



Support



Human Resources
Risk and Facilities Management
Asset Management
Information Technology
Finance and Planning
Governance

The strength of the NGV is its people. Without their dedication, professionalism and individual talents and skills, the NGV would not be one of the world's great art museums. The NGV's infrastructure and operational support of Human Resources, Finance, Risk and Facilities Management, Asset Management and Information Technology enables staff to deliver core business to the highest possible standard. In 2003/04, for the first time, the NGV operated across three buildings, including the North Melbourne storage centre, and ably met all associated safety and security requirements.

Human Resources

The NGV recognises the importance of an organisation that leads, develops and retains its people by providing a supportive environment and appropriate infrastructure. The staff in the HR department worked hard toward achieving this objective over the last year. The Department's primary focus is to support and initiate people management activities. A key success factor is progress in ensuring that we are recruiting and retaining the best people that demonstrate NGV core values of excellence, integrity and access. The HR department delivers a range of support services including payroll management, provision of advice on conditions of employment, employee and industrial relations, staff counselling and mentoring as well as contributing to future workforce and strategic planning. Support is offered to all staff through a confidential Employee Assistance Program.

Throughout the past year the Department successfully negotiated and had certified the NGV's Enterprise Agreement 2003–05 in the AIRC; carried out a successful recruitment and induction program for the opening of NGV International along with supporting the relocation of staff back to NGV International. The Department also improved service delivery by introducing Employee Self Service and implemented and transferred all non executive staff into the new VPS Career Structure and Classification system.

Risk & Facilities Management

The Risk and Facilities Management department is responsible for all aspects of the management of the NGV's two iconic buildings. This ranges from the security of the collections and works on display through to compliance with OH+S requirements. The department's major focus during the year has been on the completion of the St Kilda Road site, the relocation of art and people from North Melbourne to St Kilda Road and finalising the operations of a complex redeveloped building.

Achievements in 2003/04 included:

- Delivering the opening of the St Kilda Road building on time
- Relocating staff from offices in North Melbourne to NGV International in St Kilda Road
- Tendering and implementing major contracts for cleaning and security at NGV International

- Implementing more for sophisticated support for management of NGV contracts
- Conducting a major safety review of NGV International
- Implementing a Service Desk and Computer Aided Facility Management System
- Continuing to oversee successful running and operation of The Ian Potter Centre: NGV Australia at Federation Square

NGV International was short-listed for the National Electrical Contractors Association award for the refurbishment electrical works carried out by Stowe's. Contract builder Baulderstone Hornibrooke was awarded the Australian Institute of Building award for professional excellence in construction for their refurbishment work at NGV International.

The NGV's Manager of Risk and Facilities, Tony van Noordenburg, travelled to Queensland to provide advice to Queensland Art Gallery regarding facility management and operational aspects of their new contemporary gallery.

Asset Management

Now that the NGV has opened two outstanding art museums at NGV International and The Ian Potter Centre: NGV Australia, there is the need for a medium term Asset Strategy to ensure the facilities continue to enable the Gallery's vision to be delivered over the coming 10 to 15 years.

Under the supervision of the Council Infrastructure Committee, the Asset Management Steering Committee is working towards completion of the Strategy in September 2004. The Strategy will form the basis of NGV's future capital bids to Government, and will contain the following key elements:

- Strategic Directions for Asset Management, set by the Executive Team and Trustees
- Space Management Planning, including storage projections for the footprint required to house NGV's expanding collection
- Asset life cycle costing information, covering the asset renewal and maintenance requirements to keep the facilities in the current excellent condition

Information Technology

Maintaining effective and efficient management and servicing of the NGV's IT infrastructure is paramount. All areas of NGV business rely upon IT support—from curatorial research, to ticketing, to our internal telephone systems, maintaining data bases, cataloguing of artworks—the list of activities requiring technological equipment and expertise goes on. Without reliable systems and the expertise of staff to manage these systems, the NGV would not be able to perform its core functions effectively, nor act as a benchmark operating model for other cultural institutions.

Daily operations of the IT department include:

- Desktop support for more than 300 staff and contracted companies across both NGV buildings
- Application management to ensure that the NGV receives the most efficient and effective use of applications to support business decisions
- Network management to ensure that data is delivered to all users in an efficient and cost-effective manner
- Planning and strategic activities to ensure that the NGV's IT systems keep pace with the demands of its users

Departmental achievements in 2003/04 include:

- a restructuring of the IT Department
- Relocation of NGV staff to the St Kilda Road building
- Commencement of Network Operating Environment Review project

Finance and Planning

The Department is responsible for:

- Ensuring sound financial management and supporting the NGV's financial sustainability
- Leading effective corporate planning and reporting
- Providing responsive and effective financial and administrative services to management and staff

Departmental Achievements in 2003/04

- Development of the three-year strategic plan in conjunction with key stakeholders
- Implementation of a new reporting framework to focus on cross-divisional projects and key performance targets recognising that these are both qualitative and quantitative
- Formal assessment of NGV's risk and control environment, linked to the planning framework

- Improved financial management across NGV, to support the increased scale and complexity of operations
- Development of stronger and more informed relationships with central agencies
- Increased focus on understanding the economic impact of the NGV on the State of Victoria

Governance

The *National Gallery of Victoria Act* 1966 established a Council of Trustees with overall responsibility for the National Gallery. The Council of Trustees reports to the Minister for the Arts, The Honourable Mary Delahanty MP.

Governance at the NGV establishes and develops processes and relationships to enable management to assure the NGV Council of Trustees and Trustees to in turn assure the government and other key stakeholders that the NGV is achieving its agreed priorities and outcomes, sustainably and effectively. This includes assuring the Trustees that NGV practices, policies and systems adhere to legislative requirements and provide for accountability and transparency.

Achievements in 2003/04:

- Established six Council standing committees aligned with the key policy areas outlined in the 2003–06 strategic plan
- Developed a Financial Code of Practice and a Gifts and Benefits Policy which cover the standards of conduct expected from all employees in respect of financial and related matters



Grow

2001
LYN WILLIAMS AM

2001
ROBERT WILSON

2001
MOYA PALMER

2000
ELISABETH MURDOCH AC DBE

2000
JOHN PHILLIP CLYDE GOVETT

1998
THE EUGENIE CRAWFORD BEQUEST

1997
NATIONAL GALLERY SOCIETY

2003
JOHN SCHAEFFER A

2003
ALLAN AND MARIA

2003
THE WILLIAM AN

2003
MAX AND CHAF

2003
ANONYMOUS

2002
TAD AND HE

2002
SHELL AUS

2002
THE PRAT



AO
A MYERS

ND MARGARET MORGAN FAMILY

LOTTE MOFFATT AND FAMILY

LENA SZENTAL

STRALIA LIMITED

T FOUNDATION

AND COLLEEN JREISS

Business Council
NGV Foundation
Fundraising
Sponsorship
Supporter Groups

For nearly 150 years, the Victorian community has extended generous financial and resource support to the NGV.

Countless supporters give willingly each year of their time, their expertise, and their energy. Many also make generous donations of gifts or money. The Australian business community, meanwhile, plays a crucial role in its financial support of gallery spaces, exhibitions and programs. All of these friends and benefactors have been touched by the NGV's capacity to promote art, and to enrich the community it serves. Current and future generations remain in their debt.

The recent building and redevelopment program shifted the fundraising focus from artworks to infrastructure. As 2003/04 draws to a close, and the construction phase concludes, NGV management is once again dedicated to raising funds to acquire outstanding artworks which enhance the Collection and offer visitors a more complete understanding of different artists and movements.

Sponsorship

The NGV Sponsorship Department is dedicated to identifying potential funding sources and relationship opportunities within the Australian corporate sector. The Sponsorship team works closely with all NGV departments to develop strategies and proposals for corporate sponsorship of NGV exhibitions and programs. Their role is to present partnership concepts and business cases to companies, aligning NGV benefits with corporate objectives including brand awareness and hospitality. Once the relationship is established, NGV Sponsorship also manages the agreement, providing sponsors with benefits and privileges. This is a vital on-going link between the Gallery and our key corporate supporters.

The National Gallery of Victoria has developed partnerships with the following partners:

Principal Partner Sponsor:
Seven Melbourne

Partner Sponsors:
Foster's Group
Qantas

Corporate Supporters:
Sofitel
Dulux
Glasbau Hahn
Swish Group
CSIRO
Craftsman Press

Principal Sponsors: Macquarie Bank, Esso and Mobil, Crown Lager, Baker & McKenzie, Myer, Arts Victoria, Deutsche Bank, L'Oréal Paris, L'Oréal Melbourne Fashion Festival, Visions Australia, Right Management Consultants, Ernst & Young, John McCaughey Memorial Prize Trust, Mazda

Support Sponsors: Art Indemnity Australia, Association of Independent Schools of Victoria, Australia Council for the Arts, Barrisol, Catholic Education Office, Chroma Australia, City of Melbourne, Corriere Della Sera, Department of Education and Training, Diadem, Federation Square Management, Godfrey Hirst, Herald Sun, Novotel, Rutledge Engineering, Seven Network, Singapore Airlines, Taylor Made Signs, Tourism Victoria, Triple M, VicHealth, Victorian Curriculum and Assessment Authority, Vittoria Coffee, Vogue Australia, Wallenius Wilhelmsen

Sponsorship achievements for 2003/04

- A total of \$1.6m secured in cash sponsorship for the financial year, doubling the previous year's achievement
- Approximately \$300,000 in-kind sponsorship was secured to defray exhibition costs
- A new three-year partnership with Myer for naming rights of the Fashion & Textiles Galleries at both galleries was announced in December 2003
- A new three-year partnership with BlueScope Steel for naming rights of the Indigenous Galleries at NGV Australia was approved by BlueScope Steel in late June 2003
- Qantas re-signed as a Partner Sponsor. Sofitel and Dulux re-signed as Corporate Supporters
- Principal Sponsors of exhibitions included Ernst & Young for *2004: Australian Culture Now*; Baker & McKenzie for *Peter Booth*; Melbourne Fashion Festival and L'Oréal for *Guy Bourdin*
- Co-ordination of the acknowledgement and servicing of 11 public and private sector sponsors for *The Impressionists* exhibition

NGV Foundation

The NGV Foundation's primary function is to attract support for the National Gallery of Victoria through cash donations, bequests to the Gallery and gifts of works of art. This past year has been an exceptional year for the Foundation with many generous donations of cash and gifts of works of art. We are extremely grateful for the wonderful generosity of all our donors.

The highlight of the year was the magnificent gift to the Gallery, and to the people of Melbourne, by our Patron, Dr Joseph Brown AO OBE of the Joseph Brown Collection—Australia's largest and most generous gift of 19th and 20th century art.

2003/04 saw 44 new memberships of the Foundation. We were delighted to have the opportunity to arrange a special lecture on Titian by visiting National Gallery of London curator David Jaffe and to organise special viewings of *Charles Conder 1868–1909* and *Darkness and Light: Caravaggio and his World* for Members.

Fundraising and Support

A memorable black tie Gala Dinner was held on 2 December to celebrate the re-opening of the St Kilda Road building. More than 740 guests attended the dinner, and funds raised on the evening were matched by a very generous anonymous donor. This enabled the purchase of the beautiful Agnolo Gaddi painting *Madonna and child with St John the Evangelist*, a gift to the people of Melbourne to mark the reopening.

The arrival of *The Impressionists* exhibition in June provided the opportunity for the Foundation to preview the exhibition and host a Fundraising Dinner to assist with the purchase of the Sidney Nolan painting *Temptation of St Anthony* 1952. Guests were treated to a special viewing of the exhibition and were entertained at dinner by artists from Opera Australia and the Melbourne Symphony Orchestra. The NGV thanks all those who attended and supported both occasions.

In May, former President of the Council of Trustees, Steve Vizard, presented Life Membership Awards to a group of distinguished supporters of the Gallery. They are: Harry Carrodus; Margaret Ross AM; Michael Shmith; Jim Cousins AO and Libby Cousins; Ron Walker AC, OBE; Loti Smorgon AO; Victor Smorgon AO; Rupert Myer; and Denis Tricks AM. Laurence Cox AO and Marc Besen AO were unable to attend the presentation function, but also accepted Life Membership medals.

At *The Impressionists* dinner in June, the NGV also announced Lyn Williams AM, Professor Margaret Manion AO, Hugh Morgan AC, Brian Stonier AO as Emeritus Trustees. They join Dame Elisabeth Murdoch AC DBE, and Baillieu Myer AC, and Sir Andrew Grimwade CBE, whom we thank for their continued support, friendship and counsel.

The Endowment Campaign

2004/05 will see the launch of a major endowment campaign which aims to raise \$100 million over a five-year period to build the corpus of the NGV Foundation for the future acquisition of works of art.

Stage One will be the launch of the Felton Society on 6 September, a key component of this campaign. It has been through past bequests that the NGV's capacity to acquire major works of art has been established. To join the Felton Society, Members will have made a notified bequest to the NGV. The Society will be administered through the NGV Foundation and Members will be acknowledged accordingly.

NGV Business Council

The NGV Business Council provides a corporate Gallery supporter network, and acts as a conduit, between the business world and the National Gallery of Victoria. It involves companies and their staff in the activities of one of Australia's great art institutions and encourages close co-operation and sharing of information between the corporations and the Gallery.

Membership of the NGV Business Council offers a personal involvement for the chairman or chief executive of a company and extends a range of benefits and privileges to the organisation. Greatly valued is the access to the Gallery for corporate entertainment and with the broad range of exhibitions and outstanding facilities across two sites demand for corporate functions has increased dramatically.

Council members such as Deutsche Bank, Esso and Mobil and Macquarie Bank have extended their relationship with the NGV by sponsoring exhibitions in the past year, and Foster's Group supports the Gallery's work on an ongoing basis as a Partner Sponsor.

Members are delighted with the new facilities at St Kilda Road, and the ongoing success of The Ian Potter Centre: NGV Australia as a venue for entertaining, and enjoy varied and exciting exhibition program.

The Felton Bequest

This year, the NGV was pleased to assist the Felton Bequest in celebrating and profiling its Centenary. The Felton Bequest was established by Alfred Felton (1831–1904) in his will and, in its hundred years of operation, has become the NGV's largest benefactor.

The Felton Bequest has played a major role in facilitating the NGV's world-class collection. The breadth of artwork acquired through the Bequest has been of great benefit and enjoyment to the NGV's diversity of patrons.

Alfred Felton migrated to Australia from England in 1853 and forged his success as a businessman in Melbourne. He was a partner in a successful pharmaceuticals company and an avid art collector in his latter years. When Felton died, he left behind a Bequest valued at £383,163—about \$40 million in today's terms—to support culture and community in Melbourne. At the time of his death, the Felton Bequest was the largest recorded donation in the world and half of its funding was bequeathed to the NGV.



The Felton Bequest was determined to make the Centenary year memorable for both the NGV, and the many beneficiary charities supported by its work. On 22 April, the Felton Bequests' Committee and Philanthropy Australia hosted an event in honour of Alfred Felton and the Centenary of his Bequests. The event was held in the NGV's Great Hall adorned by a plaque in honour of Alfred Felton.

Philanthropy Australia commended the Felton Bequests' Committee and ANZ Trustees for their management of the Bequest's charitable granting strategy and investment strategy respectively. Working together, the Felton Bequests' Committee and ANZ Trustees have been able to make an impact on the community of Melbourne and increase the longevity of the funding provided by Alfred Felton's initial donation. The evening comprised a number of moving speeches recounting the influence of the Felton Bequest's funding on charitable organisations and projects across child welfare and education. The NGV was honoured to be involved in this event, providing a link between Alfred Felton's passion for art and his contribution to Melbourne's charitable sector.

The Felton Bequest has continued the tradition of acquiring and donating artworks to the NGV into its second century. Major donations this year include:

- Nathaniel Dance's *The Pybus Family Portrait*
- Alexander Archipenko's *Silhouette*

Supporter Groups

NGV Members' Committee

Dr Alison Inglis (Chairman, NGV Trustee nomination)
 Mr Ron Dewhurst
 (Deputy Chairman, NGV Trustee nomination)
 Dr Gerard Vaughan (ex officio)
 Ms Elizabeth O'Keeffe (ex officio)
 Mr. Tom Beyer (elected member)
 Ms. Robin Matthews (elected member)
 Mr Ian McColl (elected member)
 Mr Graham Ryles (elected member)
 Ms Melissa Obeid (Committee secretary)

NGV Voluntary Guides

Ms Dinah Whitaker (Hon. President)
 Ms Catherine Linton (Hon. Deputy President)
 Ms Gweneth Condon (Hon. Treasurer)
 Ms Dorothy Bennet (Hon. Secretary)
 Ms Ramona Chua (Hon. Coordinator of Education)
 Mr David Beech (General Committee)
 Ms Jillian Dwyer (General Committee)
 Ms Roslyn Feeney (General Committee)
 Ms Marguerite Garnon-Williams (General Committee)
 Ms Andrea King (General Committee)
 Ms Jenny Tymms (General Committee)

NGV Women's Association

Mrs Ann Bennett (President)
 Mrs Primmy Bright (co- vice President)
 Mrs Mem Kirby (co- vice President)
 Mrs Jenny Lempriere (co- vice President)
 Mrs Sarah Guest (Honorary Secretary)
 Mrs Myra Scott (Honorary Treasurer)
 Mrs Sarah Harley (Asst. Honorary Treasurer)

Friends of the Gallery Library

Mr Michael Moon (President)
 Mr G Farmer (Honorary Secretary)
 Mrs Philippa Newbiggin (Hon. Assistant Secretary)
 Mr Michael Watson (ex officio)
 Mr Terence Lane (ex officio)
 Ms Valma Angliss
 Mrs Helen Bayston
 Mr Michael Bond
 Ms Louise Bradley
 Mrs Merell Browne
 Ms Sonia Dean
 Dr Frank Heckes
 Mrs June Lawrence
 Mrs Helen Smith
 Mrs Nancy Sturgess

Members of the Felton Bequests' Committee:

Sir Gustav Nossal (Chairman, retired, 13 May 2004)
 Sir Andrew Grimwade (Chairman from 13 May 2004)

Mr Bruce Bonyhady (representing ANZ Trustees)
 Dr Alison Inglis (representing NGV)
 Mr Rupert Myer (from 13 May 2004)
 Mrs Caroline Searby

Board of The NGV Foundation

Dr Joseph Brown (Patron)
 Mr Hugh Morgan AC (President)
 Mr Jim Cousins AO (Chairman)
 Mr Ian Hicks AM (Deputy Chairman)
 Mr Ralph Ward-Ambler AM (Deputy Chairman)
 Dr Eric Westbrook CB (Chancellor)
 Sir Andrew Grimwade CBE (Emeritus Board Member)
 Mrs Marjory Lynch OAM (Emeritus Board Member)
 Mr Harry Carrodus
 Miss Patricia Feilman AM
 Mr Fred Grimwade
 Mr Robert Logie-Smith
 Mr John Simpson
 Mr Chris Brown (Finance Representative)
 Mr Robin Syme AM (Legal Representative)
 Dr Gerard Vaughan (Director, NGV)
 Ms Elizabeth O'Keeffe (Honorary Secretary)
 Ms Judy Williams (Head, NGV Foundation & Fundraising)

NGV Business Council

Chairman

Mr Paul Brasher, Chairman
 PricewaterhouseCoopers

Members

Mr Antony Beaumont, Associate
 Russell Reynolds Associates
 Ms Katie Benson, General Manager
 Sheraton Towers Southgate
 Mr Marcus Besen AO, Chairman
 Sussan Corporation (Australia) Ltd
 Mr T A Campbell, Chairman & Chief Executive Officer
 Goldman Sachs JBWere Pty Ltd
 Mr Peter Clemenger AM, Director
 Clemenger BBDO Limited
 Mr Steve Clifford, Partner
 Allens Arthur Robinson

Mr Laurence G Cox AO, Chairman
 Transurban City Link Ltd

Mr Leon Davis, Chairman
 Westpac Banking Corporation

Mr Frank Ford, Managing Partner – Victoria
 Deloitte Touche Tohmatsu

Mr Mark Fraser, Managing Director
 Sotheby's Australia

Mr Charles Goode, AC, Chairman
 ANZ Banking Group Limited

Mr Stuart James, Group Managing Director &
 Chief Executive Officer
 Mayne Group Limited

Mr Brian Jamieson, Managing Partner
 Minter Ellison

Mr David Jones AM OBE, Director & Trustee
 George Adams Estate

Mr Wayne Kent, Executive Director
 Macquarie Bank Ltd

Mr Graham Kraehe AO, Chairman
 BlueScope Steel

Mr Trevor O'Hoy, Chief Executive
 Foster's Group Limited

Mr Ian Lee, Managing Director
 William Buck

Mr Charlie Lenegan, Managing Director
 Rio Tinto Australia

Mr Ross Milne-Pott, Director
 Wilson HTM

Mr Jeremy Nestel, Managing Director
 The Citigroup Private Bank

Mr Mark Nolan, Chairman and Managing Director
 Esso and Mobil Oil Australia

Mr Matthew Slatter, Managing Director & Chief
 Executive Officer
 Tabcorp Holdings Limited

Mr Clive Smith, Chairman Australia & New Zealand
 Deutsche Bank AG

Mr Clive Standish, Chairman & CEO Asia Pacific
 UBS AG

Mr Bill Wild, Managing Director
 John Holland Group

Review



(left-right, from top)
 Bill Henson and John
 Mawurndjul, September
 2003; Premier Steve Bracks
 and Bethany England,
 December 2003; opening
 party, NGV International,
 and Christine Anu performs,
 December 2003; Dame
 Elisabeth Murdoch and
 Gerard Vaughan, December
 2003; Tony Ellwood, March
 2004; Steve Vizard, Premier
 Steve Bracks, Arts Minister
 Mary Delahunty, Terri Bracks,
 Gerard Vaughan and Major
 Projects Minister Peter
 Bachelor, December 2003;
 Frances Lindsay, March
 2004



(left-right, from top)
 Jim Cousins, June 2004; opening of *The Impressionists*, June 2004; opening of *2004*, June 2004; contemporary art gallery space, NGV International, January 2004; Allan Myers and Steve Vizard, June 2004; Ted Gott, with the Governor, John Landy, and Mrs. Landy, and guests at *The Impressionists* opening, June 2004; media preview of *Caravaggio* exhibition, March 2004; Trustees meeting, June 2004



Acquire
& Lend



Australian Art Acquisitions
International Art Acquisitions
Short-term Loans
Long-term Loans
NGV Touring Exhibitions

2003/04 was a significant year for acquiring important works which enhance the Collection. It was also a busy 12 months for outward loans, as many of the NGV's artworks travelled to regional Victoria, interstate, and to international destinations. The opening of NGV International delivered exciting new gallery spaces, and this proved a catalyst for further developing our international collection. Our community continued its generous financial support of the NGV's acquisition policies and the broader objective of growing the Collection for current and future generations to enjoy.

Australian Art Acquisitions

Aboriginal and Torres Strait Island Art

Gifts

Murphy Teece Akemarr (Alyawarr born c. 1959), *Apwert Antarriningya* 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Lauraine Diggins, Governor, 2004

Rosie Morton Akemarr (Alyawarr born c. 1964), *Swamp country* 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Lauraine Diggins, Governor, 2004

Betty Mills Apwerl (Alyawarr born 1958), *Bush medicine and flowers* 2002, synthetic polymer paint on canvas. Presented through the NGV Foundation by Lauraine Diggins, Governor, 2004

Curly Bardkadubbu (Kunwinjku c. 1924–87), *Kandakid, antilopine kangaroo* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Philomena Barry (Australia born c. 1925), *Three shell flowers* 2002, synthetic polymer paint and glitter on shells, cardboard, wire, plastic beads, fabric and crêpe paper. Presented through the NGV Foundation by John McPhee, Member, 2003

Gordon Bennett (Australia born 1955), *Metaphysical Landscape (To the sound of cicadas) No. 3* 1990, oil and synthetic polymer paint on canvas. Presented through the NGV Foundation by KPMG Pty Ltd, Fellow, 2004

Daisy Bullen (Yulparija c. 1950), *Wallal* 2003, synthetic polymer paint on paper. Presented through the NGV Foundation by Catherine Allen, Member, and John Calvert-Jones, Member, 2004

Fred Didjbarakka Naroldol Dirdi (Kunwinjku 1920/24 – after 1980s), *Snake catching a wallaby* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Dawidi (Liyagawumirri c. 1921–70), *Wagilag sisters story* (c. 1960), earth pigments on bark. Presented through the NGV Foundation by Gabriella Roy, Governor, 2004

George Djaygurna (Kunwinjku c. 1918–early 1980s), *Goannas* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Gawirrin Gumana (Dhalwangu c. 1930), *Birrku* 2002, earth pigments on hollowed trunk. Presented through the NGV Foundation in memory of Ron Castan AM by Anita Castan, Governor, 2003

Djarwark 2003, earth pigments on hollowed trunk. Presented through the NGV Foundation in memory of Annia Castan OAM by Anita Castan, Governor, 2003

Guyamirrilil 2003, earth pigments on hollowed trunk. Presented through the NGV Foundation in memory of Noel Castan by Anita Castan, Governor, 2003

Gordon Hookey (Waanyi born 1961), *Sacred Nation, Scared Nation, Indoctrination* 2003, oil on canvas. Presented through the NGV Foundation by Juliette, Danielle and Georgina Jerums, Member, 2003

Weaver Jack (Yulparija c. 1928), *Lungurang* 2003, synthetic polymer paint on canvas; *Lungurang* 2003, synthetic polymer paint on paper; *Winpa Jumu* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by Catherine Allen, Member, and John Calvert-Jones, Member, 2004

Julianne Morton Kngwarray (Alyawarr born 1975), *Amaroo side* 2000, synthetic polymer paint on canvas. Presented through the NGV Foundation by Lauraine Diggins, Governor, 2004

Rosie Morton Kngwarray (Alyawarr born c. 1964), *Ammaroo side waterhole*, synthetic polymer paint on canvas. Presented through the NGV Foundation by Lauraine Diggins, Governor, 2004

Bertha Linty (Yulparija born c. 1937), *Nyapuru* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by Catherine Allen, Member, and John Calvert-Jones, Member, 2004

David Malangi (Manharrngu c. 1927–99), *Gurrumarringu story* (c. 1973), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

John Mandjuwi (Galpu 1934–2000), *Djang'kawu story* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Maya Marda (Mangala born c. 1930), *Yanandiyarra* 2003, synthetic polymer paint on paper. Presented through the NGV Foundation by Catherine Allen, Member, and John Calvert-Jones, Member, 2004

Mathaman Marika (Rirratjingu c. 1916–70), *Djambuwul, the Thunderman* 1969, earth pigments on composition board. Presented through the NGV Foundation by Gabriella Roy, Governor, 2004

Mawalan Marika (Rirratjingu c. 1908–67) Wandjuk Marika, assistant (Rirratjingu c. 1927–87), *The arrival of the Djang'kawu creation ancestors of the Rirratjingu* (c. 1965), earth pigments on bark. Presented through the NGV Foundation by Lauraine Diggins, Governor, 2004

John Mawurndjul (Kuninjku born 1952), *Mardayin at Dilebang* 2003, earth pigments on bark. Presented through the NGV Foundation by Greg Rosshandler, 2003. *Mardayin at Kudjarnngal* 2003; *Mardayin*

design at Dilebang 2003, earth pigments on bark. Presented through the NGV Foundation by Anita Castan, Governor, Nellie Castan, Governor, Judith and Leon Gorr, and Ricci Swart, 2003

David Milaybuma (Kuninjku 1938–94), *Ngalyod - Rainbow Serpent* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Saddler Mildidj Djorlam (Kunwinjku born c. 1915), *Serpent with eggs* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Les Mirrikkurriya (Rembarrnga c. 1945–96), *Ngalyod* (c. 1987), earth pigment on bark. Presented through the NGV Foundation by Dr Margaret Bullen, Member, 2004

Donald Moko (Yulparija born c. 1930), *Bidjirlil* 2003, synthetic polymer paint on canvas; *Lake Teller* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by Catherine Allen, Member, and John Calvert-Jones, Member, 2004

Jock Mosquito (Gurindji born c. 1940), *Marulu Gorge; Untitled* 1985, earth pigments on plywood. Gift of James Mollison AO, 2003

