



NGV FOUNDATION
ANNUAL REPORT 2020–21

First published in 2021 by The Council of Trustees
of the National Gallery of Victoria
180 St Kilda Road
Melbourne, Victoria, 3004, Australia
NGV.MELBOURNE

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(cover)
NGV Triennial 2020 installation view of
Jeff Koons
Venus 2016–20
from the *Antiquity* series 2008–16
stainless steelp
254.0 x 144.5 x 158.3 cm
National Gallery of Victoria, Melbourne
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased with funds
donated by Loti & Victor Smorgon Fund, Leigh
Clifford AO and Sue Clifford, John Higgins AO
and Jodie Maunder, Paula Fox AO and Fox
Family Foundation, Professor AGL Shaw AO
Bequest and NGV Foundation, 2020
© the artist and Gagosian
Photo: Tim Carrafa

NGV FOUNDATION BOARD

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MISSION STATEMENT

The NGV Foundation exists to attract and encourage donations, gifts, bequests and endowments, and to honour these acts of benefaction. It also encourages gifts of works of art which are eligible to attract a tax deduction for their market value under the Federal Government's Cultural Gifts Program.

The NGV Foundation Board is a Committee of the Council of Trustees of the National Gallery of Victoria. The Foundation Charter specifies the following:

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

NGV FOUNDATION GIFT RECOGNITION

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

MEMBER
Donation of \$20,000 – \$99,999

FELLOW
Donation of \$100,000 – \$199,999

GOVERNOR
Donation of \$200,000 – \$399,999

FOUNDER BENEFACTOR
Donation of \$400,000 – \$999,999

HONORARY LIFE BENEFACTOR
Donation of \$1,000,000 – \$4,999,999

PRESIDENT'S COUNSELLOR
Donation of \$5,000,000+

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

(following spread, left to right)
Sèvres Porcelain Factory, Sèvres (manufacturer)
Agathon Léonard (modeller)
porcelain (biscuit, hard paste)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

Dancer with torches (right) on pedestal, from The Scarf Dance table centrepiece, model no. 15
1897 modelled, 1923 manufactured (figure) (a-b) 71.5 x 23.6 x 19.8 cm (overall)

Dancer with musical pipes, from The Scarf Dance table centrepiece, model no. 8
1897 modelled, 1923 manufactured (a-c) 64.9 x 25.3 cm diameter (overall)

Singing dancer, from The Scarf Dance table centrepiece, model no. 2
1897 modelled, 1901 manufactured
46.4 x 26.2 x 22.2 cm

Dancer with bracelet, from The Scarf Dance table centrepiece, model no. 3
1897 modelled, 1903 manufactured
45.2 x 21.8 x 17.1 cm

Dancer with tambourine (left), from The Scarf Dance table centrepiece, model no. 6
1897 modelled, 1909 manufactured
51.9 x 25.0 x 17.4 cm

Dancer with marguerite daisy, from The Scarf Dance table centrepiece, model no. 7
1897 modelled, 1900–23 manufactured
45.0 x 23.4 x 18.3 cm

Dancer with sandal, from The Scarf Dance table centrepiece, model no. 5
1897 modelled, 1906 manufactured
47.6 x 25.1 x 15.8 cm

Dancer with scarf her right foot raised from, The Scarf Dance table centrepiece, model no. 11
1897 modelled, 1923 manufactured
51.8 x 31.2 x 16.4 cm

Dancer with tambourine (right), from The Scarf Dance table centrepiece, model no. 4
1897 modelled, 1903 manufactured
50.9 x 21.4 x 18.3 cm

Dancer with scarf her knee raised, from The Scarf Dance table centrepiece, model no. 12
1897 modelled, 1923 manufactured
53.0 x 35.0 x 16.7 cm

Dancer with torches (left) on pedestal, from The Scarf Dance table centrepiece, model no. 1
1897 modelled, 1900 manufactured (figure) (a-b) 72.1 x 23.4 x 17.3 cm (overall)



CHAIRMAN’S MESSAGE

Over the past twelve months, the National Gallery of Victoria has continued to succeed with the extraordinary generosity of the philanthropic community. It is through the collective contributions of many individuals that the NGV Foundation was able to deliver remarkable outcomes across engaging programs and events, exceptional exhibitions and building the NGV Collection for visitors to enjoy now and into the future.

