



NGV 2012/13 ANNUAL REPORT

COUNCIL OF TRUSTEES OF
THE NATIONAL GALLERY OF
VICTORIA, AUSTRALIA

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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

St Kilda Road

Melbourne VIC 8004

Australia

Ph: +61 3 8620 2222

ngv.vic.gov.au

Cover image

Céleste Boursier-Mougenot

clinamen 2013

Purchased NGV Foundation in memory
of Loti Smorgon AO, 2013

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ABOUT THE NATIONAL GALLERY OF VICTORIA

ORIGINS

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

GOVERNANCE

The *National Gallery of Victoria Act 1966* established the NGV as a statutory authority which currently sits within the Department of Premier and Cabinet. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for the Arts.

COUNCIL OF TRUSTEES FUNCTIONS

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

- control, manage, operate, promote, develop and maintain the National Gallery and the National Gallery Land
- maintain, conserve, develop and promote the State Collection of works of art
- make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines, with a view to the most advantageous use of the State Collection
- conduct public programs and exhibitions of material within the State Collection
- carry out and make available such other services, including computer 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 in 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 70,000 works, including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles and multimedia.

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 10am–5pm
Closed Tuesdays

THE IAN POTTER CENTRE:

NGV AUSTRALIA

Federation Square
Open 10am–5pm
Closed Mondays

2012/13 HIGHLIGHTS

- In August 2012 Orazio Gentileschi's *The mocking of Christ*, 1628–35, was acquired, an outstanding addition to the Gallery's holdings of Italian and Spanish Baroque art; the generosity of many donors enabled its acquisition in honour of outgoing Director Dr Gerard Vaughan AM
- The 2012 Melbourne Winter Masterpieces exhibition *Napoleon: Revolution to Empire* was successfully presented, and closed in October
- A beguiling contemporary sculpture, Kohei Nawa's *PixCell-Red Deer*, 2012, was presented to the NGV through the Felton Bequest; the work is on display in the foyer of NGV International and has received a strong positive response from Gallery visitors
- The NGV worked closely with Melbourne artist Jon Campbell to develop the interactive children's exhibition *just sing what you feel*, which opened at The Ian Potter Centre: NGV Australia in December 2012
- NGV Summer, a suite of fresh and exciting exhibitions, new public programs and events, was launched and attracted a broad audience, including children and families; the innovative range of summer exhibitions had a strong focus on contemporary art
- The NGV's participation in the inaugural White Night Melbourne event was a great success, with 65,000 people attending programs across both venues
- Drop-by Drawing was a hugely popular NGV Summer program in which works of art from the NGV Collection inspired visitors to sketch in the Gallery under the guidance of leading Australian artists
- NGV conservators completed the examination, cleaning and restoration of Correggio's *Madonna and Child with infant St John the Baptist*, c.1514–15, which will be returned to display in a rare sixteenth-century tabernacle frame, recently acquired through a generous gift from Andrew Sisson
- As part of a focus on showcasing the strength and diversity of the permanent collection, the NGV opened *Mix Tape 1980s: Appropriation, Subculture, Critical Style* in April 2013; the exhibition was an engaging display of contemporary Australian painting, drawing, photography, installation, fashion and design
- After extensive refurbishment, the NGV's Asian galleries reopened in October 2012, incorporating a new gallery dedicated to the display of Japanese art made possible through the generosity of Pauline Gandel; this refurbishment has enabled important works from the Asian Art collection to be displayed, some for the first time
- In May 2013 the tenth Melbourne Winter Masterpieces exhibition, *Monet's Garden: The Musée Marmottan Monet, Paris*, opened; this stunning show includes more than fifty masterpieces by Claude Monet from the Musée Marmottan Monet, as well as paintings from leading international museums and private collections
- Complementing *Monet's Garden*, the exhibition *Australian Impressionists in France* opened at The Ian Potter Centre: NGV Australia in June 2013, an exhibition which brings together over 120 paintings, prints and drawings from major public and private collections around the world
- This year saw a huge increase in the number of records of works of art displayed online; 83% of the NGV's Collection is now fully searchable through the NGV website
- Over \$7.3 million was raised in new philanthropic grants and donations
- The NGV received a strong level of support from government, corporate and individual philanthropists, including support for *Melbourne Now*, which will be the most ambitious and expansive contemporary project ever undertaken at the NGV

PRESIDENT'S REVIEW

The 2012/13 financial year has marked the beginning of a new era for the National Gallery of Victoria. In July 2012 we welcomed new Director Tony Ellwood, new Deputy Director Andrew Clark and the appointment of Isobel Crombie in her new role as Acting Assistant Director, Curatorial and Collection Management. Tony has returned to the NGV after five extremely successful and innovative years as Director of the Queensland Art Gallery/Gallery of Modern Art. The arrival of our new leadership team has seen the NGV enjoy a year of remarkable productivity and revitalisation, as evidenced by the breadth of new initiatives, exhibitions and programs highlighted in this report.

On behalf of the NGV and the wider community, I would like to begin by acknowledging my predecessor Allan Myers AO QC for his enormous contribution to the Gallery. Allan's term as President of the Council of Trustees from 2004 to 2012 was marked by his meticulous and considered stewardship of the NGV. His philanthropic leadership resulted in the acquisition of a number of significant additions to the NGV Collection and was inspirational in encouraging new and existing donors to give generously. Allan's attention to the Gallery's governance was exemplary and it is my privilege to inherit the post from such a distinguished leader. I would also like to acknowledge and thank outgoing trustees Angela Ndalians and Naomi Milgrom AO for their very considerable contributions, and welcome our newest trustee Corbett Lyon, who joined the Council of Trustees in August 2012.

In July 2012, the NGV farewelled our exceptional former Director Dr Gerard Vaughan AM. In his thirteen years of distinguished leadership, Gerard oversaw a period of tremendous growth at the Gallery, including the construction and opening of our second site, The Ian Potter Centre: NGV

Australia, in 2002, the redesign of NGV International by architect Mario Bellini, completed in 2003, and the addition of many significant works of art to the NGV Collection. We also farewelled Deputy Director Frances Lindsay AM in August 2012 after twelve years of committed service to the NGV, which included her stewardship of The Ian Potter Centre: NGV Australia during its construction and subsequent success as Australia's first public gallery dedicated entirely to Australian art.

It was very fitting that Allan Myers, Maria Myers AO, Gerard Vaughan, Rosemary Flanders and Frances Lindsay were honoured as Life Members of the NGV this year. Life Membership is the highest award conferred by the NGV, recognising people who have made an outstanding contribution to its welfare and collections. I offer them my warmest congratulations.

A major focus this year has been the development of a new strategic vision and business plan. The executive management team, in close consultation with senior managers from each area of the NGV's operations, has worked with the Council of Trustees and senior staff from Arts Victoria to craft both the *Strategic Direction 2013–16* and *Corporate Plan 2013–16*. Much rigour has gone into capturing the energy and vitality of our vision for the NGV, and both documents will guide the exciting process of innovation we have planned for the immediate future. The development of a comprehensive collection strategy is another important achievement.

The past year has also seen a focus on profiling the strength and diversity of the permanent collection. *Negotiating this World: Contemporary Australian Art and Thrown: Studio Ceramics from the Kenneth Hood Bequest*, both displayed at The Ian Potter Centre: NGV Australia, as well as *Kings over the water* and *Bea Maddock* at NGV

International, are just some of the vibrant exhibitions that brought elements of our great collection to new audiences. The NGV's outstanding collection of historical Asian art has never looked better thanks to a major refurbishment of the Asian Art galleries, including the opening of a new gallery dedicated to the unique and diverse aspects of Japanese culture, made possible by the exceptional generosity of Pauline Gandel.

A focus of our exhibition strategy is to build new audiences and engage with the community in creative and meaningful ways. Children and families are central to exhibition and program planning, and highlights this year included the *just sing what you feel* kids exhibition and the publication of *Monet's Garden: A Book for Kids*.

The exhibition schedule has not only been wide-ranging and dynamic but has also engaged a broad community. The year commenced with the concluding period of the critically acclaimed ninth Melbourne Winter Masterpieces exhibition *Napoleon: Revolution to Empire*. The tenth exhibition in the series, *Monet's Garden: The Musée Marmottan Monet, Paris*, opened in May by The Hon. Heidi Victoria MP, Minister for the Arts, has received extensive and positive press coverage and pleasingly strong attendances.

The NGV could not operate without the support of the community, and on behalf of the Council of Trustees I would particularly like to thank our many donors, sponsors and volunteers for their continued generous support and commitment. I would also like to most gratefully acknowledge the contributions and support of the NGV Foundation Board led by Jason Yeap OAM, the NGV Women's Association led by Esther Frankiel, the NGV Business Council led by Steve Clifford, the Voluntary Guides led by Sarah Watts, and the Friends of the Gallery Library led by Ian Brown.

The breadth of the Gallery's undertakings would not be possible without government support, in particular from The Hon. Dr Denis Naphthine MP, Premier of Victoria; The Hon. Heidi Victoria MP, Minister for the Arts; Penny Hutchinson, Director of Arts Victoria, and her staff. I would also like to thank former Premier of Victoria The Hon. Ted Baillieu for his support during his term in office.

In May the Minister for the Arts announced a major Victorian Government funding commitment to support the development of our NGV Summer exhibitions and events program, as well as to support large-scale, innovative programming for children and families and to renew gallery spaces across both buildings. This funding will enable the Gallery to reach new audiences with some truly exhilarating projects, starting with *Melbourne Now*, during the 2013/14 summer, the largest and most ambitious exhibition ever undertaken by the NGV. We are most grateful to the Victorian Government for their support and look forward to working with them as we pursue the next phase of the NGV's development. We are also grateful for the ongoing commitment of the Federal Government, whose Cultural Gifts Program supported the donation this year of 385 works of art valued at \$5,515,790.

The NGV has had a busy and successful year. I congratulate Director Tony Ellwood, the executive management team and all NGV staff for their dedication to excellence and for their exceptional achievements in 2012/13. I would also like to thank my fellow trustees Susan Cohn, Peter Edwards, Corbett Lyon, Andrew Sisson, Michael Ullmer and Jason Yeap for the time, expertise and energy they continue to contribute.

The National Gallery of Victoria is the product of the vision, commitment and generosity of generations of Victorians. The cumulative legacy of our predecessors is a source of great

inspiration to the many people involved with the NGV at all levels, and a source of great community pride. As a new chapter in the life of the NGV begins, the challenge for us all is to at least match the achievements of our predecessors, leaving this great cultural institution even better than we found it.

Bruce Parncutt
President, Council of Trustees
July 2013

DIRECTOR'S REVIEW

I am delighted to report on the operations of the National Gallery of Victoria for the 2012/13 financial year. Returning as Director to this eminent institution I know so intimately, having previously served as Deputy Director for seven years (2001–07), has been an exciting and humbling experience. Alongside me, I welcome on board a new leadership team in Deputy Director Andrew Clark and Acting Assistant Director, Curatorial and Collection Management, Isobel Crombie.

My sincere thanks go to the previous leadership, including Allan Myers AO QC, who retired as President of the Council of Trustees in October 2012 after nine years of distinguished service. Despite his extremely busy schedule, Allan dedicated an extraordinary amount of time and careful attention to the Gallery's governance and strategic leadership. His commitment to growing philanthropic support for the NGV was underscored by his and his wife Maria's own generous donations to the Gallery. I thank Allan and Maria Myers for their generous contribution to the Orazio Gentileschi appeal. My thanks also extend to Angela Ndalani, trustee from 2004 to 2013, and to Naomi Milgrom AO, trustee from 2011 to 2013, for their enthusiasm and dedication to the NGV.

I gratefully acknowledge the outgoing Director Dr Gerard Vaughan AM, whose commitment over the past twelve years ensured the Gallery is the dynamic and vital organisation we know today. Our heartfelt thanks also go to Frances Lindsay AM, Deputy Director from 2007 to 2012 and Deputy Director, Australian Art, from 2000 to 2007. The depth of Frances's knowledge of visual art and her dedication to the NGV Collection has left a remarkable legacy.

The 2012/13 year has seen an extraordinary amount of renewal and fresh activity at the NGV. Our magnificent heritage and contemporary collections have continued

to grow through careful and considered curatorship, guided by a comprehensive collection strategy. A total of 815 works have been acquired over the past twelve months, the great diversity of which represents that of the NGV Collection. I acknowledge the generosity of so many artists, donors and supporters of the Gallery who have gifted works of art or donated funds that have enabled the acquisition of great art. Through their generosity, we continue to build a collection that is meaningful to our whole community.

In August we acquired an important Italian Baroque painting, *The mocking of Christ*, 1628–35, by Orazio Gentileschi. This imposing work is an outstanding addition to the Gallery's holdings of Italian and Spanish Baroque art. The Loti & Victor Smorgon Fund enabled the NGV to successfully bid at auction for Peter Upward's *October still*, 1962, a large-scale gestural abstract painting. The Australian Government's Cultural Gifts Program enabled the acquisition of some outstanding works of art, notably a remarkable gift from Dr Douglas Kagi of 182 prints by one American and nine British artists, a suite of Australian and international works generously donated by Rio Tinto, and two works by John Brack – *Recumbent nude*, 1980, and *From A to Z*, 1985 – generously gifted by an anonymous donor. The enduring generosity of Dr Robert Wilson continued this year with a further 170 gifts to the NGV Collection.

The importance of engaging the community with the collection has been a driving factor in our reinvigoration of the communal and foyer spaces at NGV International and The Ian Potter Centre: NGV Australia. The entrances of both venues have been transformed by immersive displays of recent acquisitions and commissions, complemented by works from the collection, which encourage visitors to actively participate and engage with art on exhibition. From October to

April, in conjunction with the exhibition *RALLY: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho*, the Waterwall was adorned by a large-scale mural by artist Eko Nugroho, under which visitors were invited to sit and draw comics, and an arresting installation by Jompet Kuswidananto, *The commoners*, 2012, was positioned in the centre of Federation Court.

Visitors have been delighted and enthralled by Céleste Boursier-Mougenot's beautiful, large-scale acoustic installation *clinamen*, 2013, on display in Federation Court since May. In this work, white porcelain bowls circulate gently upon an intensely blue pool, reverberating and chiming as they softly collide. The installation of *clinamen* was generously supported by the Loti & Victor Smorgon Fund. The NGV Foundation has subsequently acquired this work in memory of Loti Smorgon AO. In June we acquired contemporary Japanese artist Kohei Nawa's *PixCell-Red Deer*, 2012, through the Felton Bequest, a sculptural work in which a taxidermied deer is covered in glass beads, creating a new organism of mesmerising texture and form. *PixCell-Red Deer* has been on display in the foyer of NGV International, behind the Waterwall, since April.

In January we launched NGV Summer, a suite of fresh and exciting exhibitions, programs and events with a strong focus on contemporary art and interactive experiences designed to revitalise Melburnians' engagement with the Gallery. Community participation in NGV Summer was very high. Drop-by Drawing, a program in which members of the public were invited to sketch in the 19th Century European Painting and Sculpture gallery facilitated and guided by a local artist, proved hugely popular, with each session filled to capacity. Our series of summer music and picnic sessions in the Grollo Equiset Garden also proved popular, helping establish the NGV as a key events destination during the summer months.

Also as part of NGV Summer, the work of two major, internationally renowned contemporary photographers, Thomas Demand and Jeff Wall, was showcased in concurrent exhibitions from November 2012 to March 2013. Organised in collaboration with the Museum of Contemporary Art, Tokyo, *Thomas Demand* was displayed at NGV International and featured fourteen photographs and three 35 mm films by the Berlin-based artist. The exhibition was well attended and received much critical acclaim. *Jeff Wall Photographs* at The Ian Potter Centre: NGV Australia was the first in-depth exhibition of the Canadian artist's work held in Australia.

In addition to a renewed emphasis on contemporary art, another major focus this year has been showcasing the strength and diversity of the Gallery's permanent collection. New initiatives include providing more opportunities for broader collection displays such as exhibiting a rotating series of light sensitive works alongside painting and sculpture. Opened in April 2013 at The Ian Potter Centre: NGV Australia, the exhibition *Mix Tape 1980s: Appropriation, Subculture, Critical Style* is a dynamic display of contemporary Australian painting, drawing, photography, installation, fashion and design works from the NGV Collection.

From November, *Containment: Cicely and Colin Rigg Contemporary Design Award* showcased Victorians' innovation in contemporary design practice in an exhibition themed around the notions of vessels and containment. The award is a reflection of the NGV's continuing support for and commitment to contemporary design. *Ballet and Fashion*, a joint project between The Australian Ballet and the NGV, also opened in November at NGV International showcasing some of the most successful collaborations between fashion designers and dance companies over the past three decades.

Designing exhibitions that facilitate rich and immersive experiences for our audiences has been a direct strategy this year. Our much anticipated tenth Melbourne Winter Masterpieces exhibition *Monet's Garden: The Musée Marmottan Monet, Paris*, organised in association with Art Exhibitions Australia, opened in May. The show contains more than sixty works by the master of French Impressionism, the majority of which have been loaned by the Musée Marmottan Monet. In the exhibition's final room, a specially commissioned film, *The Last Day at Giverny*, is projected on a 180-degree screen, surrounding visitors in footage of Monet's garden at Giverny as it is today. An engaging range of public programs has accompanied the exhibition, and from July 2013 an exciting series of live music performances was held on Friday evenings at the Gallery to coincide with extended opening hours.

At The Ian Potter Centre: NGV Australia the exhibition *Australian Impressionists in France*, which opened in June, is a beautiful counterpoint to *Monet's Garden: The Musée Marmottan Monet, Paris*, and forms a thematic connection between the exhibitions and both NGV sites. *Australian Impressionists in France* brings together more than 120 works, including important paintings by John Russell, E. Phillips Fox and Charles Conder, and provides new scholarship on the relationship between Australian artists of the time, their European counterparts and the Impressionist movement.

This year has seen a renewed focus on programming for children and families. Two exhibitions opened during the year in which children and very young audiences were positioned at the centre of the planning process. In preparing *just sing what you feel*, we worked closely with Melbourne artist Jon Campbell to conceptualise a fully interactive experience for kids. The exhibition encouraged young visitors to contribute to,

and play with, contemporary art and music. *Robin Rhode: The Call of Walls*, which opened in May 2013, includes a special exhibition, *Paries Pictus*, that encourages youth and families to come together to draw and colour in an installation of large-scale paste-ups. The South African, Berlin-based artist travelled to Melbourne prior to the show's opening to collaborate with a group of local primary school children on this performance project. Rhode, like many contemporary artists, addresses a growing desire for art to be experienced in an inclusive and interactive manner.

Accompanying our new concentration on children's engagement with exhibitions and the NGV Collection is a growing focus on the publication of children's books. *Monet's Garden: A Book for Kids* is an exciting new publication written and developed especially for children aged five and above as part of this year's Melbourne Winter Masterpieces exhibition. A kids book will also be published in conjunction with *Melbourne Now*.

On 23 February the NGV participated in the first White Night Melbourne event, with both galleries remaining open throughout the night. NGV International was illuminated by light projections, and French artist Michel Blazy's installation *Bouquet Final 2*, 2013, transformed the Great Hall into a sculptural cascade of billowing foam. The all-night program of live music and events received a fantastic response from the people of Melbourne. Through our broad and increasingly relevant engagement and connection with the community, the NGV continues to command a central place in the cultural life of this vibrant city.

I must acknowledge our many benefactors, partners and supporters without whom none of this would be possible. I would especially like to thank the NGV Council of Trustees for their dedication and commitment, and also

the NGV staff whose utmost professionalism ensures our collection remains conserved, researched and displayed to the highest standard. The scope and excellence of our undertakings owe a great deal to the support of the Victorian Government, especially The Hon. Dr Denis Naphthine MP, Premier of Victoria; The Hon. Heidi Victoria MP, Minister for the Arts; Andrew Tongue, Secretary to the Department of Premier and Cabinet; and Penny Hutchinson, Director of Arts Victoria. I also thank the Lord Mayor Robert Doyle and Melbourne City Council. The calibre of our exhibitions and strength of the NGV Collection is only made possible by the continued support of our sponsors, donors and supporter groups, and to them I offer my sincere gratitude.

2012/13 has been a very fulfilling year in which the Gallery has continued to build on the strength of its magnificent collection and begun to lay the groundwork for some truly monumental and exciting changes. In the year ahead, the Gallery will provide the public with many new and inspiring opportunities to explore and engage with art, artists and ideas. I look forward to it with great anticipation.

Tony Ellwood
Director
July 2013

STRATEGIC FRAMEWORK

2012/13 is the final year of the NGV's current strategic plan, implemented in 2010. Since the appointment of our new leadership team in late 2012, a new strategic direction for the Gallery has been in development. For the purpose of this document, however, the previous strategic framework, under which the financial year was spent, will guide the reporting of outcomes.

NGV VALUES

- Excellence
- Integrity
- Access

NGV MISSION

To illuminate life by collecting, conserving and presenting great art.

NGV VISION

As Victoria's cultural flagship and home to Australia's finest art collection, the NGV is recognised as one of the world's leading art museums.

NGV OUTCOMES

1: Collection and Exhibitions – great 'must see' art.

To develop, conserve and research the State Collection to ensure it remains Australia's finest; and to curate, or host, outstanding exhibitions.

2: Community – inclusive and highly accessible.

To create opportunities for more broadly based public attendance and participation.

3: Creative Content – quality experience for all.

To create opportunities for engagement and enjoyment of the NGV at the galleries, online and through other media.

4: Education – centre for learning excellence.

To provide challenging and high-quality exhibitions and educational training and programs balancing curatorial reputation and broad audience appeal.

5: Recognition – excellent national and international reputation.

To be seen as a leading art museum in terms of our collections, our exhibitions and our engagement with our community.

6: Talent – magnet for the brightest and best.

To support the achievement of the NGV's mission and vision through the selection and development of employees and volunteers.

7: Funding – able to fund aspirations.

To secure a broad and committed funding base and nurture relationships with stakeholders.

8: Sustainability – responsible resource use.

To ensure the effective, efficient and responsible use of all resources.

ALIGNMENT WITH BUDGET OUTPUT FRAMEWORK

The NGV's 2010–13 Strategic Plan addresses the Gallery's obligations under its three-year Series 3 Overarching Agreement with the Victorian Government.

The Arts Portfolio agencies' output targets for 2012/13 are set out in a table on page 28.

2012/13
PERFORMANCE
REPORT

1 COLLECTION AND EXHIBITIONS

AIM

To develop, conserve and research the State Collection to ensure it remains Australia's finest; and to curate, or host, outstanding exhibitions

ACQUISITIONS

- The Baroque masterpiece *The mocking of Christ*, 1628–35, by Orazio Gentileschi, was purchased with funds donated by Allan Myers AO QC and Maria Myers AO, Alan and Mavourneen Cowen, the NGV Women's Association, Ross Adler AC, John Higgins, Patrick Matthiesen, Naomi Milgrom AO, Bruce Parncutt and Robin Campbell, Andrew Sisson, Loti & Victor Smorgon Fund, Spotlight Stores Charitable Foundation and donors to the Orazio Gentileschi Appeal, in honour of Dr Gerard Vaughan AM, Director of the National Gallery of Victoria (1999–2012)
- The following twentieth-century Australian paintings were acquired: Ralph Balson's *Painting no. 14*, one of the major works from the artist's 1941 Sydney exhibition, the first show of abstract art held in Australia, was acquired through the Loti & Victor Smorgon Fund; Peter Upward's *October still*, 1962, was also acquired through the Loti & Victor Smorgon Fund; and John Brack's *From A to Z*, 1985, was generously gifted by an anonymous donor through the Australian Government's Cultural Gifts Program
- Two outstanding international contemporary sculptures entered the collection: Kohei Nawa's *PixCell-Red Deer*, 2012, was acquired through the Felton Bequest; and the purchase of a captivating kinetic sculpture, *Double O*, 2008, by Zilvinas Kempinas, was made possible by the Loti & Victor Smorgon Fund
- Australian contemporary video artist Shaun Gladwell's *Midnight traceur*, 2011, was acquired through the NGV Foundation
- Zhu Qizhan's *Mountain landscape*, 1995, was donated by Jason Yeap OAM through the Australian Government's Cultural Gifts Program in honour of the former president of the Council of Trustees, Allan Myers AO QC
- An elegant 1920s black dress by Chanel was purchased through the NGV Foundation

- A magnificent *Pier commode*, c.1818, by great English Regency designer George Bullock, was purchased through the NGV Foundation with the assistance of the Estate of Ruth Margaret Frances Houghton, the Nigel Peck AM & Patricia Peck Fund, Peter and Ivanka Canet and the Estate of Ouida Marston
- The donation by Dr Douglas Kagi through the Australian Government's Cultural Gifts Program of 182 post-1960 prints by ten international artists was the year's most significant acquisition for the Prints and Drawings collection; artists included in the gift are Richard Hamilton, Joe Tilson, Eduardo Paolozzi, Patrick Caulfield, R. B. Kitaj, Peter Blake, Michael Craig-Martin, David Hockney, Howard Hodgkin and Frank Stella
- The monumental drawing by Laith McGregor, *S-O-M-E-O-N-E*, 2012, executed in ballpoint pen, was acquired through the NGV Foundation
- Polly Borland's large-scale photographic portrait *Untitled (Nick Cave in a blue wig)*, 2010, and multidisciplinary artist Paola Pivi's *All white except one*, 2012, were both purchased for the Photography collection through the NGV Foundation
- The Gallery's holdings of Australian quilts were greatly enhanced by the donation by Jocelyn Boardman of a rare *Coverlet*, c.1830–50, made by Elizabeth Smith

EXHIBITION HIGHLIGHTS

- The ninth exhibition in the Melbourne Winter Masterpieces series *Napoleon: Revolution to Empire*, a panoramic exhibition of more than 300 works exploring this fascinating historical figure and period, drew more than 188,000 visitors
- A comprehensive exhibition of the Canadian artist Jeff Wall's photography was organised in collaboration with the Art Gallery of Western Australia; *Jeff Wall Photographs* featured twenty-six

- photographs drawn from throughout his career, including several large-scale works plus major light-box transparency works, and was presented at the same time as an exhibition of works by contemporary German photographer Thomas Demand
- The impressive talent of a new generation of artists was showcased in *Top Arts 2013*, including works by forty-three VCE Art and Studio Arts students (selected from an initial field of more than 3000) in a diversity of media, including painting, drawing, sculpture, multimedia and installation
- *RALLY: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho* presented works by two important members of the art community centred on the vibrant central Javanese city of Yogyakarta
- Five innovative shows were held at NGV Studio, featuring cutting-edge installations, portraiture, tattooing, T-shirt and fashion design by emerging artists; these projects generated positive publicity and extensive social media exposure
- *Ballet and Fashion*, an exhibition showcasing some of the most successful collaborations between fashion designers and dance companies over the past three decades, was jointly presented by the NGV and The Australian Ballet in celebration of their 50th anniversary
- *Radiance: The Neo-Impressionists* surveyed the vibrant beauty of the luminous landscapes, glittering Parisian cityscapes and stunning portraits of the Neo-Impressionist movement. It was the first major exhibition of this period in art to be shown in Australia
- The role of Victoria's contemporary designers was the focus of *Containment: The Cicely and Colin Rigg Contemporary Design Award*, an exhibition reflecting the Gallery's continuing support for and commitment to contemporary design
- *Bea Maddock* examined the career of this

acclaimed Australian artist, recognised in particular for her innovative and evocative prints

- The tenth Melbourne Winter Masterpieces exhibition *Monet's Garden: The Musée Marmottan Monet, Paris* – including more than fifty masterpieces from the Musée Marmottan Monet – successfully opened to great public interest and critical acclaim
- *Australian Impressionists in France*, told the story of the Australian artists who lived in France during the late nineteenth and early twentieth centuries for the first time in an exhibition of over 120 works of art

KIDS EXHIBITIONS

- This year the NGV held a new series of exhibitions where staff worked with contemporary artists to develop shows specifically for children and families; highlights were *just sing what you feel*, in which Melbourne artist John Campbell collaborated with the NGV team to create an interactive, multimedia installation for families based on text and everyday motifs; and *Paries Pictus*, part of the exhibition *Robin Rhode: The Call of Walls*, which encouraged participants to come together to draw and colour in an installation of large-scale paste-ups

COLLECTION DISPLAY

- Permanent collection changeovers were conducted across twenty-seven gallery spaces at NGV International and sixteen spaces at The Ian Potter Centre: NGV Australia to accommodate scheduled exhibitions and light-sensitive changeovers, involving the de-installation and installation of approximately 4850 works of art
- Complete rehangs of more than eleven gallery spaces were undertaken, focused on the integration of decorative arts, works on paper, fashion and textiles, moving image works, photography, painting and sculpture

- New Contemporary Art and Design and Contemporary Asian and Pacific Art galleries opened
- A number of new acquisitions were showcased, including contemporary works by Zilvinas Kempinas, Julian Opie, Shaun Gladwell, Sudsiri Pui-Ock, Guan Wei, Entang Wiharso and Reuben Paterson, as well as key historical works by Tom Roberts, Ralph Balson and Tony Tuckson
- Galleries dedicated to the art and culture of China, Japan, South and South-East Asia were refurbished
- *Kings over the water* celebrated the NGV's important collection of rare Jacobite glassware, the majority of which were generous gifts from the Morgan family of Melbourne
- *Confounding: Contemporary Photography* showcased the Gallery's extensive contemporary photography collection and was on display at NGV International
- The NGV's collection of Australian twentieth-century studio ceramics was explored in *Thrown: Studio Ceramics from the Kenneth Hood Bequest*
- *Negotiating this World: Contemporary Australian Art and Mix Tape 1980s: Appropriation, Subculture, Critical Style* exhibited the breadth of the Gallery's contemporary Australian art collection
- The NGV Collection Focus program, a series of smaller collection exhibitions, was launched with two displays as part of the Melbourne L'Oreal Fashion Festival: *Dior and Yamamoto: The New Look* and *Captivating Style: 1950s Melbourne*
- Rirkrit Tiravanija's conceptual work *Untitled (lunch box)*, 1996 – which invites visitors to sit down and share a Thai takeaway meal – was acquired and performed more than fifty times

COLLECTION RESEARCH AND CONSERVATION

- Temporary conservation treatment of the mid fifteenth-century polychrome wood sculpture *The derision of Christ* was completed
- Completed conservation treatment of the seventeenth-century Michael Zürn II polychrome sculpture *Madonna and Child*, c.1680–85
- Analysed materials and techniques involved in William Blake's watercolours for *The Divine Comedy*
- Treatment of Peter Lely's portrait *Sir John Rous, 1st Baronet of Henham Hall*, 1660, commenced
- Several major treatments for the Fashion and Textiles collection were completed, including the examination and conservation of a 1921 *Callot Soeurs* dress, and two 1920s evening coats
- Completed the examination, cleaning and restoration of several key works from the paintings collection, including Correggio's *Madonna and Child with infant St John the Baptist*, c.1514–15; the Master of the Legend of Saint Catherine's *Triptych with the miracles of Christ*, 1479–91; and John Russell's *Almond tree in blossom*, c.1887; *Dr Will Maloney*, c.1887; *Rough Sea, Belle-Île*, c.1900; and *Peonies and head of a woman*, c.1887
- Extensive stabilisation treatment of the twelfth-century Japanese sculpture *Shō Kannon Bosatsu* was undertaken
- A major frame treatment for Alexandre Nozal's *The Seine at St Pierre near Louviers: A morning in October (La Siene à Sainte-Pierre, près Louviers: Matinée d'octobre)*, 1891, was completed
- Paintings by John Russell, Tudor St George Tucker, Kathleen O'Connor, Henry Gritten and Grace Cossington Smith were successfully reframed

KEY NATIONAL AND INTERNATIONAL LOANS

- International loan highlights included: ten Papua New Guinean Ömie barkcloths to the Fowler Museum at the University of California, Los Angeles; Giulio Romano's *The Holy Family of Francis I, St Elizabeth, St John and the infant Christ*, c. 1518, to the Museo Nacional del Prado, Madrid, and thereafter to the Louvre, Paris; Giovanni Toscani's *The adoration of the Magi*, c. 1420–30, to the Uffizi Gallery, Florence; Andy Warhol's *Self-portrait no. 9*, 1986, to the Museum of New Zealand, Te Papa Tongarewa; and Francis Bacon's *Study from the human body*, 1949, to the National Museum of Modern Art, Tokyo
- Local loan highlights included: thirteen works to the Art Gallery of New South Wales, Sydney, for the *Australian Symbolism: The Art of Dreams* exhibition; Pablo Picasso's *Weeping woman*, 1937, and Lucio Fontana's *Spatial concept*, 1964–65, to the Museum of Old and New Art, Hobart; fourteen works to Heide Museum of Modern Art, Melbourne, for the *Less is More: Minimal and Post-Minimal Art in Australia* exhibition; and three paintings and two works on paper by J. M. W. Turner to the Art Exhibitions Australia touring exhibition *Turner from the Tate: The Making of a Master*

THE SHAW RESEARCH LIBRARY

- A comprehensive, reliable and authoritative timeline of the NGV's exhibition history was established
- A searchable database of auction house catalogue holdings was created to enable their relocation to the Gallery's off-site store and facilitate provenance research

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 National Gallery of Victoria's Council of Trustees. The VFLAA has the following objectives:

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

The VFLAA Committee convened twice this financial year; in August and December 2012. A total of twenty-seven works across a range of disciplines, including photography, painting, sculpture, prints and drawings, were acquired by the VFLAA during this period.

In September 2012 the NGV opened *Negotiating this World: Contemporary Australian Art*, an exhibition highlighting the tremendous contemporary Australian works acquired by the Gallery over the last decade through the VFLAA.

To coincide with the exhibition and to mark the tenth anniversary of the establishment of the VFLAA, the major publication *101 Contemporary Australian Artists* was released. This comprehensive volume showcases the artistic practice of 101 of Australia's most celebrated contemporary practitioners, ranging from emerging artists to established senior figures, whose works have been acquired through the VFLAA.

101 Contemporary Australian Artists has received critical acclaim and was shortlisted in the 61st annual Australian Publishers Association Book Design Award, 2013, in the category of 'Specialist Illustrated'.

We thank regional representatives Anthony Camm, Director, Ararat Regional Art Gallery, and Jane Alexander, Director, Mornington Peninsula Regional Gallery, for their continued term on the VFLAA committee for this financial year.

The table overleaf provides an overview of the performance of the VFLAA in 2012/13.