Andrew Munakali (Kunwinjku 1940–88), *Kangaroo* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Billinjara Nabegoyo (Kunwinjku c. 1920–early 1990s), *Four Goanna - Kalawan* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Ewald Namatjira (Western Aranda 1930–84), *Western MacDonnell Ranges* (c. 1955), watercolour on paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Samuel Namunjda (Kuninjku born 1965), *Lorrkon (hollow log)* 2002, earth pigments on wood. Presented through the NGV Foundation in memory of Axel Poignant by an anonymous donor, 2003

Narputta Nangala (Pintupi/Pitjantjatjara born c. 1933), *Karrkurutinytja* 1992, synthetic polymer paint on plywood. Presented through the NGV Foundation by Marina Stocchi and Wayne Eager, 2004

Sally Liki Nanii (Yulparija born c. 1930), *Ilyara* 2003, synthetic polymer paint on paper; *Ilyara (Punmu)*; *Yugugree* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by Catherine Allen, Member, and John Calvert-Jones, Member, 2004

Walangkura Napanangka (Pintupi born c. 1945), *Three Women's Dreaming at Lupulnga* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2004

Robin Nganjmira (Kunwinjku 1951–91), *Brolga Dreaming* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Charlie Rock Ngumbe (Murrinh-Patha 1911– after 1970s), *Untitled (Hunting story)* (late 1970s), earth pigments on bark. Gift of Terry and Ray Nilsson in memory of Arthur E. Skirving, 2003

Trevor Nickolls (Australia born 1949), *Third eye* (1986), synthetic polymer paint on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Jimmy Njiminjuma (Kuninjku born 1945), *Ngalyod at Kurdjunjankal waterhole* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004. *Yawk Yawk* 2002, earth pigments on bark. Presented through the NGV Foundation by Helen Read, 2004

Otto Pareroulitja (Western Aranda 1914–73), *Ghost gum, James Range* (c. 1955), watercolour on paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004. *Untitled* (c. 1960), watercolour over pencil. Presented through the NGV Foundation by Robert Gould, Governor, 2004

Lena Pwerl (Eastern Anmatyerr born c. 1934), *Arlwatyerr, goanna* (1980–82), batik on silk. Presented through the NGV Foundation by Jennifer Green, Fellow, 2004

Anatjari Tjakamarra (Ngaatjatjarra/Pintupi c. 1938–92), *Women's Dreaming at Tjukula* 1991, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2004

Jackie Giles Tjapaltjarri (Ngaatjatjarra born c. 1935), *Tingari Dreaming at Kalingya* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by Ian and Dorothy Hicks, Fellows, 2004

Mick Namarari Tjapaltjarri (Pintupi c. 1926–98), *Mampi rockhole* 1992, synthetic polymer paint on canvas. Presented through the NGV Foundation by an anonymous donor, 2004

Long Tom Tjapanangka (Pintupi/Ngaatjarra born c. 1930) Mitijili Napurrula (Pintupi born c. 1945), *Kungka kutjarra at Walunguru* 1996, synthetic polymer paint on canvas. Presented through the NGV Foundation by William Nuttall and Annette Reeves, Governors, 2004

Unknown (Corranderrk, Victoria), *Woven basket; Woven basket; Woven basket; Woven basket* (c. 1915). Presented through the NGV Foundation in memory of Jeannie Gunn by Cate Lewis and Angela Berry, Members, 2004

Unknown (Elcho Island), *Bunch of feather flowers* (c. 1950), feathers, wire, crêpe

paper. Presented through the NGV Foundation by John McPhee, Member, 2003

Unknown (Mt Pleasant, South Australia), *Bunch of flowers* (c. 1930), feathers, wire and crêpe paper, silk thread, cotton thread. Presented through the NGV Foundation by John McPhee, Member, 2003

Unknown (Northern Territory), *Club; Boomerang; Boomerang* (c. 1903), wood. Presented through the NGV Foundation in memory of Jeannie Gunn by Cate Lewis and Angela Berry, Members, 2004

Unknown (Tiwi, Melville and Bathurst Island), *Jukuti (armband)* (c. 1940), earth pigments on eucalyptus bark, clay, red abrus berries, native beeswax, feathers, fibre, cotton thread. Presented through the NGV Foundation by Gabriella Roy, Governor, 2004

Unknown (Western Arnhem Land), *Dunbuhman, sooty grunter/black bream* (c. 1948), earth pigments on bark. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Tommy Watson (Pitjantjatjara born 1935), *Awilyulu* 2003, synthetic polymer paint on canvas. Presented through the NGV Foundation by Susan and Michael Hamson, Fellow, and through the National Gallery Women's Association, Governor, 2003

Alma Webou (Yulparija born c. 1920), *Pinkalakara; Pinkalakara; Pinkalakara* 2003, synthetic polymer paint on paper. Presented through the NGV Foundation by Catherine Allen, Member, and John Calvert-Jones, Member, 2004

Tim Wurilbil (Kuninjku 1956–84), *Crocodile with two fish; Rainbow serpent of the Dreamtime* (c. 1980), earth pigments on bark. Presented through the NGV Foundation by Judith and Leon Gorr, Fellows, 2004

Lena Yarinkura (Rembarrnga born 1961), *Warum installation* 2003; *Spider in a tree at Bulakadaru* 2004, kapok (*Bombax ceiba*), earth pigments, paperbark. Presented through the NGV Foundation by Louis Partos, Fellow, 2004

Purchases

Jimmy An.gunguna (Burarra/Martay born 1935), *Wangarra spirit; Wangarra spirit* 2003, kapok (*Bombax ceiba*), earth pigments. Purchased with funds donated by the Supporters and Patrons of Indigenous Art, 2004

Kantjupayi Benson (Ngaanyatjarra c. 1933) *Bush banana; Eagle story; Wati Kutjara-Two Men* 2003, wool, wire, human hair, raffia, gauze, found objects, Tjanpi (spinifex grass, *Triodia irritans*), Minarri (woolybutt, *Eragrostis eriopoda*), Wangunu (naked woollybutt, *Eragrostis eriopoda*) and Kutanu (greybeard grass, *Amphipogon carcinus*). Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2003

Lorraine Connelly-Northey (Waradgerie born 1962), *Dilly bag and coolamon series* 2002, wire, wire mesh, magpie feathers, tin, mussel shells, barbed wire, pelican feathers, feathers, quandong nuts, snail shells, driftwood, shells, turtle shell. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2003

Ken Ngindjalakku Djungkidj (Kuninjku born 1972), *Dirdbim, Moon Dreaming* 2003, earth pigments on bark. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Dulcie Greeno (Palawa born 1923), *Shell necklace* 2002, maireener shells (*Phasianotrochus irisodontes*), rice shells (*Truncatella scalarina*), oat shells (*Mitrella linocolnensis*) and nylon thread. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Lola Greeno (Tasmanian Aboriginal born 1946), *Cape Barren goose* 2004, pippies, black crows, oat shells, gulls, cotton/nylon thread; *Shell necklace* 2004, maireener shells, yellow oat shells, button shells, cotton/nylon thread. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004

Philip Gudthaykudthay (Liyagalawumirr born c. 1935), *Installation of Warala Warala figures* 2003, earth pigments, paper bark (*Eucalyptus tetradonta*). Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004

Gordon Hookey (Waanyi born 1961), *Artist's palette* 2003, oil on transparent synthetic polymer resin. Purchased, 2003

Glen Farmer Illortamini (Tiwi born 1971), *Purukaparli* 2002, earth pigments and feathers on ironwood. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Cyril James Kerinauia (Tiwi born 1966), *Hunting party* 2000, earthenware, wire. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2003

Craig Koomeeta (Wik-Alkan born 1977), *Apelech Brothers* 2002, earth pigments on wood. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Kay Lindjuwanga (Kuninjku born 1957), *Mardayin design* 2003, earth pigments on bark. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004

Dinny McDinny (Karrwa born c. 1927), *Jarrka; Untitled* 2002, synthetic polymer paint on paper. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Danie Mellor (Mamu/Ngadjonji born 1971), *An allegory (Reflection), Trunk Shield 8* 2003, oil and lacquer on steel. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004

Bill Murrbbunkurla Namundja (Kuninju born 1959), *Dreaming lady at Manalord* 2001, earth pigments on bark. Purchased with funds donated by the Supporters and Patrons of Aboriginal Art, 2003

Samuel Namundja (Kuninju born 1965), *Wind Dreaming* 2003, earth pigments on bark. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Wintjiya Napaltjarri (Pintupi born c. 1932), *Goanna* 2002, native grasses, raffia, string, wire. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Josephine Napurrula (Pintupi born 1948), *Crow* 2002, native grasses, raffia, string, wire. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Jimmy Njiminjuma (Kuninju born 1945), *Ngalyod, rainbow serpent* 1999, earth pigments on bark. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Naata Nungurrayi (Pintupi born c. 1932), *Senior women camped at the rockhole site of Marrapinti* 2002, synthetic polymer paint on canvas. Purchased, 2003

Loren Pennington (Wangkayi born c. 1935) Myrtle Pennington (Wangkayi born 1962), *Wayarra* 2002, synthetic polymer paint on canvas. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004

Dot Peters (Taungurong born 1930), *Eel trap* 2004, sword grass and flax. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004

Jock Puautjimi (Tiwi born 1962), *Bima* 1999, earthenware. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2003

Mark Virgil Puautjimi (Tiwi born 1964) Maria Josetta Orsto (Tiwi born 1962), *Murtankala* 1999, earthenware, bark, palm fibre. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2003

Sky Thomas (Gunnai Kurnai born 1995) Patricia Harrison (Yorta Yorta/Gunnai Kurnai born 1977), *Coiled basket - basket with two handles* 2004, sword grass and flax. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2004

John Bosco Tipiloura (Tiwi born 1952) *Purrakuparli, Bima, Jinani and Japarra* 2002, earthenware. Purchased with funds donated by Supporters and Patrons of Indigenous Art, 2003

Tjuruparu Watson (Ngaatjatjarra born 1935), *Minyma Pupunpa; Natjula* 2003, synthetic polymer paint on canvas. Purchased, 2003

H. J. Wedge (Wiradjuri born 1957), *Live the way we want; Sea rights too* 2002, synthetic polymer paint on canvas. Purchased, 2003

Timothy Wulanjibirr (Kuninju born 1969), *Palm Tree* 2003, earth pigments on bark. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Johnny Young (Eastern Arrernte born 1964), *Bombers vs Magpies at Titikala* 2003, wood, synthetic polymer paint, paper tape, dacton, steel, copper, plastic, cotton thread, glue. Purchased, 2003

Ceramics

Gifts

Bruce Anderson (born Australia 1950), *Bowl* (c. 1980), earthenware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Les Blakebrough (born England 1930, arrived Australia 1948), *Vase* (1960); *Mug* (1961–62); *Beaker* (1962); *Coffee pot* (1962); *Tea bowl* (1962–63); *Jug* (1963); *Sugar bowl* (1963); *Platter* (1965–70), stoneware; *Teapot* (c. 1965), stoneware, cane; *Vase* (c. 1965), porcelain; *Covered jar* (c. 1965–70), stoneware; *Vase* (1966), earthenware, *Box* (1966–67), stoneware; *Vase* (1968), porcelain; *Coffee pot* (1974), *Box* (c. 1974); *Platter* (1975–80); *Dish* (1980–85), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Merric Boyd (Australia 1888–1959), *Vase* 1931, earthenware. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Joan Campbell (Australia 1925–97), *Form* (c. 1970), earthenware; *Vase* (c. 1970), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

John Dermer (born Australia 1949), *Bowl* 1991, earthenware; *Vase* 1991, stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Mollie Douglas (born Australia 1920), *Bowl; Bowl; Bowl* (c. 1960), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Ivan Englund (born Australia 1915), *Bottle* (1960–65), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Patricia Englund (born Australia 1922), *Vase* (c. 1960); *Bottle* 1964; *Jug* (c. 1965), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Joan Grounds (born United States 1939, arrived Australia 1968), *Package* 1972,

stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Victoria Howlett (born England 1945, arrived Australia 1946), *Kimino I blue, tray; Red square, tray; Tray* 1985; *Vase* (c. 1985), earthenware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

H. R. Hughan (Australia 1893–1987), *Bowl* 1943, earthenware; *Covered jar* (1950–55); *Beaker; Bowl* (c. 1950); *Bottle; Bowl* (c. 1953); *Covered jar* (c. 1954), stoneware; *Bottle* (1955–60), porcelain stoneware; *Bowl; Bowl; Bowl; Bowl* (1955–60); *Covered jar* (1955–60), stoneware; *Covered jar; Covered jar; Covered jar* (1955–60), porcelain stoneware; *Teapot* (1955–60), stoneware, cane; *Bottle* (c. 1955), porcelain stoneware; *Bottle* (c. 1956); *Covered jar* (1959); *Bottle* (1950s), stoneware; *Bottle* (1950s), porcelain stoneware; *Bottle; Bottle; Bottle; Bottle; Covered jar; Jug; Platter* (1950s), stoneware; *Teapot; Teapot* (1950s), stoneware, cane; *Bowl* (1960–65), porcelain stoneware; *Covered jar; Covered jar* (1960–65), stoneware; *Covered jar* (1960–65), porcelain stoneware; *Covered jar; Covered jar* (1960–65); *Bottle; Bottle; Bottle; Bottle* (c. 1960); *Bottle* (c. 1960–65), stoneware; *Covered jar* (c. 1960–65), porcelain stoneware; *Jug* (1965–70); *Bowl; Sugar bowl* (c. 1965), *Bowl; Platter* (1966); *Covered jar* (1967); *Bottle* (1968); *Bottle; Jug* (1969); *Bowl* (1970–75); *Covered jar; Jug; Platter* (c. 1970); *Box* (1975–80), stoneware; *Box; Box; Box; Box; Box* (1975–80); *Box; Box; Box* (c. 1975), porcelain stoneware; *Platter; Platter* (c. 1975), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Col Levy (born Australia 1933), *Bottle* (c. 1960), stoneware; *Covered bowl; Covered bowl* (c. 1960–65); *Bottle* (c. 1962); *Box* (c. 1970), stoneware; *Bottle* (c. 1975); *Vase* (1980–85); *Vase* (c. 1990), porcelain stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Judy Lorraine (born Australia 1928), *Hanging pot* (c. 1970), stoneware, string. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Carl McConnell (born United States 1926, arrived Australia 1948), *Box* (c. 1970), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Carl McConnell (born United States 1926, arrived Australia 1948) Pinjarra Pottery, Kenmore, Brisbane, manufacturer (Australia est. 1958), *Covered jar* (c. 1960); *Bottle* (c. 1965), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Phillip McConnell (born United States 1947, arrived Australia 1948) Pinjarra Pottery, Kenmore, Brisbane, manufacturer (Australia est. 1958), *Vase* (c. 1980), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Ivan McMeekin (Australia 1919–93), *Bottle*; *Bowl*; *Jug* (c. 1958); *Bowl* (c. 1990), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Jeff Mincham (born Australia 1950), *Vase* 1985, stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Milton Moon (born Australia 1926), *Vase* (1970–75); *Form* (c. 1970); *Bowl* (1975–80); *Bowl* (c. 1975); *Platter* (c. 1977), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

John Perceval (Australia 1923–2000), (*Two angels*) 1961, earthenware. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Gwyn Hanssen Pigott (born Australia 1935, lived in England 1958–65, France 1966–72), *Casserole* (c. 1975), stoneware; *Coffee pot* (1980–81); *Bowl* (1982–88); *Bowl* (c. 1982–84); *Bowl* (1985–88); *Bowl* (c. 1985); *Bowl* (c. 1986); *Bowl*; *Still life* (1992); *Bowl* (c. 1992–93); *Bowl* (c. 1992–95); *Still life* (1994), porcellaneous stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Gwyn Hanssen Pigott (born Australia 1935, lived in England 1958–65, France 1966–72) John Pigott, decorator (born United States 1918, arrived Australia c. 1970), *Box* (1975–79), porcellaneous stoneware; *Teapot* (1975–79), stoneware, cane. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Reg Preston (born Australia 1917–2000), *Lidded jar* (1965–70), stoneware; *Lidded jar* (1965–70), porcellaneous stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Peter Rushforth (born Australia 1920), *Bottle* (c. 1960); *Bottle*; *Bowl*; *Bowl*; *Bowl*; *Jar*; *Jar* (1970–75); *Bottle* (c. 1970); *Bottle* (c. 1970–75); *Blossom jar*; *Bottle*; *Vase* (c. 1975); *Bowl* (c. 1990); *Covered jar* (c. 1990), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Bernard Sahm (born Australia 1926), *Vase*; *Bowl* (c. 1965–70), stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Bill Samuels (born Australia 1944), *Box* 1993, stoneware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Prue Venables (born England 1954, arrived Australia 1956, lived in England 1976–89), *Bowl* (c. 1995), porcelain. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Robin Welch (born England 1936, lived in Australia 1962–65), *Platter* 1964, earthenware. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2003

Purchases

Prue Venables (born England 1954, arrived Australia 1956, lived in England 1976–89), *White pierced bowl and white pierced ladle*; *Untitled: White & yellow III* 2003, porcelain. Kenneth Hood Bequest Fund, 2004

Fashion and Textiles

Gifts

Rémond, Melbourne, manufacturer (c. 1931– c. 1946) Ruby Shier, designer (born England 1886, arrived Australia c. 1888, died 1972), *Evening dress* (c. 1935), silk. Gift of Robin Dredge, 2004

Studibaker Hawk, Sydney, manufacturer (est. 1983) Wendy Arnold, designer (born New Zealand 1956, arrived Australia c. 1968) Janelle Miles, designer (born Australia 1956) David Miles, designer (born 1951 Australia), *Empress* 1984 (summer collection), satin (acetate), feathers, plastic, metal, ink; *Medusa* 1986 (summer collection), satin (acetate) chiffon, cotton, metal, plastic, glass, ink. Gift of David and Janelle Miles, Studibaker, 2003

Unknown, Australia, *Wedding outfit* (1889), wool, silk, metal, cotton, wax, plastic. Gift from the estate of Ailsa Clarice Keys, 2004

Purchases

Lorinda Grant, fashion house (est. 1999) Lorinda Grant, designer (born Australia 1975), *Outfit* 2001–03, wool, metal; *Federation outfit* 2002 (autumn–winter collection), wool, metal, quartz, silk. Purchased, 2003

Ilka White, manufacturer (est. 1997) Ilka White, designer (born Australia 1972), *Felted feather scarf* 2003, wool, cockerel tail feathers; hand-woven and felted; *Jet fringed shawl* 2003, cotton, viscose, lurex, glass (beads); hand-woven; *Split ribbon wrap* 2003, cotton, polyester, silk, viscose, wool; hand-woven and pieced. Purchased, 2003

Toni Maticevski, manufacturer (est. 1999) Toni Maticevski, designer (born Australia 1976), *Dress* 2001–02 (spring–summer collection), wool; *Evening dress* 2002–03 (spring–summer *Beautifully Bruised* collection), silk (organza and georgette); *Evening dress* 2003–04 (autumn–winter

Autopsy collection), silk (satin). Purchased, 2004

Furniture

Gifts

Allan Lowe (1907–2001), *Table* 1957, earthenware, iron, rubber. Gift of Marian Lowe, 2004

Purchases

Walter Burley Griffin, designer (born United States 1879, lived in Australia 1914–35, died India 1937) Marion Mahony Griffin, designer (born United States 1871, lived in Australia 1914–36, died United States 1961) H. Goldman Manufacturing Co., Melbourne, manufacturer (1911–27), *Cafe Australia, chair* (1916), blackwood (*Acacia melanoxylon*), plywood, leather. Purchased, 2003

Metalwork and Jewellery

Gifts

T. Gaunt & Co Pty Ltd, Melbourne, manufacturer (1868–1960/70), *Ceremonial scissors for the opening of the Trans-Australian Railway* 1917, silver and steel (scissors), gold embossed leather, wood, velvet, silk and brass (case). Presented through the NGV Foundation by Professor John Poynter and Marion Poynter, 2004

Painting

Gifts

Aby Altson (born England 1866, lived in Australia 1883–91, died United States 1948), *Idyll of the sea* 1896, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Ralph Balson (born England 1890, arrived Australia 1913, died 1964), *Painting* 1954, oil on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Yosl Bergner (born Austria 1920, lived in Australia 1937–50), *House backs, Parkville* (c. 1938), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Charles Blackman (born Australia 1928), *Lovers* 1960, oil on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Peter Booth (born England 1940, arrived Australia 1958), *Untitled painting* 1966–67, synthetic polymer paint on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004; *Painting* 1996, oil on canvas. Presented through the NGV Foundation

by Peter Booth and Magda Matwiejew, Governors, 2004

Arthur Boyd (Australia 1920–99), *Christ carrying the Cross* (1946/47), oil on canvas; *The wheatfield* (1948); *Bride and groom by a creek* (c. 1960), oil on composition board; *Joseph Brown* (1969), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Brack (Australia 1920–99), *Two typists* 1955; *Nude with dressing gown* 1967, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Angela Brennan (born Australia 1960), *Fantasia No 1* 2000, oil on canvas. Presented through the NGV Foundation by Robert Gould, Founder Benefactor, 2004

Joseph Brown (born Poland 1918, arrived Australia 1933), *Three vertical stripes* (1977); *Untitled* 1986 oil on canvasboard; *Red and green fields* 1993, synthetic polymer paint on canvasboard; *Untitled* 1997; *Geometric abstract* 1998; *Untitled* 2004, synthetic polymer paint on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Rupert Bunny (Australia 1864–1947, lived in Europe 1884–1933), *Mermaids dancing* (1896); *Chattering* (c. 1908), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Louis Buvelot (born Switzerland 1814, arrived Australia 1865, died 1888), *At Point Nepean* 1875; *(Bush track, Dromana)* 1875, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

J. H. Carse (born Scotland c. 1818, arrived Australia c. 1867, died 1900), *(The Weatherboard Falls, Blue Mountains)* 1876, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Thomas Clark (born England c. 1814, arrived Australia c. 1852, died 1883), *(The Upper Falls on the Wannon)* 1867, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Noel Counihan (born Australia 1913–86), *(The lady with the fox fur coat)* 1942, oil on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

David Davies (born Australia 1864, lived in Europe 1897–1939, died England 1939), *John Dougherty* (1895), oil on canvas on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Roy de Maistre (born Australia 1894, lived in England 1928–68, died England 1968), *(Syncromy, Berry's Bay)* 1919, oil on plywood; *Reclining figure* 1933, oil on cardboard; *Abstract composition* 1936, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Robert Dowling (England 1827–86, lived in Australia 1834–57, 1884–86), *Miss Annie Ware* 1882, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Russell Drysdale (born England 1912, arrived Australia 1923, died 1981), *Tree form* (1945), oil on canvas on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Ian Fairweather (born Scotland 1891, arrived Australia 1934, died 1974), *(Two Philippine children)* (1935), oil on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Adrian Feint (Australia 1894–1971), *The Illawarra flame tree* 1941, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Thomas Flintoff, attributed to (born England c. 1809, arrived Australia 1853, died 1891), *J. G. Ware* (c. 1865), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

G. F. Folingsby (born Ireland 1828, arrived Australia 1879, died 1891), *Autumn* (c. 1882), oil on canvas on wood panel. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

E. Phillips Fox (Australia 1865–1915, lived in France 1887–c. 1892, 1901–13), *(Studio, Charterisville)* (c. 1900), oil on cedar panel; *(Mother and child)* 1908, oil on canvas; *The bathers* (1912), oil on canvas on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

William Frater (born Scotland 1890, arrived Australia 1913, died 1974), *The artist's wife* 1915, oil on canvas on plywood. The Joseph

Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Leonard French (born Australia 1928), *Death and transfiguration* 1958–59, enamel paint on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Donald Friend (Australia 1915–89, lived in Nigeria 1938–40, Sri Lanka 1957–61, Indonesia 1968–79), *The Clarence from Yulgilbar* (1963), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

James Gleeson (born Australia 1915), *The Siamese moon* 1952, dated 1951, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004; *Icons of hazard; Rising to the night* 2001, oil on canvas. Presented through the NGV Foundation by the artist, Governor, 2004

John Glover (born England 1767, arrived Australia 1831, died 1849), *A mountain torrent* (c. 1837), oil on canvas on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

W. B. Gould (born England 1803, arrived Australia 1827, died 1853), *(Flowers and fruit)* 1842, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Henry Gritten (born England 1818, arrived Australia 1853, died 1873), *Melbourne from the Botanic Gardens* 1865, oil on canvas on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Bernard Hall (England 1859–1935, lived in Australia 1892–1934), *Study for The Quest* (c. 1905); *The marble staircase, Public Library* (1925), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Melinda Harper (born Australia 1965), *Untitled* 2000, oil on canvas. Presented through the NGV Foundation by Robert Gould, Founder Benefactor, 2004

Hans Heyesen (born Germany 1877, arrived Australia c. 1884, died 1968), *A cottage bunch* 1930, oil on canvas. Gift from the L. W. Thompson Collection, 2004

Kenneth Hood (Australia 1928–2002), *(Male figure and harbour)* (c. 1951–54), oil on glass; *Untitled* 1959; *Untitled* 1960, oil on composition board. Presented through the NGV Foundation from the Bequest of Kenneth Hood, Founder Benefactor, 2004; *Fruit and flowers* 1964, oil on composition

board. Bequest of Elizabeth Summons MBE, 2004

George W. Lambert (born Russia 1873, arrived Australia 1887, lived in Europe and the Middle East 1900–21, died 1930), *Self-portrait* (1906), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Daryl Lindsay (Australia 1889–1976), *Landscape, Myrniong* (c. 1930), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Sid Long (born Australia 1871, lived in England 1910–21, 1952–55, died England 1955), *(Farm landscape)* 1905, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Longstaff (Australia 1862–1941, lived in Europe 1887–95, 1901–20), *(Farm, Belle-Île)* (c. 1889), oil on canvas on wood panel. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004; *Mrs Henry Thompson* 1924, oil on canvas. Gift from the L. W. Thompson Collection, 2004

Arthur Loureiro (Portugal 1853–1932, lived in Australia 1884–1904), *An autumn morning* 1893, oil on canvas on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Robert MacPherson (born Australia 1937), *Untitled* 1977, enamel paint on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Conrad Martens (born England 1801, arrived Australia 1835, died 1878), *Ford at the Wollondilly* 1839, oil on wood panel. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Frederick McCubbin (Australia 1855–1917), *Mary* (1891), oil on canvas on plywood; *Autumn memories* 1899, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Max Meldrum (born Scotland 1875, arrived Australia 1889, lived in France 1900–11, 1926–31, died 1955), *Interior* (c. 1943), oil on canvas on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Godfrey Miller (born New Zealand 1893, arrived Australia 1918, lived in England 1929–31, 1933–39, died 1964), *Still life with jug* (1949–54); *Trees in quarry* (1961–63), pen and ink and oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Sidney Nolan (born Australia 1917, lived in England 1953–92, died England 1992), *(St Kilda)* (c. 1942), oil and enamel paint on cardboard; *Unnamed ridge, Central Australia* 1949; *Crucifix, southern Italy* 1955, oil and enamel paint on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Vic O'Connor (born Australia 1918), *After market* 1944, oil on board. Presented through the NGV Foundation by William Nuttall and Annette Reeves, Governors, 2004

John Olsen (born Australia 1928, lived in Europe 1956–60, England and United States 1965–68), *Granada* 1959, oil on canvas; *Man absorbed in landscape* 1966, oil on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Stanislaus Ostojka-Kotkowski (born Poland 1922, arrived Australia 1949, died 1994), *The planet* 1966, paper collage and synthetic polymer paint on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Passmore (Australia 1904–84, lived in England 1933–50), *Millers Point* (c. 1953); *Shag on scratch* (c. 1959), oil on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Perceval (Australia 1923–2000), *(Boy with a kite, Fitzroy)* 1943, oil on composition board; *(Potato field)* 1948, oil on canvas on composition board; *Floating dock and tugboats* 1956, oil on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Rosslynd Piggott (born Australia 1958), *Italy* 1988, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

