neighbourhood of Sydney published 1802
plate from *An Account of the English Colony in New South Wales*, by David Collins, published by T. Cadell & W. Davies, London, 1798–1802
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

John Pye (engraver)
English 1782–1874
William Westall (after)
View in Sir Edward Pellen's group, Gulf of Carpentaria 1814
from *A Voyage to Terra Australis*, by Matthew Flinders, published by G & W Nicol, London, 1814
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Martin Rennoldson (engraver)
English 1740–1802
A remarkable animal found on one of the Hope Islands in Captain Cook's first voyage / The Vari, or Maucauco, a native of Madagascar 1783
from *The New and Universal System of Geography: Being a Complete History and Description of the Whole World*, by George Henry Millar, published by Alexander Hogg, London, 1783
engraving
A remarkable animal found on one of the Hope Islands in Captain Cook's first voyage c. 1783–84
from *A New, Authentic and Complete Collection of Voyages Round the World… Containing a… Full and Complete History of Captain Cook's First, Second, Third and Last Voyages...*, edited by George William Anderson, published by Alexander Hogg, London, 1786
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Henry Constantine Richter (draughtsman and lithographer)
English 1821–1902
Halmaturus Billardierii published 1863
plate 36 from *The Mammals of Australia*, vol. 2, by John Gould, published by John Gould,

1863
colour lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Henry Constantine Richter (lithographer)
English 1821–1902
John Gould (draughtsman)
English 1804–81
Strepera Graculina published 1848
plate 42 from *The Birds of Australia,* vol. 2, by John Gould, published by John Gould, 1848
colour lithograph
Sarcophilus ursinus published 1863
plate 48 from *The Mammals of Australia*, vol. 1, by John Gould, published by John Gould, 1863
colour lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Leon Sabatier (lithographer)
French active 1827–70, died 1887
Bayot (intermediary draughtsman)
French
Edmond Bigot de la Touanne (after)
Course of the Nepean, beneath the residence of Mr. MacArthur (*Cours de la Nepean, au dessous de l'habitation de M. MacArthur*) published 1837
plate 16 from Diary of the circumnavigation of the frigate Thetis and the Corvette Esperance during the years 1824, 1825, and 1826 (*Journal de la Navigation autour du globe de la Frégate la Thétis et de la corvette l'espérance pendant les années 1824, 1825 et 1826*), atlas, by Hyacinthe Yves Philippe Potentien, published by Bertrand, Paris, 1837
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

George Scharf (lithographer)
German 1788–1860, worked in England 1816–60
Joseph Lycett (after)
View of the country round Hobart Town, Van Diemen's Land 1840
lithograph printed in black and buff inks
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

L. Scott (engraver)
English active 1810s
William Westall (after)
View of Port Bowen from the hills behind the watering gully 1814
from *A Voyage to Terra Australis,* by Matthew Flinders, published by G & W Nicol, London, 1814
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

William Smith
Engish active 1818–48
Duck billed water mole 1821
etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

G. Starck (engraver)
active 1790s
Traditional dress V (*Trachten V. / Habillemens V.*) 1790
from *Picture Book for Children* (*Bilderbuch für Kinder*) by F. J. Bertuch, published by Industrie-Comptoir, Weimar, 1790–1830
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Felix Achille St Aulaire (lithographer)
French 1801–89
Louis Auguste de Sainson (after)
Jervis bay 1833
plate 25 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
hand-coloured lithograph
View of the harbour of Hobart Town (*Vue de la Rade de Hobart-Town*) 1833
plate 151 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Carol Summers
American 1925–2016
Paris Review 1968
screenprint
ed. 89/150
The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings.
Gift of Athol Hawke & Eric Harding, 2026

Terreni (etcher)
Italian active 1830s
Jean-Gabriel Prêtre (draughtsman)
Swiss 1768–1849, worked in France 1790s–1849
Giant kangaroo published 1830–51
plate 1189 from *Dictionary of Natural Sciences* (*Dizionario delle scienze naturali*), by Frédéric Cuvier, published by Batelli e Figli, Florence, 1830–51
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Andrea Tiozzo
Italian active early 19th century
Kangaroo, babirusa, spiny anteater, platypus (*Canguro, Babirussa, Echidne spinoso, Omitorinco*) 1820s
etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

James Tookey (engraver)
English active late 18th century – 1837
Julius Caesar Ibbetson (draughtsman)
English 1759–1817
Kanguru published 1798
from *Cabinet of Quadrupeds; Consisting of Highly-Finished Engravings, by James Tookey, from Drawings by Julius Ibbetson, with Historical and Scientific Descriptions by John Church*, by John Church, published by Darton and Harvey, London, 1798
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (etcher)
German
Pademelon published 1786
plate CLI from *Buffon's Natural history of Quadrupeds* (*Herrn von Buffons Naturgeschichte der vierfüssigen Thiere*), vol. 8, by Georges Louis Leclerc de Buffon, published by Joseph Georg Trässler, 1786
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (etcher)
English
Kangaroo wrestling with its keeper published 1806
from *The Naturalist's Cabinet: Containing Interesting Sketches of Animal History*, vol. 1, by Thomas Smith, published by James Cundee, London, 1806
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (etcher)
English
Radiated shrew and rat kanguroo published 1811
plate 67 from *The Natural History of Quadrupeds and Cetaceous Animals*, vol. 1, published by Brightly and Co., Bungay, 1811
etching printed in brown ink, hand-coloured
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
(Kangaroo / Opossum / Bushrat / Tarsier / Opossum) 1780s – c. 1820
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
Norwegian
Kangaroo / American opossum 1820s–30s
hand-coloured engraving, printed in brown and black inks
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
French
Cook's phalanger (*Phalanger de Cook*) published 1838
plate from *Compléments de Buffon*, vol. 1, by René Primevère Lesson, 2nd edition, published by P. Pourrat Frères, Paris, 1838
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
French
Dasyurus Viverrinus published 1838
plate from *Compléments de Buffon*, vol. 1, by René Primevère Lesson, 2nd edition, published by P. Pourrat Frères, Paris, 1838
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
French
Dasyurus Viverrinus published 1838
plate from *Compléments de Buffon*, vol. 1, by René Primevère Lesson, 2nd edition, published by P. Pourrat Frères, Paris, 1838
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
French
Echidna published 1838
plate from *Compléments de Buffon,* vol. 1, by René Primevère Lesson, 2nd edition, published by P. Pourrat Frères, Paris, 1838
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown
Natives from New Holland (*Ureinwohner von Neuholland*) 1838
page 2 from *The Penny Magazine* (*Das Pfennig-Magazin*), published by F. A. Brockhaus, Leipzig, January 1838, no. 252
newspaper sheet: woodcut and letterpress text
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
French
Thylacine published 1838
plate from *Compléments de Buffon*, vol. 1, by René Primevère Lesson, 2nd edition, published by P. Pourrat Frères, Paris, 1838
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
French
Wombat published 1838
plate from *Compléments de Buffon,* vol. 1, by René Primevère Lesson, 2nd edition, published by P. Pourrat Frères, Paris, 1838
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (etcher)
German
Kangaroo / *Didelphis gigantea* early 19th century
hand-coloured etching on pale green paper
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown
English/Scottish
Tiger-wolf and wombat published c. 1860
plate 24 from *The Instructive Picture Book, Lessons from the Geographical Distribution of Animals, or The Natural History of the Quadrupeds Which Characterise the Principal Divisions of the Globe*, by Adam White, published by Edmondson and Douglas, Edinburgh, c. 1860
chromolithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
William Blake (after)
A family of New South Wales / A man of the Duke of York's Island / A man of Lord Howe's Island 1794
from *A New, Royal, Authentic, Complete and Universal System of Geography…*, by George Augustus Baldwyn, published by Alexander Hogg, London, 1794
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (wood engraver)
English
Benjamin Duterrau (after)
Mr Robinson on his conciliation mission published 1870
plate from *The Last of the Tasmanians, or the Black War of Van Diemen's Land*, by James Bonwick, published by Sampson Low, Son, & Marston, London, 1870
hand-coloured wood engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (etcher)
English
John Eyre (after)
View of Sidney in New South Wales (taken from Bell Mount) 1814
hand-coloured etching and engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (etcher)
English
Frederick Polydore Nodder (after)
Duck-billed platypus early 19th century
hand-coloured etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Unknown (engraver)
French
George Stubbs (after)
Quadruped known as the kanguroo found on the coast of New Holland published 1774
plate 2 from *(An Account of the VOYAGES Undertaken by the Order of His Present Majesty…* (*Relation des Voyages entrepris par ordre Majesté Britannique… by John Hawkesworth*), vol. 4, (French edition of Hawkesworth), published by Chez Saillant et Nyon, Paris, 1774
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

H. Vander-Burch (lithographer)
active 1833
Victor-Jean Adam (intermediary draughtsman)
French 1801–66
Louis Auguste de Sainson (after)
View of a bridge at the entrance of Paramatta (*Vue d'un pont à l'entrée de Paramatta*) published 1830–33
plate 33 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
hand-coloured lithograph
View of the governor's stables (*Vue des ecuries du gouverneur*) published 1830–33
plate 30 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
lithograph
View of Western Port (*Vue prise au Port Western*) published 1830–33
plate 20 from *Voyage of the corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Victor (engraver)
French active 1820–30s
Jean-Gabriel Prêtre (draughtsman)
Swiss 1768–1849, worked in France 1790s–1849
Cape sea lion, male (*Olarie Cendrée, mâle*) published 1830
plate 12 from *Voyage of the Corvette Astrolabe EXecuted by order of the King, During the Years 1826-1827-1828-1829* (*Voyage de la Corvette l'Astrolabe execute par ordre du roi, pendant les annees 1826-1827-1828-1829*), Zoologie atlas

volume, by Dumont D'Urville, published by Joseph Tastu, Paris, 1830
engraving
Southern sea lion, female (*Otarie Australe, Femelle*) published 1830
plate 14 from *Voyage of the Corvette Astrolabe Executed by Order of the King, During the Years 1826-1827-1828-1829* (*Voyage de la Corvette l'Astrolabe execute par ordre du roi, pendant les annees 1826-1827-1828-1829*), Zoologie atlas volume, by Dumont D'Urville, published by Joseph Tastu, Paris, 1830
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Eugene von Guérard (lithographer)
Austrian 1811–1901, worked in Australia 1852–82, Germany 1882–91, England 1891–1901
Victor-Jean Adam (intermediary draughtsman)
French 1801–66

Louis Auguste de Sainson (after)
View of the entrance of Sydney cove (*Vue de l'entrée de Sydney-cove*) published 1830–33
plate 28 from *Voyage of the Corvette the Astrolabe...* (*Voyage de la corvette l'Astrolabe...*), atlas volume, by Jules Dumont D'Urville, published 1830–33
hand-coloured lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

T. Webley (engraver)
English active 1790s
View in Port Jackson, New South Wales 1793
engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Vincent Woodthorpe (engraver)
English c. 1764–1822
Manhood 1802
from *A History of New South Wales*, by George Barrington, published by M. Jones, London, 1802
hand-coloured engraving
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Zubiani (etcher)
Italian active 19th century
Antoine Charles Vauthier (draughtsman)
French 1790–after 1831
Ornithorhyncus paradoxus after 1828
hand-coloured etching
Ornithorhyncus paradoxus after 1828
etching
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

PURCHASES

Victor Brauner
Romanian/French 1903–66
Auxerre 1937
collage of photomechanical prints and white gouache on paper, mounted on card and laid onto masonite panel
Ian & Judith Gardiner Bequest, 2025

Leonora Carrington
English 1917–2011, worked in Mexico 1942–2011
Study for fear 1937–38
pencil
Richard Martin O'Dwyer & William Begg Murdoch Bequest, 2026

Adolphe Mouron Cassandre
Russian/French 1901–68
Chemin de fer du Nord 1929
poster: colour lithograph
Suzette Marie Chapple Bequest, 2025

Joan Miró
Spanish 1893–1983, worked in France 1920–40
The skyline (*La ligne d'horizon*) 1938
drypoint, etching and roulette
ed. 12/30
Suzette Marie Chapple Bequest, 2026

Peter Robinson
New Zealander 1966–, worked in Germany 1999–2003
Backwards forward 2025
charcoal on paper
Inside outside 2025
charcoal and ink on paper
Ki raro ki runga 2025
charcoal and ink on paper
Suzette Marie Chapple Bequest, 2025

Elisabetta Sirani
Italian 1638–65
Rest on the flight into Egypt c. 1655
etching
Purchased, NGV Supporters of Prints and Drawings, 2026

Benton Spruance
American 1904–67
The 30s-windshield. 1939
lithograph
Suzette Marie Chapple Bequest, 2026

Mathilde Tardif
French 1872–1929
The exhibition (*L'Exposition*) 1898
pastel
The Nigel Peck AM & Patricia Peck Fund, 2026

FIRST NATIONS ART

GIFTS

Julie Dowling
Badimaya 1969–
The runaway 2001
oil, synthetic polymer paint, earth pigments and plastic on canvas
Gift of Janet South OAM, 2026

Walter Ebatarinja
Western Arrernte 1915–68
Central Australian landscape 1948
watercolour over pencil
Gift of Marcia E. Davis, 2026

Clinton Naina
Meriam Mir/Ku Ku 1971–
Lay me down to rest 2005
synthetic polymer paint and ink on canvas and plywood, palm fronds
Gift of Lisa Corsi through the Australian Government's Cultural Gifts Program, 2026

Claude Pannka
Luritja 1928–72
Central Australian landscape c. 1948
watercolour and brush and ink over pencil
Gift of Marcia E. Davis, 2026

Henoch Raberaba
Western Arrernte 1914–75
Central Australian landscape 1948
watercolour over pencil on paper
Gift of Marcia E. Davis, 2026

Durndiwuy Wanambi
Marrakulu c. 1936–96
Ḏulaku (*Large rock wallaby*) 1992
earth pigments on Kapok (*Ceiba* sp.)
Gift of Ruth and George Miller, 2025

PURCHASES

Stephanie Ali
Burarra 1988–
Jin-gapala, jin-mirrkajarriya, jin-merdawa (*Senior women, young mothers and girls*) 2025
pandanus (*Pandanus spiralis*), kurrajong (*Brachychiton populneus*), beach hibiscus (*Hibiscus tiliaceus*)
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Charlotte Allingham
Wiradjuri/Ngiyampaa 1993–
Maggie doll! 2025
resin, fabric, synthetic fibre, possum skin, plastic, metal, pastels, gold leaf, diamantés, synthetic polymer paint on composition board
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Angelina Karadada Boona
Woonambal 1967–
Wandjina rainmaker 2025
earth pigments and resin on stringybark (*Eucalyptus* sp.)
Purchased, Victorian Foundation for Living Australian Artists, 2026

Daniel Boyd
Kudjila/Gangalu 1982–
Untitled (MBATB) 2025
oil, adhesive and screenprint on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2025

Walter Brooks
Tiwi 1994–
169-25 Wangatunga jirtaka jilamara 2025
stringybark (*Eucalyptus* sp.), earth pigments, bush vine
Purchased anonymously in loving memory of Gabriel Rose, 2026

Kaye Brown
Tiwi 1954–
Tunga 2026
earth pigments on stringybark (*Eucalyptus tetradonta*), hibiscus fibre (*Hibiscus tiliaceus*)
Purchased with funds donated by Jan Bagley & Bruce Herbes, 2026

Maree Clarke
Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung 1961–
Unseen Country 2025
colour screenprint, earth pigments, charcoal pigments, metallic foil, glass
ed. 2/10
Unseen Country 2025
colour screenprint, earth pigments, charcoal pigments, metallic foil, glass
ed. 5/10
Unseen Country 2025
colour screenprint, earth pigments, charcoal pigments, metallic foil, glass
ed. 10/10
Purchased, NGV Supporters of First Nations Art, 2026

Selma Coulthard
Luritja/Arrernte/Western Arrernte 1954–
Spring at Tempe Downs 2025
synthetic polymer paint on canvas
Rwetyepme (*Mount Sonder*) 2026
synthetic poymer paint on canvas
Purchased, NGV Supporters of First Nations Art, 2026

Dean Cross
Worimi 1986–
In I ving memory 2025
two-channel colour digital video, sound
Of stone and blood 1 2025
inkjet print
Of stone and blood 4 2025
inkjet print
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, D'Lan Contemporary, and anonymous donors, 2025

Carly Tarkari Dodd
Kaurna/Narungga/Ngarrindjeri 1998–
Great grandfather Seth, Great nanna Bella 2025
screenprinted brushtail possum (*Trichosurus vulpecula*) skin, waxed thread
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Alice Guiness
Yindjibarndi 1952–
Neon sculpture #1 2025
synthetic polymer paint on plywood, neon, electrical components
Neon sculpture #2 2025
synthetic polymer paint on plywood, neon, electrical components
Neon sculpture #3 2025
synthetic polymer paint on plywood, neon, electrical components
Purchased with funds donated by Barbara Hay and the Hay Family, 2025

Paul Girrawah House
Ngambri-Kamberri/Ngurmal (Walgalu)/Pajong (Gundungurra)/Wallaballooa/Eramble/Brungle (Wiradyuri) 1969–
The Ngambri-Kamberri-Canberra Walgalu-Wiradyuri coolamons (*Giyalang belonging to a group*) 2025
bronze, sound
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Wendy Hubert
Yindjibarndi 1954–
Ngurra (Yindjibarndi Country) 2022
synthetic polymer paint, charcoal and pastel on canvas
Station life 2025
synthetic polymer paint, (metallic paint), (fibre-tipped pen), charcoal, pencil and pastel on canvas
Purchased with funds donated by Linda Herd and the Canny Quine Foundation, 2026

Dianne Jones
Balardung 1966–
Beach scene 2003, printed 2024
inkjet print
Redfern interior 2003, printed 2024
inkjet print
Sunbaker 2003, printed 2024
inkjet print
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Phil Lukies & Janet Whiting AM and Family, and Violet Sheno, 2025

Iluwanti Ken
Pitjantjatjara 1944–
Walawuru Tjukurpa – Story of the eagles 2025
stoneware
Purchased with funds donated by Beatrice Moignard and Emily Hardy, 2025

Raelene Kerinauia Lampuwatu
Tiwi 1962–
Liddy (Lampuwatu) – Tunga 2026
earth pigments on stringybark (*Eucalyptus tetradonta*), hibiscus fibre (*Hibiscus tiliaceus*)
Purchased with funds donated by Jan Bagley & Bruce Herbes, 2026

Boneta-Marie Mabo
Nywaigi/Meriam Mir/Manbarra 1984–
Colonial threads 2025–26
painted iron, cotton, cotton (lace, thread), cottonwool, (other materials)
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Wurrandan Marawili
Madarrpa 1983–
Yathikpa – The fire in the sea 2023
reflective synthetic polymer film and etching on aluminium
Purchased with funds donated by D'Lan Contemporary, 2025

Mary Elizabeth Moreen
Tiwi 1946–
Jalikawa (*Bush potato*) – *Tunga* 2026
earth pigments on stringybark (*Eucalyptus tetradonta*), hibiscus fibre (*Hibiscus tiliaceus*)
Purchased with funds donated by Jan Bagley & Bruce Herbes, 2026

Coleen Ngwarraye Morton
Alyawarr 1957–
Kathleen Nanima Rambler
Alyawarr/Kaytetye 1972–
Rosie Kemarre Morton
Alyawarr 1960–
Elizabeth Ngwarraye Bonney
Alyawarr 1966–
Julieanne Ngwarraye Morton
Alyawarr 1975–
Kindy Kemarre Ross
Alyawarr 1983–
Jacinta Pula Morrison
Alyawarr 1984–
Edie Kemarre Holmes
Alyawarr 1950–
Alana Ngwarraye Holmes
Alyawarr 1970–
Jessie Ngwarraye Ross
Alyawarr 1961–
Denise Ngwarraye Bonney
Alyawarr 1968–
Sevania Kemarre Bonney
Alyawarr 1986–
Latoya Ngwarraye Petrick
Alyawarr 2011–
Dakota Ngwarraye Petrick
Alyawarr 2011–
RLKEYEL (blooming, coming out) 2025
synthetic polymer paint on canvas
Purchased with funds donated by D'Lan Davidson & Rachal Jacobs, 2026

Dhambit Munuŋgurr
Djapu 1968–
Bees at Gäŋgaŋ 2024
synthetic polymer paint on paper
Ḏawu 2024
synthetic polymer paint on paper
Ḏulk 2024
synthetic polymer paint on paper
Ḏulk II 2024
synthetic polymer paint on paper
Phosphoresence 2024
synthetic polymer paint on paper
Purchased, Victorian Foundation for Living Australian Artists, 2025

Mandy Nicholson
Wurundjeri 1975–
Baggarrok-al Biik-u (*She is of Country*) 2025
brushtail possum, ochre, PVA glue, wax nylon string, protective varnish
Commissioned by the National Gallery of Victoria. Purchased, Victorian Foundation for Living Australian Artists, 2025

Christopher Pease
Minang/Wardandi/Balardung/Nyoongar 1960–
Fox hunt 2 2025
oil on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2025

Jahkarli Felicitas Romanis
Pitta Pitta 1998–
Channels 2026
inket print, sound
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Marilyn Russell
Bidjigal 1952–
Jewellery box (purple) 2026
shells, velvet, glitter, adhesive, paper, plywood
Jewellery box (red) 2026
shells, velvet, glitter, adhesive, paper, plywood
Jewellery box (teal) 2026
shells, velvet, glitter, adhesive, paper, plywood
Purchased, Victorian Foundation for Living Australian Artists, 2026

Nunami Sculthorpe-Green
Palawa/Warlpiri 1993–
takila milaythina-ti 2025
stoneware
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Bianca Templar
Truwulway/Plangermaireener/Bunurong 1994–
Grey gull necklace 2025
grey gull shells, crow shells, cotton thread
Rice shell necklace 2025
rice shells, maireeners (*Phaisanotrochus* sp.), cotton thread
Purchased with funds donated by the JTM Foundation and Katherine & James Murray, 2025

Bobby West Tjupurrula
Pintupi c. 1958–
Palipalintja 2026
stainless steel
ed. 1/6; ed. 3/6; ed. 5/6
Purchased, NGV Supporters of First Nations Art, 2026

Gaypalani Wanambi
Marrakulu 1986–
Gukumirri Mayaŋ (*River of honey*) 2025–26
engraved road signs
Purchased, Victorian Foundation for Living Australian Artists, 2026

Warraba Weatherall
Kamilaroi 1987–
InstitutionaLies 2017, made 2025
steel, aluminium, string
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Olga Kononchuk, Chris Thomas AM & Cheryl Thomas, and Janet Whiting AM & Phil Lukies and Family, 2025

Katie West
Yindjibarndi 1988–
Sheila's dream 2025
dress, bailer shell, chair, radio, wana (digging stick), string, colour digital video, sound
Purchased with funds donated by Country Road for the Country Road + NGV First Nations Commissions, 2026

Owen Yalandja
Kuninjku 1962–
Ngalkodjek Yawkyawk 2024
earth pigments and polyvinyl acetate on stringybark (*Eucalyptus* sp.)
Vera and Abe Dorevitch Bequest, 2026

AUSTRALIAN ART

GIFTS

Charles Blackman
Australian 1928–2018, lived in England 1961–66
Going a message 1954
oil and enamel paint on composition board
Gift of Felicity St John Moore & Des Moore, 2025