VFLAA STATISTICS

FINANCIAL PERFORMANCE

Indicator	2012/13
Annual growth in capital of the VFLAA Endowed Fund	27.1%
Annual value of acquisitions	\$115,000
Market value of fund at year end	\$10,428,830

ARTISTIC PERFORMANCE

Indicator	2011/12	2012/13	
		Target	Result
Number of VFLAA works acquired	21	-	27
Number of artists whose art was acquired	15 artists 3 companies	-	6
Number of Victorian artists whose art was acquired	15 artists 3 companies	-	3
Victorian artists as a percentage of total artists acquired	100%	50%	50%
Number of Indigenous artists whose art was acquired	0	2	1
% income spent in primary market	100%	80%	100%

VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	2011/12	2012/13	
		Target	Result
VFLAA works displayed at NGV	79	45	155
VFLAA works displayed on NGV website	247	80	415
Regional/ outer metropolitan galleries which received VFLAA works	4	4	2 VIC 2 NSW Total 4
VFLAA works loaned to regional/ outer metropolitan galleries	24	9	3 VIC 2 NSW Total 5
Total number of VFLAA works loaned	29	-	5 to galleries 5 to Arts Victoria Total 10

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2011/12	2012/13
Number of regional galleries having VFLAA membership	2	2
Number of VFLAA acquisition meetings	4	2
Publication of VFLAA report (activities, financial and artistic) in NGV Annual Report	1	1

2 COMMUNITY

AIM

To create opportunities for more broadly based public attendance and participation

CHILDREN AND FAMILIES

- The exhibition *Robin Rhode: The Call of Walls* was launched in May with a day of tours and activities, including drawing workshops for children led by South African contemporary artist Robin Rhode and talks for all ages
- DUH HEAD!, developed in collaboration with artist Alex Danko, invited children to draw their own 'DUH-HEAD' on a mask designed by the artist, in the foyer of The Ian Potter Centre: NGV Australia
- Visitors of all ages were invited to engage with the vibrant world of Indonesian artist Eko Nugroho by drawing comics in front of the Waterwall, as part of the Ok Let's Go... program held in conjunction with the exhibition *RALLY: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho*; an estimated 78,000 people participated in this activity
- Dad became emperor for a day at the Napoleon Father's Day Family Morning program, which provided opportunities for families to enjoy the *Napoleon: Revolution to Empire* exhibition before normal opening hours
- In partnership with the Victorian Department of Education and Early Childhood Development, the NGV celebrated Children's Week in October, with families joining in a day of sharing and discovery, including Gallery tours and art activities
- ArtSparks and Artcart programs were held every Saturday and Sunday respectively until the end of November, engaging children and families with the collection and exhibitions through 'Look and find' and other art activities; in August the Not Just a Pretty Face program introduced visitors to portraits in the NGV Collection; and in September the Contemporary Kids program explored artists in the exhibition *Negotiating this World: Contemporary Australian Art*
- Once a month, preschoolers were able to

explore the NGV through the Little Art Lovers program, 75 minutes of messy fun in an 'I can'-themed series, including 'I can print', 'I can construct', 'I can paint' and 'I can stencil'

- Two-hour workshops presented by art educationalists or practising artists were offered during each school holiday period

COMMUNITY AND CULTURE

- The NGV was open all night as part of the inaugural White Night Melbourne event, during which The Ian Potter Centre: NGV Australia hosted a music and visual art program performed by renowned contemporary Australian artists. NGV International was illuminated by projections and the Great Hall was transformed by Michel Blazy's *Bouquet Final 2*, 2013, a work of art in the form of a cascade of billowing foam; this free program provided after-hours access to exhibitions as well as free tours and talks, and attracted almost 65,000 people across both NGV sites
- Four days of films and floor talks by contemporary artists and curators were organised in celebration of the tenth anniversary of Federation Square; highlights included a temporary fashion hub at NGV Studio featuring emerging fashion designers, a documentary film series titled *Immerse* and a series of floor talks by contemporary artists featured in *Negotiating this World: Contemporary Australian Art*
- The NGV bid farewell to *Napoleon: Revolution to Empire* with a final, 24-hour celebration featuring music performances by local acts, a range of 10-minute pop-up talks in the exhibition space, storytelling for kids and introductory lectures on the history and art of the Napoleonic era
- Over four Sundays in February, Summer Sunday Sessions invited visitors to participate in artist-run interactive art projects while enjoying music and a picnic in the Grollo Equiset Garden, while in

the hugely popular Drop-by Drawing program works of art from the NGV Collection inspired visitors to sketch in the Gallery under the guidance of leading Australian artists

- Audiences relived the decade defined by colour and movement over a full-day program named Take Me to the '80s! More than 200 people attended, and heard floor talks by Dave Graney, Linda Jackson and exhibition curator Max Delany
- In partnership with Craft (formally Craft Victoria) the NGV presented Tatau in NGV Studio, an exhibition examining the history of permanent skin marking, with a focus on Pacific Islands culture; a live tattooing station in the space at NGV Studio enabled participants who had pre-booked online to have their skin inked by renowned tattooists Tricia Allen (Hawaii), Pat Morrow (Brisbane) and Simon Wilson (Melbourne)
- To celebrate Chinese New Year in February, a water calligraphy artist demonstrated her skill in Federation Court; every visitor who attended the Gallery during the morning encountered animals from the Chinese zodiac painted in water on the ground

OUTREACH

- NGV Voluntary Guides delivered thirty-six Gallery Visits You outreach programs in aged-care centres and nursing homes, as well as eighty Art and Memory tours for people living with dementia
- The NGV convened the Victorian Government's Strategic Partnerships Program Arts Network, a state-wide network of 198 members from organisations and cultural institutions providing student and teacher programs to Victorian schools; six network meetings were held throughout the year, including a regional meeting at Shepparton Art Museum, with a focus on new learning technologies and the Australian Curriculum
- A range of outreach programs highlighting

the NGV as a resource across the curriculum for students and teachers was held in regional and outer Melbourne locations for more than 1000 participants

TOURING

- Following its highly popular Melbourne season, the exhibition *Eugene von Guérard: Nature Revealed* travelled to the National Gallery of Australia, Canberra, as well as to the Queensland Art Gallery/Gallery of Modern Art, Brisbane
- *Tjukurrjtjanu: Origins of Western Desert Art* became the first NGV exhibition to travel to Europe and was shown at the Musée du Quai Branly, Paris; it was very well received and attracted more than 130,000 visitors
- *Living Traditions: The Art of Belief*, a National Gallery of Victoria Touring Exhibition, drew upon diverse material from across all areas of the NGV's rich collections to explore a range of living religious traditions found in the Victorian community today; the exhibition opened at Latrobe Regional Gallery in November 2012, and subsequently travelled to the Art Gallery of Ballarat in April 2013
- Support and services, including office accommodation, continued to be provided in kind by the NGV to National Exhibition Touring Services Ltd (NETS)

REGIONAL ENGAGEMENT

- The Director of the NGV is a member on The Public Galleries Association of Victoria (PGAV) board, and the Gallery provides the PGAV with support and services in kind; this connects the NGV to a large network of regional galleries across the state
- The NGV Artbus continued to provide access for NGV Members to attend exhibitions and events in regional Victoria, including a visit to the Castlemaine State Festival Visual Arts Biennial
- NGV Director Tony Ellwood launched the Castlemaine State Festival Visual Arts Biennial and delivered a keynote address at

the 'At this time' symposium, presented by La Trobe University and the Castlemaine State Festival in March 2013

- The following works were loaned to regional galleries in 2012/13: two pieces of Melrose ware to Bundoora Homestead Art Centre for inclusion in the exhibition *Melrose Art Pottery*, which then toured to Latrobe Regional Gallery and Geelong Gallery; fifteen works to the Mornington Peninsula Regional Gallery, Mornington, for inclusion in their exhibition *Controversy: The Power of Art*; Richard Crichton's *Man and bird*, 1963, to Castlemaine Art Gallery and Historical Museum; Ricky Swallow's *Salad days*, 2005, to Gippsland Art Gallery; and the Eamon O'Toole sculpture *Motorbike, Suzuki PE175*, 1987, to the Art Gallery of Ballarat
- In collaboration with Regional Arts Victoria, NGV Schools provided two travelling education workshops to regional schools throughout Victoria; Bunjil's Nest, an Indigenous Art and Culture program, was attended by 874 students from Wonthaggi, Healesville and Geelong, and Pointing at the Moon, an Asian Art touring program, was attended by 445 students from Wycheproof, Sebastopol, Wallan and Lavers Hill

NGV MEMBERS

- Over 2250 visitors signed up for membership during the *Napoleon: Revolution to Empire* exhibition
- The inaugural NGV Summer program generated positive outcomes for membership, with an increased uptake of more than 21% on last summer's figures
- The Members pod situated in the foyer of NGV International greatly enhanced our ability to demonstrate the benefits of NGV Membership to the visiting public, and has generated over 2000 new memberships over the twelve months since its launch
- The 2013 Melbourne Winter Masterpieces exhibition *Monet's Garden: The Musée Marmottan Monet, Paris* has offered many opportunities for Members' participation:

more than 500 Members attended special screenings of a Monet film, with an introduction by the NGV Director; over 700 Members enjoyed the paid 3-hour preview afternoon on 9 May. For the first time, Members were offered an early morning preview between 7 and 10 am on the exhibition's opening day and a late-night viewing on the first Sunday both of which were well attended

- A joint promotion was run between members of Museum Victoria and the NGV highlighting the respective Melbourne Winter Masterpieces exhibitions, increasing awareness and attracting new audiences across both institutions
- A subscriber promotion with *The Age* newspaper attracted over 500 first-time members

3 CREATIVE CONTENT

AIM

To create opportunities for engagement and enjoyment of the NGV at the galleries, online and through other media

NGV ONLINE

- Following extensive consultation with NGV stakeholders, the new NGV website was launched, incorporating a new house style design and optimised functionality allowed by a CMS software upgrade; visits to the new site average 5000 per day
- Collection online now displays the records of approximately 83% of the NGV Collection; the Gallery is constantly improving and adding to this information through research and scholarship, with updates to records being made and images added on a regular basis
- Improved image standards now allow a 40% increase in the size of images of works of art displayed on the website
- The Marketing, Multimedia and Publishing departments collaborated to publish NGV content online in the following formats: NGV Blog, *Art Journal of the National Gallery of Victoria* and various short-form online essays by curators about exhibitions or key works in the NGV Collection
- The online publication of *Art Journal of the National Gallery of Victoria* is made possible due to the generous, ongoing support of the Vizard Foundation
- The NGV Blog was launched; highlight contributors included the L'Oreal Melbourne Fashion Festival photographer Sean Fennessy and blogger Kate Nelson
- The NGV Media site was redeveloped in line with the new website design, enabling improved display of, and access to, rich media content
- The NGV's contribution to the second stage of the Google Art Project, an online platform showcasing key works of art from the world's leading art museums in high-resolution, was finalised; Google Art Project now includes 169 works from the NGV Collection

SOCIAL MEDIA

- 12,946 new followers were attracted to the NGV Facebook profile, an increase of 45% over the past 12 months
- 7805 new followers were attracted to the NGV Twitter account, an increase of 55% since July 2012
- An NGV Instagram profile was launched during NGV Summer and a competition run in partnership with *The Design Files* to gain followers; the #showyourbackyard competition received 332 entries and NGV Instagram followers increased by 78%; there were 1084 followers of the NGV on Instagram as of June 2013
- The Gallery launched a Spotify account and delivered music relevant to events and exhibitions, including playlists for White Night Melbourne, and the *Thomas Demand* and *Mix Tape 1980s: Appropriation, Subculture, Critical Style* exhibitions
- A Vine profile was launched for the Gallery with the Céleste Boursier-Mougenot installation *clinamen*
- Social media messages were integrated into exhibition spaces (e.g. 'Follow us on social media', and Instagram hashtags)

PUBLISHING AND DESIGN

- The richly illustrated book *101 Contemporary Australian Artists* was published, featuring 101 significant works from the Victorian Foundation of Living Australian Artists (VFLAA) collection; the publication has received favourable reviews and was shortlisted in the 61st annual Australian Publishers Association Book Design Award, 2013, in the category of 'Specialist Illustrated'
- The NGV published its first ebooks for the exhibitions *RALLY: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho* and *Radiance: The Neo-Impressionists* which feature indepth magnification of images and embedded videos

- A digital format for the Gallery's scholarly journal *Art Journal of the National Gallery of Victoria* was launched in February 2013, available from the NGV website; by the end of the 2013/14 year the entire back catalogue of the journal, first published in 1945, will be available online, providing a searchable electronic archive of groundbreaking art research and scholarship with international appeal
- 4670 copies of the print book *Radiance: The Neo-Impressionists* were sold, translating to the extraordinarily high pick-up rate of one in every fourteen visitors to the exhibition
- *Top Arts 2013*, featuring profiles on each of the exhibiting artists written by emerging Melbourne literary talent Ronnie Scott, was published in February 2013 in an exciting new magazine-style format
- *Monet's Garden: A Book for Kids* was published; this lavishly illustrated and interactive book for children aged five years and above was launched alongside the major publication *Monet's Garden: The Musée Marmottan Monet, Paris*
- Other key publications were commissioned and developed alongside the exhibitions *The Four Horsemen: Apocalypse, Death and Disaster*, *Jeff Wall Photographs*, *Thomas Demand*, *Robin Rhode: The Call of Walls* and *Australian Impressionists in France*
- Significantly, a book distribution contract with Thames & Hudson was finalised, meaning that in future, NGV publications will be available for sale in bookstores throughout Australia and New Zealand, in addition to the NGV Shops

MARKETING

- Melbourne illustrator Snip Green was engaged to collaborate on a creative marketing campaign for NGV Summer that included online banners, cinema and television advertising, outdoor building banners, Adshel tram panels, rock posters and radio, press and print advertising

- The all-night program at NGV for White Night Melbourne was promoted across print, radio and online outlets, including social media
- Worked with Art Exhibitions Australia and exhibition partners to create a comprehensive marketing campaign for *Monet's Garden: The Musée Marmottan Monet, Paris*; a record number of 8000 tickets were purchased during the pre-sale period
- Research into the world's best practices informed the redesign of NGV e-news, resulting in an increased open and click-through rate; in June 2013, NGV e-news had close to 50,000 subscribers
- New NGV communication templates for the Corporate Partnerships, Education, Media, Fundraising and Events departments were created to streamline the look and feel of all external NGV communications
- The first edition of NGV for Kids e-news was launched in May 2013

VISITOR EXPERIENCE

- A pop-up shop for *RALLY: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho* was established, comprising fixtures designed by artist Eko Nugroho to display exclusive merchandise available for the duration of the exhibition; the merchandise showcased products from artists who sell through the Fight for Rice initiative in Indonesia
- Over 300 new postcard images were introduced to both NGV shops, featuring images from the International and Australian collections; visitor feedback and curatorial recommendations determined the selection of images
- New point-of-sale counters at the NGV International shop were installed that improve customer accessibility to, and visibility of, where to pay for merchandise

4 EDUCATION

AIM

To provide challenging and high-quality exhibitions and educational and training programs, balancing curatorial reputation and broad audience appeal

SCHOOLS

- Financial and in-kind support continued to be received from the Department of Education and Early Childhood Development through the Strategic Partnerships Program, to the value of \$395,000
- The Catholic Education Office provided support and two full-time educators to the Gallery through its Placed Teacher Program
- 6939 diverse educational sessions were conducted for 109,868 students and teachers during the year

STUDENT PROGRAM HIGHLIGHTS

- Meet the Artist: Bill Henson was attended by 382 VCE students and teachers from 17 schools
- Napoleon: Behind the Scenes – a study day for students of Studio Arts Unit 4: Art Industry Contexts – was attended by 161 students from 13 schools
- 370 students, teachers and parents viewed *Local Landscapes*, an exhibition of works completed in NGV workshops by students from 4 schools, and enjoyed a tour of the NGV led by the young artists
- 186 students from 4 schools participated in Children's Week programs in collaboration with The Song Room, including Gallery tours and a performance by dancers from Kita, Japan
- As part of the 2013 agIdeas Design Festival, 800 primary school students and teachers from 76 schools worked with contemporary designers at NGV International to create two collaborative murals, each spanning the length of the Great Hall
- ICT Week, an annual event that promotes excellence in Information Communications Technology education and is supported by the Victorian Government, the Victorian Information Technology Teachers Association and the Australian Computer Society, was held at The Ian Potter Centre: NGV Australia and offered a range of activities for 820 primary and secondary students

TEACHER PROFESSIONAL LEARNING PROGRAM HIGHLIGHTS

- The Aboriginal Culture and History program *Ngarrnga Yumarrala* was presented in collaboration with the Australian Centre for the Moving Image, Bunjilaka Aboriginal Cultural Centre, Koorie Heritage Trust, Royal Botanic Gardens Melbourne and the State Library of Victoria to a capacity audience
- Start with Art, a professional learning program for Middle Years teachers of English, art, history and philosophy, was presented in conjunction with Victorian Association of Philosophy
- Spanish Art, Language and Culture, a program of Gallery viewings, lectures and performances for teachers of the Spanish language, was presented in collaboration with the Spanish Consulate
- The free teacher program Discover Asia focused on the NGV's Asian collection and recently published learning resource for schools
- The Victorian Association of Teachers of English held four professional learning days exploring the NGV as a resource for VCE English

ONLINE PROGRAMS

- Polycom is a video conferencing facility that presents opportunities for students and teachers in regional and remote locations to engage with NGV Education programs in real time; a Polycom highlight was the collaboration between NGV Schools and the Design and Technology Teachers Association, Victoria, that connected two groups of Year 7 students from Northcote High School and St Joseph's College, Mildura, in a design challenge workshop inspired by the *Containment: The Cicely and Colin Rigg Contemporary Design Award* exhibition
- Blackboard Collaborate is an online forum for teachers that utilises the Department of Education and Early Childhood

Development portal to engage an unlimited number of participants in professional development; highlights this year included schools implementing the NGV's Bunjil's Nest workshop and the four-part program *Monet Comes to School Online*, which provided learning strategies and practical activities for integrating the *Monet's Garden: The Musée Marmottan Monet, Paris* exhibition with primary school curriculums

- Top Arts Hub on the NGV website continued to give young people the opportunity to exchange ideas and solutions to VCE study designs and artmaking challenges
- Online education resources for *Monet's Garden: The Musée Marmottan Monet, Paris* included the launch of an online gallery and critical writing forum providing students with the opportunity to upload their works of art inspired by Claude Monet, as well as written critical responses to his oeuvre

TERTIARY SECTOR

- Myth, Magic and Mystery, a themed program of live music, poetry and text recitals performed in German, Italian and Spanish by students from the University of Melbourne, Monash University, La Trobe University, Melbourne Conservatorium of Music and RMIT, was jointly presented by the NGV and European Union National Institutes for Culture, and attracted more than 120 attendees and 21 student presenters
- 1200 tertiary history students attended *Napoleon: Revolution to Empire* lectures
- Fashion and Textiles programs run in conjunction with the *Linda Jackson: Bush Couture* and *Ballet and Fashion* exhibitions were attended by 200 students from RMIT and Melbourne Fashion School
- A *Monet's Garden* academics' and educators' information evening was held three months in advance of the exhibition and attracted more than 200 attendees from TAFEs, schools and universities

- Academic previews of the exhibitions *Jeff Wall Photographs*, *Thomas Demand* and *Monet's Garden: The Musée Marmottan Monet, Paris* were initiated to engage with lecturers, tutors and practising artists in the tertiary sector
- A Victorian College of the Arts (VCA) seminar held at NGV International provided a full-day program focused on career pathways and opportunities for 200 VCA students and emerging artists
- More than 10,000 tertiary students participated in NGV Education programs throughout the year

PUBLIC PROGRAMS

- In January 2013 the highly successful Drop-by Drawing program was launched, with notable contemporary artists Louise Hearman, John Wolseley, Juan Ford and Callum Morton leading drawing sessions in the 19th Century Salon Gallery; the program connected a cross-generational audience of 1200 people with the permanent collection
- In the lead up to *Melbourne Now*, four forums were organised, addressing key characteristics of Melbourne's cultural landscape and the critical themes of collaboration, multidisciplinary practice, sustainability and resourcefulness, and the future of Melbourne
- Four philosophy lectures were presented over four consecutive weeks in conjunction with *Napoleon: Revolution to Empire* and attracted more than 400 people
- More than 200 people attended a forum presented in association with the University of Melbourne for the exhibition *The Four Horsemen: Apocalypse, Death and Disaster*, in which two keynote international speakers presented on topics related to Albrecht Dürer's *Apocalypse* series, the end of time and the representation of death
- A sold-out half-day symposium celebrating Monet's life and work was attended by 250 people; keynote speakers Colta Ives,

from the Metropolitan Museum of Art, New York, and the exhibition's curator, Marianne Mathieu, presented never-before-seen footage and material from Monet's archives

- 600 people filled the Great Hall for a conversation between Jeff Wall and Thomas Demand, facilitated by Fenella Kernebone
- The reopening of the NGV's Asian galleries was celebrated with a full program of floor talks focused on works in the Japanese, Chinese and South-East Asian collections
- Indigenous Western Desert art – particularly the works of Tiger Palpatja, Keith Stevens and Milatjari Pumani – was brought into focus through a series of floor talks for *Living Water: Contemporary Art of the Far Western Desert*

CHILDREN AND FAMILIES

- Regular free holiday tours for children were introduced in 2013 with great success; tour leaders included artists, designers and curators
- Since late 2012, labels designed to provide a way for children to interpret art have been introduced across the collection and major exhibitions
- Both printed and multimedia trails have been developed as another opportunity for families to engage with art, including the Explore and Draw: Asian Art paper activity trail; mobile tags and video guides for major exhibitions; and interactive trails available online
- Children discovered treasures of the NGV Collection by visiting select works in a series of art classes held on Saturday mornings

CONFERENCES AND FESTIVALS

- Audiences engaged with the Gallery through a number of festivals throughout the year, including 1400 attendees for Hannah Gadsby's *Nakedly Nudes* art tour, held at the NGV during the 2013 Melbourne International Comedy Festival
- The Gallery offered a rich program during

the L'Oreal Melbourne Fashion Festival 2012, including floor talks by NGV Fashion and Textiles curators and a well-received In Conversation with David McAllister, Director of the Australian Ballet, and fashion designer Akira Isogawa

5 RECOGNITION

AIM

To be seen as a leading art museum in terms of our collections, our exhibitions and our engagement with our community

NATIONAL AND INTERNATIONAL RECOGNITION

- In the eLit Awards (April 2013), a global awards program honouring the best of English-language digital publishing, NGV ebook *Radiance: The Neo-Impressionists* was awarded Gold, and the *RALLY: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho* ebook was awarded Silver; the *RALLY* ebook was also selected as a finalist in the Australian Publishers Association Book Industry Innovation Awards (May 2013)
- The NGV Voluntary Guides received a certificate of appreciation at the 2012 Arts Portfolio Leadership Awards for their continued dedication to enriching visitors' experiences
- NGV Director Tony Ellwood was presented with the honorary positions of Adjunct Professor of Museum Studies at Deakin University, Melbourne, and Adjunct Professor in the Faculty of Humanities and Social Sciences at La Trobe University, Melbourne

MEDIA PROFILE

- The arrival of newly appointed NGV Director Tony Ellwood generated much positive media interest, particularly from Melbourne news, mainstream and arts media
- Outstanding media coverage was received for the ninth Melbourne Winter Masterpieces exhibition *Napoleon: Revolution to Empire*; media campaign editorial comprised 1870 items valued at close to \$17 million
- NGV Summer was launched with coverage across traditional and new media, targeting new audiences and rejuvenating existing supporters' interest
- The NGV Summer media campaign focused on key program highlights, including the major exhibitions *Radiance: The Neo-Impressionists*, *Jeff Wall Photographs* and *Thomas Demand*, Drop-by Drawing sessions, *Melbourne Now* forums and Sunday Sessions; coverage was secured in mainstream, niche, tourism, family and kids, and arts media
- Positive local, state and international media coverage was achieved for the reopening of the newly refurbished Asian Art galleries, with particular interest in the Pauline Gandel Gallery of Japanese Art
- The 2013 Melbourne Winter Masterpieces media announcement generated positive media coverage across the country, igniting great interest in *Monet's Garden: The Musée Marmottan Monet, Paris*; the exhibition continues to receive outstanding coverage across local, state and international media
- Active campaigns were undertaken for the NGV Collection, particularly for contemporary art exhibitions such as *Mix Tape 1980s: Appropriation, Subculture, Critical Style*, as well as for important acquisitions, installations and new displays

INTERNATIONAL COLLABORATION

- NGV Director Tony Ellwood, trustee Jason Yeap OAM and former premier of Victoria The Hon. Ted Baillieu travelled to China to attend a ceremony in honour of the signing of a memorandum of understanding between the NGV and the Palace Museum, Beijing, which forges a new relationship between the two institutions
- In October 2012 Tony Ellwood travelled to Europe to explore exhibition opportunities and build key relationships with museum professionals; the Director was invited to speak at the opening of the exhibition *Luminous: Desert Masterpieces from the Helen Read Collection* at the Australian Embassy, Paris
- NGV touring exhibition *Tjukurrjtjanu: Origins of Western Desert Art*, organised in collaboration with Museum Victoria and in partnership with Papunya Tula Artists Inc., opened at the Musée du Quai Branly, Paris, in October 2012; the exhibition featured 200 seminal paintings produced at Papunya in 1971–72

6 TALENT

AIM

To support the achievement of the NGV's mission and vision through the selection and development of employees and volunteers

LEADERSHIP

In August 2012 the NGV welcomed Tony Ellwood as Director, Andrew Clark as Deputy Director and Isobel Crombie in her new role as Acting Assistant Director, Curatorial and Collection Management

NEW SENIOR APPOINTMENTS

The following senior staff members were welcomed to their new roles: Max Delany, Senior Curator, Contemporary Art; Don Heron, Head of Exhibitions Management, Design and Multimedia; Catherine Quinn, Manager, Business Council; Alison Lee, Manager, Governance, Policy and Planning; Misha Agzarian, Senior Fundraising Officer; and Simon Maidment, Curator of Contemporary Art

PROFESSIONAL DEVELOPMENT

Travel grants were awarded to:

- Ted Gott, Senior Curator, International Art – Elizabeth Summons Travel Fellowship – In memory of Nicholas Draffin
- Matthew Lim, Multimedia Technical Team Leader – Eric Westbrook Travel Fund
- Rebecca Hicks, Educator – Eric Westbrook Travel Fund
- Wayne Crothers, Curator, Asian Art – Timothy Potts Travel Fund
- Max Delany, Senior Curator, Contemporary Art – Clemenger Travel Fund
- Don Heron, Head of Exhibitions Management, Design and Multimedia – Clemenger Travel Fund

STAFF HIGHLIGHTS

The following employees were congratulated on achieving career milestones:

10 years – Alisa Bunbury, Michael Burke, Jean-Pierre Chabrol, Bronwyn Cosgrove, Paola Di Trocchio, Amanda Dunsmore, Trude Ellingsen, Elizabeth Grainger, Andrew Hawley, Dianne Hilyear, Martin Kilderry, Efthimia Kranitis, John Lalios, Patricia Little, Toby Newell, Deborah Ratliff, Justin Schooneman, Howard Winter

15 years – Wayne Childs, Paula Nason, Arthur Sliwinski, Peter Sullivan, Michael Varcoe-Cocks

20 years – Luigi Fusinato

25 years – Isobel Crombie

35 years – Judith Ryan

VOLUNTEERS

- The Gallery has 110 Voluntary Guides who have contributed almost 20,000 hours this year to facilitating public engagement with the NGV's collection and exhibitions; they offer a daily timetable of rostered collection and focus tours at both the Ian Potter Centre: NGV Australia and NGV International, and throughout the year also shared their expertise at many corporate functions, tours by international delegates, booked group tours, special events, exhibition guiding, NGV Members events and tours in foreign languages
- All 110 active NGV Voluntary Guides undertake two mandatory professional development activities per year; in 2012 the focus was on the new Asian Art displays, and in 2013 the focus is on audio describing skills for visitors with vision impairment
- Voluntary Guides and NGV Education staff undertook intellectual disabilities awareness and dementia awareness training
- NGV Members, Foundation and the Shaw Research Library also benefit from the significant contribution of volunteers who have given over 9000 hours of time to the Gallery this year

7 FUNDING

AIM

To secure a broad and committed funding base and nurture relationships with stakeholders

FUNDRAISING AND PHILANTHROPY

- Over \$7.3 million was raised in new philanthropic grants and donations
- The significant gift of a major work by Arthur Boyd and two works on paper by Frank Hinder was received from Rio Tinto
- Dr Robert Wilson continued his remarkable support of the Decorative Arts collection with major gifts of ceramics by Minton and an invaluable collection of objects pertaining to the Great Exhibitions movement; ongoing gifts from Dr Wilson have resulted in an internationally significant collection of works by the nineteenth-century Minton factory
- Rick Amor, one of Australia's best-known contemporary figurative painters, donated a group of thirty-one works in a variety of print media that will enable the Gallery to comprehensively represent his oeuvre

NGV FOUNDATION

- The NGV Foundation Annual Fundraising Dinner raised \$264,000 in support of *Melbourne Now*; guests enjoyed an exclusive preview of *Monet's Garden: The Musée Marmottan Monet, Paris*
- Foundation and Felton Society Members enjoyed a private viewing of *Monet's Garden: The Musée Marmottan Monet, Paris*
- A campaign successfully secured the mid fifteenth-century polychrome oak sculpture *The derision of Christ*

FELTON SOCIETY

- The NGV gratefully acknowledged thirteen notified bequests and welcomed twelve new members to the Felton Society
- At the annual cocktail party, Felton Society Members viewed two special exhibitions showcasing the legacy of the Cicely and Colin Rigg Bequest and the Kenneth Hood Bequest

SUPPORTERS OF ASIAN ART

- The NGV's Asian galleries were reopened after refurbishment, and the new Pauline Gandel Gallery of Japanese Art was launched
- A generous gift from the Mitsubishi Corporation enabled the purchase of a rare and historically significant Oribe tea bowl for the Japanese collection
- The focus of the Supporters of Asian Art annual dinner, sponsored by the Bank of Melbourne, was raising funds for the acquisition of an important collection of Central Asian textiles; at the dinner, Chinese-Malay fashion designer Lui Hon presented his upcoming collection and guests enjoyed a performance by two Japanese musicians, George Kamikawa and Noriko Tadano

SUPPORTERS OF CONTEMPORARY ART

- Supporters of Contemporary Art was relaunched at a reception and preview of the exhibition *Robin Rhode: The Call of Walls*, the fourth in a series of contemporary projects generously sponsored by the Joan and Peter Clemenger Trust; supporters were guided through the exhibition by the artist

SUPPORTERS OF DECORATIVE ARTS

- An appeal to the Supporters of Decorative Arts helped secure George Bullock's *Pier commode*, c.1818, an important piece of Regency furniture
- Supporters enjoyed a special evening viewing of *Kings over the water*, an exhibition of the NGV's extensive and important collection of Jacobite glass generously gifted by William and Margaret Morgan, whose past and current benefaction was acknowledged on the night

SUPPORTERS OF INDIGENOUS ART

- A number of Supporters of Indigenous Art travelled to Paris for the opening of the NGV Touring Exhibition *Tjukurrjtjanu: Origins of Western Desert Art* at the Musée du Quai Branly, and attended a reception hosted by Ric Wells, Australian Ambassador to France
- At the annual Supporters of Indigenous Art dinner, Senior Curator of Indigenous Art Judith Ryan showcased recent acquisitions and publicly thanked donors, and fundraising support was sought for an Indigenous commission for *Melbourne Now*
- Senior Madarrpa artist and cultural leader Djambawa Marawili AM joined supporters for a tour of the newly rehung Indigenous galleries at The Ian Potter Centre: NGV Australia, in which many recent acquisitions are now on display

SUPPORTERS OF PRINTS AND DRAWINGS

- A number of significant works were acquired through funds provided by the Supporters of Prints and Drawings, and a major gift of 182 prints by ten twentieth-century international artists was gratefully received from Dr Douglas Kagi
- A number of new works were displayed in the print study room for supporters to enjoy, and an exclusive viewing of *The Four Horsemen: Apocalypse, Death and Disaster* exhibition was held

CORPORATE PARTNERSHIPS

- More than \$2.9 million in cash and contra support was received from corporate partners
- Welcomed new partners Bank of America Merrill Lynch, DMG Radio (Nova 100 and smoothfm), Egon Zehnder, IKEA, mei + picchi, Network Ten, Treasury Wine Estates, Val Morgan Cinema Network
- Welcomed new Melbourne Winter Masterpieces partners Mazda (Principal Sponsor), Singapore Airlines (Principal Donor), the Australian Government

International Exhibitions Insurance Program and the Australian International Cultural Foundation (Supporters), as well as The Australian, Herald Sun, Accor and Triple M (Tourism and Media Partners)

- Confirmed sponsorship renewals for Ernst & Young (Major Partner – Melbourne Winter Masterpieces), Qantas (Qantas Airways Indigenous Galleries), Macquarie Group (Major Exhibition Partner), Sofitel Melbourne On Collins (Official Hotel), Adshel, APN Outdoor, Avant Card, Bank of Melbourne, Catholic Education Office, City of Melbourne, Crumpler, Department of Education and Early Childhood Development, Dulux Australia, Independent Schools Victoria, Lavazza, Maddocks, Melbourne Airport, Mercer, Micador, Seven Network, Tourism Victoria, V/Line, Victorian Curriculum and Assessment Authority, and Yarra Trams

CORPORATE MEMBERS

- The Corporate Members program ended the period with twenty-seven members
- Twelve new Corporate Members were welcomed and Norton Rose upgraded their membership from Standard to Premium Level, generating more than \$139,000 for the Gallery
- New Standard Members included APA Group, Australian Dental Association, BHP Billiton, Deutscher & Hackett, Griffith Hack, Herbert Smith Freehills, Sornem Group Pty Ltd and T. Rowe Price
- New Premium Members included Clayton Utz, IBM ANZ, Mercedes-Benz and the Australia China Business Council
- The Australia China Business Council and The Chinese Chamber of Commerce collaborated with NGV Corporate Members in co-hosting a Chinese New Year celebration networking event showcasing the refurbished Asian galleries

NGV BUSINESS COUNCIL

- The NGV Business Council warmly welcomed Egon Zehnder as a member, bringing the number of members to twenty-three

NGV WOMEN'S ASSOCIATION

- A gala dinner titled Best of the Best invited Australia's finest interior designers, landscape artists, culinary magicians, retailers and couturiers to each design and create a table setting; the dinner and subsequent open day/exhibition were a great success
- Alison Inglis, Associate Professor in the School of Culture and Communication, University of Melbourne, was the speaker at the Women's Association Annual Lecture in March; the event sold 223 tickets and was very well received
- Six beautiful private gardens were opened to the public in a paid event for the NGV Women's Association Garden Day

FRIENDS OF THE GALLERY LIBRARY

- Friends of the Library enjoyed a bilingual, multimedia-enhanced reading of Napoleon's love letters by Elizabeth Cross, Senior Researcher, International Art, and Jean-Pierre Chabrol, Head of Multimedia
- An evening event was held to meet Director Tony Ellwood and hear about the Gallery's future plans

AIM

*To ensure the effective,
efficient and responsible use
of all resources*

ENVIRONMENT

- Sustainability action plans were successfully managed throughout the final year of the NGV Environmental Management Plan (2011-13)
- Accurate data relating to the Gallery's environmental impacts was collected, analysed and communicated, both internally and externally

INFORMATION MANAGEMENT

- The NGV public wireless network was implemented and now provides internet access within the Gallery, bringing the NGV's technology-enabled services in line with other Victorian cultural agencies
- A Centaman software upgrade was undertaken, and relevant training provided for staff
- A major, three-yearly upgrade of desktop computing hardware was completed
- Upgraded the email operating environment to provide additional productivity tools and improved remote email access

FACILITIES MANAGEMENT

- NGV International's Asian galleries underwent complex and significant reconstruction; the refurbished galleries now offer greater opportunities for integrated displays of diverse works from the Asian collection
- The Assets and Facilities department focused on cost saving and using more innovative and efficient approaches to operations and utilities
- New energy management software was implemented, enabling the Gallery to further finetune its utility consumption
- A refresh of NGV International and the Ian Potter Centre: NGV Australia front of house areas was completed, including cleaning and repainting, and installing brighter lighting in Federation Court

HEALTH AND WELLBEING

- A comprehensive Occupational Health and Safety (OH&S) manual is being developed in consultation with key groups; the manual consolidates information regarding all aspects of OH&S within the NGV
- The OH&S Committee commenced development of an NGV OH&S Strategic Plan, to be launched in the 2013/14 year

REPORT AGAINST OUTPUT TARGETS

PORTFOLIO AGENCIES OUTPUT – 2012/13 STATE BUDGET PAPER NO.3 TARGETS

		2011/12 actual	2012/13 target	2012/13 actual
Quantity				
Access - visitors/users	number	1,548,309	1,600,000	1,740,128
Access - online visitors to website (user sessions) - using browser-based web analytics tool	number	1,330,174	1,200,000	1,932,494
Members and friends	number	24,382	24,000	24,807
Volunteer hours	number	27,953	25,500	29,494
Students participating in education programs	number	89,157	80,000	95,950
Quality				
Collection stored to industry standard	per cent	66	66	74
Visitors satisfied with visit overall	per cent	97	95	96

FINANCIAL INFORMATION

FIVE YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION

The table opposite distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 35. This distinction is important as the comprehensive operating statement includes significant income and expenditure which relate to the management of the NGV's capital cycle. In particular, the NGV raises substantial funds, including grants, donations and bequests, which are not available for operating purposes but are committed for the purchase of works of art or for building works. The investment income generated from the non-operating funds are also not used for operating purposes.

Depreciation for property, plant and equipment is treated as non-operating expenditure due to depreciation not being included in the output price from Government, which determines the annual recurrent grant. The Victorian Government provides funding for capital purposes through the Budget Expenditure Review Committee process as well as through Arts Victoria via the Cultural Assets Maintenance Fund.

REVIEW OF OPERATING PERFORMANCE

The operating result before depreciation for 2012/13 was a deficit of \$113,000 (2011/12: deficit of \$1.6 million).

Operating revenue increased by 7% or \$4.4 million from 2011/12, predominantly as a result of higher revenue associated with the highly successful Melbourne Winter Masterpieces Exhibition, *Monet's Garden*. Overall, nearly 350,000 tickets were sold for NGV exhibitions in 2012/13 compared with 230,000 in 2011/12. There was also growth in our shop sales and memberships compared to 2011/12.

Overall, operating expenditure increased by 5% or \$2.9 million over 2011/12, with the majority of this increase being attributable to the exhibitions program. Human resource

costs increased by \$1.2 million during the year with the majority of this increase being as a result of the salary increases awarded under the Enterprise Agreement. There has been a considerable effort to deliver savings in expenditure across the NGV in 2012/13.

REVIEW OF NON-OPERATING PERFORMANCE

There has been an increase in the annual depreciation charge of \$1.3 million to \$13.7 million. This reflects the impact of the capitalisation of the Gallery Renewal Project, completed in early 2012/13.

Revenue from fundraising was \$12.2 million in 2012/13 and \$14.0 million in 2011/12. There was growth of \$2 million in donations of works of art in 2012/13 compared with 2011/12 with some important works coming into the Collection. The campaign to acquire the Correggio *Madonna and Child* concluded in 2011/12, and added \$4.5 million to cash gifts in that year.

NET RESULT

The overall result for the year of a surplus of \$1.9 million takes into account all the results from operating and non-operating performance (2011/12: surplus of \$5.1 million).

BALANCE SHEET

The NGV's balance sheet (page 36) is dominated by the State Collection to which works of art to the value of \$11.0 million were added during the year. Included in property, plant and equipment are additions of \$1.8 million representing expenditure for the year on the final stages of the Gallery renewal project.

The balance sheet also includes cash and other financial assets of \$59.5 million (2011/12: \$48.8million). These funds are largely held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of funds are available to meet the NGV's operating and capital expenditure needs.

FUTURE

The 2012/13 financial year has been one of significant and positive change at the NGV. There has been a considerable amount of work to re-invigorate the NGV and to deliver an exciting and dynamic exhibition program in the current and coming years. The announcement in May by the Minister for the Arts, the Hon. Heidi Victoria MP, of the \$8.5 million funding boost has enabled the NGV to mount the NGV Summer Series beginning with *Melbourne Now* in 2013/14, as well as undertake much needed work on the ageing gallery spaces in 2013/14. In addition, the NGV will be receiving \$6.1 million from the Victorian Government, over four years commencing in 2013, to better secure and protect the storage of Victoria's Cultural Collection.

These grants have given the NGV the opportunity to generate further revenue and to improve efficiencies. The NGV must, however, continue to generate new revenues and manage our cost base responsibly.

FIVE YEAR FINANCIAL PERFORMANCE						
	Notes	2013 \$ '000s	2012 \$ '000s	2011 \$ '000s	2010 \$ '000s	2009 \$ '000s
Operating revenue						
Government grants	1	43,374	42,834	43,216	41,628	41,645
Trading revenue		23,170	19,303	17,939	21,273	19,374
		66,544	62,137	61,155	62,901	61,019
Operating expenses						
Employee costs		(24,290)	(23,085)	(24,324)	(22,495)	(20,921)
Other operating costs		(42,367)	(40,652)	(39,060)	(38,398)	(40,060)
		(66,657)	(63,737)	(63,384)	(60,893)	(60,981)
Operating result before depreciation and similar charges		(113)	(1,600)	(2,229)	2,008	38
Net depreciation and similar charges	2	(13,728)	(12,284)	(10,071)	(10,607)	(11,166)
Operating result after depreciation and similar charges and before net income from non-operating activities		(13,841)	(13,884)	(12,300)	(8,599)	(11,128)
Net income from non-operating activities						
Fundraising activities – cash gifts, bequests and other receipts	3	5,784	10,444	9,825	6,102	12,174
Fundraising activities – gifts in kind	4	5,516	3,520	17,197	6,731	2,559
Investing activities	5	3,513	2,214	1,501	(1,199)	(4,828)
Capital grants and similar income	6	920	2,847	688	(1,000)	2,380
		15,733	19,025	29,211	10,634	12,285
Net result		1,892	5,141	16,911	2,035	1,157
Other economic flows, other non-owner changes in equity	7	16,325	(2,496)	433,775	5,663	-
COMPREHENSIVE RESULT		18,217	2,645	450,686	7,698	1,157

Notes

1. Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works
2. Comprises depreciation and impairments to the value of non-current assets (excluding investments) which have no cash effect.
3. Represents net revenue streams related to the purchase of works of art or to capital works.
4. Includes gifts of works of art and of other goods and services.
5. Includes realised profits/losses on the sale of investments, dividends, interest and market value movements required to be recognised in the comprehensive operating statement.
6. Includes grants and other funding for capital works. The 30 June 2013 year includes a grant of \$610,000 for the Interim Collection Storage project, which even though is not all capital, is being treated as non-operating. The year ended 30 June 2009 includes a grant from the Government of Victoria for the purchase of John Brack The bar and the years ended 30 June 2010 and 30 June 2011 include the repayments of this grant.
7. Represents unrealised gains in respect of the revaluation of cultural assets, physical assets and financial assets available-for-sale.

INDEPENDENT AUDITOR'S REPORT

To the Trustees, Council of Trustees of the National Gallery of Victoria

The Financial Report

The accompanying financial report for the year ended 30 June 2013 of the Council of Trustees of the National Gallery of Victoria which comprises comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, notes comprising a summary of significant accounting policies and other explanatory information, and the President's, Directors' and Chief Financial Officers' declaration has been audited.

The Trustees' Responsibility for the Financial Report

The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*, and for such internal control as the Trustees determine 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.

Auditor's Responsibility

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit, which has been conducted in accordance with Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, consideration is given to the internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independent Auditor's Report (continued)

Independence

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. In conducting the audit, the Auditor-General, his staff and delegates complied with all applicable independence requirements of the Australian accounting profession.

Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2013 and of its financial performance and its cash flows for the year then ended in accordance with applicable Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*.

Matters Relating to the Electronic Publication of the Audited Financial Report

This auditor's report relates to the financial report of the Council of Trustees of the National Gallery of Victoria for the year ended 30 June 2013 included both in the Council of Trustees of the National Gallery of Victoria's annual report and on the website. The Trustees of the National Gallery of Victoria are responsible for the integrity of the National Gallery of Victoria's website. I have not been engaged to report on the integrity of the National Gallery of Victoria's website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in the website version of the financial report.