W. C. Piguenit (Australia 1836–1914), *A winter evening, Lane Cove* (1888), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Margaret Preston (Australia 1875–1963, lived in Europe 1904–07, 1912–19), *Flannel flowers* 1938, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Peter Purves Smith (Australia 1912–1949), *(The pond, Paris)* (c. 1938); *(Vase with flowers)* (c. 1940); *(Double head)* 1947, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Hugh Ramsay (born Scotland 1877, arrived Australia 1878, died 1906), *Self-portrait* (1904), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Tom Roberts (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931), *(A Moorish doorway)* 1883, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Thomas Robertson (born Scotland 1819, lived in Australia 1853–62, died Japan 1873), *Hobson's Bay* (1860), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Charles Rolando (born Italy 1844, arrived Australia 1885, died 1893), *(Landscape with rainbow)* (c. 1889), oil on canvas. Gift from the L. W. Thompson Collection, 2004

William Rowell (Australia 1898–1946), *(Horses and binder)* (c. 1925), oil on plywood. Gift from the L. W. Thompson Collection, 2004

John Russell (Australia 1858–1930, lived in Europe 1881–1921), *Almond tree in blossom (Amandier en fleurs)* (c. 1887), oil on gold ground on canvas on plywood; *Peonies and head of a woman* (c. 1888); *Rough sea, Belle-Île* 1900, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Gareth Sansom (born Australia 1939), *Construction one* 2002, oil, enamel, alkyd resin and marble dust on canvas. Presented through the NGV Foundation by David and Sonya Payes, Member, 2004

Jeffrey Smart (born Australia 1921, lived in Italy 1965–), *Rooftops* (1968–69), oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Grace Cossington Smith (Australia 1892–1984), *Kuringai Avenue* 1943, oil on composition board. The Joseph Brown Collection. Presented through the NGV

Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Arthur Streeton (Australia 1867–1943, lived in England 1897–1919), *Tambourine* 1891, oil on tambourine; *Scheherazade* 1895, oil on cedar panel; (*Sydney Harbour*) 1895, oil on wood panel on wood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004; *View from alpine road* (1929), oil on wood panel. Gift from the L. W. Thompson Collection, 2004

Howard Taylor (Australia 1918–2001), *Landscape unfolding* 1984, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Imants Tillers (born Australia 1950), *Anything goes: War of the world* 1982, charcoal on canvasboard on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Albert Tucker (Australia 1914–99, lived in Europe and United States 1947–60), *Explorer and parrot* 1960, oil and polyvinyl acetate on composition board. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004; *City* 1973, synthetic polymer paint on canvas. Presented through the NGV Foundation by Barbara Tucker, Founder Benefactor, 2004

Unknown, (*Figures on a hillside, twilight*) (1890s), oil on canvas on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Peter Upward (Australia 1932–83, lived in England 1962–71), *September tablet* 1961, synthetic polymer paint and polyvinyl acetate on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Danila Vassilieff (born Russia 1897, arrived Australia 1923, lived in South America and West Indies 1929–34, died 1958), (*The buffet*) 1934, oil on canvas on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Eugène von Guérard (born Austria 1811, lived in Australia 1852–82, died England 1901), *Yalla-y-Poora* 1864, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Roland Wakelin (born New Zealand 1887, arrived Australia 1912, died 1971), *On Ball's Head* 1919, oil on plywood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph

Brown AO OBE, Honorary Life Benefactor, 2004

Wes Walters (born Australia 1928), *Dr Joseph Brown* 1983, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Brett Whiteley (Australia 1939–92, lived in England 1960–67), *Still life with cornflowers* 1976, oil on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Fred Williams (Australia 1927–82), *Cricketer* 1955, oil on composition board; *Echuca landscape* 1962, oil and tempera on composition board; *Dark hillside* (1967, dated 1964), oil and tempera on canvas. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Dora Wilson (born England 1883, arrived Australia 1884, died 1946), *Princes Street, Edinburgh* (c. 1930), oil on canvasboard. Gift from the L. W. Thompson Collection, 2004

Purchases

Jon Cattapan (born Australia 1956), *The Melbourne panels* 2003, oil on canvas. Commissioned through the NGV Foundation by The Hugh D. T. Williamson Foundation, Founder Benefactor, 2003

Sidney Nolan (born Australia 1917, lived in England 1953–92, died England 1992), *Temptation of St Anthony* 1952, oil and enamel paint on composition board. Purchased through the NGV Foundation with the assistance of an anonymous donor, and the proceeds of The Impressionists Gala Dinner at NGV International, 2004

Tom Roberts (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931), *Edward Trenchard* (1890), oil on canvas. Purchased, 2003

Photography

Gifts

Joseph Brown (born Poland, arrived Australia 1933), *Brett Whiteley's studio* 1988, type C photograph. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Bertram Eaton (born England 1881, arrived Australia 1889, died 1966), *Horses* 1928, gelatin silver photograph. Gift from the estate of Edith Melva Thompson, 2003

Patricia Piccinini (born Sierra Leone 1965, arrived Australia 1972), *Desert riders, the mountain* 2000 from the *Desert riders* series 2000, type C photograph. Presented through the NGV Foundation by Fraser Hopkins, Member, 2004

Geoffrey Powell Australia 1918–89), *No title (Clair Simpson with violin)* (1942),

gelatin silver photograph. Gift of Mark Wells, 2003

Athol Shmith (Australia 1914–90), *No title (Lois Simpson seated with cello)* (1944), gelatin silver photograph. Gift of Mark Wells, 2003

Purchases

Brook Andrew (Wiradjuri born 1970), *Tensio (Currawongs and snake)* 2002, printed 2003, cibachrome photograph. Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2004

Pat Brassington (born Australia 1942), *Untitled* 1994, gelatin silver photograph. Purchased, 2003

Max Dupain (Australia 1911–92), *Discus thrower; Ballet (Emmy Towsey and Evelyn Ippen, Bodenweiser dancers performing Waterlilies)* (c. 1939), gelatin silver photograph. Purchased, 2003

Joyce Evans (born Australia 1929), *Robert Jacks, Victor Majzner and Leslie Dumbrell* 1986, printed 2002; *Lin Onus* 1991, printed 2002; *Mark Strizic at his studio in Wallan, Victoria* 1984, printed 2002, gelatin silver photograph. Purchased, 2003

Sue Ford (born Australia 1943), *Gestation; Submerge* 2003 from the *Continuum* series 2003, Pegasus print. Purchased, 2004

William Millington Nixon (Australia 1814–93), *No title (Family portrait)* (c. 1855), daguerreotype, gold, leather, brass, metal, velvet, glass (case), gold and hand colouring. Purchased, 2004

Tom Roberts, attributed to (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931), *Brocklesby shed, Corowa* (c. 1900), gelatin silver photograph. Purchased from public donations, 2004

Prints and Drawings

Prints

Gifts

George Baldessin (born Italy 1939, arrived Australia 1949, died 1978), *Personage with striped dress II* 1968, etching, aquatint, drypoint, foul bite and plate tone on cream paper on cardboard, edition of 25. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Nick Bleasel (born Australia 1961), *Gambling will set you free; Give war a chance; Love means never having to say you're sorry* 2003, computer generated print, ed. 1/20; *Monkey see, monkey do* 2003, colour photo-screenprint. Presented through the NGV Foundation by John McPhee, Member, 2004

Arthur Boyd (Australia 1920–99), *The sea journey* 1996, etchings (suite of 8).

Presented through the NGV Foundation by Yvonne Boyd, Member, 2004

Thomas Shotter Boys (England 1803–74) George French Angas, after, *The city and harbour of Sydney, from near Vaucluse* 1852, hand-coloured colour lithograph. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Mike Brown (Australia 1938–97), *I wandered lonely as a cloud, um, whatsa next line* 1972, colour photo-screenprint. Presented through the NGV Foundation by John McPhee, Member, 2004

Benjamin Duterrau (born England 1767, arrived Australia 1832, died 1851), *The conciliation* 1835, etching. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Brent Harris (born New Zealand 1956, arrived Australia 1981), *The Untimely no.3* 1998; *The Untimely no.7* 1998, colour woodcut on Japanese paper, ed. 11/20. Presented through the NGV Foundation from the Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings, Fellow, 2004

Louis Kahan (born Austria 1905, arrived Australia 1947, died 2002), *Australian imagination XVII* (1973), colour offset lithograph on cream paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John W. Lewin (born England 1770, arrived Australia 1800, died 1819), *The Tree creeper* (1822) plate 25 from *A Natural History of the Birds of New South Wales* (1838/75), hand-coloured engraving on cream paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Colin Little (born Australia 1952–82), *He lies and he knows he lies* (1980s), colour-screenprint on pink paper. Presented through the NGV Foundation by John McPhee, Member, 2004

Joseph Lycett (England c. 1775–1828, lived in Australia 1814–22), *Distant view of Hobart Town, Van Diemen's Land, from Bluffhead* 1825, in *Views of Australia: or New South Wales & Van Diemen's Land Delineated in Fifty Views with Descriptive Letter Press* 1824–25, hand-coloured aquatint and etching. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Marie McMahon (born Australia 1953), *You are standing on Aboriginal land* 1984, colour screenprint. Presented through the NGV Foundation by John McPhee, Member, 2004

Carol Porter (born Australia 1948), *Brmm Brmm* 1995, colour photo-screenprint, ed. 119/185. Presented through the NGV Foundation by John McPhee, Member, 2004

Thomas Prattent, engraver (active in England late 18th century) Robert Cleveley, after, *View in Port Jackson* 1789, hand-coloured engraving. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Margaret Preston (Australia 1875–1963, lived in Europe 1904–07, 1912–19), *Middle Harbour* (1946), monotype on paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Walter Preston, engraver (born England 1777, arrived Australia 1812, died after 1821) John Eyre, after *Port Jackson Harbour, in New South Wales, with a distant view of the Blue Mountains* 1812, hand-coloured engraving on lined paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Thea Proctor (Australia 1879–1966, lived in England 1903–12, 1914–21), *Woman with fans* (c. 1930), woodcut on Japanese paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Tom Roberts (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931), *Louis Buvelot* (1886), etching, aquatint, plate tone and spit etching printed in brown ink on buff paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Ryrie (born Australia 1961), *Narcissus* 2002, colour linocut, ed. 1/40. Anonymous gift, 2004

Ethel Spowers (Australia 1890–1947, lived in England and France 1921–24), *The works, Yallourn* 1933, colour linocut, ed. 3/50. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Eveline Syme (born England (of Australian parents) 1888, lived in Europe 1923–31, died 1961), *The bay* 1933, colour linocut on Japanese paper, ed. 11/25. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Fred Williams (Australia 1927–82), *(Untitled)* (c. 1958), relief etching; *Landscape* 1961, aquatint and engraving printed in sepia ink (on zinc), JM188, 1 of 2 states ed. 13/25-2; *Sherbrooke Forest number 1* 1961, engraving and aquatint (on

copper), JM186, III of 23 states, proof B; *Sherbrooke Forest number 1* 1961, engraving and aquatint (on copper), JM186, X of 23 states, counterproof B; *Sherbrooke Forest number 1* 1961, engraving and aquatint (on copper), JM186, XII of 23 states, proof A; *Sherbrooke Forest number 1* 1961, engraving and aquatint (on copper), JM186, XIII of 23 states, proof A; *Sherbrooke Forest number 1* 1961, engraving and aquatint (on copper), JM186, XIV of 23 states, ed. 1/9; *Sherbrooke Forest number 1* 1961, engraving and aquatint (on copper), JM186, XV of 23 states, ed. 2/50; *Sherbrooke Forest number 1* 1961, engraving, aquatint and rough biting printed in sepia ink (on copper), JM186, XVI of 23 states, proof A; *Sherbrooke Forest number 1* 1961, engraving, aquatint, rough biting and drypoint printed in sepia ink (on copper), JM186, XVII of 23 states, proof A; *Sherbrooke Forest number 1* 1961, engraving, aquatint, rough biting and drypoint printed in sepia ink (on copper), JM186, XVIII of 23 states, proof A; *Sherbrooke Forest number 1* 1961, engraving, aquatint, rough biting and drypoint printed in brown ink (on copper), JM186, XIX of 23 states, counterproof A; *Sherbrooke Forest number 1* 1961, engraving, aquatint, rough biting and drypoint printed in brown ink (on copper), JM186, XX of 23 states, proof A; *Sherbrooke Forest number 1* 1961, engraving, aquatint, rough biting and drypoint printed in brown ink (on copper), JM186, XXI of 23 states, counterproof A; *Sherbrooke Forest number 1* 1961, engraving, aquatint, rough biting and drypoint printed in brown ink (on copper), JM186, XXII of 23 states, proof A; *Sherbrooke Forest number 1* 1961, engraving, aquatint, rough biting and drypoint printed in brown ink (on copper), JM186, XXII of 23 states, counterproof A; *Sherbrooke Forest number 2* 1961, engraving and aquatint (on copper), JM187, III of 8 states, ed. 6/8; *Sherbrooke Forest number 2* 1961, engraving and aquatint (on copper), JM187, III of 8 states, counterproof 8/8; *Sherbrooke Forest number 2* 1961, engraving and aquatint (on copper), JM187, IV of 8 states, counterproof 17/25; *Fallen tree* 1962, etching, engraving and aquatint (on copper), JM192, I of 4 states, proof A; *Fallen tree* 1962, etching, engraving, aquatint and drypoint (on copper), JM192, II of 4 states, proof A; *Fallen tree* 1962, etching, engraving, aquatint and drypoint printed in sepia ink (on copper), JM192, III of 4 states, ed. 34/35; *Forest at Almerston number 1* 1962, aquatint, engraving and drypoint (on copper), JM189, II of 3 states,

ed. 3/8; *Forest at Almerston number 1* 1962, aquatint, engraving and drypoint on grey paper (on copper), JM189, III of 3 states, ed. 17/20; *Forest at Almerston number 2* 1962, aquatint, etching, engraving and drypoint (on copper), JM190, III of 4 states, proof C; *Landscape diptych number 2* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM203, I of 9 states, proof A; *Landscape diptych number 2* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM203, II of 9 states, proof A; *Landscape diptych number 2* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM203, III of 9 states, proof A; *Landscape diptych number 2* 1962, sugar aquatint, engraving and drypoint (on zinc), JM203, VI of 9 states, proof A; *Landscape diptych number 2* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM203, VIII of 9 states, proof A; *Landscape diptych number 2* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on 2 zinc plates), JM203, IX of 9 states, ed. 3/45; *Landscape panel number 1* 1962, sugar aquatint and engraving printed in sepia ink (on zinc), JM200A, II of 3 states, proof A; *Landscape panel number 1* 1962, sugar aquatint, engraving and drypoint (on zinc), JM200A, III of 3 states, counterproof 1/8; *Landscape panel number 1* 1962, sugar aquatint, engraving and drypoint (on zinc), JM200A, III of 3 states, trimmed impression; *Landscape panel number 3* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM200C, I of 3 states, ed. 3/30; *Landscape panel number 3* 1962, sugar aquatint, engraving and drypoint on blue paper (on zinc), JM200C, III of 3 states, ed. 19/22; *Landscape panel number 3* 1962, sugar aquatint, engraving and drypoint (on zinc), JM200C, III of 3 states, counterproof 1/6; *Landscape panel number 4* 1962, aquatint, drypoint and engraving printed in sepia ink (on copper), JM201A, I of 2 states, proof A; *Landscape panel number 4* 1962, aquatint, drypoint and engraving (on copper), JM201A, II of 2 states, proof B; *Landscape panel number 4* 1962, aquatint, drypoint and engraving (on copper), JM201A, II of 2 states, counterproof 5/6; *Landscape panel number 5* 1962, aquatint, drypoint and engraving printed in sepia ink (on copper), JM201B, III of 5 states, ed. 4/20; *Landscape panel number 5* 1962, aquatint, drypoint and engraving (on copper), JM201B, IV of 5 states, proof A; *Landscape panel number 5* 1962, aquatint, drypoint and engraving on blue-grey paper (on copper), JM201B, V of 5 states, ed. 21/22; *Landscape panel number 6* 1962, aquatint, engraving and drypoint printed in sepia ink (on copper), JM201C, I of 4 states, trimmed impression; *Landscape panel number 6* 1962, aquatint, engraving and drypoint

printed in sepia ink (on copper), JM201C, III of 4 states, ed. 10/20; *Landscape panel number 6* 1962, aquatint, engraving and drypoint (on copper), JM201C, IV of 4 states, proof D; *Landscape panel number 6* 1962, aquatint, engraving and drypoint printed in red ink (on copper), JM201C, IV of 4 states, proof A; *Landscape panel number 6* 1962, aquatint, engraving and drypoint printed in sepia ink (on copper), JM201C, IV of 4 states, trimmed impression; *Landscape panel number 6* 1962, aquatint, engraving and drypoint (on copper), JM201C, IV of 4 states, counterproof 3/6; *Landscape panel number 7* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM203A, IX of 9 states, ed. 15/35; *Landscape panel number 8* 1962, sugar aquatint, engraving and drypoint (on zinc), JM203B, IX of 9 states, proof C; *Landscape panel number 8* 1962, sugar aquatint, engraving and drypoint (on zinc), JM203B, IX of 9 states, ed. 4/35; *Landscape panel number 8* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM203B, IX of 9 states, ed. 8/10; *Landscape panel number 9* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on zinc), JM204A, only state, proof A; *Landscape panel number 10* 1962, aquatint, engraving, drypoint and flat biting on grey paper (on zinc), JM205, II of 2 states, ed. 5/24; *Landscape quartette* 1962, sugar aquatint, resin aquatint, engraving and drypoint printed in sepia from 4 plates (two copper, two zinc), JM202, I of 2 states, proof A; *Landscape triptych number 1* 1962, sugar aquatint, engraving and drypoint printed in sepia ink (on 3 zinc plates), JM200, II of 4 states, proof A; *Landscape triptych number 1* 1962, sugar aquatint, engraving and drypoint (on 3 zinc plates), JM200, IV of 4 states, ed. 35/65; *Landscape triptych number 2* 1962, aquatint, engraving and drypoint printed in sepia ink (on 3 copper plates), JM201, I of 5 states, proof A; *Saplings* 1962, aquatint, drypoint and engraving (on copper), JM191, VIII of 9 states, ed. 5/10; *Sherbrooke Forest number 4* 1962, aquatint and etching (on zinc), JM195, I of 3 states, ed. 11/12; *Sherbrooke Forest number 4* 1962, aquatint and etching (on zinc), JM195, II of 3 states, counterproof A; *Sherbrooke Forest number 4* 1962, aquatint and etching on grey paper (on zinc), JM195, III of 3 states, ed. 3/9; *Sherbrooke Forest number 5* 1962, aquatint, drypoint and engraving printed in sepia ink (on zinc), JM196, I of 2 states, proof B; *Sherbrooke Forest number 5* 1962, aquatint, drypoint, engraving and flat biting on grey paper (on zinc), JM196, II of 2 states, ed. 1/12; *Sherbrooke Forest number 6* 1962, aquatint, engraving and drypoint printed in sepia ink (on copper), JM197, only state, ed. 9/10; *Sherbrooke Forest number 7* 1962, aquatint, engraving and drypoint printed in sepia ink (on copper), JM198, I of 2 states, ed. 1/15; *Sherbrooke Forest number 8* 1962, aquatint, etching, drypoint and engraving (on brass),

JM199, IV of 4 states, ed. 2/22; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, I of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, II of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, III of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, IV of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, V of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, VI of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, VII of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, VIII of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, X of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, XI of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, XII of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint (on zinc), JM208, XIII of 18 states, proof A; *Knoll in the You Yangs* 1963–64, aquatint, engraving and drypoint touched with ink (on zinc), JM208, XVII of 18 states, proof; *You Yangs landscape number 1* 1963–64, aquatint, engraving and drypoint (on copper), JM206, I of 5 states, proof A; *You Yangs landscape number 1* 1963–64, aquatint, engraving and drypoint (on copper), JM206, II of 5 states, proof A; *You Yangs pond* 1963–64, etching, aquatint, engraving and drypoint printed in sepia ink (on copper), JM207, V of 8 states, proof A; *You Yangs landscape number 2* 1963–66, etching, aquatint, drypoint and plate tone (on copper), JM209, I of 5 states, proof A; *You Yangs landscape number 2* 1963–66, etching, engraving, drypoint and plate tone (on copper), JM209, II of 5 states, proof C; *You Yangs landscape number 2* 1963–66, etching, engraving, drypoint and plate tone (on copper), JM209, III of 5 states, proof E; *You Yangs landscape number 2* 1963–66, etching, engraving, drypoint and plate tone (on copper), JM209, V of 5 states, ed. 5/14; *Gil Jamieson painting at Lysterfield* 1965, etching, fowl bite and plate tone (on copper), JM233, I of 2 states, proof 1/3; *Gil Jamieson painting at Lysterfield* 1965, etching and fowl bite (on copper), JM233, II of 2 states, ed. 25/25; *Circle landscape, Upwey* 1965–66, etching, flat biting, engraving and drypoint touched with printing ink (on zinc), JM221, II of 5 states, ed. 9/9; *Decorative panel, You Yangs number 1* 1965–66, etching, drypoint and flat biting (on copper), JM212, I of 2 states, ed. 2/22; *Decorative panel, You Yangs number 1* 1965–66, etching, drypoint, flat biting and mezzotint rocker on grey paper (on copper),

JM212, II of 2 states, ed. 20/20; *Decorative panel, You Yangs number 1* 1965–66, etching, drypoint, flat biting and mezzotint rocker (on copper), JM212, II of 2 states, counterproof 2/14; *Decorative panel, You Yangs number 2* 1965–66, etching, engraving, aquatint, drypoint and flat biting (on copper), JM213, I of 2 states, ed. 7/22; *Decorative panel, You Yangs number 3* 1965–66, etching, engraving and flat biting (on copper), JM214, I of 2 states, ed. 15/30; *Decorative panel, You Yangs number 3* 1965–66, etching, engraving, flat biting and mezzotint rocker on grey paper (on copper), JM214, II of 2 states, ed. 23/25; *First variation of You Yangs landscape number 1* 1965–66, etching and engraving (on copper), JM210, I of 3 states, proof A; *First variation of You Yangs landscape number 1* 1965–66, etching and engraving (on copper), JM210, I of 3 states, counterproof A; *First variation of You Yangs landscape number 1* 1965–66, etching, engraving and drypoint (on copper), JM210, II of 3 states, ed. 22/30; *Forest of gum trees* 1965–66, etching and flat biting touched with pencil (on zinc), JM237, II of 5 states, proof 6/7; *Forest of gum trees* 1965–66, etching, flat biting, mezzotint rocker touched with printing ink (on zinc), JM237, III of 5 states, ed. 1/6; *Gum trees in landscape, Lysterfield* 1965–66, etching, aquatint, sugar aquatint and drypoint (on copper), JM223, IV of 4 states, ed. 2/8; *Hillock, Lysterfield* 1965–66, sugar aquatint, engraving and rough biting (on copper), JM222, I of 3 states, proof A; *Hillock, Lysterfield* 1965–66, sugar aquatint, engraving, aquatint, drypoint and mezzotint rocker (on copper), JM222, II of 3 states, ed. 5/12; *Hillock, Lysterfield* 1965–66, sugar aquatint, engraving, aquatint and drypoint (on copper), JM222, II of 3 states proof 2/3; *Hillside number 1* 1965–66, etching, aquatint and drypoint (on copper), JM224, I of 3 states, proof A; *Hillside number 1* 1965–66, etching, aquatint, drypoint and mezzotint rocker (on copper), JM224, II of 3 states, ed. 21/25; *Hillside number 2* 1965–66, etching, flat biting, drypoint and mezzotint rocker printed on blue paper (on zinc), JM240, III of 3 states, ed. 2/18; *Hillside number 2* 1965–66, etching, flat biting, drypoint and mezzotint rocker (on zinc), JM240, III of 3 states, ed. 3/18; *Hummock and gum tree* 1965–66, etching, aquatint, engraving and drypoint on grey paper (on copper), JM220, I of 4 states, proof A; *Hummock and gum tree* 1965–66, etching, aquatint, engraving and drypoint (on copper), JM220, III of 4 states, counterproof A; *Hummock and gum tree* 1965–66, etching, aquatint, engraving and drypoint (on copper), JM220, IV of 4 states, ed. 10/10; *Hummock and gum tree* 1965–66, etching, aquatint, engraving and drypoint on grey paper (on copper), JM220, IV of 4 states, counterproof A; *Landscape in Upwey* 1965–66, etching,

engraving and foul bite (on copper), JM216, I of 3 states, proof A; *Landscape in Upwey* 1965–66, etching, engraving and drypoint (on copper), JM216, II of 3 states, proof B; *Landscape with green cloud and owl* 1965–66, etching, aquatint and drypoint (on copper), JM232, II of 2 states, ed. 12/22; *Lysterfield landscape number 1* 1965–66, etching and engraving (on copper), JM215, I of 3 states, proof C; *Lysterfield landscape number 1* 1965–66, etching, engraving and drypoint touched with pencil (on copper), JM215, II of 3 states, ed. 11/30; *Lysterfield landscape number 1* 1965–66, etching, engraving and drypoint (on copper), JM215, III of 3 states, ed. 25/25; *Mountain landscape number 2* 1965–66, etching, engraving, rough biting and mezzotint rocker (on copper), JM241, I of 2 states, proof A; *Oval landscape* 1965–66, sugar aquatint, engraving and drypoint on grey paper (on zinc), JM242, V of 5 states, ed. 11/18; *Ponds, Lysterfield* 1965–66, sugar aquatint, engraving and flat biting (on copper), JM225, II of 3 states, 1/16; *Scrub at Lilydale* 1965–66, etching and plate tone (on copper), JM227, I of 4 states, proof A; *Scrub at Lilydale* 1965–66, etching, engraving, drypoint and plate tone (on copper), JM227, II of 4 states, proof C; *Scrub at Lilydale* 1965–66, etching, engraving and drypoint (on copper), JM227, III of 4 states, proof D; *Second variation of You Yangs landscape number 1* 1965–66, etching and drypoint on grey paper (on copper), JM211, II of 2 states, ed. 17/21; *Upwey landscape number 1* 1965–66, etching and engraving (on copper), JM217, I of 3 states, proof B; *Upwey landscape number 1* 1965–66, etching and engraving (on copper), JM217, I of 3 states, proof B; *Upwey landscape number 1* 1965–66, etching, engraving, drypoint and flat biting (on copper), JM217, II of 3 states, ed. 12/30; *Upwey landscape number 1* 1965–66, etching, engraving, drypoint and flat biting on grey paper (on copper), JM217, III of 3 states, ed. 5/14; *Upwey landscape number 2* 1965–66, etching, aquatint, rough-biting and mezzotint rocker (on copper), JM228, I of 4 states, proof A; *Upwey landscape number 2* 1965–66, etching, aquatint, rough-biting, mezzotint rocker and drypoint (on copper), JM228, III of 4 states, counterproof 2/5; *Upwey landscape number 5* 1965–66, etching, aquatint, rough biting and engraving (on copper), JM231, I of 3 states, proof D; *You Yangs landscape number 3* 1965–66, drypoint and rough biting touched with ink (on copper), JM218, I of 3 states, proof A; *You Yangs landscape number 3* 1965–66, drypoint and rough biting touched with ink (on copper), JM218, I of 3 states, counterproof A; *You Yangs landscape number 3* 1965–66, drypoint, etching, flat biting and mezzotint rocker on blue paper (on copper), JM218, III of 3 states, ed. 3/15; *Chopped trees, Lysterfield* 1966–67, etching, aquatint, drypoint and flat biting (on

zinc), JM245, only state, proof; *Cannons Creek, panel VII* 1972, etching, foul biting, roulette and engraving (on zinc), JM268, I of 2 states, proof 1/4; *Glass House Mountains, panel VI* 1972, etching, aquatint, roulette, engraving and foul biting (on zinc), JM267, I of 2 states, proof; *Glass House Mountains, panel VI* 1972, etching, aquatint, roulette, engraving, foul biting, drypoint and plate tone printed in gamboge (on zinc), JM267, II of 2 states, proof 1/3; *Lysterfield I* 1972, etching, foul biting, flat biting and engraving touched with pencil (on copper), JM259, I of 4 states, proof; *Lysterfield I* 1972, etching, foul biting, flat biting, polishing and engraving (on copper), JM259, II of 4 states, proof 4/4; *Lysterfield I* 1972, etching, foul biting, flat biting, polishing, engraving, aquatint and roulette printed in brown ink (on copper), JM259, IV of 4 states, proof 3/3; *Murray River, panel I* 1972, etching, roulette, foul biting, polisher and charcoal touched with pencil (on zinc), JM262, II of 2 states, proof; *Murray River, panel II* 1972, etching, foul biting, roulette and engraving (on zinc), JM263, I of 2 states, proof; *Murray River, panel III* 1972, etching, roulette, foul biting and flat biting (on zinc), JM264, I of 2 states, proof 1/1; *Murray River, panel V* 1972, etching, roulette, engraving and plate tone printed in gamboge (on zinc), JM266, II of 2 states, proof 1/1; *Murray River, panel VIII* 1972, etching, roulette, foul biting, engraving and steel buffer (on zinc), JM269, only state, proof; *Murray River, panel VIII* 1972, etching, roulette, foul biting, engraving and steel buffer printed in red ink (on zinc), JM269, only state, proof 2/3; *Murray River, panel IV* 1972–73, etching, foul biting and roulette (on zinc), JM265, I of 4 states, proof; *Murray River, panel IV* 1972–73, etching, foul biting, roulette, drypoint, mezzotint rocker and electric hand-engraving tool printed in gamboge (on zinc), JM265, III of 4 states, proof; *Murray River, panel IV* 1973, etching, foul biting, roulette, drypoint, mezzotint rocker and electric hand-engraving tool printed in brown ink (on zinc), JM265, IV of 4 states, ed. 1/18; *Plenty Gorge* 1973, electric hand-engraving tool, roulette, engraving, drypoint and plate tone (on zinc), JM273, IV of 4 states, ed. 1/22; *Dead possum* 1974, etching, rough biting and drypoint touched with pencil (on copper), JM278, I of 4 states, proof; *Dead possum* 1974, etching, rough biting and engraving touched with pencil (on copper), JM278, II of 4 states, proof; *Forest pond* 1974, aquatint, etching, electric hand-engraving tool and steel buffer (on zinc), JM277, II of 2 states, ed. 1/8; *Kate watching TV* 1974, etching (on copper), JM282, I of 5 states, proof; *Kate watching TV* 1974, etching, aquatint and electric hand-engraving tool (on copper), JM282, III of 5 states, proof 1/2; *Kate watching TV* 1974, etching, aquatint and electric hand-engraving tool (on copper), JM282, III of 5 states, ed. 1/5; *Nude* 1974, electric hand-engraving tool and engraving (on copper),