These achievements included a number of gifts valued at more than \$1 million from donors, including Krystyna Campbell-Pretty AM and Family’s cumulative involvement across many initiatives and NGV Collection areas, such as the School Support Program, Fashion and Textiles and International Art; and S. Baillieu Myer AC and Sarah Myer’s contribution towards the NGV’s Japanese and Korean art collections. I acknowledge the collective generosity of the Clifford Family, John Higgins AO and Jodie Maunder, Paula Fox AO and Fox Family Foundation, Peter Edwards and the Loti & Victor Smorgon Fund, and Professor AGL Shaw AO Bequest for their extraordinary support in the acquisition of *Venus* 2016–20 by Jeff Koons. I would like to recognise the Felton Bequest for generously acquiring Cerith Wyn Evans’s *C=O=D=A*, 2019–20, for the NGV. I acknowledge US-based donor Gregory Evans, who gifted a collection of major works by David Hockney; and also Anne Greenham and the late Peter Greenham for their generous gift of Brett Whiteley’s *Washing the Salt off II (After the swim)*, 1984.

I warmly acknowledge other significant gifts in kind received during the year valued at more than \$500,000 from Anna Schwartz and Morry Schwartz AM, who contributed more than 100 works by John Nixon; Michael Machin’s gift of seven works that were first shown in the NGV’s 1968 exhibition *The Field*; and the gift of Giovanni Franceso Romanelli’s *The three Marys at the sepulchre*, c. 1641, from the Collection of James Fairfax AC, presented by Bridgestar Pty Ltd.

I further recognise the generosity of donors who contributed gifts valued at more than \$100,000, from Gordon Moffatt AM; The Truby and Florence Williams Charitable Trust’s final gift towards the NGV Kids Program; The Hugh D. T. Williamson Foundation’s three-year commitment towards the NGV’s Department of Contemporary Design and Architecture; John and Cecily Adams, for funding a number of Picasso ceramics; and Neville and Diana Bertalli, Michael and Emily Tong, Connie Kimberley and Craig Kimberley OAM, for their contributions towards NGV Triennial 2020. I also thank the leadership

donors of the 2021 NGV Annual Appeal, who have made major gifts and pledges towards Berthe Morisot’s *La Broderie*, 1889, including Barry Janes and Paul Cross, Paula Fox AO and the Fox Family Foundation, Norman and Pauline Bloom, Myriam Boissbouvier-Wylie and John Wylie AM, Krystyna Campbell-Pretty AM and Family, The Bowden Marstan Foundation, Ken Harrison AM and Jill Harrison OAM, John and Rose Downer Foundation, and Tim Fairfax AC and Gina Fairfax.

While the NGV Foundation was able to connect with supporters onsite during the summer season, online events continued throughout the last financial year, as the NGV experienced periods of extended closure. The NGV Foundation maintained an engaging online program of events, such as the Spotlight on the NGV Collection event series, supported by the Spotlight Foundation, which has received more than 9000 views during the past twelve months. This engagement demonstrates the NGV’s ability to connect with people near and far, and reflects our community’s commitment to their state institution.

I’d also like to take a moment to acknowledge the commitment by the Victorian Government to building the nation’s largest gallery dedicated to art and design, NGV Contemporary, which will have a transformative impact on our city and Victoria. This purpose-built, twenty-first-century gallery – the largest of its kind in Australia – will form the beating heart of the transformed Melbourne Arts Precinct. It will attract millions of visitors each year and signal Melbourne as a cultural destination of major significance, not only in our corner of the globe but the entire world. This landmark building will become a global beacon for tourism. NGV Contemporary will form an important and central part of our state’s creative industries.

On behalf of the NGV Foundation Board, I extend my thanks to the NGV Executive Management, led by Director Tony Ellwood AM. I acknowledge their resilience and capacity for fearless optimism throughout the COVID-19 pandemic. I also recognise the role of my fellow Foundation Board Members who remain committed to the NGV, and look to the future to ensure that the NGV maintains its role as one of the leading museums in our region.