MELBOURNE
27 August 2013


for John Doyle
Auditor-General

FINANCIAL STATEMENTS

for the year ended 30 June 2013

In our opinion,

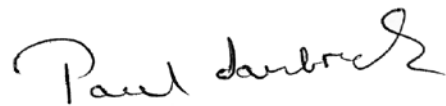
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|---|---|--|--|
| <p>(a) the attached comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2013 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2013;</p> | <p>(b) the accounts have been maintained in accordance with the National Gallery of Victoria Act 1966 and regulations made thereto;</p> | <p>(c) the financial statements have been prepared in accordance with Standing Direction 4.2 of the Financial Management Act 1994, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional requirements; and</p> | <p>(d) at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.</p> |
|---|---|--|--|



Bruce Parncutt
President
23 August 2013



Tony Ellwood
Director
23 August 2013



Paul Lambrick FCA
Chief Financial Officer
23 August 2013

COMPREHENSIVE OPERATING STATEMENT

for the financial year ended 30 June 2013

COMPREHENSIVE OPERATING STATEMENT	Notes	2013 (\$ thousand)	2012 (\$ thousand)
CONTINUING OPERATIONS			
Income from transactions			
State Government - recurrent appropriation		40,658	40,749
State Government - capital assets charge grant		3,954	3,954
Other grants from State Government entities	2(a)	3,636	4,812
Operating activities income	2(b)	22,395	19,180
Fundraising activities income	2(c)	12,242	13,964
Income from financial assets classified as available-for-sale	2(d)	2,845	3,094
		85,730	85,753
Total income from transactions			
Employee expenses	3(a)	(24,290)	(23,085)
Depreciation	3(b)	(13,728)	(12,284)
Use of premises provided free of charge		(540)	(540)
Supplies and services	3(c)	(42,019)	(40,203)
Capital assets charge		(3,954)	(3,954)
Total expenses from transactions		(84,531)	(80,066)
NET RESULT FROM TRANSACTIONS (NET OPERATING BALANCE)		1,199	5,687
Other economic flows included in net result			
Net gain/(loss) on financial instruments	4(a)	840	(358)
Net gain/(loss) on non-financial assets	4(b)	(217)	(48)
Other gains/(losses) from other economic flows	4(c)	70	(140)
Total other economic flows included in net result		693	(546)
NET RESULT		1,892	5,141
Other economic flows – other comprehensive income			
Items that will not be reclassified to net result			
Changes to physical assets revaluation reserve	17	8,788	-
Items that may be reclassified subsequently to net result			
Changes to financial assets available-for-sale reserve	17	7,537	(2,496)
Total other economic flows – other comprehensive income		16,325	(2,496)
COMPREHENSIVE RESULT		18,217	2,645

The comprehensive operating statement should be read in conjunction with the accompanying notes on pages 39 to 68.

BALANCE SHEET

as at 30 June 2013

BALANCE SHEET	Notes	2013 (\$ thousand)	2012 Restated (1) (\$ thousand)	1 July 2011 Restated (1) (\$ thousand)
ASSETS				
Financial assets				
Cash and deposits	16(a)	8,935	6,473	7,231
Receivables	5	1,921	3,012	1,567
Financial assets classified as available-for-sale	6	48,641	39,375	41,148
Total financial assets		59,497	48,860	49,946
Non financial assets				
Inventories	7	1,538	1,519	1,770
Prepayments and other assets		341	1,327	1,587
Property, plant and equipment	8	235,490	238,740	248,238
Cultural assets	9	3,763,342	3,752,312	3,736,933
Total non-financial assets		4,000,711	3,993,898	3,998,528
TOTAL ASSETS		4,060,208	4,042,758	4,038,474
LIABILITIES				
Payables	10	6,679	6,460	4,912
Provisions	11	4,480	5,466	5,375
TOTAL LIABILITIES		11,159	11,926	10,287
NET ASSETS		4,049,049	4,030,832	4,028,187
EQUITY				
Accumulated surplus/(deficit)		(89,422)	(75,877)	(62,026)
Reserves	17	3,979,126	3,947,364	3,930,868
Contributed capital		159,345	159,345	159,345
TOTAL EQUITY		4,049,049	4,030,832	4,028,187

Notes

(i) A correction of cumulative errors from 1 July 2010 to 30 June 2012, as outlined in Note 1 (R), required a restatement to the accumulated surplus and reserves as at 1 July 2011. The consequences of this correction are also reflected on the Statement of Changes in Equity and in Note 17 Reserves. The only amounts restated in the balance sheet are between reserves.

The above balance sheet should be read in conjunction with the accompanying notes on pages 39 to 68.

STATEMENT OF CHANGES IN EQUITY

for the financial year ended 30 June 2013

STATEMENT OF CHANGES IN EQUITY	Collection reserve (\$ thousand)	Infrastructure reserve (\$ thousand)	Physical asset revaluation surplus (\$ thousand)	Cultural assets revaluation reserve (\$ thousand)	Financial assets available-for-sale reserve (\$ thousand)	Accumulated surplus/ (deficit) (\$ thousand)	Contributed capital (\$ thousand)	Total (\$ thousand)
Balance at 30 June 2011	221,594	46,625	94,711	3,560,423	7,515	(62,026)	159,345	4,028,187
Prior period error	-	-	-	-	(4,668)	4,668	-	-
Transfer to Collection Reserve	4,668	-	-	-	-	(4,668)	-	-
Balance at 1 July 2011 Restated	226,262	46,625	94,711	3,560,423	2,847	(62,026)	159,345	4,028,187
Profit for year Restated	-	-	-	-	-	5,141	-	5,141
Other comprehensive income for the year Restated	-	-	-	-	(2,496)	-	-	(2,496)
Transfer from accumulated surplus/ (deficit) Restated	16,145	2,847	-	-	-	(18,992)	-	-
Balance at 30 June 2012	242,407	49,472	94,711	3,560,423	351	(75,877)	159,345	4,030,832
Profit or (loss) for year	-	-	-	-	-	1,892	-	1,892
Other comprehensive income for the year	-	-	8,788	-	7,537	-	-	16,325
Transfer from accumulated surplus/ (deficit)	15,227	210	-	-	-	(15,437)	-	-
Balance at 30 June 2013	257,634	49,682	103,499	3,560,423	7,888	(89,422)	159,345	4,049,049

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 39 to 68.

CASH FLOW STATEMENT

for the financial year ended 30 June 2013

CASH FLOW STATEMENT	Notes	2013 (\$ thousand)	2012 (\$ thousand)
CASH FLOWS FROM/ (USED IN) OPERATING ACTIVITIES			
Receipts			
Receipts from Government		44,013	44,715
Receipts from other entities		30,106	30,955
Goods and Services Tax recovered from the Australian Taxation Office		2,140	2,150
Dividends and interest received		2,702	2,910
Total receipts		78,961	80,730
Payments			
Payments to suppliers and employees		(66,512)	(66,805)
Total payments		(66,512)	(66,805)
NET CASH FLOWS FROM/ (USED IN) OPERATING ACTIVITIES	16 (b)	12,449	13,925
CASH FLOWS FROM/ (USED IN) INVESTING ACTIVITIES			
Net transfers (to)/ from externally managed unitised trusts		(1,729)	(718)
Payments for cultural assets		(6,568)	(11,184)
Payments for property, plant and equipment		(1,690)	(2,781)
NET CASH FLOWS FROM/ (USED IN) INVESTING ACTIVITIES		(9,987)	(14,683)
NET INCREASE/ (DECREASE) IN CASH AND CASH EQUIVALENTS		2,462	(758)
Cash and cash equivalents at the beginning of the financial year		6,473	7,231
Cash and cash equivalents at the end of the financial year	16 (a)	8,935	6,473

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 39 to 68.

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2013

1. Summary of significant accounting policies

(A) STATEMENT OF COMPLIANCE

The annual financial statements represent the audited general purpose statements of the Council of Trustees of the National Gallery of Victoria ("the National Gallery of Victoria"), in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards and Interpretations (AASs). The AASs include Australian equivalents to International Financial Reporting Standards. In complying with AASs, the National Gallery of Victoria has, where relevant, applied those paragraphs applicable to not-for-profit entities.

(B) BASIS OF PREPARATION

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

These financial statements are presented in Australian dollars, the functional and presentational currency of the National Gallery of Victoria.

In the application of AASs, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, and future periods if the revision affects both current and future periods.

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 AASs that have significant effects on the financial statements and estimates relate to the fair value of land, buildings, plant and equipment, (refer to Note 1(l) (iii)).

The report has been prepared in accordance with the historical cost convention except for:

- cultural assets, land, buildings and plant and equipment, which, subsequent to acquisition, are measured at the revalued amount being their fair value at the date of the revaluation less any subsequent

accumulated depreciation, if applicable, and subsequent impairment losses. Revaluations are made with sufficient regularity to ensure that the carrying amounts do not materially differ from their fair value;

- leasehold improvements where the fair value is generally based on the depreciated replacement value; and
- financial assets classified as available-for-sale which are measured at fair value with movements reflected in equity until the asset is derecognised.

Assets are measured at fair value, being the consideration given in exchange for assets purchased at arm's length or the fair value of assets donated, or provided to, the National Gallery of Victoria.

Accounting policies are selected and applied in a manner which ensures 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.

The accounting policies set out herein have been applied in preparing the financial statements for the year ended 30 June 2013 and the comparative information presented for the year ended 30 June 2012.

(C) REPORTING ENTITY

The financial statements cover the National Gallery of Victoria which is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road, Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Annual Report on page 4 which does not form part of these financial statements.

(D) SCOPE AND PRESENTATION OF FINANCIAL STATEMENTS

Comprehensive operating statement

Income and expenses in the comprehensive operating statement are classified according to whether or not they arise from 'transactions' or 'other economic flows'. This classification is consistent with the whole of government reporting format and is allowed under AASB 101 *Presentation of Financial Statements*. The net result is equivalent to a profit, or loss, derived in accordance with AASs.

'Transactions' or 'other economic flows' are defined by the *Australian system of government finance statistics: concepts, sources and methods* 2005 (see Note 22).

Balance sheet

Assets and liabilities are presented in decreasing liquidity order with assets aggregated into financial and non-financial assets.

Current and non-current (i.e. those expected to be recovered or settled after 12 months) assets and liabilities are disclosed in the notes, where relevant.

Statement of changes in equity

The statement of changes in equity presents reconciliations of each non-owner and owner changes in equity opening balance at the beginning of the reporting period to the closing balance at the end of the reporting period, showing separately movements due to amounts recognised in the comprehensive operating statement and amounts recognised in equity related to transactions with owners, in their capacity as owners.

Cash flow statement

Cash flows are classified according to whether or not they arise from operating activities, investing activities, or financing activities. This classification is consistent with requirements under AASB 107 *Statement of Cash Flows*.

(E) INCOME FROM TRANSACTIONS

Amounts disclosed as income are; where applicable, net of returns, allowances and duties and taxes. Revenue is recognised for each of the National Gallery of Victoria's major activities as follows:

(E)(i) State Government - recurrent appropriation and other grants from State Government entities

State Government appropriation and other grants from State Government entities are recognised on receipt in accordance with AASB 118 Revenue and AASB 1004 *Contributions*. Grants from third parties are recognised as income in the reporting period in which the National Gallery of Victoria gains control over the underlying asset. For reciprocal grants, (i.e. equal value is given back by the National Gallery of Victoria to the provider), the National Gallery of Victoria is deemed to have assumed control when the National Gallery of Victoria has satisfied its performance obligations under the terms of the grant. For non-reciprocal grants, the National Gallery of Victoria is deemed to have assumed control when the grant is receivable or received.

(E)(ii) State Government - capital assets charge grant

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

(E)(iii) Operating activities income

(a) Revenue from exhibition and program admissions

Revenue arising from exhibition and public program admissions is recognised at the point of sale.

(b) Revenue from retail shop sales

Revenue arising from retail shop sales is recognised when the following conditions have been satisfied:

- the significant risks and rewards of ownership of the goods have transferred to the buyer;
- the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- the amount of revenue can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria; and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

(c) Revenue from membership fees

Revenue from membership fees is recognised when received and revenue from multiple year memberships is recognised over the period of the membership.

(d) Cash sponsorship and contra sponsorship

Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged.

The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate sponsor. These contracts are treated as contracts for the provision of services.

(e) Other revenue

Revenue from retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees are recognised in the period in which the service was provided.

(E)(iv) Fundraising activities income

(a) Donations and bequests

Donations and bequests are recognised on receipt.

(b) Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and is recorded at fair value. Fair value 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.

Revenue arising from the contribution of assets is recognised when the following conditions have been satisfied:

- control of the contribution or right to receive the contribution exists; and
- it is probable that the economic benefits comprising the contribution will be realised.

(E)(v) Income from financial assets classified as available-for-sale activities

Income from financial assets classified as available-for-sale is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

(F) EXPENSES FROM TRANSACTIONS

(F)(i) Employee expenses

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions. These are recognised when incurred. The amount charged to the comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees.

(F)(ii) Depreciation

Property, plant and equipment, including freehold buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straight line basis at rates that allocate the asset's value, less any estimated salvage 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 straight line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Note 8 provides details on the estimated useful lives that are used in the calculation of depreciation on property, plant and equipment. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

(F)(iii) Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

(F)(iv) Capital assets charge

The capital assets charge is imposed by the Department of Treasury and Finance and represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The charge is calculated on the budgeted carrying amount of applicable non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government grant.

(G) OTHER ECONOMIC FLOWS INCLUDED IN THE NET RESULT

G)(i) Net gain/(loss) on financial instruments

Net gain loss on financial instruments comprises:

- changes to the provision made in regards to the collection of outstanding debts; and
- gains or losses on foreign exchange contracts, excluding foreign exchange hedges, as a result of changes in exchange rates from the date of commitment to the date of payment.

G)(ii) Net gain/(loss) on non-financial assets

Net gain loss on non-financial assets comprises:

- changes to the provision made in regards to the slow-moving stock.

G)(iii) Other gain/(loss) from other economic flows

Other gain/(loss) from other economic flows comprises:

- gains or losses on foreign exchange hedge contracts as a result of changes in the exchange rate from the rate fixed under the contract to rate which would have been paid on settlement, if a foreign exchange hedge contract had not been entered into; and
- gains or losses, as a result of changes in bond rates

(H) FINANCIAL ASSETS

(H)(i) Cash and deposits

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and highly liquid investments with an original maturity of three months or less, which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

(H)(ii) Receivables

Receivables consist of:

- Statutory receivables, which include amounts predominantly owing from the Victorian Government and GST input tax credits recoverable; and
- Contractual receivables, which include debtors in relation to goods and services.

(H)(iii) Financial assets classified as available for sale

Investments held by the National Gallery of Victoria are classified as being available-for-sale and are stated at fair value. Gains and losses arising from changes in fair value are recognised directly in equity until the investment is disposed of or is determined to be impaired, at which time the cumulative gain or loss previously recognised in equity is included in the operating statement for the period. Fair value is determined in the manner described in Note 15(g).

(I) NON-FINANCIAL ASSETS

(I)(i) Inventories

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

(I)(ii) Prepayments and other assets

Prepayments and other assets represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

(I)(iii) Property, plant and equipment

Land and buildings are measured initially at cost, and subsequently at fair value. Assets such as heritage assets are measured at fair value with regards to the property's highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset. The fair value of the heritage assets that the State intends to preserve because of their unique historical attributes is measured at the replacement cost of the asset less where applicable accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired future economic benefits of the asset and any accumulated impairment.

Non-building plant and equipment are measured at fair value (depreciated cost) less impairment. Land and buildings are measured at fair value in accordance with FRD 103D *Non-Current Physical Assets*.

Revaluation of non-current property, plant and equipment

Non-current assets measured at fair value are revalued in accordance

with FRD 103D Non- Current Physical Assets. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification. In between valuations, the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the physical asset revaluation surplus, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the operating statement, the increment is recognised immediately as revenue in the operating statement.

Revaluation decrements are recognised immediately as expenses in the operating statement, except that, to the extent that a credit balance exists in the physical asset revaluation surplus in respect of the same class of assets, they are debited directly to the physical asset revaluation surplus. Revaluation increases and decreases within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

(I)(iv) 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 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.

Cultural assets measured at fair value are revalued in accordance with FRD 103D Non-Current Physical Assets. An external revaluation process is required under FRD 103D Non-Current Physical Assets every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in value are identified. The fair value for cultural assets is, therefore reviewed internally by the NGV using internal expertise as well as other corroborating evidence such as art price indices.

Revaluation increments or decrements are credited/debited directly to the cultural assets revaluation reserve.

(J) LIABILITIES

(J)(i) Payables

Payables represent liabilities for goods and services provided to the National Gallery of Victoria that are unpaid at the end of the financial

year. Payables are initially measured at fair value, being the cost of the goods and services, and then subsequently measured at amortised cost.

(J)(ii) Provisions

Provisions are recognised when the National Gallery of Victoria has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation.

Where a provision is measured using the cashflows estimated to settle the present obligation, its carrying amount is the present value of those cashflows.

(J)(iii) Employee expenses

(a) Wages and salaries, annual leave and sick leave

Liabilities for wages and salaries and annual leave expected to be settled within 12 months of the reporting date are recognised in the provision for employee benefits in respect of employee services up to the reporting date, classified as current liabilities and measured at their nominal values.

(b) Long service leave

Liability for long service leave ("LSL") is recognised in the provision for employee benefits.

Current liability – unconditional LSL is disclosed in the notes to the financial statements as a current liability even where the National Gallery of Victoria does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- present value - component that the National Gallery of Victoria does not expect to settle within 12 months; and
- nominal value - component that the National Gallery of Victoria expects to settle within 12 months.

Non current liability – conditional LSL is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service.

The non-current LSL liability is measured at present value. Gain or loss following revaluation of the present value of non-current LSL liability due to changes in bond interest rates is recognised as an other economic flow.

(J)(iv) Employee expenses on costs

Employee expenses on costs (payroll tax, workers compensation, superannuation, annual leave and LSL accrued while on LSL taken in service) are recognised separately from the provision for employee benefits.

(K) EQUITY**(K)(i) 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.

(K)(ii) Collection reserve

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This reserve also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

(K)(iii) Infrastructure reserve

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 reserve was established as at 30 June 2005 and includes revenue received since 1 July 2001.

(K)(iv) Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

(K)(v) Cultural assets revaluation reserve

Represents increments arising from the periodic revaluation cultural assets.

(K)(vi) Financial assets available-for-sale revaluation reserve

Represents increments arising from the revaluation of financial assets classified as available-for-sale.

(L) COMMITMENTS FOR EXPENDITURE

Commitments for expenditure are disclosed by way of a note (refer Note 13) at their nominal value and inclusive of the Goods and Services Tax payable and are not included in the Balance Sheet.

(M) CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of Goods and Services Tax receivable or payable respectively.

(N) GOODS AND SERVICES TAX (GST)

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included in other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flows.

(O) EVENTS AFTER REPORTING DATE

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between the National Gallery of Victoria and other parties, the transactions are only recognised when the agreement is irrevocable at or before balance date. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting period and before the date the statements are authorised for issue, where those events provide information about conditions which existed in the reporting period. Disclosure is made by way of note about events between the reporting date and the date the statements are authorised for issue where the events relate to conditions which arose after the reporting date and which may have a material impact on the results of subsequent years.

(P) FOREIGN CURRENCY

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction or the exchange rate in the forward hedging contract. Exchange differences are recognised in the comprehensive operating statement in the period in which they arise. Where a material foreign currency commitment is a fixed amount and is or can be paid on a fixed date in the future, a forward foreign currency contract is entered into with the Treasury Corporation of Victoria. All other foreign currency transactions are entered into as spot transactions. Realised and unrealised foreign currency gains or losses are recognised in the comprehensive operating statement.

(Q) ROUNDING OF AMOUNTS

Amounts in the financial statements have been rounded to the nearest thousand dollars, unless otherwise stated.

(R) CORRECTION OF A PRIOR PERIOD ERROR

Prior to the current financial year, the National Gallery of Victoria determined the impairment of its available-for-sale assets by reference to the overall value of the investment portfolio. In June 2009, as a result of the global financial crisis, the National Gallery of Victoria booked an impairment loss of \$9.254 million to its investment portfolio, which was expensed to the Comprehensive operating statement.

In 2012, it was identified that under AASB 139 Financial Instruments: Recognition and Measurement, the impairment assessment of the investment portfolio had to be undertaken on an individual investment basis as opposed to the aggregate portfolio level. In undertaking this assessment, the National Gallery of Victoria identified that the realised gains and losses on investments sold had been calculated by reference to the original cost of the investment, without taking into account the impairment recognised at 30 June 2009. As a result, the realised gain recognised by the National Gallery of Victoria was lower than it should have been as it did not take into account the previous impairment loss already expensed to the Comprehensive operating statement. This meant that the residual gain that should have been recognised was retained in the *Financial assets available-for-sale investment reserve*.

There is no impact on the carrying value of investments as the error that has arisen merely relates to the understatement of gains on realised transactions and the overstatement of the unrealised gains on investments retained in the *Financial assets available-for-sale investment reserve*.

Consequently, since June 2009 the reported *Net realised gain/ (loss) on sale of financial assets at fair value* was lower than previously reported by \$4.842 million and the increment in the *Financial assets available-for-sale reserve* was higher by the same amount as reflected in the table below.

The impact on the financial statements each year is reflected in the table below:

UNDERSTATEMENT OF NET REALISED GAIN/ (LOSS) ON SALE OF FINANCIAL ASSETS AT FAIR VALUE - (ADJUSTED THROUGH ACCUMULATED SURPLUS/ (DEFICIT)	\$'000
2009/10	4,008
2010/11	660
Total correction up to the beginning of the preceding financial year – 1 July 2011	4,668
2011/12	174
Total correction up to the end of the preceding financial year – 30 June 2012	4,842

This correction is recognised in full in these financial statements, based on the following:

- all 2012 comparative figures impacted have been restated, these being:
 - “net gain/(loss) of financial instruments” included in the net result;
 - “net gain/(loss) of financial instruments” other comprehensive income;
 - Financial assets available-for-sale investment reserve, Accumulated surplus/(deficit) reserve and the Collections Reserve in Note 17. Note the Collection reserve is impacted due to the allocation of reserves as described in Note 1 (K) (ii); and
 - Classifications of movements on the cash flow statement and notes supporting thereto impacting investment movements.
- a third column of comparative information, being the beginning of the preceding financial year – 1 July 2011 has been included on the Balance sheet
- correction of error in reserve balances have been included on the Statement of changes in equity
- Note 17 Reserves, a third column of comparative information included, being the beginning of the preceding financial year – 1 July 2011.

As the error identified impacted more than one financial year, the restatement of 1 July 2011 was the earliest period in which the cumulative error could be rectified.

(S) AASS ISSUED THAT ARE NOT YET EFFECTIVE

Certain new accounting standards have been published that are not mandatory for the 30 June 2013 reporting period. The National Gallery of Victoria assesses the impact of these new standards and early adopts any new standards where applicable.

As at 30 June 2013, the following standards and interpretations had been issued but were not mandatory for financial year ending 30 June 2013. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

New accounting standards and interpretations			
Standard/Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on the National Gallery of Victoria's financial statements
AASB 9 Financial instruments	This standard simplifies requirements for the classification and measurement of financial assets resulting from Phase 1 of the IASB's project to replace IAS 39 Financial Instruments: Recognition and Measurement (AASB 139 Financial Instruments: Recognition and Measurement).	Beginning 1 Jan 2015	Subject to AASB's further modifications to AASB 9, together with anticipated changes resulting from the staged projects on impairments and hedge accounting, details of impacts will be assessed. Impact is unknown
AASB 13 Fair Value Measurement	This Standard outlines the requirements for measuring the fair value of assets and liabilities and replaces the existing fair value definition and guidance in other AASs. AASB 13 includes a 'fair value hierarchy' which ranks the valuation technique inputs into three levels using unadjusted quoted prices in active markets for identical assets or liabilities; other observable inputs; and unobservable inputs.	1 Jan 2013	Disclosure for fair value measurements using unobservable inputs are relatively detailed compared to disclosure for fair value measure using observable inputs. Consequently, the Standard may increase the disclosures required assets measured using depreciated replacement cost. Impact is unknown.
AASB 119 Employee Benefits	In this revised Standard for defined benefit superannuation plans, there is a change to the methodology in the calculation of superannuation expenses, in particular there is now a change in the split between superannuation interest expense (classified as transactions) and actuarial gains and losses (classified as 'Other economic flows – other movements in equity') reported on the comprehensive operating statement.	1 Jan 2013	NGV are not permitted to apply this Standard prior to the mandatory application date. This standard has changed accounting requirements to defined benefit obligations, short term liabilities and termination benefits. As NGV do not hold any defined benefit obligation liabilities, the only changes that will impact the financial statements is the accounting of short term employee benefits and termination benefits. Impact is unknown.
AASB 1053 Application of Tiers of Australian Accounting Standards	This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements.	1 Jan 2013	The Victorian Government is currently considering the impacts of Reduced Disclosure Requirements (RDRs) for certain public sector entities, and has not decided if RDRs will be implemented in the Victorian public sector. Impact is unknown.

In addition to the new standards above, the AASB has issued a list of amending standards that are not effective for the 2012-13 reporting period (as listed below). In general, these amending standards include editorial and references changes that are expected to have insignificant impacts on public sector reporting. The two AASB Interpretations in the list below are also not effective for the 2012-13 reporting period and considered to have insignificant impacts on public sector reporting.

- AASB 2009-11 *Amendments to Australian Accounting Standards arising from AASB 9.*
- AASB 2010-2 *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.*
- AASB 2010-7 *Amendments to Australian Accounting Standards*

arising from AASB 9 (December 2010).

- AASB 2010-10 *Further Amendments to Australian Accounting Standards – Removal of Fixed Dates for First-time Adopters.*
- AASB 2011-2 *Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project – Reduced Disclosure Requirements.*
- AASB 2011-4 *Amendments to Australian Accounting Standards to Remove Individual Key Management Personnel Disclosure Requirements.*
- AASB 2011-8 *Amendments to Australian Accounting Standards arising from AASB 13.*
- AASB 2011-10 *Amendments to Australian Accounting Standards*

arising from AASB 119 (September 2011).

- AASB 2011-11 Amendments to AASB 119 (September 2011) arising from Reduced Disclosure Requirements.
- 2012-1 Amendments to Australian Accounting Standards - Fair Value Measurement - Reduced Disclosure Requirements.
- 2012-2 Amendments to Australian Accounting Standards – Disclosures – Offsetting Financial Assets and Financial Liabilities.
- 2012-3 Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities.
- 2012-5 Amendments to Australian Accounting Standards arising from Annual Improvements 2009–2011 Cycle.

- 2012-7 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.
- 2012-10 Amendments to Australian Accounting Standards – Transition Guidance and Other Amendments.
- 2012-11 Amendments to Australian Accounting Standards – Reduced Disclosure Requirements and Other Amendments.
- 2013-2 Amendments to AASB 1038 – Regulatory Capital.
- 2013-3 Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets.
- AASB Interpretation 21 Levies.

2. Income from transactions

2. INCOME FROM TRANSACTIONS	2013 (\$ thousand)	2012 (\$ thousand)
(a) Other grants from State Government entities		
State Government - capital funding	310	2,727
- other grants	2,391	1,115
Department of Education and Early Childhood Development - grant	395	430
Fair value of assets and services received free of charge (a)	540	540
Total other grants from other State Government entities	3,636	4,812
(b) Operating activities income		
Exhibition and program admissions	8,267	5,372
Retail sales	5,045	4,918
Membership fees	2,832	2,646
Cash sponsorship	1,008	1,298
Contra sponsorship	1,397	2,131
Catering royalties and venue hire charges	1,264	1,294
Other revenue	2,582	1,521
Total operating activities income	22,395	19,180
(c) Fundraising activities income		
Donations, bequests and similar income	6,726	10,444
Donated cultural assets	5,516	3,520
Total fundraising activities income	12,242	13,964
(d) Income from financial assets classified as available-for-sale		
Interest - bank deposits	196	243
Dividends and interest – externally managed unitised trusts	2,702	2,910
Investment management fees	(53)	(59)
Total income from financial assets classified as available-for-sale	2,845	3,094

Note:

(a) Premises at the Public Records Office Victoria occupied without financial consideration.

3. Expenses from transactions

3. EXPENSES FROM TRANSACTIONS	2013 (\$ thousand)	2012 (\$ thousand)
(a) Employee expenses		
Salaries, wages and long service leave	(22,221)	(21,262)
Post employment benefits:		
Defined benefit superannuation plans	(180)	(180)
Defined contribution superannuation plans	(1,889)	(1,643)
Total employee expenses	(24,290)	(23,085)
(b) Depreciation of property, plant and equipment		
Depreciation expense (a)	(13,728)	(12,284)
Total depreciation of property, plant and equipment	(13,728)	(12,284)
(c) Supplies and services		
Facilities operations and equipment services	(16,366)	(16,224)
Promotion and marketing	(5,147)	(5,795)
Freight and materials	(8,353)	(5,735)
Office supplies, insurance and communications	(4,220)	(4,032)
Cost of retail goods sold	(2,725)	(2,658)
Rental of premises	(2,889)	(2,877)
Other operating expenses	(2,319)	(2,882)
Total supplies and services	(42,019)	(40,203)

Notes:

(a) Refer Note 8 for further detail on depreciation expense for the period.

4. Other economic flows included in net result

4. OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT	2013 (\$ thousand)	2012 (\$ thousand)
(a) Net gain/ (loss) on financial instruments		
Increase/ (decrease) in provision for doubtful debts (a)	3	(10)
Net gain/ (loss) on foreign exchange transactions	26	33
Net realised gain/ (loss) on sale of financial assets at fair value	811	(381)
Total net gain/ (loss) on financial instruments	840	(358)
(b) Net gain/ (loss) on non financial assets		
Decrease/ (increase) in provision for slow-moving stock	(217)	(38)
Write off from Shaw Research Library collection	-	(10)
Total net gain/ (loss) on non-financial assets	(217)	(48)
(c) Other gain/ (loss) from other economic flows		
Net gain/ (loss) on foreign exchange hedge contracts	47	-
Net gain/ (loss) arising from revaluation of long service leave liability (b)	23	(140)
Total net gain/ (loss) on non financial assets and liabilities	70	(140)

Notes:

(a) (Increase)/ decrease in provision for doubtful debts from other economic flows.

(b) Revaluation gain/(loss) as a result of changes in bond rates.

5. Receivables

5. RECEIVABLES	2013 (\$ thousand)	2012 (\$ thousand)
Current receivables		
Contractual		
Trade receivables (a)	674	1,781
Provision for doubtful receivables	(31)	(39)
Other receivables	824	512
	1,467	2,254
Statutory		
Goods and Services Tax input tax credit recoverable	445	234
Victorian Government Departments and Agencies	9	524
Total current receivables	1,921	3,012
Total receivables	1,921	3,012

5.1 MOVEMENT IN THE PROVISION FOR DOUBTFUL RECEIVABLES	2013 (\$ thousand)	2012 (\$ thousand)
Balance at beginning of the year	(39)	(6)
Reversal of unused provision recognised in the net result	5	-
Increase /(decrease) in provision recognised in balance sheet	-	(23)
Increase (decrease) in provision recognised in the net result	3	(10)
Balance at end of the year	(31)	(39)

Notes:

(a) The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through credit management procedures.

6. Financial assets classified as available-for-sale

6. FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE	Note	2013 (\$ thousand)	2012 (\$ thousand)
Current investments			
Investment in externally managed unitised trusts		2,014	1,680
Total current investments at market value		2,014	1,680
Non-current investments			
Investment in externally managed unitised trusts		46,627	37,695
Total non-current investments at market value		46,627	37,695
Total investments at market value	6(b)	48,641	39,375

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 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.

a) Ageing analysis of financial assets classified as available-for-sale and cash and deposits

Refer Table 15.4 in Note 15 for ageing analysis of financial assets classified as available-for-sale.

b) Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

6.1 ANALYSIS AND PURPOSE OF FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE AND CASH AND DEPOSITS	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2013 (\$ thousand)	2013 (\$ thousand)	2013 (\$ thousand)	2012 (\$ thousand)	2012 (\$ thousand)	2012 (\$ thousand)
Cash and deposits (a)	2,716	6,219	8,935	655	5,818	6,473
Current						
Financial assets classified as available-for-sale		1,279	1,279	-	1,680	1,680
Non-current						
Financial assets classified as available-for-sale	-	47,362	47,362	-	37,695	37,695
Total financial assets classified as available-for-sale	-	48,641	48,641	-	39,375	39,375
Total financial assets	2,716	54,860	57,576	655	45,193	45,848

Notes:

(a) Refer Note 16 (a) for further information.

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

7. Inventories

7. INVENTORIES	2013 (\$ thousand)	2012 (\$ thousand)
Current inventories		
Goods held for resale – at cost	2,090	2,094
Less: provision for slow moving stock	(552)	(575)
Total current inventories	1,538	1,519
Movement in the provision for slow moving stock		
Balance at the beginning of the year	(575)	(537)
Amounts written off during the year	240	-
(Increase) / decrease in allowance recognised	(217)	(38)
Balance at the end of the year	(552)	(575)

8. Property, plant and equipment

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8. PROPERTY, PLANT AND EQUIPMENT	Notes	2013 (\$ thousand)	2012 (\$ thousand)
Land			
At fair value (a)	1(l)iii	51,673	51,673
Buildings			
At valuation (b)	1(l)iii	32,921	32,920
Less: accumulated depreciation		(758)	(378)
		32,163	32,542
TOTAL LAND AND BUILDINGS		83,836	84,215
Building plant			
At fair value		58,120	57,238
Less: accumulated depreciation		(6,772)	(3,342)
		51,348	53,896
Building fit-out			
At fair value		98,599	96,361
Less: accumulated depreciation		(13,871)	(6,266)
		84,728	90,095
Leasehold improvements			
At fair value		13,614	13,614
Less: accumulated depreciation		(11,391)	(10,510)
		2,223	3,104
Plant and equipment			
(General plant and equipment)			
At fair value (c)		14,005	17,163
Less: accumulated depreciation		(1,391)	(12,310)
		12,614	4,853
Capital works-in-progress			
At cost		741	2,577
TOTAL PLANT AND EQUIPMENT		151,654	154,525
TOTAL PROPERTY, PLANT AND EQUIPMENT	1(l)iii	235,490	238,740
Aggregate depreciation recognised as an expense during the year:			
Buildings		379	378
Building plant		3,430	3,342
Building fit-out		7,613	6,266
Leasehold improvements		882	866
Plant and equipment (general plant and equipment)		1,424	1,432
	1(l)iii	13,728	12,284

Notes:

(a) A valuation of land was undertaken as of 30 June 2011.

(b) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2011.

(c) A valuation of plant and equipment was undertaken as of 1 July 2012.

The following useful lives of assets are used in the calculation of depreciation:

Buildings	100 years	Leasehold improvements	13-15 years
Building plant	20-25 years	Plant and equipment	3-30 years
Building fit-out	15-20 years		

2013	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	32,542	53,896	90,095	3,104	4,853	2,577	238,740
Additions	-	-	882	2,246	-	467	(1,835)	1,760
Depreciation expense	-	(379)	(3,430)	(7,613)	(882)	(1,424)	-	(13,728)
Disposals	-	-	-	-	-	(70)	-	(70)
Revaluation increment	-	-	-	-	-	8,788	-	8,788
Carrying amount at the end of the year	51,673	32,163	51,348	84,728	2,222	12,614	742	235,490

2012	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	32,920	57,231	94,396	3,982	4,788	3,248	248,238
Additions	-	-	43	1,965	-	1,497	(671)	2,834
Depreciation expense	-	(378)	(3,342)	(6,266)	(866)	(1,432)	-	(12,284)
Disposals	-	-	(36)	-	(12)	-	-	(48)
Carrying amount at the end of the year	51,673	32,542	53,896	90,095	3,104	4,853	2,577	238,740

An independent valuation of the National Gallery of Victoria's land was last performed by Urbis Valuations Pty Ltd as at 30 June 2011. An independent valuation of the National Gallery of Victoria's buildings was last performed by Charter Keck Cramer as at 30 June 2011. Both valuations were performed on behalf of the Valuer-General Victoria. An independent valuation of the National Gallery of Victoria's plant and equipment was performed by Rodney Hyman Asset Services Pty Ltd as of 1 July 2012. The valuer valued the non-building plant equipment by reference to a listing of 7,400 assets provided by the National Gallery of Victoria. Each asset was assigned a value using the Depreciated Replacement Cost method. The valuer inspected assets where further information was required. The result of this valuation was a total of \$13.563 million and a revaluation surplus of \$8.788 million was booked to Physical assets revaluation reserve.

In terms of land and property, in accordance with FRD 103D Non-Current Physical Assets, a fair value assessment was undertaken by management during the year ended 30 June 2013 in order to determine whether the fair value of land and property had changed materially from the carrying amount as at 30 June 2011. The result of this assessment was that the fair value of land and property had not changed by more than 10% from the carrying amount as at 30 June 2011 and, consequently; an interim managerial revaluation was not required as at 30 June 2013. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the Heritage Act 1995

9. Cultural assets

9. CULTURAL ASSETS	2013 (\$ thousand)	2012 (\$ thousand)
Cultural assets		
State Collection of works of art – at fair value	3,759,922	3,748,931
Shaw Research Library collection – at fair value	3,420	3,381
	3,763,342	3,752,312

9.1 MOVEMENTS IN CULTURAL ASSETS 2013	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	3,748,931	3,381	3,752,312
Additions	10,991	39	11,030
Carrying amount at the end of the year	3,759,922	3,420	3,763,342

9.2 MOVEMENTS IN CULTURAL ASSETS 2012	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	3,733,576	3,357	3,736,933
Additions	15,355	34	15,389
Write off of Shaw Research Library collection	-	(10)	(10)
Carrying amount at the end of the year	3,748,931	3,381	3,752,312

An independent valuation of the National Gallery of Victoria's Shaw Research Library collection was last performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association, and an independent valuation of the State Collection of works of art was last performed by Simon Storey Valuers, in order to determine their fair values as at 30 June 2011. Mr Simon Storey, a director of Simon Storey Valuers, is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia. The result of the valuation of the State Collection was a total valuation of \$3,733,576,000.

The result of the valuation of the National Gallery of Victoria's Shaw Research Library collection was a total valuation of \$3,357,000. For the year ended 30 June 2013, in accordance with FRD 103D *Non-Current Physical Assets*, a fair value assessment was undertaken by management in order to determine whether the fair value of the cultural assets had changed materially from the carrying amount as at last revaluation. The result of this assessment was that the fair value of the cultural assets collection in aggregate had not changed by more than 10% from the carrying amount at the time of the last revaluation and consequently an interim managerial revaluation was not required as at 30 June 2013.

10. Payables

10. PAYABLES	2013 (\$ thousand)	2012 (\$ thousand)
Current payables		
Supplies and services	1,668	1,177
Other payables	3,929	3,584
Income in advance	1,082	1,699
Total payables	6,679	6,460

(a) Maturity analysis of contractual payables

Please refer to Table 15.5 in Note 15 for the maturity analysis of contractual payables.

(b) Nature and extent of risk arising from contractual payables

Please refer to Note 15 for the nature and extent of risks arising from contractual payables.

11. Provisions

11. PROVISIONS	2013 (\$ thousand)	2012 (\$ thousand)
Current employee benefits		
Employee benefits - annual leave - Unconditional and expected to settle within 12 months	1,100	1,299
Employee benefits - long service leave (a) - Unconditional and expected to settle within 12 months - Unconditional and expected to settle after 12 months	294 1,971	192 2,745
Non-current employee benefits		
Conditional long service leave entitlements	247	374
Total employee benefits	3,612	4,610
Employee benefit on-costs		
Current on-costs Non-current on-costs	823 45	809 47
Total on-costs	868	856
Total employee benefits and related on-costs	4,480	5,466

11.1 MOVEMENT IN PROVISIONS	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
	2011	2011	2011
Opening balance at the start of the year	856	4,610	5,466
Additional provisions recognised	79	1,604	1,683
Reductions arising from payments	(723)	(1,921)	(2,644)
Change due to variation in bond rates	(1)	(23)	(24)
Closing balance at the end of the year	211	4,270	4,481
Current	196	3,978	4,174
Non-current	14	292	306

Notes:

(a) The provision for long service leave represents expected future payments discounted to their present values excluding the current portion within 12 months which is at a nominal value.

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2013, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance. Superannuation contributions for the reporting

period are included as part of employee benefits in the comprehensive operating statement. There were no contributions outstanding at the year end and there have been no loans made from the funds (2012 – nil). The details of the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows. The total amount of superannuation excludes amounts paid under salary sacrifice arrangements.