JM281, I of 3 states, proof 1/4; *Forest pond triptych* 1975, engraving, electric hand-engraving tool, roulette and drypoint (on 3 zinc plates), JM293, II of 2 states, proof 2/2; *Landscape symbols, Cottlesbridge* 1975, engraving, electric hand-engraving tool and drypoint (on zinc), JM289, I of 2 states, proof 1/1; *Pond, Cottlesbridge* 1975, engraving, electric hand-engraving tool and roulette (on zinc), JM288, I of 2 states, proof 1/1; *Road, Cottlesbridge* 1975, foul biting, electric hand-engraving tool, engraving and mezzotint rocker (on zinc), JM286, I of 3 states, proof 1/1; *Road, Cottlesbridge* 1975, foul biting, electric hand-engraving tool, engraving and mezzotint rocker (on zinc), JM286, II of 3 states, proof 1/1; *Cottlesbridge* 1976, engraving, electric hand-engraving tool, roulette and drypoint (on zinc), JM292, I of 2 states, proof 2/2; *Guthega* 1976, electric hand-engraving tool and roulette (on zinc), JM294, I of 2 states, ed. 5/10. Presented through the NGV Foundation by Lyn Williams AM, Honorary Life Benefactor, 2004

Salvatore Zofrea (born Italy 1946, arrived Australia 1956), *The Appassionata Suite* 1999, woodcuts (suite of 100), ed. 11/14. Presented through the NGV Foundation by the artist, Fellow, 2004

Purchases

Mike Parr (born Australia 1945), *AETHER/AWE* 2000–02, screenprint and coloured inks on paper on canvas. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2004

Salvatore Zofrea (born Italy 1946 arrived Australia 1956), *Lovers* 1975, etching, artist's proof. Purchased, 2004

Drawings

Gifts

Rick Amor (born Australia 1948), *Joseph Brown* 1978, black chalk and pencil on cream paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Sam Atyeo (born Australia 1910, lived in France 1936–90, died France 1990), *Little Lonsdale Street* (c. 1950), watercolour. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Charles Blackman (born Australia 1928), *Rooftop* (1953), charcoal. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

E. M. Boyd (Australia 1858–1936, lived in England 1890–94), *Interior with figures, The Grange* 1875, watercolour over pencil on cream paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Brack (Australia 1920–99), *Confrontation* 1978, pen and coloured inks and watercolour; *Joseph Brown* 1980, black chalk. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Dorothy Braund (born Australia 1926), *Joseph Brown with friends* 1976, watercolour over pencil. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Joseph Brown (born Poland 1918, arrived Australia 1933), *Calligraphic abstract* 1990, gouache. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Richard Browne (born Ireland 1776, arrived Australia 1811, died 1824), *Killigrant* (1820), watercolour. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Robert Clinch (born Australia 1957), *Joseph Brown* 1991, pencil and white gouache on grey paper; *The source* 1996, watercolour over pencil. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

William Delafield Cook (born Australia 1936), *Three cabbages* 1977, charcoal and brown pastel. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

William Dobell (Australia 1899–1970), *Joseph Brown* 1967, pencil. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Shay Docking (Australia 1928–1998), *Angophora at Fingal Bay* 1988; *Bonnie Doon hills* 1990, pencil. Gift of the Shay Docking Estate, 2004

Russell Drysdale (born England 1912, arrived Australia 1923, died 1981), *Industrial landscape* 1937, gouache on cream paper; *Hangar, Rose Bay* (1944); *Study for Tree form* (1945), pen and ink and gouache on buff paper on cardboard; *Study for The rabbiters* (1947), pen and ink and coloured inks on cream paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Rah Fizelle (Australia 1891–1964, lived in Europe 1927–31), *Seated figure* (c. 1938), red chalk on buff paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

E. Phillips Fox (Australia 1865–1915, lived in France 1887–c. 1892, 1901–13), *Nude study* 1884, black chalk on cream paper.

The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

S. T. Gill (born England 1818, arrived Australia 1839, died 1880), *A Bendigo mill 1852* (c. 1865), watercolour over pencil on cream paper; *The Flinders Range* (c. 1865–70), watercolour on cream paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Hans Heysen (born Germany 1877, arrived Australia c. 1884, died 1968), *Pewsey Valley* 1933, watercolour over pencil; *(Flinders Ranges landscape)* 1956, watercolour, charcoal and coloured pastel over pencil. Gift from the L. W. Thompson Collection, 2003

Louis Kahan (born Austria 1905, arrived Australia 1947, died 2002), *Joseph Brown* (c. 1973), pencil on sanguine paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Conrad Martens (born England 1801, arrived Australia 1835, died 1878), *Aboriginal camp site* (c. 1840), watercolour on paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Florence Martin (Australia 1908–1984) *The dream pedlar; On Mushroom Hill; (On the beach)* (1930s), watercolour over pencil. Gift from the L. W. Thompson Collection, 2003

Kathleen Martin (active in Australia 20th century), *Coc d'or* (1930s), watercolour; *Flight* (1930s), watercolour over pencil; *The merchant's three daughters* (1930s), watercolour. Gift from the L. W. Thompson Collection, 2003

John Mather (born Scotland 1848, arrived Australia 1878, died 1916), *Evening, Brighton Beach* 1897, watercolour on paper on canvas. Gift from the L. W. Thompson Collection, 2003

Mary Cockburn Mercer (born Scotland (of Australian parents) 1882, lived in Europe and French Polynesia c. 1900–38, France c. 1952–63, died France 1963), *(Two women)* (c. 1940), watercolour over pencil on buff paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Allan Mitelman (born Poland 1946, arrived Australia 1953), *Untitled* 1990, watercolour. Presented through the NGV Foundation by the artist, Member, 2004; *Untitled* 1993, watercolour. Gift of Ross Phillips, 2004; *Untitled* 2001; *Untitled* 2002, synthetic polymer paint on paper. Presented through the NGV Foundation by the artist, Member, 2004

Vic O'Connor (born Australia 1914), *Study for Refugees* 1941, dated 1943–44, wax crayon on buff paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Mike Parr (born Australia 1945), *The arm of the Cyclops* 1986, charcoal and red chalk. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Skinner Prout (England 1806–76, lived in Australia 1840–48), *Fern Tree Gully, Table Mountain, Hobart Town, Van Diemen's Land* 1844, watercolour on paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Lloyd Rees (Australia 1895–1988), *Waverton* 1932, pencil. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Russell (Australia 1858–1930, lived in Europe 1881–1921), *Dofia Peppa Mattiocco* 1886, red chalk on buff paper; *Portofino* (c. 1915), watercolour over pencil on paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Arthur Streeton (Australia 1867–1943, lived in England 1897–1919), *Arthur Streeton letter to Tom Roberts* 1891, pen and ink, pencil. Purchased from public donations, 2004; *Jumpers at work, Blue Mountains* 1891, watercolour and gouache over pencil. Gift from the L. W. Thompson Collection, 2003

William Strutt (England 1825–1915, lived in Australia 1850–62), *Academic nude* 1838/39, charcoal and pencil. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Jane Sutherland (born United States 1853, arrived Australia 1864, died 1928), *The creek* (c. 1895), coloured pastel on grey paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Albert Tucker (Australia 1914–99, lived in Europe and United States 1947–60), *Image of modern evil* 1945, pen and coloured inks on buff paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Tony Tuckson (born Egypt 1921, arrived Australia 1942, died 1973), *Untitled* (c. 1955), gouache. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Unknown, *Head of a man* (mid 19th century), pencil on cream paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

William Westall (England 1781–1850, lived in Australia 1801–03), *The wreck of the Porpoise* (1803), pencil on grey paper on paper. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

James Wigley (Australia 1918–99), *Salvation Army meeting (Musical evening)* 1937, pencil and watercolour on paper on cardboard. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Fred Williams (Australia 1927–82), *Werribee Gorge* 1978, gouache. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004; *The midday blast, Paraburdoo; Mine at Tom Price; Salt mining, Dampier; Spinifex* 1979, gouache. Presented through the NGV Foundation by Lyn Williams AM, Honorary Life Benefactor, 2004

Purchases

Steve Cox (born England 1958, arrived Australia 1967), *Old blind woman pretending to be a duck* 2004, watercolour and gouache; *Old blind woman pretending to be a faun* 2004, watercolour. Purchased, 2003

Sharon Goodwin (born Australia 1973), *Lover's leap* 2003, gouache and watercolour. Purchased, 2003

Books

Gifts

Petr Herel (born Czechoslovakia 1943, arrived Australia 1973), *John Donne, Hymn to God my God, in my sickness* 1986, artist's book: colour aquatint with chine collé segment, letterpress, 16 pages, folded paper covers, ed. 15/22. Gift of Ross Phillips, 2004

Purchases

R. H. Croll, author (Australia 1869–1947), *Tom Roberts: Father of Australian Landscape Painting* 1935, book: letterpress, colour offset lithographs, 268 pages, gold embossed cloth and cardboard cover, stitched and glued binding, dust jacket, ed. 2/350. Purchased from public donations, 2004

Sculpture

Gifts

Joseph Brown (born Poland 1918, arrived Australia 1933), *Untitled* (c. 1952–55); *Continuity of line* (1956), bronze; *The cave* 1970, cast 1987, bronze, ed. 2/4. The Joseph Brown Collection. Presented

through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Rayner Hoff (born England 1894, arrived Australia 1923, died 1937), *Faun and nymph* (1924), bronze. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Inge King (born Germany 1918, arrived Australia 1951), *Black sun* (1974), enamel paint on steel, ed.1/3. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Robert Klippel (Australia 1920–2001, lived in United States 1958–67), *Opus 255* 1970, steel. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Clifford Last (born England 1918, arrived Australia 1947, died 1991), *Bird form* 1953, almond wood (*Prunus dulcis*). Presented through the NGV Foundation by Wong Min Lee, Member, 2004

Bertram Mackennal (born Australia 1863, lived in England, France and India 1882–1931, died England 1931), *Portrait head of a woman* (c. 1888), patinated plaster. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

John Meade (born Australia 1956), *Splat* 1997, resin, pigment. Gift of the artist, 2003

Callum Morton (born Canada 1965, arrived Australia 1967), *Gas and Fuel* (2002), wood, synthetic polymer paint, aluminium, digital paint on transparent synthetic polymer resin, paper, CD, audio unit. Presented through the NGV Foundation by Corbett and Yueji Lyon, Fellows, 2004

Norma Redpath (born Australia 1928), (*Horse, bird and sun*) 1963, bronze. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Danila Vassiliev (born Russia 1897, arrived Australia 1923, lived in South America and West Indies 1929–34, died 1958), *Little woman* (1950), marble. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Brett Whiteley (Australia 1939–92, lived in England 1960–67), *White sacred baboon* (1965), encaustic on wood. The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Purchases

William Anderson (born Scotland 1951, arrived Australia 1966), *Cross-sections* 1972, fibreglass mesh, cotton thread. Purchased, 2003

Ah Xian (born China 1960, arrived Australia 1990), *Human human - Flower and bird* (2000–01), resin, fibreglass, lacquer. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2004

Development Collection

Purchases

Pat HOFFIE (born Scotland 1953, arrived Australia 1956), *No such thing as a level playing ground* 2003, digital print. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2004

Nick Mangan (born Australia 1979), *In the crux of the matter* 2003, transparent synthetic polymer resin, jelutong (*Dyera costulata*), polyvinyl chloride, enamel paint, synthetic polymer medium, body filler. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2004

John Meade (born Australia 1956), *Propulsion* 2001, DVD, CD, ed. 1/4; *Black light globe #2* 2003, pigmented silicon rubber, ed. 1/5; *Just like driftwood* 2003, pigmented resin on driftwood, *Tongue tunnel and emotional motif* 2003, stainless steel, glass, rubber latex, linen cord. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2003

Daniel Noonan (born Australia 1974), *Untitled* 2003, oil on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2004

Luke Parker (born Australia 1975), *Untitled (Joy Division inverted)* 2001, cotton thread on paper, wood, transparent synthetic polymer resin. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2003

Charles Robb (born Australia 1971), *Trophy* 2002, fibreglass, polyester resin, synthetic polymer paint, steel. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2003

Kate Rohde (born Australia 1980), *Albino squirrel* (2003–04), felt, synthetic fur, synthetic polymer paint on wood, metallic paint on twigs, wire, paper, resin, papier mâché, Japanese paper, polyurethane foam, plastic, transparent synthetic polymer resin, wood, glass. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2004

David Rosetzky (born Australia 1970), *Weekender* 2002, DVD, ed. 2/6. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2003

Marina Strocchi (born Australia 1961), *The Territory* 2003, synthetic polymer paint on canvas. Purchased through the NGV

Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2004

Brad Westmoreland (born Australia 1975), *The cold tree* 2003, oil on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2004

International Art Acquisitions

Asian

Gifts

CHINESE, *Lady's informal robe* (1890s), Qing dynasty, silk, metal. Presented through the NGV Foundation in memory of her mother Joan O'Collins by Professor Maeve O'Collins MBE, Fellow, 2004

Nakahara Nantenbo (Japanese 1839–1925), *The stick of Nantenbo* 1901; *Procession of Monks* 1921, ink on paper. Lillian Ernestine Lobb Bequest, 2003

SENGAI Gibon (Japanese 1750–1837), *Kanzan – Jittoku* (late 18th century – early 19th century), Edo period, ink on paper. Lillian Ernestine Lobb Bequest, 2003

SUGANUMA Michiko (Japanese 1940–), *Incense container; Tea leaves container* 2003, lacquer on bamboo; *Sweet plate* 2003, lacquer on wood. Lillian Ernestine Lobb Bequest, 2004

Purchases

BURMESE, *Tsa Tsa depicting Shakyamuni Buddha* (11th century), clay. Purchased, 2004

CHINESE, *Bowl* (c. 1550–1600), Ming dynasty; *Bowl* (c. 1550–80), Ming dynasty – Qing dynasty, stoneware (Swatow ware). Purchased, 2003

INDIAN/PAKISTANI, *Rilli quilt* (c. 1950); *Rilli quilt; Rilli quilt* (c. 1975–2000), cotton, synthetic. Purchased, 2003

JAPANESE, *Okimono figure depicting Ganesh* (late 19th century – early 20th century), Meiji period, ivory. Purchased, 2004

KOIE Ryoji (Japanese 1938–), *Tea bowl inspired by Oribe ware* 1994; *Tea bowl inspired by Korean ware* 1996, stoneware. Purchased, 2004

NEWARI, *Pair of covers for a Vaishnava manuscript* (c. 1750), wood, natural pigments. Purchased, 2004

PAKISTANI, *Snake charmer's quilt* (c. 1975 – 2000), cotton. Purchased, 2003

TIBETAN, *Tsa Tsa depicting Vajrapani* (12th century – 14th century); *Tsa Tsa depicting Maitreya, Buddha of the Future* (15th century – 16th century); *Tsa Tsa depicting Amitayus* (16th century–17th century), clay, natural pigments; *Mahakala* (late 18th century), bronze, natural pigment. Purchased, 2004

Decorative Arts

Gifts

ENGLAND, *Cabinet on stand* (1620s) (cabinet), (c. 1700) (stand), painted wood, gilt-wood, iron, fabric. Presented through the NGV Foundation by John and Eileen Dunn, Members, 2004

Frank O. GEHRY, designer (United States 1929–) VITRA, Weil am Rhein, manufacturer (Germany est. 1950), *Wiggle side chair* 1972 (designed), 2003 (manufactured), cardboard. Presented through the NGV Foundation by Rae Rothfield, Fellow, 2003

MINTON, Stoke-on-Trent, Staffordshire, manufacturer (England est. 1793) Marc-Louis-Emmanuel SOLON, decorator (France/England 1835–1913), *Clock garniture* 1871, porcelain (*pâte-sur-pâte*). Presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2003

Purchases

Christopher DRESSER, designer (England 1834–1904) JAMES DIXON & SONS, Sheffield, manufacturer (England est. 1806), *Toast rack* (c. 1880), silver electroplate, ebony. Presented by the National Gallery Women's Association, 2003

Elizabeth FRITSCH (England 1940–), *Optical vase* (c. 1976), stoneware. Kenneth Hood Bequest Fund, 2003

Gerd ROTHMANN (Germany 1941–), *From him for her, for Mo Stahr, bangle* (Von ihm für sie, für Mo Stahr) 1990, gold. Helene Guilfoyle (née Steiert) Bequest, 2004

SAINT-CLOUD PORCELAIN FACTORY, Saint-Cloud, manufacturer (France 1666–1766), *Spice Box* (c. 1715–20), porcelain (soft-paste). Purchased through the NGV Foundation with the assistance of Mr Peter Wynne Morris, Honorary Life Benefactor, 2003

Fashion and Textiles

Gifts

DI LUIGI TESTORI, Sampier, Barona, printer (active in Italy mid 19th century), *Hanging* 1840, woodblock print on cotton. Presented through the NGV Foundation by John McPhee, Member, 2004

ENGLAND, Durham, *Durham quilt* (1920–40), cotton. Presented through the NGV Foundation by John McPhee, Member, 2004

Purchases

PIERRE CARDIN, Paris, couture house (est. 1953) Pierre CARDIN, designer (born Italy 1922, emigrated to France 1924), *Dress with metal ornament* (c. 1968), wool, metal, acetate. Purchased, 2004

EMILIO PUCCI, Florence, fashion house (est. 1949) Emilio PUCCI, designer (Italy 1914–92), *Neck tie* (c. 1966), silk; *Sunglasses* (c. 1970), plastic, glass, metal. Purchased, 2004

Oceanic

Gifts

Central Iatmul people, Sortmeri Village, East Sepik Province, Papua New Guinea, *Ridge post*; *Ridge post* (c. 1969), wood, earth pigments, fibre. Presented through the NGV Foundation by Ed and Alice-Anne Boylan, Fellows, 2004

Morovi (Kinomere Village, Papuan Gulf Area, Papua New Guinea), *Kakame* 1991, wood, earth pigments, fibre. Presented through the NGV Foundation by Ed and Alice-Anne Boylan, Fellows, 2004

Na'ape (Ai'idio village, Papuan Gulf Area, Papua New Guinea), *Titiehebia* (early 1960s), wood, earth pigments, fibre. Presented through the NGV Foundation by Ed and Alice-Anne Boylan, Fellows, 2004

Paia (Gauri village, Papuan Gulf Area, Papua New Guinea), *Kakame* 1991, wood, earth pigments, fibre. Presented through the NGV Foundation by Ed and Alice-Anne Boylan, Fellows, 2004

Edward Salle (born c. 1939, Kabak Village, Tatau Island, Tabar Group, New Ireland Province, Papua New Guinea) Matthew Salle (born c. 1969, Kabak Village, Tatau Island, Tabar Group, New Ireland Province, Papua New Guinea), *La-sisi, Malangan canoe* 1999, wood, earth pigments. Presented through the NGV Foundation by David Baker, Governor, 2004

Yuat River Area, East Sepik Province, Papua New Guinea, *Slit drum, garamut* (1940s), wood, earth pigments. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Painting

Gifts

Nathaniel DANCE (English 1735–1811, worked in Italy 1754–65), *The Pybus family* (c. 1769), oil on canvas. Felton Bequest, 2003

Nicky HOBBERMAN (South African/Portuguese 1967–, worked throughout Europe and United States 1996–), *Big wigs* 2000, oil on canvas. Presented through the NGV Foundation by Robert Gould, Governor, Lisl Singer, Governor, Geoff and Vicki Ainsworth, Member, Naomi Milgrom, Member, and Mark and Lindy Ainsworth, 2003

Max KAHNER (Austrian 1878–1937), *Farmhouse with poplars, Langenpreising, Bavaria (Bauernhaus mir Poppeln, Langenpreising Bayern)* 1913; *Ammersee in winter (Ammersee im Winter)* 1914, oil on cardboard. Presented through the NGV Foundation on behalf of her granddaughter Melanie Keech by Sue Course, Fellow, 2004

Purchases

Angela DE LA CRUZ (Spanish 1965–, worked in England 1989–), *Loose fit (blue)* 2002, oil on canvas. Purchased through

the NGV Foundation with the assistance of Michael Buxton, Governor, and Anna Schwartz, Governor, 2003

Albert GLEIZES (French 1881–1953, worked in United States 1915–19), *Acrobats (Les Acrobates)* 1916, oil on canvas. Purchased through the NGV Foundation with the assistance of The Eugene Crawford Bequest, Founder Benefactor, 2003

Agnolo GADDI (Italian active 1369–96), *Madonna and Child with St John the Evangelist, St John the Baptist, St James of Compostela and St Nicholas of Bari* (c. 1388–90), tempera and gold on wood panel. Purchased through the NGV Foundation with the assistance of an anonymous donor, Paula Fox, Governor, Jean Hedges, Governor, Lady Reid, Governor, Margaret Ross, Governor and the proceeds of the Inaugural Fundraising Dinner at NGV International, 2003

Photography

Gifts

Angus McBEAN (Welsh 1904–90, worked in England 1926–90), *Mr Edgar Ritchard* 1930, gelatin silver photograph. Presented through the NGV Foundation by Jock Palmer, Governor, 2004

Prints And Drawings

Prints

Gifts

Peter BLAKE (English 1932–), *Side Show* 1974–78, wood engravings (set of five), ed. 13/100. Felton Bequest, 1976

Jim DINE (American 1935–), *The wall* 1967, colour etching and rubber stamp, ed. 61/120. Presented through the NGV Foundation by The Reverend Ian Brown, Fellow, 2004

R. B. KITAJ (American 1932–, worked in England c. 1958–), *The Republic of the Southern Cross* 1964 from the *Mahler Becomes Politics, Beisbol* series 1964–67, colour screenprint, photo-screenprint, ed. 64/70. Presented through the NGV Foundation by The Reverend Ian Brown, Fellow, 2004

Roy LICHTENSTEIN (American 1923–97), *Composition IV* 1995, colour screenprint, ed. 73/120. Presented through the NGV Foundation from the Athol Hawke & Eric Harding Collection of Contemporary Prints & Drawings, Fellow, 2004

REMBRANDT Harmensz. van Rijn (Dutch 1606–69), *The Angel appearing to the Shepherds* 1634, etching, drypoint and burin, B.44, third state; *St Francis beneath a tree, praying* 1657, drypoint and etching, B.107 second state. From the collection of James Fairfax AO, Honorary Life Benefactor. Presented through the NGV Foundation by Bridgestar Pty Ltd, 2003

Joe TILSON (English 1928–), *Mother Earth* 1972, colour screenprint, photo-screenprint, collage, artist's proof. Presented through the NGV Foundation by Brent Harris, Member, 2003

Purchases

Dinos CHAPMAN (English 1962–) Jake CHAPMAN (English 1966–), *Exquisite corpse* 2000, etchings (portfolio of twenty), ed. 30/30. Purchased, 2004

Julian OPIE (English 1958–), *Six screenprints* 1998–99, screenprints (set of six), artist's proof 3/10. Purchased, 2004

Drawings

Gifts

Georg Dionysius EHRET (German 1708–70, worked in England 1736–70), *Musa* (18th century), watercolour, pencil. Presented through the NGV Foundation by Margaret Stones, Governor, 2004

ITALY, Agostino CARRACCI, follower of, *Head of an old man, facing left* (late 16th century), pen and ink. Presented through the NGV Foundation by Margaret Stones, Governor, 2004

ITALY, Jacques PORTAIL, follower of, *Young man seated, playing a lute* (18th century), black and white chalks on oatmeal paper. Presented through the NGV Foundation by Margaret Stones, Governor, 2004

Francis PLACE (English 1647–1728), *Page from sketchbook (woman in cloak, three men, houses)* (late 17th century/early 18th century), pen and brush and brown ink; *A view in Zeeland (verso, A coast scene in Kent)* (c. 1670), pen and brush and brown ink, (verso, pen and brown ink, pencil). Presented through the NGV Foundation by Margaret Stones, Governor, 2004

Pierre Joseph REDOUTÉ (Flemish 1759–1840, worked in France 1782–1840), *Yellow vetch* 1780, watercolour, pencil. Presented through the NGV Foundation by Margaret Stones, Governor, 2004

George RICHMOND (English 1809–96), *Portrait of Maria Tatham seated (verso, Sketches of two faces)* 1829, pen and brush and brown ink, (verso, pencil). Presented through the NGV Foundation by Margaret Stones, Governor, 2004

Thomas ROBINS, the younger (English 1743–1806), *Botanical study – Amaryllis, sweet pea, eryngium and four insects* 1785, watercolour, bodycolour, gum arabic, pencil and ink, gold. Presented through the NGV Foundation by Margaret Stones, Governor, 2004

Cornelius SAFTLEVEN (Dutch 1607–81), *A seated spaniel, his back turned* (17th century), charcoal, white chalk on brown paper. Presented through the NGV Foundation by Margaret Stones, Governor, 2004

Ben SHAHN (Lithuanian 1898–1969, emigrated to United States 1906), *(Double-*

sided drawing of reclining man) (c. 1957), pen and ink, (verso, pen and ink, pencil). Presented through the NGV Foundation by Margaret Stones, Governor, 2004

Pierre Jean François TURPIN (French 1775–1840), *Oxyanthus* (early 19th century), watercolour, pencil, pen and ink. Presented through the NGV Foundation by Margaret Stones, Governor, 2004

Purchases

Albert GLEIZES (French 1881–1953, worked in United States 1915–19), *Acrobats (Les Acrobates)* 1916, pen and sepia ink. Purchased, 2004