LEIGH CLIFFORD AO
CHAIRMAN, NGV FOUNDATION BOARD

NGV Triennial 2020 installation view of
Refik Anadol (designer)
Refik Anadol Studio, Los Angeles (design studio)
Quantum memories 2020
interactive colour digital animation, four-channel sound
1015.0 x 1020.0 x 250.0 cm (variable)
(installation)

National Gallery of Victoria, Melbourne
Commissioned by the National Gallery of Victoria, Melbourne Purchased with funds donated by Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, 2021
© Refik Anadol
Photo: Tom Ross





WELCOME
MELBOURNE

NATIONAL GALLERY OF VICTORIA



DIRECTOR’S MESSAGE

The National Gallery of Victoria is built on the generosity of the community. I am grateful to take this opportunity to thank all those who supported the NGV in the 2020–21 financial year. It is the support of all our donors that we are able to continue delivering exhibitions and programs to an exceptional standard and ensure the NGV Collection remains one of the most comprehensive collections of art and design in the world.

Firstly I wish to thank the Victorian Government for their extraordinary commitment towards NGV Contemporary, a new cultural landmark for our state. This commitment demonstrates true leadership from the Victorian Government and will undoubtedly enrich the cultural life of Victoria. NGV Contemporary will become the largest home of contemporary art and design in our region and the opportunity for collaboration, ambition and innovation is truly exciting. I commend the Victorian Government on their vision for the broader Melbourne Arts Precinct and the entire cultural sector of Victoria. We are also grateful to the Ian Potter Foundation, who have pledged \$20 million towards NGV Contemporary – the single largest grant in the Foundation’s history – and we look forward to working with everyone in our philanthropic community to make this landmark project happen.

The acquisition of Berthe Morisot’s *La Broderie*, 1889, as a part of the 2021 Annual Appeal was a remarkable opportunity to expand the NGV Collection in a true watershed moment, as the first work acquired by a female French Impressionist artist. Morisot’s *La Broderie* is a stunning example of her distinctive use of diffused light and feather-like brushstrokes, which defined the Impressionist style and firmly placed her alongside counterparts such as Claude Monet, Edgas Degas, Pierre-Auguste Renoir as well as Édouard Manet. Acquiring a work of this significance requires the collective efforts of many people, and we are extremely grateful to everyone who has supported the 2021 Annual Appeal, in particular leadership donors Barry Janes and Paul Cross, Paula Fox AO and Fox Family Foundation, Norman Bloom and Pauline Bloom, Myriam Boissbouvier-Wylie and John Wylie AM, Krystyna Campbell-Pretty AM and Family, The Bowden Marstan Foundation, Ken Harrison AM and Jill Harrison OAM, John and Rose Downer Foundation, Tim Fairfax AC and Gina Fairfax; major donors Mavourneen Cowen, Denise de Gruchy, Grollo Ruzzene Foundation, Gwenneth Nancy Head Foundation, Suzanne Kirkham, Betsy Polasek, Andrew Sisson AO, Carolyn Stubbs OAM, as well as donors to the 2021 NGV Foundation Annual Dinner and 2021 NGV Annual Appeal.

(opposite)
NGV Triennial 2020 installation view of
Tomoaki Suzuki
Marisa 2020
synthetic polymer paint and epoxy resin
on Lime (*Tilia* sp.) and Lemonwood
(*Calycophyllum* sp.), brass
(1-2) 50.8 x 17.5 x 9.0 cm (overall)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Neville
and Diana Bertalli, Tim Fairfax AC and

Gina Fairfax, Christopher Thomas AM and
Cheryl Thomas, Janet Whiting AM and Phil
Lukies and Family, Gwenneth Nancy Head
Foundation, Lisa Ring and donors to the 2020
NGV Annual Appeal, 2021
© Courtesy of the artist and Corvi-Mora,
London. Photo: Tom Ross