12. Superannuation

12. SUPERANNUATION					
FUND	PLAN	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year 2012 (\$)	Contribution for the year 2011 (\$)
Government Superannuation Office (Revised Scheme)	Defined benefit	9.5	17.6	70,836	70,593
Government Superannuation Office (New Scheme)	Defined benefit	0,3,5,7	7.4,8.7,9.5,10.3	108,867	108,962
Vic Super Pty Ltd	Defined contribution	-	9	1,299,603	1,294,658
Various other	Defined contribution	-	9	381,950	323,199
Total				1,861,256	1,797,412

13. Commitments for expenditure

The following commitments have not been recognised as liabilities in the financial statements:

13. COMMITMENTS FOR EXPENDITURE	2012 (\$ thousand)	2011 (\$ thousand)
Building occupancy services under contract		
Payable:		
Not longer than one year	5,500	5,584
Longer than one year and not longer than five years	21,730	21,658
Longer than five years	50,693	55,779
	77,923	83,021
Operating leases		
Payable:		
Not longer than one year	829	351
Longer than one year and not longer than five years	980	709
	1,809	1,060
Outsourced services contract commitments		
Payable:		
Not longer than one year	4,968	9,516
Longer than one year and not longer than five years	646	3,513
	5,614	13,029

14. Contingent assets and contingent liabilities

As at 30 June 2013 and at 30 June 2012, 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 1 (E) (iv) (a), the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

As at 30 June 2013, the National Gallery of Victoria had a contingent liability with a service provider whereby the fee for the service provided is calculated on the basis of a share of the *Monet's Garden* exhibition result. The balance of the fee payable in 2013/14 is expected to be approximately \$1.410 million (2012– nil).

15. Financial instruments

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The National Gallery of Victoria's principal financial instruments comprise of:

- Cash at bank and in hand;
- Bank deposits at call;
- Receivables (excluding statutory receivables)
- Investments in externally managed unitised trusts (cash, diversified fixed interest, equities and listed property); and
- Payables

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset, financial liability and equity instrument above are disclosed in Note 1 to the financial statements.

The main purpose in holding financial instruments is to manage prudentially the National Gallery of Victoria's financial risks.

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 15.1 below.

15.1: CATEGORISATION OF FINANCIAL INSTRUMENTS	2013 (\$ thousand)	2012 (\$ thousand)
Financial assets		
Cash and deposits	8,935	6,473
Receivables	1,467	2,254
Financial assets classified as available-for-sale	48,641	39,375
Total financial assets (a)	59,043	48,102
Financial liabilities		
Payables	6,679	6,460
Total financial liabilities (b)	6,679	6,460

Notes:

(a) The total amount of financial assets disclosed here excludes statutory receivables (i.e. taxes receivable).

(b) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. taxes payable).

15.2: NET HOLDING GAIN/(LOSS) ON FINANCIAL INSTRUMENTS BY CATEGORY	2013 (\$ thousand)	2012 (\$ thousand)
Financial assets (a)		
Cash and deposits	196	243
Receivables	3	(10)
Financial assets classified as available-for-sale	3,460	2,470
Total financial assets net holding gain/ (loss)	3,659	2,703

Notes:

(a) For cash and deposits, receivables and available for sale financial assets, the net gain or loss is calculated by taking the interest revenue, dividends, net realised gain or loss on sale of financial assets at fair value less any impairment recognised in the operating statement.

(b) There are no amounts owing under hedging contracts at the end of the financial year.

(a) Credit risk

Credit risk arises from the financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available for sale financial assets. The National Gallery of Victoria's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on a

regular basis. At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts. At the reporting date, the aged profile of trade receivables was as follows:

15.2A: CREDIT QUALITY OF CONTRACTUAL FINANCIAL ASSETS THAT ARE NEITHER PAST DUE NOR IMPAIRED	Government agencies (triple-A credit rating)	Investment Grade ⁽¹⁾	Other (min triple-B credit rating)	Total
2013 Financial assets (a)				
Cash and deposits	6,163	-	2,772	8,935
Receivables	-	-	1,467	1,467
Financial assets classified as available-for-sale	-	48,641	-	48,641
Total financial assets net holding gain/ (loss)	6,163	48,641	4,239	59,043
2012 Financial assets (a)				
Cash and deposits	5,765	-	708	6,473
Receivables	-	-	2,254	2,254
Financial assets classified as available-for-sale	-	39,375	-	39,375
Total financial assets net holding gain/ (loss)	5,765	39,375	2,962	48,102

Notes:

(1) VFMC classifies all assets with Standard and Poor's credit ratings of AAA to BBB- as investment grade.

(2) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable).

15.3: MAXIMUM EXPOSURE TO CREDIT RISK	Maximum credit risk	
Trade receivables	2013 (\$ thousand)	2012 (\$ thousand)
Current	449	562
< 30 days	105	522
31-60 days	27	152
> 60 days	93	545
Total	674	1,781
Potential impairment	(31)	(39)

Currently the National Gallery of Victoria does not hold any collateral as security nor credit enhancements relating to any of its financial assets. As at the reporting date, there is no event to indicate that there was any material impairment of any of the financial assets.

There are no financial assets that have had their terms renegotiated so as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated. The following table discloses the ageing only of financial assets that are past due but not impaired:

15.4: AGEING ANALYSIS OF FINANCIAL ASSETS	Carrying amount (\$ thousand)	Not past due and not impaired (\$ thousand)	Past due but not impaired (\$ thousand)				Impaired financial assets (\$ thousand)
			Less than 1 month	1-3 months	3 months – 1 year	1-5 years	
2012							
Financial assets:							
Cash and deposits	8,935	8,935	-	-	-	-	-
Receivables	1,467	1,273	105	27	93	-	(31)
Financial assets classified as available-for-sale	48,641	48,641	-	-	-	-	-
	59,043	58,849	105	27	93	0	(31)
2011							
Financial assets:							
Cash and deposits	6,473	6,473	-	-	-	-	-
Receivables	2,254	1,074	522	152	545	-	(39)
Financial assets classified as available-for-sale	39,375	39,375	-	-	-	-	-
	48,102	46,922	522	152	545	-	(39)

(c) Liquidity risk

Liquidity risk would arise if the National Gallery of Victoria is unable to meet its financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution. It also continuously manages risk through the monitoring of future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

The National Gallery of Victoria's exposure to liquidity risk is deemed insignificant based on prior periods' data and the current assessment of risk. In the event of any unexpected event cash would be sourced from liquidation of available-for-sale financial investments.

Maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the Balance Sheet. The following table discloses the contractual maturity analysis for the National Gallery of Victoria's financial liabilities.

15.5: MATURITY ANALYSIS OF FINANCIAL LIABILITIES	Carrying amount (\$ thousand)	Nominal amount (\$ thousand)	Maturity dates (\$ thousand)		
			Less than 1 Month	1-3 months	3 months – 1 year
2013					
Payables:					
Amounts payable to other government agencies	213	213	213	-	-
Other payables	6,466	6,466	5,655	707	104
	6,679	6,679	5,868	707	104
2012					
Payables:					
Amounts payable to other government agencies	147	147	147	-	-
Other payables	6,313	6,313	5,993	286	35
	6,460	6,460	6,140	286	35

(d) Market risk

Market risk is the risk that market rates and prices will change and that this will affect the operating result, or value of assets and liabilities, of the National Gallery of Victoria. The main exposures to market risk arise through price risk, interest rate risk and foreign currency risk. The principal financial instruments affected by these risks are financial assets classified as available-for-sale, held in externally managed unitised trusts.

These funds are invested and managed in accordance with the National Gallery of Victoria's investment strategy, which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets and distinguishes between the differing objectives and risk profiles of funds held for the medium term and for the longer term. Such assets are stated at fair value which is generally approximated by market value. Gains and losses arising from the changes in fair value are recognised in the carrying value of the assets.

The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy. In the 2009/10 financial year, global equity markets suffered significant declines with losses common in most markets, including Australia.

This fall was reflected in the fair value of the National Gallery of Victoria's financial assets during the reporting period. In the subsequent two financial years the market values of the financial assets classified as available-for-sale have shown some recovery.

Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 5% and +/- 10%.

15.6: PRICE RISK SENSITIVITY OF FINANCIAL ASSETS		+5% (\$ thousand)		-5% (\$ thousand)		+10% (\$ thousand)		-10% (\$ thousand)	
	Carrying Amount	Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
2013									
Financial assets									
Cash and cash equivalents	8,935	-	-	-	-	-	-	-	-
Receivables	1,467	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	48,641	2,432	2,432	(2,432)	(2,432)	4,864	4,864	(4,864)	(4,864)
Total increase/(decrease)		2,432	2,432	(2,432)	(2,432)	4,864	4,864	(4,864)	(4,864)
2012									
Financial assets									
Cash and cash equivalents	6,473	-	-	-	-	-	-	-	-
Receivables	2,254	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	39,375	1,969	1,969	(1,969)	(1,969)	3,938	3,938	(3,938)	(3,938)
Total increase/(decrease)		1,969	1,969	(1,969)	(1,969)	3,938	3,938	(3,938)	(3,938)

e) Interest rate risk

Interest rate risk arises from the potential of changes in interest rates to affect the reported result. A fluctuation in interest rates may also give rise to changes in the fair value of financial instruments. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The interest rate risk on cash managed funds is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive

assets, income assets and absolute-return assets. Equity and property managed funds have been excluded from this interest rate sensitivity analysis due to these investments not being directly affected by changes in interest rates. The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

15.7: INTEREST RATE ANALYSIS OF FINANCIAL INSTRUMENTS					
		Interest rate exposure			
	Weighted average effective interest rate %	Carrying amount (\$ thousand)	Fixed interest rate (\$ thousand)	Variable interest rate (\$ thousand)	Non-interest bearing (\$ thousand)
2013					
Financial assets					
Cash and cash equivalents:					
Cash at bank and on hand	1.99%	2,772	-	2,662	110
Cash deposits at call	3.24%	8	-	8	-
Cash deposits at call (investment in externally managed unitised trusts)	3.86%	6,155	-	6,155	-
Receivables		1,467	-	-	1,467
Other financial assets (investment in externally managed unitised trusts-fixed interest)	3.80%	2,014	2,014	-	-
		12,416	2,014	8,825	1,577
Financial liabilities					
Payables	-	(6,466)	-	-	(6,466)
		(6,466)	-	-	(6,466)
Net financial assets/(liabilities)		5,950	2,014	8,825	(4,889)
2012					
Financial assets					
Cash and cash equivalents:					
Cash at bank and on hand	3.28%	738	-	609	129
Cash deposits at call	4.68%	694	-	694	-
Cash deposits at call (investment in externally managed unitised trusts)	4.7%	5,041	-	5,041	-
Receivables		2,254	-	-	2,254
Other financial assets (investment in externally managed unitised trusts-fixed interest)	11.92%	1,680	1,680	-	-
		10,407	1,680	6,344	2,383
Financial liabilities					
Payables	-	(6,460)	-	-	(6,460)
		(6,460)	-	-	(6,460)
Net financial assets/(liabilities)		3,947	1,680	6,344	(4,077)

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 +/- 50bp and +/- 100bp.

15.8: INTEREST RATE SENSITIVITY OF FINANCIAL ASSETS									
		+50bp (\$ thousand)		-50bp (\$ thousand)		+100bp (\$ thousand)		-100bp (\$ thousand)	
	Carrying amount	Net result	Equity	Net result	Equity	Net result	Equity	Net result	Equity
2013									
Financial assets									
Cash and cash equivalents	8,935	45	45	(45)	(45)	89	89	(89)	(89)
Receivables	1,467	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,014	10	10	(10)	(10)	20	20	(20)	(20)
Total increase/(decrease)		55	55	(55)	(55)	109	109	(109)	(109)
2012									
Financial assets									
Cash and cash equivalents	6,473	32	32	(32)	(32)	65	65	(65)	(65)
Receivables	2,254	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	1,680	8	8	(8)	(8)	17	17	(17)	(17)
Total increase/(decrease)		40	40	(40)	(40)	82	82	(82)	(82)

f) Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's investment strategy also allows for investment in international equities (hedged and unhedged) and overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets. At the year end, payables included the following balances denominated in foreign currencies:

	2013	2012
	\$	\$
Euro	-	66,172
USD	-	69,839

(g) Fair value

The fair values and net fair values of financial assets and financial liabilities are determined as follows:

The fair value of financial assets and financial liabilities with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices; and the fair value of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis. The National Gallery of Victoria considers that the carrying amount of financial assets and financial liabilities recorded in the financial statements to be a reasonable approximation of their fair values, either because of their short-term nature, or because they are valued and can be traded in an active market.

15.9: COMPARISON BETWEEN CARRYING AMOUNT AND FAIR VALUE

The National Gallery of Victoria considers the carrying amount of financial instrument assets and liabilities recorded in the financial statements to be an approximation of their fair values, because of the short-term nature of the financial instruments and the expectation that they will be paid in full. Cash and deposits and financial assets classified as available for sale are classified as level 1. Financial instruments are deemed level 1 where the fair value of the financial instrument, with standard terms and conditions and traded in active liquid markets, are determined with reference to quoted market prices. All other financial instruments are classified as level 2 where fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly.

16. Cash flow information

16.1 CASH AND DEPOSITS	2013 (\$ thousand)	2012 (\$ thousand)
Cash at bank and on hand	2,772	738
Bank deposits on call	6,163	5,735
Total cash and deposits	8,935	6,473

16.2 RECONCILIATION OF NET RESULT FOR THE YEAR TO NET CASH FLOWS FROM OPERATING ACTIVITIES	2013 (\$ thousand)	2012 (\$ thousand)
Net result for the year	1,892	5,141
Non-cash movements:		
Depreciation of property, plant and equipment	13,728	12,284
Donated cultural assets	(5,516)	(3,520)
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	1,091	(1,445)
(Increase)/decrease in current inventories	(19)	251
(Increase)/decrease in other current assets	986	260
(Decrease)/increase in current payables	1,273	863
(Decrease)/increase in current provisions	(986)	91
Net cash flows from/(used in) operating activities	12,449	13,925

17. Reserves

17. RESERVES	Note	2013 (\$ thousand)	2012 (\$ thousand)	2011 (\$ thousand)
Collection reserve				
Balance at beginning of financial year		242,407	226,262	198,810
Transfer from accumulated surplus		15,227	16,145	27,452
Balance at end of financial year	1(K)	257,634	242,407	226,262
Infrastructure reserve				
Balance at beginning of financial year		49,472	46,625	43,785
Transfer from accumulated surplus		210	2,847	2,840
Balance at end of financial year	1(K)	49,682	49,472	46,625
Physical asset revaluation surplus				
Balance at beginning of financial year		94,711	94,711	85,029
(Decrement)/increment during the year		8,788	-	9,682
Balance at end of financial year	1(K)	103,499	94,711	94,711
Cultural assets revaluation reserve				
Balance at beginning of financial year		3,560,423	3,560,423	3,138,182
Increment during the year		-	-	422,241
Balance at end of financial year	1(K)	3,560,423	3,560,423	3,560,423
Financial assets available-for-sale reserve				
Balance at beginning of financial year		351	2,847	995
Increment during the year		7,537	(2,496)	1,852
Balance at end of financial year	1(K)	7,888	351	2,847
Balance at end of financial year		3,979,126	3,947,364	3,930,868
Net change in reserves		31,762	16,496	464,047

18. 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*: All responsible persons held a position for the full financial year, unless otherwise stated.

Minister for the Arts:

The Hon. E. Baillieu MP (until 6 March 2013)
The Hon. D. Napthine MP (6 March 2013 to 13 March 2013)
The Hon. H. Victoria MP (from 13 March 2013)

Trustees who served during the year were:

Ms S Cohn
Mr P Edwards
Mr C Lyon (from 31 July 2012)
Ms N Milgrom AO (until 4 February 2013)
Mr A Myers AO QC (President, until 10 October 2012)
Mr B Parncutt (including President from 11 October 2012)
Mr A Sisson
Mr M Ullmer
Mr J Yeap OAM

Director (Accountable Officer):

Dr G Vaughan AM (until 20 July 2012)
Mr A Ellwood (from 1 August 2012)

Remuneration

No benefits or remuneration were paid to responsible persons other than to the Director (Accountable Officer) whose remuneration is disclosed in Note 19.

Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

Related party transactions

There were no related party transactions during the year (2011 - nil).

The number of executive officers and their total remuneration during the reporting period are shown in the first two columns in the table below in their relevant income bands. The base remuneration of executive officers is shown in the third and fourth columns. Base remuneration is exclusive of bonus payments, long service leave payments, redundancy payments and retirement benefits. The total annualised employee equivalent provides a measure of full time equivalent executive officers over the reporting period. Four executive officers resigned and two executive officers were appointed part way during 2012/13. There was a period when some outgoing and incoming executives were concurrently paid. This has had a significant impact on total remuneration figures.

19. Remuneration of executives

19. REMUNERATION OF EXECUTIVES	Total Remuneration		Base Remuneration	
	2013	2012	2013	2012
Income Band	No.	No.	No.	No.
\$10,000 - \$19,999	-	-	1	
\$20,000 - \$29,999	-	-	1	-
\$30,000 - \$39,999	1	-	1	-
\$40,000 - \$49,999	1	-	-	-
\$50,000 - \$59,999	-	-	1	-
\$90,000 - \$99,000	1	-	-	-
\$120,000 - \$129,999	1	-	-	-
\$170,000 - \$179,999	-	-	-	1
\$180,000 - \$189,999	-	1	-	1
\$190,000 - \$199,999	-	-	-	1
\$200,000 - \$209,999	-	1	-	-
\$230,000 - \$239,999	-	1	-	-
\$250,000 - \$259,999	1	-	1	-
\$310,000 - \$319,999 (Accountable Officer)	-	-	-	1
\$330,000 - \$339,999 (Accountable Officer)	-	1	-	-
\$410,000 - \$419,999 (Accountable Officer)	1	-	1	-
Total numbers of executives	6	4	6	4
Total annualised employee equivalents (a)	2.5	4	2.5	4
Total amount	\$966,004	\$954,885	\$802,913	\$866,249

Note:

(a) Annualised employee equivalent is based on working 37.6 ordinary hours per week over the reporting period.

(b) Payments to other personnel

One contractor, charged with significant responsibilities, is disclosed within the \$10,000 expense bands. This contractor was responsible for planning, directing and controlling, the Development and Commercial Operations of the National Gallery of Victoria during all of 2011/12 and up to December 2012. The change in total expenditure over both financial years was due to the services of this contractor not being continued after December 2012.

EXPENSE BAND	2013 (\$ thousand)	2012 (\$ thousand)
\$160 000 – 169 999	1	-
\$290 000 – 299 999	-	1
Total expenses (exclusive of GST)	\$167,000	\$299,000

20. REMUNERATION OF AUDITORS	2013 (\$ thousand)	2012 (\$ thousand)
Victorian Auditor General's Office		
Audit of the financial statements	54	56
	54	56

21. Subsequent events

In July 2013, the National Gallery of Victoria proposed organisational changes that would deliver ongoing operational efficiencies. Whilst it is not possible to accurately determine the potential cost of this proposal,

the estimated cost of proposed redundancy payments and associated costs is up to \$415,000. In 2012 there were no significant events occurring after the reporting date.

22. Glossary of terms

Comprehensive result

Total comprehensive result is the change in equity for the period other than changes arising from transactions with owners. It is the aggregate of the net result and other non-owner changes in equity.

Capital asset charge

The capital asset charge represents the opportunity cost of capital invested in the non current physical assets used in the provision of outputs.

Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

Employee expenses

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions.

Financial asset

A financial asset is any asset that is:

- cash;
- an equity instrument of another entity;
- a contractual right:
 - to receive cash or another financial asset from another entity; or
 - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- a contract that will or may be settled in the entity's own equity instruments and is:
 - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
 - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

Grants and other transfers

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes. For this reason, grants are referred to by the AASB 118 Revenue, as involuntary transfers and are termed non-reciprocal transfers.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Financial statements

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow statements, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 Presentation of Financial Statements (Sept 2007), which means it may include the main financial statements and the notes.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of revenue, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other non-owner changes in equity'.

Net result from transactions/net operating balance

Net result from transactions/net operating balance is a key fiscal aggregate and is revenue from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

Other economic flows

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. It includes gains and losses from disposals, revaluations and impairments of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal. In simple terms, other economic flows are changes arising from market re measurements.

Payables

Includes short and long term trade debt and accounts payable, grants and interest payable.

Sales of goods and services

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

Supplies and services

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

Transactions

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

APPENDICES

APPENDIX 1: COUNCIL OF TRUSTEES

as at 30 June 2013

COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the *National Gallery of Victoria Act 1966*.

The Act specifies that 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria'. Section 6 of the Act stipulates that the Council shall consist of eleven members appointed by the Governor-in-Council. The Council's composition is:

- 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 is distinguished in the field of finance; and
- e) seven others 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 s.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 developing 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 at least seven times a year, and Committees meet between three and eight times a year.

COUNCIL OF TRUSTEES

Bruce Parncutt (President)

Appointed a trustee in March 2005; reappointed 2008 and 2011; appointed President in October 2012

Bruce has had a long and varied career in financial services. He is principal of the private investment management and corporate advisory firm Lion Capital, and a Director of a number of public and private companies. He is a Director of the Australian Ballet, and a board member of both the Melbourne University Campaign and NGV Foundation. His previous roles include Chief Executive of McIntosh Securities, Senior Vice-President of Merrill Lynch, a Director of Australian Stock Exchange Ltd and member of Melbourne Grammar School Council.

Susan Cohn

Appointed a trustee in June 2010; reappointed 2013

Susan is a leading contemporary artist working across the art-craft-design divide. She has postgraduate qualifications in fine art from RMIT University, Melbourne, and a Doctor of Philosophy in fine art theory from the University of New South Wales, Sydney. Susan has exhibited extensively, won several awards and worked on interdisciplinary projects in Australia and overseas.

Peter Edwards

Appointed a trustee in May 2008; reappointed 2011

Peter is Managing Director of the Victor Smorgon Group. The group's ventures include property, consumer retail, recycling and renewable manufacturing, and sustainable agriculture. Peter is a trustee of the Julian Burton Burns Trust, and a board member of SECUREcorp Pty Ltd and the Jewish Museum of Australia.

Corbett Lyon

Appointed a trustee in July 2012

Corbett is a founding director of Lyons Architects, an award-winning national design and planning practice based in Melbourne. He also teaches and lectures in architectural design and is currently an Honorary Fellow at Monash University, Melbourne, and a Visiting Professor in design at the University of Melbourne. Corbett has a long history of supporting contemporary art in Australia through his various roles in business, academia and the arts.

Andrew Sisson

Appointed a trustee in May 2010; reappointed 2013

Andrew is Managing Director of Balanced Equity Management Pty Ltd. He previously worked for National Mutual managing share portfolios in Australia and the United Kingdom. He is also a member of the Save the Children Australia Board, the Takeovers Panel and the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court).

Michael Ullmer

Appointed a trustee in November 2011

Michael is a director of Lend Lease Corporation and Woolworths Limited. He was previously Deputy CEO of National Australia Bank Limited. Other previous roles include director of the Melbourne Symphony Orchestra, and chairman of Schools Connect Australia. He is also a member of the Nomura Australia Advisory Board.

Jason Yeap OAM

Appointed a trustee in June 2005; reappointed 2008 and 2011

Jason is Chairman of Mering Corporation Pty Ltd, and of Herbaceous Holdings Ltd, China. He was appointed to the Board of Directors of the Murdoch Childrens Research Institute in 2011 and was appointed as a member of the University of Melbourne Campaign Board in 2012. He is also Chairman of the NGV Foundation.

RETIRED TRUSTEES

Allan Myers AO QC

Appointed a trustee in May 2003; reappointed 2006 and 2009; appointed president in June 2004; retired October 2012

Allan has had a long and distinguished career in commercial law, has lectured in law at universities in Melbourne, England and Canada, and written many legal articles published in Australia and abroad. He has a long history of supporting professional organisations and charitable foundations, including the Howard Florey Institute.

Naomi Milgrom AO

Appointed a trustee in July 2011; retired February 2013

As Executive Chair and CEO of the Sportsgirl/Sussan Group, Naomi is recognised as one of Australia's top 25 business leaders and entrepreneurs, and is a pivotal figure in the Australian retail and fashion industries. She is a distinguished philanthropist, leader and mentor to a wide range of arts, scientific and community organisations.

Angela Ndalianis

Appointed a trustee in July 2004; reappointed in 2007 and 2010; retired May 2013

Angela is Associate Professor in Screen Media in the School of Culture and Communication at the University of Melbourne. She specialises in cinema and its interconnections with other visual media of the past and present.

APPENDIX 2: COUNCIL COMMITTEES

as at 30 June 2013

AUDIT, RISK AND COMPLIANCE COMMITTEE

(incorporating the Gift Fund Committee)

Members: Michael Ullmer (Chair),

Andrew Sisson, Jason Yeap OAM

External members: Jane Harvey,

Tam Vu, Stephen Ridgeway

VFLAA COMMITTEE

Members: Susan Cohn (Chair)

External members: Jane Alexander,

Anthony Camm

PERFORMANCE AND REMUNERATION COMMITTEE

Members: Bruce Parncutt (Chair),

Corbett Lyon

NGV FOUNDATION BOARD

Members: Jason Yeap OAM (Chair),

Peter Edwards, Bruce Parncutt

External members: Hugh Morgan AC

(President), Ian Hicks AM (Deputy Chair),

Bill Bowness, Leigh Clifford AO, Paula Fox,

Morry Fraid, John Higgins, Joanna Horgan,

Kee Wong

INVESTMENT COMMITTEE

Members: Andrew Sisson (Chair),

Bruce Parncutt, Michael Ullmer

External members: Chris Pidcock

APPENDIX 3: AFFILIATED GROUPS

as at 30 June 2013

The NGV is also responsible for managing the activities of its affiliated groups, namely the NGV Women's Association, the NGV Business Council, the Friends of the Gallery Library and NGV Voluntary Guides.

NGV WOMEN'S ASSOCIATION

Patron: Elizabeth Chernov
President: Esther Frenkiel
Co Vice-Presidents:
Maria Smith
Caroline Daniell
Barbara Kane
Myra Scott
Honorary Secretary: Deborah Bartlett Pitt
Honorary Treasurer: Maria Ryan

NGV BUSINESS COUNCIL

Chair: Steve Clifford
Ex Officio:
Tony Ellwood
Andrew Clark
Manager: Cathy Quinn

Members:

Allens

Steve Clifford, Partner (Chairman)

ANZ Private

Robert Scenna,
Managing Director, Private Wealth Australia

BHP Billiton

Andrew Mackenzie, CEO

BlueScope Steel Limited

Graham Kraehe AO, Chairman

Commonwealth Bank

Melanie Lang, Group Executive,
Human Resources

Corrs Chambers Westgarth

Andrew Pitney, Managing Partner

CSL Limited

Brian McNamee AO, outgoing CEO

Egon Zehnder

Chris Thomas, Senior Advisor

Ernst & Young

Annette Kimmitt, Managing Partner,
Melbourne

Goldman Sachs Australia Pty Ltd

Terry Campbell AO, Senior Chairman

Grollo Australia

Rino Grollo, Chairman

Investec Bank (Australia) Limited

Mark Ellis, Head of Office

KPMG

Peter Nash, National Chairman

Macquarie Capital (Australia) Limited

Robin Bishop, Head of Macquarie Capital,
Australia & NZ

Mercedes-Benz Australia/Pacific

Jurgen Sauer, President & CEO

Minter Ellison

Mark Green, Managing Partner, Melbourne

Newcrest Mining

Greg Robinson, CEO

Pact Group

Raphael Geminder, Chairman & CEO

PricewaterhouseCoopers

Chris Dodd, Managing Partner, Melbourne

Qantas

Leigh Clifford AO, Chairman

Ken Ryan, Regional General Manager

Rio Tinto Australia

David Peever, Managing Director, Australia

Treasury Wine Estates

David Dearie, CEO

Village Roadshow Limited

Graeme Burke, CEO

FRIENDS OF THE GALLERY LIBRARY

President: Ian Brown

Treasurer: Les Silagy

Secretary: Gloria Folino

Members:

Louise Box

Terence Lane

Michael Moon

NGV VOLUNTARY GUIDES ORGANISING COMMITTEE 2012

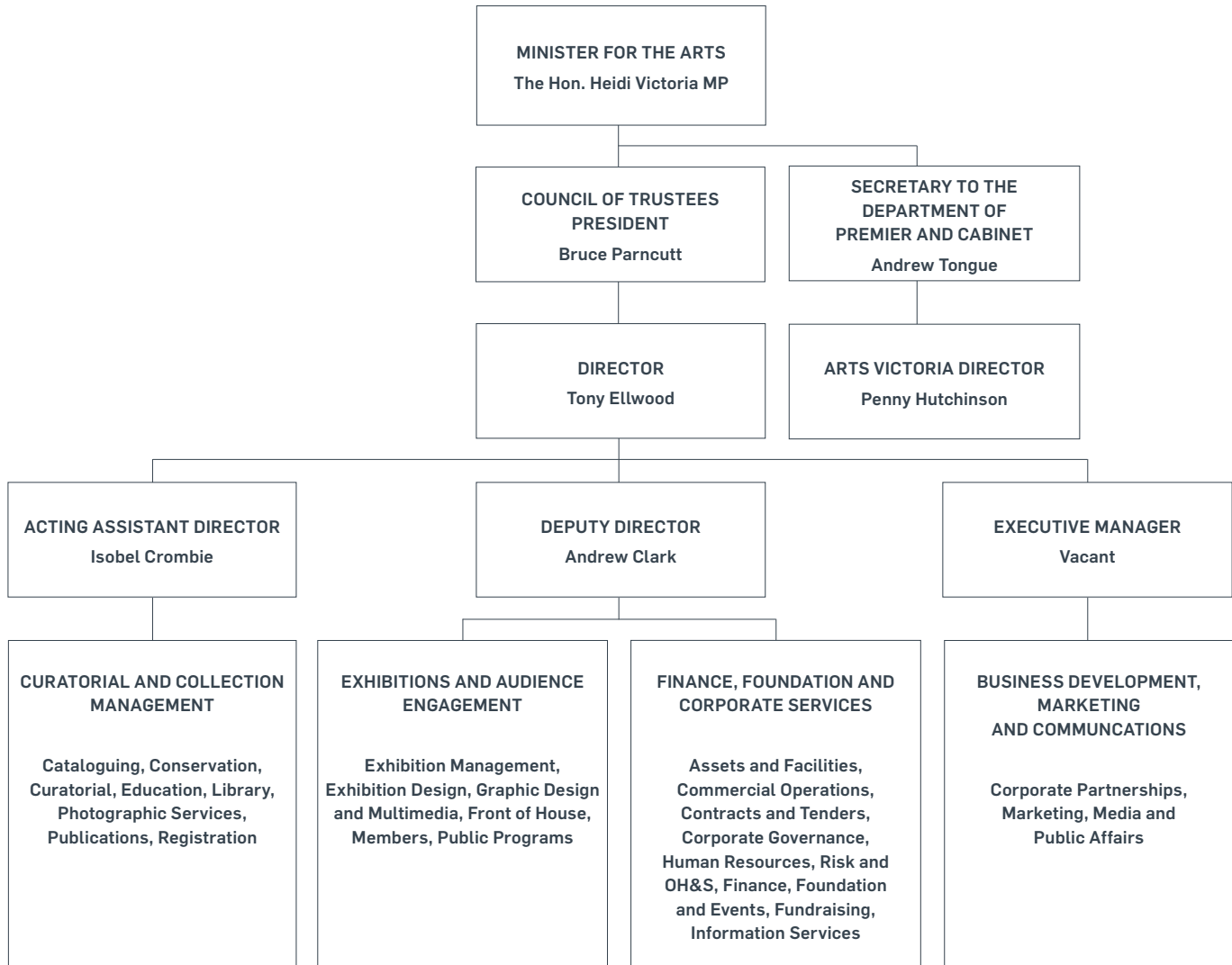
President: Sarah Watts
Deputy President: Ramona Chua
Committee members:
Sheila Butler
Pam Freeman
Joan Gilchrist
Sue Harlow
Monica Healy
Di Hobart
Luciana Perin
Penny Shore
Jan Wallage
Margaret Wilson

NGV VOLUNTARY GUIDES ORGANISING COMMITTEE 2013

President: Sarah Watts
Deputy President: Ramona Chua
Committee members:
Sheila Butler
Lee Emery
Pam Freeman
Joan Gilchrist
Sue Harlow
Di Hobart
Mary Ritch
Dodi Rose
Penny Shore
Jan Wallage

APPENDIX 4: ORGANISATIONAL STRUCTURE

as at 30 June 2013



APPENDIX 5: STAFF INFORMATION

STAFF STATISTICS

The National Gallery of Victoria started 2012/13 with 293.0 full time equivalent employees (FTE) and ended it with 279.1.

ONGOING EMPLOYEES				FIXED-TERM & CASUAL	TOTAL FTE
	Employees (headcount)	Full time (headcount)	Part time (headcount)	FTE	FTE
June 2013	214	148	66	189.5	279.1
June 2012	226	159	67	201.4	293.0

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 June.

2013				2012		
Ongoing		Fixed-term & Casual		Ongoing		Fixed-term & Casual
	Employees (headcount)	FTE	FTE	Employees (headcount)	FTE	FTE
Gender:						
Male	81	77.5	32.9	81	77.1	26.7
Female	133	112.0	56.7	145	124.3	64.9
Total	214.0	189.5	89.6	226.0	201.4	91.6
Age:						
Under 25	1	1.0	8.8	1	1.0	6.0
25-34	43	38.6	46.7	60	53.9	51.7
35-44	82	69.1	19.9	83	70.0	15.2
45-54	57	52.8	10.1	54	51.1	11.2
55-64	28	25.4	3.9	24	22.2	5.9
Over 64	3	2.6	0.2	4	3.2	1.6
Total	214.0	189.5	89.6	226.0	201.4	91.6
Classification:						
VPS1	1	1.0	7.8	1	1.0	5.3
VPS2	43	35.2	44.6	48	37.5	34.9
VPS3	67	58.3	21.8	71	64.7	27.4
VPS4	57	51.2	7.8	57	52.7	13.0
VPS5	26	24.7	4.6	30	27.6	5.0
VPS6	20	19.1	1.0	19	17.9	2.0
Executive Officer	0	0.0	2.0	0	0.0	4.0
Total	214.0	189.5	89.6	226.0	201.4	91.6

EMPLOYMENT AND CONDUCT PRINCIPLES

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. Its strategy for ensuring this includes:

- recruitment, selection and probation procedures
- induction processes
- grievance resolution processes
- a performance development and progression (PDP) system
- the application of Disability Action Plan initiatives, as appropriate

WORKFORCE DATA

All NGV Employees have been correctly classified in workforce data collections.

UPHOLDING PUBLIC SECTOR CONDUCT

All NGV employees are provided with induction and orientation covering:

- Code of Conduct for the Victorian Public Sector
- Policy information and training in relation to Equal Opportunity and Respect for Others
- Grievance processes
- Protected Disclosure guidelines
- Privacy, Confidentiality and Intellectual Property
- Financial Code of Practice

REVIEWING PERSONAL GRIEVANCES

For the year ending 30 June 2013 there was one formal grievance lodged.

OCCUPATIONAL HEALTH AND SAFETY

In 2012/13, 46.89 days were lost as a result of work-related accidents compared with 53.44 in 2011/12.

Category	Measure	2012/ 2013	2011/ 2012
Policy currency (review cycle 3 years)	OH&S policy current	Yes	Yes
Provisional improvement notices (PINs)	Number of PINs issued by HSRs	0	0
	% of identified issues actioned	N/A	N/A
Health and Safety Representative (HSR) training	% of HSRs trained	100%	60%
WorkSafe interactions	Notifiable incidents	3	0
	Notices received	0	0
	Visits (excluding as a result of notifiable incidents)	0	2
	% of identified issues actioned	N/A	100%
WorkCover claims management	Number of standard claims – Note 1	5	3
	Rate per 100 FTE	1.8	1.02
	Number lost time claims	3	3
	Rate per 100 FTE	1.07	1.02
	Number claims exceeding 13 weeks	0	1
	Rate per 100 FTE	0	0.34
	Fatality claims	0	0
	Average cost per standard claim	\$1,623	\$2,863
	% claims with a RTW plan <30 days	81%	100%

Note 1 = excludes minor claims

APPENDIX 6: OTHER CORPORATE REPORTS

In 2012/13 the NGV researched, developed and implemented a range of exhibitions, programs and activities on site at the Gallery, off site through outreach programs and online through virtual forums which focused on, or related to, themes, ideas and issues of cultural diversity, Indigenous culture, youth and women. During this time, 27,799 visitors participated in guided tours, 92,239 people engaged in public programs and 95,950 students and 13,918 teachers explored the NGV through education and learning programs.

A. VALUING CULTURAL DIVERSITY INITIATIVES

Diverse exhibitions showcasing the work of artists from a range of countries, including Canada, Indonesia, South Africa, Polynesia and Europe, were held at the Gallery this year.

Cultural Diversity Week in March 2013 was celebrated with a series of fascinating floor talks in relation to the exhibition *Rally: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho*.

Language teaching and intercultural studies were supported by a range of NGV Schools programs. These programs enhanced learning in languages other than English and addressed a curriculum requirement to encourage intercultural understanding; with a particular focus on China, Japan and Indonesia. More than 42,000 students and teachers participated in these programs which explored the art, cultures, modes of living, languages and histories of a diversity of people.

2012 Children's Week Program. This free program for 186 students from disadvantaged schools involved them in the *An International Adventure* collaboration between the NGV and the Song Room, incorporating themed Gallery viewings and discussions.

2013 Education Week activities, jointly organised with the Department of Education and Early Childhood Development Languages Unit, targeted preschool children and their carers/parents. These programs focused on installations in Federation Court by contemporary Japanese and French artists, as well as on South African artist Robin Rhode's *The Call of Walls* exhibition, and explored art as a springboard for engagement with culture through playful conversation, song, movement and drawing.

New arrivals and refugee children experienced the NGV for the first time through introductory Gallery viewings, themed performances and workshops arranged in collaboration with the Australian Red Cross.

Programs for international students, students temporarily visiting from overseas and those studying in Australia were offered. Primary school students participated in The Art of English tours program, and the NGV continued its ongoing relationship with schools in Singapore.

The Association of French Teachers of Victoria and The Modern Languages Teachers Association of Victoria accessed professional learning programs in association with the exhibitions *Napoleon: Revolution to Empire*, *Radiance: The Neo-Impressionists* and *Monet's Garden: The Musée Marmottan Monet, Paris*. Online resources provided teachers with rich digital content on each exhibition, and language activities were developed by Alliance Française for students visiting *Monet's Garden: The Musée Marmottan Monet, Paris*.

Cultural Diversity Week and **Social Inclusion Week** featured opportunities for visitors to participate in tours of the Gallery in Mandarin, French and Italian, hosted by the NGV's Voluntary Guides.

B. VALUING INDIGENOUS VICTORIANS INITIATIVES

Tours of the Indigenous Art collection were offered throughout the year by NGV Voluntary Guides. More than 350 tours of the Indigenous galleries and temporary exhibitions were provided for more than 3000 visitors.

The NGV Indigenous Projects Officer provided a range of professional learning programs for students and teachers linking the Indigenous collection and exhibitions to the Victorian curriculum. Programs included introductory tours and workshops held on site, as well as in regional schools through outreach activities. More than 23,000 students and teachers participated in Indigenous Australia and Religion and Spirituality programs.

Online professional learning for Indigenous art and culture was offered through the Blackboard Collaborate online forum. Participating teachers exchanged ideas and strategies for teaching and learning, and undertook practical workshop activities.

A Regional Arts Victoria grant was awarded to the NGV's touring student workshop on Indigenous art and culture, Bunjil's Nest. 874 primary and secondary students from Wonthaggi, Healesville and Geelong participated in this outreach program.