Clement Meadmore
Australian 1929–2005, lived in United States 1963–2005 2005
Pair of candlesticks 1954
painted steel, brass, rubber
Gift of Dean Keep and Jeromie Maver, 2026
Legend espresso and milk bar chair 1955
painted steel, rubber
Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2026

Hugh Ramsay
Scottish 1877–1906, arrived in Australia 1878
Clydebank 1903
oil on cardboard
Jessie – Head study 1904
oil on canvas
Gift of Patricia Fullerton in memory of Terence Lane OAM, former NGV Curator of Australian Art, through the Australian Government's Cultural Gifts Program, 2026

Peter Upward
Australian 1932–83, lived in England 1962–71
Io sono 1972–73
synthetic polymer paint on canvas
Gift of Asia Upward through the Australian Government's Cultural Gifts Program, 2026

Fred Williams
Australian 1927–82, lived in England 1952–56
Forest of gum trees III 1968–69
oil on canvas
Gift of Lyn Williams AC and Family through the Australian Government's Cultural Gifts Program, 2026

PURCHASES

Clarice Beckett
Australian 1887–1935
Evening, Church Street Bridge c. 1930
oil on cardboard
The John McCaughey Memorial Prize Trust, and with funds donated by the Alan & Mary-Lou Archibald Family Foundation, 2026

Grant Featherston (designer)
Australian 1922–95
Mary Featherston (designer)
English 1943–, arrived in Australia 1953
Peter Danby (cabinet-maker)
Australian active 1960s
Decorative Arts study storage drawer cabinet, model F139 1967–68
Victorian mountain ash, metal, fabric (felt), transparent synthetic polymer resin
Purchased, NGV Supporters of Australian Art, 2026

Florence Fuller
Cape Colony 1867–1946, arrived in Australia 1868, lived in France 1894–1901, England and France 1901–4, India 1908–11
Fleury Road in spring 1896
oil on wood panel
Portrait of a girl 1896
oil on canvas on composition board
June Sherwood Bequest, 2026

AUSTRALIAN CONTEMPORARY ART

GIFTS

Karen Black
Australian 1961–
I will shade you from the world 2022
oil on polyester
Gift of the artist through the Australian Government's Cultural Gifts Program, 2025

Antonia Sellbach
Australia 1981–
Unstable object #11 2014
from *The Unstable Object* series 2014–
synthetic polymer paint on canvas
Gift of Samuel Barnes through the Australian Government's Cultural Gifts Program, 2025

PURCHASES

Karen Black
Australian 1961–
Glider 2024
oil on polyester
Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2025

Kate Just
American 1974–, arrived in Australia 1994
An armour of hope 2012
from *The Skin of Hope* series 2012
metal and silk (yarn)
The arms of mother 2012
from *The Skin of Hope* series 2012
rayon (yarn), cotton (thread)
Purchased, Victorian Foundation for Living Australian Artists, 2025

Caroline Walls
New Zealander 1984–, arrived in Australia 1989
Are you with me now? 2025
oil on canvas
Purchased with funds donated by Rob Gould Foundation, 2026

AUSTRALIAN CONTEMPORARY DESIGN AND ARCHITECTURE

GIFTS

Andrew Carvolth (designer)
Australian 1993–
AP chaise 2021
aluminium, paper
Gift of the artist, 2025

Daniel Emma, Adelaide (design studio)
est. 2008

Daniel To (designer)
Australian 1984–
Emma Aiston (designer)
Australian 1985–
Soft chair blue designed 2016, manufactured 2023
powder-coated steel, plywood, fabric, (other materials)
Soft chair green designed 2016, manufactured 2023
powder-coated steel, plywood, fabric, (other materials)
Soft love seat shale grey designed 2016, manufactured 2023
powder-coated steel, plywood, fabric, (other materials)
Soft stool pink designed 2016, manufactured 2023
powder-coated steel, plywood, fabric, (other materials)
Soft stool shale grey designed 2016, manufactured 2023
powder-coated steel, plywood, fabric, (other materials)
Up, down and all around: Daniel Emma for kids 2023
digital files
Commissioned by the National Gallery of Victoria, Melbourne. Gift of the artist, 2025

Anton Gerner
Australian 1970–
Vector cabinet: Lines 2025
ebonised eucalyptus (*Eucalyptus* sp.), poplar plywood (*Populus* sp.), Huon pine (*Largarostrobus franklinii*), brass
Gift of the artist, 2025

Tom Hancocks (designer)
Australian 1988–
Dowel Jones, Geelong (manufacturer)
est. 2014
Geelong weaving mill sister chair designed 2018, manufactured 2024
powder coated steel, wool
Presented by Dowel Jones, 2026

Marian Hosking
Australian 1948–
Pearl-shell brooch 2001
pearl shell, stainless steel
Gift of Suzy Cato-Gashler, 2025

Johnny Nargoodah
Nykina/Walmajarri 1959–
Trent Jansen
Australia 1981–
Martuwarra Jiliny Walyarra (*Like river sand*), *chaise lounge* 2020
leather, spinel, composition board, polyurethane foam
artists's proof
Gift of the artists through the Australian Government's Cultural Gifts Program, 2026

Manon van Kouswijk
Dutch 1967–, arrived in Australia 2010
Bisou, brooch 2010
pigmented porcelain, silver, steel
Gift of Suzy Cato-Gashler, 2025

PURCHASES

Ella Badu
Australian 1990–
Ase ama 2025
brass, fish bones, glass, shea butter
Purchased, Victorian Foundation for Living Australian Artists, 2026

Jonathan Ben-Tovim
Australian 1983–, born in Zimbabwe, arrived in Australia 1984, lived in the Netherlands 2005–7, England 2007–10
Toyo floor lamp 2025
metal, plastic, synthetic rubber and electrical components
Purchased, Victorian Foundation for Living Australian Artists, 2025

Hamish Donaldson
Australian 1992–
Gnostalgia (Mercury) 2025
glass
Purchased, Victorian Foundation for Living Australian Artists, 2026

Fiona Lynch Office, Melbourne (design studio)
est. 2013
Volker Haug Studio, Melbourne (design studio)
est. 2004
Ton tall 2.0, floor lamp designed 2021, manufactured 2025
aluminium, LEDs, electrical components
Purchased, Victorian Foundation for Living Australian Artists, 2026

Anton Gerner
Australian 1970–
Tree cabinet 2025
ebonised red gum (*Eucalyptus camaldulensis*), poplar plywood (*Populus* sp.), elm (*Ulmus* sp.), maple plywood (*Acer* sp.), brass, (other materials)
ed. 1/2
Purchased, Victorian Foundation for Living Australian Artists, 2025

Olive Gill-Hille
Australian 1994–
Memento 2025
jarrah (*Eucalyptus marginata*), western she-oak (*Allocasuarina fraseriana*), karri (*Eucalyptus diversicolor*), tuart (*Eucalyptus gomphocephala*)
Purchased, Victorian Foundation for Living Australian Artists, 2026

Guy Keulemans
Australian 1975–
Kyoko Hashimoto
Japanese 1980–, arrived in Australia 1991
Bioregional rings (Northern Flinders subregion) 2024
wood and hand-made papier mâché, yakka resin, earth pigments, verdigris
Purchased, Victorian Foundation for Living Australian Artists, 2026

Mark Lilly
English 1987–, arrived in Australia 2018
Banksia chair 2024
banksia seed pods (*Banksia grandis*), Victorian ash (*Eucalyptus* sp.), metal
Purchased, Victorian Foundation for Living Australian Artists, 2026

Alfred Lowe
Arrernte 1996–
YOU AND ME, US NEVER PART (Figure I) 2025
raku clay, underglaze, raffia palm
YOU AND ME, US NEVER PART (Figure II) 2025
raku clay, underglaze, raffia
Purchased, Victorian Foundation for Living Australian Artists, 2026

Jessica Murtagh
Australian 1986–
Yellowbox eucalyptus 2026
glass, 24 carat gold leaf
Purchased, Victorian Foundation for Living Australian Artists, 2026

Elliat Rich
French 1978–, arrived in Australia 1980
Alter mirror (1) 2024
glass, steel
Alter mirror (2) 2024
glass, steel
Alter mirror (3) 2024
glass, steel
Purchased, Victorian Foundation for Living Australian Artists, 2025

Samuel Tomkins (designer)
Australian 1987–
Iain Maxwell (designer)
Australian 1976–
SuperFlax bench 2024
flax fibre, plant-based bio-resin
Purchased, Victorian Foundation for Living Australian Artists, 2026

Kohl Tyler
New Zealander 1993–, arrived in Australia 2018
Vessels for the By and By: Esse I 2025
ceramic stoneware, reclaimed ceramic stoneware, dolomite glaze
Vessels for the By and By: Esse II 2025
ceramic stoneware, reclaimed ceramic stoneware, dolomite glaze
Vessels for the By and By: Esse III 2025
ceramic stoneware, reclaimed ceramic stoneware, dolomite glaze
Vessels for the By and By: Esse IV 2025
ceramic stoneware, reclaimed ceramic stoneware, dolomite glaze
Vessels for the By and By: Esse V 2025
ceramic stoneware, reclaimed ceramic stoneware, dolomite glaze
Purchased, Victorian Foundation for Living Australian Artists, 2026

AUSTRALIAN FASHION AND TEXTILES

GIFTS

Akira, Sydney (fashion house)
est. 1993
Akira Isogawa (designer)
Japanese 1964–, arrived Australia 1986
Jacket and skirt 2002
Photo Session collection, spring–summer 2003
cotton (denim), metal (fastenings), plastic (fastenings)
Robe and dress 2012
resort 2013
screenprinted silk, cotton (tape)
Gift of the artist through the Australian Government's Cultural Gifts Program, 2026

Leigh Bowery
Australian 1961–94, lived in England 1981–94
Starfish crop top, merkin and gloves 1987–88
polyester (mesh, jersey), cotton, rayon, horsehair, plastic (sequins, snap buttons), metal and nylon (fastenings)
Mrs Peanut, ensemble 1993
polyester elastane (spandex, mesh), wool, plastic (fringe), polyester, polyester (foam), nylon (mesh), leather, wood, metal and nylon (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026

Dinosaur Designs, Sydney (manufacturer)
est. 1985
Liane Rossler (designer)
Australian 1965–
Louise Olsen (designer)
Australian 1964–
Stephen Ormandy (designer)
Australian 1964–
Bangles 2000–16
resin
Bangles 2015
Cooee Couture collection, spring 2015
resin
Gift of Jenny Kee AO, 2026
Flamingo Park, Sydney (fashion house)
1973–95
Jenny Kee (designer)
Australian 1947–

Chloe Simcox (designer)
Australian 1980–
Goddess twins 2 1967–2025
silk
Gift of Jenny Kee AO, 2026

Jane Cattlin, London (fashion house)
1972–81
Jane Cattlin (designer)
Australian 1941, lived in England 1969–81
Dress and sash 1978
viscose (jersey)
Dress and sash 1980
silk
Gift of the artist, 2026

Kara Baker Couture, Melbourne (fashion house)
est. 2009
Kara Baker (designer)
New Zealander 1956–, arrived in Australia 1981
Talitha dress and cap 2022
silk, elastane, synthetic fabric, metallic thread, plastic (beads, fastenings)
Gift of the artist, 2026

Louise Macdonald Milliner, Melbourne (millinery house)
est. 1995
Louise Macdonald (milliner)
Australian 1958–
Hat 1996–98
plastic, straw, acetate (lining, grosgrain), elastane
Gift of Diana Fagan, 2026

David McDiarmid
Australian 1952–95, lived in United States 1979–87
Dress and belt c. 1985
screenprinted linen, cotton
Gift of Helen Fennessy in memory of Mary Gayton, 2026

Martin Grant, Paris (fashion house)
est. 1992
Martin Grant (designer)
Australian 1966–, lived in France 1991–
Dress 1988–89
silk, acetate (lining)
Jacket 1988–89
silk, metal (fastenings)
Dress 1990
cotton (velvet), acetate (lining)
Gift of Tamasine Dale, 2026
Corset 1994
autumn–winter 1994–95
leather
Gift of the artist, 2026
Crinoline coat 1994
autumn–winter 1995
wool, plastic and metal (fastenings)
Gift of Lorraine Lee Caro, 2026
Suit 1994
autumn–winter 1994–95
wool, acetate (lining)
Gift of the artist, 2026
Suit 1995
wool, plastic and metal (fastenings), acetate (lining)
Gift of Lorraine Lee Caro, 2026
Look 4, coat and trousers 2005
autumn–winter 2005–6
silk, wool, plastic and metal (fastenings)
Skirt 2005
autumn–winter 2005–6
silk, acetate (lining)
Look 13, top and trousers 2007
autumn–winter 2007–8
silk/polyester, wool, metal and nylon (fastenings)
Gift of the artist, 2026
Look 25, jacket 2007
autumn–winter 2007–8
silk, metal (fastenings)
Gift of Ann Tenenbaum, 2025
Look 27, dress 2007
autumn–winter 2007–8
silk, nylon (tulle, boning), plastic and metal (fastenings), acetate (lining)
Look 34, jacket and skirt 2007
spring–summer 2008
wool, silk
Look 35, gown 2007
spring–summer 2008
silk, plastic and metal (fastenings)
Look 3, dress 2008
autumn–winter 2008–9
wool, metal and plastic (fastenings), acetate (lining)
Look 10, trench coat 2008
autumn–winter 2008–9
leather
Look 23, dress 2008
autumn–winter 2008–9
wool, acetate (lining), metal and plastic (fastenings)
Look 29, dress 2008
spring–summer 2009
silk, nylon, metal and plastic (fastenings)
Look 33, gown 2008
autumn–winter 2008–9
silk, metal (fastenings), acetate (lining)
Necklace 2008
spring–summer 2009
brass
Trousers 2008
autumn–winter 2008–9
wool, plastic and metal (fastenings)
Look 23, dress 2009
spring–summer 2010
silk, acetate (lining), metal (fastenings)
Look 24, dress 2009
spring–summer 2010
silk (tafetta), metal (fastenings)
Look 25, coat and trousers 2011
autumn–winter 2011–12
wool, acetate, metal and nylon (fastenings)
Look 27, dress 2011
autumn–winter 2011–12
silk, metal
Look 24, evening dress 2012
spring–summer 2013
silk, silk wool, plastic and metal (fastenings), acetate (lining)
Look 24, dress 2013
spring–summer 2014
wool, silk (broacde), plastic (beadwork), metal (fastenings)
Hat 2015
autumn–winter 2015–16
wool (felt), silk (ribbon, lining)
Look 29, dress 2017
spring–summer 2018
silk, metal (fastenings)
Look 37, dress 2017
resort 2018
silk, plastic and metal (fastenings), acetate (lining)
Look 38, dress 2017
resort 2018
silk, metal and plastic (fastenings)
Gift of the artist, 2026
Look 10, coat 2018
autumn–winter 2019
metallic thread, silk wool, metal and nylon (fastenings)
Gift of Rosslynd Piggott, 2026
Look 12, dress 2018
autumn–winter 2018–19
metallic thread, silk, metal and nylon (fastenings)
Look 3, jacket and trousers 2019
autumn–winter 2019–20
wool, vinyl, silk, plastic and metal (fastenings)
Look 24, dress 2019
spring–summer 2020
silk, metal (fastening)
Gift of the artist, 2026

Mirka Mora
French 1928–2018, arrived in Australia 1951
Untitled (pink, blue, orange, and green horned figure) 1974
synthetic polymer paint on cotton
Untitled (jester figure with articulated limbs) 1970–80
synthetic polymer paint on cotton
Untitled (small figure with green headscarf) 1970–80
synthetic polymer paint on cotton
Untitled (small male figure) 1970–80
synthetic polymer paint on cotton
Gift from the Estate of Mirka Mora, 2025

Prue Acton, Melbourne (fashion house)
1963–91
Prue Acton (designer)
Australian 1943–
Dress 1979
polyester
Gift of Lorraine McMillan, 2026
Studibaker Hawk, Sydney (fashion house)
est. 1983
Janelle Miles (designer)
Australian 1956–
David Miles (business partner)
Australian 1951–
Wendy Arnold (designer)
New Zealander 1956–, arrived in Australia 1971
Coco, dress 1987
autumn–winter 1987
polyester, wire, metal and nylon (fastenings)
Gift of Amanda King, 2026

Tamasine Dale Millinery, Melbourne (millinery house)
est. 1986
Tamasine Dale (milliner)
Australian 1965–
Hat late 1980s
straw, polyester (grosgrain), silk cotton, elastane
Hat late 1980s
wool (felt), polyester (acetate, ribbon), elastane
Hat late 1980s
straw, cotton, acetate (grosgrain), elastane
Hat late 1980s
straw, polyester (grosgrain)
Gift of Diana Fagan, 2026
Hat 2014
spring–summer 2015
straw, silk
Gift of the artist, 2026

Unknown, Sydney (maker)
Shell necklace and bracelet 1975
shell, raffia
Gift of Jenny Kee AO, 2026

Unknown, Sydney (maker)
Shell necklace and wristlets 1975
shell, raffia
Gift of Jenny Kee AO, 2026

PURCHASES

Flamingo Park, Sydney (fashion house)
1973–95
Linda Jackson (designer)
Australian 1950–
Bark 1977
silk (taffeta), elastic, metal (fastenings)
Purchased, Victorian Foundation for Living Australian Artists, 2026

Flamingo Park, Sydney (fashion house)
1973–95
Jenny Kee (designer)
Australian 1947–
Jan Ayres (knitter)
English 1947–, lived in Australia 1970–80s
Erotic gum 1981
cotton
Purchased, Victorian Foundation for Living Australian Artists, 2026

Flamingo Park, Sydney (fashion house)
1973–95
Jenny Kee (designer)
Australian 1947–
Joan Hall (knitter)
Australian 1946–
Big red 1979
wool
Purchased, Victorian Foundation for Living Australian Artists, 2026

Flamingo Park, Sydney (fashion house)
1973–95
Jenny Kee (designer)
Australian 1947–
Anne Jones (knitter)

Australian 1952–
Delaunay de patchy, tabard 1984
wool
Kee Oz collage, cardigan 1988
wool/angora, opal
Purchased, Victorian Foundation for Living Australian Artists, 2026

Flamingo Park, Sydney (fashion house)
1973–95
Jenny Kee (designer)
Australian 1947–
Yolande Victoria Marchionni (maker)
Australian 1912–2011
Black opal, beach suit 1981
screenprinted silk (crepe de Chine), plastic (buttons)
Purchased, Victorian Foundation for Living Australian Artists, 2026

Flamingo Park, Sydney (fashion house)
1973–95
Jenny Kee (designer)
Australian 1947–
Yolande Victoria Marchionni (maker)
Australian 1912–2011
Chloe Simcox (milliner)
Australian 1980–
Waratah and blackspear, cheongsam
1982–2022
screenprinted silk (jacquard), metal (fastenings)
Purchased, Victorian Foundation for Living Australian Artists, 2026

Flamingo Park, Sydney (fashion house)
1973–95
Jenny Kee (designer)
Australian 1947–
Chloe Simcox (designer)
Australian 1980–
Kenya, Maasai (maker)
Tanzania, Maasai (maker)
Goddess twins 1 1967–2025
screenprinted silk, cotton, nylon (tulle), polyester (satin), plastic (sequins, buttons), metal (wire, plate), mirror, cotton (thread), plastic, glass (beads)
Purchased, Victorian Foundation for Living Australian Artists, 2026

Martin Grant, Paris (fashion house)
est. 1992
Martin Grant (designer)
Australian 1966–, lived in France 1991–
Napoleon II, coat 2000
autumn–winter 2000–1
wool, acetate (lining), plastic (fastenings)
Look 21, trench coat 2003
spring–summer 2004
leather, acetate (lining)
Look 3, jacket and trousers 2007
autumn–winter 2007–8
wool, acetate (lining), plastic and metal (fastenings)
Look 17, coat 2017
autumn–winter 2017–18
wool, acetate (lining)
Crinoline coat 2021, remade 2025
DNA collection, autumn–winter 2021
wool, acetate (lining), plastic (fastenings)
Crinoline jacket 2021, remade 2025
DNA collection, autumn–winter 2021
wool, acetate (lining), plastic (fastenings)
Trench coat 2023
spring–summer 2024
wool, plastic (buttons), acetate (lining)
Marjorie Josephs-Wilks Bequest, 2026

AUSTRALIAN PHOTOGRAPHY

GIFTS

Pat Brassington
Australian 1942
Unspecified procedures 2005
pigment print
Avid 2004
pigment print
Gift of Susan Jones and James McGrath through the Australian Government's Cultural Gifts Program, 2026

Polixeni Papapetrou
Australian 1960–2018
Drag Queen wearing tiara 1989
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queens wearing diamanté earrings 1989
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Couple 1992
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen wearing black feather dress 1992
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen wearing feather boa dress 1992
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen wearing off the shoulder dress 1992
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen with a star wand 1992
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen with bow hair arrangement 1992
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen in satin dress 1993
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen wearing cut out dress 1993
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen wearing feather hat 1993
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen wearing long black gloves 1993
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Drag Queen with cigarette holder 1993
from the *Miss Alternative World Ball* series 1988–99
gelatin silver photograph
Amaranthine 2016
from the *Eden* series 2016
inkjet print
Ask me again when I am drunk 2016
from the *It's All About Me* series 2016
inkjet print
Blinded 2016
from the *Eden* series 2016
inkjet print
Everyone loves a slut 2016
from the *It's All About Me* series 2016
inkjet print
Heart 2016
from the *Eden* series 2016
inkjet print
I'm sexy and I know it 2016
from the *It's All About Me* series 2016
inkjet print
It's all about me 2016
from the *It's All About Me* series 2016
inkjet print
My ghost 2017
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment on canvas
Crouching Aphrodite 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment on canvas
Giving birth to myself 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment on canvas
I am a camera 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment
I once was 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment on canvas
Muse 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment on canvas
The gaze 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment
Thousand yard stare 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint and metallic foil on canvas
To(ge)ther 2018
from the *My Heart, Still Full of Her* series 2018
photo-screenprint, metallic foil, water-based pigment on canvas
Gift of Olympia, Solomon and Robert Nelson in memory of Polixeni Papapetrou, 2026

PURCHASES

Mia Mala McDonald
Australian 1982–
Jessie, Lin, Michelle and Amanda 2019, printed 2026
from the *Once in a Lullaby, a Portrait of Australian Rainbow Families* series 2017–22
inkjet print
ed. 1/5
Sandra, Olivia and Ameily 2019, printed 2026
from the *Once in a Lullaby, a Portrait of Australian Rainbow Families* series 2017–22
inkjet print
ed. 1/5
Luke, David, Kelly and Eden Aisla 2020, printed 2026
from the *Once in a Lullaby, a Portrait of Australian Rainbow Families* series 2017–22
inkjet print
ed. 1/5
Amy-Jo, Tam and Malu 2021, printed 2026
from the *Once in a Lullaby, a Portrait of Australian Rainbow Families* series 2017–22
inkjet print
ed. 1/5
Purchased, Victorian Foundation for Living Australian Artists, 2026

Ruth O'Leary
Australian 1990–
Flinders Street, 2017 2017
digital type C photograph
Purchased, Victorian Foundation for Living Australian Artists, 2025