(overleaf)
NGV International

Over the past twelve months, a large number of donors provided assistance for curatorial strategies across all areas of collection development, from increasing the representation of emerging artists to addressing critical gaps in our historic collection. Reliant on the generosity of our supporters, we celebrate the incredible philanthropic gesture made by Emeritus Trustee and Life Members S. Baillieu Myer AC and Sarah Myer, which will assist the development of the Japanese and Korean collections. We honour Trustee and Life Member Krystyna Campbell-Pretty AM and Family whose outstanding generosity touches numerous collection areas and initiatives, pivotal to the NGV’s reach and engagement. We thank all donors who assisted acquisitions including John Adams and Cecily Adams, Paula Fox AO, Gordon Moffatt AM, Christopher Thomas AM and Cheryl Thomas, Joan Darling, Andrew Rogers and Judy Rogers, MECCA Brands, Karen McLeod Adair and Anthony Adair, Craig Kimberley OAM and Connie Kimberley, Lisa Fox, Bruce Parncutt AO, MAB Corporation Pty Ltd, Andrew Buxton and Geraldine Buxton, Michael Buxton AM and Janet Buxton, Noel Fermanis, Annette Davis and Leon Davis AO, Barbara Hay, Carol A. Sisson, Linda Herd, Rosemary Merralls, Janet Whiting AM and Phil Lukies, PVH Brands Australia, Chris Fleischner and Dawn Fleischner, Peter Avery and Vicki Vidor OAM, Bagót Gjergja Foundation, Robin Campbell, Susan Jones and James McGrath, Rob Gould, Esther Frenkiel OAM and David Frenkiel, Sue Harlow and Merv Keehn, Spencer Ko, Charles Goode AC and Cornelia Goode, Gerard Shanahan, James N. Farmer, John Bates and Lorraine Bates, John Fast and Jennifer Fast, Max Smith, Neil Young QC and Inga Arnadottir, Paul Banks and Nicholas Perkins, Paul Bonnici and Wendy Bonnici, Robert Boscarato and Karen Boscarato, Stephen Harris and Madeleine Harris, Christine Peirson, Deidre Brown, Helen Nicolay, Sarah Orloff and Nick Orloff, Bruna Capodanno, Lisa Gay and Ric West, Lisa M. Ring, Robyn Wilson and Ross Wilson, Spellbrook Foundation, Sun Foundation, Sarah Morgan, Brendan O’Brien and Grace O’Brien, Eva And Tom Breuer Foundation, Angus Mackay, Andrew Cook and Prof. Wendy Brown, Beulah International, Raymond Barro and Belinda Barro, The Hon Michael Watt QC and Cecilie Hall, Dr. Brett Archer, Dr. Trevor Hodson and Rosalinde Hodson, Drummond Foundation, Anne Robertson and Mark Robertson, Michael Stephens, Loris Peggie, Andrew Booth and Christine Richardson, Cameron Oxley and Bronwyn Ross, Hugh Morgan AC and Elizabeth Morgan, Jon Langford, Kevin Bamford and Colleen Bamford, Laurence O’Keefe and Christopher James, Peter Canet and Ivanka Canet, Ralph Ward-Ambler AM and Barbara Ward-Ambler, Beatrice Moignard, Bridget Patrick and John Patrick, Sally Dan-Cuthbert, Deborah Lennon and Anthony Lennon, Diana Lempriere, Julie Ann Cox AM and Laurence Cox AO, Lea Boyce, Lyndsay Henderson and Noel Henderson, Mandy Yencken and Edward Yencken, Margaret S. Ross AM and Dr. Ian Ross, Therese Strauss and Dr. Nigel Strauss, Anita Simon, Rhonda Barro, Sarah Watts and Ted Watts, Zara M. Kimpton OAM, The Hon David Byrne QC, Bill D. Bowness AO, Darcy Brennan, Paul Cross and Samantha Cross, Ruslan Kogan and Anastasia Fai,

NGV Triennial 2020 installation view of
Daniel Arsham
Falling clock 2020
fibreglass, paint
203.2 x 193.0 x 302.3 cm
Commissioned by the National Gallery of Victoria,
Melbourne
Proposed acquisition with funds donated by Loti & Victor
Smorgon Fund and Barry Janes and Paul Cross
© Courtesy the artist and Perrotin Gallery
Photo: Sean Fennessy