The Victorian State Government's Strategic Partnerships Program provides funding for organisations to deliver learning programs to school students and is made up of five networks associated with different areas of the curriculum. The NGV is convenor of the Arts Network and a highlight program for the year was hosted at Shepparton Art Museum, and focused on cross-curriculum priorities for developing the Australian curriculum, particularly in relation to Indigenous and Torres Strait Islander histories and cultures. Presentations on Indigenous learning programs were exchanged and discussed.

Ngarnga Yumarrala (to hear, understand, share) was a professional learning day for teachers, jointly presented by Koorie Heritage Trust, Bunjilaka Aboriginal Cultural Centre, The State Library of Victoria, Royal Botanic Gardens Melbourne, the Australian Centre for the Moving Image and the NGV, that provided cultural awareness training by Aboriginal educators. An online directory of activities and resources was launched to support programs across the curriculum.

National Reconciliation Week was celebrated this year by a screening of the film *Mabo* (2012) and a floor talk by Judith Ryan, Senior Curator of Indigenous Art, concerning the latest hang in the Qantas Airways Indigenous Galleries.

C. VALUING YOUTH INITIATIVES

HABITAT, an exhibition at NGV Studio, presented the artistic outcomes of nine mentoring partnerships between established and young artists conducted as part of Art Access Australia's Rudder Exchange Visual Arts Mentoring Partnerships initiative. A number of programs developed for the exhibition involved participation by young visitors.

VCE Art Start was a three-day intensive program conducted in the summer school holidays to support students preparing for Victorian Certificate of Education (VCE) Art and Studio Art. The program included practical workshops, behind-the-scenes tours and opportunities for students to converse with artists and art industry professionals

TEES: Exposing Melbourne's T-shirt Culture, an exhibition at NGV Studio, highlighted Melbourne's T-shirt culture. Programs accompanying the show, such as the live screen-printing event Hit & Run, attracted a large youth audience.

Top Arts 2013, the latest in a series of annual exhibitions of work by students who completed VCE Art or Studio Arts studies in the previous year, opened on 21 March 2013. In an exciting development, this year's *Top Arts* was displayed for the first time in NGV Studio. *Top Arts 2013*'s public programs included a panel discussion with street artists Miso and Ghost Patrol, in which they discussed their respective practices and street art in general. This and other programs were well attended by youth audiences.

Monet's Garden Online Gallery and **Junior Critics Forum**. These initiatives utilised social media to communicate and publish young people's ideas and opinions in response to the 2013 Melbourne Winter Masterpieces exhibition, *Monet's Garden: The Musée Marmottan Monet, Paris*.

Work experience placements at the Gallery were organised for eighteen students, from a range of schools, in Years 10, 11 and 12.

D. VALUING WOMEN INITIATIVES

Proportion Distortion, held at NGV Studio from 6 October – 11 November 2012, was an all-female exhibition of emerging fashion designers that explored the relationship between the body and proportion in fashion design. Of particular note was a floor talk by academic Shazia Bano regarding garment sizing and fit, which attracted tertiary fashion students and industry practitioners.

Women in Australian art was the theme for a series of floor talks discussing the work of pioneering Australian female artists Yvonne Audette, Grace Crowley, Inge King, Bea Maddock, Marguerite Mahood and the Martumili Artists.

E. DISABILITY ACTION PLAN

The NGV's Disability Action Plan (DAP) was reviewed in early 2012, and a revised DAP for 2012–15 was developed in August 2012. The new DAP has been registered with the Australian Human Rights Commission. The NGV DAP project team consists of representatives from a broad range of NGV departments.

Under the DAP during 2012/13, NGV staff and Voluntary Guides completed a range of professional training programs, including Art for Kids with Vision Impairment; Audio Describing for Tour Leaders (in association with Vision Australia); Dementia Awareness and Art and Memory Tour Skills (in association with Alzheimer's Australia); and Intellectual Disability Awareness Training (in association with Yooralla). Some also attended the Art and Health: Creative Ageing conference in Freemantle.

NGV Voluntary Guides provided the following services:

- Tailored tours for visitors with specific needs, including audio describing and Auslan tours
- Supported aged-care centres and retirement centres through the Gallery Visits You program, travelling to thirty-six locations in the Melbourne metropolitan area to provide illustrated talks on exhibitions and the NGV Collection
- Undertook eighty Art and Memory tours for people living with dementia, and their carers

NGV Education developed and offered a range of professional learning programs for teachers, and delivered many school programs, including:

- An all-day Arts Learning and Wellbeing program held in conjunction with the Catholic Education Office, Melbourne
- Working with People with Cognitive Disability workshop for teachers
- Sculpture Garden Touch Tours for state-wide Resource Centre students who are blind or have low vision
- Indigenous and Australian art tours for Concorde School students with cognitive disabilities
- A range of inclusive program options for students of all ages and abilities

A number of initiatives have also been introduced to enhance visitor experience in exhibitions:

- OpenMi (previously known as Smart Auslan) technology – which enables people who are deaf, hard of hearing, blind or have low vision to access an audio guide in a range of communication preferences, including Auslan with captions, audio with captions and audio description – was implemented for the *Napoleon: Revolution to Empire* and *Monet's Garden: The Musée Marmottan Monet, Paris* exhibitions
- Large print wall labels were provided for the exhibitions *Napoleon: Revolution to Empire* and *Monet's Garden: The Musée Marmottan Monet, Paris* and published on the NGV website for visitors to download prior to their visit
- Additional seating was provided in *Monet's Garden: The Musée Marmottan Monet, Paris* and *Australian Impressionists in France*

F. FREEDOM OF INFORMATION (FOI)

The *Freedom of Information Act 1982* enables members of the public to obtain information held by the NGV. FOI requests should be made in writing, describe the documents requested and include payment of the statutory application fee. Further charges may apply (which can be waived) if the request is a routine request or for access to a document related to the applicant's personal affairs. The application fee can also be waived or reduced if the applicant would be caused hardship as a result of paying the fee. Requests should be addressed to the FOI Coordinator, National Gallery of Victoria, PO Box 7259, St Kilda Road, Victoria, 8004.

For the twelve months ending 30 June 2013, two requests for information were received. One request was finalised during the year, and one was pending at 30 June 2013.

G. PRIVACY

The NGV has complied with all requirements under the *Information Privacy Act 2000*. For the twelve months ending 30 June 2013, there were no complaints against the Gallery in relation to breaches of privacy.

H. PROTECTED DISCLOSURE

On 10 February 2013, the *Whistleblowers Protection Act 2001* was repealed and replaced with the *Protected Disclosure Act 2012* (the Act). The Act establishes a new scheme for protecting people who make disclosures about improper conduct in the public sector.

The NGV is committed to the aims and objectives of the Act. In particular, the NGV does not tolerate improper conduct by its staff or the taking of reprisals against those who come forward to disclose such conduct.

Disclosures under the *Whistleblowers Protection Act 2001* prior to 10 February 2013

During the year while the *Whistleblowers Protection Act 2001* was in force:

- The NGV did not receive any disclosures under that Act
- The NGV did not refer any disclosures to the Ombudsman to determine whether they were public interest disclosures
- the Ombudsman did not refer any disclosures to the NGV
- The NGV did not refer any disclosures to the Ombudsman to investigate
- the Ombudsman did not take over any investigations of disclosures from the NGV
- The NGV did not make a request under section 74 of that Act to the Ombudsman to investigate disclosures
- The NGV did not decline to investigate a disclosure
- there were no disclosures that were substantiated on investigation and there was no requirement to take action on completion of an investigation
- the Ombudsman has not made a recommendation under that Act that relates to the NGV.

Since 10 February 2013, the NGV has not received any disclosures to which clause 29 of Schedule 1 to the Act applies.

Compliance with the *Protected Disclosure Act 2012*

The National Gallery of Victoria is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should generally be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au.

The NGV has procedures for protecting people who make protected disclosures from detrimental action by the NGV or its staff. These procedures are available to the public on the NGV's website www.ngv.vic.gov.au.

I. ENVIRONMENTAL MANAGEMENT PROGRAM

1. Environmental Policy

The NGV Environmental Sustainability Policy was first adopted by the Council of Trustees on 11 November 2008. In May 2012 an updated Policy was approved by the Council.

2. Programs

The NGV Environmental Management Plan project, first developed in 2007 under the Victorian Government's ResourceSmart program, was revised in 2011 to cover the period 2011–13. It addressed the following key elements:

- NGV policy, organisational structures and responsibilities for environmental management under the ResourceSmart program
- Environmental sustainability outputs, measures, targets and action plans
- Management of systems and data for tracking the NGV's environmental impacts and improvements
- Reporting of the NGV's sustainability performance and communications with NGV staff.

3. Actions and Initiatives

Key environmental actions and initiatives in 2012/13 were:

- The completion of the NGV's Environmental Management Plan
- Management of systems for tracking the NGV's environmental impacts
- An audit and verification of sustainability data for the 2012/13 year
- The continuation of a revised air-conditioning program at NGV International, taking advantage of the thermal efficiencies identified in trials which took place in 2010
- Installation of state-of-the-art LED lighting in the refurbished Asian art galleries at NGV International
- Achieved waste recycling at 65.8% of total waste
- Developed the Internal Communications Action Plan, to promote NGV staff awareness of the Gallery's environmental activities and achievements
- Used 100% recycled office paper and a range of sustainable office products
- Included sustainability and environmental themes in NGV activities and educational programs, including the commission of internationally recognised street artist ROA to create a mural expressing the plight of our vulnerable Indigenous wildlife for the ground-floor cafe at NGV International.

4. Energy Usage Reductions: Air-conditioning Standards

The NGV's adopted standard temperature and humidity ranges for storage and display of works of art is a key factor in the consumption of energy and water. The standard is:

- Relative Humidity: 50% RH +/-5%, with no more than 10% change within 24 hours
- Temperature: 20–24 °C (set point 21.5) with no more than 4 degrees change within 24 hours.

In 2010, trials on overnight shut-off of air-conditioning systems (HVAC) in selected spaces at NGV International demonstrated that risk to the collections at NGV International from overnight shut-off of HVAC is no different to that in the full-time operating environment.

The implementation of a new HVAC operating regime at NGV International commenced in 2011, following work to ensure the systems are capable of restarting whenever the upper or lower limits of temperature and humidity ranges are approached.

5. External verification: NGV Environmental Management Plan

The NGV Environmental Management Plan 2011–13 was reviewed and accepted by Sustainability Victoria in 2011.

6. External verification: NGV Environmental Sustainability Data

The NGV's sustainability database is provided and managed by a third party specialist supplier and is independently audited for accuracy. The database uses the internationally accepted Greenhouse Gas Protocol and other calculations formulae based on authoritative and accepted standards.

7. Environmental performance indicators: 2009/10 – 2012/13

7.1 Energy consumption/Greenhouse emissions

- A. Total energy usage segmented by primary source, including GreenPower

Stationary Energy GJ (Electricity & Natural Gas)

2010/11	2011/12	2012/13
117,692 GJ	116,534 GJ	105,270 GJ

- B. Scope 1 & 2 greenhouse gas emissions (tonnes CO₂-e)
Stationary Energy¹²

2010/11	2011/12	2012/13
22,634 tCO ₂ -e	20,412 tCO ₂ -e	18,881 tCO ₂ -e

¹ excluding refrigerant leakage

² excluding vehicles – refer sections 8 and 10

- C. Energy Offsets purchased: none

- D. Percentage of electricity purchased as Green Power

1. Pre July 2008: None
2. 1 July 2008 to 1 August 2008: 10%
3. 1 August 2008 to 30 June 2009: 15%
4. 1 July 2009 to 30 June 2012: 20% (NGV International)
1 October 2009 to 30 June 2012: 20% (The Ian Potter Centre: NGV Australia)
5. 1 July 2012 to 31 June 2013: 20%

E. Normalised energy usage and greenhouse gas emissions

	2010/11	2011/12	2012/13
GJ/Visitor	0.077 GJ	0.075 GJ	0.060 GJ
tCO ₂ -e/Visitor	0.015 tCO ₂ -e	0.013 tCO ₂ -e	0.011 tCO ₂ -e
GJ/Operating Hour	13.435GJ	13.303 GJ	12.017 GJ
tCO ₂ -e/Operating Hour	2.584 tCO ₂ -e	2.330 tCO ₂ -e	2.155 tCO ₂ -e

Note

See section 12 on page 81 for definitions and further information on normalising factors.

7.2 Water consumption

- A. Total units of metered water consumed by water source, including air-conditioning cooling towers (KL)

2010/11	2011/12	2012/13
46,448 KL	52,649 KL	54,642 KL

B. Normalised water usage

	2010/11	2011/12	2012/13
KL/Visitor	0.030 KL	0.034 KL	0.031 KL
KL/Operating Hour	5.3 KL	6.01 KL	6.24 KL

7.3 Waste production

- A. Total units of waste disposed of by destination (kg per year)

	2010/11	2011/12	2012/13
Landfill KG	95,796 KG	111,069 KG	107,903 KG
Recycled KG	254,658 KG	211,744 KG	208,011 KG

B. Normalised waste disposal

	2010/11	2011/12	2012/13
Landfill KG/Visitor	0.06 KG	0.07 KG	0.06 KG
Recycled KG/Visitor	0.17 KG	0.14 KG	0.12 KG
Landfill KG/Operating Hour	10.97 KG	12.68 KG	12.32 KG
Recycled KG/Operating Hour	29.08 KG	24.18 KG	23.75 KG

- C. Recycling rate: 65.8% (2011/12: 65.6%)

8. Supplementary reporting

Development of data and benchmarking relating to use of the NGV's vehicles commenced in 2008–09. There are three cars, one van and a specialised art transport truck:

NGV Vehicles	2010/11	2011/12	2012/13
tCO ₂ -e	28.76 tCO ₂ -e	21.11 tCO ₂ -e	15.05 tCO ₂ -e

Where public transport is not appropriate, NGV staff members use taxis:

Taxi travel	2010/11	2011/12	2012/13
tCO ₂ -e ¹	20.79 tCO ₂ -e	15.87 tCO ₂ -e	15.63 tCO ₂ -e

¹ calculated in accordance with EPA Vic guidelines

9. General

The data reported here principally relates to activities based at NGV International, 180 St Kilda Road, Melbourne, and The Ian Potter Centre: NGV Australia, Federation Square, Melbourne, which are purpose-built art galleries for the display and storing of works in the State Collection and other works on loan. The nature of activities carried out particularly affects the consumption of water and energy, as noted in correspondence from the Chief Executive Officer of Sustainability Victoria to the Director of the NGV: 'It is understood that maintaining appropriate temperature and humidity levels for artwork is a key factor in the consumption of energy and water'.

10. Missing data/Historical comparison

Best efforts have been used to collect complete and accurate data. For the purposes of this report, some data has been estimated due to exact usage information not yet being available. Figures in this report for the 2011/12 period differ from those reported in the 2011/12 Annual Report. Figures in this report are actuals whereas the 2011/12 Annual Report contained estimates.

11. Completeness of information provided

Most of the data contained in this report relates to buildings operated by the NGV (refer section 9 above).

12. Normalising factors

The NGV's environmental impacts are not primarily office-based. The chart shows the range of normalising factors which are relevant to the NGV's functions and activities in 2012/13:

Normalising Factor	NGV International	NGV Australia
Average number of full-time building occupants (the number varies through the year)	350	50
Number of visitors	1,104,636 (2012/13) 832,476 (2011/2012) 787,124 (2010/2011) 904,883 (2009/2010)	635,492 (2012/13) 715,833 (2011/2012) 736,201 (2010/2011) 702,493 (2009/2010)
Number of air-conditioning operating hours per annum (2012/13)	4380 (8,760 to August 2011. Overnight shutdown 7 pm to 7 am commenced August 2011)	8,760
Number of hours open to public per annum (2012/13)	2364 (Not including after-hours functions)	2236 (Not including after-hours functions)

13. Submission of ResourceSmart Strategies

Refer section 5 on page 80.

14. Reporting requirements for other environmental programs

Data which has been reported by the NGV under other programs is consistent with the data provided here. Refer to sections 5, 6 (page 80) and 10 above for comments on missing, incomplete and additional data.

J. COMPLIANCE WITH BUILDING ACT 1993

During 2012/13, the NGV owned and controlled premises at NGV International, 180 St Kilda Road, Melbourne, 3004, and complied with all provisions of the *Building Act 1993*, in respect of these premises.

As at 24 June 2013, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2012/13, the NGV continued building works at NGV International as part of the 150th Anniversary Renewal Project. These works, the total budget for which is \$5.1 million, were completed in the period.

All building works of more than \$50,000 in value were subject to certification of plans, mandatory inspections of the works and issue of occupancy permits or certificates of final inspection.

At least annually, the NGV 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 undertaken, 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. To the NGV's knowledge, no registered building practitioners were deregistered.

As a tenant, the NGV also occupied premises at the following locations:

- The Ian Potter Centre: NGV Australia, Federation Square, Melbourne, 3000
- NGV Studio, Federation Square, Melbourne, 3000
- 99 Shiel Street, North Melbourne, 3051
- 20-40 Booker Street (part), Spotswood, 3015
- Units 16 and 17, 136 Hall Street, Spotswood, 3015

K. NATIONAL COMPETITION POLICY

The NGV is committed to competitive neutrality principles ensuring fair and open competition. Many services, such as maintenance of infrastructure and facilities, supply of utilities and goods, security and catering services have been outsourced through open and competitive procurement processes.

L. IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

No contracts commencing during 2012/13 were required to be reported under the VIPP reporting guidelines.

M. ATTESTATION ON COMPLIANCE WITH THE AS/ANZ ISO 31000:2009 RISK MANAGEMENT STANDARD

I, Bruce Parncutt, certify that the Council of Trustees of the National Gallery of Victoria has risk management processes in place consistent with the Australian/New Zealand Risk Management Standard and that an internal control system is substantially in place that enables the executive to understand, manage and satisfactorily control risk exposures. The Council of Trustees of the National Gallery of Victoria is committed to enhancing the management of risk and is working towards best practice. A particular focus is ensuring a comprehensive understanding and appreciation of risk management across the organisation, through training and education. The Audit Risk and Compliance Committee verifies this assurance and that the risk profile of the Council of Trustees of the National Gallery of Victoria has been critically reviewed within the last twelve months.

Bruce Parncutt
President
23 August 2013

N. ATTESTATION ON COMPLIANCE WITH SD 4.5.5.1 INSURANCE

I, Tony Ellwood, certify that the Council of Trustees of the National Gallery of Victoria has complied with Ministerial Direction 4.5.5.1 Insurance.

Tony Ellwood
Director
23 August 2013

O. ADVERTISING AND COMMUNICATION EXPENDITURE							
Name of campaign	Campaign summary	Start/end date	Advertising (media) expenditure 2012-13 (ex. GST)	Creative and campaign development expenditure 2012-13 (ex. GST)	Research and evaluation expenditure 2012-13 (ex. GST)	Print and collateral expenditure 2012-13 (ex. GST)	Other campaign expenditure 2012-13 (ex. GST)
<i>Napoleon: Revolution to Empire</i> exhibition	<i>Napoléon: Revolution to Empire</i> was a panoramic exhibition examining French art, culture and life from the 1770s to the 1820s. The advertising and communications for this exhibition was a national campaign designed to attract significant cultural tourism to Victoria.	2 June – 7 October 2012	\$247,158	-	\$28,440	\$64,584	NA
<i>Monet's Garden: The Musée Marmottan Monet, Paris</i> exhibition	The tenth Melbourne Winter Masterpieces exhibition, <i>Monet's Garden</i> includes more than fifty masterpieces by Claude Monet from the Musée Marmottan Monet as well as paintings from leading international museums and private collections. The advertising and communications for this exhibition was a national campaign designed to attract significant cultural tourism to Victoria.	10 May – 8 September 2013	\$148,763	-	-	\$68,564	NA

P. CONSULTANCIES (\$10,000 or more in value, excluding GST)						
Consultant	Purpose of consultancy or contractor service	Start date	End date	Total approved project fee excluding GST \$	Expenditure 2012/13 excluding GST \$	Future expenditure (post 2012/13 excluding GST) \$
Egon Zehnder International Pty Ltd	Executive search services	May-12	Jul-12	50,000	24,150	-
Fiona Moore	Review of procedures	Dec-12	Jun-13	24,570	24,570	-
Grant Thornton	Audit services	Aug-12	Sep-12	14,800	14,800	-
Hulston Thomas Project Services Pty Ltd	Project management	Jul-12	Jul-12	13,411	13,411	-
Hulston Thomas Project Services Pty Ltd	Project management	Oct-12	Oct-12	11,008	11,008	-
Hulston Thomas Project Services Pty Ltd	Project management	Nov-12	Nov-12	11,497	11,497	-
Maddocks Lawyers	Employment/ Industrial relations advice	Jul-12	Feb-13	24,770	24,770	-
Price Waterhouse Coopers	Internal audit services	Jul-11	Jun-12	72,000	7,500	-
Price Waterhouse Coopers	Internal audit services	Jul-12	Jun-13	72,500	57,500	15,000
Steensen Varming (Australia) Pty Ltd	Lighting design services	Feb-12	Sep-12	36,000	26,225	-
Steensen Varming (Australia) Pty Ltd	Lighting design services	Feb-12	Jul-13	18,500	-	14,800
Studio Propeller	Design Curatorial Consulting	Apr-13	Mar-13	40,000	16,000	24,000
Victorian Government Solicitors Office	Contract advice	Jan-13	May-13	11,663	6,777	4,886
Workshop Architecture Pty Ltd	Architectural services	Dec-11	Jul-12	85,350	33,042	-
WSP Buildings Pty Ltd	Electrical engineering services	Jan-11	Dec-12	16,900	12,400	-

In 2012/13, the National Gallery of Victoria engaged 62 consultancies where total fees payable to the consultants were less than \$10,000, with a total expenditure of \$184,562 (excl. GST).

APPENDIX 7:

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, details in respect of the items listed below have been retained by the NGV and are available to the relevant Ministers, Members of Parliament and the public on request (subject to the Freedom of Information requirements, if applicable):

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- details of publications produced by the NGV about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies charged by the NGV for its services, including services that are administered
- details of any major external reviews carried out in respect of the operation of the NGV
- details of any other research and development activities undertaken by the NGV that are not otherwise covered either in the Report of Operations or in a document which contains the financial report and Report of Operations
- 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, not otherwise detailed in the Annual Report
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the Annual Report
- 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:
 - consultants/contractors engaged
 - services provided
 - expenditure committed to for each engagement

The information is available on request from:

Ms Alison Lee

Manager, Governance, Policy and Planning

Phone: 03 8620 2374

Email: enquiries@ngv.vic.gov.au

APPENDIX 8: EXHIBITIONS THE IAN POTTER CENTRE: NGV AUSTRALIA

Time Catcher

26 January – 11 November 2012
NGVA Kids, The Ian Potter Centre: NGV
Australia

Linda Jackson: Bush Couture

26 January – 9 September 2012
Fashion and Textiles Gallery, Level 2,
The Ian Potter Centre: NGV Australia
Support Sponsor
Sofitel Melbourne On Collins

Fred Kruger: Intimate Landscapes

4 February – 8 July 2012
Temporary Exhibitions, Level 3, The Ian Potter
Centre: NGV Australia

Top Arts 2012

22 March – 15 July 2012
Temporary Exhibitions, Level 3, The Ian Potter
Centre: NGV Australia
Principal Sponsor
Goldman Sachs
Education Supporters
Department of Education and Early Childhood
Development
Victorian Curriculum and Assessment
Authority
Catholic Education Office
Independent Schools Victoria
Support Sponsors
Avant Card

Fred Williams: Infinite Horizons

7 April – 5 August 2012
Temporary Exhibitions, Level 3,
The Ian Potter Centre: NGV Australia
A National Gallery of Australia
Travelling Exhibition
Principal Sponsor
Rio Tinto
Support Sponsors
Mercer
Dulux
The Age
V/Line

Negotiating this World: Contemporary Australian Art

28 September 2012 – 24 February 2013
Level 3, The Ian Potter Centre: NGV Australia
Opening Event Sponsor
Katnook Estate

just sing what you feel

8 December 2012 – 17 February 2013
NGVA Kids, The Ian Potter Centre:
NGV Australia
Support Sponsor
Micador

Jeff Wall Photographs

30 November 2012 – 17 March 2013
Temporary Exhibitions, Level 3,
The Ian Potter Centre: NGV Australia
Jeff Wall Photographs was an exhibition
organised by the Art Gallery of Western
Australia in association with the National
Gallery of Victoria
Support Sponsor
Sofitel Melbourne On Collins

Captivating Style: 1950s Melbourne

12 February – 16 June 2013
Level 2, The Ian Potter Centre: NGV Australia

Cicely and Colin Rigg Contemporary Design Award

23 November 2012 – 21 July 2013
Level 2, The Ian Potter Centre: NGV Australia
Exhibition generously supported by the Cicely
and Colin Rigg Bequest, managed by ANZ
Trustees

Thrown: Studio Ceramics from the Kenneth Hood Bequest

23 November 2012 – 21 July 2013
Level 2, The Ian Potter Centre: NGV Australia

Top Arts 2013

21 March – 7 July 2013
NGV Studio, The Ian Potter Centre:
NGV Australia
Education Supporters
Department of Education and
Early Childhood Development
Victorian Curriculum and Assessment
Authority
Catholic Education Office
Independent Schools Victoria
Support Sponsor
Avant Card
Event Sponsors
Phoenix Organics
Charlie's Honest Drinks

Mix Tape 1980s: Appropriation, Subculture, Critical Style

11 April – 1 September 2013
Level 3, The Ian Potter Centre: NGV Australia
Event Sponsor
Rosemount

Australian Impressionists in France

15 June – 6 October 2013
Level 3, The Ian Potter Centre: NGV Australia
Major Exhibition Partner
(*Principal Sponsor level*)
Macquarie Group
Media & Tourism Sponsors
(*Support Sponsor level*)
Adshel
V/Line
Support Sponsor
Maddocks
Event Sponsor
T'Gallant

30 Portraits 30 Days

23 June – 29 July 2012

NGV Studio, Flinders Street, Federation Square

Tatau

4 August – 2 September 2012

NGV Studio, Flinders Street, Federation Square

HABITAT

8 September – 30 September 2012

NGV Studio, Flinders Street, Federation Square

Proportion Distortion

6 October – 11 November 2012

NGV Studio, Flinders Street, Federation Square

TEES: Exposing Melbourne's T-shirt culture

7 December 2012 – 17 February 2013

NGV Studio, Flinders Street, Federation Square

EXHIBITIONS

NGV INTERNATIONAL

Brent Harris

10 March – 12 August 2012
Robert Raynor Gallery Prints and Drawings,
Level 3, NGV International

Light Works

23 March – 16 September 2012
Photography Gallery, Level 3,
NGV International
Support Sponsor
Crumpler

UNEXPECTED PLEASURES: The Art and Design of Contemporary Jewellery

20 April – 26 August 2012
Contemporary Exhibitions, Ground Level,
NGV International
A London Design Museum touring exhibition
Exhibition generously supported by the
Joan and Peter Clemenger Trust

Melbourne Winter Masterpieces 2012 **Napoleon: Revolution to Empire**

2 June – 7 October 2012
Temporary Exhibitions, Ground Level,
NGV International
Exhibition organised with Fondation
Napoléon, Paris
Principal Partner
Mercedes-Benz
NGV Partner International Art
Ernst & Young
Support Sponsors
Sofitel Melbourne On Collins
Maddocks
Tourism & Media Sponsors
Tourism Victoria
Melbourne Airport
V/Line
Yarra Trams
The Age
AdShel
APN Outdoor
Seven Network

The Four Horsemen: Apocalypse, Death and Disaster

31 August 2012 – 27 January 2013
Robert Raynor Gallery Prints and Drawings,
Level 3, NGV International

An Excellent Adventure

31 March 2012 – 3 February 2013
NGV Kids Space, Ground Level,
NGV International

Confounding: Contemporary Photography

5 October 2012 – 3 March 2013
Photography Gallery, Level 3,
NGV International

Radiance: The Neo-Impressionists

16 November 2012 – 17 March 2013
Temporary Exhibitions, Ground Level,
NGV International
Major Exhibition Partner
Macquarie Group
Support Sponsors
Mercer
Sofitel Melbourne On Collins
Dulux Australia
The Age
Melbourne Airport
Adshel
Event Sponsor
Katnook Estate

Thomas Demand

30 November 2012 – 17 March 2013
Temporary Exhibitions, Ground Level,
NGV International
Support Sponsor
NEC Australia

RALLY: Contemporary Indonesian Art – Jompét Kuswidananto and Eko Nugroho

18 October 2012 – 1 April 2013
Contemporary Exhibitions, Ground Level,
NGV International
Exhibition generously supported by the
Joan and Peter Clemenger Trust

Ballet and Fashion

3 November 2012 – 19 May 2013
Fashion and Textiles Gallery, Level 2,
NGV International
In collaboration with The Australian Ballet
Exhibition Sponsor
Vogue Australia

Kings over the water

22 December 2012 – 5 January 2014
Decorative Arts Passage, Level 2,
NGV International

Bea Maddock

14 February – 21 July 2013
Robert Raynor Gallery Prints and Drawings,
Level 3, NGV International

NGV Collection Focus Dior and Yamamoto: The New Look

16 March – 28 July 2013
Photography Gallery, Level 3,
NGV International

Kohei Nawa, PixCell-Red Deer, 2012

18 April – 1 October 2013
Federation Court, Ground Level,
NGV International

Céleste Boursier-Mougenot, clinamen, 2013

3 May – 22 September 2013
Federation Court, Ground Level,
NGV International
Exhibition generously supported by the
Loti & Victor Smorgon Fund

Melbourne Winter Masterpieces 2013
Monet's Garden: The Musée Marmottan
Monet, Paris

10 May – 8 September 2013

Temporary Exhibitions, Ground Level,
 NGV International

Exhibition organised with Art Exhibitions
 Australia and The Musée Marmottan
 Monet, Paris

Presented by State Government Victoria

Principal Sponsor

Mazda

Principal Donor

Singapore Airlines

Major Sponsor

Ernst & Young

Supported by

Australian Government International

Exhibitions Insurance Program

Australian International Cultural Foundation

Tourism & Media Partners

The Australian

Herald Sun

Sofitel Melbourne on Collins

Accor

Triple M

Seven Network

Tourism Victoria

City of Melbourne

Melbourne Airport

Yarra Trams

V/Line

APN Outdoor

Adshel

Wine Sponsor

Wolf Blass

Robin Rhode: The Call of Walls

17 May – 15 September 2013

Contemporary Exhibitions, Ground Level,
 NGV International

Exhibition generously supported by the
 Joan and Peter Clemenger Trust

EXHIBITIONS NGV TOURING

Eugene von Guérard: Nature Revealed

National Gallery of Australia

27 April – 15 July 2012

Principal Sponsor

Macquarie Group

Support Sponsors

Sofitel Melbourne On Collins

The Age

V/Line

Dulux

JCDecaux

Felton Grimwade & Bosisto's

Other exhibition partner

AGIEI

Tjukurrjtjanu: Origins of Western Desert Art

In collaboration with Museum Victoria, and in

partnership with Papunya Tula Artists Inc.

Musée du quai Branly, Paris

9 October 2012 – 20 January 2013

Living Traditions: The Art of Belief

Latrobe Regional Gallery

3 November 2012 – 13 January 2013

Art Gallery of Ballarat

27 April – 30 June 2013

APPENDIX 9:

ACQUISITIONS

2012/13

AUSTRALIAN ART

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Gifts

Daniel Beeron (Girramay born 1972), *Bagu (Firestick figure)* 2010, earth pigments on earthenware, wood, twine. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2013

Maureen Beeron (Girramay born 1957), *Bagu (Firestick figure)*; *Bagu (Firestick figure)* 2010, earth pigments on earthenware, wood, twine. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2013

Theresa Beeron (Jirrbal/Girramay born 1951), *Bagu (Firestick figure)* 2009, earth pigments on earthenware, wood, twine. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2013

Robert Campbell Junior (Ngaku 1944–93), *Untitled* 1991, synthetic polymer paint on canvas. Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program 2013.

Nancy Cowan (Girramay born 1952), *Bagu (Firestick figure)* 2010, earth pigments on earthenware, wood, twine.

Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2013

Angkaliya Curtis (Pitjantjatjara born 1928), *Ngurangka* 2008, synthetic polymer paint on canvas. Gift of Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2013

Pulpurru Davies (Ngaanyatjarra born c. 1943), *Nguritja* 2005, synthetic polymer paint on canvas. Gift of Dr Milton Roxanas through the Australian Government's Cultural Gifts Program, 2013

Reggie Jackson (Ngaanyatjarra 1935–2007), *Parrtjartanya* 2006, synthetic polymer paint on canvas. Gift of Dr Milton Roxanas through the Australian Government's Cultural Gifts Program, 2013

Peggy Napangardi Jones (Walpiri born 1955), *Three lizards and nail-tail wallaby* 1999, synthetic polymer paint on canvas. Gift of Cath Bowdler through the Australian Government's Cultural Gifts Program, 2013

Elizabeth Kuno Kngwarray (Anmatyerr born 1961), *Seeds* 2011, synthetic polymer paint on canvas. Gift of Lauraine Diggins in honour of Dr Gerard Vaughan AM and Frances Lindsay AM through the Australian Government's Cultural Gifts Program, 2013

Peter Marralwanga (Kuninju c. 1916–87), *Rainbow Serpent of the Dreamtime* 1975, earth pigments on Stringybark (*Eucalyptus* sp.). Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program, 2013

John Mawurndjul (Kuninju born c. 1952), *Lorrkon (Hollow log)* 2003, earth pigments on Stringybark (*Eucalyptus* sp.). Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2013

Sally Murray (Girramay/Jirrbal born 1947), *Bagu (Firestick figure)* 2010, earth pigments on earthenware, wood, twine. Gift of Anthony and Beverly Knight through the Australian Government's Cultural Gifts Program, 2013

Kunmanara Palpatja (Pitjantjatjara c. 1920–2012), *Piltati Tjukurpa* 2010, synthetic polymer paint on canvas. Gift of Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2013

Leon Puruntatameri (Tiwi born 1949), *Pukumani tutini* 2002, earth pigments on Ironwood (*Casuarina* sp.). Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2013

Ramney Ramsey (Gija born c. 1935), *Untitled* 2000, earth pigments on composition board. Gift of Cath Bowdler through the Australian Government's Cultural Gifts Program, 2013

Nura Rupert (Pitjantjatjara born c. 1928), *Papa tjuta Tjukurpa (Camp dogs story)* 2009; *Papa tjuta Tjukurpa (Camp dogs story)* 2010, synthetic polymer paint on canvas. Gift of Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2013

Walter Tjampitjinpa (Pintupi c.1912–81), *Kangaroo Dreaming* 1971, synthetic polymer paint on composition board. Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program, 2013

Whiskey Tjukangkku (Pitjantjatjara born 1939), *Wampataku hunting*; *Wampataku* 2010, synthetic polymer paint on canvas. Gift of Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2013

Unknown (Walpiri/Warumungu/Warlmanpa/Kaytej active 1980s), *Kanturrpa, shield* 1981, earth pigments on beanwood (*Erythrina vespertilio*). Gift of Ross Howie, 2013

Unknown (Walpiri/Warumungu/Warlmanpa/Kaytej active 1980s), *Kanturrpa, shield* 1981, earth pigments on beanwood (*Erythrina vespertilio*). Gift of Ross Howie, 2013

Unknown (Walpiri/Warumungu/Warlmanpa/Kaytej active 1980s), *Miyikampi, shield* 1981, earth pigments on beanwood (*Erythrina vespertilio*). Gift of Ross Howie, 2013

Unknown (Walrpiri/Warumungu/Warlmanpa/Kaytej active 1980s), *Miyikampi, shield* 1981, earth pigments on beanwood (*Erythrina vespertilio*). Gift of Ross Howie, 2013

Unknown (Walrpiri/Warumungu/Warlmanpa/Kaytej active 1980s), *Ngunulurru, shield* 1981, earth pigments on beanwood (*Erythrina vespertilio*). Gift of Ross Howie, 2013

Unknown (Walrpiri/Warumungu/Warlmanpa/Kaytej active 1980s), *Pawurinjji, shield* 1981, earth pigments on beanwood (*Erythrina vespertilio*). Gift of Ross Howie, 2013

Unknown (Walrpiri/Warumungu/Warlmanpa/Kaytej active 1980s), *Wakulpu, shield* 1981, earth pigments on beanwood (*Erythrina vespertilio*). Gift of Ross Howie, 2013

Wukun Wanambi (Marrakulu born 1962), *Untitled* 2004; *Wawurritjpal II* 2005, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Mark Young through the Australian Government's Cultural Gifts Program, 2013

Judith Jenuarrie Warrie (Koinjmal born 1944), *Kakadu friends* 1986, batik on cotton. Gift of Christopher Menz, 2012

Elton Wirri Junior (Pitjantjatjara/Luritja born 1990), *Standley Chasm* 2008, watercolour on paper. Gift of Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2013

Pedro Wonaeamirri (Tiwi born 1974), *Untitled* 2004, earth pigments on canvas. Gift of Dr Milton Roxanas through the Australian Government's Cultural Gifts Program, 2013

Purchases

Douglas Kwarlpe Abbott (Arrernte born c. 1948), *Angkerle (Standley Chasm)* 2008, watercolour on cardboard. Purchased, NGV Supporters of Indigenous Arts, 2012

Tjulkiwa Atira Atira (Pitjantjatjara born 1951), *Arulya* 2012, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2013

Trevor 'Turbo' Brown (Latje Latje born 1967), *Owl Dreaming* 2011, synthetic polymer paint on canvas. Purchased with funds donated by Judith and Leon Gorr, 2012

Sandy Brumby (Pitjantjatjara born c. 1935), *Kulitja* 2012, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2013

Nyarapayi Giles (Ngaanyatjarra born late 1930s), *Warmurrungu* 2011, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2013

Julie Gough (Tasmanian Aboriginal born 1965), *OBSERVANCE* 2011–12, colour high-definition video transferred to media player, sound, 17 min 9 sec, ed. 2/10. Purchased, NGV Supporters of Indigenous Art, 2012

Yvonne Koolmatrie (Ngarrindjeri born 1944), *Fish scoop* 2010, sedge (*Carex sp.*). Purchased, NGV Supporters of Indigenous Art, 2012

Lipundja (Gupapuyngu c.1912–68), *Murayana figure* (early 1960s), earth pigments on wood. Purchased, NGV Supporters of Indigenous Art, 2012

Nonggirnga Marawili (Madarrpa born c. 1939), *Thunderman raining down; Wandawuy* 2012, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased with funds donated by Julie Kantor, 2013

Brian Martin (Muruwari/Bundjalung/Kamilaroi born 1972), *Methexical Countryscape Wurundjeri # 3* 2012; *Methexical Countryscape Paakantyi #2* 2013, charcoal on paper. Purchased NGV Foundation, 2013

Ricky Maynard (Big River/Ben Lomond born 1953), *Broken heart; Coming home; Custodians; Death in exile; A free country; The healing garden, Wybalenna, Flinders Island, Tasmania; The Mission; The Spit; Traitor; Vansittart Island, Bass Strait, Tasmania* 2005, printed 2010, from the *Portrait of a distant land series* 2005, gelatin silver photograph. Purchased, Victorian Foundation for Living Australian Artists, 2012

Pinyirra Nancy Patterson (Kartujarra 1940s–2012), *Yulpu* 2012, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2012

Bernard Tjalkuri (Pitjantjatjara born 1930), *Wati Ngintaka* 2011, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2013

Harry Tjutjuna (Pitjantjatjara born c. 1930), *Kungka Tjuta* 2012, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2013

Unknown (Northern Territory Aboriginal active mid 20th century), *Mokuy figure* (early 1960s), earth pigments on wood. Purchased, NGV Supporters of Indigenous Art, 2012

Unknown (Northern Territory Aboriginal active mid 20th century), *Mokuy figure* (early 1960s), earth pigments on wood, lorikeet feathers. Purchased, NGV Supporters of Indigenous Art, 2012

Nyapanyapa Yunupingu (Gumatj born 1945), *Light painting* 2010–11, digital file, silent, (looped), ed. 1/5; *Untitled (Drawings for Light painting)* 2010–11, white fibre-tipped pen on acetate. Purchased NGV Foundation, 2013