Coen Young
Australian 1988–
2020 2025
becquerel daguerreotypes, silver, copper, aluminium, stainless steel
Purchased, Victorian Foundation for Living Australian Artists, 2026

AUSTRALIAN PRINTS AND DRAWINGS

GIFTS

Ludwig Becker
German 1808–61, arrived in Australia 1851
Atlantic bluefin tuna c. 1858, published 1885
plate 44 from *Natural History of Victoria. Prodromus of the Zoology of Victoria, or Figures and Descriptions of the Living Species of All Classes of the Victorian Indigenous Animals,* vol. 1, by Frederick McCoy, published by George Robertson, Melbourne, 1885
colour lithograph
Carpet python c. 1858, published 1885
plate 13 from *Natural History of Victoria. Prodromus of the Zoology of Victoria, or Figures and Descriptions of the Living Species of All Classes of the Victorian Indigenous Animals*, vol. 1, by Frederick McCoy, published by George Robertson, Melbourne, 1885
colour lithograph
The leafy sea-dragon and shorthead seahorse c. 1858, published 1885
plate 65 from *Natural History of Victoria. Prodromus of the Zoology of Victoria, or Figures and Descriptions of the Living Species of All Classes of the Victorian Indigenous Animals*, vol. 1, by Frederick McCoy, published by George Robertson, Melbourne, 1885
colour lithograph
Leopard seal c. 1859, published 1885
plate 21 from *Natural History of Victoria. Prodromus of the Zoology of Victoria, or Figures and Descriptions of the Living Species of All Classes of the Victorian Indigenous Animals,* vol. 1, by Frederick McCoy, published by George Robertson, Melbourne, 1885
colour lithograph
Murray crayfish c. 1859, published 1885
plate 29 from *Natural History of Victoria. Prodromus of the Zoology of Victoria, or Figures and Descriptions of the Living Species of All Classes of the Victorian Indigenous Animals,* vol. 1, by Frederick McCoy, published by George Robertson, Melbourne, 1885
colour lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Andrew Browne
Australian 1960–
It's all around you #1 2013
charcoal
It's all around you #7 2013
charcoal
It's all around you #9 2013
charcoal
It's all around you #11 2013
charcoal
It's all around you #13 2014
charcoal and pencil
It's all around you #20 2014
charcoal and pencil
It's all around you #24 2014
charcoal
It's all around you #28 2014
charcoal and pencil
It's all around you #31 2014
charcoal and pencil
It's all around you #32 2014
charcoal and pencil
It's all around you #33 2014
charcoal
It's all around you #34 2014
charcoal
Gift of the artist through the Australian Government's Cultural Gifts Program, 2026

Katherine Hattam
Australian 1950–
The pinch 2022
colour woodcut
ed. 11/15
Gift of Katherine Hattam in memory of Kate Hattam through the Australian Government's Cultural Gifts Program, 2025

Laith Mcgregor
Australian 1977–
The prophet 2010
blue and red ballpoint pen, perforations and pins
Gift of Susan Jones and James McGrath through the Australian Government's Cultural Gifts Program, 2026

Mike Parr
Australian 1945–
Over the river and into the trees (#27) 2024
from the *Human Animals* series 2024–25
pastel, synthetic polymer paint, charcoal, ink, plaster, white wood ash and wash
Black mountain (A ship puts to sea) (#39) 2025
from the *Human Animals* series 2024–25
charcoal, ink, synthetic polymer paint, fibre-tipped pen and pastel
Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2026

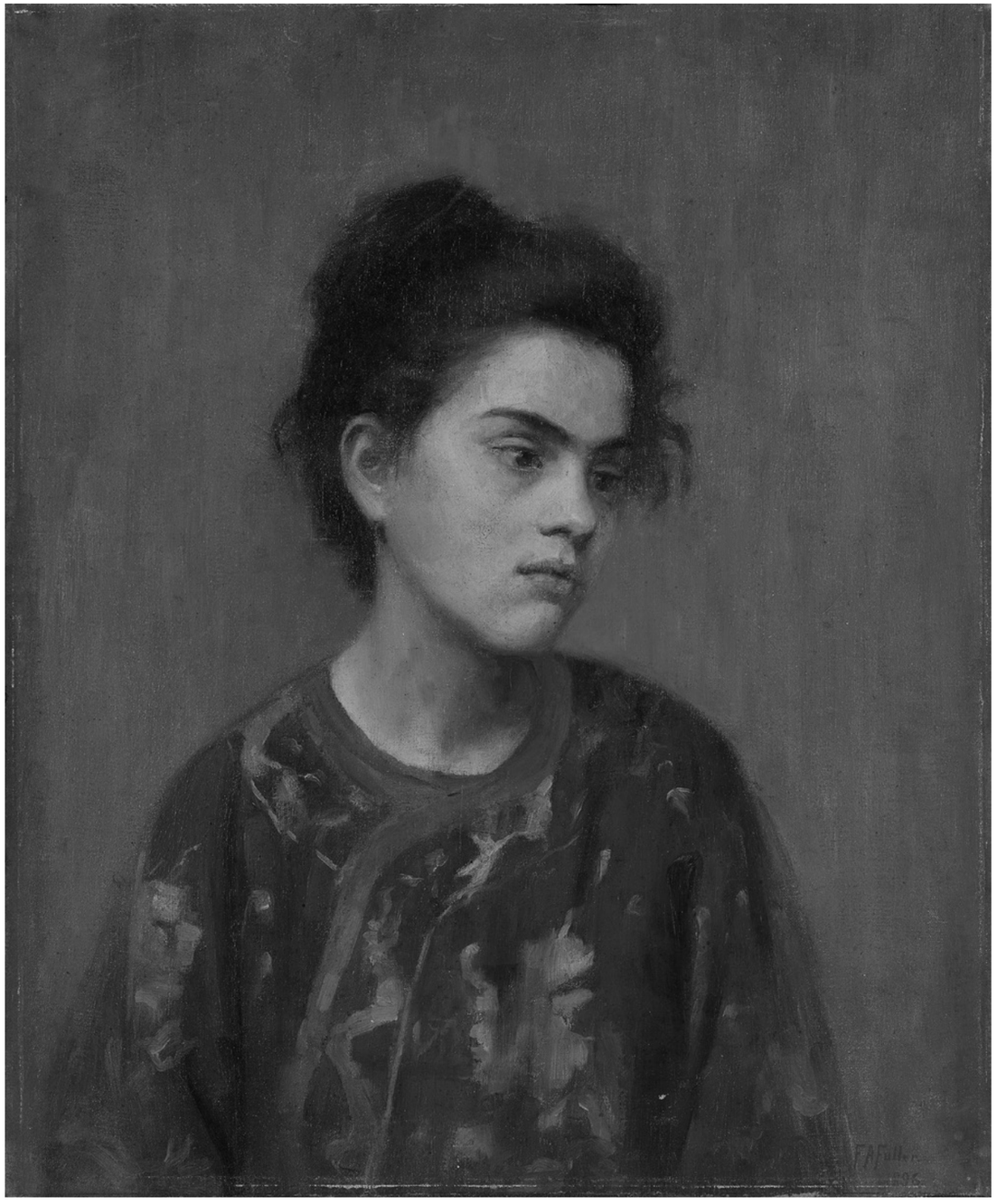
John Skinner Prout
English 1805–1876, lived in Australia 1840–48
Hobart Town from Kangaroo Bay 1844
plate 9 from *Tasmania Illustrated*, part I, published 1844
hand-coloured lithograph
The Wellington Falls, Hobart town 1845
lithograph
Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2026

Ethel Spowers
Australian 1890–1947, lived in England and France 1921–24
Nursery rhyme 1927
colour linocut on Japanese paper
Gift of Andrew Keats, nephew of the artist, through the Australian Government's Cultural Gifts Program, 2026

PURCHASES

Mike Parr
Australian 1945–
Human remains [Landfall] (#38) 2025
from the *Human Animals* series 2024–25
charcoal, pastel, synthetic polymer paint, ink and wash
The meeting of minds (#41) 2025
from the *Human Animals* series 2024–25
charcoal, pastel, synthetic polymer paint, ink, plaster, white wood ash and wash
Purchased, Victorian Foundation for Living Australian Artists, 2026

Jenny Watson
Australian 1951–
Black horse, tiny bird 2025
synthetic polymer paint on Japanese rice paper
Old Volvo with tiny bird 2025
synthetic polymer paint on Japanese rice paper
Woman with a phone 2025
synthetic polymer paint on Japanese rice paper
Purchased, Victorian Foundation for Living Australian Artists, 2025



(opposite)
Florence Fuller *Portrait of a girl* 1896.
National Gallery of Victoria, Melbourne. June Sherwood Bequest, 2026. Photo: Predrag Cancar/NGV

PUBLICATIONS

MAJOR NGV PRINT PUBLICATIONS FY 2025/26

CARTIER
Staff contributions:
Amanda Dunsmore, '*Brooch* 1913' p. 36
- 'Tiara 1910; Tiara 1909' p. 41
- 'Bracelet 2014' p. 50
- 'Sun Tiara 1907' p. 80
- 'Tiara 1912' p. 157
- 'Tiara 1949' p. 240
- 'Wristwatch 1967' p. 247
- 'Secret watch 2024' p. 249

Miranda Wallace, '*Necklace* 1902' p. 30
- 'Brooches 1903' p. 33
- 'Corsage ornament 1902; Tiara 1908' p. 34
- 'Necklace 2022' p. 52
- 'Bracelet 2015; Brooch 1925; Bracelet 2019' p. 55
- 'Bracelet 1927' p. 104
- 'Tiara 1937' p. 106
- 'Tiara 1938' p. 108
- 'Necklace 1951' p. 111
- 'Bracelet 2015; Bracelet 1928' p. 113
- 'Kangaroo 1910; Kangaroo with joeys 1905; Kangaroo 1905' p. 144
- 'Powder box 1906; Cigarette case 1896–1908' p. 145
- 'Vanity case 1927' p. 159
- 'Tiara 1930' p. 178
- 'Necklace 1947; Bangle 1938' p. 202
- 'Multi-strand pearl necklace 1958; Bird brooch 1955; Rooster brooch 1957; Seated poodle brooch 1960; Hen brooch 1957' p. 208
- 'Necklace 1957' p. 210

The Stars We Do Not See
Staff contributions:
Tony Ellwood, 'Directors' Foreword' p.10
- 'Dreamtime Story of the Willy Willy 1989' p. 77
- 'Texas Country, Other Side 1994' p. 94

Sophie Gerhard, '*Ghost Gum, MacDonnell Ranges, Central Australia* c.1945' p. 33
- 'Untitled (Necklaces) c.1977–99' p. 55
- 'Kungka Kutjarra Dreaming at Yuwalki 1995' p. 101
- 'Jirtaka (Sawfish) 2002' p. 120
- 'Minyma Tjuta (Seven Sisters) 2006' p. 153
- 'Gurtha (Ancestral Fire) 2010–11' p. 193
- 'Seven Sisters Song 2021' p. 266

Amita Kirpalani, '*OA warrior I (Blue)*; *OA Warrior I (Pink)* 2020' p. 265
Beckett Rozentals, '*Cable Wire Bag* 2020' p. 257

Westwood | Kawakubo
Staff contributions:
Tony Ellwood, 'Director's Foreword' p. vi
Katie Somerville, 'Introduction' p. 1
Danielle Whitfield, 'Introduction' p. 1

Women Photographers 1900–1975: A Legacy of Light
Staff contributions:
Tony Ellwood, 'Afterword' p. 320
Maggie Finch, 'Introduction: Building Monuments' p. 10
Maria Quirk, 'A Suitable Profession?' p. 187
Meg Slater, 'Queer Worldmaking' p. 47

NGV DIGITAL PUBLICATIONS
Staff contributions:
Charlotte Botica, 'Dionysus, bag 2015' (Jul 25)
- 'Look 8, dress 2013' (Jul 25)

Eva Christoff, 'Invisible Mother' (Mar 26)
- 'The thought of the horse 1981' (Jul 25)

Amanda Dunsmore, 'Frank Lloyd Wright, Vase, c. 1902' (Oct 25)
Sophie Gerhard, 'Lucky' (Mar 26)
Anna Honan, 'Magic Maker' (Mar 26)
Amita Kirpalani, 'Wolf Mother' (Mar 26)
- 'Ragnar Kjartansson: Mercy' (Jun 26)

Cathy Leahy, 'Still life with drapery, 1931' (Jul 25)
Imogen Mallia-Valjan, 'Artona chair 1975' (Jul 25)
Sophie Oxenbridge, 'Supermum' (Mar 26)
Maria Quirk, 'Bad Mother, or a Mothers' Monstrous Love' (Mar 26)
Katharina Prugger, 'Birth of a Mother' (Mar 26)
- 'A Brief History of Infant Feeding Through the NGV Collection' (Mar 26)

Raymonda Rajkowski, 'Conserving Peter Upward's *Pacific* 1972–73' (Oct 25)
Leah Santilli, 'Top Arts 2026' (Mar 26)
Meg Slater, 'Recording Loss and Servicing Grief: The Photographic Work of Sophie Calle and David Hockney' (Mar 26)

NGV MAGAZINE
Staff contributions:
Issue 53 Jul–Aug 2025
Danielle Whitfield, 'Caroline Beaches'
Anna Honan, 'Heidi Yardley'
Charlotte Botica, 'World of Kimono'
Katharina Prugger, 'New art: Garland by Nathan Beard'
Petra Kayser, 'The Wallers'
Carla Dusevic, 'Ralph Goings and Richard Estes'
Charlotte Botica, 'Akira'

Issue 54 Sept–Oct 2025
Danielle Whitfield, 'Restraint and profusion'
Imogen Mallia-Valjan, 'Death and Beauty: Mementos of Mourning in Victorian England'
Katie Somerville, 'Icon: Jean Paul Gaultier'
Anna Grubel, 'Robert Rauschenberg'
Maggie Finch, 'Eugene Atget's Paris Postcards'
Ted Gott, 'Endgame'
Katharina Prugger, 'David Rosetzky'

Issue 55 Nov–Dec 2025
Natasha Bullock, 'Pictures you can feel: the Photography of Christine Godden'
Katie Somerville & Danielle Whitfield, 'Introducing Westwood | Kawakubo'
Katie Somerville, 'Poiret and Chanel'
Beckett Rozentals, 'The National Gallery Travelling Scholarship: A history'
Anna Grubel, 'Constance Jenkins'
Amita Kirpalani, 'Against going gray'
Katharina Prugger, 'Prudence Flint and John Brack: All Angles'

Issue 56 Jan–Feb 2026
Katie Somerville, 'The Remarkable Stephen Jones'
- 'There's Something About Westwood'

Danielle Whitfield, 'Kawakubo's Comme'
Charlotte Botica & Meg Slater, 'Magazine Manifestos and Moving Image: Inside the Archives of Vivienne Westwood and Rei Kawakubo
Charlotte Botica, 'Monsieur Dior'
Simone LeAmon, 'Made to Move'
Ted Gott, 'Introducing Wifredo Lam'
Cathy Leahy, 'Mazime Maufra, *The wave* (*La vague*)'
Imogen Mallia-Valjan, 'Glass and Clay'
Anna Grubel, 'Rineke Dijkstra's Lens on Girlhood'
Beckett Rozentals, 'Claude Flight's Painting Lesson'

Issue 57 Mar–Apr 2026
Maggie Finch & Danielle Whitfield, '*Anna, Paris*, 2017'
Imogen Mallia-Valjan 'Divine Simplicity'
Petra Kayser, 'New Ways to Make Pictures: David Hockney'
Cathy Leahy, 'Absurd Realities (Victor Brauner)'

Issue 58 May–Jun 2026
Charlotte Botica, 'Radical Aesthetics: Japanese Fashion'
Eva Christoff, 'Benton Murdoch Spruance's *The 30s-Windshield*'
Cathy Leahy, 'Martin King: *Strangerlands II*'
Katie Somerville & Danielle Whitfield, 'Fashion, Redefined'
Ted Gott, 'The Sublime World of Agnes Martin'
- 'Dissimulating Dreams'
- 'Fijnschilder (Fine Painter)'

External Publications
Charlotte Botica, 'Kimono', *Era, Past & Present*, no. 1, 2025, NSW, pp. 23–26.

Ted Gott, 'Vincent van Gogh et la nature' in Isabelle Cahn (ed.), *David Hockney. Le Chant de la terre, avec Van Gogh, Munch, Mahler …,* Musé des Beaux-Arts de Mons & Artha Books, Mons, 2025, pp. 51–65.

Ted Gott. 'Vincent van Gogh and Nature', in Isabelle Cahn (ed.), *David Hockney. The Song of the Earth, with Van Gogh, Munch, Mahler…*, Musé des Beaux-Arts de Mons & Artha Books, Mons, 2025, pp. 51–65.

Ted Gott, 'Palimpsests for the Future. Janenne Eaton's Underground Car Park Drawings', in Jason Smith (ed.), *Janenne Eaton. Lines of Sight—Frame and Horizon*, Geelong Art Gallery, Geelong, 2025, pp. 50–61.

Ted Gott, 'Misty Mountain Scene or Raging Watery Torrent. *Val d'Aosta* (?) A Controversial Acquisition for the National Gallery of Victoria', in Simon Gregg (ed.), *Turner & Australia*, Gippsland Art Gallery, Sale, 2025, pp. 205–215.

Cathy Leahy, 'Gordon House', *Australian Catholic University Art Collection Handbook*, Australian Catholic University, Melbourne, 2026.

Cathy Leahy, 'Martin King', *Australian Catholic University Art Collection Handbook*, Australian Catholic University, Melbourne, 2026.

Donna McColm, Michele Stockley, Leigh Cartright & Elisha Buttler, *New Principles for Audience Engagement in Museums: Forming Connections through Collaboration & Communication*, International Audience Engagement (IAE) Network, 2025

Katherine Sundermann, **Timothy Moore** & Mel Dodd, 'Curating neighbourhoods in transition: the role of design review in urban regeneration projects in Australia', *Australian Planner*, 2026, pp. 1–12.

Amelia Borg & **Timothy Moore**, 'Designing for Difference: Lessons from Wangaratta District Specialist School', in B. Cleveland, S. Backhouse & L. Gay (eds.), *Designing learning spaces for neurodiversity and disability: Proceedings of the 2025 Symposium*, University of Melbourne, 2025, pp. 60–69.

Megan Patty, 'The Index: Navigating the Political through Design and Editorial', *Anatomy of the Book*, Valiz, Amsterdam.

Sophie Gerhard & Katharina Prugger, 'In Conversation: Curating *MOTHER*', *The Mother Issue*, Artlink Australia, December 2025.

Major Presentations
Charlotte Botica, 'Extraordinary Women: Fashion Stories' (talk), *Extraordinary Women: Works from the NGV Collection*, Mildura Arts Centre, 2026.
- Radical Aesthetics: Japanese fashion' (talk), The Lyceum Club Melbourne, 2026.

Caitlin Breare, 'Ground truth: Understanding Rembrandt's paint materials and practice' (invited speaker), Australian Microbeam Analysis Society (AMAS) XVII Symposium, 2026.
Wayne Crothers, 'Kimono' (lecture), TAASA (Asian Arts Society of Australia), Sydney, 2025.
- 'Kimono'(lecture), The Lyceum Club Melbourne, 2025.

Jessica Clark, '*FUTURE COUNTRY*' (lecture), RMIT University School of Art, Melbourne, 2026.

Lily Feiner & Sarah Fang-Nin Lin, 'Using the NGV to Teach Japanese | Resources, Activities and Ideas', Japanese Language Teachers Association of Victoria Annual Conference, Melbourne, 2026.

Maggie Finch, '*Women Photographers 1900–1975: A Legacy of Light*' (talk), The Lyceum Club Melbourne, 2026.
Ted Gott, 'Endgame – The Final Impressionist Exhibition' (lecture), Bastille Day Festival, 2025.
- 'Ernst Ludwig Kirchner's Officer and waitress' (lecture), NGV Members, 2025.
- 'Kay Sage' (lecture), NGV Members, 2025.
- 'Misty Mountain Scene or Raging Watery Torrent? Decoding J.M.W. Turner' (lecture), NGV Members, 2025.
- 'Pre-Raphaelites and their Prey: Henrietta Rae' (lecture), Alexandra Club, Melbourne, 2026.

Jenny Isaac, 'Voices of Country at NGV | Enriching VCE Literature through First Nations Art', Victorian Association of Teachers of English Annual Conference, Melbourne, 2026.
- Using Art to Teach Explicit Writing', Melbourne Archdiocese Catholic Schools Secondary Literacy Network Conference, Melbourne, 2026.

Amita Kirpalani, 'Why curators need biennales' (panel discussion), Adelaide Biennial, 2026.
Cathy Leahy, 'Chance operations: Conceptual art and the artist's book' (special viewing and talk), Melbourne Rare Book Week Event, National Gallery of Victoria, 30 July 2025.
Cathy Leahy & Vincent Alessi, 'Fred Williams: Etchings' (in conversation), Melbourne Art Print Fair, Linden, 8 February 2026.
Holly McGowan-Jackson, 'A Monumental Frame & Treatment: The Return of the Frame to the Pilgrim Fathers', FRAME: Concept, History & Conservation: Symposium 3, Hobart, 2026.

Katie Somerville, ‘Cultural Fabric’ (panel), The Company You Keep, 2026.
Danielle Whitfield, ‘*Floribunda*’ (talk), Bunjil Place, July 2025.
Ewan McEoin, ‘How to position the built environment within larger armatures?’, The Inaugural Columbia GSAPP Terence Riley Summit, Columbia University, New York, 2026.
Timothy Moore, ‘Built Projects of Renewed Community Buildings’ (panel), Incinerator Gallery, 2025.

- Benilde Open Design and Art Prize Jury’(panel), University of De La Salle, Benilde, Manila, 2026.

Amelia Borg, & **Timothy Moore**, ‘Designing for Difference: Lessons from Wangaratta District Specialist School’, Designing Learning Spaces for Neurodiversity and Disability Symposium, the University of Melbourne, 2025.
Megan Patty, ‘Models for Art Publishing’, Frankfurt Book Fair, Frankfurt, 2025.