Pre-Columbian

Gifts

Chimu, Peru, *Pottery vessel* AD 800–1000; *Double globe whistle vessel* 1100–1400, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Chupicuaro, West Mexico, *Large tripod bowl* 400–100 BC, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Chupicuaro, West Mexico, *Round bowl; Round bowl* 400–100 BC, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Colima, West Mexico, *Bowl* 100 BC–AD 250, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Costa Rica, Central America, *Figure* AD 550–900; *Clay whistle* 1000–1500, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Inca, Peru, *Flat based ceramic water vessel; Flat based ceramic water vessel* 1250–1450, earthenware; *Bowl* 1300–1450, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Maya, *Cylinder vase* Late Classic AD 550–950, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Maya, Belize, Central America, *Tripodal plate* AD 500–950, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Maya, Guatemala, *Turtle-shaped bowl* AD 500–950, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Maya, Jaina, Yucaton, Mexico, *Mould-made whistle* Late Classic AD 700–1000, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Mochica, Peru, *Spouted vessel* AD 450–750, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Nayarit, West Mexico, *Cylinder bowl; Figure of a potter; Large shallow bowl; Round bottom bowl; Shallow bowl; Shallow*

bowl, Proto-Classic 100 BC–AD 250, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Verugus, Panama, *Pedestal plate* 1000–1500, earthenware. Presented through the NGV Foundation by Todd Barlin, Governor, 2004

Sculpture

Gifts

Alexander ARCHIPENKO (Ukrainian/American 1887–1964, worked throughout Europe 1908–23), *Silhouette* (1910), cast (1926–30), bronze, nickel plated. Felton Bequest, 2003

Purchases

LEE Bul (South Korean 1964–), *Untitled* (2003), polyurethane, enamel paint, stainless steel, aluminium wire. Purchased, 2004

Sarah SZE (American 1969–), *Everything in its right place* 2002–03, metal, plastic, wood, polystyrene, cardboard, electrical wire, synthetic polymer paint on bamboo, mirror, lights, motor, plants and found objects. Purchased, 2003

Short-term Loans

Art Exhibitions Australia

John Glover (1767–1849) and the Colonial Picturesque

Tasmanian Museum and Art Gallery
28 November 2003 – 1 February 2004

Art Gallery of South Australia
19 February – 12 April 2004

National Gallery of Australia
24 April – 18 July 2004

John GLOVER (born England 1767, arrived Australia 1831, died 1849), *Sketchbook* (no. 59), 1805, pencil, pen and brush and ink, watercolour, ink wash. Purchased, 1954. *Sketchbook* (no. 72), (c. 1808), pencil, brush and coloured inks, pen and ink and wash. Purchased, 1948. *Mount Wellington with Orphan Asylum, Van Diemen's Land*, 1837, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Joe White Bequest, Governor, 1981. *The River Nile, Van Diemen's Land, from Mr Glover's farm*, 1837, oil on canvas. Felton Bequest, 1956

Art Gallery of New South Wales

The James Fairfax Collection

Art Gallery of New South Wales
17 April – 20 July 2003

Jacob JORDAENS (Flemish 1593–1678), *Mercury and Argus*, (c. 1635–40), oil on wood panel. Presented through The Art Foundation of Victoria by Mr James Fairfax AO, Honorary Life Benefactor, 1996

Jan STEEN (Dutch 1626–79), *The wedding party*, (c. 1667–68), oil on wood panel. Presented through The Art Foundation of Victoria by Mr James Fairfax, Honorary Life Benefactor, 1992

Charles Conder: The Last Bohemian

Art Gallery of New South Wales
14 June – 17 August 2003

Art Gallery of South Australia
21 November 2003 – 26 January 2004

Charles CONDER (England 1868–1909, lived in Australia 1884–90), *A shady hollow by a dusty road*, (1887), oil on cardboard. Bequest of Mrs Mary Helen Keep, 1944. *Coogee Bay*, oil on cardboard; *The farm, Richmond, New South Wales*, 1888, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979. *Springtime*, 1888, oil on canvas. Felton Bequest, 1941. *Sketch portrait*, (c. 1889), oil on wood panel. Purchased, 1970. *Colombo*, 1890, oil on wood panel. Purchased with the assistance of a special grant from the Government of Victoria, 1979. *Rickett's Point*, 1890, oil on canvas. Purchased, 1951. *Sketch of Littlehampton Beach*, 1890, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979. *While daylight lingers*, 1890, oil on canvas. Bequest of Mrs Mary Helen Keep, 1944. *The blue bird, (L'Oiseau bleu)*, 1895, watercolour on silk. Felton Bequest, 1913. *Invitation to a dinner party*, (1904), lithograph. Purchased, 1979

William ROTHENSTEIN (English 1872–1945), *Charles Conder*, (c. 1891–92), oil on canvas. Purchased, 1966

Darkness and Light:
Caravaggio and his world

Art Gallery of New South Wales
29 November 2003 – 22 February 2004

Bernardo CAVALLINO (Italian 1616–c. 1656), *The Virgin Annunciate*, (c. 1645–50), oil on canvas on wood panel. Felton Bequest, 1968

Art Gallery of Western Australia

Howard Taylor PHENOMENA

Museum of Contemporary Art
17 September – 23 November 2003

Art Gallery of Western Australia
5 February – 16 May 2004

Howard TAYLOR (Australia 1918–2001), *Untitled (to sculpture maquette 'Untitled' 1956)*, 1957, oil on wood. Presented by the National Gallery Society of Victoria, 1991. *Sphere*, (1989), synthetic polymer paint on wood. Purchased, 1991

The Art Institute of Chicago

Manet and the Sea

The Art Institute of Chicago
20 October 2003 – 19 January 2004

Philadelphia Museum of Art
15 February – 30 May 2004

Van Gogh Museum, Amsterdam
18 June – 10 October 2004

Édouard MANET (French 1832–83), *The ship's deck*, (c. 1860), oil on canvas on wood panel. Felton Bequest, 1926

Seurat and the Making of La Grande Jatte

The Art Institute of Chicago
16 June – 19 September 2004

Paul SIGNAC (French 1863–1935), *Gasometers at Clichy, (Les Gasomètres, Clichy)*, 1886, oil on canvas. Felton Bequest, 1948

The Asialink Centre

Living together is Easy: Twelve Artists from Australia and Japan

Contemporary Art Center,
Art Tower Mito, Ibaraki
24 January – 28 March 2004

Fiona HALL (born Australia 1953), *Dead in the water*, (1999), polvinyl chloride, glass beads, silver wire, glass, wood and transparent synthetic polymer resin. Purchased, 1999

Samuel Namunjaja (Kuninjku born 1965), *Wind Dreaming*, 2003, earth pigments on bark. Purchased with funds donated by Supporters and Patrons of Aboriginal Art, 2003

Ricky SWALLOW (born Australia 1974), *Model for a sunken monument*, (1999), synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with the assistance of the Joan Clemenger Endowment, Governor, 1999

Australian National Maritime Museum

Sailor Style

27 May 2004 – 28 February 2005

E. Phillips FOX (Australia 1865–1915), *The arbour*, (1910), oil on canvas. Felton Bequest, 1916

KONKA BRAND, manufacturer (Australia 1993–94), Sara THORN, designer (born Australia 1961), Bruce SLORACH, designer (born Australia 1961), *Sailor Jane print top*, (1994), nylon, lycra, transfer print. Purchased, 1997

Sidney NOLAN (born Australia 1917, lived in England 1953–92, died England 1992), *Going to school*, 1942, enamel paint on tissue paper on cardboard. Gift of Sir Sidney and Lady Nolan, 1983

Birmingham Museum & Art Gallery

Turner's Britain

7 November 2003 – 8 February 2004

J. M. W. TURNER (English 1775–1851), *Okehampton Castle, Devonshire*, (c. 1826), for the *Picturesque views in England and Wales*, watercolour. Felton Bequest, 1905

Christchurch Art Gallery Te Puna o Waiwhetu

The Allure of Light—Turner to Cézanne: European Masterpieces from the National Gallery of Victoria

10 May – 27 July 2003

Paul CÉZANNE (French 1839–1906), *The uphill road, (La Route montante)*, (1881), oil on canvas. Felton Bequest, 1938

John CONSTABLE (English 1776–1837), *Study of A boat passing a lock*, (c. 1823–26), oil on canvas. Felton Bequest, 1951

Camille COROT (French 1796–1875), *The bent tree (morning) (Ville d'Avray, Bouleau Pond)*, (c. 1855–60), oil on canvas. Felton Bequest, 1907

Gustave COURBET (French 1819–77, worked in Switzerland 1873–77), *The wave, (La Vague)*, (c. 1872), oil on canvas. Felton Bequest, 1924

Édouard MANET (French 1832–83), *The ship's deck*, (c. 1860), oil on canvas on wood panel. Felton Bequest, 1926. *The house at Rueil, (La maison à Rueil)*, 1882, oil on canvas. Felton Bequest, 1926

Claude MONET (French 1840–1926), *Vétheuil*, (1879), oil on canvas, Felton Bequest, 1937. *Rough weather at Étretat, (Gros temps à Étretat)*, (1883), oil on canvas. Felton Bequest, 1913

Camille PISSARRO (Danish/French 1830–1903), *The banks of the Viosne at Osny in*

grey weather, winter, (Bords de la Viosne à Osny, temps gris, hiver), 1883, oil on canvas. Felton Bequest, 1927. *Boulevard Montmartre, morning, cloudy weather, (Boulevard Montmartre, matin, temps gris)*, 1897, oil on canvas. Felton Bequest, 1905

Paul SIGNAC (French 1863–1935), *Gasometers at Clichy, (Les Gasomètres, Clichy)*, 1886, oil on canvas. Felton Bequest, 1948

Alfred SISLEY (English 1839–99, worked in France 1862–99), *The Loing and the slopes of Saint-Nicaise—February afternoon, (Le Loing et les coteau de Sainte-Nicaise—après-midi de février)*, 1890, oil on canvas. Felton Bequest, 1938. *Haystacks at Moret—Morning light, (les Meules de paille à Moret—effet du matin)*, 1891, oil on canvas. Felton Bequest, 1913

J. M. W. TURNER (English 1775–1851), *Dunstanborough Castle, north-east coast of Northumberland, sunrise after a squally night*, (1798), oil on canvas. Gift of the Duke of Westminster, 1888. *A mountain scene, Val d'Aosta*, (c. 1845), oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria and donations from Associated Securities Limited, the Commonwealth Government (through the Australia Council), the National Gallery Society of Victoria, the National Art Collections Fund (Great Britain), The Potter Foundation and other organisations, the Myer family and the people of Victoria, 1973

Félix VALLOTTON (Swiss 1865–1925, worked in France 1882–1925), *Point du Jour, banks of the Seine, (Point du Jour, bords de la Seine)*, 1901, oil on canvas. Felton Bequest, 1940

Dunedin Public Art Gallery

Everyday Miracles:

The Art of Stanley Spencer

Auckland Art Gallery Toi o Tamaki
5 July – 14 September 2003

City Gallery Wellington
25 October 2003 – 1 February 2004

Dunedin Public Art Gallery
28 February – 16 May 2004

Stanley SPENCER (English 1891–1959), *Parents resurrecting*, (1933), oil on canvas. Felton Bequest, 1948

Fine Arts Museums of San Francisco

Courtly Art of the Ancient Maya

National Gallery of Art, Washington, D.C.
4 April – 25 July 2004

Maya, Peten, Guatemala, *Lord of the jaguar pelt throne vase*, AD 700–800, polychrome earthenware. Presented through the NGV Foundation by John Warner, Founder Benefactor, 2002

Flinders University Art Museum

Holy Holy Holy

Flinders University City Gallery
20 February – 18 April 2004

H. J. Wedge (Wiradjuri born 1957), *Blind faith*, 1992, synthetic polymer paint on composition board. Purchased through The Art Foundation of Victoria with the assistance of Waltons Limited, Fellow, 1994

Fondation Beyeler, Basel

Francis Bacon and the Tradition of Art

8 February – 27 June 2004

Francis BACON (English 1909–92), *Study from the human body*, (1949), oil on canvas. Purchased, 1953

Geelong Gallery

Giant: ancient and historic trees

29 November 2003 – 15 February 2004

Louis BUVELOT (born Switzerland 1814, arrived Australia 1865, lived in Brazil 1840–52, died 1888), *Waterpool near Coleraine (sunset)*, 1869, oil on canvas. Purchased, 1870

William FORD (born England c. 1820, arrived Australia c. 1870, died c. 1886), *At the Hanging Rock*, 1875, oil on canvas. Purchased, 1950

Taylor GHEE (Australia 1872–1951), *Donnelly Creek, Healesville*, 1895, oil on canvas. Purchased, 1895

Gold Treasury Museum

Making Melbourne

7 August 2000 – 30 April 2004

Louis FOULET (active in Australia c. 1914), *Railway yards, South Melbourne*, (c. 1914), oil on canvas. Herbert and Ivy Brookes Bequest, 1973

Taylor GHEE (Australia 1872–1951), *From Duke's Dock*, (c. 1925), oil on cardboard. Purchased, 1962

Harald VIKE (born Norway 1906, arrived Australia 1929, died 1987), *The sweepers*, 1946, oil and ink on canvas. Purchased, 1946

Phyl WATERHOUSE (Australia 1917–89), *Flagstaff Gardens*, oil on hessian on cardboard. Allan R. Henderson Donation, 1948

Groninger Museum, Groningen

Femmes Fatales

Royal Museum of Fine Arts, Antwerp
17 May – 17 August 2003

John William WATERHOUSE (English 1849–1917), *Ulysses and the Sirens*, 1891, oil on canvas. Purchased, 1891

Hamilton Art Gallery

Seeing the Sublime: Richard Clements (1951–1999)

Horsham Art Gallery
3 February – 21 March 2004

Hamilton Art Gallery
31 March – 9 May 2004

Benalla Art Gallery
9 June – 18 July 2004

Richard CLEMENTS (born Australia 1951), *Untitled*, 1991, oil on canvas. Margaret Stewart Endowment, 1991

Heide Museum of Modern Art

Short term loan during the NGV's redevelopment period

31 July 1999 – 22 July 2004

Bruce ARMSTRONG (born Australia 1957), *Untitled*, (1987), redgum. Presented by the Bardas Family as the winner of the Bardas Family Sculpture Commission, 1987

A Hand Passing Through Art and Architecture: Peter Burns

Heide Museum of Modern Art
28 February – 24 April 2004

Peter BURNS (born Australia 1924), *Artist's drawings and research book*

Heytesbury Holdings, The Holmes à Court Collection

Rover Thomas: I want to paint

Bendigo Art Gallery
13 December 2003 – 26 January 2004

Art Gallery of New South Wales
21 February – 6 June 2004

Griffith University / Queensland College of Art Gallery
25 June – 8 August 2004

Rover Thomas (Joolama) (Kukatja/Wangkajunga c. 1926–98), *Railway bridge, Katherine*, 1984, earth pigments and natural binder on composition board. Purchased from Admission Funds, 1990

Historic Houses Trust of New South Wales

Red Cedar in Australia

Museum of Sydney, Historic Houses Trust of New South Wales
8 May – 15 August 2004

Schulim KRIMPER (born Romania 1893, arrived Australia 1939, died 1971), *Tobacco jar*, (c. 1948), Queensland cedar (*Toona ciliata*), silver ash (*Flindersia bourjotiana*). Gift of Schulim Krimper, 1949

The Ian Potter Museum of Art

Hugh Ramsay:
The Wicking Collection

22 October – 14 December 2003

Hugh RAMSAY (born Scotland 1877, arrived Australia 1878, died 1906), (*Study of a girl, half-nude leaning on a box*), (1896–1900), oil on canvas; *Madge*, 1897, oil on canvas; (*Interior of artist's studio*), (1901), oil on canvas; *Hill landscape*, (1902–06), oil on wood panel. Presented through the NGV Foundation by the Estate of Mr John Wicking, Honorary Life Benefactor, 2003

IMA Institute of Modern Art

sacred ground beating heart: works by Judy Watson 1989 – 2003

19 March – 24 April 2004

Judy Watson (Waanyi born 1959), *black ground*, 1989, powder pigment, pastel on canvas. Purchased from Admission Funds, 1992. *driftnet*, 1998, pigment, cotton, cord and stringy bark on canvas. Purchased, 1999

Ivan Dougherty Gallery

Light from Shadow

22 October – 29 November 2003

Francisco GOYA y Lucientes (Spanish 1746–1828, worked in France 1824–28), *Of what ill will he die?*, (*De qué mal morirá?*), plate 40 from *Los Caprichos* (*The Caprices*) 1st edition, 1799, etching and aquatint. Felton Bequest, 1976

Max KLINGER (German 1857–1920), *Night, (Nacht)*, plate 1 from the *Vom Tod I (On Death I)* series 1889, etching and aquatint. Purchased, 1891

Jewish Museum of Australia

Display in Australian Jewish History Gallery

5 August 1998 – 5 August 2006

Yosl BERGNER (born Austria 1920, lived in Australia 1937–50), *Seamstress*, 1943, oil on canvas on composition board. Bequest of Leon and Mary Warm, 1994

Display in Australian Jewish History Gallery

17 May 2001 – 30 August 2005

E. Phillips FOX (Australia 1865–1915), *Green wave, Manly*, (1914), oil on canvas. Herbert and Ivy Brookes Bequest, 1973

Jewish Museum of Vienna

Karl Duldig:
Sculptures and Drawings

International Cultural Centre of Krakow
15 May – 13 July 2003

Karl DULDIG (born Austria 1902, arrived Australia 1940, died 1986), *Magna Mater*, (1961), red gum. Purchased, 1970

The Jewish Museum, New York

Modigliani: Beyond the Myth

The Jewish Museum, New York
21 May – 19 September 2004

Amedeo MODIGLIANI (Italian 1884–1920, worked in France 1906–20), *Portrait of the painter Manuel Humbert*, (*Portrait du peintre Manuel Humbert*), (1916), oil on canvas. Felton Bequest, 1948

John Curtin Gallery

sacred ground beating heart: works by Judy Watson 1989 – 2002

26 September – 9 November 2003

Judy Watson (Waanyi born 1959), *black ground*, 1989, powder pigment, pastel on canvas. Purchased from Admission Funds, 1992. *driftnet*, 1998, pigment, cotton, cord and stringybark on canvas. Purchased, 1999

The Lyceum Club

Frances Derham Retrospective

10 September – 22 October 2003

Frances DERHAM (Australia 1894–1987), *Egyptian design*, 1911, gouache on paper on light green card; *Everything good is on the highway*, 1914–15, gouache on stencil; *Egyptian design for wedding dress*, 1915–16, watercolour, wash and pencil; *Roses for a rosebud*, (1915), pencil and watercolour wash; *Roses for a rosebud*, 1915, watercolour, wash and pencil; *Child's embroidered dress*, 1917, watercolour, wash and pencil; *Possums and koalas*, 1927, colour potato print on grey linen; *Stencil of pinecones and needles*, (1927), metallic inks on stencil; *Building the bridge*, 1929, colour linocut on Japanese paper on colour linocut on Japanese paper; *The Recorder—design for magazine cover*, (1929), pencil and brown wash on brown paper; *Aboriginal hunter*, 1930, linocut printed in tan ink on tissue paper; *The Aboriginal artist*, 1931, colour linocut on Japanese paper; *Kangaroo (at the zoo)*, (c. 1931), linocut printed in brown ink on Chinese paper; *Angel Aborigine*, (c. 1956), linocut printed in brown ink. Gift of Mr Richard Hodgson Derham, 1988. *Design in green and mauve*, 1912, watercolour and wash over pencil. Gift of Terence Lane, 1986. *Pot-pourri bowl*, (1916), copper. Purchased, 1986. *Card holder*, (c. 1917), copper. Gift of Mr Richard H. Derham, 1988. *Vase*, (1923), earthenware. Purchased from Admission Funds and with the assistance of the Crafts Board of the Australia Council, 1986.

Frances DERHAM, designer (Australia 1894–1987), ALBERT WOFFINDEN, manufacturer (Australia 1914–23), *Table lamp*, (1918), sheet iron, wood, glass and (other materials). Purchased from Admission Funds and with the assistance of the Crafts Board of the Australia Council, 1986

McClelland Gallery

Short term loan during the NGV's redevelopment period

11 October 1999 – 31 December 2004

Ian McKAY (born Australia 1936), *Fourth stairway*, (1986), steel. Purchased through The Art Foundation of Victoria with the assistance of The Commonwealth Industrial Gases, Limited, Governor, 1986

Akio MAKIGAWA (born Japan 1948, arrived Australia 1974, died 1999), *Untitled*, (1989), Maquino marble, Carrara marble. Purchased through The Art Foundation of Victoria with the assistance of the Sidney Myer Fund, Governor, 1992

Eamon O'TOOLE (born Australia 1957), *Motorbike*, (1987), enamel paint on plastic,

rubber and polystyrene. Margaret Stewart Endowment, 1989

Short term loan during the NGV's redevelopment period

24 October 1999 – 31 August 2003

Pino CONTE (Italian 1915–), *Tree of life*, (1961), bronze. Gift of Mrs E. Balloul, 1972

Henry MOORE (English 1898–1986), *Draped seated woman* (1958), bronze. Felton Bequest, 1960

Auguste RODIN (French 1840–1917), *Balzac*, (1898), cast 1967, bronze. Felton Bequest, 1968

Vincas Jomantas Retrospective

6 July – 1 September 2003

Vincas JOMANTAS (born Lithuania 1922, arrived Australia 1948), *Blue bird*, (1957), Oregon pine, metal. Purchased, 1957

Manly Art Gallery & Museum

Larsen and Lewers

Hamilton Art Gallery
4 July – 24 August 2003

Tamworth City Art Gallery
11 October – 16 November 2003

Wollongong City Gallery
5 December 2003 – 25 January 2004

Penrith Regional Art Gallery, The Lewers Bequest
14 February – 28 March 2004

Wagga Wagga Regional Art Gallery
14 May – 11 July 2004

Helge LARSEN (born Denmark 1929, arrived Australia 1961), Darani LEWERS (born Australia 1936), *Bowl*, anodised aluminium; *Bowl*, (1986), anodised aluminium. Purchased with the assistance of the Crafts Board of the Australia Council, 1987. *Collar and arming*, (1986), patinated gilding metal. Purchased, 1986

Mildura Arts Centre

Short term loan during the NGV's redevelopment period

2 September 1999 – 31 December 2004

Inge KING (born Germany 1918, arrived Australia 1951), *Nayads*, 1997, patinated bronze and synthetic polymer paint. Purchased through The Art Foundation of Victoria with the assistance of J.B. Were and Sons, Governors, 1997

David WILSON (born England 1947, arrived Australia 1965), *Passage*, (1978), steel. Purchased with the assistance of the Visual Arts Board of the Australia Council, 1980. *Windows in the water*, (1986), welded steel. Purchased 1987

Monash Gallery of Art

Short term loan during the
NGV's redevelopment period

9 April 2002 – 1 March 2005

Pino CONTE (Italian 1915–), *Tree of life*, (1961), bronze. Gift of Mrs E. Balloul, 1972

Ivan Durrant: from Paddock to Plate

25 March – 30 May 2004

Ivan DURRANT (born Australia 1947), *Butcher shop*, (1977–78), synthetic polymer and enamel paint on composition board and wood, ceramic tiles, transparent synthetic polymer resin, mirror, steel, fluorescent light, plastic, polyvinyl chloride, metal, string. Gift of Mr and Mrs Burdett A. Laycock, 1978

Monash University Museum of Art

Short term loan during the
NGV's redevelopment period

2 July 1999 – 14 October 2003

THE VICTORIAN TAPESTRY WORKSHOP, Melbourne, manufacturer (Australia est. 1976), Roger KEMP, designer (Australia 1908–87), *Evolving forms*, 1984, wool, cotton. Commissioned by The Art Foundation of Victoria with funds provided by Dame Elisabeth Murdoch, Founder Benefactor, 1984. *Piano movement*, 1989, wool, cotton. Commissioned by The Art Foundation of Victoria with funds provided by Dame Elisabeth Murdoch, Founder Benefactor, 1989. *Organic form*, 1991, wool, cotton. Commissioned by The Art Foundation of Victoria with funds provided by Dame Elisabeth Murdoch, Founder Benefactor, 1991

Mornington Peninsula Regional Gallery

Janet Cumbrae Stewart:
The Perfect Touch

27 May – 13 July 2003

Janet CUMBRAE-STEWART (Australia 1883–1960), *Portrait of Jessie C. A. Traill*, 1920, pastel. Gift of Jessie Traill, 1961. *The Breton oil bottle*, 1922, pastel; *Snow in Bramerton Street, Chelsea*, 1925, pastel. Felton Bequest, 1926. *London, houses in*

snow, pastel. Felton Bequest, 1928. *Studio fairy*, pastel. Felton Bequest, 1930.