AUSTRALIAN CERAMICS

Gifts

Janet Beckhouse (born Australia 1955), *Microcosm* 2006, stoneware. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Stephen Benwell (born Australia 1953), *Vase* 1986; *Basket* 1989; *Urn* 1994; *Vase* 2007, stoneware. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Stephen Benwell decorator (born Australia 1953) **Carol Morton** potter (active in Australia 1980s–90s), *Plate* 1990, stoneware. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Garry Bish (born Australia 1950), *Untitled* 2000; *Between the darkness and the light* 2008, stoneware. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Doris Boyd (Australia 1889–1960), *Sleeping cat* 1933, earthenware. Gift of John Alexander Lyne through the Australian Government's Cultural Gifts Program, 2012

Merric Boyd (Australia 1888–1959), *Dish* 1908; *Koala vase* 1915, earthenware. Gift of John Alexander Lyne through the Australian Government's Cultural Gifts Program, 2012; *Casserole*; *Tea bowl* 1916; *Jar* 1917; *Vase* 1919; *Vase* 1922; *Vase* 1922, earthenware. Gift from the Estate of John Alexander Lyne, 2013; *Koala vase* 1925 designed; Arthur Boyd 1926; *Jug* 1927; *Bowl*; *Vase* 1931, earthenware. Gift of John Alexander Lyne through the Australian Government's Cultural Gifts Program, 2012; *Jug* 1934, earthenware. Gift from the Estate of John Alexander Lyne, 2013; *Jug* 1936; *Covered dish* 1938; *Vase*; *Vase*; *Vase* 1938; *Bowl* (early 1930s); *Bird* (1930s); *Koala and joey* 1940; *Gum tree, bowl* 1941; *Gum tree, candle holder*; *Kookaburra* 1942; *Vase* 1945, earthenware. Gift of John Alexander Lyne through the Australian Government's Cultural Gifts Program, 2012

Merric Boyd (Australia 1888–1959) **Doris Boyd** decorator (Australia 1889–1960), *Jardinière*; *Jug* 1933; *Jug* 1935, earthenware. Gift of John Alexander Lyne through the Australian Government's Cultural Gifts Program, 2012

Ola Cohn (Australia 1892–1964, lived in England 1926–30), *Nativity scene* (c. 1937), earthenware. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

Suzanne Forsyth (born Australia 1948), *Dame Edna Everage teapot* 1982, earthenware, diamantés, ed. 9/25. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

Neville French (born Australia 1955), *Bowl* 2006, porcelain. Gift of Dr Michael Elliott through the

Australian Government's Cultural Gifts Program, 2013

Victor Greenaway (born Australian 1947), *Spiral lip bowl with blue interior glaze* (2006); *Spiral lipped bowl with white glaze* (2007); *Spiral lipped bowl with orange/red interior glaze*; *Spiral lipped bowl with yellow interior glaze*; *Yellow glazed spiral form bowl* (2010–11), porcelain. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Philippa James (Australia 1893–1967), *Vase*; *Vase*; *Vase* (1920–40), earthenware. Gift of John Alexander Lyne through the Australian Government's Cultural Gifts Program, 2012

Lorraine Lee (born Australia 1951), *Budgie platter* 1981, earthenware. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

Owen Rye (born Australia 1944), *Large jar* 2007, stoneware. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Kevin White (born England 1954, lived in Japan 1978–83, arrived Australia 1985) *Pourer* 2006; *Pourer* (2006), porcelain. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

AUSTRALIAN FASHION AND TEXTILES

Gifts

Alasdair Duncan Mackinnon, Melbourne fashion house (1985–89) **Alasdair Mackinnon** designer (born Australia 1960), *Gardener's outfit* 1987, cotton (corduroy), cotton (drill), wood, mother-of-pearl. Gift of the artist, 2013

Lizzie Corrie (born England c.1852, arrived Australia 1926, died c. 1950), *Dressing gown* 1943, cotton, synthetic fibre, plastic. Gift of Margaret Rolfe, 2013

Gwen Gillam, Brisbane fashion house (1936–83) **Gwen Gillam** designer (Australia 1917–2001), *Dress* (c. 1960), synthetic (taffeta), wool, nylon (tulle), cotton (velvet), glass, plastic, metal; *Dress* (c. 1962), viscose, patent leather, metal, plastic. Gift of Marjorie Orr, 2013

La Petite, Melbourne fashion house (1940–86) **Pat Rogers** designer (active in Australia 1940–86), *Evening dress* (c.1959), silk (organza), silk (taffeta), feathers (ostrich), cotton (tulle), glass (bugle beads), (diamantés), acetate (sequins). Gift of Annette Taylor (née Klooger), 2012

David McDiarmid (Australia 1952–95, lived in United States 1979–87), *Pamela* 1984, hand-painted cotton. Gift of Pamela Gray, 2012; *Shula* 1985, hand-painted cotton. Gift of Shulamith Chiat, 2012

Michael O'Connell (England 1898–1976, lived in Australia 1920–37), *Textile length* (c. 1933), linen. Gift of Helen Bruinier, 2013

Kathleen O'Connor (born New Zealand 1876, arrived Australia 1891, lived in France and England 1910–55, died 1968), *Parasol* 1927, straw, paint, wood, metal, plastic, silk. Gift of her daughters in memory of Violet McLennan (née Bethell), 2013

Elizabeth Smith (born England 1820, arrived Australia 1852, died 1898), *Coverlet* (c. 1830–50s), cotton. Gift of Jocelyn Boardman in memory of Joan Lavender Cumbræ-Stewart (née Francis), a direct descendent of the artist, 2012

St Augustine's Anglican Church Congregation, Moreland makers, *Crazy patchwork quilt* 1895, silk, cotton. Gift of the congregation of St Augustine's Anglican Church, Moreland, 2012

Ellen Stone (Australia 1854–1900), *Bracket drape* (c. 1892), cotton, silk, metal (thread). Gift of Margaret Rolfe, 2013

Purchases

Chai, Melbourne fashion house (1974–88) **Clarence Chai** designer (born Singapore 1946, arrived Australia 1963), *Dress* (1982), silk, screenprinted silk. Purchased NGV Foundation, 2012

Desbina Collins, Melbourne fashion house (1979–93) **Desbina Collins** designer (born Australia 1950), *Outfit* (1984), silk (taffeta), nylon (tulle). Purchased NGV Foundation, 2012

Flamingo Park, Sydney fashion house (1973–95) **Jenny Kee** designer (born Australia 1947) **Jan Ayres** knitter (born England 1947, lived in Australia 1980s), *Didgeridoo dolman* (c. 1978), wool, mohair; *Dress* (1979), wool, synthetic yarn. Purchased NGV Foundation, 2012

AUSTRALIAN FURNITURE

Gifts

Annie Beal (Australia 1857–1943), *Picture frame* (1900–10), Oak (*Quercus sp.*); *Plum branch, panel* 1901, (1907) frame, Blackwood (*Acacia melanoxylon*), Silky Oak (*Grevillia robusta*); *Spinning chair* (1907), Blackwood (*Acacia melanoxylon*). Gift of Josephine Kenrick, 2012

Purchases

Unknown, Australia, *Chest of drawers* (1920s–40s), painted

wood, wood, metal, fabric, newspaper. Purchased NGV Foundation, 2013

Unknown, Australia, *Chest of drawers* (1920s–40s), painted wood, wood, tin. Purchased NGV Foundation, 2013

Unknown, Australia, *Sideboard* (1920s–1940s), painted wood, wood, tin. Purchased NGV Foundation, 2013

Unknown, Victoria, *Bench* (1870s), Blackwood (*Acacia melanoxylon*), Eucalyptus (*Eucalyptus* sp.). Purchased NGV Foundation, 2013

Unknown, Victoria, *Dining table and bench* (1870s), Eucalyptus (*Eucalyptus* sp.). Purchased NGV Foundation, 2013

AUSTRALIAN GLASS

Gifts

Clare Belfrage (born Australia 1966), *Passage #45* (2008), glass (blown, cane drawing, acid etched). Gift of Noel Belfrage, 2013

Tim Edwards (born Australia 1967), *Closing in #7* 2008, glass (blown, wheel cut). Gift of Noel Belfrage, 2013

AUSTRALIAN JEWELLERY

Gifts

Gary Bradley (born Australia 1939), *Bracelet* (2011–12), 18ct gold, sapphire. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Purchases

Sally Marsland (born Australia 1969), *Flat colour* 2013, epoxy resin, powdered pigment, nickel silver. Purchased NGV Foundation, 2013

AUSTRALIAN METALWORK

Gifts

Australia manufacturer, *International Exhibition, Sydney, gate plaque* 1879, gilt-metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Joseph Edgar Boehm designer (England/France 1834–90) **Royal Mint Melbourne** manufacturer (Australia 1872–1968) **Stokes & Sons, Melbourne** retailer (Australia 1896–1962) *Centennial International Exhibition, Melbourne, prize medal* 1888, gold. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

William Edwards (attributed to) (born England c. 1819, arrived Australia 1857, died c. 1889)

Joseph and Albert Savory, London manufacturer (active 1835–54), *Trophy* (c. 1865), silver. Gift of Ian Grant through the Australian Government's Cultural Gifts Program, 2013

Royal Mint Melbourne manufacturer (Australia 1872–1968) **Stokes & Sons, Melbourne** retailer (Australia 1896–1962), *International Exhibition Melbourne, commemorative medal and box* 1880, bronze, leather with gold embossing, silk with gold embossing, velvet, metal, (other materials); *Centennial International Exhibition, Melbourne, prize medal and box* 1888, silver, leather with gold embossing, silk, velvet, metal, (other materials); *Centennial International Exhibition, Melbourne, prize medal and box* 1888, bronze, cardboard with gold embossing, silk, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Allan Wyon designer (England 1843–1907) **Royal Mint Melbourne** manufacturer (1872–1968), *National Gallery of Victoria Travelling Scholarship medal* (1890), bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2013

Purchases

Robert Foster designer (born Australia 1962) **Flnk & Co., Canberra** manufacturer (est. 1993), *FINK water jug – satin apple green*; *FINK water jug – satin pink*; *FINK water jug – satin silver* 1993 designed, 2013 manufactured, anodized aluminium, powder-coated aluminium; *FINK butter dish* 2008 designed, 2013 manufactured, stainless steel, opaque synthetic polymer resin. Purchased, NGV Supporters of Decorative Arts, 2013

AUSTRALIAN MULTIMEDIA

Purchases

Eugene Carchesio (born Australia 1960), *Decay of the angel* 2005, audio CD, 75 min 50 sec. Purchased NGV Foundation, 2012

Shaun Gladwell (born Australia 1972), *Midnight traceur* 2011, single-channel colour high definition digital video, silent, 23 min, ed. 3/3. Purchased NGV Foundation, 2012

Ash Keating (born Australia 1980), *West park proposition* 2012, three channel colour high definition digital video transferred to computer hard drive, sound, 2 min 13 sec. Purchased NGV Foundation, 2012

Tracey Moffatt (born Australia 1960) **Gary Hillberg** editor (born Australia 1982), *Lip!* 1999, colour DVD, sound, 10 min (looped); *Artist* 2000, colour DVD, sound, 10 min (looped); *Love* 2003, colour DVD, sound, 21 min

(looped); *Doomed* 2007, colour DVD, sound, 10 min (looped), ed. 213/499; *Revolution* 2008, colour DVD, sound, 14 min (looped), ed. 132/250; *Mother* 2009, colour DVD, sound, 20 min (looped), ed. 73/200; *Other* 2010, colour DVD, sound, 7 min (looped), ed. 47/200. Purchased NGV Foundation, 2012

AUSTRALIAN PAINTING

Gifts

Arthur Boyd (Australia 1920–99, lived in England 1959–68), *On the banks of the Shoalhaven* (1980–85), oil on canvas. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

Penleigh Boyd (born England 1890, arrived Australia 1893, died 1923), *The Warburton Ranges, Victoria* 1923, oil on cardboard. Presented by Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

John Brack (Australia 1920–99), *Recumbent nude* 1980; *From A to Z* 1985, oil on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2013

Rupert Bunny (Australia 1864–1947, lived in France 1884–1933), *(La toilette)* (1912–13), oil on composition board. Gift of Rae Rothfield through the Australian Government's Cultural Gifts Program, 2013

Russell Drysdale (born England 1912, arrived Australia 1923, died 1981), *The wallaby hunt* 1950, oil on canvas. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

Denise Green (born Australia 1946, lived in France 1966–69, United States 1969–),

Evanesence (Red) (2007), wax crayon, pencil, marble dust and synthetic polymer paint on canvas. Gift of Robin Bade through the Australian Government's Cultural Gifts Program, 2012

Jonathan Nichols (born Australia 1956), *Untitled* 2004, oil on canvas. Gift of an anonymous donor, 2012

Justin O'Brien (Australia 1917–96), *Boy in oriental robe* (c.1946), oil on canvas. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

Robert Rooney (born Australia 1937), *The three sisters, from the The Kovalevsky paintings* series 2000, synthetic polymer paint on canvas. Gift of Dr Sam Chazan through the Australian Government's Cultural Gifts Program, 2012

Arthur Streeton (Australia 1867–1943), *The Grampians (Mount Abrupt)* 1921, oil on canvas. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

Dick Watkins (born Australia 1937, lived in Hong Kong 1974–79), *The small war machine* 1994, synthetic polymer paint on canvas. Gift of and Rob and Carole Andrew through the Australian Government's Cultural Gifts Program, 2012

Purchases

Ralph Balson (born England 1890, arrived Australia 1913, died 1964), *Painting no. 14* 1941, oil on cardboard. Loti & Victor Smorgon Fund, 2012

Juan Ford (born Australia 1973), *The last laugh* 2012, oil on canvas. Purchased NGV Foundation, 2012

Lindy Lee (born Australia 1954), *Inside one nien* 2012, burnt synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2012

Ambrose Patterson (born Australia 1877, lived in France 1898–1910, United States 1917–66, died United States 1966), *La Gaité Montparnasse, Paris* (c.1903), oil on wood panel. Marie Theresa McVeigh Trust, 2013

Peter Upward (Australia 1932–83, lived in England 1962–71), *October still* 1962, synthetic polymer paint and polyvinyl acetate on composition board. Loti & Victor Smorgon Fund, 2013

AUSTRALIAN PHOTOGRAPHY

Gifts

Judith Fletcher (Australia 1886–1971), *No title (Portrait of Blamire Young)* (1920s), gelatin silver photograph. Gift of Elly Fink, 2013

Simon Obarzanek (born Israel 1968, arrived Australia 1974), *Untitled (80 faces)*; *Untitled (80 faces) #1*; *Untitled (80 faces) #2*; *Untitled (80 faces) #3*; *Untitled (80 faces) #4*; *Untitled (80 faces) #5*; *Untitled (80 faces) #6*; *Untitled (80 faces) #8*; *Untitled (80 faces) #9*; *Untitled (80 faces) #10*; *Untitled (80 faces) #11*; *Untitled (80 faces) #12*; *Untitled (80 faces) #14*; *Untitled (80 faces) #16*; *Untitled (80 faces) #17*; *Untitled (80 faces) #18*; *Untitled (80 faces) #19*; *Untitled (80 faces) #20*; *Untitled (80 faces) #21*; *Untitled (80 faces) #22*; *Untitled (80 faces) #23*; *Untitled (80 faces) #24*; *Untitled (80 faces) #25*; *Untitled (80 faces) #26*; *Untitled (80 faces) #28*; *Untitled (80 faces) #29*; *Untitled (80 faces) #31*; *Untitled (80 faces) #32*; *Untitled (80 faces) #33*; *Untitled*

(80 faces) #34; *Untitled (80 faces) #35*; *Untitled (80 faces) #36*; *Untitled (80 faces) #37*; *Untitled (80 faces) #38*; *Untitled (80 faces) #39*; *Untitled (80 faces) #40*; *Untitled (80 faces) #42*; *Untitled (80 faces) #43*; *Untitled (80 faces) #44*; *Untitled (80 faces) #45*; *Untitled (80 faces) #46*; *Untitled (80 faces) #47*; *Untitled (80 faces) #48*; *Untitled (80 faces) #49*; *Untitled (80 faces) #50*; *Untitled (80 faces) #51*; *Untitled (80 faces) #52*; *Untitled (80 faces) #53*; *Untitled (80 faces) #54*; *Untitled (80 faces) #55*; *Untitled (80 faces) #56*; *Untitled (80 faces) #57*; *Untitled (80 faces) #58*; *Untitled (80 faces) #59*; *Untitled (80 faces) #60*; *Untitled (80 faces) #61*; *Untitled (80 faces) #63*; *Untitled (80 faces) #64*; *Untitled (80 faces) #65*; *Untitled (80 faces) #66*; *Untitled (80 faces) #67*; *Untitled (80 faces) #68*; *Untitled (80 faces) #69*; *Untitled (80 faces) #70*; *Untitled (80 faces) #71*; *Untitled (80 faces) #72*; *Untitled (80 faces) #73*; *Untitled (80 faces) #74*; *Untitled (80 faces) #76*; *Untitled (80 faces) #77*; *Untitled (80 faces) #78*; *Untitled (80 faces) #79*; *Untitled (80 faces) #80*, from the 80 faces series 2002, gelatin silver photograph; *Men of passion* 2006, type C photographs. Gift of the artist through the Australian Government's Cultural Gifts Program, 2013

Unknown (active Australia 1850s), *Maria Frances Miller* (c.1858), ambrotype. Gift of M. Ahearne, P. Ahearne and M. Leithhead, 2013

Unknown (active Australia 1850s), *Maria Frances Miller* (c.1858), ambrotype. Gift of M. Ahearne, P. Ahearne and M. Leithhead, 2013

Unknown (active Australia 1850s), *Maria Frances Miller and James Arthur Miller* (c.1858), ambrotype. Gift of M. Ahearne, P. Ahearne and M. Leithhead, 2013

Purchases

Bruno Benini (born Italy 1925, arrived Australia 1935, died 2001), *Gretta Miers wearing a cocktail dress and cape from La Petite of Collins Street, National Gallery of Victoria* 1956; *Graeme Jones, Robyn Fong, Lucinda Wills model concept for gala, National Gallery of Victoria* 1972, gelatin silver photograph. Purchased, NGV Foundation, 2013

Polly Borland (born Australia 1959), *Untitled (Nick Cave in a blue wig)* 2010, type C photograph. Purchased NGV Foundation, 2012

Ross Coulter (born Australia 1972), *10,000 paper planes – Aftermath (1)* 2011, type C photograph. Purchased NGV Foundation, 2012

Polixeni Papapetrou (born Australia 1960), *Hattah Man and Hattah Woman* 2012; *Ocean Man*; *Magma Man* 2013, pigment print. Purchased NGV Foundation, 2013

William Yang (born Australia 1943), *Self-portrait #2* 2007, inkjet photograph. Purchased with funds donated by Ms Cora Trevarthen and Professor Andrew Reeves, 2013

AUSTRALIAN PRINTS AND DRAWINGS

AUSTRALIAN BOOKS

Gifts

Thomas Richards, Sydney publisher (Australian 1831–98), *Official record of the Sydney International Exhibition, 1879* 1881, book: lithographs, letterpress, 1,372 pages, leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

AUSTRALIAN DRAWINGS

Gifts

John Brack (Australia 1920–99), *Study for John Perceval and his angels* 1961, black chalk. Gift of Robert Lindsay through the Australian Government's Cultural Gifts Program, 2013

Will Dyson (born Australia 1880, lived in England 1930–38, died England 1938), *Bernard Hall Esq.* (c. 1908), brush and ink, wash and white gouache over pencil. Gift of Professor John Cary, 2013

Dale Frank (born Australia 1959, lived in Europe 1980–87), *The heirophants cancerous oats; Portrait of the elder brother and artist as younger* 1982, pencil; *The kiss* 1985, pencil and coloured pencils on synthetic polymer paint wash. Gift of the artist through the Australian Government's Cultural Gifts Program, 2013

Peter Graham (born Australia 1970), *The season of fevered senses* 1996, watercolour, charcoal, synthetic polymer paint and relief print in white ink. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

Pam Hallandal (born Australia 1929), *Self-portrait* 2011, charcoal and pastel on paper. Presented by Australian Galleries through the Australian Government's Cultural Gifts Program, 2012

Frank Hinder (Australia 1906–92, lived in United States 1927–34), *Lake fishermen I* (1938), watercolour over pencil; *Lake fishermen II* 1939, watercolour. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

John Olsen (born Australia 1928, lived in Europe 1956–60, England and United States 1965–68), *Sunday afternoon in the Domain* 1963, synthetic polymer paint, crayon and ink on paper on composition board. Gift of Neville Bertalli through the Australian Government's Cultural Gifts Program, 2013

Gareth Sansom (born Australia 1939), *Hanging sacks* 3 1981, coloured fibre-tipped pens, pastel, watercolour, cut paper, blue ballpoint pen, masking tape and polyvinyl acetate; *Two figures* 1981, pencil; *Understanding my chin* 1981, collage of silver gelatin photographs, coloured fibre-tipped pens, enamel paint, ink, crayon and polyvinyl acetate; *Welcome to my mind* 3 1981, enamel paint, synthetic polymer paint, inkjet print, polaroid photograph, coloured fibre-tipped pens, pencil and polyvinyl acetate; *Don't look now* 2003, collage of inkjet print, cut paper, polaroid photograph, synthetic polymer paint, coloured fibre-tipped pens, watercolour and polyvinyl acetate; *Performance* 2003, synthetic polymer paint, coloured fibre-tipped pens, cut paper, pencil, watercolour and polyvinyl acetate; *Fidelity* 2005, collage of torn paper with printed wrapping paper attached to verso, synthetic polymer paint, enamel paint, cut paper, inkjet print, coloured fibre-tipped pens, ballpoint pen, watercolour, staples and scratching back; *Two figures with gondola* 2005, coloured fibre-tipped pens, synthetic polymer paint, cut paper, pencil, watercolour, polyvinyl acetate and scratching back. Gift of the artist through the Australian Government's Cultural Gifts Program, 2013

Ricky Swallow (born Australia 1974), *The Omega man* 1998, watercolour. The Athol Hawke and Eric Harding Collection

of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

Peter Walsh (Australia 1958–2009), *A man, a woman* 1989–90, watercolour. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

Bradd Westmoreland (born Australia 1975), *(Man in box, pointing); (Man pushing lawnmower)* (c. 1999), brown synthetic polymer paint and red watercolour on card; *Blue circle and square (Study for possible painting); White and blue circle and square (Study for possible painting)* 2001, synthetic polymer paint. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

C. Dudley Wood (Australia 1905–1980), *Maintenance workshop construction, Mt Tom Price* (c. 1965), gouache over pencil on cardboard. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

Purchases

Kirstin Berg (born Australia 1973), *And finally the summit* 2011, watercolour, ink, ash, graphite and steel pins. Purchased NGV Foundation, 2013

Steve Cox (born England 1958, arrived Australia 1967), *Greed* 2012, watercolour, gouache and collage of cut printed illustration. Purchased NGV Foundation, 2013

Frank Hinder (Australia 1906–92, lived in United States 1927–34), *Banksia* 1938, tempera on paper. The Warren Clark Bequest, 2013

Laith McGregor (born Australia 1977), *S-O-M-E-O-N-E* 2012, pencil, blue, black and sepia fibre-tipped pens, blue and black ballpoint pens, blue adhesive tape, collage of torn dollar note, adhesive stickers and stamps, coffee and adhesive. Purchased NGV Foundation, 2013

Andrew McQualter (born Australia 1970), *A partial index* 2012, synthetic polymer paint on existing wall; coloured pencils on paper. Purchased NGV Foundation, 2012

Hilda Rix Nicholas (Australia 1884–1961, lived in Europe 1907–18), *Elsie Rix* (c. 1908–14), colour crayons and charcoal. Purchased, NGV Supporters of Prints and Drawings, 2013; *Three friends* (1912–14); *Hamido sleeps* 1914, charcoal and pastel. Purchased NGV Foundation, 2013

Andrew Seward (born Australia 1967), *Studies after a drawing* 2011, pencil and watercolour on 18 sheets. Purchased NGV Foundation with the assistance of The Leon & Sandra Velik Endowment for Contemporary Drawings, 2012

TextaQueen (born Australia 1975), *Call of the crocotta (Self-portrait); Colonised desire – The TextaQueen, Animal within (Self-portrait)* 2012; *Gandhi returns (Self-portrait)* 2013, colour fibre-tipped pens. Purchased NGV Foundation with the assistance of The Docking Drawing Fund, 2013

Murray Walker (born Australia 1937, lived in England 1958–62), *Kallista landscape* 1966, pencil; *Sabrina, Yvette and Benjy* 1967, pen and ink and blue wash; *Study*

for *The Performers* 1967, pen and ink and wash. Purchased, Victorian Foundation for Living Australian Artists, 2012

Fred Williams (Australia 1927–82, lived in England 1951–56), *Portrait of a jockey* (c. 1953), black chalk. Purchased, Fred Williams Prints and Drawings Acquisition Fund, 2013

AUSTRALIAN PRINTS

Gifts

Rick Amor (born Australia 1948), *Newspaper seller* 1968, etching, ed. 10/12; *Runner* 1984, woodcut, ed. 2/10; *Self-portrait* 1988, woodcut, artist's proof; *The ship* 1988, woodcut, ed. 2/10; *Garden* 1989, etching, artist's proof; *River and sea* 1990, woodcut, ed. 2/10; *The rock and the sea* 1990, etching, artist's proof; *Self-portrait fragment* 1990, woodcut, ed. 1/10; *River with an old boat hull* 1991, drypoint, artist's proof III; *Still life* 1992, etching, ed. 8/10; *The flats* 1993, woodcut, ed. 4/5; *Into the garden* 1993, woodcut, ed. 9/10; *The world of men* 1993, woodcut, ed. 2/6; *The bureau* 1995, etching, ed. 10/10; *Overpass* 1996, etching, ed. 3/10; *The waiter* 1997, lithograph, ed. 8/20; *The judge* 1998–2002, etching, ed. 7/10; *Empire of the sea* 1999, etching, ed. 5/10; *Empire of the sea* 2000, lithograph, ed. 10/20; *Returning storm* 2001, etching, ed. 10/10; *The dog* 2002, etching, proof; *The quiet days* 2002, lithograph, ed. 15/30; *The ship* 2003, etching, artist's proof 1/1; *Solitary life* 2005, etching, ed. 3/10; *Entrance to the garden* 2006, etching, ed. 8/10; *Street at night* 2006, etching, artist's proof II; *Portal* 2007, aquatint and etching, ed. 10/10; *Three figures by a building* 2007, etching, ed. 10/10; *Self-portrait* 2009, drypoint, artist's proof 1; *Moonrise. Walls of China* 2011, lithograph, ed. 2/15; *Self-*

portrait 2012, etching, ed. 5/10. Gift of the artist through the Australian Government's Cultural Gifts Program, 2012

John Colbourn (Australia 1910–45), *Gothic doorway* (before 1942), linocut; *Pleasure craft; Zechariah's Vision* (before 1942), colour linocut. Gift of Deirdre Willis, 2012

Yuko Fujita (born Japan 1967, arrived Australia 2001), *Gnossienne no. 3 – Eric Satie* 2005, digital print, paper, cut elements, string, cloth cover, paper folder with string tie, ed. 3/3. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2013

Purchases

Charles Blackman (born Australia 1928, lived in England 1961–66), *Head study; Head study* (c. 1951), monotype. Purchased, NGV Supporters of Prints and Drawings, 2012

Brent Harris (born New Zealand 1956, arrived Australia 1981), *the fall* 2012, set of 7 monotypes. Purchased with assistance from the Vivien Knowles Fund for Contemporary Art, 2012

Charles Rodius (born Germany 1802, lived in France and England 1820s, arrived Australia 1829, died 1860), *A view of Sydney, New South Wales* 1831, pencil. Joe White Bequest, 2012

Murray Walker (born Australia 1937, lived in England 1958–62), *Kanumbra* 1963, deep etching, roulette and plate tone, ed. 1/15; *Farm life at Kallista* 1964, woodcut, ed. 7/26; *Fred Williams and Lilith* 1965, woodcut; *Bill Burns* 1966, woodcut, artist's

proof 1/5; *Bush battler's paradise* 1966, etching and burnishing, ed. 5/5; *Children playing at Kallista* 1966, etching and aquatint, ed. 1/20; *The dark at the end of the day* 1966, etching, aquatint and engraving, ed. 6/10; *Yvette, Sabrina and Ben at Kallista* 1966, etching, soft-ground etching, scraping and burnishing, artist's proof; *A very modern girl* 1973, etching and spit biting, artist's proof; *London street demonstration* 2007, monotype and oil paint. Purchased, Victorian Foundation for Living Australian Artists, 2012

AUSTRALIAN SCULPTURE

Gifts

Clement Meadmore (born Australia 1929, lived in United States 1963–2005, died United States 2005), *Unwinding* (c.1973), painted steel. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

Lenton Parr (Australia 1924–2003, lived in England 1955–57), *Seated figure, reclining* (1956); *Sierra* (1976), enamel paint on steel. Gift of Sue Walker AM through the Australian Government's Cultural Gifts Program, 2012

Purchases

Julia deVille (born New Zealand 1982, arrived Australia 2001), *Custard* (2012), enamelled metal, freeze-dried chicks, onyx, metal, wood. Purchased NGV Foundation, 2012

Robert Jacks (born Australia 1943, lived in Canada and United States 1968–78), *White felt cut piece 45°–90°* 1970, remade 1994, felt. Purchased, Victorian Foundation for Living Australian Artists, 2012

Rob McLeish (born Australia 1976), *Gravity stole my eyelid* (2012), steel, digital print on aluminium, clay, synthetic polymer clay, synthetic polymer resin and enamel. Purchased, Victorian Foundation for Living Australian Artists, 2012

Callum Morton (born Canada 1965, arrived Australia 1967), *Cover Up #4* (2012), synthetic polymer paint on resin, polyurethane and composition board. Purchased NGV Foundation, 2012

Michelle Ussher (born Australia 1975), *Amarouts mirror* (2012), porcelain, powder-coated steel, epoxy putty. Purchased, Victorian Foundation for Living Australian Artists, 2012

INTERNATIONAL ART

ASIAN ART

Gifts

BHUTANESE, *Ceremonial cloth (Chaksey pangkep)* (19th century), cotton, silk. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

BHUTANESE, *Ceremonial cloth (Chaksey pangkep)* (early 20th century – mid 20th century), cotton, silk. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

BHUTANESE, *Shawl/Raincloth (Charkhab/Charkep)* (early 20th century – mid 20th century), wool. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

BHUTANESE, *Shawl/Raincloth (Charkhab/Charkep)* (early 20th century – mid 20th century), wool. Gift of Russell

Howard through the Australian Government's Cultural Gifts Program, 2012

BHUTANESE, *Woman's belt (Kera)* (early 20th century – mid 20th century), cotton, silk. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

BHUTANESE, *Woman's dress cloth (Kira)* (early 20th century – mid 20th century), cotton, silk. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

BHUTANESE, *Woman's dress cloth (Kira)* (early 20th century – mid 20th century), cotton, silk. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

BHUTANESE, *Dress clip (Koma)* (mid 20th century), silver, turquoise. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

CHAO Shao-an (ZHAO Shaoang) (Chinese 1905–98), *A pair of calligraphy* 1989, ink on paper. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2012

CHEN Wen His (CHEN Wenxi) (Chinese 1906–91, worked in Singapore 1948–91), *Squirrel in the midst of bamboo and plum blossoms* (1950s–60s), ink and watercolour on paper. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2012

FILIPINO, Maranao people, *Woman's tubular skirt, malong landap* (mid 20th century), silk; slit tapestry weave. Gift of Ruth Clemens, 2013

Utagawa HIROSHIGE (Japanese 1797–1858), *Enoshima Island Edo period* (1850s), ink and coloured pigments on silk. Felton Bequest in honour of Allan Myers AO President of the Council of Trustees of the NGV, 2012

HUANG Yongyu (Chinese 1924–), *Cranes on a beach* 1981, ink and gouache on paper. Presented by Mering Corporation Pty Ltd through the Australian Government's Cultural Gifts Program, 2013

INDIAN, *Vishvarupa* (late 19th century), opaque watercolour on cotton. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2013

INDIAN, *Snakes and ladders (Gyanbazi)* (late 19th – early 20th century), opaque watercolour on paper. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2013

INDIAN, *Group of pilgrimage pendants and moulds* (19th century – 20th century), metal. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2013

INDIAN, *Panel for a blouse (Choli)* (mid 20th century), silk, cotton, mirrors, embroidery. Gift of Marg Stephens, 2013

JAPANESE, *Dish with Tatsuta River design (Iroe Tatsutagawamon sara)* Edo period (late 17th – early 18th century), porcelain, enamel (*Nabeshima* ware). Felton Bequest in honour of Allan Myers AO President of the Council of Trustees of the NGV, 2012

JAPANESE, *Noh theatre robe, Atsuta (Nōshōzoku Atsuta)* Edo period (late 18th century), silk, gilt-paper, silk thread. Felton Bequest in honour of Allan Myers AO President of the Council of Trustees of the NGV, 2012

JAPANESE, *Bowl with design lion dog design (Iroe shishizu rinkabachi)* Edo period (1824–31), porcelain, enamel (*Kuntani* ware, *Yoshidaya* style). Felton Bequest in honour of Allan Myers AO President of the Council of Trustees of the NGV, 2012

JAPANESE, *Noh theatre robe, Karaori (Nōshōzoku Karaori)* late Edo period (mid 19th century), silk. Felton Bequest in honour of Allan Myers AO President of the Council of Trustees of the NGV, 2012

JAPANESE, *Noh theatre robe, Karaori (Nōshōzoku Karaori)* Taisho period – early Showa period (1913–35), silk. Felton Bequest in honour of Allan Myers AO President of the Council of Trustees of the NGV, 2012

Kohei NAWA (Japanese 1975–), *PixCell-Red Deer* 2012, from the *Beads* series 2000–, Red Deer (*Cervus elaphus*), glass, crystal beads, vinyl acetate, acrylic urethane, epoxy resin. Felton Bequest, 2013

TIBETAN, *Embroidered thangka* (19th century), silk. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

TIBETAN, *Woman's apron (Pangden)* (early 20th century), wool. Gift of Russell Howard through the Australian Government's Cultural Gifts Program, 2012

Tōkō SHINODA (Japanese 1913–), *Fountain* 1983, hand-coloured lithograph, ed. 35/35. Gift of Norman Tolman to commemorate the opening of the Pauline Gandel Gallery of Japanese Art, 2013

UZBEK people, *Chapan* (late 20th century), silk, cotton, dyes; ikat. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes; embroidery. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes; embroidery. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes, beads; embroidery. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes, glass beads; embroidery. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes; embroidery. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes; embroidery. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes, beads; embroidery. Gift of Alexandra and Leigh Copeland, 2012

UZBEK people, *Saye gosha* (20th century), silk, cotton, dyes, beads; embroidery. Gift of Alexandra and Leigh Copeland, 2012

ZHU Qizhan (Chinese 1892–1996), *Rivers flowing in the midst of ten thousand mountains* 1991, ink and watercolour on paper. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2013; *Mountain and sea landscape* 1992, ink and watercolour on paper. Gift of Gordon & Francoise Wong Samyue and Christopher & Prisca Wong Samyue through the Australian Government's Cultural Gifts Program, 2013; *Mountain landscape* 1995, ink and watercolour on paper. Gift of Jason Yeap OAM in honour of Allan Myers AO President of the Council of Trustees of the NGV through the Australian Government's Cultural Gifts Program, 2012

Purchases

AFGHAN, *Wedding dress* (1970s–80s), silk, cotton; embroidery. Purchased with funds donated by Vivien Knowles, 2012

AFGHAN, *Wedding dress* (1970s–80s), silk, cotton; embroidery, ikat. Purchased with funds donated by Vivien Knowles, 2012

AFGHAN, *Boy's waistcoat* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

AFGHAN, *Cap* (20th century), glass beads, cotton. Purchased with funds donated by Vivien Knowles, 2012

AFGHAN, *Cap* (20th century), glass beads, cotton. Purchased with funds donated by Vivien Knowles, 2012

AFGHAN, *Suzani* (20th century), wool, cotton; embroidery. Purchased with funds donated by Vivien Knowles, 2012

CHINESE, *Scholar's rock used as a brush stand, lingbi rock with wooden base*. Purchased, NGV Supporters of Asian Art and Karen and Leon Wender in memory of Ross Stretton, 2013

GUAN Wei (Chinese 1957–, worked in Australia 1989–), *Up in the clouds no 1; Up in the clouds no 2* 2012, bronze, ed. 1/5. Purchased, NGV Supporters of Asian Art, 2012

JAPANESE, *Brazier (Furo)* Momoyama period 1568–(1600–15), bronze (*Hakata Ashiya* style). Purchased with funds donated by Yoko and Adam Ryan, 2012

JAPANESE, *Tea bowl (Chawan)* Momoyama period 1568–(1600–15), stoneware (*Narumi Oribe* ware). Purchased with funds donated by Mitsubishi Corporation, 2012

JAPANESE, *Map of the inland sea* Edo period (1600–15–1868), ink, coloured pigments, gold and mica on paper. Purchased, NGV Supporters of Asian Art, 2013

JAPANESE, *Kettle (Kama)* early Edo period (17th century), iron, copper alloy (*Ise Ashiya* style). Purchased with funds donated by Yoko and Adam Ryan, 2012

JAPANESE, *Brazier base (Shikiita)* Meiji period 1868–1912, lacquer on wood. Purchased with funds donated by Yoko and Adam Ryan, 2012

KAWANABE Kyosai (Japanese 1831–89), *Kyōsai gaden* Meiji period (1887), artist's books: colour woodblock, four volumes (78 pages, 80 pages, 72 pages, 72 pages) stitched binding, paper on silk cover, ivory. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2012

ŌISHI Matora (Shinko) (Japanese 1794–1833), *Annual festivities* (1833), ink, coloured pigments, gold and silver leaf on paper. Purchased, NGV Supporters of Asian Art, 2013

PASHTUN people, *Dress bodice* (after 1983), silk, cotton, metal coins; embroidery. Purchased with funds donated by Vivien Knowles, 2012

PASHTUN people, *Cap* (20th century), silk, cotton, metallic thread. Purchased with funds donated by Vivien Knowles, 2012

PASHTUN people, *Cap* (20th century), silk, cotton, metallic thread. Purchased with funds donated by Vivien Knowles, 2012

PASHTUN people, *Cap* (20th century), silk, cotton, metallic thread. Purchased with funds donated by Vivien Knowles, 2012

PASHTUN people, *Cap* (20th century), silk, cotton, metallic thread. Purchased with funds donated by Vivien Knowles, 2012

Sudsiri PUI-OCK (Thai 1976–), *Farmer* 2009, colour DVD, sound, 4 min (looped), ed. 1/6. Purchased NGV Foundation, 2012

TURKMAN people, *Cap* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

TURKMAN people, *Cap* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

TURKMAN people, *Cap* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Cap* (20th century), silk, cotton, metallic thread. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Chapan* (20th century), silk, cotton; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Chapan* (20th century), silk, cotton; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Chapan* (20th century), silk, cotton; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Chapan* (20th century), silk, cotton; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Hanging* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Hanging* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Hanging* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Hanging* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Hanging* (20th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Munisak* (20th century), silk and metal thread brocade, cotton. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Munisak* (20th century), silk, cotton; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Pantaloons* (20th century), silk. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Pantaloons* (20th century), silk, cotton; ikat, Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Tunic* (20th century). silk; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Tunic* (20th century), silk; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Tunic* (20th century), silk, metallic thread; ikat. Purchased with funds donated by Vivien Knowles, 2012

UZBEK people, *Tunic* (20th century), silk, cotton; ikat. Purchased with funds donated by Vivien Knowles, 2012