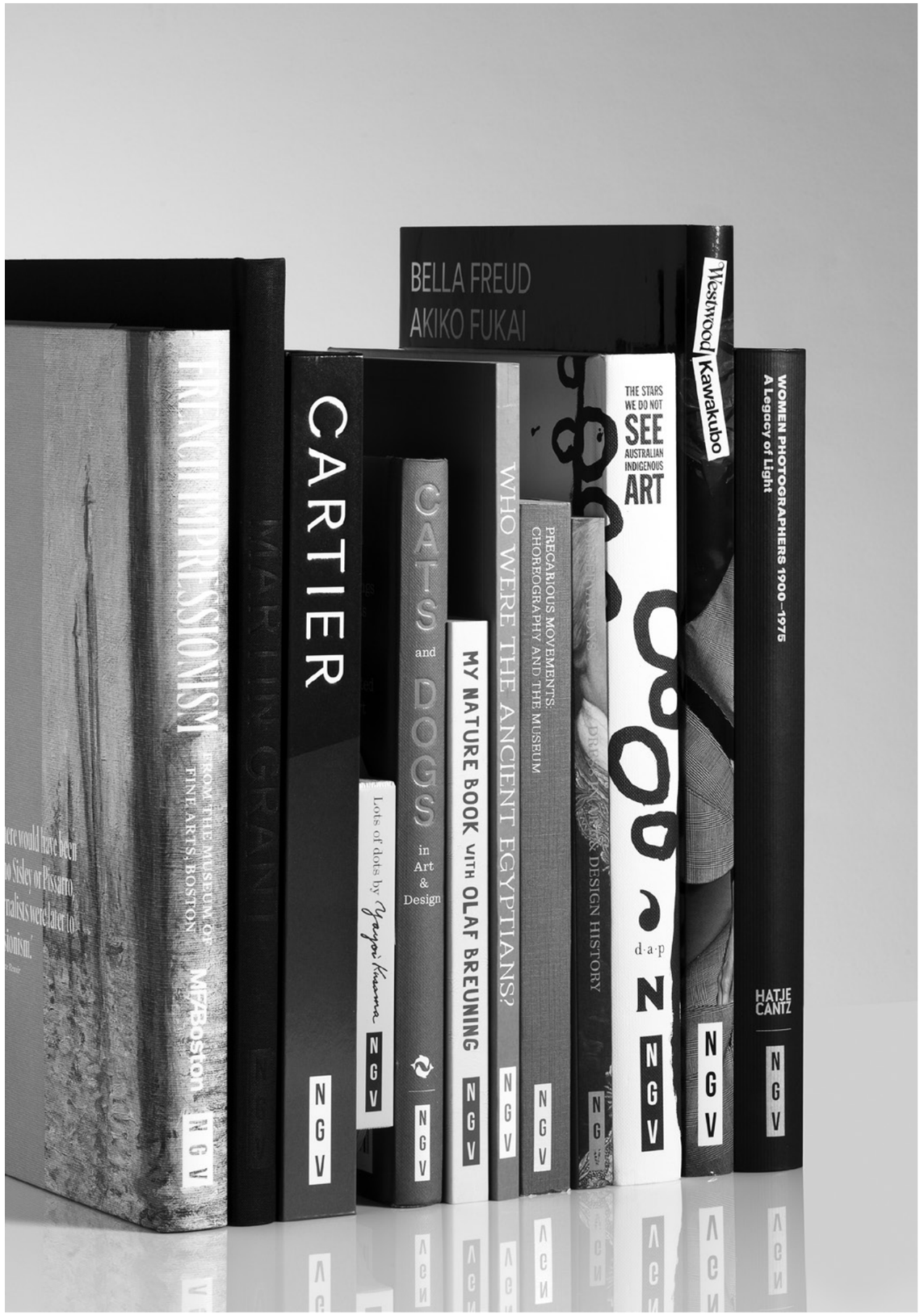
- ‘Museums and Engagement’, RMIT University, Melbourne, 2025.
- ‘Museums and GLAM sector Publishing’, the University of Melbourne, 2025.
- ‘Market Segments and Institutional Identity’, the University of Melbourne, 2025.
- ‘Catherine Griffiths: Out of Line’, Griffith University Art Museum, Brisbane, 2026.
- ‘Why Museums Publish’, Sunshine Coast University, Queensland, 2025.

Maria Quirk, ‘Reframing the Fashion Archive’, University of Technology Sydney, 2026.
Suzi Shaw, ‘Flicking the Switch: The designs and preservation of the NGV’s Lighting Collection’ (lecture), The Lyceum Club Melbourne, 2025.

- ‘Conservation at the NGV and our most watched clock’ (lecture), Australian Antiquarian Horological Society, 2025.

Amanda Dunsmore, ‘The Extraordinary Bugatti Family’ (lecture), The Lyceum Club Melbourne, 2025.

(opposite):
Selection of National Gallery of Victoria publications. Photo: Predrag Cancar/NGV



2025/26 FINANCIAL REPORT



(opposite)
Claude Cahun *Jacqueline Lamba* ***and André Breton*** 1936. National Gallery of Victoria, Melbourne. Purchased NGV Foundation, 2026. Photo: Garry Sommerfeld/NGV

FIVE-YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION
The Five-Year Financial Performance table distinguishes between the NGV's operating and non-operating activities in 2025/26, a distinction not readily seen in the comprehensive operating statement. This distinction is important as the comprehensive operating statement includes grants, donations, bequests, and expenditure that are committed for specific purposes including the purchase of Works of Art and Capital and one-off projects. These funds, in addition to investment income generated from the non-operating funds, are generally not available for operating purposes.

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

REVIEW OF OPERATING PERFORMANCE
The NGV attracted 2,456,021 visitors during 2025/26, including 100,506 students attending education programs.
The NGV presented a broad range of international, Australian and touring exhibitions. Exhibitions of particular note were the Melbourne Winter Masterpieces® 2025 exhibition *French Impressionism from the Museum of Fine Arts, Boston*, in partnership with the NGV, charted the trajectory of Impressionism and Post-Impressionism in late nineteenth-century France and attracted 288,092 total visitors, as well as the major summer exhibition, *Westwood | Kawakubo*, which opened on 7 December 2025, attracting 200,570 visitors. In addition, on 12 June 2026, the Melbourne Winter Masterpieces® 2026 exhibition *CARTIER* in partnership with the V&A, London, opened at NGV International, featuring nearly 400 extraordinary jewels, timepieces and jewellery objects, the exhibition traces the evolution of Cartier's enduring legacy in art, design and craftsmanship.

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

The operating result for the year was a surplus of $0.1 million (2024/25: $0.3 million surplus).

REVIEW OF NON–OPERATING PERFORMANCE
The non-operating result fluctuates from year to year as it is comprised of investment income, cash, and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. The 2025/26 non-operating result (including depreciation) increased by $3.0 million to $82.5 million. The non-operating surplus for 2025/26 is a result of fundraising activities and the performance of the NGV's Endowed Fund, which is held for the acquisition of works of art. The Endowed Fund investment income fluctuates from year to year, and the fund is invested for the long term.

NET RESULT
The net result for the year, which is the sum of the operating and non-operating results, was a surplus of $82.6 million (2024/25: $79.8 million surplus).

BALANCE SHEET
NGV's balance sheet is dominated by the State Collection. In June 2026 a valuation of the State Collection was completed by CBRE Valuations Pty Ltd, which resulted in a $102 million increase in fair value to $5.08 billion. This includes $46 million of artwork acquisitions during the year.

Property, plant and equipment increased by $196.3 million in 2025/26 to $654.2 million as a result of $173.7 million in additions, largely relating to The Fox: NGV Contemporary and $43.6 million revaluation adjustment, offset by $21.0 million in depreciation and amortisation. Investments increased in fair value by $31.8 million to $176.2 million mostly as a result of The Fox: NGV Contemporary philanthropic contribution paid to Melbourne Arts Precinct Transformation Corporation. The investments are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor.

FUTURE
In 2026/27, the NGV will continue to work to deliver high-quality exhibition programming and increase visitation numbers. The Gallery's scheduled exhibition program includes the 2027 Melbourne Winter Masterpieces® exhibition of 150 years of American art from the National Gallery of Art, Washington DC, and the summer blockbuster exhibition NGV *Triennial 2026*. Other exhibitions will include *Plant Life: The Nature of Design*; *Squish, Twist, Fizz Mika Rottenberg for Kids*; *Margaret Preston: A retrospective* exhibition; and *Passage: The Art of Atong Atem*. Our international touring show, *The Stars We Do Not See: Australian Indigenous Art* will continue, travelling to Portland Art Museum, Oregon in September 2026 and to the Peabody Essex Museum in Salem, Massachusetts. We also continue to develop our new Gallery, The Fox: NGV Contemporary, working closely with our colleagues at Development Victoria, Melbourne Arts Precinct Transformation Corporation and Creative Victoria.

FIVE-YEAR FINANCIAL PERFORMANCE

		($ thousand)				
	Notes	2026	2025	2024	2023	2022
OPERATING REVENUE						
Government grants	i	87,737	89,522	96,943	80,499	83,436
Trading revenue		46,842	62,743	28,760	37,415	26,375
Total operating revenue		134,579	152,265	125,703	117,914	109,811
OPERATING EXPENSES						
Employee costs		(43,234)	(44,782)	(42,819)	(40,769)	(36,896)
Other operating costs		(91,198)	(107,219)	(83,372)	(77,675)	(70,450)
Total operating expenses		(134,332)	(152,001)	(126,191)	(118,444)	(107,346)
Operating result before depreciation and similar charges		**147**	**264**	**(488)**	**(530)**	**2,464**
Net depreciation	ii	(21,094)	(20,210)	(19,869)	(19,601)	(19,164)
Operating result after depreciation and before net income from non-operating activities		**(20,947)**	**(19,946)**	**(20,357)**	**(20,131)**	**(16,700)**
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	21,716	33,891	26,284	12,495	15,535
Fundraising activities – gifts in kind	iv	24,444	7,653	17,282	10,085	4,930
Investing activities	v	17,958	18,203	17,533	16,200	(8,060)
Capital grants, lease offsets and other income	vi	39,457	39,978	27,462	8,912	1,775
		103,575	99,725	88,561	47,692	14,180
Net result		**82,628**	**79,779**	**68,204**	**27,561**	**(2,520)**
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	101,951	662,216	-	-	-
Changes to physical assets revaluation reserve	vii	43,618	(17)	(8,265)	(4)	-
Total other economic flows – other comprehensive income		**145,569**	**662,199**	(8,265)	**-**	**-**
Comprehensive result	viii	**228,197**	**741,978**	**59,939**	**27,557**	**(2,520)**

Notes

i. Excludes Government grants for capital works and non-operating projects.
ii. Comprises depreciation and impairments to the value of non-current physical assets which have no cash effect.
iii. Represents net revenue streams from activities mostly for the purpose of work of art acquisitions.
iv. Represents gifts of works of art.
v. Includes realised profits/losses from the sale of investments, dividends and interest required to be recognised in the net result.
vi. Includes State Government capital funding and capital projects as well as the loss or gain on disposal of non-current physical assets.
vii. Represents changes in the fair value of cultural assets and non-current physical assets; movements in 2025/26 represent the revaluation in cultural assets and land & buildings.
viii. Represents the change during the year in equity. It is the aggregate of the net result and total other economic flows.

INDEPENDENT AUDIT REPORT

VAGO
Victorian Auditor-General's Office

Independent Auditor's Report

To the Council of the National Gallery of Victoria

Qualified Opinion

I have audited the financial report of the National Gallery of Victoria (the authority) which comprises the:

- balance sheet as at 30 June 2026
- comprehensive operating statement for the year then ended
- statement of changes in equity for the year then ended
- cash flow statement for the year then ended
- notes to the financial statements, including material accounting policy information
- declaration in the financial statements.

In my opinion, except for the possible effects of the matter described in the *Basis for Qualified Opinion* section of my report, the financial report presents fairly, in all material respects, the financial position of the authority as at 30 June 2026 and its financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the *Financial Management Act 1994* and applicable Australian Accounting Standards.

Basis for Qualified Opinion

As outlined in note 8.6 of the financial report, the IBAC investigation and associated court proceedings are ongoing in relation to the alleged theft and misconduct in public office by a former employee between September 2019 and September 2025.

These circumstances limit the information available to me, and my statutory obligations also limit the audit procedures I can perform in response to the identified fraud risks. As a result, I am unable to obtain sufficient appropriate audit evidence in relation to supplies and services expenses, payables and other assets.

I am therefore unable to quantify the potential financial effects or determine whether any adjustments to the current year and comparative year amounts for supplies and services expenses, payables, other assets and accumulated surplus are necessary. My opinion is qualified in respect of these areas.

I have conducted my audit in accordance with the *Audit Act 1994* which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

My independence is established by the *Constitution Act 1975*. My staff and I are independent of the authority in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my qualified opinion.

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

Key audit matters

Key audit matters are those matters that, in my professional judgement, were of most significance in my audit of the financial report of the current period. The following matter was addressed in the context of my audit of the financial report as a whole, and in forming my opinion thereon, and I do not provide a separate opinion on this matter.

Key audit matter	How I addressed the matter
Fair value of cultural assets *Refer to Note 4.2 for cultural assets and Note 7.3.3 for the fair value determination of cultural assets*	

Cultural assets – $5.084 billion
 	
Financial Reporting Direction 103 *Non-financial physical assets* required the authority to undertake a full independent revaluation of its cultural assets as at 30 June 2026.
 	
This year, the authority reported a fair value of cultural assets of $5.084 billion, up from $4.936 billion in 2025.
 	
I considered this to be a key audit matter because:
• cultural assets are financially significant
• management engaged an external valuation expert to assist in preparing the fair value
• the fair value measurement involves significant judgement and estimation uncertainty, particularly for assets where observable market evidence is limited
• the valuation relies on sampling and estimation techniques to derive the value of a large and diverse collection
• the valuation is supported by extensive disclosures required under AASB 13 *Fair Value Measurement*, which are critical to users' understanding of the valuation basis, assumptions and judgements applied.
	My key procedures included:
	• obtaining an understanding of management's expert's approach to estimating the fair value of cultural assets
	• assessing the competence, capability and objectivity of management's expert engaged to perform the independent valuation
	• engaging an appropriately qualified independent valuation specialist to review management's expert's reports, including:
	  ○ assessing the valuation methodology used
	  ○ testing the completeness and accuracy of data provided to the expert
	  ○ assessing the reasonableness and consistency of data, significant unobservable inputs, judgements and key assumptions used
	  ○ evaluating the appropriateness of the market-based evidence used
	• performing site visits to verify the existence of a selection of cultural assets
	• verifying the accounting treatment of the revaluation adjustments against the applicable Australian Accounting Standards
	• assessing the completeness and adequacy of financial report disclosures against the requirements of applicable Australian Accounting Standards.

Council's responsibilities for the financial report

The Council of the authority is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the *Financial Management Act 1994*, and for such internal control as the Council determines is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Council is responsible for assessing the authority's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.

Auditor's responsibilities for the audit of the financial report

As required by the *Audit Act 1994,* my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the authority's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Council
- conclude on the appropriateness of the Council's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the authority's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the authority to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

Auditor's responsibilities for the audit of the financial report (continued)	I communicate with the Council regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit. From the matters communicated with the Council, I determine those matters that were of most significance in the audit of the financial report of the current period and are therefore key audit matters. I describe these matters in the auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, I determine that a matter should not be communicated in the auditor's report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.



MELBOURNE
19 October 2026

Paul Martin
as delegate for the Auditor-General of Victoria

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2026

Declaration in the Financial Statements

The attached financial statements for the National Gallery of Victoria have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations, and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2026 and financial position of the National Gallery of Victoria at 30 June 2026.

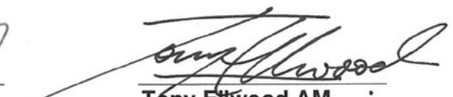
At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate. As disclosed in note 8.6, we are unable to quantify the potential financial impacts of the IBAC investigation to the current year and prior years as the matter is currently before the courts and remains uncertain.

We authorise the attached financial statements for issue on 19 October 2026.



Janet Whiting AM
President

19 October 2026



Tony Ellwood AM
Director

19 October 2026



Katie Parker CA
Associate Director,
Finance & Chief
Financial Officer

19 October 2026

NATIONAL GALLERY OF VICTORIA
180 ST KILDA ROAD, MELBOURNE VIC 3004 | PO BOX 7259 MELBOURNE VIC 3004 AUSTRALIA
TELEPHONE 61 3 8620 2222 | FACSIMILE 61 3 8620 2555 | NGV.MELBOURNE

CREATIVE VICTORIA

HOW THIS REPORT IS STRUCTURED

The National Gallery of Victoria has presented its audited general-purpose financial statements for the financial year ended 30 June 2026 in the following structure to provide users with the information about the National Gallery of Victoria's stewardship of resources entrusted to it.

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COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

		($ thousand)	
	Notes	2026	2025
CONTINUING OPERATIONS			
Revenue and income from transactions			
Grant funding from State Government	2.1	81,848	46,755
Other grants from State Government entities	2.1	10,253	50,343
Operating activities revenue	2.2	49,556	63,983
Fundraising activities income	2.3	66,023	57,089
Income from investments	2.4	19,190	16,055
Total revenue and income from transactions		**226,870**	**234,225**
Expenses from transactions			
Employee benefits expenses	3.1.1	(46,886)	(48,062)
Depreciation	4.1.3	(21,094)	(20,210)
Supplies and services	3.2	(76,293)	(90,137)
Interest expense	6.1(a)	(883)	(1,075)
Total expenses from transactions		**(145,156)**	**(159,484)**
Net Result from transactions (net operating balance)		**81,714**	**74,741**
Other economic flows included in net result			
Net gain on financial assets		911	5,110
Other gain/(losses) from other economic flows		3	(72)
Total other economic flows included in net result		**914**	**5,038**
Net result		**82,628**	**79,779**
Other comprehensive income – change in asset valuation surplus		**145,569**	**662,199**
Comprehensive result		**228,197**	**741,978**

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

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 93–130.

BALANCE SHEET AS AT 30 JUNE 2026

		($ thousand)	
	Notes	2026	2025
ASSETS			
Financial assets			
Cash and deposits	6.3	86,846	67,385
Receivables	5.1	6,705	4,178
Investments	4.3	176,241	144,436
Total financial assets		**269,792**	**215,999**
NON-FINANCIAL ASSETS			
Prepayments	5.2	9,214	62,093
Property, plant and equipment and right-of-use assets	4.1	654,228	457,967
Cultural assets	4.2.1	5,084,279	4,936,545
Other assets		2,289	2,021
Total non-financial assets		**5,750,010**	**5,458,626**
Total assets		**6,019,802**	**5,674,625**
LIABILITIES			
Payables	5.3	14,162	3,578
Contract liabilities	5.3	6,283	6,962
Borrowings	6.1	19,467	24,396
Employee benefits related provisions	3.1.2	8,625	12,826
Total liabilities		**48,537**	**47,762**
Net assets		**5,971,265**	**5,626,863**
EQUITY			
Accumulated deficit		(243,439)	(243,442)
Reserves	8.2	5,730,936	5,502,742
Contributed capital		483,768	367,563
Total equity		**5,971,265**	**5,626,863**

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

The above balance sheet should be read in conjunction with the accompanying notes on pages 93–130.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

		($ thousand)	
	Notes	2026	2025
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		91,925	97,203
Receipts from goods & services		88,703	111,434
Goods and Services Tax recovered from the Australian Taxation Office		2,857	3,296
Dividends and interest received		20,081	16,495
Total receipts		**203,566**	**228,428**
Payments			
Payments to suppliers and employees		(123,050)	(176,317)
Repayment of interest on lease liabilities (ii)		(883)	(1,070)
Total payments		**(123,933)**	**(177,387)**
Net cash flows from operating activities	6.4	**79,633**	**51,041**
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds reinvested into externally managed unit trusts		(16,329)	(12,566)
Withdrawals from / (contributions to) externally managed unit trusts		(15,381)	28,774
Payments for the settlement of assigned financial liabilities (iii)		-	(119,875)
Payments for cultural assets		(21,039)	(29,092)
Payments for property, plant and equipment under construction		(115,618)	(67,610)
Payments for property, plant and equipment		(2,321)	(1,859)
Proceeds from the sale of property, plant and equipment		1	57
Net cash flows used in investing activities		**(170,687)**	**(202,171)**
CASH FLOWS FROM FINANCING ACTIVITIES			
Funds received for the assignment of financial liabilities (iii)		-	119,875
Owner contributions by State Government		116,205	68,870
Repayment of borrowings		-	(457)
Repayment of principal portion of lease liabilities (ii)		(5,690)	(5,303)
Net cash flows from financing activities		**110,515**	**182,985**
Net increase in cash and cash equivalents		**19,461**	**31,855**
Cash and cash equivalents at the beginning of the financial year		67,385	35,530
Cash and cash equivalents at the end of the financial year	6.3	**86,846**	**67,385**

Notes:
(i) This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting.*
(ii) The National Gallery of Victoria has recognised cash payments for the principal portion of lease payments as financing activities; cash payments for the interest portion as operating activities consistent with the presentation of interest payments and short-term lease payments for leases and low-value assets as operating activities.
(iii) These cash flows are in relation to the acquisition of land and related liabilities for 77 Southbank Boulevard– refer notes 4.1 for further information.

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 93–130.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

($ thousand)

	Collection surplus	Infrastructure surplus	Physical asset revaluation (deficit) / surplus	Cultural assets revaluation surplus	Accumulated (deficit) / surplus	Contributed capital	Total
Balance at 1 July 2024	**586,916**	**91,018**	**264,827**	**3,821,643**	**(247,099)**	**248,693**	**4,765,998**
Net result for year	**-**	**-**	**-**	**-**	**79,779**	**-**	**79,779**
Changes in Physical assets revaluation surplus	-	-	(17)	662,216	17	-	662,216
Transfer from accumulated deficit	43,281	32,858	-	-	(76,139)	-	-
Contribution towards building development (ii)	-	-	-	-	-	118,870	118,870
Balance at 30 June 2025	**630,197**	**123,876**	**264,810**	**4,483,859**	**(243,442)**	**367,563**	**5,626,863**
Net result for year	**-**	**-**	**-**	**-**	**82,628**	**-**	**82,628**
Changes in Physical assets revaluation surplus	-	-	43,618	101,951	-	-	145,569
Transfer from accumulated deficit	49,429	33,196	-	-	(82,625)	-	-
Contribution towards building development (ii)	-	-	-	-	-	116,205	116,205
Balance at 30 June 2026	**679,626**	**157,072**	**308,428**	**4,585,810**	**(243,439)**	**483,768**	**5,971,265**

Notes:

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

(ii) Refer Note 8.4 for more information in regard to contribution towards building development.

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 93–130

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

NOTE 1. ABOUT THIS REPORT

The financial statements cover the National Gallery of Victoria as an individual reporting entity. The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act* 1966, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road
Melbourne
VIC 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Report of operations on page five which does not form part of these financial statements.

1.1 Basis of preparation

These financial statements are in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

The accrual basis of accounting has been applied in preparing these financial statements, whereby assets, liabilities, equity, revenue and income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

Consistent with the requirements of AASB 1004 *Contributions*, contributions by owners (that is, contributed capital and its repayment) are treated as equity transactions and, therefore, do not form part of the revenue and income and expenses of the National Gallery of Victoria. Additions to net assets which have been designated as contributions by owners are recognised as contributed capital.

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in the application of Australian Accounting Standards (AASs) that have significant effects on the financial statements and estimates are disclosed in the notes under the heading: 'Significant judgements or estimates'.

All amounts in the financial statements have been rounded to the nearest $1,000 unless otherwise stated.

1.2 Compliance information

These general purpose financial statements (Tier 1) have been prepared in accordance with the *Financial Management ACT 1994* (FMA) and applicable Australian Accounting Standards (AASs) which include Interpretations, issued by the Australian Accounting Standards Board (AASB). In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting.*

Where appropriate, those AASs paragraphs applicable to not-for-profit entities have been applied. Accounting policies selected and applied in these financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

NOTE 2. FUNDING THE DELIVERY OF OUR SERVICES

The National Gallery of Victoria receives revenue from the Victorian State Government, commercial activities and philanthropic sources to meet its objectives. The State Government funding principally comprises the Government appropriation, grants for exhibitions and other ad hoc grants.

2.1 Grants

Income is recognised to the extent that it is probable that the economic benefits will flow to the National Gallery of Victoria and the income can be reliably measured at fair value.