The Artists' Journey: Discovering the
Victorian Coastline 1840–1910

14 December 2003 – 22 February 2004

Louis BUVELOT (born Switzerland 1814, arrived Australia 1865, lived in Brazil 1840–52, died 1888), *Mount Martha from Dromana's hill*, 1877, oil on canvas. Gift from the Estate of Miss A. R. C. Robertson, 1964

Frederick McCUBBIN (Australia 1855–1917), *Summer sea*, 1895, oil on canvas. Presented through The Art Foundation of Victoria by the Estate of the late Mrs Mavis Joan Davis, Founder Benefactor, 1988

George O'BRIEN (born Ireland 1821, arrived Australia c. 1850, lived in New Zealand c. 1863–88, died New Zealand 1888), *The long beach from near Frankstone*, 1862, watercolour. Purchased, 1974

Tom ROBERTS (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931), *Slumbering sea*, *Mentone*, 1887, oil on canvas. Purchased with the assistance of a special grant from the Government of Victoria, 1979

Walter WITHERS (born England 1854, arrived Australia 1883, died 1914), *Yachts off Williamstown*, oil on wood panel. Purchased with the assistance of a special grant from the Government of Victoria, 1979

Walter WITHERS (born England 1854, arrived Australia 1883, died 1914), *Breezy day at Point Henry, near Geelong*, (c. 1900), oil on canvas. Purchased, 1958

Musée d'Arts Africains, Océaniens, Amérindiens, Marseille

Paysages rêvés: Artistes Aborigènes
contemporains de Balgo Hills

4 June – 3 October 2004

Eubena Nampitjin (Wangkajunga/Kukatja born c. 1921), *Kaliyangku*, 1988, synthetic polymer paint on canvas. Purchased from Admission Funds, 1989. *Wati kutjarra*, 1992, synthetic polymer paint on canvas. Purchased through The Art Foundation of Victoria with the assistance of Alcoa of Australia Limited, Governor, 1993. *Kaningarra*, 2001, synthetic polymer paint on canvas. Presented through the NGV Foundation by Shaun and Alison Dennison, Member, 2003

Monica Wishputt Napanangka (Ngarti born c. 1940), *Two men Dreaming at Tjawutjauwu*, 1990, synthetic polymer paint on canvas. Purchased through The Art Foundation

of Victoria with the assistance of Alcoa of Australia Limited, Governor, 1991

Pukurny Mick Gill Tjakamarra (Kukatja c. 1920–2002), *Lightning Dreaming at Lapi Lapi*, 1988, synthetic polymer paint on canvas. Purchased through The Art Foundation of Victoria with the assistance of Lauraine Diggins, Fellow, 1988

Murtikarlka Tjumpu Tjapanangka (Kukatja born c. 1926), *Wati kutjarra*, 1988, synthetic polymer paint on canvas. Purchased from Admission Funds, 1989

John Mosquito Tjapangarti (Kukatja c. 1912–2004), *Old man's Dreaming at Lapu*, 1988, synthetic polymer paint on canvas. Purchased from Admission Funds, 1989

Wimitji Tjapangarti (Kukatja c. 1924–96), *Tingari Dreaming*, 1988, synthetic polymer paint on canvas. Purchased from Admission Funds, 1988

Helicopter Joe Tjungurrayi (Kukatja born c. 1937), *Pirlari rockhole, near Jupiter Well in the Great Sandy Desert*, 1999, synthetic polymer paint on canvas. Presented through The Art Foundation of Victoria by Mr Leo Christie, Member, 1999

Musée de Metz

De la Lorraine

24 April – 26 July 2004

Jules BASTIEN-LEPAGE (French 1848–84), *October, (Saison d'octobre)*, 1878, oil on canvas. Felton Bequest, 1928

Museum Victoria

Belonging to Country

24 October 2003 – 24 January 2004

Tommy McRae (Kwarkwat 1836–1901), *Ceremony, Hunting possum*, (c. 1885), pen and black-brown ink, red ink wash. Purchased through The Art Foundation of Victoria with the assistance of Amcor Limited, Fellow, 1997

National Gallery of Australia

Pierre Bonnard: Observing Nature

National Gallery of Australia
7 March 2003 – 9 June 2003

Queensland Art Gallery
4 July – 28 September 2003

Pierre BONNARD (French 1867–1947), *Some scenes of Parisian life, (Quelques aspects de la vie de Paris)*, 1899, suite of 12 colour lithographs and cover. Felton Bequest, 1970. *Siesta, (La sieste)*, (1900), oil on canvas. Felton Bequest, 1949

Tactility: two centuries of Indigenous objects (working title)

7 June – 28 September 2003

Christian Bumbarra Thompson (Bidjara born 1978), *Tivi Jumper*, 2002, wool; *Untitled*, 2002, from *Blak's Palace* series, type C photograph (pegasis print), ed. 1/10. Presented through the NGV Foundation by Gabrielle Pizzi, Governor, 2002

The Edwardians:
Secrets and Desires

National Gallery of Australia
12 March 2004 – 14 June 2004

Rupert BUNNY (Australia 1864–1947, lived in Europe 1884–1933), *Madame Melba*, (c. 1902), oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of Dinah and Henry Krongold CBE, Founder Benefactors, 1980

Ethel CARRICK (born England 1872, arrived Australia 1908, died 1952), *The quay at Dinard*, (1911–12), oil on canvas on plywood. Felton Bequest, 1942

George COATES (born Australia 1869, lived in England and France 1897–1921, England 1922–30), *Arthur Walker and his brother Harold (The Walker Brothers)*, (c. 1912), oil on canvas. Gift of Mrs G. Coates, 1934

E. Phillips FOX (Australia 1865–1915), *The lesson*, (1912), oil on canvas. Felton Bequest, 1925

Mark GERTLER (English 1891–1939), *The apple woman and her husband*, 1912, oil on canvas. Purchased, 1953

Alfred GILBERT (English 1854–1934, worked throughout Europe 1875–1934), *St Elizabeth of Hungary*, (1900–01), polychromed bronze, gilt, gesso, plaster on cloth, semi precious stone, ebonised wood. Felton Bequest, 1909

Augustus JOHN (Welsh 1878–1961), *The beautiful gardener, (La belle jardiniere)*, (c. 1911), oil on canvas. Felton Bequest, 1946

Gwen JOHN (Welsh 1876–1939, worked in France 1903–39), *The nun*, (c. 1915–20), oil on cardboard. Felton Bequest, 1947

George LAMBERT (born Russia 1873, arrived Australia 1887, lived in Europe and the Middle East 1900–21, died 1930), *Lotty and a lady*, 1906, oil on canvas. Felton Bequest, 1910

John LAVERY (Irish 1856–1941, worked in France 1881–85, Scotland 1885–96, England 1896–1917), *In Morocco*, (c. 1913), oil on canvas. Felton Bequest, 1915

William NICHOLSON (English 1872–1949), *The beautiful chauffer*, (La belle

chauffeuse), 1904, oil on canvas. Felton Bequest, 1926

William ORPEN (Irish 1878–1931), *Night*, (1907), oil on canvas. Felton Bequest, 1929

Hugh RAMSAY (born Scotland 1877, arrived Australia 1878, died 1906), *Portrait of the artist standing before easel*, (1901–02), oil on canvas. Bequest of the executors on behalf of Miss E. D. Ramsay, 1943. *Self-portrait in white jacket*, (1901–02), oil on canvas. Presented through the NGV Foundation by Mrs Nell Turnbull, niece of the artist and by her children John Fullerton, Patricia Fullerton and Fiona Fullerton, Founder Benefactors, 2002

National Gallery of Canada

A Beautiful and Gracious Manner:
The Art of Parmigianino

National Gallery of Canada
3 October 2003 – 4 January 2004

The Frick Collection
27 January – 18 April 2004

PARMIGIANINO (Italian 1503–40), *Huntsmen sounding his horn with a stag hunt in the distance*, (c. 1530–39), pen and brown ink and brown wash over faint traces of black chalk, laid down. Felton Bequest, 1936

National Gallery of Scotland

Monet: THE SEINE AND THE SEA
Vétheuil and Normandy, 1878–1883

National Gallery of Scotland,
Royal Scottish Academy
2 August – 26 October 2003

Claude MONET (French 1840–1926), *Vétheuil*, (1879), oil on canvas. Felton Bequest, 1937

National Portrait Gallery, Canberra

Permanent Collection Display

19 March 1999 – 31 March 2005

Thomas WOOLNER (England 1825–92, lived in Australia 1852–54), *Sir Redmond Barry*, 1878, marble. Presented by the subscribers, 1881

Presence & Absence:
Portrait Sculpture in Australia

21 August – 16 November 2003

Web GILBERT (Australia 1867–1925, lived in England 1914–20), *Frederick McCubbin*, (1905), marble. Gift of J. A. Heyman, 1930

Bertram MACKENNAL (born Australia 1863, lived in England, France and India 1882–1931, died England 1931), *Louis Buvelot*, (1892), marble. Bequest of Madame Buvelot, 1902

Paul MONTFORD (born England 1868, arrived Australia 1923, died 1938), *Charles Kingsford-Smith*, (1925–30), plaster, bronze paint. Bequest of Mrs Charles Oliver, 1979.

National Trust of Australia (New South Wales)

La serenissima:
The fascination of Venice

S. H. Ervin Gallery
8 August – 21 September 2003

E. Phillips FOX (Australia 1865–1915), *The Grand Canal, Venice*, (c. 1906–c. 1907), oil on (wood panel), Bequest of Allan R. Henderson, 1956

Thomas ROWLANDSON (English 1756–1827), *High life in Venice*, (c. 1790), pen and ink and watercolour over traces of pencil. Felton Bequest, 1951

John Singer SARGENT (American 1856–1925, worked throughout Europe 1877–1925, United States 1890–1925), *The Grand Canal, Venice*, (c. 1907), watercolour over pencil. Purchased, 1913

Walter SICKERT (English 1860–1942), *Grand Canal, Venice*, (c. 1901), oil on canvas. Felton Bequest, 1953

Arthur STREETON (Australia 1867–1943, lived in England 1897–1919), *San Geremia and Palazzo Labia, Venice*, (1908), oil on canvas. Felton Bequest, 1930. *Sunrise, Venice*, (c. 1908), oil on canvas. Purchased, 1970

John Coburn: Five Decades

S. H. Ervin Gallery
17 January – 21 March 2004

John COBURN (born Australia 1925), *Firebird*, 1956, oil on composition board. Gift of the Trustees of the Museum of Modern Art and Design of Australia, 1981

National Wool Museum

Display in Orientation Gallery

14 December 1998 – 31 December 2004

Les KOSSATZ (born Australia 1943), *Hard slide*, (1980), sheepskins, aluminium, wood, leather, steel. Presented by the Ian Potter Foundation as the winner of the Ian Potter Foundation Sculpture Commission, 1981

NTVE (Nippon Television Network Europe B.V.)

Jean-Francois Millet and
Naturalism in Europe

The Bunkamura Museum of Art
10 April – 13 July 2003

Jules BASTIEN-LEPAGE (French 1848–84), *October, (Saison d'octobre)*, 1878, oil on canvas. Felton Bequest, 1928

Palazzo Reale, Milan

Amedeo Modigliani:
l'ange au visage grave

20 March – 6 July 2003

Amedeo MODIGLIANI (Italian 1884–1920, worked in France 1906–20), *Portrait of the painter Manuel Humbert, (Portrait du peintre Manuel Humbert)*, (1916), oil on canvas. Felton Bequest, 1948

Powerhouse Museum

Gambling in Australia:
thrills, spills and social ills

6 April – 30 September 2004

John BRACK (Australia 1920–99), *Leaving the lawn*, 1956, pen and ink, watercolour. Presented through The Art Foundation of Victoria by Mrs G. H. Hillas, Fellow, 1996. *The tree*, 1956, pen and ink, coloured washes. Purchased, 1956

Grace Cossington SMITH (Australia 1892–1984), *Crowd*, (c. 1922), oil on cardboard. Presented by the National Gallery Society of Victoria, 1967

Queensland Art Gallery

Story Place: Indigenous Art of
Cape York and the Rainforest

24 July – 9 November 2003

Samantha HOBSON (born Australia 1981), *Bust 'im up*, 2000, synthetic polymer paint on canvas. Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2000

Salander-O'Reilly Galleries, New York

The Cloud Studies of
John Constable

5 May – 25 June 2004

John CONSTABLE (English 1776–1837), *Clouds*, 1822, oil on paper on cardboard. Felton Bequest, 1938

State Society for Cultural Commemorations, Madrid

Three Spanish myths: the Celestine,
Don Quixote and Don Juan

Conde Duque Cultural Centre, Madrid
19 February – 14 April 2004

Honoré DAUMIER (French 1808–79), *Don Quixote reading, (Don Quixote lisant)*, (c. 1867), oil on wood panel. Felton Bequest, 1923

TarraWarra Museum of Art

Echo

30 May – 5 December 2004

BUILT MODERNE, Port Melbourne, manufacturer (Australia 1983–85), Roger WOOD, designer (born Australia 1956), HEALY METALWORKING, manufacturer Ray ARNOLD, textile screenprinter (born Australia 1950), *Lounge suite*, (1983), steel, copper, cotton, (other materials). Purchased with the assistance of the Crafts Board of the Australia Council, 1986

HENRY YOUNG & CO., Melbourne, manufacturer (Australia 1882–91), *The Caulfield Cup*, 1887, 15ct and 9ct gold, silver, wood, velvet. The O'Loughlin Gift: a memorial to Martin Loughlin (1833–94), miner, sportsman and philanthropist. Gift of three of his great-nieces, 1994

J. W. STEETH & SON, manufacturer (Australia 1917–70), *Centenary birthday cake clock*, (1934), silver, silver gilt, gold, enamel, glass, clock mechanism, ebonised wood. Purchased through The Art Foundation of Victoria with the assistance of the Sidney Myer Fund, Governor, 1987

UNKNOWN, *The Malay prau, Mitjuna*, 1948, earth pigments on bark. Collected from Groote Eylandt by the American-Australian Scientific Expedition to Arnhem Land, 1948 Presented by the Commonwealth Government, 1956

UNKNOWN, (Melbourne), *Drawing-room suite*, (c. 1865), blackwood (Acacia melanoxylon), silk, (other materials). Purchased, 1987

WALTER BURLEY GRIFFIN, Melbourne, designer (Australia 1914–36), UNKNOWN, manufacturer, *Chairs from the Men's Fellowship Room, Uniting Church, Kew*, (1919), mountain ash (Eucalyptus regnans), fabric, (other materials). Gift of the Uniting Church, Kew, 1992

Tate Britain

Thomas Gainsborough
(1727–1788)

Museum of Fine Arts, Boston
9 June 2003 – 14 September 2003

Thomas GAINSBOROUGH (English 1727–88), *An officer of the 4th Regiment of Foot*, (c. 1776–80), oil on canvas, Felton Bequest, 1922. *The Rt Hon. Charles Wolfran Cornwall*, (1785–86), oil on canvas. Everard Studley Miller Bequest, 1962

Tate Liverpool

Paul Nash: Modern Artist,
Ancient Landscape

23 July – 19 October 2003

Paul NASH (English 1889–1946), *Landscape of the summer solstice*, (1943), oil on canvas. Felton Bequest, 1952

University Art Museum, The University of Queensland

To look within:
Self portraits in Australia

The Mayne Centre,
University of Queensland
15 April – 20 June 2004

National Portrait Gallery, Canberra
9 July – 19 September 2004

John BRACK (Australia 1920–99) *Self portrait*, 1955, oil on canvas. Purchased with the assistance of the National Gallery Women's Association, 2000

Rupert BUNNY (born Australia 1864, lived in Europe 1884–1933), *Self portrait*, (c. 1920), oil on canvas. Felton Bequest, 1927

Lloyd REES (Australia 1895–1988), *Self portrait*, 1950–52, oil on canvas. W.H. Short Bequest, 1952

Xavier College

Colin Colahan Retrospective
19 September – 5 October 2003

Colin COLAHAN (born Australia 1897, lived in Europe c. 1920–27, 1935–87, died Italy 1987), *Dr John Dale*, 1934, oil on canvas on composition board. Felton Bequest, 1934. *Bernard Shaw*, (c. 1939–40), oil on canvas. Purchased, 1949

Long-term Loans to Victorian Government Departments

Department of Human Services

Gregory PRYOR (born Australia 1958), *Blue (giant woman and minor protest); Blue (Peanuts); Red (Defeat); Red (Gassing the limes)*, 1994, oil on canvas board. Margaret Stewart Endowment, 1994

Dora SERLE (Australia 1875–1968), *Single roses*, oil on canvas on composition board. Purchased, 1949

Department of Justice

Will ASHTON (born England 1881, arrived Australia 1884, died 1963), *Barge on the Seine*, (c. 1907), oil on canvas. Felton Bequest, 1907

John FARMER (Australia 1897–1989), *Against the light*, oil on canvas on (cardboard). Purchased, 1946

Nancy GUEST (born Australia 1904), *Memory of a colour pattern*, (c. 1931),

oil on canvas. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1931

Francis LYMBURNER (Australia 1916–72), *Night flowers*, (c. 1950), oil on canvas. Purchased, 1950

Mary Ann TELFER (active in Australia 1950s), *Still life*, 1955, oil on canvas on composition board. Purchased, 1955

Department of Premier and Cabinet

Mary Cecil ALLEN (born Australia 1893, lived in United States 1926–62, died United States 1962), *Sketch: Miss Audrey Stevenson as Circe*, (1930), oil on canvas. Gift of Miss Beatrice Allen, 1972

Lawrence DAWS (born Australia 1927, lived in Italy 1958–60, England 1960–70), *The fettlers*, (1957), oil on composition board. Gift of Colonel Aubrey H. L. Gibson, 1957

Marion JONES (Australia c. 1897 –1977), *Cui bono*, oil on canvas. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1924

Frederick McCUBBIN (Australia 1855–1917), *Louis McCubbin (As a boy in fancy dress)*, (c. 1908), oil on canvas mounted on plywood. Gift of Mr Hugh McCubbin, 1960

Government House, Melbourne

George BELL (Australia 1878–1966), *Flower piece*, 1926, oil on canvas. Felton Bequest, 1926

Ernest BUCKMASTER (Australia 1897–1968), *The peacock bowl*, 1927, oil on canvas. Felton Bequest, 1927

Rupert BUNNY (Australia 1864–1947, lived in Europe 1884–1933), *Farm near Bormes*, (c. 1923–c. 1924), oil on canvas. Bequest of the Biddlecombe Estate, 1954. *The white mill*, (c. 1940), oil on canvas. Gift from the Estate of Christina Armstrong, 1965

E. Phillips FOX (Australia 1865–1915), *Robert L. J. Ellery, Government Astronomer*, 1896, oil on canvas. Presented by subscribers, 1897. *The muslin dress*, (1912), oil on canvas. Felton Bequest, 1942

Elioth GRUNER (born New Zealand 1882, arrived Australia 1883, died 1939), *Flower piece*, 1926, oil on canvas. Felton Bequest, 1942

Clewin HARCOURT (Australia 1870–1965) *Flowerpiece*, oil on canvas. Felton Bequest, 1934

Vida LAHEY (Australia 1882–1968, lived in England 1915–18, France 1918–20), *Fruit and flowers*, oil on canvas. Felton Bequest, 1930

Ministry for the Arts

Melinda HARPER (born Australia 1965), *Untitled*, (1994), oil on canvas. Margaret Stewart Endowment, 1994. *Untitled*, 1999, oil on canvas. Purchased, 1999

Peggy Napangardi Jones (Waramungu/Warlmanpa born 1955), *Ngula*, 1996, synthetic polymer paint on canvas. Purchased, 1999

John Packham (Ngarrindjeri born 1966), *Ponun—death (to our culture)*, 1999, synthetic polymer paint on canvas. Purchased, 1999

Aida TOMESCU (born Romania 1955, arrived Australia 1980), *Seed – BOTEZ*, 1988, oil on canvas. Presented through the NGV Foundation by Annette Reeves, Governor, 2003

Vicki VARVARESSOS (born Australia 1949), *Woman dancing*, 1986, synthetic polymer paint on composition board. Purchased, 1987

Ministry of Manufacturing and Export

Jon CATTAPAN (born Australia 1956), *Name and address*, 1988, oil on canvas. Purchased through The Art Foundation of Victoria with the assistance of the Moët &

Chandon Art Acquisition Fund, Governor, 1989

Michael JOHNSON (born Australia 1938), *Moraca*, (1981), oil on canvas. Purchased, 1982

Septimus POWER (born New Zealand 1878, arrived Australia 1880s, lived in France 1905–07, England 1907–13, died 1951), *Cavalry charge at Cambrai*, (c. 1919), oil on canvas. Gilbee Bequest, 1921

Jan RISKE (born the Netherlands 1932, arrived Australia 1952, lived in Europe 1962–64, 1973, 1974–77), *Autumn*, 1954, oil on composition board. Purchased, 1959

State Revenue Office

Kenneth HOOD (Australia 1928–2002), *Cornish harbour*, 1956, oil on composition board. Purchased, 1956

St Vincent's Hospital

Newell BARRETT (born Australia 1952), *Still life 1983–86*, 1983–86, oil on canvas. Michell Endowment, 1987

Debra DAWES (born Australia 1955), *Mother and child*, 1988, oil on canvas. Margaret Stewart Endowment, 1989

Angus JONES (born Australia 1962), *Chaim Soutine*, (1986), synthetic polymer paint on composition board. Margaret Stewart Endowment, 1987

Anne WALLACE (born Australia 1970), *Idyll*, 1993, oil on canvas. Margaret Stewart Endowment, 1994

Loans for NGV Touring Exhibitions

CONTEMPORA FELLOWSHIP
2002–2004: Aleks Danko SONGS
OF AUSTRALIA VOLUME 16—
SHHH, GO BACK TO SLEEP
(an un-Australian dob in mix)

Bendigo Art Gallery
1 May 2004 – 13 June 2004

Aleks DANKO (born Australia 1950), *Taste*, (1987–88), synthetic polymer paint, wood, steel, hessian, varnish, plaster. Margaret Stewart Endowment, 1988. *Taste (Study no. 1) – Taste (Study no. 5)*, 1988, brush and ink, synthetic polymer paint, wax crayon. Purchased, 1994

Fred Williams: The Pilbara Series

Geraldton Regional Art Gallery
26th March 2004 – 6th June 2004

Araluen Galleries
26th June 2004 – 8th August 2004

Fred WILLIAMS (Australia 1927–82), *Iron ore landscape*, gouache; *Karratha Station (a)*, gouache; *Karratha Station (b)*, gouache; *Mesa*, gouache; *Salt pile*, Dampier, (1979), gouache; *Drifting smoke*, oil on canvas; *Gorge landscape*, oil on canvas; *Hardey River*, Mount Turner syncline, oil on canvas; *Iron ore landscape*, oil on canvas; *Karratha landscape*, oil on canvas; *Mesa*, oil on canvas; *Mount Nameless (afternoon)*, oil on canvas; *Mount Nameless (morning)*, oil on canvas; *Pilbara landscape*, oil on canvas; *Red cliff landscape*, oil on canvas; *Red landscape*, oil on canvas; *Tom Price landscape*, oil on canvas; *Trees in landscape*, (1981), oil on canvas. Presented through the NGV Foundation by Rio Tinto, Honorary Life Benefactor, 2001

Lionel Lindsay:
An Antipodean in Spain

Ballarat Fine Art Gallery
2nd April 2004 – 30th May 2004

Gippsland Art Gallery – Sale
18th June 2004 – 25th July 2004

Lionel LINDSAY (Australia 1874–1961), *Santa Margarita, Seville*, 1907, etching and plate tone, 1st state proof?; *Officers' quarters, Kent Street*, (1912), etching, 1st state proof; *La Trobe Street courtyard*, 1914, etching, ed. 22/50; *Old George Street market*, (1914), etching and plate tone, 1st state proof; *Governor Bourke Hotel, Sussex Street, Sydney*, etching and plate tone, proof; *St Andrew's towers*, etching and plate tone, ed. 25/50; *The black-walled house, Cumberland Street*, 1916, etching, proof; *Sussex Street forge*, 1917, etching and plate tone, ed. 46/50; *The Canon's niece*, 1919, drypoint and plate tone, ed. of 30; *Mardi Gras*, (1919), drypoint and plate tone, 1st state proof; *Muleteers*, 1921, etching and plate tone, ed. 20/50; *Don Quixote*, etching and aquatint, 1st state proof; *Harmony*, 1922, etching and plate tone, proof; *The vaquero*, 1923, etching and plate tone, ed. 18/50; *Little balcony, Ferry Lane*, 1925, drypoint and plate tone, ed. 3/50; *Street of the aqueduct*, (1928), drypoint and pencil, 1st state proof; *The main square, Zafra*, 1929, drypoint and plate tone printed in brown ink, 2nd state proof; *Old Essex Street, Sydney*, 1931, drypoint and plate tone printed in brown ink, 1st state proof; *On the Kurrajong*, 1933, soft ground etching and aquatint, ed. 24/75; *St Iago, Antequera* – San José Antequera, 1936, etching and plate tone, ed. of 100; *Mosque of the Sabres, Kairouan*, (c. 1936), drypoint and plate tone printed in brown ink, ed. of 100; *A winding street, Granada*, (1937), etching and plate tone, ed. of 100; *The morning star, Toledo*, 1938, aquatint printed in blue-black ink, ed. of 100; *Fair time, Cordova*, etching and plate tone, ed. of 95; *Street of Kings,*

Guadalupe, etching and plate tone, ed. of 75; *The doorway of Las Duenas, Salamanca*, 1942, etching and plate tone printed in brown ink, 1st state proof; *The Albaicin, Granada*, etching and plate tone printed in brown ink, 1st state proof; *The Albaicin, Granada*, 1943, etching and plate tone printed in blue-black ink, 2nd state proof; *Santa Cruz, Toledo*, etching and plate tone, 2nd state proof; *Santa Cruz, Toledo*, 1945, etching and plate tone printed in brown ink, 4th state proof. Gift of the artist, 1954. *The rope-maker's shop*, (1916), etching and plate tone printed in brown ink, ed. 15/50. Felton Bequest, 1917. *Ladies of Spain*, (1919), aquatint and etching printed in brown ink, proof D; *Cordova*, aquatint, proof; *Guitar player*, (1920), etching and plate tone, proof; *The selector*, (1923), etching, proof; *The three beggars of Guadalupe*, 1926, etching and plate tone printed in brown ink, ed. of 100; *A bridge, Estramadura*, drypoint and plate tone, trial proof; *Inn of the Holy Brotherhood, Toledo*, drypoint and plate tone printed in brown ink, ed. of 75; *Outside the walls, Avila*, drypoint and plate tone, ed. of 75; *Posada de la Sangre, Toledo (The Inn of Blood, Toledo)*, etching and plate tone, ed. of 100; *St Lesmes, Burgos*, (1926), drypoint and plate tone printed in brown ink, ed. of 60; *A calvary, Segovia*, (1926–27), drypoint and plate tone printed in brown ink, ed. of 60; *Burgos*, etching and plate tone, ed. of 100; *Castle Cocas, Castile*, drypoint and plate tone, ed. of 75; *The Convent of Huelgas near Burgos*, (1927), drypoint and plate tone, ed. of 100; *Jerez de los Caballeros*, (1928), drypoint and plate tone, ed. of 100; *A courtyard, Segovia*, etching and plate tone printed in brown ink on pale blue paper, ed. of 100; *Casa de los Tiros, Granada*, etching, ed. of 100; *In Zafra market*, etching printed in brown ink on pale blue paper, ed. of 100; *San Idelfonso, Jaen*, drypoint and plate tone printed in brown ink, ed. of 100; *The barber of Bousaada*, (1929), etching, plate tone and soft ground, ed. of 100; *Loches*, (1931), etching and plate tone on pale blue paper, ed. of 100; *Facade of the Institute, Salamanca*, etching, foul bite and plate tone, printed in brown ink on pale blue paper, ed. of 100; *Santiago, old Malaga*, (1934), drypoint and plate tone on grey paper, ed. of 100; *A street, Toledo*, 1936, drypoint and plate tone printed in blue-black ink, ed. 5/75; *Prospectors*, (1938), drypoint printed in brown-black ink, ed. 5/35. Felton Bequest, 1940. *The gypsy dance*, (1919), etching and plate tone printed in brown ink, ed. 3/50. Felton Bequest, 1921. *Etching plate for Ladies of Spain*, (c. 1919), copper plate, aquatinted and etched. Gift of Sir Lionel Lindsay, 1957. *Old carriage way, Cumberland Street*, (1920), etching and plate tone, 1st state proof. Felton Bequest, 1920. *Old market, Granada*, drypoint and plate tone printed in brown ink, ed. of 75; *Smithy, Avila*, drypoint and plate tone printed in brown ink, ed. of 75; *The carpenter's shop, Toledo*, drypoint and plate tone, ed. of 100;

Zocodover Gate, Toledo, (1926), drypoint and plate tone on buff paper, ed. of 75; *A little square, Segovia*, drypoint and plate tone, ed. of 80; *Doorway, Burgos*, etching, foul bite and plate tone, ed. of 75; *Gerona*, drypoint and plate tone printed in brown ink, ed. of 60; *San Andres, Toledo*, etching and plate tone, ed. of 100; *Street, Guadalupe*, (1927), drypoint and plate tone, ed. of 75. Felton Bequest, 1927. *The Alcazar, Segovia*, (1926), drypoint and plate tone, ed. of 60; *Basque houses*, (1927), drypoint and plate tone printed in brown ink, ed. of 75; *A caravanserai, Kairouan*, drypoint and plate tone, ed. of 100; *The Tunis Gate, Kairouan*, (1929), drypoint, ed. of 100; *Carrera del Darro, Granada*, 1934, drypoint and plate tone, ed. 57/100; *La Parroquia del Sagrario, Malaga and Bishop's Palace*, (1937), drypoint and plate tone, ed. of 100. Felton Bequest, 1938. *Sketchbook (Naples)*, 1927, pen and coloured inks, pencils, 158 pages; *Sketchbook*, pencil, black pencil, pen and coloured inks, watercolour, 176 pages; *Sketchbook (Malaga, Antequera, Granada)*, 1934, pencil, pen and ink, watercolour, 170 pages. Gift of Mr Peter Lindsay, 1962. *Church in Seville*, drypoint and plate tone, ed. of 100; *Convent of St Eufemia, Antequera*, drypoint and plate tone, ed. of 100; *Santa Dominica Maggiore*, (1928), drypoint and plate tone printed in brown ink, ed. of 100. Felton Bequest, 1930. *Casas Consistoriales, Baeza*, watercolour, pencil and black pencil; *La Antigua Posada de los Animas, Ronda*, (c. 1928), watercolour, pencil and pen and ink; *A street balcony, Guadalupe*, (1934), drypoint and plate tone printed in brown ink, ed. 11/100. Felton Bequest, 1941. *San Martin, Salamanca*, (c. 1928), watercolour over pencil. Felton Bequest, 1937. *Sketchbook (Algeria)*, 1929, pencil, watercolour, pen and ink, 74 pages; *Sketchbook (Malaga)*, 1934, pencil, black pencil, watercolour, pen and ink, 188 pages. Felton Bequest, 1961. *The Great Door, Burgos Cathedral*, (1931), etching and plate tone, ed. of 100. Felton Bequest, 1935. *Santa Cruz, Toledo*, (1946), etching and plate tone printed in brown-black ink, ed. of 200. Gift of Mr Peter Lindsay, 1963

Report



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Financial Summary

The financial performance of the year under review reflects the fact that the NGV's operations are still in transition. Whilst NGV Australia was fully operational throughout the year, NGV International only opened to the public in early December 2003 and the full year financial impact of its operations have not yet been felt. Despite the fact that steady patterns of revenue and expenditure have not yet been experienced, it is clear that the NGV faces some considerable financial challenges in the forthcoming years.