Prof. Margaret Plant, Marlyn Bancroft and Peter Bancroft OAM, Miss Catherine Condell, Ian Reid and Julie Reid, Ronald Hood, Judy Matear, Isobel Williams and Bryce Raworth, Judith Gorr and Leon Gorr, Dr. Caroline Liow, Timothy Brown, Peter Philpott and Robert Ratcliffe, Dr. Murray Sandland, Dr. Sarah Tiffin and Andrew Clark, Dr. Yvonne Shafir, Jane Hayman, Nicci Baker, Naomi Ryan, Ben Woods, Dominic Dirupo and Natalie Dirupo, Doug Hooley, Gareth Sansom and Dr. Christine Healy OAM, Geoff Allen AM and Christine Hubay, John Wardle and Susan Wardle, Ross Sparks, Will Mason and Mark Kestin, Barbara Hermon and John Hermon, Christine Grenda and Geoff Grenda, Clare Cross and Anthony Cross, Dinah Krongold, Sharon Paton and Gregory Paton, Dr. Jacqueline Healy, Deborah Quinn, Elizabeth H. Loftus, Jenny Swann and David Swann, Jane Farago, Sophie Gannon and Frazer East, Peggy O'Neal AO and Dr. Julian Sack and Nicola Stein as well as donors who generously donated anonymously.

During the NGV's extended closure, the Gallery's team continued to work hard to ensure NGV audiences could continue enjoying meaningful experiences with art and design. Alongside this, projects and programs that facilitated the preservation of the NGV Collection, and the progression of our leadership in the field, were critical to daily operations. The philanthropic community played a vital role in supporting these initiatives and we wish to recognise Creative Victoria, The Truby and Florence Williams Charitable Trust, The Hugh D. T. Williamson Foundation, Gordon Moffatt AM, Krystyna Campbell-Pretty AM and Family, City of Melbourne, Spotlight Foundation, Loris Orthwein, Paul Bonnici and Wendy Bonnici, Korea Foundation, Cicely and Colin Rigg Bequest, Ullmer Family Foundation, Lisa Fox, Susan Morgan OAM, Helen Robinson, Spencer Ko, Rachael Neumann, Michael Gannon and Helen Gannon, Betsy Polasek, Celia Sitch and Peter Sitch, Beatrice Moignard, JTM Foundation, Claire Hatch and Bruce Rowe, Susan Auster and Scanlon Foundation.

We are extremely grateful to all bequest donors and acknowledge all bequests received during this period, as the power of legacy giving has been profoundly relevant over the last year. This form of giving provides crucial funds for areas most in need of support and plays a vital role in the life of the Gallery. We recognise donors who pledged their commitment through a notified bequest to the NGV during the year, including Ivanka Canet and Peter Canet, Claire Hatch and Bruce Rowe, Zara Kimpton OAM, Sue Prestney and Paul Glen, Christopher Young and Elisa Markes-Young, and Bishop Andrew St John. Importantly we honour the positive impact the following bequests, realised this year, will have on the NGV for years to come including the bequests of Marion Isabel Jennings, Prof. AGL Shaw AO, Margaret Ditchburn, Noel Charles Belcher, Warren Clark, Thomas William Lasham, Marie Theresa McVeigh, Thomas Rubie Purcell and Olive Esma Purcell, Eunice Irene McDonald and Christine Peirson.

The NGV Collection continued to grow through a number of remarkable works of art generously gifted to the NGV during 2020–21, from individuals in Australia and from donors based abroad. Collection

areas were enhanced through donated works of art and design from artists and donors, including Krystyna Campbell-Pretty AM, The Felton Bequests Committee, Gregory Evans, Anne Greenham and the late Peter Greenham, Anna Schwartz and Morry Schwartz AM, Michael Machin, Collection of James O. Fairfax, presented through Bridgestar Pty Ltd, A & M S Foundation, Carol A. Sisson, Michael Machin, Leslie Rowe, Ken Whisson, Jim Dine, Julian Opie, Charles Nodrum, Warren Reedman, Jan Minchin and Kingsley Munday, Elizabeth Cross, Anthony Ciconte and Lydia Ciconte, Richard Gate, Anthony Knight OAM and Beverly Knight, Takamasa Takahashi and David Tune, Reverend Ian Brown, Nellie Castan, Prof. Graeme Clarke, John Wardle and Susan Wardle, Estate of Dr. Terry Cutler, Hermès, S. Baillieu Myer AC and Sarah Myer, Oscar Graf, Gabriella Roy, Dean Keep and Jeromie Maver, Peter Smyrl and Eloise Smyrl, Trent Jansen and Johnny Nargoodah, James Bennett, Loris Orthwein, Bernhard Wilhelm, Gael Newton, Ivan Durrant, Pamela J. Green, Harry Chojna, Leigh Copeland and Alexandra Copeland, Sophie Gannon, and donors who generously gifted works anonymously.