The National Gallery of Victoria has determined that all grant income is recognised as income of not-for-profit entities in accordance with AASB 1058, except for grants that are enforceable and with sufficiently specific performance obligations and required to be accounted for as revenue from contracts with customers in accordance with AASB 15.

	($ thousand)	
	2026	2025
Income recognised as income of not-for-profit-entities		
Recurrent appropriations	81,848	46,755
General purpose	10,253	50,343
Total grants	**92,101**	**97,098**

Grants recognised under AASB 1058

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

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

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

Grants recognised under AASB 15

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

2.1.1 State Government – recurrent appropriation

Appropriations
Once annual Parliamentary appropriations are applied by the Treasurer and paid by the Department of Jobs, Skills, Industry and Regions to the National Gallery of Victoria, they become controlled by the National Gallery of Victoria and are recognised as income when applied for the purposes defined under the relevant Appropriations Act.

2.2 Operating activities revenue

Performance obligations and revenue recognition policies
Revenue is measured based on the consideration specified in the contract with the customer. The National Gallery of Victoria recognises revenue when it transfers control of a good or service to the customer. As the sales are made with a short credit term, there is no financing element present.

Revenue is recognised when, or as, the performance obligations for the sale of goods and services to the customer are satisfied. Revenue from the rendering of services is recognised at a point in time when the performance obligation is satisfied when the service is completed; and over time when the customer simultaneously receives and consumes the services as it is provided.

Consideration received in advance of recognising the associated revenue from the customer is recorded as a contract liability. Where the performance obligation is satisfied but not yet billed, a contract asset is recorded.

		($ thousand)	
	Notes	2026	2025
Operating activities revenue			
Exhibition and program admissions	2.2.1	20,687	33,593
Retail shop sales	2.2.2	8,984	10,749
Membership fees	2.2.3	2,878	3,325
Sponsorship	2.2.4	10,213	9,442
Other revenue	2.2.5	6,794	6,874
Total operating activities revenue		**49,556**	**63,983**

2.2.1 Exhibition and program admissions

Exhibition and program admissions included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15 and is recognised at a point in time or over time.

2.2.2 Retail shop sales

Retail shop sales included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15 at a point in time.

2.2.3 Membership fees

Membership fees included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15. Accordingly, revenue from multiple year memberships is recognised over the period of the membership.

2.2.4 Sponsorship

Revenue from sponsorship contracts, both cash and contra, included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15.

2.2.5 Other Revenue

Revenue included in the table above comprises retail and function catering, advertising, function fees, booking fees, venue hire fees and work of art loan fees and are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15.

2.3 Fundraising activities income

		($ thousand)	
	Notes	2026	2025
Fundraising activities income			
Donations, bequests and philanthropic grants income	2.3.1	41,579	49,436
Donated cultural assets	2.3.2	24,444	7,653
Total fundraising activities income		**66,023**	**57,089**

2.3.1 Donations, bequests and philanthropic grants income

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

2.3.2 Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and control of the contribution or right to receive the contribution exists and the donor has signed a Deed of Gift. Donated cultural assets are recorded at fair value which is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.

2.4 Income from investments

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

NOTE 3. THE COST OF DELIVERING SERVICES

This section provides an account of the expenses incurred by the National Gallery of Victoria in delivering its objectives. In section 2, the funds that enable the provision of services were disclosed and in this note the cost associated with the provision of services are recorded.

3.1 Expenses incurred in the delivery of services

		($ thousand)	
	Notes	2026	2025
Employee benefits expenses	3.1.1	(46,886)	(48,062)
Supplies and services	3.2	(76,293)	(90,137)
Total expenses incurred in delivery of services		**(123,179)**	**(138,199)**

3.1.1 Employee benefit expenses in the comprehensive operating statement

Employee benefit expenses include all costs related to employment including wages and salaries, fringe benefits, leave entitlements, termination payments, superannuation contributions and Workcover premiums and also includes the cost of some contractors.

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

		($ thousand)	
	Notes	2026	2025
Employee benefit expenses			
Salaries, wages, annual leave and long service leave		(41,968)	(43,964)
Defined contribution and defined benefit superannuation plans		(4,918)	(4,098)
Total employee benefit expenses		**(46,886)**	**(48,062)**

3.1.2 Employee benefits related provisions in the balance sheet

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

	($ thousand)	
	2026	2025
Current employee benefits		
Employee accruals	-	4,676
Long service leave	4,644	4,319
Annual leave	2,102	1,994
Current on-costs	1,314	1,190
Non-current employee benefits		
Long service leave	473	544
Non-current on-costs	92	103
Total provision for employee benefits and related on-costs	**8,625**	**12,826**

Wages and salaries, annual leave and sick leave

Liabilities for wages and salaries (including non-monetary benefits, annual leave and on-costs) are recognised as current liabilities, because the National Gallery of Victoria does not have an unconditional right to defer settlements of these liabilities.

The liability for salaries and wages are recognised in the balance sheet at remuneration rates which are current at the reporting date. As the National Gallery of Victoria expects the liabilities to be wholly settled within 12 months of reporting date, they are measured at undiscounted amounts.

The annual leave liability is classified as a current liability and measured at the undiscounted amount expected to be paid, as the National Gallery of Victoria does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

No provision has been made for sick leave as all sick leave is non-vesting and it is not considered probable that the average sick leave taken in the future will be greater than the benefits accrued in the future. As sick leave is non-vesting, an expense is recognised in the Comprehensive Operating Statement as it is taken.

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

3.2 Supplies and services

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

Cost of retail goods sold

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

	($ thousand)	
Supplies and services	2026	2025
Facilities operations and equipment services	(36,316)	(33,869)
Promotion and marketing	(8,830)	(8,151)
Freight and materials	(11,364)	(14,684)
Office supplies, insurance and communications	(6,335)	(7,045)
Cost of retail goods sold	(4,898)	(5,552)
Other operating expenses	(8,550)	(20,836)
Total supplies and services	**(76,293)**	**(90,137)**

NOTE 4. KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY

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

Significant judgement: Classification of investments as 'key assets'

The National Gallery of Victoria has made the judgement that the key assets identified below are utilised to support its objectives and outputs.

Fair value measurement

Where the assets included in this section are carried at fair value, additional information is disclosed in connection with how those fair values were determined as follows:

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

4.1 Property, plant and equipment and right-of-use assets

	($ thousand)					
	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2026	2025	2026	2025	2026	2025
Specialised land at fair value (i)	151,775	144,953	-	-	151,775	144,953
Buildings at fair value (ii)	99,450	91,956	(29,496)	(25,117)	69,954	66,839
Building plant at fair value (ii)	67,705	67,777	-	(20,566)	67,705	47,211
Building fit-out at fair value (ii)	52,966	69,470	-	(27,903)	52,966	41,567
Leasehold improvements at fair Value	14,443	14,432	(14,273)	(14,214)	170	218
Plant and equipment at fair value	31,348	28,677	(21,415)	(19,429)	9,933	9,248
Capital works-in-progress at cost	301,725	147,931	-	-	301,725	147,931
Total property, plant and Equipment (iii)	**719,412**	**565,196**	**(65,184)**	**(107,229)**	**654,228**	**457,967**

(i) A scheduled valuation of land was undertaken as of 30 June 2026 and managerial valuation as of 30 June 2025. Refer to Note 4.1.3.
(ii) A scheduled valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2026 and managerial valuation as of 30 June 2025. Refer to Note 4.1.3.
(iii) Right-of-use assets within the values above are measured at cost.

Initial recognition: Items of property, plant and equipment, are measured initially at cost. Where an asset is acquired for no or nominal cost, the cost is its fair value at the date of acquisition.

The cost of constructed non-financial physical assets includes the cost of all materials used in construction, direct labour on the project and an appropriate proportion of variable and fixed overheads.

Subsequent measurement: Right-of-use assets under leases are subsequently measured at cost less accumulated amortisation, impairment and any adjustments for remeasurement of the lease liability. Periodic revaluations are not required; however, the cost model requires annual impairment assessments in accordance with AASB 136.

Upon the adoption of the cost model, the National Gallery of Victoria has applied a modified retrospective approach. The approach takes the right-of-use asset's carrying amounts recorded under the revaluation model as at 30 June 2026 as the right-of-use asset's opening balances on application of the cost model.

Accordingly, the comparative information presented is not restated and is reported at the previously determined fair value.

Property, plant and equipment (PPE) are subsequently measured at fair value less accumulated depreciation. Fair value is determined with regard to the asset's highest and best use (considering legal or physical restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset) and is summarised on the following page by asset category.

As at 30 June 2026 a scheduled independent valuation of the National Gallery of Victoria's land was performed by Valuer-General Victoria and a scheduled independent valuation of the building was performed by Napier & Blakeley Pty Ltd on behalf of the Valuer-General Victoria.

An external revaluation process is required every five years, based upon the asset's Government Purpose Classification, but may occur more frequently if material movements in fair value are identified.

Specialised land: The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales and in the interim years between valuations is adjusted to reflect the movement in Valuer-General Victoria land indices, if material. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants.

Building – Buildings, Building plant and Building fit-out: The National Gallery of Victoria's buildings are valued using the replacement cost method.

Leasehold improvements: Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

Plant and equipment: Plant and equipment is held at fair value which has been determined using the current replacement cost method.

4.1.1 Depreciation

Property, plant and equipment, including buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straightline basis at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straightline method.

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

Useful life

Buildings	82 years	Building fit-out	10–12 years
Buildings (right of use assets)	5–10 years	Leasehold improvements	10 years
Building plant	22–32 years	Plant and equipment (including leased assets)	3–30 years

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly. The useful lives of assets has not changed since prior year.

The cost of a leasehold improvement is capitalised and depreciated over the shorter of the remaining term of the lease or their estimated useful lives.

Land and Cultural assets are not depreciated.

4.1.2 Impairment

Impairment of property, plant and equipment

The recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 *Fair Value Measurement*, with the consequence that AASB 136 does not apply to such assets that are regularly revalued.

4.1.3 Reconciliation of movement in carrying values of property, plant and equipment

($ thousand)

	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Capital works-in-progress	Right-of-use assets	Total
2026									
Opening balance	**144,953**	**46,746**	**47,214**	**41,566**	**219**	**7,876**	**147,931**	**21,462**	**457,967**
Additions	-	-	-	-	-	-	172,977	760	**173,737**
Depreciation expense	-	(640)	(5,183)	(7,858)	(60)	(1,702)	-	(5,651)	**(21,094)**
Disposals	-	-	-	-	-	-	-	-	**-**
Transfers in/(out) of capital works in progress	-	-	383	16,061	11	2,728	(19,183)	-	**-**
Revaluation increments and adjustments (i)	6,822	8,308	25,291	3,197	-	-	-	-	**43,618**
Closing balance	**151,775**	**54,414**	**67,705**	**52,966**	**170**	**8,902**	**301,725**	**16,571**	**654,228**
2025									
Opening balance (ii)	**94,953**	**47,387**	**52,392**	**47,620**	**291**	**7,862**	**95,594**	**25,390**	**371,489**
Additions (iii)	50,000	-	-	-	-	-	55,121	1,623	**106,744**
Depreciation expense	-	(641)	(5,178)	(7,033)	(72)	(1,735)	-	(5,551)	**(20,210)**
Disposals	-	-	-	(40)	-	(16)	-	-	**(56)**
Transfers in/(out) of capital works in progress	-	-	-	1,019	-	1,765	(2,784)	-	**-**
Closing balance	**144,953**	**46,746**	**47,214**	**41,566**	**219**	**7,876**	**147,931**	**21,462**	**457,967**

Note:

(i) A scheduled full revaluation land and buildings and a fair value assessment of plant and equipment was undertaken as at 30 June 2026.
(ii) A scheduled full revaluation land and buildings and a fair value assessment of plant and equipment was undertaken as at 30 June 2021
(iii) NGV acquired the land located at 77 Southbank Boulevard, Southbank, Melbourne. The property will be the site of construction of The Fox: NGV Contemporary. The remaining additions largely represent the development of The Fox: NGV Contemporary.

4.1.4 Reconciliation of movement in right of use assets

Right-of-use asset acquired by lessees – linitial measurement: The National Gallery of Victoria recognises a right-of-use asset and a lease liability at the lease commencement date. The right-of-use asset is initially measured at cost which comprises the initial amount of the lease liability adjusted for:

- any lease payments made at or before the commencement date less any lease incentive received; plus
- any initial direct costs incurred; and
- an estimate of costs to dismantle and remove the underlying asset or to restore the underlying asset or the site on which it is located.

Right-of-use asset – Subsequent measurement: The National Gallery of Victoria depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

The National Gallery of Victoria presents right-of-use assets as 'property plant equipment' in the balance sheet. Lease liabilities are presented as 'borrowings' in the balance sheet (refer to Note 6.1).

($ thousand)

	Buildings	Plant, Equipment and Vehicles	Total
2026			
Opening balance	**20,095**	**1,367**	**21,462**
Additions	693	67	760
Depreciation	(5,247)	(404)	(5,651)
Closing balance	**15,541**	**1,030**	**16,571**
2025			
Opening balance	**24,416**	**974**	**25,390**
Additions	905	718	1,623
Depreciation	(5,226)	(325)	(5,551)
Closing balance	**20,095**	**1,367**	**21,462**

4.2 Cultural assets

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the National Gallery of Victoria Act 1966, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal.

Purchased cultural assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

An external revaluation process is required every five years, based upon the asset's Government Purpose Classification, but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was performed by CBRE Valuations Pty Limited (CBRE) as at 30 June 2026 on behalf of the Valuer-General Victoria. CBRE utilised expert valuers approved under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and other academic and professional bodies. The valuations are performed on the assumption of highest and best use.

For the previous four years, Jones Lang LaSalle Valuations & Advisory (JLL) performed annual fair value assessments of the State Collection. This involved consideration of year-on-year movements in relevant art markets and transactions for artist and artwork specific to the artworks under consideration. These movements were applied to the valuations developed in the 2021 comprehensive valuation and the results extrapolated across the populations of the sub-collections. Further consideration was given to changes in foreign exchange rates relevant to the principal art markets identified for each work in 2021. A managerial revaluation of $662.22 million was applied in 2024–25.

As a result of the scheduled valuation of the State Collection in 2026, a revaluation increment of $102.3 million has been applied in 2025–26 given the outcome of the fair value assessment.

An independent valuation of the National Gallery of Victoria's Shaw Research Library collection was performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association as at 30 June 2026 and a revaluation decrement of $0.3m has been applied. Revaluation increments and decrements are recognised in other comprehensive income and accumulated in the revaluation reserve.

4.2.1 Reconciliation of movements in cultural assets

					($ thousand)	
	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2026	2025	2026	2025	2026	2025
Carrying amount at the start of the year	4,931,985	4,233,780	4,560	4,556	4,936,545	4,238,336
Additions	45,762	35,989	20	4	45,783	35,993
Valuation adjustment	102,253	662,216	(301)	-	101,951	662,216
Carrying amount at the end of the year	**5,080,000**	**4,931,985**	**4,279**	**4,560**	**5,084,279**	**4,936,545**

4.3 Investments

	($ thousand)	
	2026	2025
Current investments		
Investment in externally managed unit trusts	48,950	26,781
Total current investments	**48,950**	**26,781**
Non-current investments		
Investment in externally managed unit trusts	127,291	117,655
Total non-current investments	**127,291**	**117,655**
Total investments	**176,241**	**144,436**

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts or term deposits or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long-term value. As a result, these funds may experience more volatility in value.

Investments held by the National Gallery of Victoria are measured at fair value in the manner described in Note 7.3.1.

NOTE 5. OTHER ASSETS AND LIABILITIES

This section sets out those assets and liabilities that arose from the National Gallery of Victoria's operations.

5.1 Receivables

	($ thousand)	
	2026	2025
Represented by:		
Contractual		
Trade receivables and other receivables	5,803	2,893
Statutory		
Victorian Government departments, agencies and other receivables	902	1,285
Total receivables Represented by Current receivables	**6,705**	**4,178**

Contractual receivables are classified as financial instruments and categorised as financial assets at amortised cost. They are initially recognised at fair value plus any directly attributable transaction costs. The National Gallery of Victoria holds the contractual receivables with the objective to collect the contractual cash flows and therefore subsequently measured at amortised cost using the effective interest method, less any impairment.

Statutory receivables do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments for disclosure purposes. The National Gallery of Victoria applies AASB 9 for initial measurement of the statutory receivables, and as a result, statutory receivables are initially recognised at fair value plus any directly attributable transaction cost. Statutory receivables include amounts owing from the Victorian Government.

Details about the National Gallery of Victoria's impairment policies, the National Gallery of Victoria's exposure to credit risk are set out in Note 7.1.2.

5.2 Prepayments

	($ thousand)	
	2026	2025
Current other assets		
Prepayments and other assets	9,214	10,422
Prepayments –The Fox: NGV Contemporary	-	51,671
Total current other assets	**9,214**	**62,093**

Other non-financial assets include prepayments, which represent payments in advance of receipt of goods or services or payments made for services covering a term extending beyond that financial accounting period. The Fox: NGV Contemporary prepayments relate to amounts paid to Melbourne Arts Precinct Corporation (MAPCo) for on-going construction work-in-progress.

5.3 Payables

	($ thousand)	
	2026	2025
Contractual – unsecured		
Supplies, services and other payables	13,160	3,463
Contract liabilities	6,283	6,962
Statutory		
Amounts payable to other government agencies	1,002	115
Total payables Represented by current payables	**20,445**	**10,540**

Payables consist of:

- **Contractual payables**, classified as financial instruments and measured at amortised cost. Accounts payable represent liabilities for goods and services provided to the National Gallery of Victoria prior to the end of the financial year that are unpaid; and
- **Statutory payables**, that are recognised and measured similarly to contractual payables, but are not classified as financial instruments and not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.

Payables for supplies and services have an average credit period of 30 days. No interest is charged on the Payables for supplies and services and Other payables.

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

NOTE 6. FINANCING OUR OPERATIONS

6.1 Borrowings

Total borrowings are reflected in the table below:

	($ thousand)	
	2026	2025
Current borrowings		
Lease liabilities (i)	6,044	5,643
Total current borrowings	**6,044**	**5,643**
Non-current borrowings		
Lease liabilities (i)	13,423	18,753
Total non-current borrowings	**13,423**	**18,753**
Total	**19,467**	**24,396**

(i) Secured by the assets leased. Lease liabilities are effectively secured as the rights to the leased assets revert to the lessor in the event of default.

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

Maturity analysis of borrowings

							($ thousand)
2026	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	19,467	21,244	492	993	4,559	11,449	1,974
Total	**19,467**	**21,244**	**492**	**993**	**4,559**	**11,449**	**1,974**

							($ thousand)
2025	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	24,396	26,965	465	938	4,240	15,269	3,484
Total	**24,396**	**26,965**	**465**	**938**	**4,240**	**15,269**	**3,484**

6.1(a) Interest Expense

	($ thousand)	
	2026	2025
Interest on lease liabilities	883	1,070
Notional interest charge on interest free loan from Government	-	5
Total Interest Expense	**883**	**1,075**

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

6.2 Leases

Information about leases for which the National Gallery of Victoria is a lessee is presented below.

The National Gallery of Victoria's leasing activities
The National Gallery of Victoria leases various properties, IT equipment and motor vehicles. The lease contracts are typically made for fixed periods of 1–10 years with an option to renew the lease after that date. Lease payments for properties are re-negotiated to reflect market rentals.

For any new contracts entered into, the National Gallery of Victoria considers whether a contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'. To apply this definition the National Gallery of Victoria assesses whether the contract meets three key evaluations:

- Whether the contract contains an identified asset, which is either explicitly identified in the contract or implicitly specified by being identified at the time the asset is made available to the National Gallery of Victoria and for which the supplier does not have substantive substitution rights;
- Whether the National Gallery of Victoria has the right to obtain substantially all of the economic benefits from use of the identified asset throughout the period of use, considering its rights within the defined scope of the contract and the National Gallery of Victoria has the right to direct the use of the identified asset throughout the period of use; and
- Whether the National Gallery of Victoria has the right to take decisions in respect of 'how and for what purpose' the asset is used throughout the period of use.

This policy is applied to contracts entered into, or changed, on or after 1 July 2019.

Separation of lease and non-lease components
At inception or on reassessment of a contract that contains a lease component, the lessee is required to separate out and account separately for non-lease components within a lease contract and exclude these amounts when determining the lease liability and right-of-use asset amount.

Recognition and measurement of leases as a lessee Lease Liability – initial measurement

Lease Liability – initial measurement

The lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease if that rate is readily determinable or the National Gallery of Victoria's incremental borrowing rate.

Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments) less any lease incentive receivable; and
- variable payments based on an index or rate, initially measured using the index or rate as at the commencement date.

Lease Liability – subsequent measurement
Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification, or if there are changes in- substance fixed payments.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit and loss if the right-of-use asset is already reduced to zero.

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

6.3 Cash and deposits

Cash and deposits comprise cash on hand and cash at bank, deposits at call and those highly liquid investments with an original maturity of three months or less, which are held for the purpose of meeting short-term cash commitments rather than for investment purposes, and which are readily convertible to known amounts of cash and are subject to an insignificant risk of changes in value.

For cash flow statement presentation purposes, cash and cash equivalents as indicated in the reconciliation below.

	($ thousand)	
	2026	2025
Cash at bank and on hand	71,877	45,756
Bank deposits on call	14,969	21,629
Balance per cash flow statement	**86,846**	**67,385**

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

	($ thousand)	
	2026	2025
Net result for the period	**82,628**	**79,779**
Non-cash movements:		
Depreciation of property, plant and equipment	21,094	20,210
Donated cultural assets	(24,444)	(7,653)
Fair value adjustment on investments at fair value through profit and loss	(95)	(5,063)
Release of asset revaluation reserve	-	17
Unrealised (gain)/ loss on foreign currency transactions	71	71
Movements included in financing activities:		
Notional interest charge on interest free loan	-	5
Movements in assets and liabilities:		
(Increase)/ decrease in current receivables	(2,527)	3,164
(Increase) in other current assets	(268)	(284)
(Increase) in prepayments	(2,530)	(30,251)
Increase/(decrease) in current payables	10,584	(1,643)
(Decrease)/ increase in contract liabilities	(679)	(7,605)
(Decrease)/ increase in current provisions	(4,201)	294
Net cash flows from operating activities	**79,633**	**51,041**

6.5 Commitments for future expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments are recorded below at their nominal value and inclusive of GST. Where it is considered appropriate and provides additional relevant information to users, the net present values of significant individual projects are stated.

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

			($ thousand)	
Nominal amounts 2026	**Less than 1 year**	**1–5 years**	**5+ years**	**Total**
Building occupancy services under contract	3,882	1,294	-	5,176
Capital expenditure commitments payable (i)	139,162	4,242	-	143,404
Low value and short term leases	1,191	1,974	-	3,165
Outsourced services contract commitments	18,918	24,980	-	43,898
Total Commitments (inclusive of GST)	**163,153**	**32,490**	**-**	**195,643**
Less GST recoverable	(14,832)	(2,954)	-	(17,786)
Total Commitments (exclusive of GST)	**148,321**	**29,536**	**-**	**177,857**
Nominal amounts 2025	**Less than 1 year**	**1–5 years**	**5+ years**	**Total**
Building occupancy services under contract	3,667	4,889	-	8,556
Capital expenditure commitments payable	113,003	79,915	96	193,014
Low value and short term leases	730	1,463	-	2,193
Outsourced services contract commitments	13,690	24,490	-	38,180
Total Commitments (inclusive of GST)	**131,090**	**110,757**	**96**	**241,943**
Less GST recoverable	(11,917)	(10,069)	(9)	(21,995)
Total Commitments (exclusive of GST)	**119,173**	**100,688**	**87**	**219,948**

Note:

(i) Capital expenditure commitments of $113m (Inclusive of GST) are funded by Development Victoria in relation to The Fox: NGV Contemporary project. The project is being managed on behalf of the Victorian Government by Melbourne Arts Precinct Corporation (MAP Co) in partnership with Arts Centre Melbourne, National Gallery of Victoria and Creative Victoria.