The table right distinguishes between the NGV's operating and fund-raising activities, a distinction not readily seen in the Statement of Financial Performance on page 132. This distinction is important as the NGV raises substantial funds, largely from the private sector, which are not generally available for operating purposes but are committed to the purchase of works of art or capital works. The 2003/04 reported surplus of \$30 million is arrived at after taking account of some \$39 million of such income.

In 2003/04, the NGV generated an operating deficit, before depreciation and similar charges and before taking account of fundraising income, of \$6.8 million. Some \$2 million of this deficit can be attributed to the one-off costs of re-opening NGV International. Operating costs have doubled over the last five years, reflecting the 100% growth in the size of the NGV's buildings and the greatly increased scale and complexity of its activities. The deficit for 2003/04 was funded from reserves built up in previous years.

The NGV's balance sheet (page 133) is dominated by the value of the cultural assets (\$1.8 billion). Also included are cash and other financial assets of \$31 million (2002/03—\$47 million). The reduction on the previous year reflects the expenditure of accumulated campaign funds on the completion of the St Kilda Road redevelopment. The remaining balance is largely attributable to endowed funds held for the purchase of works of art with only a modest amount of other funds now available to provide working capital for 2004/05.

Five Year Financial Performance	Notes	2004 \$ '000s	2003 \$ '000s	2002 \$ '000s	2001 \$ '000s	2000 \$ '000s
Operating revenue						
Government grant	1	34,906	31,653	16,351	13,665	10,901
Other revenue		10,144	4,499	8,075	8,414	5,015
		45,050	36,152	24,426	22,079	15,916
Operating expenses						
Employee costs		17,202	12,561	9,731	9,785	7,947
Other supplies and services		34,666	18,099	12,610	11,983	16,603
		51,868	30,660	22,341	21,768	24,550
Operating (deficit)/surplus before net depreciation and similar charges		(6,818)	5,492	2,085	311	(8,634)
Net depreciation and similar charges	2	(1,968)	4,022	(247)	0	0
Operating (deficit)/surplus before fundraising		(8,786)	9,514	1,838	311	(8,634)
Income from fundraising	3					
Gifts and donations	4	32,221	10,422	15,810	9,330	4,877
Net investment income		2,069	1,571	1,622	2,229	1,628
Capital grants and similar income		4,562	14,552	6,886	3,000	3,000
		38,852	26,545	24,318	14,559	9,505
Net reported result		30,066	36,059	26,156	14,870	871

Notes

- 1 Excludes Government grants for depreciation, Capital Assets Charge and capital works.
- 2 Comprises charges for depreciation and Capital Assets Charge, net of respective Government grants, and other adjustments to the values of non-current assets.
- 3 Represents funding streams dedicated to the purchase of works of art or the St Kilda Road redevelopment.
- 4 Includes gifts of works of art, most notably in 2003/04 the gift of the Joseph Brown Collection valued at \$21 million.



AUDITOR GENERAL
VICTORIA

AUDITOR-GENERAL'S REPORT

To the Members of the Parliament of Victoria, responsible Ministers and Members of the Council of Trustees of the National Gallery of Victoria

Matters relating to the electronic presentation of the Audited Financial Report

This audit report relates to the financial report of the Council of Trustees of the National Gallery of Victoria for the financial year ended 30 June 2004 included on its web site. The Council of Trustees of the National Gallery of Victoria is responsible for the integrity of the web site. I have not been engaged to report on the integrity of the web site. The audit report refers only to the statements named below. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on this web site.

Audit Scope

The accompanying financial report of the Council of Trustees of the National Gallery of Victoria for the financial year ended 30 June 2004, comprising a statement of financial performance, statement of financial position, statement of cash flows and notes to the financial statements, has been audited. The Members of the Council of Trustees of the National Gallery of Victoria are responsible for the preparation and presentation of the financial report and the information it contains. An independent audit of the financial report has been carried out in order to express an opinion on it to the Members of the Parliament of Victoria, responsible Ministers and Members of the Council of Trustees as required by the *Audit Act 1994*.

The audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement. The audit procedures included an examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial report is presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia, and the financial reporting requirements of the *Financial Management Act 1994*, so as to present a view which is consistent with my understanding of the Council of Trustees of the National Gallery of Victoria's financial position, and its financial performance and cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In my opinion, the financial report presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and the financial reporting requirements of the *Financial Management Act 1994*, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2004 and its financial performance and cash flows for the year then ended.

MELBOURNE
29 September 2004


J.W. CAMERON
Auditor-General

Financial Statements

For the year ended 30 June 2004

In our opinion,

- (a) the attached Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and Notes to the Accounts present fairly the financial transactions for the year ended 30 June 2004 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2004,
- (b) the accounts have been maintained in accordance with the *National Gallery of Victoria Act* 1966 and regulations made thereto,
- (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,
- (d) at the date of signing these statements the Trustees are not aware of any circumstances that would render any particulars included in these statements misleading or inaccurate.



Allan Myers
President
24 September 2004



Tony Ellwood
Acting Director
24 September 2004



Elizabeth Grainger FCA
Chief Financial Officer
24 September 2004

Statement of Financial Performance for the year ended 30 June 2004

Statement of Financial Performance	Notes	2004 \$ '000s	2003 \$ '000s
Revenue from ordinary activities			
Grants from Government	2.1	48,385	50,235
Resources received free of charge	2.2	641	3,199
Other revenue	2.3	61,362	48,595
		110,388	102,029
Expenses from ordinary activities			
Employee benefits	3, 1(i)	17,202	12,561
Depreciation and amortisation	10	7,275	1,930
Resources provided free of charge	4	641	1,199
Capital asset charge	1(d)	4,267	2,578
Supplies and services		35,868	16,900
Other expenses from ordinary activities	5	15,069	30,802
		80,322	65,970
Net result for the reporting period		30,066	36,059
Net increase/(decrease) in investment revaluation reserve	14.2	1,058	-
Net increase/(decrease) in cultural assets revaluation reserve	14.2	-	367
Net increase/(decrease) in asset revaluation reserve	14.2	5,296	2,150
Total revenues, expenses and revaluation adjustments recognised directly in equity		6,354	2,517
Total changes in equity other than those resulting from transactions with Victorian State Government in its capacity as owner		36,420	38,576

The above statement of financial performance should be read in conjunction with the accompanying notes.

Statement of Financial Position as at 30 June 2004

Statement of Financial Position	Notes	2004 \$ '000s	2003 \$ '000s
Current assets			
Cash assets	22	6,979	13,828
Receivables	6	4,800	1,570
Inventories	1(h), 7	1,910	872
Prepayments		505	304
Other financial assets	8	918	16,687
Total current assets		15,112	33,261
Non-current assets			
Other financial assets	8	23,167	16,175
Cultural assets	9	1,830,211	1,799,324
Property, plant and equipment	10	229,083	205,307
Total non-current assets		2,082,461	2,020,806
Total assets		2,097,573	2,054,067
Current liabilities			
Payables	11	11,186	5,641
Other current liabilities	12	1,774	1,772
Provisions	1(i), 13	1,326	967
Total current liabilities		14,286	8,380
Non-current liabilities			
Other non-current liabilities	12	5,361	7,135
Provisions	1(i), 13	1,493	1,338
Total non-current liabilities		6,854	8,473
Total liabilities		21,140	16,853
Net assets		2,076,433	2,037,214
Equity			
Contributed capital	14.1	159,345	156,545
Reserves	14.2	1,872,054	1,836,064
Accumulated surplus	14.3	45,034	44,605
Total equity		2,076,433	2,037,214
Contingent liabilities and contingent assets	19		
Commitments for expenditure	20		

The above statement of financial position should be read in conjunction with the accompanying notes.

Statement of Cash Flows for the year ended 30 June 2004

Statement of Cash Flows	Notes	2004 \$ '000s	2003 \$ '000s
Cash flows from operating activities			
Receipts from Government		31,547	31,655
Receipts from other entities		18,393	11,953
Net Goods and Services Tax recovered from the Australian Tax Office		4,685	5,616
Payments to suppliers and employees		(53,387)	(33,761)
		1,238	15,463
Dividends received		1,713	930
Interest received		322	1,938
Other investment income received		-	173
Net cash inflow from operating activities	23	3,273	18,504
Cash flows from investing activities			
Proceeds from sale of investments		15,504	29,863
Proceeds from sale of property, plant and equipment		9	12
Payments for investments		(4,508)	(30,580)
Payments for cultural assets		(4,285)	(1,956)
Payments for property, plant and equipment	10	(27,136)	(49,222)
Net cash outflow from investing activities		(20,416)	(51,883)
Cash flows used in financing activities			
Proceeds from State Government loan		-	8,750
Proceeds from capital contribution by State Government		9,950	11,592
Proceeds from Commonwealth Government grant		2,062	10,052
Repayment of contributed capital to State Government		-	(5,543)
Repayments of State Government loan		(1,750)	-
Repayment of finance lease		32	32
Net cash flows used in financing activities		10,294	24,883
Net cash flows for period		(6,849)	(8,496)
Cash at the beginning of the financial year		13,828	22,324
Cash at the end of the financial year	22	6,979	13,828

The above statement of cash flows should be read in conjunction with the accompanying notes.

Notes to and forming part of the Accounts

as at 30 June 2004

1. Summary of significant accounting policies

This general purpose financial report has been prepared in accordance with the *Financial Management Act 1994*, Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board and Urgent Issues Group Consensus Views.

It is prepared in accordance with the historical cost convention, except for certain non-current assets, investments, cultural assets and library collections which, as noted, are at valuation. The accounting policies adopted, and the classification and presentation of items, are consistent with those of the previous year, except where a change is required to comply with an Australian Accounting Standard or Urgent Issues Group Consensus View, or an alternative accounting policy permitted by an Australian Accounting Standard is adopted to improve the relevance and reliability of the financial report. Where practicable, comparative amounts are presented and classified on a basis consistent with the current year.

a. Revaluation of non-current assets

Subsequent to their initial recognition as assets, non-current physical assets, other than plant and equipment, are measured at fair value. Plant and equipment are measured at cost. Revaluations are made with sufficient regularity to ensure that the carrying amount of each asset does not differ materially from its fair value at the reporting date. Revaluations are assessed annually and supplemented by independent assessments at least every three years. Revaluations are conducted in accordance with the Victorian Government Policy, *Revaluation of Non-Current Physical Assets*.

Revaluation increments are credited directly to the asset revaluation reserve, 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 net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve.

Revaluation increments and decrements are offset against one another within a class of non-current assets.

b. Restrictive nature of cultural assets

Control of cultural assets in 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 collection may take the form of either a purchase by the National Gallery of Victoria or a donation from the public.

These 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.

1. Summary of significant accounting policies CONTINUED

c. Depreciation of property, plant and equipment

Depreciation is calculated on a straight-line basis so as to write off the net cost of each item of property (excluding land) over its expected useful life to the National Gallery of Victoria. Depreciation is treated as an operating expense and recognised in the Statement of Financial Performance based on the following rates:

Depreciation rates	2004	2003
Building	1%	2%
Capital improvements	6.67–7.5%	7.5%
Redevelopment works-in-progress	Nil %	Nil %
Plant and equipment	3.33–33.33%	7.50–33.33%

Cultural assets are kept under special conditions so that there is minimal physical deterioration. They are expected to have indeterminate useful lives to the National Gallery of Victoria. No amount for depreciation has been recognised in respect of cultural assets, as their service potential by the National Gallery of Victoria has not, in any material sense, been consumed during the reporting period.

The majority of assets included in redevelopment work-in-progress in prior years came into use during the year with the completion of the St Kilda Road redevelopment. Depreciation has been provided from 4 December 2003, the date of public opening, or the date the asset came into use, whichever is the later.

Estimates of the remaining useful lives for all assets are reviewed at least annually.

On completion of the St Kilda Road redevelopment, the useful economic life of the building was reassessed to bring it into line with industry practice.

Plant and equipment depreciation rates have not changed; instead new assets have been purchased with different useful economic lives.

d. Capital asset charge

The capital asset 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 carrying amount of non-current physical assets (excluding cultural assets).

e. Leased non-current assets

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased non-current assets and operating leases under which the lessor effectively retains substantially all such risks and benefits.

Finance leases are capitalised. A lease asset and liability are established at the present value of minimum lease payments. Lease payments are allocated between the principal component of the lease liability and the interest expense.

The leased asset is amortised on a straight-line basis over the term of the lease, or where it is likely that the National Gallery of Victoria will obtain ownership of the asset, the expected useful life of the asset to the National Gallery of Victoria. Any leased assets that would be held at the reporting date would be amortised over the period of the underlying lease or a shorter period if the expected useful life were less.

Operating lease payments are charged to the Statement of Financial Performance in the periods in which they are incurred, as this represents the pattern of benefits derived from the leased assets.

1. Summary of significant accounting policies CONTINUED

f. Revenue recognition

In accordance with AAS15, *Revenue*, revenues are measured at the fair value of the consideration or contribution received or receivable.

Sale of goods and disposal of other assets

Revenue arising from the sale of goods or the disposal of other assets is recognised when the following conditions have been satisfied:

- (a) control of the goods or other assets has passed to the buyer; and
- (b) it is probable that the economic benefits comprising the consideration will be realised.

Revenue for services

Revenue arising from a contract for the provision of services is recognised by reference to the stage of completion of the contract when the following conditions have been satisfied:

- (a) control of a right to be compensated for the services rendered exists;
- (b) it is probable that the economic benefits comprising the compensation will be realised, and
- (c) the stage of completion of the transaction can be reliably measured.

Contra sponsorship

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

Contribution of assets

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

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

State Government contributions

State Government contributions are recognised on receipt.

Interest

Interest revenue is recognised when receivable.

Dividends

Dividend revenue is recognised when the right to receive payment is established.

Memberships

Memberships are recognised as income in the same period covered by the subscriptions and when paid.

Gifts

Bequests and donations are recognised on receipt. Donated cultural assets are recognised when the gift is accepted by the Council of Trustees and are recorded at fair value at the time of the donation. Fair value is determined by either an average of independent valuations for works donated under the Taxation Incentives for the Arts Scheme or by a curatorial assessment by the National Gallery of Victoria.

g. Investments

Investments are brought to account at market value. Investment income is recognised in the Statement of Financial Performance when received.

h. Inventories

Inventories on hand are valued at the lower of cost and net realisable value. Full provision is made for slow moving and obsolete stock. Cost is determined on a first in first out basis.

1. Summary of significant accounting policies CONTINUED

i. Employee benefits

(i) Wages, salaries and annual leave

Liabilities for wages and salaries, including non-monetary benefits and annual leave expected to be settled within twelve months of the reporting date are recognised in respect of employees' services up to the reporting date and are measured as the amounts expected to be paid when the liabilities are settled. Liabilities for non-accumulating sick leave are recognised when the leave is taken and measured at the rates paid or payable.

(i) Long service leave

The liability for long service leave expected to be settled within twelve months of the reporting date is recognised in the provision for employee benefits and is measured in accordance with (i) above. The liability for long service leave expected to be settled more than twelve months from the reporting date is recognised in the provision for employee benefits and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using interest rates on national government guaranteed securities with terms to maturity that match, as closely as possible, the estimated future cash outflows.

(iii) Superannuation

The amount charged to the Statement of Financial Performance in respect of superannuation represents the contribution made by the National Gallery of Victoria to the superannuation funds of employees.

(iv) Employee on-costs

Related employee on-costs have been included in the calculation of liabilities or employee benefits.

j. Goods and services tax

Revenues, expenses and assets are recognised net of GST except where the amount of the GST incurred is not recoverable, in which case it is recognised as part of the cost of acquisition of an asset or part of an item of expense. The net amount of GST recoverable from, or payable to, the Australian Taxation Office (ATO) is included as part of receivables or payables in the Statement of Financial Position. The GST component of a receipt or payment is recognised on a gross basis in the Statement of Cash Flows in accordance with Accounting Standard AAS 28, *Statement of Cash Flows*.

k. Contributed capital

Consistent with Urgent Issues Group Abstract 38, *Contributions by Owners Made to Wholly-Owned Public Sector Entities*, appropriations for additions to net assets have been designated as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributed capital.

l. Contingent assets and contingent liabilities

The National Gallery of Victoria discloses both contingent assets and contingent liabilities when they arise. All contingencies are discounted to their present value using the pre-tax rate that reflects current market assessments of the time value of money and risks specific to the contingencies.

m. Resources provided and received free of charge or for nominal consideration

Contributions of resources and resources provided free of charge or for nominal consideration are recognised at their fair value. Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

n. Rounding of amounts

Amounts shown in the financial statements are rounded to the nearest thousand dollars except where indicated otherwise.

1. Summary of significant accounting policies CONTINUED

o. The impact of adopting AASB equivalents to IASB standards

For interim and annual reporting periods ending on or after 30 June 2004, AASB 1047, *Disclosing the Impacts of Adopting Australian Equivalents to International Financial Reporting Standards (IFRS)*, requires an explanation of how the transition process is being managed and a narrative explanation of the key differences in accounting policies that are expected to arise from the adoption of the Australian equivalents to IFRS. Refer to Note 24 for further details.

2. Revenue from ordinary activities

Revenue from ordinary activities	Notes	2004 \$ '000s	2003 \$ '000s
2.1 Grants from Government			
State -recurrent		34,384	31,276
State -depreciation equivalent and Capital Asset Charge		11,417	8,530
State - other		522	377
Commonwealth		2,062	10,052
		48,385	50,235
2.2 Resources received free of charge			
Premises at the Public Records Office occupied without financial consideration		641	1,199
Contribution from Federation Square Management Pty Ltd in respect of fit out of the Ian Potter Centre: NGV Australia		-	2,000
		641	3,199
2.3 Other revenue			
General activities			
Gross sales of goods		3,379	963
Less: cost of goods sold		(2,009)	(550)
Gross trading margin		1,370	413
Exhibition and program admissions		2,324	130
Sponsorship		3,526	2,955
Contra sponsorship	1(f)	426	328
Membership		1,277	845
Catering and venue hire income		1,303	193
Other revenue		1,068	393
		11,294	5,257
Gifts			
Bequests and donations		5,621	5,940
Donated cultural assets		26,600	4,482
		32,221	10,422
Investment income			
Dividends		1,713	930
Interest and other investment income		322	2,111
Market value appreciation previously expensed		299	-
Proceeds on sale of securities and shares		15,504	29,863
		17,838	32,904
Other			
Proceeds on sale of property, plant and equipment	10	9	12
		9	12
		61,362	48,595

3. Employee benefits

Employee benefits	Notes	2004 \$ '000s	2003 \$ '000s
Salaries and associated costs		15,701	11,527
Provision for annual leave	1(i)	1,200	938
Provision for long service leave	1(i)	301	96
		17,202	12,561

4. Resources provided free of charge

Resources provided free of charge	2004 \$ '000s	2003 \$ '000s
Premises at the Public Records Office occupied without financial consideration	641	1,199

5. Other expenses from ordinary activities

Other expenses from ordinary activities	2004 \$ '000s	2003 \$ '000s
Book value of securities sold	12,447	15,146
Book value of shares sold	2,450	15,068
Investment expenses	172	588
	15,069	30,802

6. Receivables

Receivables	Notes	2004 \$ '000s	2003 \$ '000s
Debtors		890	280
Less: provision for doubtful debts		(42)	(11)
Net debtors		848	269
GST receivable		926	713
Other debtors		3,026	588
	16	4,800	1,570

7. Inventories

Inventories	2004 \$ '000s	2003 \$ '000s
Goods held for resale	1,910	872

8. Other financial assets

Other financial assets	Notes	2004 \$ '000s	2003 \$ '000s
Investments at market value			
Current assets			
Fixed interest securities		-	2,414
Equities		-	14,273
Unit Trust Managed Funds		918	-
		918	16,687
Non-current assets			
Fixed interest securities		-	16,175
Unit Trust Managed Funds		23,167	-
		23,167	16,175
Investments at market value	16	24,085	32,862
Investments at cost		22,124	32,196

	Equities	Fixed Interest Securities	Unit Trust Managed Funds	Total
2004	\$ '000s	\$ '000s	\$ '000s	\$ '000s
Carrying amount at start of year	14,273	18,589	-	32,862
Transfers	(14,273)	(18,589)	32,862	-
Additions	-	-	4,508	4,508
Disposals	-	-	(14,897)	(14,897)
Revaluation increase / (decrease)	-	-	1,612	1,612
Carrying amount at end of year	-	-	24,085	24,085

9. Cultural assets

Cultural assets	2004 \$ '000s	2003 \$ '000s
Cultural assets at cost or donated value	37,478	6,591
Library independent valuation: 2003	2,217	2,217
Works of art independent valuation: 2002	1,790,516	1,790,516
	1,830,211	1,799,324

2004	Library acquired and donated \$ '000s	Library valuation \$ '000s	Works of art acquired and donated \$ '000s	Works of art valuation \$ '000s	Total cultural assets \$ '000s
Carrying amount at start of year	-	2,217	6,591	1,790,516	1,799,324
Additions	64	-	30,823	-	30,887
Carrying amount at end of year	64	2,217	37,414	1,790,516	1,830,211

Revaluation of the National Gallery of Victoria's library collection was performed by Sainsbury's Books Pty Ltd (member of the Antiquarian Booksellers Association) on a fair value basis. The valuation was completed as at 23 May 2003, resulting in a total valuation of \$2,217,300.

Revaluation of the National Gallery of Victoria's works of art collection was performed on a fair value basis by Simon Storey valuers as at 30 June 2002 and resulted in a total valuation of \$1,790,516,000. Mr Simon Storey, a director of Simon Storey Valuers is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme.

10. Property, plant and equipment

Property, plant and equipment	Notes	2004 \$ '000s	2003 \$ '000s
Land			
At valuation (2003)	1(a)	-	22,150
At valuation (2004)		22,704	-
		22,704	22,150
Buildings			
At valuation (2000)	1(a)	-	18,972
At valuation (2004)		76,412	-
		76,412	18,972
		99,116	41,122
Capital improvements			
At cost		69,846	10,658
Less: accumulated depreciation		(6,331)	(3,436)
		63,515	7,222
Works-in-progress			
At cost		1,059	148,251
		1,059	148,251
Plant and equipment			
General plant and equipment			
At cost		71,617	11,077
Less: accumulated depreciation		(6,337)	(2,512)
		65,280	8,565
Motor Vehicle under finance lease			
At cost		173	173
Less: accumulated amortisation		(60)	(26)
		113	147
		65,393	8,712
		229,083	205,307
Profit / (loss) on disposal of non-current assets			
Proceeds on sale of non-current assets		9	12
Less: carrying amount		(5)	-
		4	12
Depreciation charge for year			
Buildings		414	-
Capital improvements		2,912	512
Plant and equipment		3,949	1,418
	1(c)	7,275	1,930

2004	Land \$ '000s	Buildings \$ '000s	Capital improvements \$ '000s	Redevelopment works in progress \$ '000s	Plant and equipment \$ '000s	Total \$ '000s
Carrying amount at start of year	22,150	18,972	7,222	148,251	8,712	205,307
Additions	-	-	5,823	20,273	1,040	27,136
Transfers	-	53,113	53,382	(166,180)	59,685	-
Disposals	-	-	-	-	(95)	(95)
Asset write down	-	-	-	(1,285)	-	(1,285)
Depreciation expense	-	(414)	(2,912)	-	(3,949)	(7,275)
Revaluation	554	4,741	-	-	-	5,295
Carrying amount at end of year	22,704	76,412	63,515	1,059	65,393	229,083

10. Property, plant and equipment CONTINUED

Revaluation of land to fair value at the National Gallery of Victoria's St Kilda Road site was performed as at 30 June 2003 by Urbis Property Services Pty Ltd, members of the Australian Property Institute and certified property valuers. At 30 June 2004, the land was valued upwards based on indices provided by the Valuer-General Victoria.

Revaluation of buildings to fair value was performed by the Valuer-General Victoria as at 30 June 2004.

11. Payables

Payables	Notes	2004 \$ '000s	2003 \$ '000s
Trade creditors		7,815	1,978
Other creditors and accruals		2,791	3,440
Income in advance		580	223
	16	11,186	5,641

12. Other liabilities

Other liabilities	Notes	2004 \$ '000s	2003 \$ '000s
Current			
Loan from State Government		1,750	1,750
Finance lease	20	24	22
		1,774	1,772
Non-current			
Loan from State Government		5,250	7,000
Finance lease	20	111	135
		5,361	7,135
Aggregate carrying amount of other liabilities			
Current		1,774	1,772
Non-current		5,361	7,135
		7,135	8,907

13. Provisions

Provisions	2004 \$ '000s	2003 \$ '000s
Current		
Annual leave	1,246	896
Long service leave	80	71
Total current liabilities	1,326	967
Non-current		
Long service leave	1,493	1,338
Total non-current liabilities	1,493	1,338
Aggregate carrying amount of provisions		
Current	1,326	967
Non-current	1,493	1,338
	2,819	2,305

14. Equity and movements in equity

Purpose of Reserves

Bequests and donations reserve

To assist the National Gallery of Victoria maintain, develop and improve the State collection of cultural assets.

Cultural assets donation reserve

Represents increments arising by way of purchase.

Asset revaluation reserve

Represents increments from the revaluation of non-current assets.

Cultural assets revaluation reserve

Represents increments from the revaluation of cultural assets.

Investment revaluation reserve

Represents increments from the revaluation of investments.

Contributed capital

Represents transfers of capital to the National Gallery of Victoria by the State Government of Victoria to develop its infrastructure.

14. Equity and movements in equity CONTINUED

Equity and movements in equity	Notes	2004 \$ '000s	2003 \$ '000s
14.1 Movement in contributed capital			
Contributed capital			
Opening balance		156,545	156,446
Net capital contribution by State Government		2,800	5,642
Repayment of contributed capital to State Government		-	(5,543)
Closing balance		159,345	156,545
14.2 Movement in reserves			
General reserves			
Opening balance		-	7,803
Transfer to accumulated surplus	14.3	-	(7,803)
Closing balance		-	-
Bequests and donations reserve			
Opening balance		34,589	28,262
Transfer from accumulated surplus	14.3	29,637	12,963
Transfer to cultural assets donation reserve		(2,651)	(6,636)
Closing balance		61,575	34,589
Cultural assets donation reserve			
Opening balance		58,273	51,637
Transfer from bequests and donations reserve		2,651	6,636
Closing balance		60,924	58,273
Asset revaluation reserves			
Land and Buildings			
Opening balance		2,150	-
Increment during the year		5,296	2,150
Closing balance		7,446	2,150
Cultural assets			
Opening balance		1,741,051	1,740,684
Increment during the year		-	367
Closing balance		1,741,051	1,741,051
Asset revaluation reserves		1,748,497	1,743,202
Investment revaluation reserve			
Opening balance		-	-
Increment during the year		1,058	-
Closing balance		1,058	-
		1,872,054	1,836,064
14.3 Accumulated surplus			
Opening balance		44,605	13,706
Transfer from general reserve	14.2	-	7,803
Result for the year		30,066	36,059
Transfer to bequests and donations reserve	14.2	(29,637)	(12,963)
Closing balance		45,034	44,605

14. Equity and movements in equity CONTINUED

Summary of reserves	At 30 June 2003 \$ '000s	Movements \$ '000s	At 30 June 2004 \$ '000s
Contributed capital	156,545	2,800	159,345
Bequests and donation reserve	34,589	26,986	61,575
Cultural assets reserve	58,273	2,651	60,924
Asset revaluation reserves	1,743,202	5,296	1,748,497
Investment revaluation reserve	-	1,058	1,058
	1,836,064	35,990	1,872,054
Accumulated surplus	44,605	429	45,034
Total equity	2,037,214	39,219	2,076,433

15. Audit fees

Audit fees	2004 \$ '000s	2003 \$ '000s
Audit fees payable to the Victorian Auditor-General's Office	36	18

16. Financial instruments

(i) Accounting policies

The accounting policies and terms and conditions of each class of financial asset and financial liability at balance sheet date are as follows:

Investments

Investments are managed in a Unit Trust Managed Fund, which includes equities and fixed interest securities. Investments on the stock exchange and market securities are brought to account at market value. Interest and dividend income is recognised in the Statement of Financial Performance when received.