I would also like to acknowledge the NGVWA who celebrated their 60th anniversary in early 2021. This dynamic group have played an instrumental role in the life of the NGV, helping to secure major commissions for the Collection, as well as supporting continued professional development opportunities for NGV staff over many years. On behalf of the NGVWA, we warmly celebrate the following people who donated towards this incredible milestone, including Joan Darling, Vivienne Fried, Caroline Cornish and Philip Cornish AM, Jacky Hupert, Jennifer Lempriere, Maria Smith and Mike Smith OBE, and all donors to the NGVWA 60th Anniversary Appeal.

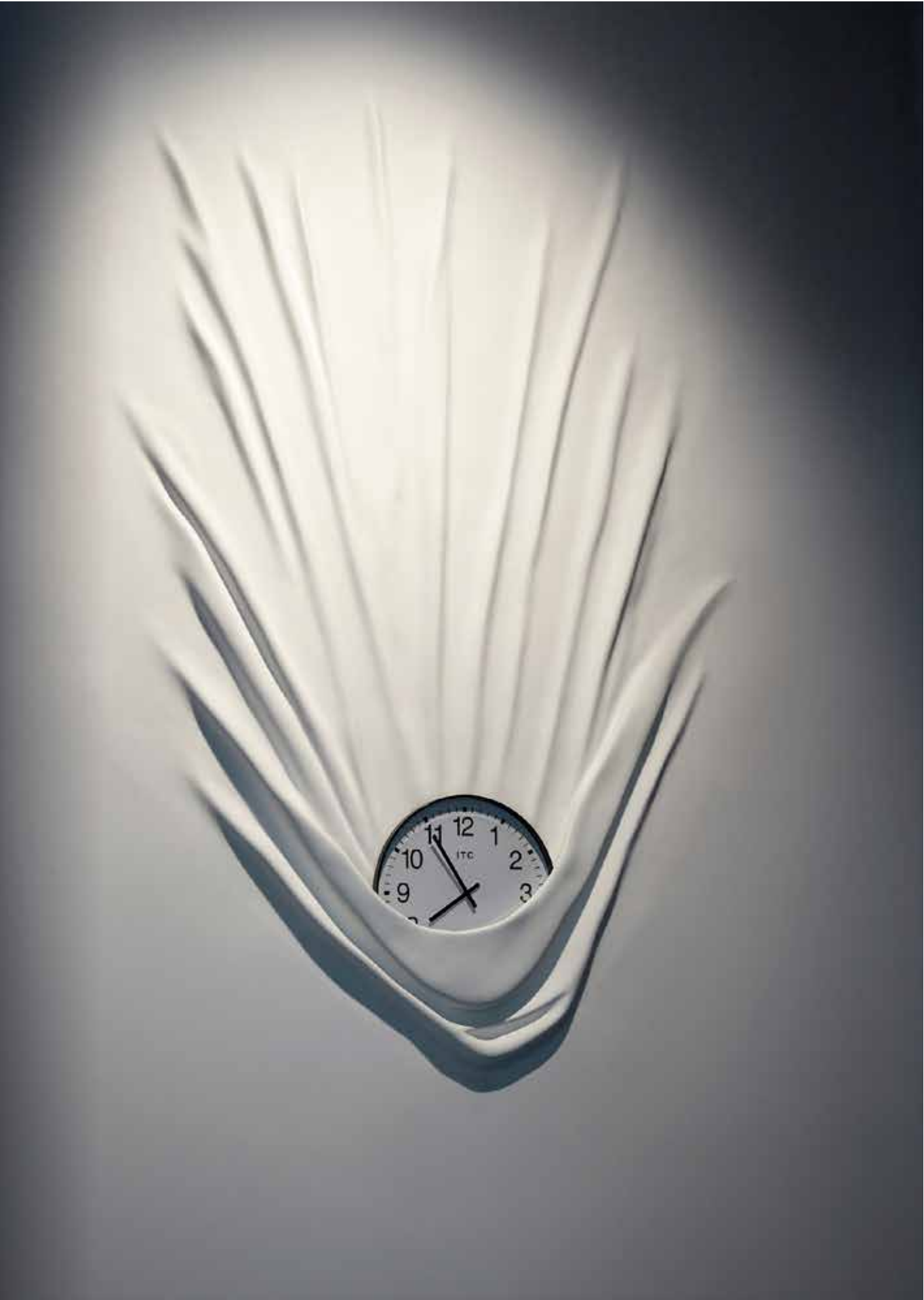
I thank our esteemed Chairman of the NGV Foundation Board, Leigh Clifford AO, and his fellow Foundation Board Members, for their strategic advice and leadership support across our upcoming initiatives and long-term projects, such as NGV Contemporary.