NOTE 7. RISK, CONTINGENCIES AND VALUATION JUDGEMENTS

Introduction
The National Gallery of Victoria is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for the National Gallery of Victoria related mainly to fair value determination.

7.1 Financial instruments specific disclosures

Introduction
Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Certain financial assets and financial liabilities arise under statute rather than a contract (for example taxes and amounts payable to other government agencies). Such assets and liabilities do not meet the definition of financial instruments in AASB 132 *Financial Instruments: Presentation*.

The National Gallery of Victoria classifies all of its financial assets based on the business model for managing the assets and the asset's contractual terms.

Categories of financial assets

Financial assets at amortised cost
Financial assets are measured at amortised costs if both of the following criteria are met and the assets are not designated as fair value through net result:

- the assets are held by the National Gallery of Victoria to collect the contractual cash flows, and
- the assets' contractual terms give rise to cash flows that are solely payments of principal and interests.

These assets are initially recognised at fair value plus any directly attributable transaction costs and subsequently measured at amortised cost using the effective interest method less any impairment.

The National Gallery of Victoria recognises the following assets in this category:

- cash and deposits;
- receivables (excluding statutory receivables); and
- other financial assets.

Financial assets at fair value through net result
Equity instruments that are held for trading as well as derivative instruments are classified as fair value through net result. Other financial assets are required to be measured at fair value through net result unless they are measured at amortised cost or fair value through other comprehensive income as explained above.

However, as an exception to those rules above, the National Gallery of Victoria may, at initial recognition, irrevocably designate financial assets as measured at fair value through net result if doing so eliminates or significantly reduces a measurement or recognition inconsistency ('accounting mismatch') that would otherwise arise from measuring assets or liabilities or recognising the gains and losses on them on different bases.

The National Gallery of Victoria has designated all of its investments in managed unit trusts and derivative assets at fair value through net result.

Categories of financial liabilities

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

Financial liabilities at amortised cost
Financial liabilities at amortised cost are initially recognised on the date they are originated. They are initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost with any difference between the initial recognised amount and the redemption value being recognised in profit and loss over the period of the interest-bearing liability, using the effective interest rate method. The National Gallery of Victoria recognises payables (excluding statutory payables), lease liabilities and borrowings in this category.

Offsetting financial instruments
Financial instrument assets and liabilities are offset, and the net amount presented in the balance sheet when, and only when, the National Gallery of Victoria has a legal right to offset the amounts and intend either to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial assets
A financial asset (or, where applicable, a part of a financial asset or part of a group of similar financial assets) is derecognised when:

- the rights to receive cash flows from the asset have expired; or
- the National Gallery of Victoria retains the right to receive cash flows from the asset, but has assumed an obligation to pay them in full without material delay to a third party under a 'pass through' arrangement; or
- the National Gallery of Victoria has transferred its rights to receive cash flows from the asset and either:
  - has transferred substantially all the risks and rewards of the asset; or
  - has neither transferred nor retained substantially all the risks and rewards of the asset but has transferred control of the asset.

Where the National Gallery of Victoria has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the National Gallery of Victoria's continuing involvement in the asset.

Derecognition of financial liabilities
A financial liability is derecognised when the obligation under the liability is discharged, cancelled or expires.

When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, such an exchange or modification is treated as a derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised as an 'other economic flow' in the comprehensive operating statement.

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

7.1.1 Categorisation of financial instruments

	($ thousand)			
	Financial assets / liabilities designated at fair value through profit/loss (FVTPL)	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
2026				
Contractual financial assets				
Cash and deposits	-	86,846	-	86,846
Receivables	-	5,803	-	5,803
Investment in externally managed unit trusts	176,241	-	-	176,241
Total contractual financial assets	**176,241**	**92,649**	**-**	**268,890**
Contractual financial liabilities				
Payables	-	-	13,160	13,160
Lease liability	-	-	19,467	19,467
Total contractual financial liabilities	**-**	**-**	**32,627**	**32,627**
2025				
Contractual financial assets				
Cash and deposits	-	67,385	-	67,385
Receivables	-	2,893	-	2,893
Investment in externally managed unit trusts	144,436	-	-	144,436
Total contractual financial assets	**144,436**	**70,278**	**-**	**214,714**
Contractual financial liabilities				
Payables	-	-	3,463	3,463
Contract liabilities	-	-	6,962	6,962
Lease liability	-	-	24,396	24,396
Total contractual financial liabilities	**-**	**-**	**34,821**	**34,821**

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

The National Gallery of Victoria's Council of Trustees has overall responsibility for the establishment and oversight of the Group's risk management framework. The board of directors has established the risk management committee, which is responsible for developing and monitoring the Group's risk management policies.

7.1.2 Credit Risk

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

Impairment of financial assets under AASB 9
The National Gallery of Victoria records the allowance for expected credit loss for the relevant financial instruments applying AASB 9's Expected Credit Loss approach. Subject to AASB 9 impairment assessment include the National Gallery of Victoria's contractual receivables, statutory receivables and its investment in debt instruments.

Equity instruments are not subject to impairment under AASB 9. Other financial assets mandatorily measured or designated at fair value through net result are not subject to impairment assessment under AASB 9. While cash and cash equivalents are also subject to the impairment requirements of AASB 9, the identified impairment loss was immaterial.

Although not a financial asset, contract assets recognised applying AASB 15 (refer to Note 2.2) are also subject to impairment however it is immaterial.

Contractual receivables at amortised cost
The National Gallery of Victoria applies AASB 9 simplified approach for all contractual receivables to measure expected credit losses using a lifetime expected loss allowance based on the assumptions about risk of default and expected loss rates. The National Gallery of Victoria has grouped contractual receivables on shared credit risk characteristics and days past due and select the expected credit loss rate based on the National Gallery of Victoria's past history, existing market conditions, as well as forward-looking estimates at the end of the financial year. On this basis, the National Gallery of Victoria determines the opening loss allowance on initial application date of AASB 9 and the closing loss allowance at end of the financial year as follows:

7.1.3 Liquidity risk

Liquidity risk arises from being unable to meet financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling invoices of up to $3 million within 10 business days and in the event of a dispute, making payments within 30 days from the date of resolution, ensuring timely payments to suppliers and small businesses.

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

				($ thousand)
2026	**Less than Year 1**	**1 – 5 Years**	**5+ Years**	**Total**
Lease liabilities	6,711	12,489	2,044	21,244
Total	**6,711**	**12,489**	**2,044**	**21,244**

				($ thousand)
2025	**Less than Year 1**	**1 – 5 Years**	**5+ Years**	**Total**
Lease liabilities	6,513	16,793	3,659	26,965
Total	**6,513**	**16,793**	**3,659**	**26,965**

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

7.1.4 Interest rate risk

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

7.1.4(a): Interest rate exposure of financial instruments

				($ thousand)	
				Interest rate exposure	
	Weighted average effective interest rate %	Carrying amount	Fixed interest rate	Variable interest rate	Non-interest bearing
2026					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	4.50%	71,877	-	71,877	-
Cash deposits at call (investment in externally managed unitised trusts)	4.20%	14,969	-	14,969	-
Receivables (i)		5,803	-	-	5,803
Investments in managed unit trusts		127,291	-	-	127,291
Other financial assets					
Fixed interest (externally managed unit trusts)	3.00%	3,012	3,012		-
Enhanced income account (externally managed unit trusts)	5.00%	45,939	-	45,939	-
Total financial assets		**268,891**	**3,012**	**132,785**	**133,094**
Financial liabilities					
Payables		(13,160)	-	-	(13,160)
Lease liability	4.11%	(19,467)	(19,467)	-	-
Total financial liabilities		**(32,627)**	**(19,467)**	**-**	**(13,160)**
		236,264	**(16,455)**	**132,785**	**119,934**
2025					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	4.00%	45,756	-	45,756	-
Cash deposits at call (investment in externally managed unitised trusts)	4.80%	21,629	-	21,629	-
Receivables (i)		2,893	-	-	2,893
Investments in managed unit trusts		117,655	-	-	117,655
Other financial assets					
Fixed interest (externally managed unit trusts)	7.70%	3,329	3,329	-	-
Enhanced income account (externally managed unit trusts)	5.60%	23,452	-	23,452	-
Total financial assets		**214,714**	**3,329**	**90,837**	**120,548**
Financial liabilities					
Payables		(3,463)	-	-	(3,463)
Contractual liabilities		(6,962)	-	-	(6,962)
Lease liability	4.09%	(24,396)	(24,396)	-	-
Total financial liabilities		**(34,821)**	**(24,396)**	**-**	**(10,425)**
		179,893	**21,067**	**90,837**	**110,123**

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

7.1.4(b): Interest rate sensitivity of financial assets

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria's financial assets by +/- 100bp.

				($ thousand)	
INTEREST RATE RISK SENSITIVITY		+100bp		-100bp	
	Carrying Amount	Net Result	Other comprehensive income	Net Result	Other comprehensive income
2026					
Financial assets					
Cash and cash equivalents	86,846	868	-	(868)	-
Investments in managed unit trusts	127,291	-	-	-	-
Other financial assets					
Investment in externally managed unitised trusts – Fixed interest and Enhanced Income	48,950	490	-	(490)	-
Total impact	**263,087**	**1,358**	**-**	**(1,358)**	**-**
2025					
Financial assets					
Cash and cash equivalents	67,385	674	-	(674)	-
Investments in managed unit trusts	117,655	-	-	-	-
Other financial assets					
Investment in externally managed unitised trusts – Fixed interest and Enhanced Income	26,781	268	-	(268)	-
Total impact	**211,821**	**942**	**-**	**(942)**	**-**

7.1.5 Equity price risk

The National Gallery of Victoria is exposed to equity price risk is immaterial. The National Gallery of Victoria is exposed to equity price risk through its investments in listed and unlisted shares and managed investment schemes, which is managed via the Victorian Funds Management Corporation (VFMC).

7.2 Contingent assets and contingent liabilities

Contingent assets and contingent liabilities are not recognised in the balance sheet but are disclosed and, if quantifiable, are measured at nominal value.

Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

Contingent assets
Contingent assets are possible assets that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity.

These are classified as either quantifiable, where the potential economic benefit is known, or non-quantifiable.

As at 30 June 2026, the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future economic flows are contingent on events beyond the National Gallery of Victoria's control. Consistent with Note 2.3.1, the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

Contingent liabilities
Contingent liabilities are:

- possible obligations that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity; or
- present obligations that arise from past events but are not recognised because:
  - it is not probable that an outflow of resources embodying economic benefits will be required to settle the obligations; or
  - the amount of the obligations cannot be measured with sufficient reliability.

Contingent liabilities are also classified as either quantifiable or non-quantifiable.

As at 30 June 2026, the National Gallery of Victoria had no contingent liabilities (2024/25: nil).

7.3 Fair value determination

Significant judgement: Fair value measurements of assets and liabilities
Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on the results and financial position of the National Gallery of Victoria.

This section sets out information on how the National Gallery of Victoria determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- Investments in managed unit trust at fair value through net result;
- Land and buildings and plant and equipment; and
- Cultural assets.

In addition, the fair values of other assets and liabilities that are carried at amortised cost, also need to be determined for disclosure purposes.

The National Gallery of Victoria determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

Fair value hierarchy
In determining fair values a number of inputs are used. To increase consistency and comparability in the financial statements, these inputs are categorised into three levels, also known as the fair value hierarchy. The levels are as follows:

Level 1 – quoted (unadjusted) market prices in active markets for identical assets or liabilities;

Level 2 – valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and

Level 3 – valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

The National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

7.3.1 Fair value determination of financial assets and liabilities

The fair values and net fair values of financial assets and liabilities are determined as follows:

- Level 1 – the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;
- Level 2 – the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and
- Level 3 – the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The National Gallery of Victoria currently holds a range of financial instruments that are recorded in the financial statements where the carrying amounts approximate fair value, either due to their short-term nature or with the expectation that they will be paid in full by the end of the 2025/26 reporting period.

These financial instruments include:

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

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

The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2. All hedging has been performed by VFMC.

The Diversified fixed interest assets are valued at fair value with reference to quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1.

7.3.1(a): Financial assets measured at fair value

($ thousand)

	Carrying amount as at 30 June 2026	Fair value measurement at end of reporting period using: Level 1 (i)	Level 2 (i)	Level 3
Financial Assets at fair value through net result				
Investments in Managed Unit Trusts				
Australian equities	54,416	-	54,416	-
International equities (Unhedged)	58,674	-	58,674	-
International equities (Hedged)	14,200	-	14,200	-
Other financial assets				
Diversified fixed interest	3,012	3,012	-	-
Enhanced income	45,939	-	45,939	-
Total	**176,241**	**3,012**	**173,229**	**-**

($ thousand)

	Carrying amount as at 30 June 2025	Fair value measurement at end of reporting period using: Level 1 (i)	Level 2 (i)	Level 3
Financial Assets at fair value through net result				
Investments in Managed Unit Trusts				
Australian equities	52,158	-	52,158	-
International equities (Unhedged)	52,397	-	52,397	-
International equities (Hedged)	13,100	-	13,100	-
Other financial assets				
Diversified fixed interest	3,329	3,329	-	-
Enhanced income	23,452	-	23,452	-
Total	**144,436**	**3,329**	**141,107**	**-**

(i) There is no significant transfer between level 1 and level 2.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2026 (and 30 June 2025)

2025 & 2026	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)
Land	Market approach	Current restrictions and Community Service Obligations (CSO)	30%
Buildings	Current replacement cost	Direct cost per square metre Useful life of building	$4,073 82 years
Building plant	Current replacement cost	Direct cost per square metre Useful life of building plant	$4,073 22–32 years
Building fit-out	Current replacement cost	Direct cost per square metre Useful life of building fit-out	$4,073 10-12 years
Leasehold improvement	Current replacement cost	Lower of term of lease or useful life of the lease hold improvements	10 years
General plant & equipment	Current replacement cost	Direct cost per unit Useful life of General plant & equipment	$0 – $1,558,237 3 to 30 years

Refer to note 4.1 Property, plant and equipment and right-of-use assets for more detail.

7.3.3 Fair value determination of Cultural assets

Fair value measurement hierarchy for the Cultural assets as at 30 June 2026

	($ thousand)			
	Carrying amount as at 30 June 2026	Fair value measurement at end of reporting period using: Level 1	Level 2	Level 3
State Collection of works of art				
Carrying amount at the start of the year	4,931,985	-	3,105,844	1,826,141
Additions	45,762	-	39,083	6,679
Valuation adjustment (i)	102,253	-	-	102,253
Transfer between levels (i)	-		(1,290,797)	1,290,797
Carrying amount at the end of the year	**5,080,000**	**-**	**1,854,130**	**3,225,870**
Shaw Research Library collection				
Carrying amount at the start of the year	4,560	-	1,241	3,319
Additions	20	-	20	-
Valuation adjustment	(301)	-	-	(301)
Transfer between levels	-	-	300	(300)
Carrying amount at the end of the year	**4,279**	**-**	**1,561**	**2,718**
Total Cultural assets	**5,084,279**	**-**	**1,855,691**	**3,228,588**

(i) Transfers between Level 2 and Level 3 occurred at the end of the reporting period as part of the independent revaluation at 30 June 2026. This transfer occurred as a result of the observable market data available.

	($ thousand)			
	Carrying amount as at 30 June 2025	Fair value measurement at end of reporting period using: Level 1	Level 2	Level 3
State Collection of works of art				
Carrying amount at the start of the year	4,233,780	-	2,407,639	1,826,141
Additions	35,989	-	35,989	-
Valuation adjustment (i)	662,216	-	662,216	-
Carrying amount at the end of the year	**4,931,985**	**-**	**3,105,844**	**1,826,141**
Shaw Research Library collection				
Carrying amount at the start of the year	4,556	-	1,237	3,319
Additions	4	-	4	-
Carrying amount at the end of the year	**4,560**	**-**	**1,241**	**3,319**
Total Cultural assets	**4,936,545**	**-**	**3,107,085**	**1,829,460**

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

Fair value measurement hierarchy for cultural assets as at 30 June 2026 (and 30 June 2025)

	Valuation Technique	Significant Unobservable Inputs
State Collection of works of art	A statistical sampling valuation approach was used for works of art valued at less than $500,000. The market approach was used for works of art valued at $500,000 or more.	Statistical calculation based on extrapolation of sample valuations. The use of expert professional judgement and bespoke assumptions, taking into account the artist and comparable auction results.
Shaw Research Library collection	Professional judgement used for the valuation of books valued at less than $5,000.	Valuation of items using professional judgement.

Cultural assets are valued using the market approach, whereby assets are compared to recent sales of comparable assets that are considered to have nominal value.

An independent comprehensive valuation of the collection was performed by CBRE as at 30 June 2026 which resulted in an overall aggregated Fair Value Hierarchy classification of Level 2 and Level 3. The valuation is supported by comparable secondary-market transactions where possible.

While individual assets utilise significant observable market transactions (Level 2), the overall collection valuation relies on statistical sampling, stratified estimation techniques, and professional judgment incorporating significant unobservable inputs across non-sampled and specialised holdings. Where observable market evidence is limited, professional valuer assumptions were applied and adjusted them in line with reasonably available market participate information (Level 3).

Professional judgement was required to establish fair value during the valuation process. This involved taking into account the artist, artwork, condition, provenance and marketplace. In applying professional judgment, the expert valuers had to evaluate their valuations for reasonableness against market and academic research as well as other transactions of artwork.

The value of the Collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the fair value.

NOTE 8 OTHER DISCLOSURES

Introduction
This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

8.1 Ex gratia expenses

Ex gratia expenses are the voluntary payments of money or other non-monetary benefit (e.g. a write off) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability of or claim against the entity.

There were no ex gratia expenses in aggregate or individually in excess of $5,000 (2024/25: nil).

8.2 Reserves

8.2.1 Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

8.2.2 Collection surplus

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This surplus also includes the value of gifts in-kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

8.2.3 Infrastructure surplus

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This surplus was established as at 30 June 2005 and includes revenue received since 1 July 2001.

8.2.4 Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

8.2.5 Cultural assets revaluation surplus

Represents net increments arising from the periodic revaluation of cultural assets.

8.2.6 Financial assets at fair value through net result

Represents increments arising from the revaluation of financial assets at fair value through net result.

8.2.7 Accumulated deficit

Represents the cumulative net result from the current year and all prior years less the current year and all prior year transfers to the Collection and Infrastructure surpluses.

8.3 Responsible persons

During the reporting period the following people held a position designated as a “responsible person”, as defined by the *Financial Management Act* 1994.

Minister for Creative Industries:	The Hon. Colin Brooks MP (until April 2026) The Hon. Vicki Ward (from April 2026)
Trustees who served during the year were:	Janet Whiting AM Krystyna Campbell-Pretty AM John Higgins AO Sarah Lowe Rachael Neumann Andrew Penn AO Prof. Gaye Sculthorpe Gurpreet (Preet) Bains
Director (Accountable Officer):	Mr A Ellwood AM

Remuneration

Remuneration received or receivable by the Accountable Officer in connection with the management of the National Gallery of Victoria during the reporting period was in the range: $780,000 to $789,999 (2024/25: $760,000 to $769,999).

Amounts relating to the Minister are reported in the State's Annual Financial Report.

8.3.1 Remuneration of executives

The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the National Gallery of Victoria under AASB 124 *Related Party Disclosures* and are also reported within the related parties note disclosure (Note 8.4).

The number of executives and their total remuneration during the reporting period are shown in the table below. Total annualised employee equivalent provides a measure of full-time equivalent executives over the reporting period.

Remuneration comprises employee benefits (as defined in AASB 119 *Employee Benefits*) in all forms of consideration paid, payable or provided by or on behalf of the National Gallery of Victoria in exchange for services rendered. Accordingly, remuneration is determined on an accrual basis per the Department of Treasury and Finance Model change.

Short-term employee benefits: include amounts such as salaries wages, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

Post-employment benefits: include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

Other long-term benefits: include long service leave, other long service benefits or deferred compensation.

	($ thousand)	
Remuneration of executives (Key Management Personnel disclosed in Note 8.4)	**Total remuneration**	
	2026	**2025**
Short-term employee benefits	1,777	1,661
Post-employment benefits	188	189
Other long-term benefits	47	40
Total remuneration	**2,012**	**1,890**
Total number of executives (i)	**5**	**5**
Total annualised employee equivalents (ii)	**5**	**5**

(i) The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the National Gallery of Victoria under AASB 124 ***Related Party Disclosures*** and are also reported within the related parties note disclosure (Note 8.4)

(ii) Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.4 Related parties

The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. It is an administrative agency acting on behalf of the Crown.

Related parties of the National Gallery of Victoria include:

- Minister for Creative Industries (refer Note 8.3);
- All Trustees who served during the year and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over) (refer Note 8.3);
- All executives and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over); and
- Several State Government related entities (as detailed below).

All related party transactions have been entered into on an arm's length basis.

Significant transactions with government-related entities

The National Gallery of Victoria received State Government funding of $81.8 million (2024/25: $73.8m).

In addition, the National Gallery of Victoria received from the Department of Jobs, Skills, Industry and Regions funding for the following:

- cash and capital contributions from Creative Victoria for the settlement of assigned financial liabilities in relation to The Fox: NGV Contemporary is nil (2024/25: $119.9m);
- capital contributions towards the development of The Fox: NGV Contemporary paid directly to Development Victoria of $115.6 million (2024/25: $67.6m);
- capital contributions towards other funding $0.6 million (2024/25: $1.3m) and;
- exhibition programming of $2.6 million (2024/25: $6.1m).

The National Gallery of Victoria also received funding for costs related to the development of The Fox: NGV Contemporary from Development Victoria of $4.0 million (2024/25: $2.5m) and Melbourne Arts Precinct Corporation (MAPCo) was nil (2024/25: $0.6m).

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of $0.6 million (2024/25: $0.6m).

Funding from State Government is also disclosed in Note 2.

During the year, the National Gallery of Victoria had the following transactions with State Government related entities as part of usual business activities of $12.9 million (2024/25: $12.9m):

- payments for lease related charges to Melbourne Arts Precinct Corporation (MAPCo);
- payments for utility costs to Arts Centre Melbourne;
- payments for investment fees to Victorian Funds Management Corporation (VFMC);
- payments for insurance to Victorian Managed Insurance Authority (VMIA);
- payments for bank fees and charges to Treasury Corporation of Victoria (TCV); and
- payments for security and utilities to Public Records Office Victoria (PROV).

Key management personnel

All responsible persons and executives of the National Gallery of Victoria are key management personnel (KMP). Remuneration of KMP is disclosed in Notes 8.3 and 8.3.1.