INTERNATIONAL DECORATIVE ARTS

Gifts

ALLEN & MOORE, Birmingham manufacturer (English active 1840s–1920s), *The Great Exhibition of the works of Industry of All Nations, London, commemorative medal*; *The Great Exhibition of the works of Industry of All Nations, London, commemorative medal*; *The Great Exhibition of the works of Industry of All Nations, London, commemorative medal* 1851, white metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Charles Edward BARBER engraver (England/United States 1840–1917) **Augustus SAINT-GAUDENS** designer (Ireland/United States 1848–1907) *World's Columbian Exposition*

Chicago, prize medal and box 1893, bronze, pressed metal, velvet, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Ernst BARLACH designer (Germany 1870–1938) **SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST, Schwarzburg** manufacturer (Germany est. 1909), *Russian beggar woman with a bowl (Russische Bettlerin mit Schale)* (1906) designed, (1912–13) manufactured, porcelain. Gift of Edith Gordon, 2012

Albert Désiré BARRE designer (France 1818–78), *Universal Exposition, Paris, prize medal (Exposition universelle, Paris)* 1855, silver. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Albert Désiré BARRE designer (France 1818–78) **GERVAIS ET CIE.** manufacturer (France active 1850s), *S. A. I. Prince Napoleon, President of the Imperial Commission, commemorative medal (S. A. I. Le Prince Napoléon, Président de la commission impériale)* 1855, copper. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Joseph Edgar BOEHM designer (England/France 1834–90) **George T. MORGAN** designer (England/United States 1845–1925), *Fourth Annual International Exhibition, London, prize medal and box* 1874, bronze, leather, silk with gold embossing, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Antonie BOVY designer (Switzerland 1795–1877) **CH. MASSONNET** manufacturer (France active 1860s), *International Exhibition, London, commemorative medal and box*

1862, white metal, cardboard, letterpress, flock. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Frank BOWCHER designer (England 1864–1938) **P. VAUGHTON & SONS, Birmingham** manufacturer (England est. 1894), *Franco-British Exhibition, London, prize medal and box* 1908, bronze, leather with gold embossing, silk with gold embossing, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Andrea BRUSTOLON (attributed to) (Italy 1662–1732), *Pair of armchairs* (c. 1700), Boxwood (*Buxus sp.*), wool velvet, (other materials). Felton Bequest, 2012

T. CANU (France active 1860s), *International Exhibition, London, commemorative medal (Médaille commemorative de l'Exposition universelle de Londres)* 1862, bois durci, gilt-metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Armand Auguste CAQUÉ designer (France 1793–1881) **Eugene-André OUDINÉ** designer (France 1810–89), *Universal Exposition, Paris, commemorative medal (Exposition universelle, Paris)* 1855, gilt-bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Jules-Clément CHAPLAIN designer (France 1839–1909), *Universal Exposition, Paris, prize medal and box (Exposition universelle)* 1878, silver, leather, silk, velvet, metal, (other materials); *Universal Exposition, Paris, prize medal and box (Exposition universelle, Paris)* 1878, gold, leather with gold embossing, velvet, silk, metal, (other materials); *Universal Exposition, Paris. Press Committee,*

Osiris Prize, prize medal (Exposition universelle, Paris. Comité de la presse Prix Osiris) 1889, bronze; *Universal Exposition Paris, prize medal (Exposition universelle, Paris)* 1900, silver electroplate, ribbon; *Universal Exposition Paris, prize medal and box (Exposition universelle, Paris)* 1900, gilt-bronze, leather with gold embossing, silk, velvet, (other materials); *Universal Exposition Paris, prize medal and box (Exposition universelle, Paris)* 1900, bronze; leather with gold embossing, silk, velvet, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

CH. MASSONNET manufacturer (France active 1860s) **Armand Auguste CAQUÉ** designer (France 1793–1881), *S. A. I. Prince Napoleon, President of the Imperial Commission of the Universal Exposition 1855, commemorative medal (S. A. I. Le Prince Napoléon, Président de la commission impériale de l'exposition universelle 1855)* 1855, copper. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Paul-Marcel DAMMANN designer (France 1885–1939) *International Exposition of Arts and techniques in Modern Life, Paris, jury medal and box (Exposition internationale des arts et techniques dans la vie moderne, Paris)* 1937, gilt-bronze, leather with gold embossing, silk, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Frédéric Charles Victor DE VERNON designer (France 1858–1912), *Universal Exposition, Paris. Tuileries Banquet of the Mayors of France, 22 September 1900, commemorative medal and box (Exposition universelle, Paris. Banquet des Tuileries offert aux maires de France. Paris, 22*

septembre 1900) 1900, bronze, cardboard with gold embossing, silk, velvet, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Jean DE VERNON designer (France 1897–1975), *International Exposition of Arts and techniques in Modern Life, Paris, commemorative medal (Exposition internationale des arts et techniques dans la vie moderne, Paris)* 1937, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

George DOWLER designer (England active 1860s), *The building for the International Exhibition (South front view) opened May 1st 1862, commemorative medal and box* 1862, white metal, cardboard, paper, lithograph, letterpress. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Jean-Baptiste-Daniel DUPUIS designer (France 1849–99), *Universal Exposition, Paris. Alexander III Bridge, commemorative medal and box (Exposition universelle, Paris. Pont Alexandre III)* 1900, silver electroplate, leather with gold embossing, silk, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

ENGLAND manufacturer, *The Grand International Building of 1851 for The Great Exhibition of the works of Industry of All Nations, pot lid* 1851, earthenware (pratt ware). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Universal Exposition Paris, fan (Exposition universelle, Paris)* 1867, wood, metal, ribbon. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *The Universal Exposition, Paris, pot lid (Exposition universelle, Paris)* 1867, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Souvenir of the Universal Exposition, Paris, serviette ring (Souvenir de Exposition universelle, Paris)* 1878, silver electroplate. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Universal Exposition, Paris, beaker (Exposition universelle, Paris)* 1889, glass (moulded decoration). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Universal Exposition, Paris, jury service badge and box (Exposition universelle, Paris)* 1889, gilt-metal, metal, enamel, cardboard with gold embossing. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Universal Exposition, Paris, award medal (Exposition universelle, Paris)* 1899, gilt-metal, enamel, ribbon. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Souvenir of the Universal Exposition, Paris. Alexander III Bridge, covered powder bowl* 1900, glass, (etched, gilt) gilt-metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Universal Exposition, Paris, award medal (Exposition universelle, Paris)* 1900, gilt-metal, enamel, ribbon. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE manufacturer, *Universal Exposition, Paris. Ferris wheel of Paris, commemorative charger (Grande Roue de Paris. Exposition*

universelle, Paris) 1900, porcelain. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Ewen HENDERSON (England 1934–2000), *Vase* (c. 1987), stoneware, porcelain. Gift of Robert Nelson, 2013

HIPPOLYTE BOULENGER & CO., Choisy-le-Roi manufacturer (France 1863–1953), *1. At the Exposition of Chicago 1893, commemorative plate (1. À l'Exposition de Chicago); 8. At the Exposition of Chicago 1893, commemorative plate (8. À l'Exposition de Chicago)* 1893; *Universal Exposition, Paris. Army and Navy Pavilion, commemorative plate (Exposition universelle de 1900. X. Palais des armées de terre et de mer); Universal Exposition, Paris. II. Navigation Pavilion, commemorative plate (Exposition universelle, Paris. II. Palais de la navigation); Universal Exposition, Paris. III. Grand Palais, commemorative plate (Exposition universelle, Paris. III. Grand Palais); Universal Exposition, Paris. VI. Main gate, commemorative plate (Exposition universelle Paris. VI. Porte principale); Universal Exposition, Paris. VII. Electricity Pavilion, commemorative plate (Exposition universelle, Paris. VII. Palais de l'électricité); Universal Exposition, Paris. VIII. Petit Palais commemorative plate (Exposition universelle, Paris. VIII. Petit Palais)* 1900, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

J. & T. OTTLEY, Birmingham manufacturer (England active 1820–90), *The building for The Great Exhibition of the works of Industry of All Nations, London, commemorative medal and box* 1851, white metal, leather, silk, velvet, metal, wood, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

J. S. & A. B. WYON manufacturer (England c. 1850–1932), *Second Annual International Exhibition, London, medal and box* 1872, white metal, cardboard, paper, letterpress; *International Exhibition, Sydney, jury medal and box* 1879, silver, leather with gold embossing, silk with gold embossing, velvet, metal, (other materials); *International Exhibition, Sydney, service medal* 1879, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

J. VIEILLARD & CO., Bordeaux manufacturer (France 1829–95), *Universal Exposition, Paris. Souvenir of the Exhibition of 1878. No. 2, commemorative plate (Exposition universelle, Paris. Souvenir de l'Exposition de 1878. No. 2); Universal Exposition, Paris. Souvenir of the Exhibition of 1878. No. 5, commemorative plate (Exposition universelle, Paris. Souvenir de l'Exposition de 1878. No. 5); Universal Exposition, Paris. Souvenir of the Exhibition of 1878. No. 7, commemorative plate (Exposition universelle, Paris. Souvenir de l'Exposition de 1878. No. 7); Universal Exposition, Paris. Souvenir of the Exhibition of 1878. No. 12, commemorative plate (Exposition universelle, Paris. Souvenir de l'Exposition de 1878. No. 12)* 1878, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

LEBOUEF, MILLIET & CO., Creil et Montereau manufacturer (France 1841–95), *Universal Exposition, Paris. No. 1. Entrance of the Universal Exposition by the Jena Gate, commemorative plate (Exposition universelle, Paris. No. 1. Entrée de l'Exposition universelle par la porte d'Iéna); Universal Exposition, Paris. No. 2. The Imperial Pavilion, commemorative plate (Exposition universelle, Paris. No. 2. Le Pavillon impérial); Universal Exposition, Paris. No. 3. Isthmus*

of Suez Pavilion, commemorative plate (*Exposition universelle, Paris. No. 3. Le Pavillon de l'Isthme de Suéz*); *Universal Exposition, Paris. No. 4. Portuguese Annex, commemorative plate (Exposition universelle, Paris. No. 4. Annexe du Portugal)*; *Universal Exposition, Paris. No. 5. The Chinese Pavilions, commemorative plate (Exposition universelle, Paris. No. 5. Les Pavillons chinois)*; *Universal Exposition, Paris. No. 6. Spanish Annex, commemorative plate (Exposition universelle, Paris. No. 6. Annexe de l'Espagne)*; *Universal Exposition, Paris. No. 7. Aquarium. Exterior view, commemorative plate (Exposition universelle, Paris. No. 7. Aquarium. Vue extérieure)*; *Universal Exposition, Paris. No. 8. English cottage for the Prince of Wales' receptions, commemorative plate (Exposition universelle, Paris. No. 8. Cottage anglais pour les réceptions du Prince de Gâles)*; *Universal Exposition, Paris. No. 9. The French lighthouse, commemorative plate (Exposition universelle, Paris. No. 9. Le Phare français)*; *Universal Exposition, Paris. No. 10. Russian houses, commemorative plate (Exposition universelle, Paris. No. 10. Maisons russes)*; *Universal Exposition, Paris. No. 11. The Swedish house of Gustave Wasa, commemorative plate (Exposition universelle, Paris. No. 11. Maison suédoise de Gustave Wasa)*; *Universal Exposition, Paris. No. 12. Pavilion of the Viceroy of Egypt, commemorative plate (Exposition universelle, Paris. No. 12. Palais du vice-roi d'Égypte)* 1867, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Daniel MACLISE designer (England active 1860s) **Leonard C. WYON** engraver (England 1826–91), *International Exhibition, London, prize medal and box* 1862, bronze, leather with gold embossing, silk, velvet, metal,

(other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Charles TOFT senior (attributed to)** designer and decorator (England c. 1828–90), Vase (c. 1875), porcelain (*pâte-sur-pâte*). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Walter CRANE** designer (England 1845–1915) **THOMAS GOODE & CO. LTD, London** retailer (England est. 1827), *Set of four plates* (1889–c. 1920) porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Walter CRANE** designer (England 1845–1915) **THEODORE B. STARR, New York** retailer (United States 1877–1923), *Set of six plates* (c. 1920) porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2012

H. MITCHELL modeller (United States active 1870s), *Centennial Exhibition, Philadelphia. United States Centennial Commission, prize medal* 1876, bronze, leather, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

George T. MORGAN designer (England/United States 1845–1925), *Third Annual*

International Exhibition, London, commemorative medal 1873, gilt-metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Alexandre MORLON designer (France 1878–1951), *International Exposition of Arts and techniques in Modern Life, Paris. Aluminium Pavillion, commemorative medal and box (Exposition internationale des arts et techniques dans la vie moderne, Paris, 1937. Pavillon de L'aluminium)* 1937, aluminium, cardboard, flock with silver embossing. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Luigi POGLIAGHI designer (Italy 1857–1950) **STABILIMENTO STEFANO JOHNSON, Milan** manufacturer (Italy est. 1836), *World's Columbian Exposition, Chicago, commemorative medal* 1893, gilt-metal. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Hubert PONSCARME designer (France 1827–1903), *Universal Exposition, Paris. Imperial Commission, service and participation medals, award medals and box (Exposition universelle, Paris. Commission impériale, pour services rendus, participation à l'oeuvre internationale)* 1867, copper, cardboard with gold embossing, velvet, ribbon, brass, (other materials); *Ministry of Agriculture, prize medal (Ministère de l'agriculture)* 1889, gold. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

SARREGUEMINES, Sarreguemines manufacturer (France est. 1790), *1889. Annamite theatre, commemorative plate (1889, Théâtre annamite)*; 1889. *Ascent of the Eiffel Tower. Staircase of the second level, commemorative plate (1889,*

Ascension de la Tour Eiffel. Escaliers du 2e étage); 1889. *The gramophone, commemorative plate (1889, Le Phonographe)*; 1889. *Travellers for the Exhibition, commemorative plate (1889, Les Voyageurs pour l'Exposition)* 1889; *Universal Exposition, Paris. Army and Navy Pavilion, commemorative plate (Exposition universelle, Paris. Armées de terre et de mer)*; *Universal Exposition, Paris. Civil Engineering Pavilion, commemorative plate (Exposition universelle, Paris. Génie civil)*; *Universal Exposition, Paris. Education Pavilion, commemorative plate (Exposition universelle, Paris. X. Palais de l'éducation)*; *Universal Exposition, Paris. Esplanade des Invalides, commemorative plate (Exposition universelle, Paris. Esplanade des Invalides)*; *Universal Exposition, Paris. Main gate, commemorative plate (Exposition universelle, Paris. Porte principale)*; *Universal Exposition, Paris. Water and Electricity Chateau, commemorative plate (Exposition universelle, Paris. Château d'eau et de l'électricité)* 1900, earthenware; *Sèvres Porcelain Factory at the Universal Exposition, Paris. Souvenir of the fair on 5 February 1901, commemorative plaque (La Manufacture nationale de Sèvres à l'Exposition universelle, Paris. Souvenir de la fête du 5 février 1901)* 1900–01, porcelain (hard-paste). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Josef TAUTENHAYN designer (Austria 1837–1911) **Karl SCHWENZER** designer (Germany 1843–1904), *World's Fair, Vienna. For Art, prize medal (Weltausstellung, Wien. Für Kunst)*; *World's Fair, Vienna. For services, service medal (Weltausstellung, Wien. Dem Verdienste)* 1873, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Charles TROTIN designer (France active 1880s), *Souvenir of my ascent in the large tethered hot air balloon of Mr Henry Giffard, commemorative medal (Souvenir de de mon ascension dans le grand ballon captif à vapeur de M. Henry Giffard 1878)* 1878, gilt-metal, ribbon, wood. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Charles TROTIN designer (France active 1880s)
USINE METALLURGIQUE PARISIENNE, Paris manufacturer (France active 1880s), *Souvenir of my ascent to the top of the Eiffel Tower 1889, commemorative medal and box (Souvenir de mon ascension au sommet de la Tour Eiffel 1889)* 1889, gilt-copper, cardboard, silk, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Pierre TURIN designer (France 1891–1968), *International Exposition of Decorative Arts and Modern Industry, Paris, commemorative medal (Exposition internationale des arts décoratifs et industriels modernes, Paris)* 1925, bronze; *International Exposition of Decorative Arts and Modern Industry, Paris, commemorative medal and box (Exposition internationale des arts décoratifs et industriels modernes, Paris)* 1937, bronze, cloth, silk, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

UNITED STATES manufacturer, *World's Columbian Exposition, Chicago, commemorative medal* 1892, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Adolph Alexander WEINMAN designer (Germany/United States 1870–1952), *Louisiana Purchase Exposition, Saint Louis,*

bronze prize medal 1904, bronze; *Louisiana Purchase Exposition, Saint Louis, gold prize medal and box* 1904, bronze, cardboard, gilt letterpress, silk, velvet, (other materials) *Louisiana Purchase Exposition, Saint Louis, silver prize medal* 1904, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

W. H. KERR & CO., Worcester manufacturer (England 1852–62) **KERR'S CHINA HALL, Philadelphia** retailer (*United States active 1870s*), *Centennial Exhibition, Philadelphia. Memorial Hall, plate* 1876, earthenware (pratt ware). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Charles WIENER designer (Belgium 1832–87), *Albert Prince Consort. Founder of the International Exhibitions of 1851 and 1862, commemorative medal* 1862, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Leonard C. WYON designer (England 1826–91), *Crystal Palace opened 1854, commemorative medal* 1854, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

William WYON R. A. designer (England 1795–1851), *The Great Exhibition of the works of Industry of All Nations, London, jury service medal and box* 1851, bronze, leather, silk, velvet, metal, (other materials); *International Exhibition, London, service medal and box* 1862, bronze, leather, silk, velvet, metal, (other materials). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson

William WYON R. A. designer (England 1795–1851)
Pierre Antonie Hippolyte BONNARDEL designer (France

1824–56) **Joseph François DOMARD** engraver (France 1792–1858) **ROYAL MINT, London** manufacturer (England est. AD886), *The Great Exhibition of the works of Industry of All Nations, London, Council prize medal* 1851, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

William WYON R. A. designer (England 1795–1851) **George Gamon ADAMS** designer (England c. 1821–98)
ROYAL MINT, London manufacturer (England est. AD886), *The Great Exhibition of the works of Industry of All Nations, London, presentation jurors medal* 1851, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

William WYON R. A. designer (England 1795–1851) **Leonard C. WYON** designer (England 1826–91) **ROYAL MINT, London** manufacturer (England est. AD886), *The Great Exhibition of the works of Industry of All Nations, London, prize medal* 1851, bronze. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Purchases

ALESSI, Italy manufacturer (Italy est. 1921) **Alessandro MENDINI** designer (Italy 1931–), *Parrot – Proust, sommelier corkscrew* 2008 designed, steel, polycarbonate plastic. Purchased NGV Foundation, 2013

George BULLOCK designer (England 1782/83–1818), *Pier commode* (c. 1818), Goncalo Alves wood, Ebony (*Diospyros sp.*), gilt-wood, gilt-metal, gilt-brass, brass, Mona marble, silk velvet. Purchased NGV Foundation with the assistance of the Estate of Ruth Margaret Frances Houghton, the Nigel Peck AM & Patricia Peck Fund,

Peter and Ivanka Canet and the Estate of Ouida Marston, 2013

FOX AND FREEZE, Antwerp retailer (Belgium est. 2009)
James van VOSSEL designer (Belgium 1977–) **Tom De VRIEZE** designer (Belgium 1968–), *FF1, chair* 2009, synthetic felt, flax cord, paper. Purchased, NGV Supporters of Decorative Arts, 2013

Hyewon KIM (South Korea 1980–), *Thorn 1, brooch* (2011), resin, twigs, steel. Purchased NGV Foundation, 2013

Sari LIIMATTA (Finland 1977–), *Phoenix, pendant* (2009), glass beads, pins, oxidized silver, plastic. Purchased NGV Foundation, 2013

MAGIS, Venice manufacturer (Italy est. 1976) **EL ULTIMO GRITO, London** designer (England est. 1997), *Mico, chair* 2006 designed, polyethylene. Purchased, NGV Supporters of Decorative Arts, 2013

MEISSEN PORCELAIN FACTORY, Meissen manufacturer (Germany est. 1710), *Pair of stands* (c. 1750), porcelain (hard-paste). Purchased with funds donated by Peter and Ivanka Canet, 2013

Shunichiro NAKASHIMA (Japan 1972–), *Maki series* 2004–06, silk, wool linen, cotton, rayon, paper, gold, foil and feathers. Purchased NGV Foundation, 2013

Michael POWOLNY designer (Austria 1871–1954)
VEREINIGTE WIENER UND GMUNDNER KERAMIK, Vienna manufacturer (Austria 1913–23), *Centrepiece* (c. 1906) (designed), (1913–23) (manufactured), earthenware. Purchased NGV Foundation, 2013

Michael POWOLNY designer (Austria 1871–1954) or **Berthold LÖFFLER** designer (Austria 1874–1960) **WIENER KERAMIK, Vienna** manufacturer (Austria 1906–12), *Cylinder vase* (c. 1906), earthenware. Purchased with funds donated by Bruce Bonyhady, Tim Bonyhady and Paul Low, 2013

Camilla PRASCH (Germany/Denmark 1967–), *MEGA, ring* 2009, silicone rubber, plastic, nylon thread, ed. 2/7. Purchased NGV Foundation, 2013

Bernhard SCHOBINGER (Switzerland 1946–), *Holiday in Cambodia II* 2011, silver. Purchased NGV Foundation, 2013
Philippe STARCK designer (France 1949–) **ALESSI, Italy** manufacturer (Italy est. 1921), *Juicy salif lemon squeezer* 1990 designed, 2012 manufactured, aluminium. Purchased NGV Foundation, 2013

Lisa WALKER (New Zealand/Germany 1967–), *Playmobile necklace* 2010, plastic, cotton thread. Purchased NGV Foundation, 2013

ZANOTTA SPA, Nova Milanese manufacturer (Italy est. 1954)
Piero GATTI designer (Italy 1940–) **Cesare PAOLINI** designer (Italy 1938–83) **Franco TEODORO** designer (Italy 1939–2005), *Beanbag (Sacco)* 1968 designed, 2013 manufactured, cotton/nylon, polystyrene, metal zipper. Purchased NGV Foundation, 2013

INTERNATIONAL FASHION AND TEXTILES

Gifts

CALLOT SOEURS, Paris couture house (1895–1937) **Marie CALLOT GERBER** designer (France c. 1870–1927), *Dress and belt* (c. 1925), silk, glass beads, metallic thread. Gift of Martin Kamer, 2013

ENGLAND, Embroidery (*The finding of Moses*) (c. 1675), silk (satin), silk, cotton (embroidery), gilt-wood frame. Gift from the Estate of Marion Fletcher, 2013
Rudi GERNREICH designer (born Austria 1922, emigrated to United States 1938, died United States 1985) **HARMON KNITWEAR, Brooklyn** manufacturer (est. c. 1930), *Dress* 1972 autumn–winter, wool (jersey), silk (chiffon), plastic (zipper). Gift of Mani Sethi, 2012

NIKE, Beaverton, Oregon manufacturer (est. 1971) **Mark SMITH** designer and decorator (United States active 2000s), *Cortez, Laser series* 2004, leather, synthetic materials, rubber, metal. Gift of Brett Pooley, 2012

NIKE, Beaverton, Oregon manufacturer (est. 1971) **Marc NEWSON** designer (born Australia 1963, worked in Japan 1987–91, France 1991–97, England 1997–), *Zvezdochka* 2004 designed, 2005, synthetic materials, neoprene, silicone, rubber, metal. Gift of Brett Pooley, 2012

Purchases

ADIDAS, Herzogenaurach, Germany manufacturer (est. 1948) **Jeremy SCOTT** designer (born United States 1974) *JS Wings 2.0* 2011, synthetic materials, rubber; *JS Bear* 2012, synthetic materials (plush laces), rubber. Purchased NGV Foundation, 2012

CHANEL, Paris couture house (1914–39, 1954–) **Gabrielle ‘Coco’ CHANEL** designer (France 1883–1971), *Dress* (c. 1924), silk, glass (beads). Purchased NGV Foundation, 2013

FRANCE, Jacket (c. 1935), silk, gelatin sequins. Purchased NGV Foundation, 2012

NEW BALANCE, Boston, Massachusetts manufacturer (est. 1905) **FRAPBOIS, Tokyo** retailer (est. 2001), *Frapbois H710* 2012, synthetic materials, rubber, metal. Purchased NGV Foundation, 2012
NIKE, Beaverton, Oregon manufacturer (est. 1971), *Dunk High Pro SB, Unkle edition* 2008, synthetic materials, rubber; *Questlove Air Force 1* 2008, synthetic, rubber, cotton, metal; *Air Jordan Spiz'ike* 2011, synthetic materials, rubber, plastic. Purchased NGV Foundation, 2012

REEBOK, Canton, Massachusetts manufacturer (est. 1958), *Insta Pump Fury, Jun Watanabe & atmos edition* 2012, synthetic materials, rubber, plastic. Purchased NGV Foundation, 2012

INTERNATIONAL MULTIMEDIA

Purchases

Seung Yul OH (Korean 1981–), *The ability to blow themselves up (Phase 4)* (2005–12), colour digital video file, sound, 2 min 28 sec, ed. 1/2. Purchased NGV Foundation, 2013

TROMARAMA, Bandung art collective (Indonesian est. 2004), *Pilgrimage* 2011, colour digital video file, sound, 4 min 18 sec, ed. 5/5. Purchased NGV Foundation, 2012

INTERNATIONAL PACIFIC ART

Gifts

Abelam people, East Sepik Province, Papua New Guinea, *Serving bowl* (c. 1981), earth and natural pigments on earthenware. Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program, 2013

Abelam people, East Sepik Province, Papua New Guinea, *Serving bowl* (c. 1981), earth and natural pigments on earthenware. Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program, 2013

Baining people, East New Britain Province, Papua New Guinea, *Barkcloth* (20th century), natural pigments on Barkcloth. Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program, 2013

Highlands region, Papua New Guinea, *Shield* (c. 1980), earth pigments and synthetic polymer paint on wood, cane, fibre. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2013

Jimi River / Jimi Valley, Western Highlands Province, Papua New Guinea, *Shield* (c. 1975), earth pigments and synthetic polymer paint on wood, cane, fibre, feathers. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2013

Mathias Kauage (Chimbu Province, Papua New Guinea c. 1944–2003), *Dispela balus bilong America ol terrorist il aijekim balus naigo bamp (This American plane was hijacked by terrorists and crashed)* 2002, synthetic polymer paint on canvas. Gift of Richard Dunlop through the Australian Government's Cultural Gifts Program, 2013

Kwoma people, Washkuk, East Sepik Province, Papua New Guinea, *Female figure* (c. 1967), earth pigments on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Madang Province, Papua New Guinea, *Spatula* (early 20th century), bone, wood, fibre, shells, resin. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Madang Province, Papua New Guinea, *Spatula* (early 20th century), bone, fibre, shell, resin, obsidian. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Massim people, Trobriand Islands, Milne Bay Province, Papua New Guinea, *Club* (early 20th century), earth pigment on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Massim people, Trobriand Islands, Milne Bay Province, Papua New Guinea, *Spatula* (mid 20th century), bone, fibre, shells, nylon thread. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Massim people, Trobriand Islands, Milne Bay Province, Papua New Guinea, *Spatula* (mid 20th century), bone, fibre, shell, resin, seed, beads, nylon thread. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Papuan Gulf, Papua New Guinea, *Kakame figure* (mid 20th century), wood, earth pigment. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Papuan Gulf, Papua New Guinea, *Kakame figure* (mid 20th century), wood, earth pigment. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

Roviana, Western Province, Solomon Islands, *Ngusu ngusu ancestor figure* (19th century), natural pigment on wood, shell, mother-of-pearl. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2013

John Wahgi (Wahgi Valley, Western Highlands Province, Papua New Guinea active 2000s), *Shield* 2009, earth pigments and synthetic polymer paint on wood, cane, fabric, fibre, feathers. Gift of Ian Wamijo through the Australian Government's Cultural Gifts Program, 2013

Yentechan village, East Sepik Province, Papua New Guinea, *Tumbuan mask* (c. 1981), cane, fibre, leaves, sago palm (*Metroxylon sagu*), wood. Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program, 2013

Purchases

Brett Graham (Maori people, Ngati Koroki-Kahukura, Tainui born 1967–), *Shield of Antarctica* 2012, painted Beech (*Fagus sp.*), wax. Purchased NGV Foundation, 2013

Reuben Paterson (Maori people, Ngati Rangitahi/Ngai Tuhoë born 1973), *A crucifixion* 2012, glitter and synthetic polymer paint on canvas. Purchased, NGV Contemporary, 2012

INTERNATIONAL PAINTING

Gifts

Eko NUGROHO (Indonesian 1977–), *Furry adventurer duo I (Duo petualang berbulu I)* (2010), rayon thread (machine embroidered) on fabric, synthetic polymer paint on composition board. Gift of Jason Yeap OAM through the Australian

Government's Cultural Gifts Program, 2013; *I was a politician* 2011, rayon thread (machine embroidered) on fabric, wire. Gift of an anonymous donor, 2013

Purchases

Graham FLETCHER (New Zealander 1969–), *Untitled (Nordische freikörperkultur)* 2010, oil on canvas. Purchased NGV Foundation, 2013

Orazio GENTILESCHI (Italian 1563–1639, worked in England 1626–39), *The mocking of Christ* (1628–35), oil on canvas. Purchased with funds donated by Allan Myers AO and Maria Myers AO, Alan and Mavourneen Cowen, the NGV Women's Association, Ross Adler AC, John Higgins, Patrick Matthiesen, Naomi Milgrom AO, Bruce Parncutt and Robin Campbell, Andrew Sisson, Loti & Victor Smorgon Fund, Spotlight Stores Charitable Foundation and donors to the Orazio Gentileschi Appeal in honour of Dr Gerard Vaughan AM, Director of the National Gallery of Victoria (1999–2012), 2012

Bertrand LAVIER (French 1949–), *Avenue Bosquet* 2012, inkjet print on canvas. Loti & Victor Smorgon Fund, 2013

INTERNATIONAL PHOTOGRAPHY

Gifts

CENTENNIAL PHOTOGRAPHIC CO., Philadelphia manufacturer (American c. 1876–90), *Centennial Exhibition, Philadelphia. 496. Corliss engine, stereograph; Centennial Exhibition, Philadelphia. 532. Horticultural Hall, south entrance, stereograph; Centennial Exhibition, Philadelphia. 2010. Bohemian glassware, Austrian section M. B., stereograph; Centennial Exhibition,*

Philadelphia. 2202. Porcelain ware, German section M. B., stereograph 1876, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

D. APPLETON & CO., New York publisher (American est. 1831) **Ripley HITCHCOCK** editor (American 1857–1918), *The Art of the World. Illustrated in the Paintings, Statuary and Architecture of the World's Columbian Exposition. Vol. 2* 1895, book: photogravure, letterpress, 164 pages, cloth cover with gold embossing, stitched and glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, International Exposition of Decorative Arts and Modern Industry, Paris. Christoflé and Baccarat Pavilion, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. Pavillon de Christoflé et Baccarat) 1925, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, International Exposition of Decorative Arts and Modern Industry, Paris. The Lafayette Galleries Pavilion, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. Pavillon des Galeries Lafayette) 1925, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, International Exposition of Decorative Arts and Modern Industry, Paris. 8. The Louvre Pavilion, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 8. Le Pavillon du Louvre) 1925, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 27. The Collector's Pavilion, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 27. Pavillon du collectionneur) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 54. The Printemps Primavera Pavilion, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 54. Le Pavillon Primavera du printemps) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 56. The Esplanade des Invalides, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 56. L'Esplanade des Invalides) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 62. The Edgar Brandt Gate of Honour and the Grand Palais, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 62. La Porte d'honneur d'Edgar Brandt et le Grand Palais) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 71. The R. Lalique fountain viewed from the Trades Court, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 71. La fontaine R. Lalique vue de la cour des métiers) 1925*, gelatin silver

photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 85. Garden, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 85. Jardin) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 100. Sèvres Pavilion, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 100. Pavillon de la manufacture nationale de Sèvres) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 131 Paris 1925, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 131 Paris 1925) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Decorative Arts and Modern Industry, Paris. 150. Parisian life carousel, postcard (Exposition Internationale des arts décoratifs et industriels modernes, Paris. 150. Carrousel de la vie parisienne) 1925*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. Museum of Modern Art, night view, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. Musée des arts modernes, vu de nuit) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 89. Eiffel Tower, illumination display, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 89. Tour Eiffel, Essai d'illuminations) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 90. Light display for the evening festivities, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 90. Essai de lumières pour les fêtes de nuit) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 91. Eiffel Tower, illumination display and fireworks, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 91. Tour Eiffel, Essai d'illuminations et feux d'artifice) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 111. Place de la Concorde Gate, night view, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 111. Porte de la place de la Concorde, vue de nuit) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 118. Illuminated general view taken from the Trocadéro, postcard (Exposition internationale des arts et techniques dans la vie moderne,*

Paris. 118. Vue d'ensemble illuminée prise du Trocadéro) 1937, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 119. Photo-phono-cinema Pavilion, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 119. Pavillon du photo-phono-cinéma) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 120. Press Pavilion seen by night, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 120. Pavillon de la presse, vu de nuit) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 121. Fireworks in front of the German Pavilion, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 121. Feux d'artifice devant le Pavillon de l'Allemagne) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 179. St. Philips Triumphal Way, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 179. Voie triomphale Ste Philips) 1937*, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 1002. German*

Pavilion seen by night, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 1002. Pavillon de l'Allemagne, vu de nuit) 1937, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 1005. Eiffel Tower, illumination display, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 1005. Tour Eiffel, essai d'illuminations) 1937, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 1017. The U. S. S. R. Pavilion seen by night, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 1017. Pavillon de l'U.S.S.R., vu de nuit) 1937, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 1018. The Italian Pavilion seen by night, postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 1018. Pavillon de l'Italie, vu de nuit) 1937, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

FRANCE, *International Exposition of Arts and techniques in Modern Life, Paris. 1024. Triumphal Way (St Philips) , postcard (Exposition internationale des arts et techniques dans la vie moderne, Paris. 1024. Voie triomphale (Ste Philips)) 1937, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

UNITED STATES, *Centennial Exhibition Philadelphia. Main building – Interior 1876, albumen silver photograph (stereograph). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

UNITED STATES, *Centennial Exhibition Philadelphia. Main building – Interior 1876, albumen silver photograph (stereograph). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

WIENER PHOTOGRAPHEN ASSOCIATION manufacturer (Austrian active 1873) **HANDELS-OG-KONTORISTFORENINGEN, Copenhagen** distributor (Danish active 1870s), *World's Fair, Vienna (Weltausstellung, Wien) 1873, album: albumen silver photographs, letterpress, cardboard, 12 pages, leather and fabric cover with gold embossing, brass clasp, glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

Purchases

Fiona PARDINGTON (New Zealander 1961–), *Portrait of a life cast of Matoua Tawai, Aotearoa New Zealand 2010, inkjet print, ed. 10/10. Purchased with funds donated by the Bowness Family Fund for Contemporary Photography, 2012*

Paola PIVI (Italian 1971–), *All white except one 2012, digital type C print, ed. 5/5. Purchased NGV Foundation, 2013*

INTERNATIONAL PRINTS AND DRAWINGS

International Books

Gifts

Emile BERGERAT editor (France 1845–1923) **LUDOVIC BASCHET**, **Paris** publisher (France active 1876–1913)

E. BERNARD IMPRIMEUR, Paris printer (France active 1878–c. 1904), *The art masterpieces of the Universal Exposition, 1878, volume 2 (Les chefs-d'oeuvre d'art à l'exposition universelle 1878, tome 2) 1878, book: engraving, colour lithographs, photo-lithographs, letterpress, 182 pages, cloth cover, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

D. APPLETON & CO., New York publisher (American est. 1831), *Gems of the Centennial Exhibition 1877, book: lithographs, letterpress, 178 pages, cloth cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

François DUCUING editor (French active 1860s), *The Universal Exposition of 1867 illustrated. Second volume (L'Exposition universelle de 1867 illustrée. Deuxième volume) 1867, book: engraving, letterpress, 492 pages, leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

GORSKY FRÈRES, Paris photographer (French active c. 1930–39), **LA PHOTOLITH, Paris** printer (French active 1930s), *International Exhibition of Arts and Techniques in Modern Life, Paris 1937, official album, colour photographs, album, colour photo-lithograph, letterpress. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

IMPRIMERIE DE VAUGIRARD, Paris printer (French c. 1890–c. 1939), *Official general catalogue, International Exposition of Decorative Arts and Modern Industry, Paris, April –October, 1925 (Catalogue general official, Exposition internationale des arts décoratifs et industriels modernes,*

Paris, avril – octobre, 1925) 1925, book: colour lithographs, photo-lithographs, letterpress, 556 pages, cardboard cover, glued and stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Paul LEON (French active 1920s) **LIBRAIRIE LAROUSSE, Paris** publisher (French est. 1852) **L'IMPRIMERIE NATIONALE, Paris** printer (French est. 1640), *International Exposition of Decorative Arts and Modern Industry. Paris 1925. General Report, Artistic and Technical Section (Exposition internationale des arts décoratifs et industriels modernes. Paris 1925. Rapport général, Section artistique et technique) 1927, book: typesetting, photo-lithographs, 126 pages, leather and cloth cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

A. QUANTIN (French active c. 1900) **LE MONDE MODERNE, Paris** publisher (French active 1895–c. 1900), *The exposition of the century (L'exposition du siècle) 1900, book: engraving, lithographs, photo-lithographs, letterpress, 368 pages, cloth cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

Sir Isidore SPIELMANN compiler (English 1854–1925), *Souvenir of the Fine Art Section, Franco-British Exhibition 1908 1908, book: lithographs, letterpress, 364 pages, cloth cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012*

VIÉNOT-PAYNOT, Troyes publisher (French active 1860s–70s), *Cassell's Illustrated Exhibitor 1862, book: engraving, letterpress, 320 pages, leather*

cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

L. WARNIER editor (French active 1880s) **G. BATAILLE** lithographer (French active 1880s), *Souvenir of my ascent of the Eiffel Tower* (*Souvenir de mon ascension à la Tour Eiffel*) 1889, book: letterpress, colour lithographs, lithographs, 96 pages, cardboard cover, stitched and glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Matthew Digby WYATT author (English 1820–77) **DAY & SON, London** publisher (English 1825–67), *The Industrial Arts of the Nineteenth Century. A Series of Illustrations of the Choicest Specimens Produced by Every Nation at the Great Exhibition of Works of Industry, 1851* and *The Industrial Arts of the Nineteenth Century of the Great Exhibition of 1851. Vol.2*, 1853, books: lithographs, letterpress, 334 pages, leather cover with gold embossing, stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

International Drawings

Gifts

Filippo BELLINI (attributed to) (Italian c. 1550–1603), *Seated putto* (late 16th century), pen and black and brown ink and wash. David and Marion Adams Collection. Gift of David Adams, 2013

Edward BURNE-JONES (English 1833–98), *Study of sleeve for the portrait of Madeleine Deslandes* (1896), pencil. Gift of John Schaeffer, 2012

Luca CAMBIASO (school of) (Italian 1527–85), *Seated woman with playing children* (1542–85),

pen and iron gall ink and wash. David and Marion Adams Collection. Gift of David Adams, 2013

JACQUES HEIM, Paris (attributed to) fashion house (French 1898–1969), *Fashion illustration; Fashion illustration* (c. 1949), gouache, brush and ink and pen and ink over pencil; *Fashion illustration* (c. 1949), gouache and pen and ink over pencil. Presented by Melbourne Fine Art Gallery, 2012

Peter Paul RUBENS (school of) (Flemish 1577–1640, worked throughout Europe 1589–1640), *Male nude blowing a horn* (17th century), charcoal and chalk on blue paper. David and Marion Adams Collection. Gift of David Adams, 2013

UNKNOWN (Italian active 17th century) **Giovanni Francesco ROMANELLI** (after), *The construction of the Tabernacle* (mid 17th century), pen and brown ink, and wash with traces of pencil. David and Marion Adams Collection. Gift of David Adams, 2013

UNKNOWN (Italian active 17th century), *The Ascension of Mary Magdalene* (late 17th century), red chalk. David and Marion Adams Collection. Gift of David Adams, 2013

Willem van BEMMEL (attributed to) (Dutch 1630–1708), *River landscape* (late 17th century), red chalk. David and Marion Adams Collection. Gift of David Adams, 2013

Jan van GOYEN (Dutch 1596–1656), *Peasant group among bushes at a farm* 1640, black chalk. David and Marion Adams Collection. Gift of David Adams, 2013

Casper VANVITELLI (Dutch 1632/33–1736, worked in Italy 1675–1736), *Battle scene* (late 17th century – early 18th century), pen and brown ink and wash. David and Marion Adams Collection. Gift of David Adams, 2013

Purchases

Albert GLEIZES (French 1881–1953), worked in United States 1915–19), *Virgin and child surrounded by angels, design for a platter* (c. 1937), gouache over pen and ink on tracing paper on cardboard. Purchased NGV Foundation, 2012

International Prints

Gifts

Ludovic BASCHET publisher (France active 1876–1913) **G. DE MALHERBE & CIE.** printer (France active 1894–1925) **IMPRIMERIE DE VAUGIRARD** (France active c. 1890–c. 1939), *Universal Exposition, Paris. Banquet of the Mayors of France, 22 September 1900, menu* (*Exposition universelle, Paris. Banquet des maires, le 22 septembre 1900*) 1900, colour lithograph, letterpress; *Universal Exposition, Paris. Banquet of the Mayors of France, 22 September 1900, speech* (*Exposition universelle, Paris. Banquet des maires, le 22 septembre 1900*) 1900, letterpress. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Peter BLAKE (English 1932–), *C is for Clowning* 1991, offset colour lithograph, ed. 37/95; *Demonstrations in a department store I* (1998), offset colour lithograph, ed. 27/70; *Demonstrations in a department store II* (1998), offset colour lithograph, ed. 44/70; *Regatta* (1999), offset colour lithograph, ed. 9/50; *About Collage: Tourist*

attraction 2001, offset colour lithograph, ed. 16/60. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

BRIET & PERRÉE, Paris lithographer (French active 1860s) **BROISE ET THIEFFRY, Paris** publisher (French active 1860s), *General map of the pavilions and the park of the Universal Exposition, Paris. (Plan général du Palais et du Parc de l'Exposition universelle, Paris.)* 1867, colour lithograph, letterpress, paper and card cover with gold embossing. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Patrick CAULFIELD (English 1936–2005), *Large jug* 1983, colour screenprint; *Wall plates* (1987), set of 4 colour screenprints, artist's proof; *White ware* (1990), set of 8 colour screenprints, artist's proof 10/10. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

CHOCOLAT GUÉRIN-BOUTRON, Paris publisher (French 1775–c. 1928) **F. CHAMPENOIS, Paris** printer (French active 1870s), *In the air* (*Dans les airs*) 1878, from *La Navigation aérienne* (*The aerial navigation*) series 1878, chromolithograph (trade card). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Michael CRAIG-MARTIN (Irish 1941–, worked in United States 1945–66, England 1966–), *Order of appearance* 1990, set of 4 colour screenprints on synthetic polymer film, artist's proof 9/10. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

John GLOVER (English 1767–1849, worked in Australia 1831–49), *English landscape scene* (c.