Receivables

Trade debtors are carried at nominal amounts due, less any provision for doubtful debts. A provision for doubtful debts is recognised when collection of the full nominal amount is no longer probable. Credit sales are generally on 30-day terms.

Payables

Payables represent liabilities for goods and services provided to the entity prior to the end of the financial year and which are unpaid. The amounts are unsecured and usually paid within 30 days of recognition.

(ii) Net fair value

Unless otherwise stated each class of financial asset and financial liability is recognised in the Statement of Financial Position at book value, which approximates net fair value.

(iii) Credit risk

The maximum credit risk on financial assets of the economic entity, which have been recognised in the Statement of Financial Position, is generally the carrying amount less any provision for doubtful debts. The total credit risk exposure of the entity could also be considered to include the difference between the carrying amount and the realisable amount.

16. Financial instruments CONTINUED

(iv) Interest rate risk	Notes	Floating interest rate \$ '000s	Fixed interest maturing in:				Total \$ '000s
			1 year or less \$ '000s	Over 1 year to 5 years \$ '000s	More than 5 years \$ '000s	Non-interest bearing \$ '000s	
2004							
Financial assets							
Cash	22	4,184	-	-	-	2,795	6,979
Receivables	6	-	-	-	-	4,800	4,800
Other financial assets	8	-	-	-	-	24,085	24,085
		4,184	-	-	-	31,680	35,864
Weighted average interest rate		3.79%	N/A	N/A	N/A	N/A	N/A
Financial liabilities							
Trade and other creditors	11	-	-	-	-	(11,186)	(11,186)
Loan from Government	12	-	-	-	-	(7,000)	(7,000)
Finance lease	12, 20	-	-	-	-	(135)	(135)
		-	-	-	-	(18,321)	(18,321)
Weighted average interest rate		N/A	N/A	N/A	N/A	N/A	N/A
Net financial assets/(liabilities)		4,184	-	-	-	13,359	17,543
2003							
Financial assets							
Cash	22	12,056	-	-	-	1,772	13,828
Receivables	6	-	-	-	-	1,570	1,570
Other financial assets	8	-	2,414	7,482	8,693	14,273	32,862
		12,056	2,414	7,482	8,693	17,615	48,260
Weighted average interest rate		4.24%	7.24%	6.97%	7.30%	N/A	N/A
Financial liabilities							
Trade and other creditors	11	-	-	-	-	(5,641)	(5,641)
Loan from Government	12	-	-	-	-	(8,750)	(8,750)
Finance lease	12, 20	-	-	-	-	(157)	(157)
		-	-	-	-	(14,548)	(14,548)
Weighted average interest rate		N/A	N/A	N/A	N/A	N/A	N/A
Net financial assets/(liabilities)		12,056	2,414	7,482	8,693	3,067	33,712

17. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2004, 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 Statement of Financial Performance.

There were no contributions outstanding at the year end (2003 – nil).

17. Superannuation CONTINUED

The details of the major employee superannuation funds and contributions made by the National Gallery of Victoria are as follows:

Fund	Employee Contribution Rate %	Employer Contribution Rate %	Contribution for the year 2004 \$	Contribution for the year 2003 \$
Government Superannuation Office (Revised Scheme)	9-9.5	15.5	138,593	231,913
Government Superannuation Office (New Scheme)	-	9		
	3	9	124,175	168,730
	5	9.5		
	7	10		
VicSuper Pty Ltd	-	9	936,275	650,201
Various other	-	9	34,461	52,248
Total			1,233,504	1,103,092

18. Responsible persons disclosures

Responsible persons

During the reporting period the following people held a position designated as a "responsible person", as defined by the *Financial Management Act 1994*:

Minister

The Hon. M Delahunty MLA

Trustees who served during the year:

Mr C Brown (retired 14 May 2004)

Dr A Inglis (retired 14 May 2004)

Mr S Vizard (retired 16 June 2004)

Mr R Dewhurst

Mr V FitzGerald

Ms M Kelsall

Ms N Milgrom

Mr A Myers

Ms M Palmer

Ms M Plavsic

Ms S Smart

Director

Dr G Vaughan

No benefits or remuneration were paid to responsible persons other than to the Accountable Officer, the Director of the National Gallery of Victoria.

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

18. Responsible persons disclosures CONTINUED

Remuneration benefits of executive officers (including the Accountable Officer)

The numbers of executive officers are shown below in their relevant income bands:

Remuneration bands	2004 No.	2003 No.
\$120,000 - \$129,999	2	1
\$130,000 - \$139,999	1	2
\$150,000 - \$159,999	1	0
\$200,000 - \$209,999	1	0
\$220,000 - \$229,999	0	1
\$230,000 - \$239,999	0	1
Total	5	5

Total remuneration	2004 \$	2003 \$
Total remuneration	740,284	851,134
Being:		
Base remuneration	683,985	626,413
Other remuneration including bonuses, long service leave, redundancy and retirement benefits	56,299	224,721

Related party transactions

There were no related party transactions during the year (2003: Nil).

19. Contingent assets and contingent liabilities

As at 30 June 2004 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2003: Nil).

20. Commitments for expenditure

Operating leases	2004 \$ '000s	2003 \$ '000s
Operating leases		
Expenditure contracted for is payable as follows:		
Within one year	500	274
Later than one year but not later than five years	697	413
Total operating lease expenditure commitments	1,197	687
Representing:		
Cancellable operating leases	965	455
Non-cancellable operating leases	232	232
	1,197	687

The National Gallery of Victoria leases certain plant and equipment under operating leases. Leases of plant and equipment generally provide a right of renewal at which time all terms are renegotiated. In 2004 a one-year extension was agreed for the non-cancellable operating lease.

20. Commitments for expenditure CONTINUED

Finance leases	Notes	2004 \$ '000s	2003 \$ '000s
Finance leases			
Commitments in relation to finance leases are payable as follows:			
Within one year		32	26
Later than one year but not later than 5 years		123	161
Minimum lease payments		155	187
Less: future finance charges		(20)	(30)
Recognised as a liability		135	157
Total lease liabilities		135	157
Representing lease liabilities:			
Current	1(e), 12	24	22
Non-current	1(e), 12	111	135
		135	158

Quantifiable commitments

The fixed interest rate implicit in the lease is 7.1%. Under the terms of the lease, the National Gallery of Victoria will acquire the leased asset for \$51,000 on expiry of the lease.

Capital Commitments	2004 \$ '000s	2003 \$ '000s
Capital commitments		
Not later than one year	-	4,650

21. Events occurring after reporting date

There were no significant events occurring after the reporting date (2003- Nil).

22. Cash assets

For the purposes of the Statement of Financial Position and Statement of Cash Flows, cash assets include cash on hand, cash at bank and investments in short term deposits.

Cash assets	2004 \$ '000s	2003 \$ '000s
Cash at bank and on hand	2,795	1,772
Short term deposits	4,184	12,056
	6,979	13,828

Short term deposits

The deposits are bearing floating interest rates between 3.5% and 4.00% (2003 – 2.05% and 5.18%).

23. Notes to Statement of Cash Flows

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

Net cash flows from operating activities	2004 \$ '000s	2003 \$ '000s
Net result for the reporting period	30,066	36,059
Plus:		
Depreciation	7,275	1,930
Capital Asset Charge	4,267	2,578
Decrease in market value of investments	-	299
Loss on sale of equities	-	183
Loss on sale of fixed interest securities	-	168
Increase in provisions for employee entitlements	514	333
Increase in payables	4,967	2,784
Increase in income in advance	357	178
Assets written down	1,285	-
	18,665	8,453
Less:		
Donated cultural assets	(26,600)	(4,482)
Increase in receivables	(3,230)	(576)
Increase in prepayments	(201)	(264)
Increase in inventories	(1,038)	(94)
Profit on sale of equities and fixed interest securities	(607)	-
Increase in market value of investments	(299)	-
Profit on sale of plant and equipment	(4)	(12)
Resources received free of charge	-	(2,000)
Depreciation grant	(7,150)	(5,950)
Capital asset charge grant	(4,267)	(2,578)
Commonwealth capital funding	(2,062)	(10,052)
	(45,458)	(26,008)
Net cash flows from operating activities	3,273	18,504

24. The impacts of adopting AASB equivalents to IASB standards

The National Gallery of Victoria has taken the following steps in managing the transition to Australian equivalents to IFRS:

- Commenced an education and training process for all stakeholders to raise awareness of the changes in reporting requirements and the processes to be undertaken; and
- Commenced a review of the National Gallery of Victoria's current accounting policies and the proposed new standards to identify key issues and the likely impacts resulting from the adoption of Australian equivalents to IFRS.

The National Gallery of Victoria has identified several changes to the existing accounting policies that may have a material impact on the National Gallery of Victoria's future financial position and performance following the adoption of the requirements of Australian equivalent to IFRS (the new standards).

These include:

Valuation of Assets

In accordance with the Victorian Government Policy, *Revaluation of Non-Current Physical Assets*, the National Gallery of Victoria currently measures its non-current physical assets, other than plant and equipment, at fair value subsequent to initial recognition. Plant and equipment are measured on a cost basis. Revaluations are assessed annually and supplemented by independent assessments at least every three years.

The new standard continues to offer a choice for measuring each class of non-current physical assets either at cost or at fair value. However, non-current assets measured at fair value will only be required to be revalued at least every three to five years and all assets in a class must be revalued at the same time.

The Victorian government has not yet concluded whether it will make any changes to the valuation basis of any class of assets or the methodology or frequency at which revaluations are performed. The financial effects of any such changes are unknown.

Impairment of Assets

Under the new standards, an asset will be required to be assessed for impairment each year. If indicators of impairment exist, the carrying value of an asset will need to be assessed to ensure that the carrying value does not exceed its recoverable amount, which is the higher of its value-in-use and fair value less costs to sell.

For the National Gallery of Victoria, value-in-use of an asset is its depreciated replacement cost. Other than inventories and financial assets, impairment testing will apply to all assets regardless of whether they are measured on a cost or fair value basis. Where the carrying value of an asset exceeds its recoverable amount, the difference will be written-off as an impairment loss to the statement of financial performance except to the extent that the write-down can be debited to an asset revaluation reserve amount applicable to that asset. Any impairment losses at transition date will be adjusted against the accumulated funds.

Other changes

In addition, several other changes in requirements have been identified which are expected to lead to changes in methodology or processes, increased disclosures and possible changes in measurement of assets or liabilities. These changes are not expected to have a material impact.

Other Statutory Reports

Staff statistics

The Council of Trustees of the National Gallery of Victoria ("NGV") started the 2003-04 financial year with 217.86 (full-time equivalent) staff members and ended it with 268.73 (full-time equivalent) staff. The increase is attributable to the re-opening of NGV International in the year.

Paid Staff 2003/04 (2002/03)	Executive Staff	Permanent Staff	Fixed-Term Staff	Casual Staff	Total
Full-time male	2 (3)	44 (45)	33 (30)	Nil (Nil)	79 (78)
Full-time female	3 (3)	57 (62)	68 (53)	Nil (Nil)	128 (118)
Part-time male	Nil (Nil)	4 (4)	11 (5)	27 (3)	42 (10)
Part-time female	Nil (Nil)	13 (15)	41 (2)	23 (13)	77 (44)
Total Persons	5 (6)	118 (126)	153 (90)	50 (16)	326 (250)

Consultancies

During the year ended 30 June 2004, the NGV incurred an amount of \$695,000 (excl. GST) in respect of 44 consulting engagements. No consultants were engaged at an individual cost in excess of \$100,000 (excl. GST).

Disclosure of major contracts

In 2003/04 the NGV entered into one contract with a value in excess of \$10 million.

National Competition Policy

The NGV is committed to competitive neutrality principles ensuring fair and open competition. Many non-core activities such as cleaning, building and facilities maintenance, food and beverage services and security have been outsourced.

Merit and equity principles

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. The Gallery's strategy for guaranteeing merit and equity in recruitment and selection includes the following initiatives:

- Ensuring that all recruitment action is in line with the Gallery policies and guidelines that cover advertising, shortlisting, interviewing and selection; and
- Collecting and analysing information related to the Gallery's workforce and future organisational needs

Upholding public sector conduct

All new NGV staff are provided orientation covering:

- Equal Opportunity, discrimination, harassment and bullying awareness
- NGV's grievance process
- Code of Conduct for the Victorian Public Sector
- NGV Values

Reviewing personal grievances

The Gallery's grievance process has now been in place for some time. Any staff member who wishes to lodge a personal grievance against any action that directly affects them has been fully informed on the appropriate process. This process complies with requirements as set out in the *Public Sector Management and Employment Act 1998*.

For the 12 months ending 30 June 2004, no grievances were lodged.

Responsiveness to cultural diversity, women, youth and indigenous affairs

Cultural diversity

NGV objectives

- To engage culturally diverse artists, performers and specialists in the arts in NGV programs and activities
- To work collaboratively with MAV, MAMAS, SBS, ethnic media, community leaders and other organisations to develop programs, services and resources for and with culturally diverse communities

NGV achievements 2003-2004

- Guided tours in Chinese, French, and Italian in particular Italian language tours and talks for *Caravaggio* and French language tours and talks for *The Impressionists*
- Involvement of artists from culturally diverse communities in public programs- e.g. Chinese calligraphers, musicians for Asian galleries and Italian and French choirs for the opening NGV International
- Customer service training for information staff, security attendants and the Voluntary Guides incorporating awareness of and sensitivities to cultural diversity within the wider community

- Developing database and contacts lists to promote programs targeting and exploring cultural diversity through art
- Preparation of printed language guides/information brochures in French, Italian, Greek, Vietnamese, German, Chinese, and Japanese
- Preparation of bilingual room brochures and catalogues for selected exhibitions—*Xin Nian: Contemporary Chinese Australian Art*
- Education resources in Italian language for selected exhibitions and the permanent collections
- Appointment of an Italian language education officer to develop education programs exploring Italian language and culture

NGV forward priorities

- Guided tours in languages other than English at NGV International and NGV Australia
- Bilingual education resource for students of Chinese or Japanese
- Training of programs staff in cultural diversity and marketing to culturally diverse groups
- Increased partnerships with external organisations to host and implement programs focused on cultural diversity

Youth

NGV objectives

- Provide curriculum support to schools
- Present and explore education and learning through art
- Promote the NGV as a centre for enquiry and innovative thinking
- Support government and DE&T priorities and initiatives
- Provide a platform for young people not in employment or education to engage with art, artists and exhibitions
- Provide opportunities for young people at risk to develop skills and knowledge to realise their creative potential

NGV achievements 2003/04

- Presentation of annual Top Arts and 10th exhibition of young people's art at NGV
- Production and distribution to past and current exhibitors of commemorative CDROM for Top Arts 10 year anniversary
- Programs for students in early, middle and later years and professional development programs for teachers across year levels and key learning areas - in excess of 100,000 students and teachers visiting the NGV through education programs and activities

- Continued involvement of students and teachers in the middle years in the writing of labels for art works on display at the NGV Australia
- Provision of 35 education resources and teachers notes in print and on line related to temporary and traveling exhibitions
- Young Researchers (aged 12-16 years) Programs for students with interest in and commitment to extended and in-depth programs in the visual arts
- Development of weekend art courses and holiday programs for young people aged 10-15 years
- Development of a quarterly promotional flyer NGV KIDS outlining all activities available for young people up to 16 years of age
- Pilot program with NMIT providing young people with disabilities opportunities to engage with art programs and activities at the NGV
- Youth Access Advisory Committee extended to include external organisations
- Partnering with other organisations to provide arts based projects for young people at risk—Whitellion and young men in custody program, Visionary Images joint project, and access activities providing tailored gallery experiences for 400 young people including students from alternative schools, youth in community settings, deaf young people, adults with intellectual disabilities
- NGV Young Ambassadors Program providing year long training programs for 9 young people consisting of practical and theoretical workshops, presentations by artists and arts specialists, research assistance, work experiences with NGV education and public programs, gallery viewings and tours, site visits to and discussions with professionals from other galleries and arts industry
- Exhibition of Young Ambassador work at Arts Victoria and production of related catalogue

NGV forward priorities

- Increased curriculum support, programs and services to schools
- Improved on line learning resources
- Training and employment program through VCAL, VET, YES and STEP schemes
- Establishment of Youth Access web site
- Develop youth oriented programs by youth and for youth
- Increased programs and activities for young people with disabilities

Women

NGV objectives

- Ensure gender balance with speakers and presenters
- Develop programs to encourage a broad section of women to be engaged in the visual arts

NGV achievements 2003/04

- Gender balance considered in all employment opportunities
- Gender balance considered for programs involving multiple speakers
- Education and public programs focused on, women across the ages and in different cultures, women artists and identity and self-esteem
- Programs and tours for young women/female youth at risk

NGV forward priorities

- NGV Guides recruitment in 2005 to target and encourage broader demographic representation
- Arts based programs designed for mothers with young children
- Programs developed for women with disabilities
- Programs and activities targeted to young women at risk
- Activities and events engaging women from diverse cultures

Indigenous people

NGV objectives

- Increase awareness and understanding of Indigenous people, art and culture
- Strengthen partnerships and provide more and appropriate Indigenous education and public programs and services
- Actively seek training and employment opportunities within NGV for Indigenous people

NGV achievements 2003/04

- Education and curatorial working group partnering with DE&T, Koori Heritage Trust and KODE Schools
- Range of programs focused on Indigenous art and culture available to schools and the wider public utilising the NGV's permanent collections and temporary exhibitions including *The Art of Albert Namatjira*, *William Barak*, *Clifford Possum*, and NAIDOC week programs
- Engagement of Indigenous artists, professionals and the Indigenous community in the development and delivery of programs and services
- Extension of indigenous programs beyond the NGV – joint programs with Botanic Gardens, Melbourne Museum and Koori Heritage Trust

- Development and publication of education resource for *William Barak*
- Engagement of Indigenous young ambassador
- Family programs on Indigenous art and culture and activity trail based in the indigenous galleries
- Contact with Indigenous and Koori Co-Operatives to promote and advise of employment opportunities at the NGV

NGV forward priorities

- Development of education resources focused on Indigenous art and culture
- Increased programs for schools, youth, families and wider community promoting awareness and appreciation of Indigenous art and culture
- Training and employment opportunities for Indigenous people
- Recruitment and appointment of Indigenous Education Officer

Freedom of information

The *Freedom of Information Act* 1982 enables members of the public to obtain information held by the National Gallery of Victoria. For the 12 months ending 30th June 2004, four requests were received and one was withdrawn by the applicant. The three remaining requests received partial access. The most frequently used exemption was section 33(1) which exempts the unreasonable disclosure of the personal affairs of any person. One internal review was also completed in 2003/04.

Freedom of Information requests should be made in writing describing the documents requested and including payment of the \$20 application fee. Further charges may apply. Charges other than the application fee 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 be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee.

Requests should be forwarded to Chief Operating Officer, NGV, PO Box 7259, Melbourne Vic 3002.

Building maintenance

In 2003-04 NGV occupied premises as a tenant at Federation Square and at 112 Macaulay Road North Melbourne and reoccupied the St Kilda Road building. The St Kilda Road building was under builders defects warranties until April 2004. NGV complied with the maintenance provisions of the *Building Act* 1993.

Availability of additional information

The following information relating to the NGV, relevant to the financial year, has been prepared and is available to the Minister, Members of Parliament and the public on request:

- Declarations of pecuniary interests duly completed by all relevant officers
- Details of publications produced by the NGV about the NGV and the places where the publications can be obtained
- Details of changes in prices, fees, charges, rates and levies charged by the NGV
- Details of any major external reviews carried out on the NGV
- Details of overseas visits undertaken including a summary of the objectives and outcomes of each visit
- Details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of the NGV and the services it provides
- Details of assessments and measures undertaken to improve the occupational health and safety of employees
- A general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes
- A list of major committees sponsored by the NGV, the purposes of each committee and the extent to which the purposes have been achieved

Health and safety

The Council of Trustees and management of the NGV place a high priority on the health and safety of their staff members. The Occupational Health and Safety Committee met on six occasions. New initiatives included:

- Safety and evacuation training for staff to coincide with the move to NGV International at St Kilda Road
- Commissioned an Occupational and Safety Risk Management Plan for all NGV sites

The Committee undertook a vigorous education program. 36 days were lost as a result of work related accidents compared to 65 days in 2002/03.

Privacy

NGV has complied with all requirements under the *Information Privacy Act 2000*. For the 12 months ending 30 June 2004 there were no complaints against the NGV in relation to breaches of privacy.

Whistleblowers Protection Act 2001

This section of the report contains information that is required to be published annually under section 104 of the *Whistleblowers Protection Act 2001* ('the Act').

- a) The current procedures established by the NGV under Part 6 of the Act can be found directly below;
- b) The NGV has received no disclosures during the year;
- c) The NGV has not referred any disclosures to the Ombudsman for determination as to whether they are public interest disclosures during the year;
- d) The Ombudsman has not referred any disclosed matters to the NGV during the year;
- e) The NGV has not referred any disclosed matters to the Ombudsman to investigate during the year;
- f) The Ombudsman has not taken over any investigation of disclosed matters from the NGV during the year;
- g) The NGV has made no request under section 74 of the Act to the Ombudsman to investigate disclosed matters during the year;
- h) The NGV has not declined to investigate a disclosed matter during the year;
- i) There have been no disclosed matters that were substantiated on investigation. There has been no action required to be undertaken arising from an investigation, since there have been no investigations; and
- j) The Ombudsman has not made any recommendation under the Act that relates to the NGV

NGV Whistleblowers Procedures

1. *Statement of support to whistleblowers*

The NGV is committed to the aims and objectives of the *Whistleblowers Protection Act 2001*. It does not tolerate improper conduct by its employees, or the taking of reprisals against those who come forward to disclose such conduct.

The NGV recognises the value of transparency and accountability in its administrative and management

practices, and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

The *Whistleblowers Protection Act 2001* commenced operation on 1st January 2002. The purpose of the Act is to encourage and facilitate the making of disclosures of improper conduct by public officers and public bodies. The Act provides protection to whistleblowers who make disclosures in accordance with the Act, and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

For the disclosure to be responded to by the NGV, it must concern a staff member of the NGV.

2. Definition of key terms

Improper conduct

Improper conduct means conduct that is corrupt, a substantial mismanagement of public resources or conduct involving substantial risk to public health or safety or to the environment. The conduct must be serious enough to constitute, if proved, a criminal offence or reasonable grounds for dismissal.

Corrupt conduct

Corrupt conduct is conduct of an NGV staff member that:

- adversely affects the honest performance of a staff member or the NGV's functions;
- involves performing official staff functions dishonestly or with inappropriate partiality;
- amounts to the misuse of information or material acquired in the course of the performance of their official functions; or
- amounts to a conspiracy or attempt to engage in the above conduct.

Detrimental action

The Act makes it an offence for a person to take detrimental action against a person in reprisal for a protected disclosure. Detrimental action includes:

- action causing injury, loss or damage;
- intimidation or harassment; and
- discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business, including the taking of disciplinary action.

3. Reporting complaints

Disclosures of improper conduct or detrimental action by the NGV or its employees are to be made to the designated Protected Disclosure Coordinator (PDC) on <pdcc@ngv.vic.gov.au>. All correspondence, phone calls and emails from internal or external whistleblowers will be referred to the PDC. A disclosure about improper conduct or detrimental action by the NGV or its employees, may also be made directly to the Ombudsman on ombudvic@ombudsman.vic.gov.au or 1800 806 314.

4. Roles and responsibilities

The Protected Disclosure Co-ordinator will:

- Be a contact point for general advice about the operation of the Act for any person wishing to make a disclosure about improper conduct or detrimental action;
- Receive all phone calls, emails and letters from members of the public or employees seeking to make a disclosure;
- Make arrangements for a disclosure to be made privately and discreetly and, if necessary, away from the workplace;
- Commit to writing any disclosure made orally;
- Impartially assess each disclosure to determine whether it is a public interest disclosure made in accordance with Part 2 of the Act;
- Refer all public interest disclosures to the Ombudsman;
- Be responsible for appointing an investigator to carry out an investigation referred to the NGV by the Ombudsman;
- Be responsible for overseeing and coordinating an investigation;
- Appoint a welfare manager to support the whistleblower and to protect him or her from any reprisals;
- Advise the whistleblower of the progress of an investigation into the disclosed matter;
- Establish and manage a confidential filing system;
- Collate and publish statistics on disclosures made;
- Take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure are kept confidential; and
- Liaise with the Director of the NGV.

The Welfare Manager is responsible for ensuring the general welfare of the whistleblower and will:

- examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and seek to foster a supportive work environment;
- advise the whistleblower of the legislative and administrative protections available to him or her;

- listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for make a disclosure and record details of the incident;
- advise the PDC or the Director of the NGV of the detrimental action
- ensure the expectations of the whistleblower are realistic.

Where the Ombudsman refers a protected disclosure to the NGV for investigation, the PDC will appoint an investigator to carry out the investigation. An investigator will be a consultant engaged for that purpose. The objectives of an investigation will be to:

- collate information relating to the allegation as quickly as possible. This may involve taking steps to protect or preserve documents, materials and equipment;
- consider the information collected and to draw conclusions objectively and impartially;
- maintain procedural fairness in the treatment of witnesses and the person who is the subject of the disclosure; and
- make recommendations arising from the conclusions drawn concerning remedial or other appropriate action.

5. Natural justice

The NGV supports and ensures that natural justice and procedural fairness is afforded to the person who is the subject of the disclosure. Where investigations do not substantiate disclosures, the fact that the investigation has been carried out, the results of the investigation, and the identity of the person who is the subject of the disclosure will remain confidential.

6. Confidentiality

The Protected Disclosure Coordinator, the Welfare Manager and investigators of protected disclosures will take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure remain confidential.

All record keeping is to be maintained separately from other NGV paper and electronic systems. Email must not be used to communicate matters relating to a whistleblower or a protected disclosure.

Criminal offences

The following criminal offences are created by the Act:

1. It is an offence for a person to take detrimental action against a person in reprisal for a protected disclosure being made. The Act provides a maximum penalty of a fine of 240 penalty units (\$24,000) or two years imprisonment or both.
2. It is an offence for a person to divulge information obtained as a result of the handling or investigation of a protected disclosure without legislative authority. The Act provides a maximum penalty of 60 penalty units (\$6,000) or six months imprisonment or both.
3. It is an offence for a person to obstruct the Ombudsman in performing his responsibilities under the Act. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both.
4. It is an offence for a person to knowingly provide false information under the Act with the intention that it be acted on as a disclosed matter. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both.

Implementation of the Victorian Industry Participation Policy

During 2003/04 NGV commenced one contract totalling in excess of \$3million in value to which the VIPP applied. The contract was metropolitan. The commitment by contractors under VIPP included 88 full time equivalent jobs. No contracts to which the VIPP applied were completed in 2003/04.

Audit, Risk and Compliance Committee Membership

Trustee members:

Ms M Kelsall (Chair)

Mr C Brown (retired 14 May 2004)

Mr V Fitzgerald

Other member:

Mr G Smith, Partner, Clayton Utz

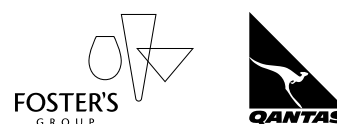
Sponsors

The National Gallery of Victoria wishes to acknowledge the following organisations for their continued and generous support during 2003/04.

Principal Partner Sponsor



Partner Sponsors



Naming Rights Sponsors



Corporate Supporters



The National Gallery of Victoria wishes to acknowledge the following organisations for their support of the exhibition program during 2003/04.

Principal Sponsors



Support Sponsors

Art Indemnity Australia	Chroma Australia	Godfrey Hirst	Tourism Victoria
Association of Independent Schools of Victoria	City of Melbourne	Herald Sun	Triple M
Australia Council for the Arts	Corriere Della Sera	Novotel	VicHealth
Barrisol	Department of Education and Training	Rutledge Engineering	Victorian Curriculum and Assessment Authority
Catholic Education Office	Diadem	Seven Network	Vittoria Coffee
	Federation Square Management	Singapore Airlines	Vogue Australia
		Taylor Made Signs	Wallenius Wilhelmsen

Disclosure Index

The Annual Report of the Council of Trustees National Gallery of Victoria is prepared in accordance with all relevant Victorian legislations. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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