In addition to the Accountable Officer the following executives of the National Gallery of Victoria served during the year:

- Mr Andrew Clark – Deputy Director
- Mr Don Heron – Assistant Director, Exhibitions Management and Design
- Ms Donna McColm – Assistant Director, Curatorial and Audience Engagement
- Ms Jane Zantuck – Assistant Director, Marketing and Corporate Partnerships
- Ms Misha Agzarian – Assistant Director, Fundraising and Events

Transactions and balances with key management personnel and other related parties

During the year, KMP and related parties made cash donations and in-kind gifts of works of art to an aggregate value of $3.1 million (2024/25: $4.0m).

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

8.5 Remuneration of auditors

	($ thousand)	
	2026	**2025**
Victorian Auditor-General's Office		
Audit of the financial statements	169	90
	169	**90**

8.6 Subsequent event

On 24 September 2026, the Independent Broad-based Anti-corruption Commission (IBAC) publicly announced that a former employee of the NGV had been charged with offences relating to alleged theft valued at approximately $8 million and misconduct in public office between September 2019 and September 2025 following an investigation.

The matter is currently before the courts. Losses arising from the alleged conduct are reasonably possible. However, the outcome of the proceedings, and the extent of any loss, recovery, insurance proceeds, financial impact or potential liabilities arising from these allegations, remain uncertain. Accordingly, no adjustment has been made to the amounts recognised in these financial statements in relation to this matter.

8.7 Australian Accounting Standards

8.7.1 Australian Accounting Standards issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2025/26 reporting period. These accounting standards have not been applied to the National Gallery of Victoria's Financial Statements. The National Gallery of Victoria is reviewing its existing policies and assessing the potential implications of these accounting standards.

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

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

AASB 2024-2 amends requirements relating to:

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

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

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

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

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

AASB 18 Presentation and Disclosure of Financial Statements

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

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

AASB 18 applies to annual reporting periods beginning on or after 1 January 2028 for not-for-profit entities.

8.7.2 New or amended Accounting Standards and Interpretations adopted

AASB 2022–10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities

AASB 2022–10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities amended AASB 13 by adding Appendix F Australian implementation guidance for not-for-profit public sector entities.

In accordance with FRD 103, The National Gallery of Victoria has applied Appendix F of AASB 13 in its scheduled formal revaluation in 2026.

AASB 16 Leases

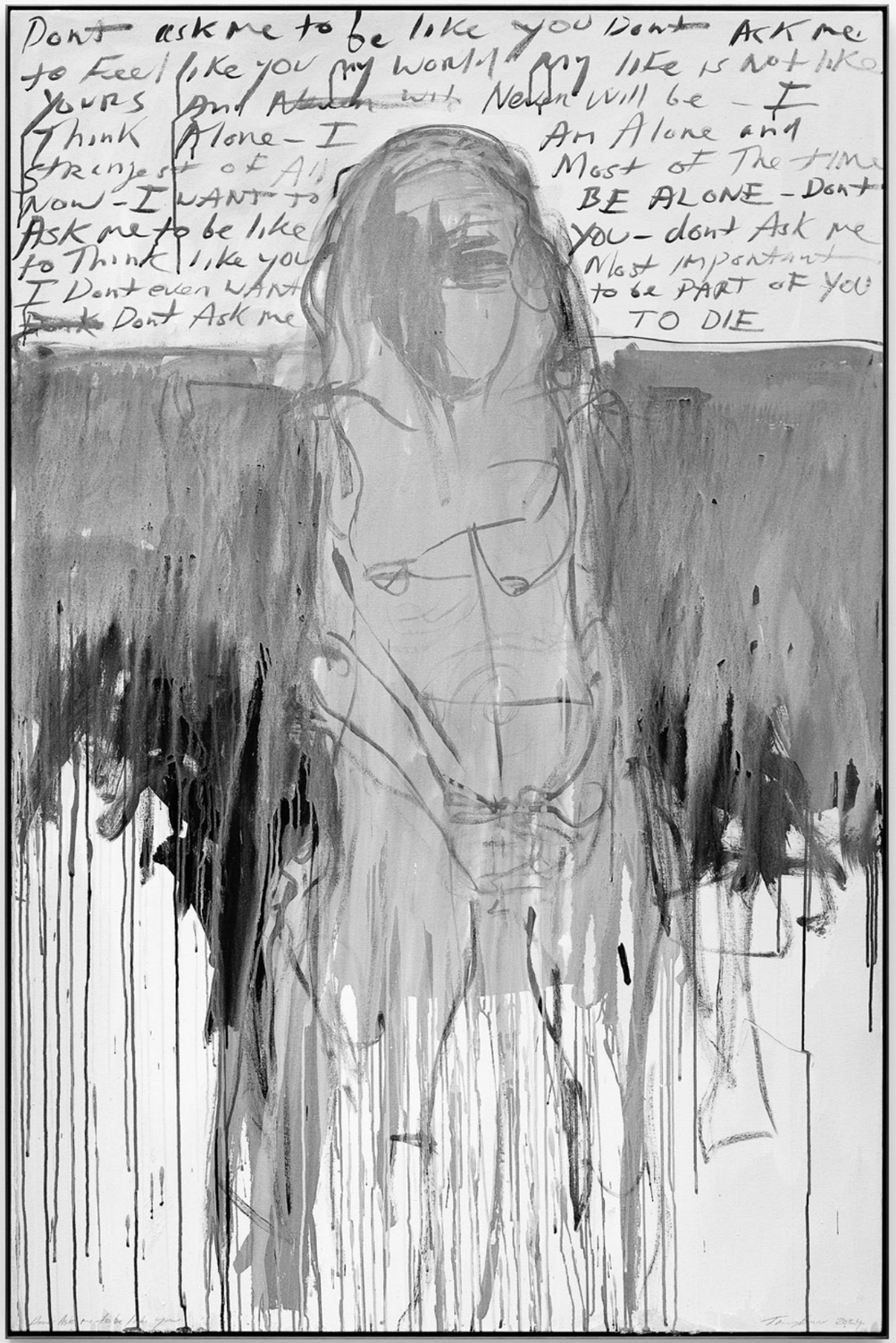
FRD 104 Leases has been amended to change the subsequent measurement of right of use (RoU) assets arising from non-concessionary leases – moving from the revaluation model to the cost model, effective from periods ending on or after 30 June 2026.

In accordance with this change, The National Gallery of Victoria has applied a modified retrospective approach to transition to the cost model.



Sugiura Hisui *Mitsukoshi department store, spring kimono collection* 1914. National Gallery of Victoria, Melbourne. S. Baillieu Myer AC and Sarah Myer, 2025 © Estate of Hisui Sugiura. Photo: Predrag Cancar/NGV

SUPPORT



(opposite)
Tracey Emin *Don't ask me to be like you* 2024. National Gallery of Victoria, Melbourne. Purchased with funds donated by Jo Horgan AM and Peter Wetenhall, 2025 © Tracey Emin. All rights reserved, DACS

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AS AT 30 JUNE 2026

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MAJOR PARTNERS

EY

QANTAS

LEARNING PARTNER

THE UNIVERSITY OF MELBOURNE

PARTNER

CORRS CHAMBERS WESTGARTH

SUPPORTERS

MOËT & CHANDON

YERING Station

Dulux

TOURISM PARTNERS

Hilton MELBOURNE LITTLE QUEEN ST

MELBOURNE AIRPORT

V/Line

MAJOR PARTNERS

QMS

Herald Sun

smoothfm 91.5

BROADSHEET

valmorgan

ROCK POST -ERS

TORCHMEDIA.

WITH THE ASSISTANCE OF

Australian Government
International Exhibitions
Insurance Program

FRIDAY NIGHTS: *CARTIER*

CHAMPAGNE PARTNER

MOËT & CHANDON

EVENT PARTNERS

Häagen-Dazs

YERING Station

VICTORIA State Government | CREATIVE VICTORIA

RAGNAR KJARTANSSON: MERCY

MEDIA PARTNER

valmorgan

VICTORIA State Government | CREATIVE VICTORIA

CHILDREN'S PLAY: RAGNAR KJARTANSSON

SUPPORTERS

Dulux

CITY OF MELBOURNE

VICTORIA State Government | CREATIVE VICTORIA

(opposite)
Visitors attending Melbourne Art Book Fair 2026, NGV International, Melbourne.
Photo: Charlie Hawks



GOVERNANCE



(opposite)
Sèvres Porcelain Factory, Sèvres (manufacturer) **Agathon Leonard** (modeller) *Dancer with scarf, from The Scarf Dance table centrepiece, model no. 13* modelled 1898, manufactured 1900–1923. National Gallery of Victoria, Melbourne. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2026. Photo: Predrag Cancar/NGV

COUNCIL OF TRUSTEES

AS AT 30 JUNE 2026

COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the *National Gallery of Victoria Act 1966* (Vic). The Act specifies that, 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria'. Section 6 of the Act stipulates that the Council shall consist of eleven members appointed by the Governor-in-Council. The Council's composition consists of:

a) a person holding a senior academic office in the visual arts in a university in Victoria
b) a person having relevant experience in relation to regional art galleries within Victoria
c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
d) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
e) seven other members nominated by the Minister.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

COUNCIL COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of Trustees and non-Trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are circulated for consideration at the next Council meeting.

COUNCIL MEETINGS

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

Ms Janet Whiting AM
Appointed President of the Council of Trustees in 2015; reappointed in 2018, 2021 and 2024

Janet Whiting AM is one of the pre-eminent commercial litigators in Australia, heading Gilbert + Tobin's Disputes practice in Melbourne. In 2015, Janet was named one of Australia's ten most influential women in the Westpac and Australian Financial Review 100 Women of Influence Awards, winning the category for 'Culture'. She has been inducted into the Victorian Honour Roll of Women and received an Order of Australia for her significant service to the community through contributions to the arts, health and major events sector and as a legal professional. Janet's other current appointments include Director, Hostplus; Member, Australia Japan Business Co-operation Committee (AJBCC) Advisory Council; Member, Newman College Council, the University of Melbourne; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Ms Preet Bains
Appointed Trustee in 2024

Preet Bains is an experienced executive and investor, having worked with some of the world's leading brands in Asia-Pacific, North America and Europe. Preet currently works as an investor and adviser to fast-growing global consumer brands. She spent a decade as an executive at Aesop, helping to grow the business in Australia and internationally to become one of Australia's most recognisable global luxury brands. She previously held management positions with LVMH in Singapore, New York and London. Preet trained as an investment banker at Macquarie Bank. She remains actively involved in entrepreneurial and philanthropic initiatives focused on improving literacy and women's education and empowerment.

Ms Krystyna Campbell-Pretty AM
Appointed Trustee in 2019; reappointed in 2022 and 2025

Krystyna Campbell-Pretty AM is a researcher and management consultant with particular expertise in qualitative research, data interpretation and reporting. Since 2015, she has focused exclusively on philanthropy. She is a Member of the NGV Foundation Board, as well as the Humanities Foundation Board at the University of Melbourne, and is Co-Chair of ACMD, an important biomedical engineering initiative of St Vincent's Health Australia. She chairs the St Peter's Eastern Hill Charitable Foundation.

Mr John Higgins AO
Appointed Trustee in 2024

John Higgins AO is Chairman of the Higgins Group, which invests across a variety of asset classes in Australia and abroad, and most recently in medical technology startups. John is a Life Member of the NGV, Chairman of the Foundation Board, and a Director of Camp Quality and Connectivity (Traumatic Brain Injury Australia). John was the inaugural Chairman of the Centre for Positive Psychology at the University of Melbourne and funded the Gerry Higgins Chair in Irish Studies and in Positive Psychology at the University of Melbourne. In 2018, John became a member of the Wilson Society of the University of Melbourne and was appointed an Officer of the Order of Australia (AO) for distinguished service to the community through philanthropic contributions to education, cultural, social welfare, children's cancer support organisations and to business.

Ms Sarah Lowe
Appointed Trustee in 2020; reappointed in 2023

Sarah Lowe is a Partner at EY with over twenty years' of experience in providing assurance and advisory services across the financial services industry. In addition to her client-serving roles, as the Managing Partner of the Oceania Financial Services practice Sarah plays a significant role in the strategic vision of the Financial Services practice, driving innovation and the development of high-performing, diverse teams across Oceania. Sarah sits on EY's Global Financial Services Leadership Team, Oceania Executive Leadership Team and has an active role in EY's Banking & Capital Markets practice across Oceania and Asia-Pacific.

Ms Rachael Neumann
Appointed Trustee in 2020; reappointed in 2023

Rachael Neumann plays across many parts of the startup ecosystem, primarily as Founding Partner at Flying Fox Ventures, an early-stage investment firm designed to mobilise more investment into startups and attract new investors to the space. Previously, Rachael was Head of Startups ANZ at Amazon Web Services, where she supported thousands of early-stage startups. Prior to this, she was Managing Director of Eventbrite Australia, launching the Melbourne-based office to further serve the APAC market. Rachael has also held two Australian Federal Government appointments through the Accelerating Commercialisation and Boosting Female Founders Initiative programs. She holds an undergraduate degree from Stanford University and two master's degrees from Columbia University. Her love for startups is matched by her passion for contemporary art, and she proudly serves on the Council of Trustees and Investment Committee at the National Gallery of Victoria.

Mr Andrew Penn AO
Appointed Trustee in 2020; reappointed in 2023

Andy Penn is Chairman of Visit Victoria and a Non-Executive Director and Chair of the Audit and Risk Committee of the Coles Group. He is a Senior Advisor with McKinsey & Company and a Special Advisor to Quintessence Labs and the Office of National Intelligence. He is a Member of the Advisory Board of REDSPICE of the Australian Signals Directorate and of the Advisory Board of Glow Financial Services, and a Member of the Quad Investors Network of the American Frontier Fund. Between 2015 and 2022, Andy was Chief Executive Officer of Telstra. Prior to joining Telstra in 2012, Andy spent twenty-three years with AXA, including as Group Chief Executive Officer AXA Asia Pacific Holdings (2006–11). Andy was the recipient of the 2020 Creative Partnerships Australia Business Leadership Award for an exceptional contribution to Australia's cultural life. In 2023, he was named an Officer of the Order of Australia (AO) for distinguished service to business, charitable organisations, youth and the arts.

Professor Gaye Sculthorpe
Appointed Trustee in 2024

Gaye Sculthorpe is Professor of Cultural Heritage and Museum Studies at Deakin University. Between 2013 and 2022, she was Head of Oceania at the British Museum, London. Gaye currently serves as a member of the Advisory Board of the Australia Studies Institute at Kings College London and as a member of the Tasmanian Aboriginal Advisory Council of the Tasmanian Museum and Art Gallery. In 2017, she was the Australian National University's Indigenous Alumnus of the Year. She has academic qualifications in history, anthropology, Aboriginal studies and museum studies.

COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2026



AUDIT, RISK AND COMPLIANCE COMMITTEE
Members: Sarah Lowe (Chair), Krystyna Campbell-Pretty AM
External members: Kate Hay (from August 2025), Carmen Lam, Bronwyn Ross

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

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

INVESTMENT COMMITTEE
Members: Andrew Penn AO (Chair), Sarah Lowe, Rachael Neumann
External members: Chris Pidcock, Andrew Sisson AO

REMUNERATION AND NOMINATIONS COMMITTEE
Members: Janet Whiting AM (Chair)
External members: Chris Thomas AM

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE
Members: Prof Gaye Sculthorpe (Chair), Tony Ellwood AM, Rachael Neumann, Andrew Penn AO
External members: Jessica Bridgfoot, Joshua White

(above)
Installation view of the 2026 Melbourne Winter Masterpieces® exhibition *CARTIER*, on display from 12 June – 4 October 2026 at NGV International, Melbourne. Photo: Danielle Castano

WORKFORCE DATA

Employment and conduct principles

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of people and culture development. Its strategy for ensuring this includes:

- recruitment, selection and probation procedures
- induction processes
- grievance resolution processes
- a performance development and progression system
- the application of Disability Action Plan and Gender Equality Action Plan initiatives, as appropriate.

Public sector values and employment principles

The NGV has policies and practices that are consistent with the Victorian Public Sector Commission's employment standards and provide for fair treatment, career opportunities and the early resolution of workplace issues. The NGV advises its employees on how to avoid conflicts of interest, how to respond to offers of gifts and how it deals with misconduct. All NGV employees are provided with induction and orientation covering:

- NGV Strategic Direction
- code of conduct for Victorian public sector employees
- policy information and training in relation to equal employment opportunity and respect for others
- NGV's grievance process
- public interest disclosure procedures
- confidentiality and intellectual property
- financial code of practice
- occupational health and safety
- other NGV policies.

Comparative workforce data

All NGV employees have been correctly classified in workforce data collections. The following tables disclose the headcount and full-time staff equivalent of all active employees of the NGV, employed in the last full pay period in June of the current reporting period (2026), and in the last full pay period in June of the previous reporting period (2025).

June 2026							
	All employees		Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
GENDER:							
Male	149	107.14	69	4	71.52	76	35.62
Female	337	218.29	124	35	139.18	178	79.11
Self-described	6	1.78	0	0	0	6	1.78
Total	492	327.21	193	39	210.70	260	116.51
AGE:							
Under 25	44	14.36	0	0	0	44	14.36
25–34	187	110.96	49	0	45.10	138	65.86
35–44	129	92.25	62	18	70.19	49	22.06
45–54	73	56.94	42	12	49.50	19	7.44
55–64	48	43.80	32	7	37.01	9	6.79
Over 64	11	8.90	8	2	8.90	1	0
Total	492	327.21	193	39	210.70	260	116.51
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	226	88.83	10	9	15.20	207	73.63
VPS3	131	113.26	78	15	85.39	38	27.87
VPS4	45	41.61	37	6	39.61	2	2.00
VPS5	44	39.30	35	5	35.30	4	4.00
VPS6	31	29.60	26	2	26.60	3	3.00
VPS7	9	8.60	7	2	8.60	0	0
Executive Officers	6	6.00	0	0	0	6	6.00
Total	492	327.21	193	39	210.70	260	116.51

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

Notes: In reporting employee numbers, the following assumptions have been applied:

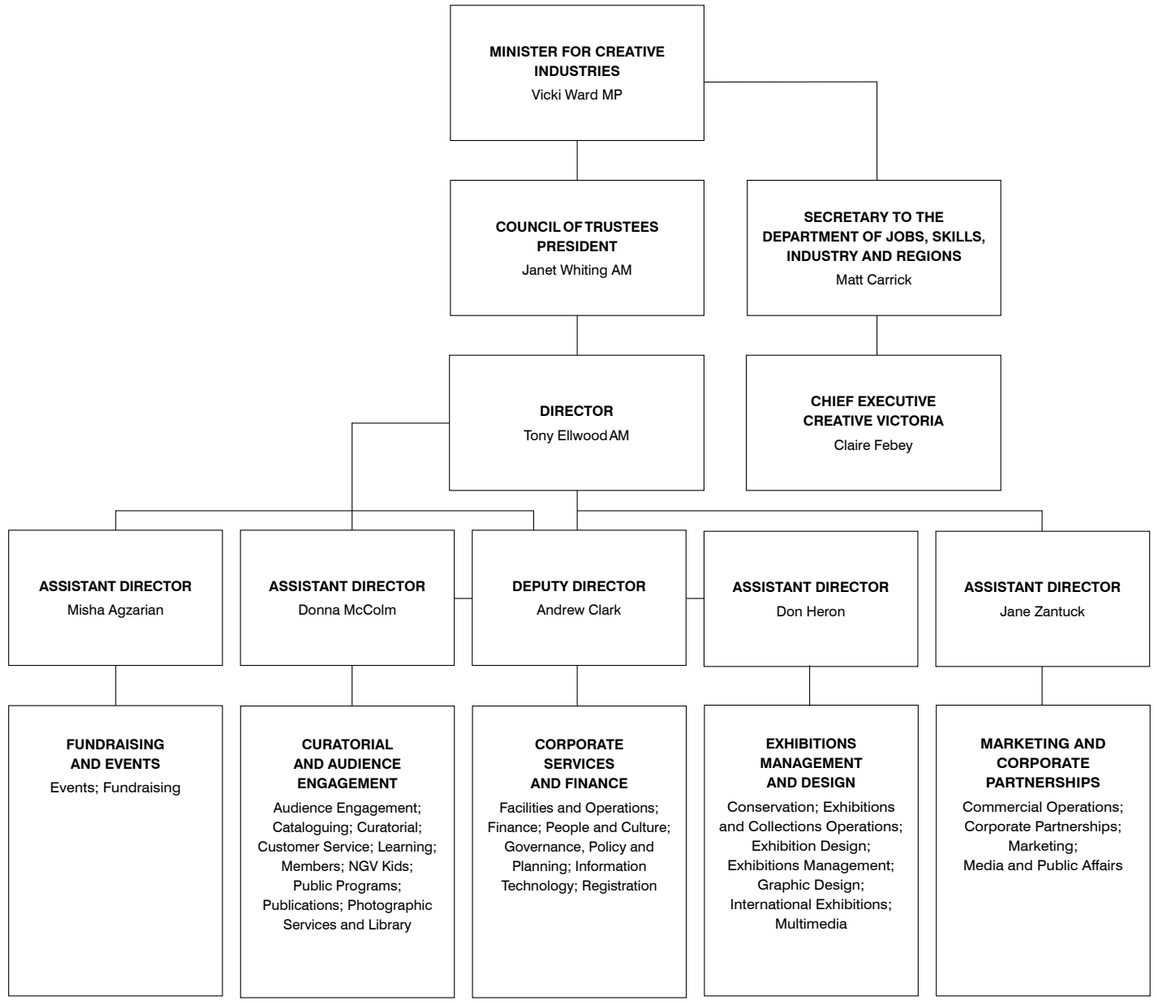
- Casual FTE is based on the hours worked in the last pay period of the financial year.
- 'Ongoing employees' includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

Occupational health and safety (OHS)
The NGV's OHS Framework is managed through an OHS Committee, which meets regularly. Outcomes against key performance indicators under the NGV's OHS framework are monitored throughout the year, with annual results provided in the table below.

Measure	KPI	2025/26	2024/25	2023/24
Incidents	Notifiable Incidents	7	3	3
	Rate of incidents per 100,000 visitors	11.5	10.1	12.8
	Number of staff incidents	23	11	28
	Rate of staff incidents per 100 FTE	6.6	3.2	8.2
	Total number of incidents	287	319	339
	Number of lost time injuries	5	4	5
WorkCover claims	Number of standard claims*	6	2	5
	Rate of standard claims per 100 FTE	1.8	0.6	1.4
	Number of lost time claims	4	1	5
	Rate of lost time standard claims per 100 FTE	1.2	0.3	1.4
	Number of claims exceeding 13 weeks	4	2	4
	Rate of claims exceeding 13 weeks per 100 FTE	1.2	0.6	1.1
	Average cost per standard claim	$12,937	$7,596	$2,642
Fatalities	Fatality claims	0	0	0
Policy currency	OHS policy current	Yes	Yes	Yes

* = excludes minor claims and rejected claims

ORGANISATIONAL STRUCTURE



OTHER CORPORATE REPORTS

COMPLIANCE WITH *THE DISABILITY ACT 2006* (Vic)
The Disability Act 2006 (Vic) reaffirms and strengthens the rights of people with disability and recognises that this requires support across the government sector and within the community. In 2025/26, the NGV published a renewed Disability Action Plan (DAP) 2026–29, developed in consultation with community representatives and endorsed by Arts Access Victoria. The plan supports the Gallery's commitment to provide inclusive and accessible exhibitions, programs and services to enable broad participation. The Disability Access Committee, with representatives from across the organisation, continue to meet regularly.