1810–20), watercolour. Gift of Dr Michael Elliott through the Australian Government's Cultural Gifts Program, 2013

Robert DUDLEY (English active 1860s), *Minton fountain*, *International Exhibition London* 1862, chromolithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

GEORGE BAXTER, London (English est. 1835), *Gems of the Crystal Palace. No. 1. The exterior* 1854, engraving and aquatint. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Richard HAMILTON (English 1922–2011), *Three studies of Bloom* (1949/1973), from the *Ulysses* series, soft-ground etching, etching and roulette on Japanese paper, ed. 1/28; *Kent state* (1970), colour photo-screenprint, ed. 2960/5000; *Motel II* 1979, colour soft-ground etching, open-bite and step-bite aquatint, burnisher and scraper, ed. 21/40; *Soft pink landscape* (1980), colour collotype and screenprint, ed. 131/136; *Aah! In perspective* (1963) (1982), from the *Collected words* deluxe portfolio 1982, collotype and screenprint, ed. 99/100; *Of the tribe of Finn* (1982), from the *Ulysses* series, soft-ground etching, aquatint, spit-bite and drypoint, ed. 6/30; *Pin-up* (1961) (1982), from the *Collected words* deluxe portfolio 1982, collotype and screenprint, ed. 100/100; *A languid floating flower* 1983, from the *Ulysses* series, etching and aquatint, ed. 25/30, 3rd of 3 states; *Finn MacCool* (1983), from the *Ulysses* series, heliogravure, lift-ground and spit-bite aquatint, engraving and burnishing, ed. 116/120; *The transmogrifications of Bloom* (1985), from the *Ulysses* series, soft-ground etching and aquatint, ed. 115/120, 12th of 12 states; *Bronze by gold* (1985–87), from the *Ulysses* series, colour

soft-ground and lift-ground aquatint, engraving, scraper and burnishing, ed. 2/120; *In what posture?* (1986), from the *Ulysses* series, heliogravure, ed. 40/40; *How a great daily organ is turned out* (1990–98), from the *Ulysses* series, lift-ground aquatint, gravure, drypoint, etching, soft-ground etching, burin, stipple, mezzotint, engraving and roulette, ed. 2/120. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

David HOCKNEY (English 1937–, worked in United States 1964–68, 1975–), *Portrait of Cavafy II* 1966, printed 1967, from *Illustrations for fourteen poems from C.P. Cavafy* 1967, etching and aquatint; *An etching and a lithograph* 1973, colour collotype, ed. 51/2000. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013; *Contrejour in the French style* 1974, colour etching, aquatint and soft-ground etching, ed. 23/75. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

Howard HODGKIN (English 1932–), *Interior with figure* 1966, from the *Five rooms* series 1966–68, colour lithograph, ed. 3/75; *Bedroom* 1968, from the *Five rooms* series 1966–68, colour lithograph, ed. 49/75; *Girl on a sofa* (1968), from the *Five rooms* series 1966–68, colour lithograph, ed. 26/75; *Black moonlight* 1980, lithograph, black gouache and black watercolour on 2 sheets, artist's proof; *Still life* 1980, colour screenprint, ed. 35/100; *Monsoon* 1987, colour lithograph, watercolour and gouache, artist's proof 10/11; *Flowering palm* 1991, colour carborundum print and tempera, artist's proof 3/15; *In an empty room* 1991; colour carborundum print, ink and tempera, artist's proof 3/15; *Indian tree; Street*

palm 1991, colour carborundum print and tempera, artist's proof 3/15. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

R. B. KITAJ (American 1932–2007, worked in England 1963–97), *The desire for lunch is a bourgeois obsessional neurosis or grey schizoids* (1965), colour screenprint and photo-screenprint on pale yellow paper, ed. 45/70; *His every poor, defeated, loser's, hopeless move, loser, buried* (Ed Dorn) 1966, from the *Mahler becomes Politics, Beisbol* portfolio 1964–67, colour screenprint, photo-screenprint and collage of cut printed paper on brown paper; *The cultural value of fear, distrust and hypochondria* (1966), from the *Mahler becomes Politics, Beisbol* portfolio 1964–67, colour screenprint and photo-screenprint on pink paper, ed. 39/70; *Let us call it Arden/ & Live in it!* (1966), from the *Mahler becomes Politics, Beisbol* portfolio 1964–67, colour screenprint and photo-screenprint on brown paper, artist's proof; Pogany (1966), colour screenprint and photo-screenprint, ed. 34/70; *Truman in the White House* (1966), colour screenprint, photo-screenprint and varnish, ed. 48/70; *First series: Some poets* 1966–69, portfolio of 10 colour screenprints and photo-screenprints, ed. 17/70; *Civic virtue* (1967), colour photo-screenprint and screenprint on yellow paper, ed. 16/100; *Glue words* (1967), from the *Mahler becomes Politics, Beisbol* portfolio 1964–67, colour screenprint, photo-screenprint and varnish, ed. 69/70; *Vernissage-cocktail* (1967), colour screenprint and photo-screenprint, ed. 50/70; *The Congo and other poems* 1969, from the *In our time* portfolio

1969, colour screenprint and photo-screenprint; *Albyn or Scotland and the future* (1969), from the *In our time* portfolio 1969, colour screenprint and photo-screenprint; *Final: City of Burbank, California, annual budget 1968–69* (1969), from the *In our time* portfolio 1969, screenprint and photo-screenprint printed in green and black ink; *Partisan review* (1969), from the *In our time* portfolio 1969, colour screenprint and photo-screenprint; *Permit me voyage* (1969), from the *In our time* portfolio 1969, colour screenprint and photo-screenprint; *Towards a better life* (1969), from the *In our time* portfolio 1969; colour screenprint and photo-screenprint; *Vampyr* (1969), from the *In our time* portfolio 1969, colour screenprint, photo-screenprint and adhesive paper label; *Wir haben es nicht vergessen: Nous n'avons pas oublié: We have not forgotten* (1969), from the *In our time* portfolio 1969, colour screenprint and photo-screenprint, proof; *Kenneth Koch Peasant print* 1971, colour screenprint on marbled paper, ed. 42/70; *Ezra Pound I* (1971), colour screenprint and photo-screenprint, ed. 22/75; *Notes* (1971), colour screenprint and photo-screenprint, ed. 62/70; *Modern painters; King penguins* (1972), colour screenprint, ed. 62/70; *French subjects* (1974), collage of colour screenprint and cut photo-screenprints on chine collé on blue Japanese paper, ed. 27/70; *Addled Art minor works volume VI* (1975), colour screenprint and photo-screenprint, ed. 9/70; *From the lives of the saints* (1975), colour screenprint and photo-screenprint on blue paper, ed. 64/70; *Clinton* (1996), lithograph, ed. 5/50. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

Eduardo PAOLOZZI (Scottish 1924–2005, worked throughout Europe 1947–2005), *The conditional probability machine* 1970, portfolio of 24 photogravures plus imprint page, 5 text pages and impression of cancelled plate; in synthetic leather box with inset copper plate, cancelled, ed. 17/24; *General dynamic F.U.N.* (1970), poster: colour offset photo-lithograph; *Central park, east side* 1972, screenprint printed in grey and cream ink, ed. 52/200; *Quadrum dax* 1973, colour screenprint, ed. 27/100; *Aranjuex* 1974, colour photo-screenprint, ed. 276/300; *Homage to the Nobel Prize (Hommage aux Prix Nobel)* 1974, colour photo-screenprint, artist's proof; *Hors concours* 1974, colour screenprint, ed. 12/70; *Kottbusserdam pictures and Turkish music* 1974, set of 4 colour photo-screenprints, ed. 23/50; *Leonardo* 1974, colour screenprint on beige ground, artist's proof; *(Untitled)* 1974, colour photo-screenprint, ed. 19/100; *Calcium light night* 1974–76, series of 9 colour screenprints, ed. 192/200; *(Charles Rennie Mackintosh unique 1)* 1975, woodcut printed in purple and black ink, artist's proof; *(Charles Rennie Mackintosh unique 3)* 1975, woodcut printed in blue and brown ink, artist's proof; *(Untitled)* 1976, woodcut printed in white ink on black ground, artist's proof; *The complete prints+drawings and collages of Eduardo Paolozzi* 1977; poster: colour offset photo-lithograph; *Untitled* (1970s), soft-ground etching, ed. 1/60; *Untitled (Grey abstract)* (1970s), etching and aquatint printed in grey and blue ink, ed. 2/70; *(Untitled)* 1995, photo-screenprint printed in brown and white ink, ed. 17/30; *Untitled (Cowboys)* 1995, photo-screenprint printed in light blue and dark blue ink, ed. 5/30; *Untitled (Elvis)* 1995,

photo-screenprint printed in blue and yellow ink, ed. 4/30; *The Alan Turing suite* (2000), set of 8 colour photo-screenprints, ed. 12/50. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

Frank STELLA (American 1936–), *Then came the stick and beat the dog* 1984, plate 4 from *Illustrations after El Lissitzky's Had Gadya* 1982–84, collage of cut colour lithograph, linocut and screenprint on card, artist's proof 4; *Moby Dick* (1985–86), plate 9 from *The Waves* 1985–89, collage of cut and torn colour lithograph, linocut, screenprint, marbling, watercolour, pencil and synthetic polymer paint on card, artist's proof 4. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

Joe TILSON (English 1928–), *10th sonnet* 1964, colour photo-screenprint, ed. 33/40; *Ziggurat* 1964, colour screenprint, ed. 22/30; *Geometry?* 1965, colour screenprint, ed. 42/70; *The 1/2" ziggurat* 1965, colour screenprint, ed. 67/170; *Hearing; Smell; Taste* 1968, from the *Made in Italy – Five senses* portfolio 1968, colour photo-screenprint on transparent synthetic polymer resin, ed. 28/40; *Bela Lugosi journal A* (1969), colour photo-screenprint, ed. 7/150; *Bela Lugosi journal II* 1970, photo-etching, ed. 16/30; *Che Guevara (Page 39)* 1970, photo-etching, ed. 18/30; *Air* 1971, from the *Alchera* series 1970–74, screenprint printed in black and grey ink on Japanese paper, ed. 5/70; *Fire* 1971, from the *Alchera* series 1970–74, colour photo-screenprint and collage of cut and torn printed paper on orange Japanese paper, ed. 59/70; *Water* 1972, from the *Alchera* series 1970–74, colour photo-screenprint and collage of cut printed paper

and offset photo-lithograph on blue Japanese paper, ed. 49/70; *Mysterious principles of the blue bag* 1973, colour photo-screenprint and feather, ed. 37/70; *Namings and origins* 1973, colour photo-screenprint, ed. 55/70; *Oceanus / Tethys* 1973, colour photo-screenprint and collage of cut printed paper, string and metal, artist's proof; *Moon signatures* 1975, colour screenprint and white gold leaf on Japanese paper, ed. 40/50; *Proscinèmi, Dodona, the Oracle of Zeus* 1978, colour soft-ground etching, etching, aquatint, photo-etching and offset photo-lithograph and metal, artist's proof 10/14; *Proscinèmi, Tiryns* 1978, colour soft-ground etching, aquatint, mezzotint, offset photo-lithograph and collage of handmade paper, cut cardboard, string and metal, artist's proof 10/14; *Seed mantra* 1978, from the *Mantra* series 1977–79, colour soft-ground etching and aquatint, artist's proof 5/14; *Air mantra* 1979, from the *Mantra* series 1977–79, colour soft-ground etching and aquatint on handmade paper and collage of metal and string, artist's proof 5/14; *Sea mantra* 1979, from the *Mantra* series 1977–79, colour soft-ground etching and aquatint on handmade paper, artist's proof 5/14; *Sky mantra* 1979, from the *Mantra* series 1977–79, soft-ground etching and aquatint printed in green and blue ink on handmade paper, artist's proof 6/14; *Sun mantra* 1979, from the *Mantra* series 1977–79, soft-ground etching and aquatint printed in yellow and red ink on handmade paper, stencil plate, string and aluminium pin, artist's proof 4/14; *Earthearth* 1980, colour soft-ground etching, aquatint and carborundum, artist's proof 13/16; *Earth cube I* 1981, soft-ground colour etching, aquatint and carborundum, artist's proof 3/10; *The oracle of Zeus* 1981, colour soft-ground

etching and aquatint, artist's proof 9/10; *Proscinèmi, for Demeter* 1981, colour soft-ground etching, sugar-lift etching and aquatint and collage of cut colour offset lithograph, artist's proof 8/10; *Proscinèmi, for Persephone* 1981, etching printed in yellow ink and collage of cut and torn colour etchings, Japanese paper, stencilled paper, painted paper and photo-lithograph, artist's proof 7/10; *Proscinèmi, for Kore* 1983, colour soft-etching and aquatint on 4 sheets, artist's proof 6/6; *Mask of Okeanos* 1984, colour woodcut, lift-ground etching, aquatint and carborundum, artist's proof 2/10; *Gabbra; Monaci; Murla; Sasso; Serre* 1995, from the *Le Crete Senesi* series (1994–95), colour screenprint and woodcut, artist's proof 8/10. Gift of Dr Douglas Kagi through the Australian Government's Cultural Gifts Program, 2013

VALENTINE & SONS LTD, Dundee manufacturer (Scottish 1878–c. 1929), *Franco-British Exhibition, London. Entente cordiale, postcard; Franco-British Exhibition, London. Greetings from London, postcard; Franco-British Exhibition London: Unity, postcard* 1908, colour lithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

VARIOUS engravers **Sydney PARKINSON (after) Banks'** *Florilegium* 1771–84, printed 1980–90, 738 colour etchings and engravings with some hand-colouring, in 35 boxes, ed. 25/100. Presented by Rio Tinto Limited through the Australian Government's Cultural Gifts Program, 2013

VIÉNOT-PAYNOT, Troyes publisher (French active 1860s–70s), *Universal Exposition, Paris. City of Paris, trade card (Exposition universelle, Paris. Ville de Paris); Universal Exposition, Paris.*

England, trade card (*Exposition universelle, Paris. Angleterre*); *Universal Exposition, Paris. Italy, trade card (Exposition universelle, Paris. Italie)*; *Universal Exposition, Paris. North America, trade card (Exposition universelle, Paris. Amérique du nord)*; *Universal Exposition, Paris. Persia, Siam, trade card (Exposition universelle, Paris. Perse, Siam)*; *Universal Exposition, Paris. Russia, trade card (Exposition universelle, Paris. Russie)*; *Universal Exposition, Paris. Trocadéro, trade card (Exposition universelle, Paris. Trocadéro)*; *Universal Exposition, Paris. Turkey, Egypt, trade card (Exposition universelle, Paris. Turquie, Egypte)* 1878, chromolithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Purchases

Scott KING (English 1969–), *A balloon for Britain* 2012, set of 10 colour digital prints. Purchased NGV Foundation, 2012

Joan MIRÓ (Spanish 1893–1983, worked in France 1920–40), *Daphnis and Chloe (Daphnis et Chloe)* 1933, drypoint, ed. 69/100. Purchased with funds donated by the Margaret Stones Fund for International Prints and Drawings, 2013

INTERNATIONAL SCULPTURE

Purchases

(FRANCE), *The derision of Christ* (mid 15th century), polychromed wood. Purchased with funds donated by the Xavier College Arts Advisory Board from The John Kerr Tutton Trust, David Byrne, John T. (Jack) Rush QC and two anonymous donors, 2012

Žilvinas KEMPINAS (Lithuanian 1969–, worked in United States 2002–), *Double O* (2008), video tape, fans, ed. 6/6. Loti & Victor Smorgon Fund, 2012

Jompet KUSWIDANANTO

(Indonesian 1976–), *The commoners* (2012), cotton on fiberglass, canvas, rubber, polyvinyl chloride, polyester, drums, electrical cord, metal, wood, shovels, electric fans, CRT television, megaphones, speakers. Purchased NGV Foundation, 2013

Eko NUGROHO

(Indonesian 1977–), *Generational dilemma (Dilema Generasi) #3* 2009, synthetic polymer paint on fiberglass, teakwood radio, books; *Generational dilemma (Dilema Generasi) #2* 2012, oil and synthetic polymer paint on fiberglass, steel, pillows. Purchased NGV Foundation, 2013

Julian OPIE (English 1958–), *Ali* (2012), synthetic polymer paint on resin. Loti & Victor Smorgon Fund, 2012

Rirkrit TIRAVANIJA

(Thai 1961–, worked in United States 1989–, Germany 1993–), *Untitled (Lunch box)* 1996, stainless steel, newspaper, takeaway food, ed. 52/108. Purchased, NGV Contemporary, 2012

Francis UPRITCHARD

(New Zealander 1976–), *(Blue Turban) Egypt Walk* 2013, painted modelling clay, fabric, polyester wool, steel and wire. Purchased NGV Foundation, 2013

APPENDIX 10: NGV PUBLICATIONS

MAJOR NGV PRINT PUBLICATIONS

The Four Horsemen: Apocalypse, Death and Disaster

Leahy, Cathy, Jennifer Spinks & Charles Zika (eds)

101 Contemporary Australian Artists

Gellatly, Kelly (ed.)

Staff contributions:

Bunbury, Alisa, 'Rick Amor', p. 18; 'Juan Davila', p. 56; 'Laith McGregor', p. 124; 'Gareth Sansom', p. 184.

Cains, Carol, 'Nusra Latif Qureshi', p. 174.

Cassin, Marissa, 'Eugene Carchesio', p. 46; 'Helen Johnson', p. 106.

Clegg, Humphrey, 'David Jolly', p. 110; 'Philip Wolfhagen', p. 208.

Crombie, Isobel, 'Anne Ferran', p. 70; 'Murray Fredericks', p. 74; 'Bill Henson', p. 98.

Devery, Jane, 'Mari Funaki', p. 78; 'Diena Georgetti', p. 84; 'Gwyn Hanssen Pigott', p. 92; 'Brent Harris', p. 94; 'Peter Kennedy', p. 114; 'Janet Laurence', p. 120; 'Carlier Makigawa', p. 130; 'Sally Marland', p. 134; 'Tom Nicholson', p. 150; 'John Nixon', p. 152; 'David Noonan', p. 154; 'Susan Norrie', p. 156; 'Stieg Persson', p. 168; 'Rosslynd Piggott', p. 172; 'Ricky Swallow', p. 190.

Finch, Maggie, 'Lyndell Brown and Charles Green', p. 38; 'Siri Hayes', p. 96; 'Jill Orr', p. 162; 'Matthew Sleeth', p. 186; 'Simon Terrill', p. 192.

Gellatly, Kelly, 'Brook Andrew', p. 20; 'Hany Armanious', p. 22; 'Robert Baines', p. 26; 'Stephen Bush', p. 44; 'Susan Cohn', p. 50; 'Aleks Danko', p. 54; 'Domenico de Clario', p. 60; 'Janenne Eaton', p. 64; 'Marco Fusinato', p. 80; 'Tony Garifalakis', p. 82; 'Mira Gojak', p. 86; 'Moya McKenna', p. 126; 'Callum Morton', p. 142; 'Patricia Piccinini', p. 170; 'Scott Redford', p. 176; 'Julie Rrap', p. 182; 'Hossein Valamanesh', p. 200; 'Daniel von Sturmer', p. 204; 'Judith Wright', p. 212.

Grant, Kirsty, 'Peter Booth', p. 34; 'Andrew Browne', p. 40; 'Neil Emmerson', p. 68; 'Savanhdy Vongpoothorn', p. 202; 'John Wolseley', p. 210.

Hurlston, David, 'Inge King', p. 116; 'Ron Mueck', p. 144.

Jocic, Laura, 'Linda Jackson', p. 104; 'Nick Mangan', p. 132; 'MaterialByProduct', p. 136.

Kayser, Petra, 'Jon Cattapan', p. 48.

Leahy, Cathy, 'Mike Parr', p. 164.

Mayall, Emma, 'Ah Xian', p. 16; 'Peter Atkins', p. 24; 'Vivienne Binns', p. 32; 'Ian Burns', p. 42; 'Emily Floyd', p. 72; 'Honor Freeman', p. 76; 'Peter Graham', p. 88; 'Tim Johnson', p. 108; 'Hilarie Mais', p. 128; 'David Rosetzky', p. 180; 'Sally Smart', p. 188; 'Catherine Truman', p. 198; 'Guan Wei', p. 206; 'Constanze Zikos', p. 214.

Rozentals, Beckett, 'Romance Was Born', p. 178; 'Imants Tillers', p. 196.

Ryan, Judith, 'Vernon Ah Kee', p. 14; 'Paddy Bedford', p. 28; 'Richard Bell', p. 30; 'Nici Cumpston', p. 52; 'Julie Dowling', p. 62; 'Treahna Hamm', p. 90; 'Samantha Hobson', p. 100; 'Jonathan Jones', p. 112; 'Clinton Nain', p. 146; 'Walangkura Napanangka', p. 148; 'Lena Nyadbi', p. 158; 'Maryann Talia Pau', p. 166; 'Christian Bumbarra Thompson', p. 194.

Somerville, Katie, 'Akira Isogawa', p. 102; 'Toni Matceviski', p. 138.

Taylor, Elena, 'Bronwyn Oliver', p. 160.

Van Wyk, Susan, 'Pat Brassington', p. 36; 'Penelope Davis', p. 58; 'Bonita Ely', p. 66; 'Rosemary Laing', p. 118; 'Graham Miller', p. 140.

Welch, Anna, 'Richard Lewer', p. 122.

Radiance: The Neo-Impressionists

Ferretti Bocquillon, Marina, with contributions by Ted Gott & Elizabeth Cross

Staff contributions:

Cross, Elizabeth, 'The lure of the sea', pp. 57–9; 'Late Neo-Impressionism', pp. 111–3.

Gott, Tedd, 'Early Neo-Impressionism', pp. 25–30; 'Neo-Impressionism and the city', pp. 39–43; 'Anarchy's Arcadia; the Neo-Impressionist landscape', pp. 73–7; 'Neo-Impressionist portraiture', pp. 97–101.

Thomas Demand

Van Wyk, Susan & contributing authors

Staff contributions:

Van Wyk, Susan, 'Close encounters with recent history: the photography of Thomas Demand', pp. 63–5.

Top Arts 2013

Scott, Ronnie

Robin Rhode: The Call of Walls

Finch, Maggie

Monet's Garden: The Musée Marmottan Monet, Paris

(hardback and paperback editions)

Mathieu, Marianne, Sophie Matthiesson & contributing authors

Staff contributions:

Matthiesson, Sophie, 'Monet's political garden', pp. 31–40; 'The garden at Giverny: a new motif in painting 1895–1926', pp. 90–153; 'The Monet-Hoschedé family', pp. 152–3.

Taylor, Elena, 'Monet and Australia', pp. 43–7.

Monet's Garden: A Book for Kids

Ryan, Kate

Australian Impressionists in France

Taylor, Elena

Art Journal of the National Gallery of Victoria, edition 52

Devery, Jane & Elena Taylor (eds)

Staff contributions:

Bunbury, Alisa, 'Three illustrated publications by officers of the First Fleet', p. 95.

Finch, Maggie, 'Information exchange: Robert Rooney and Roger Cutforth', pp. 55–67.

Di Trocchio, Paola, 'The lives of a man's eighteenth-century coat', pp. 33–41; 'Pierre Cardin, Jacket and mini-dress', p. 105.

Dunsmore, Amanda, 'Minton, Stoke-on-Trent, Charles Toft senior, Vase', p. 99.

Hurlston, David, 'Neil Douglas, Kangaroo platter', p. 101.

Martin, Matthew, 'Joseph Willems's Chelsea Pietà and eighteenth-century porcelain aesthetics', pp. 21–31.

Matthiesson, Sophie, 'France, The derision of Christ', p. 93.

Mayall, Emma, 'Shaun Gladwell, Midnight traceur', p. 111.

Park, Julietta, 'Utagawa Yoshinku, Sumo Bansuke', p. 97.

Ryan, Judith, 'Dream on: *Tjukurrjtjanu: Origins of Western Desert Art* goes to Paris', pp. 81–91.

Ryan, Judith, 'Lipundja and unknown Yolngu artist, Mokuy figures', p. 103.

Thurrowgood, David, 'An account of conserving *The thinker*', pp. 47–53.

Villis, Carl, 'The National Gallery of Victoria's Virgin and Child, by a follower of Jan van Eyck: a continuing reassessment', pp. 9–19.

Van Wyk, Susan, 'Fiona Pardington, Portrait of a life cast of Matoua Tawai, Aotearoa New Zealand 2010', p. 109.

Whitfield, Danielle, 'Alasdair Duncan MacKinnon, Patchwork of society', p. 107.

OTHER NGV PRINT PUBLICATIONS**Ballet and Fashion**

Leong, Roger

Containment: Cicely and Colin Rigg Contemporary Design Award 2012

Dunsmore, Amanda & Emma Mayall

Bea Maddock

Bunbury, Alisa

Japanese Art at the NGV: The Pauline Gandel Gallery

Gandel, Pauline, Leslie Kehoe & Wayne Crothers

Gallery (six editions)**NGV DIGITAL PUBLICATIONS****RALLY: Contemporary Indonesian Art – Jompet Kuswidananto and Eko Nugroho**

(ebook)

Gellatly, Kelly

Radiance: The Neo-Impressionists

(ebook)

Ferretti Bocquillon, Marina, with contributions by Ted Gott & Elizabeth Cross

Staff contributions:

Cross, Elizabeth, 'The lure of the sea', pp. 57–9; 'Late Neo-Impressionism', pp. 111–3.

Gott, Tedd, 'Early Neo-Impressionism', pp. 25–30; 'Neo-Impressionism and the city', pp. 39–43; 'Anarchy's Arcaadia: the Neo-Impressionist landscape', pp. 73–7; 'Neo-Impressionist portraiture', pp. 97–101.

Dior and Yamamoto: The New Look

(online essay)

Di Trocchio, Paola, publications.ngv.vic.gov.au/essays/ngv-collection-focus-dior-and-yamamoto-the-new-look/.

Robin Rhode: Rough cut

(online essay)

Finch, Maggie, publications.ngv.vic.gov.au/essays/robin-rhode-rough-cut/.

Céleste Boursier-Mougenot: clinamen

(online essay)

Delany, Max, publications.ngv.vic.gov.au/essays/celeste-boursier-mougenot-clinamen/.

Elemental: the power, diversity and materiality of Indigenous art

(online essay)

Ryan, Judith, publications.ngv.vic.gov.au/essays/elemental-the-power-diversity-and-materiality-of-indigenous-art/.

Kohei Nawa's PixCell-Red Deer

(online essay)

Crothers, Wayne, publications.ngv.vic.gov.au/essays/kohei-nawas-pixel-red-deer/.

CORPORATE PUBLICATIONS

NGV 2011/12 Annual Report**NGV Foundation: Annual Report 2012****Masterpieces for Melbourne: Achievements of the 150th**

Anniversary Campaign for the Development of the NGV Collection

Orazio Gentileschi: A Remarkable Gift for Melbourne

EDUCATION RESOURCES

'Asian Art Resource'

Online primary and secondary education resource with teacher notes, www.ngv.vic.gov.au/learn/schools-resources/asian-art2.

'VCE English Contexts: Innovative Ideas for Using Artworks in the NGV Collection as a Resource'

Online resource for teachers of VCE English, www.ngv.vic.gov.au/learn/schools-resources/vce-english.

Inspired by Monet

Online gallery, www.flickr.com/groups/2247738@N23.

Top Arts 2013 hub

Online resource for VCE Art and VCE Studio Arts teachers and students, www.ngv.vic.gov.au/learn/top-arts-hub.

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Bunbury, Alisa, 'Bea Maddock: a lifetime of innovative printmaking', *Imprint*, vol. 48, no. 2, winter 2013, pp. 24–5.

Cains, Carol

'A pair of 19th century Company paintings from Patna at the National Gallery of Victoria', *The Asian Arts Society of Australia Review*, vol. 22, no. 2, June 2013, pp.18–20.

'Five decades of dialogue: a sampling of Thai Australian cultural exchange', in *The Hua Krathi Project: Australian Thai Artist Exchange*, RMIT, Melbourne, 2013, pp. 86–7.

'South and Southeast Asian collection', *The Asian Executive*, 4th quarter, 2012, pp. 96–7.

Crombie, Isobel, 'Know your enemy', in *Michelle Hamer: I Send Mixed Messages*, Counihan Gallery, Melbourne, 2013, n. p.

Crothers, Wayne

'Golden screens', *The Asian Executive*, 3rd quarter 2012, pp. 66–8.

'The art of Japan', *The Asian Executive*, 4th quarter 2012, pp. 90–3.

'Mitsubishi Corporation celebrates the NGV's new galleries of Asian art', *The Asian Executive*, 4th quarter 2012, pp. 72–3.

Di Trocchio, Paola

'Alexander McQueen: savage beauty', *Dress: The Journal of the Costume Society of America*, vol. 38, no. 1, October 2012, pp. 98–101.

'Exhibition review: The 18th Century Back in Fashion', *Fashion Theory*, vol. 17, no. 1, February 2013, pp. 113–22.

Etherton, Rosemary & Susie May, 'The art of English: learning at the NGV', *Primarily English: Journal of the Victorian Association for the teaching of English*, vol. 2, no. 1, March 2013, p. 29.

Gott, Ted, 'Keith Haring in Australia', in Hannah Matthews (ed.), *Caterpillars and Computers: Keith Haring in Australia*, Australian Centre for Contemporary Art, Melbourne, 2012, pp. 6–11.

Gott, Ted & Kathryn Weir, *Gorilla*, Reaktion Press, London, 2013.

Grant, Kirsty, 'Yvonne Audette' & 'Fred Williams', in *Wilbow 25: 25 Years of the Wilbow Collection of Australian Art 1988–2013*, Wilbow Group Pty Ltd, Hawthorn East, 2013, pp. 73–82.

McKinnon, Brian & Ingrid Wood, 'Barak imagined', *Ethos: Journal of Social Education Victoria*, vol. 20, no. 4, October 2012, pp. 7–11.

May, Susie, 'VCE English Contexts', *Idiom: Journal for the Victorian Association for the teaching of English*, vol. 48, no.2, p. 39.

Somerville, Katie & Danielle Whitfield, 'The Australian Fashion and Textiles collection at the National Gallery of Victoria', *Museums Australia*, vol. 21, no. 3, autumn 2013, pp. 37–8.

Strickland, Jane, 'How to nurture artistically gifted students', *Vision: Journal of the Victorian Association for Gifted and Talented Children*, vol. 23, no. 1, April 2013, pp. 23–28.

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Di Muzio, Grace & Susie May, 'Living History at NGV', Primary Schools Conference, History Teachers Association of Victoria, Melbourne, August 2012.

Ellwood, Tony

'Change museology', Cultural Heritage and Museum Studies event, Deakin University, Melbourne, November 2012.

'Melbourne Press Club address', Melbourne Press Club, August 2012.

'Reinventing museums: Transform', Victorian Museums and Galleries Conference, Geelong, April 2013.

'Relevance of antiques and art of the past in contemporary times' keynote address at the Australian Art and Antique Dealers Annual Art Fair, Melbourne, April 2013.

'The NGV's direction and its engagement with artists', keynote address for the Castlemaine State Festival/La Trobe University symposium, La Trobe University, Bendigo, March 2013.

Ellwood, Tony, & Bruce Parncutt, 'Leading a venerable institution into its next iteration', Australian Business Arts Foundation event, Melbourne, April 2013.

Ellwood, Tony, & Karen Quinlan, 'The role of art institutions in our social and economic development', 2012 Sir John Quick lecture, La Trobe University, Melbourne, November 2012.

May, Susie

'Art and poetry', Melbourne Graduate School of Education event, The University of Melbourne, Melbourne, October 2012.

'Reading pictures at the NGV', Museums Australia event, Melbourne, August 2012.

'The art of English – linking English and art in the Australian curriculum', Middle Years Conference, Victorian Association for the Teaching of English, Melbourne, August 2012.

'VCE English contexts', Victorian Association for the Teaching of English event, Melbourne, November 2012.

McGowan-Jackson, Holly, 'New perspectives: reproduction frames and the National Gallery of Victoria' & 'Replica frames for diverse landscapes at the National Gallery of Victoria', posters for the 11th International Symposium for Wood and Furniture Conservation, Amsterdam, November 2012.

Morrison, Pip, 'Revisiting strip lining of large format photographs', AIC & ICOM-CC Photographs Conservation Joint Meeting, Wellington, New Zealand, 11–15 February 2013.

Strickland, Jane, 'Art and spirituality', Catholic Education Office event, Australian Catholic University, Melbourne, July 2012.

APPENDIX 12:

DONORS

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GIFTS – CASH DONATIONS & GIFTS OF WORKS OF ART

1 JULY 2012 – 30 JUNE 2013

\$1+ MILLION

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Jennifer Straoss	of a work of art.
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Katherine Strover	
Ronella Stuart	
Takako Subocz	
Barry Sweeney	
Clive Tadgell	

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

[^] Recent gift to 30 June 2013
* New member

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Mr Philip S Myer	Mr Phillip Schudmak & Mrs Susan Schudmak	Ms Georgina Weir
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Mr Frank Nadinic	Ms Mary Schwartz	Mrs Dinah Whitaker
Mr Michael Nagy	Mrs Ofelia Scott [^]	Ms Isobel Williams
Mr Harry Nankin	Mrs Caroline Searby	Dr Jann Williams
Mrs Maggie Nanut [^]	Mr Paul Selzer	Ms Judy Williams
Ms Jan Nelson	Mr Bernard Shafer	Dr Philip Williams & Mrs Elizabeth Williams
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Mr Charles Nodrum	Mr Ben Shearer	Ms Prisca Wong Samyue ^{*^}
Professor Tony Norton	Mrs Kate Shelmerdine	Mr Gordon Wong Samyue &
Mr Samuel Nylander	Mr Stephen Shelmerdine AM	Ms Francoise Wong Samyue ^{*^}
Mr Simon Obarzanek ^{*^}	Ms Violet Sheno	Ms Karen Woodbury
Dr Justin O'Day AM	Dr Gene Sherman AM & Mr Brian Sherman AM	Mr James Woodhouse Crompton
Mrs Sally O'Day [^]	Williams F Sibley Trust	Professor Robert Woodhouse Crompton
Mr Kean T Ooi	Mr Gary Singer	Mr Andrew Wright
Ms Loris Orthwein ^{*^}	Mr Hans Sip	Mr John Wylie AM &
Mr Kenneth W Park [^]	Mr Jock Smibert	Mrs Myriam Boisbouvier-Wylie
Mr Phillip Richard Parker [*]	Mr Sam Smorgon AO	Mr Adam Wynn
Mr David Payes & Mrs Sonia Payes	Mr David Smorgon OAM	Ms Eva Wynn
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Mrs Christine Peirson	Mr Petrus Spronk	Mr Michael Yates
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Dr Yvonne Perret	Mr David Stephenson & Mrs Kate Stephenson	Mrs Angelika Zangmeister [^]
Mr Anthony Pie & Mrs Betsy Pie	Mr Robert Stevens	Mr David Zerman & Ms Sarah Barzel

APPENDIX 14:

FELTON SOCIETY MEMBERS

*Recognising those
who have made a notified
bequest to the NGV.
As at 30 June 2013*

PATRON

Hugh M Morgan AC

MEMBERS

Maureen Ahearne *
Valma E Angliss AM
Anonymous (5)
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John Baylis
Kate Béchet & Helen Dick
Ian Belshaw
Diana Benevoli
Alan Black
Ian Brown
Jennifer Brown
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Alex Censor
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Marion Downe
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Michael Elliott
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Sophie Flynn
Margaret Follows & Barrie Follows AM JP
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Annemarie Gandioli-Fumagalli
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Angela Gunn
Joan Gunn
Lesley Hale
Dawn Hales
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Alistair Hay
Robert Heinemann & Heather Heinemann
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Fraser Hopkins
Susan Hosken *
Marilyn Hoysted *
Rhonda Hoysted *
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Marvin Hurnall
Peter Ibbotson & Lynn Ibbotson
Alison Inglis
Irene Irvine
Irene Kearsey
Richard Kopinski & Anna Kopinski
Graeme Lee & Margaret Lee
Tony Lee
Wayne Leslie
Christopher Lian
Catherine Linton & Geoffrey Linton
John & Jacquie Llatse
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Kathleen Mackie & William Mackie
Marita Madden
Robert Martin
Diane Matthews
Eunice McDonald
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Vicki McGeoch & Wayne McGeoch
Joyce McGrath OAM
Mark McKellar-Harding &
Rachel McKellar-Harding
Jacqueline Moffatt & Gordon Moffatt AM
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Judy Williams
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*Indicates new member

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APPENDIX 15: SPONSORS

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APPENDIX 16:

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. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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