The following initiatives and programs were delivered in 2025/26:

- Relaxed sessions provided out-of-hours access to exhibitions for those who benefit from a quieter gallery experience, including people living with disability, neurodivergence, mental or chronic health conditions or frailty. Fourteen events were presented for exhibitions, including *French Impressionism*, *Kimono, Plans for the Planet: Olaf Breuning for Kids*, *Westwood | Kawakubo*, *Women Photographers 1900–1975: A Legacy of Light* and *Let's Party! Fashion for Kids Designed by Danielle Brustman* and the NGV Kids Summer Festival.
- Audio described tours featuring tactile elements were presented for people who are blind or have low vision. Events were presented for the exhibitions *French Impressionism* and *Westwood | Kawakubo.*
- Deaf-led Auslan tours, led by artists Phoenix Cheung and Elizabeth Reed were offered for the *French Impressionism* and *Westwood | Kawakubo* exhibitions. Free Auslan interpretation was also available upon request for public programs.
- Community organisations including Different Journeys, Yalingbu Yirramboi – The Royal Children's Hospital School and Monash Children's Hospital, were included in the NGV Kids on Tour outreach programming, providing free art materials and activities to partners across Victoria.
- Free dementia-friendly tours and workshops focused on the NGV Collection were provided for visitors living with dementia and their carers. An open studio session was run during Dementia Action Week.
- Staff training in dementia awareness was presented by Dementia Australia.

Accessible venue, exhibitions and displays
In 2025/26, to support disabled and neurodivergent people prepare for their visit, a suite of digital resources – including exhibition access guides and sensory guides and maps – was created for major exhibitions. In addition, a series of visual stories for schools were published to support disabled and neurodiverse students prepare for their visit.

Large-print artwork labels for major exhibitions were available on the NGV website, as well as in print. The Gallery continues to recognise the Companion Card, which provides cardholders with a second ticket to exhibitions and programs free of charge. Companion Card holders receive a concession discount.

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

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

In 2025/26, the NGV continued to create accessible web content and actively explores new technologies to enhance online accessibility. We have expanded access information across relevant event pages, improved play and pause functionality on all video content, and introduced Access Aid booking forms for visitors to complete prior to their visit.

Key exhibition pages feature consistent access information, including exhibition access guides, sensory guides and maps, and artwork labels with adjustable text size.

Recruitment
The NGV is an Equal Opportunity Employer that values diversity in the workplace. It is committed to making reasonable adjustments to ensure a positive, barrier-free recruitment process and inclusive workplace, supported by policies and practices.

CHILD SAFETY STANDARDS
In line with the Child Safe Standards under the *Child Wellbeing and Safety Act 2005* (Vic), the NGV is committed to upholding the Victorian Child Safe Standards to the best of its abilities and resources. In accordance with the Child Safe Standards, the NGV has a Child Safety and Wellbeing policy.

FREEDOM OF INFORMATION (FOI)
The *Freedom of Information Act 1982* (Vic) (the Act) allows the public a right of access to documents held by the NGV. The purpose of the Act is to extend as far as possible the right of the community to access information held by government departments, local councils, Ministers and other bodies subject to the Act.

An applicant has a right to apply for access to documents held by the NGV. This comprises documents both created by the NGV or supplied to the NGV by an external organisation or individual, and may also include maps, films, microfiche, photographs, computer printouts, computer discs, tape recordings and videotapes. Information about the type of material produced by the NGV is available on the NGV website under its Part II Information Statement.

The Act allows the NGV to refuse access, either fully or partially, to certain documents or information. Examples of documents that may not be accessed include cabinet documents; some internal working documents; law enforcement documents; documents covered by legal professional privilege, such as legal advice; personal information about other people; information provided to the NGV in-confidence and information that is confidential under another Act.

Under the Act, the FOI processing time for requests received is thirty calendar days. However, when external consultation is required under ss29, 29A, 31, 31A, 33, 34 or 35, a fifteen-day automatic extension applies. Processing time may also be extended by periods of up to thirty days, in consultation with the applicant. With the applicant's agreement, this may occur any number of times. However, obtaining an applicant's agreement for an extension cannot occur after the expiry of the timeframe for deciding a request.

If an applicant is not satisfied by a decision made by the NGV, under section 49A of the Act, they have the right to seek a review by the Office of the Victorian Information Commissioner (OVIC) within twenty-eight days of receiving a decision letter.

Making a request
FOI requests can be lodged through a written request to the NGV's Freedom of Information Officer, as detailed in section 17 of the *Freedom of Information Act 1982*. An application fee of $34.50 applies from 1 July 2026. Access charges may also be payable if the document pool is large, and the search for material time-consuming.

When making an FOI request, applicants should ensure requests are in writing, clearly identify what types of material/documents are being sought, and be accompanied by the application fee to be a valid request.

Requests for documents in the possession of the NGV should be addressed to:

Freedom of Information Officer
National Gallery of Victoria
PO Box 7259
Melbourne VIC 3004
Or via email to foi@ngv.vic.gov.au

Enquiries can be made to the NGV's FOI Officer via email at foi@ngv.vic.gov.au

FOI statistics/timeliness
During 2025/26, the NGV received six applications.
Of these requests, five were from individuals and one was from a media organisation.

There was one decision made within the statutory time periods, while five requests remain in progress as at 30 June 2026. Of the total decisions made, one was granted access in part. Of requests finalised, the average number of days over the statutory time (including extended timeframes) to decide the request was nil.

During 2025/26, nil requests were reviewed by OVIC. Nil requests were appealed to the Victorian Civil and Administrative Tribunal (VCAT).

FOI statistics/timeliness
Further information regarding the operation and scope of FOI can be obtained from the Act, regulations made under the Act and ovic.vic.gov.au.

PUBLIC INTEREST DISCLOSURES

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

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

The NGV has procedures in place to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the NGV website: https://www.ngv.vic.gov.au/about/reports-and-documents/public-interest-disclosures-procedures/

Reporting procedures
The NGV is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should be made to the Independent Broad-based Anti-corruption Commission (IBAC), the Victorian Ombudsman (VO), or the Victorian Inspectorate (VI).

Further information about making disclosures can be found at: www.ibac.vic.gov.au (IBAC); www.ombudsman.vic.gov.au (VO); and www.vicinspectorate.vic.gov.au (VI).

ENVIRONMENTAL MANAGEMENT PROGRAM

Sustainability Framework

The NGV is committed to a future where it operates sustainably within both natural and built environments. We manage our resources to minimise environmental impacts, whilst maintaining public access to the State Collection and conserving it for future generations.

The NGV has established a Sustainability Framework that includes a policy, committee, plans, and regular monitoring and reporting. As captured in the Environmental Sustainability Policy, the Gallery aims to:

- demonstrate excellence in sustainable management of resources and reduction of carbon emissions across all its activities;
- seek effective and efficient solutions to reduce its use of key resources including water and energy, and to reduce waste;
- implement, where financially and operationally practicable, initiatives to reduce the Gallery's environmental impact across the full range of its operational and programming activities;
- explore, discuss and represent environmental sustainability issues through the Gallery's acquisitions, exhibitions and programs;
- work towards key performance indicators set out in the Gallery's annual Sustainability Plan;
- ensure that all staff, volunteers, interns and work experience students are aware of their sustainability responsibilities, and that key stakeholders are aware of targets and achievements under the Sustainability Plan; and
- work with partner agencies, landlords and suppliers to deliver environmentally sustainable outcomes.

Sustainability initiatives

During 2025/26, the NGV implemented the principles of its Environmental Sustainability Policy through the following key operational activities and initiatives:

- hosted the Council of Australian Art Museum Directors (CAAMD) Sustainability Roundtable;
- continued to implement the Victorian Government's Greener Government Buildings Initiative and the NGV Energy Performance contract initiatives implemented in 2021;
- continued implementation of improvements to plant, equipment and system to increase energy performance, especially during high-usage times such as over summer peak periods, including replacement of a major passenger lift;
- continued revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies;
- continued harvesting of rainwater for use in the NGV International's moats;
- continued implementation of the Carbon Neutral Roadmap, including 100% renewable electricity (Green Energy) at both NGV International and NGV Australia;
- continued sustainable practises in Design Store Operations, including local sourcing and consolidating of orders to reduce transport and working with suppliers to reduce packaging, or choose packaging made from recyclable materials;
- continued implementation of Bizot Green Protocol's international standards that allow for wider temperature and humidity parameters for Collection and loan artworks to mitigate environmental impacts; and
- continued collection, tracking and reporting of environmental data.

Scope of reporting

This report captures the data relating to the reporting period 1 July 2025 to 30 June 2026 for the following NGV facilities:

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

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

Normalising Factor 2025/26	NGV International	NGV Australia	Total
Number of visitors	1,930,124	525,897	2,456,021
Number of hours open to the public	3,015	2,545	5,560

OUTCOMES

Greenhouse gas emissions

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

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

NGV continues to purchase 100% renewable electricity resulting in no Scope 2 emissions.

Indicator		2023/24	2024/25	2025/26
G1	Total Scope 1 (direct) greenhouse gas emissions (tCO2e0)	1,866	1,722	1,914
G2	Total Scope 2 (indirect electricity) greenhouse gas emissions (tCO2e0)	0	0	0

Electricity production and consumption

NGV's electricity usage for 2025/26 has remained consistent compared to the previous reporting year. Active monitoring of electricity consumption helps to identify areas of improvement; and a preventative maintenance program to maintain asset conditions ensures efficient operation of plant and equipment, and minimised energy waste.

Carbon emissions from remaining energy consumption continues at zero due to the purchase of 100% Green Energy.

Indicator		2023/24	2024/25	2025/26
EL1	**Total electricity consumption segmented by source (MWh)**	**12,715**	**13,300**	**13,003**
	Purchased Electricity	12,599	13,182	12,892
	Self-generated	116	118	111
EL2	**On-site electricity generated segmented by usage and source (Solar PV) (MWh)**	**116**	**118**	**111**
	Consumption behind-the-meter	116	118	111
EL3	**On-site installed generation capacity segmented by source (MWh)**	**0.1**	0.1	0.1
	Solar PV	0.1	0.1	0.1
EL4	**Total electricity offsets segmented by offset type (MWh)**	**12,715**	**13,300**	**13,003**
	LGC's Voluntarily retired by the entity	0	0	0
	Green Power	12,715	13,300	13,003
	Certified Climate active carbon neutral electricity purchased	0	0	0
	Greenhouse gas emissions from electricity consumption (tCO2e)	**0**	**0**	**0**

Stationary fuel

NGV saw an increase in Natural Gas usage due to aging Arts Centre Melbourne central plant assets.

The diesel usage reflects increased generator use associated with the Melbourne Arts Precinct Transformation (MAPT) project.

Indicator		2023/24	2024/25	2025/26
F1	**Total fuels used in buildings and machinery segmented by fuel type (MJ)**	**35,791,129**	**33,355,270**	**37,126,361**
	Diesel	111,129	32,270	68,361
	Natural Gas	35,680,000	33,323,000	37,058,000
F2	**Greenhouse gas emissions from stationary fuel consumption segmented by fuel type (tCO2e)**	**1,846.80**	**1,719.40**	**1,914.40**
	Carbon Emissions from Diesel (tCO2e)	7.80	2.27	4.80
	Carbon Emissions from Natural Gas (tCO2e)	1,839.00	1,717.13	1,909.58

Transportation

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

In 2023/24 NGV replaced two petrol vehicles with electric powered vehicles. In 2024/25 the two remaining petrol vehicles were replaced with one electric powered vehicle and one diesel vehicle, resulting in a complete reduction in Petrol usage and fluctuations in diesel usage depending on operational requirements.

NGV uses 100% Green Power for charging the electric powered vehicles.

Indicator		2023/24	2024/25	2025/26
T1	**Total energy used in transportation within the entity segmented by fuel type and vehicle category (MJ)**	**85,198**	**98,044**	**68,322**
	Passenger Vehicles (Petrol)	6,840	0	0
	Delivery Vehicles (Diesel)	78,358	98,044	68,322
T2	**Number and proportion of vehicles in the organisational boundary segmented by engine/fuel type and vehicle category**	**6**	**6**	**6**
	Number of Passenger Vehicles (Petrol)	2	0	0
	Number of Delivery Vehicles (Diesel)	2	3	3
	Number of Passenger Vehicles (Electric)	2	3	3
T3	**Greenhouse gas emissions from vehicle fleet segmented by fuel type and vehicle category (tCO2e0)**	**>0.001**	**6.90**	**4.81**
	Carbon Emissions from Passenger Vehicles (Petrol)	>0.001	0	0
	Carbon Emissions from Delivery Vehicles (Diesel)	>0.001	6.90	4.81
	Carbon Emissions from Passenger Vehicles (Electric)	0	0	0

NGV updated it's GHG emissions calculator to the Victorian State Government DEECA Environmental Data Reporting Tool in 2024/25, resulting in a change in emissions for transportation.

Total energy usage
In 2025/26 NGV's total energy usage has increased due to the increase in Natural Gas usage. Energy usage from electricity has remained at a consistent level.

NGV continues to purchase 100% green power.

Indicator		2023/24	2024/25	2025/26
E1	**Total energy usage from fuels (MJ)**	**35,876,320**	**33,355,270**	**37,126,361**
E2	**Total energy usage from electricity (MJ)**	**45,773,13**	**47,878,617**	**46,809,654**
E3	**Total energy usage segmented into renewable and non-renewable sources**	**81,649,450**	**81,233,887**	**83,936,015**
	Renewable	45,773,130	47,878,617	46,809,654
	Non-renewable	35,876,327	33,355,270	37,126,361
E4	**Units of energy used normalised by visitors (MJ/Visitor)**	**31**	**26**	**34**

Sustainable buildings and infrastructure
NGV did not build or acquire any new buildings during the 2025/26 reporting period.

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

COMPLIANCE WITH THE *BUILDING ACT 1993*
During 2025/26, the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3006 (NGV International) complied with all provisions outlined in the *Building Act* 1993 and the National Construction Code. As of 19 June 2026, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2025/26, the NGV completed several projects at NGV International as part of the Gallery's asset renewal and capital works program. The NGV was issued with 12 building permits for capital works projects of more than $50,000 in value, including exhibition construction, at NGV International and The Ian Potter Centre: NGV Australia. For each permit, a registered building surveyor provided the appropriate inspection certificate at the completion of the projects. No changes to the occupancy levels of either building were required as a result of these projects. No emergency or building orders were issued in relation to buildings owned and operated by the NGV.

The NGV regularly (at least annually) conducts condition inspections of all buildings and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans and completed taking into account assessments of risk and availability of financial and other resources.

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

COMPETITIVE NEUTRALITY POLICY

Competitive neutrality requires government businesses to ensure that where services compete, or potentially compete, with the private sector, any net advantage arising from government ownership is accounted for if it is not in the public interest. Government businesses that undertake significant business activities are required to implement competitive neutrality measures (such as setting competitive neutral prices), which accounts for any net advantage that comes from public ownership. Competitive neutrality policy supports fair competition between public and private businesses and provides government businesses with a tool to enhance decisions on resource allocation. This policy does not override other policy objectives of government and focuses on removing resource allocation distortions.

The NGV continues to comply with the requirements under the Intergovernmental Agreement on National Competition Policy, and Competition and Infrastructure Reform Agreement. However, the Gallery does not currently carry out any significant business activities that fall within the scope of the Competitive Neutrality Policy.

IMPLEMENTATION OF LOCAL JOBS FIRST
The Local Jobs First Act 2003 brings together the Victorian Industry Participation Policy (VIPP) and Major Project Skills Guarantee (MPSG) Policy. Application of the Local Jobs First policy is mandatory for all Victorian Government departments and agencies including the NGV.

The Local Jobs First Policy applies to all projects valued at $3 million or more in state-wide and Metropolitan Melbourne projects or valued at $1 million or more for regional Victoria projects.

During 2025/26, the NGV did not undertake any procurements that met the criteria.

IMPLEMENTATION OF SOCIAL PROCUREMENT FRAMEWORK

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

The NGV's Social Procurement Strategy, developed in line with this framework, has the following objectives, which are embedded in the gallery's procurement of major services contracts:

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

In 2025/26, the NGV undertook procurement for Facilities Support Services, which included Social Procurement evaluation criteria. The NGV will monitor the appointed service provider to ensure that they deliver on their commitments under their contract. The NGV continues to monitor the delivery of social procurement commitments under the NGV Cleaning and Waste Management contract.

The NGV did not have any direct spend in 2025/26.

DISCLOSURE OF EMERGENCY PROCUREMENT
During 2025/26, the NGV did not activate Emergency Procurement in accordance with the requirements of government policy and accompanying guidelines, and no new contracts were awarded in connection with an emergency.

DISCLOSURE OF PROCUREMENT COMPLAINTS
Under the Governance Policy of the Victorian Government Purchasing Board (VGPB), the NGV must disclose any formal complaints relating to the procurement of goods and services received through its procurement complaints management system.

The National Gallery of Victoria (NGV) did not receive any formal complaints through its procurement complaints management system for the year ended 30 June 2026.

CONSULTANCIES
In 2025/26, there were two consultancies where the total fees payable to the consultants were $10,000 or greater. The total expenditure incurred during 2025/26 in relation to these consultancies was $125,000 (excl. GST). Details of individual consultancies can be viewed at https://www.ngv.vic.gov.au/about/reports-and-documents. In 2025/26, there were four consultancies where the total fees payable to the consultants were less than $10,000. The total expenditure incurred during 2025/26 in relation to these consultancies was $21,950 (excl. GST).

REVIEWS AND STUDIES EXPENDITURE

During 2025/26, the NGV did not undertake any reviews of studies requiring disclosure (excludes commercial-in-confidence or commercially sensitive reviews).

GRANTS AND TRANSFER PAYMENTS (OTHER THAN CONTRIBUTIONS BY OWNERS)

During 2025/26, the NGV did not provide financial assistance to any companies or organisations requiring disclosure.

ADVERTISING AND COMMUNICATIONS EXPENDITURE

($ thousand)

Details of government advertising expenditure (campaigns with a media spend of $100,000 or greater)

Campaign summary	Start / end date	Advertising (media expenditure excl. GST)	Creative and campaign development expenditure (excl. GST)	Research expenditure (excl. GST)	Post-campaign evaluation expenditure (excl. GST)	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	Total
MELBOURNE WINTER MASTERPIECES® 2025: *FRENCH IMPRESSIONISM FROM THE MUSEUM OF FINE ARTS, BOSTON*								
NGV's integrated marketing campaign for the Melbourne Winter Masterpieces® 2025: *French Impressionism from the Museum of Fine Arts, Boston* exhibition drew over 280,000 visitors to the exhibition. Promotional activity spanned print, digital, social, cinema and radio, high impact transit and out of home advertising in metro Melbourne, regional Victoria and key interstate markets. The campaign was further supported by digital content shared across NGV's online channels.	6 June – 5 October 2025	Planned: 440 Actual: 452	Planned: 0 Actual: 0	Planned: 0 Actual: 1	Planned: 0 Actual: 0	Planned: 5 Actual: 4.6	Planned: 5 Actual: 4	Planned: 450 Actual: 462
WESTWOOD | KAWAKUBO								
NGV's marketing campaign for *Westwood | Kawakubo* successfully attracted over 200,570 Victorian, interstate and international visitors to the Gallery. The marketing campaign featured outdoor, transit, cinema, print, digital and social media placements. The campaign leveraged media partnerships to broaden reach and impact across metro Melbourne, regional Victoria and key interstate markets.	7 December 2025 – 19 April 2026	Planned: 700 Actual: 701	Planned: 0 Actual: 0	Planned: 30 Actual: 27	Planned: 0 Actual: 0	Planned: 25 Actual: 28	Planned: 10 Actual: 15	Planned: 765 Actual: 771
MELBOURNE WINTER MASTERPIECES® 2026: *CARTIER*								
NGV's strategic marketing campaign for the Melbourne Winter Masterpieces® 2026: exhibition *CARTIER* exhibition commenced in May and spanned local, regional and interstate markets. Driving awareness through a mix of premium out of home, transit, print, digital, social, cinema and audio advertising, the campaign prioritised media partnerships to maximise reach. The campaign was further supported by rich content shared across NGV's digital channels.	12 June – 4 October 2026	Planned: 280 Actual: 271	Planned: 0 Actual: 0	Planned: 20 Actual: 18	Planned: 0 Actual: 0	Planned: 25 Actual: 40	Planned: 0 Actual: 2	Planned: 325 Actual: 331

INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2025/26 reporting period, the National Gallery of Victoria had a total ICT expenditure of $7,639,587 with the details shown below.

($ thousand)

Business As Usual (BAU) ICT expenditure	Non-Business As Usual (non-BAU) ICT expenditure		
Total	Total (Operational Expenditure and Capital Expenditure)	Operational Expenditure	Capital Expenditure
7523	117	117	0

ICT expenditure refers to the NGV's costs in providing business enabling ICT services within the current reporting period.

It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure.

Non-BAU ICT expenditure relates to extending or enhancing the NGV's current ICT capabilities.

BAU ICT expenditure is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.



(opposite)
Visitors at the *FUTURE COUNTRY: Country Road + NGV First Nations Commissions 2026* exhibition on display from 20 March – 13 September 2026 at The Ian Potter Centre: NGV Australia, Fed Square. Photo: Thomas McCammon

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions 2018 under the *Financial Management Act 1994*, details in respect of the items listed below have been retained by the NGV and are available on request, subject to the provisions of the *Freedom of Information Act 1982*:

- A statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- Details of publications the NGV produces about the activities of the Gallery, and where they can be obtained
- Details of changes in prices, fees, charges, rates and levies the NGV charges for its services
- Details of any major external reviews carried out in respect of the operation of the NGV
- Details of any major research and development activities undertaken by the NGV
- Details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit
- Details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of services provided by the Gallery
- Details of assessments and measures undertaken to improve the occupational health and safety of employees
- A general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes
- A list of the NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved
- Details of all consultancies and contractors including:
  (i) consultants/contractors engaged
  (ii) services provided
  (iii) expenditure committed to for each engagement.

This information is available on request from:
Associate Director, Governance, Policy, Planning, Registration, IT and AI Strategy Phone: 03 8620 2222
Email: enquiries@ngv.vic.gov.au

The following information is not relevant to the NGV for the reasons set out below:

- Details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary (no shares have ever been issued in the NGV).

National Gallery of Victoria Financial Management Compliance Attestation Statement

I, Sarah Lowe, on behalf of the Council of Trustees of the National Gallery of Victoria, certify that the National Gallery of Victoria has no Material Compliance Deficiency with respect to the applicable Standing Directions under the *Financial Management Act 1994* and Instructions.



Sarah Lowe
Chair, Audit, Risk and Compliance Committee,
Council of Trustees of the National Gallery of Victoria

27 August 2026

DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation and pronouncements. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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NATIONAL GALLERY OF VICTORIA
180 ST KILDA ROAD, MELBOURNE VIC 3004 | PO BOX 7259 MELBOURNE VIC 3004 AUSTRALIA
TELEPHONE 61 3 8620 2222 | NGV.MELBOURNE