I am grateful to our President of the Council of Trustees, Janet Whiting AM and all Trustees for their trustworthy guidance and enthusiasm through a challenging period. I sincerely appreciate their support.

I acknowledge all members of the NGV Fundraising team, led by Assistant Director of Fundraising and Events, Misha Agzarian, and Head of Bequests and Planned Giving, Anna Kopinski, which enables the Gallery to continue to reach extraordinary philanthropic milestones each year.

Finally, my thanks extend to our generous community who have contributed to various aspects of the life of the NGV in 2020–21. The annual report provides an opportunity to reflect on our achievements over this past year, and it is exciting to share this with you. Thank you again for your support.

TONY ELLWOOD AM
DIRECTOR, NATIONAL GALLERY OF VICTORIA





(opposite)
Pablo Picasso (designer)
Madoura Pottery, Vallauris (manufacturer)
Laughing-eyed face, pitcher 1969
earthenware, ed. 44/350
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021
© Pablo Picasso/Succession Pablo Picasso. Licensed by Copyright Agency, Australia

(clockwise from top left)
Pablo Picasso (designer)
Madoura Pottery, Vallauris (manufacturer)
Hands with fish, round dish 1953
earthenware, ed. 176/250
National Gallery of Victoria, Melbourne
Purchased with funds donated by John and Cecily Adams, 2021
© Pablo Picasso/Succession Pablo Picasso. Licensed by Copyright Agency, Australia

Pablo Picasso (designer)
Madoura Pottery, Vallauris (manufacturer)
Estocado, round dish from the Service de scenes de corrida series 1959
earthenware, ed. 27/50
National Gallery of Victoria, Melbourne
Purchased with funds donated by John and Cecily Adams, 2021
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Pablo Picasso (designer)
Madoura Pottery, Vallauris (manufacturer)
Bunch of flowers, rectangular dish 1955
earthenware, edition of 450
National Gallery of Victoria, Melbourne
Purchased with funds donated by John and Cecily Adams, 2021
© Pablo Picasso/Succession Pablo Picasso. Licensed by Copyright Agency, Australia

Pablo Picasso (designer)
Madoura Pottery, Vallauris (manufacturer)
Profile of Jacqueline, round/square plaque 1956
earthenware, edition of 500
National Gallery of Victoria, Melbourne
Purchased with funds donated by John and Bridget Patrick and the Margaret Ditchburn Bequest, 2020
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ANNUAL GIVING

Each year the NGV’s Annual Giving program ensures that the Gallery has an important foundation from which to succeed through their yearly contributions. This group enhances the NGV’s ability to continue developing our internationally renowned Collection and also provides integral support towards the Gallery’s programs. The NGV is also fortunate to have a dedicated group of Supporters of Conservation to fundraise for our Conservation department, which is recognised as one of the leading departments in the cultural sector.

By nominating one or more chosen area of interest, Annual Giving donors can direct their gift towards a specific Collection area or program, and in return enjoy being part of a community of supporters gaining a deeper understanding of the NGV through a combination of exclusive online and in-person events. Donors can also opt for their gift to go towards the Gallery’s current priority at the time, such as the Annual Appeal, as well as other campaigns that in 2020–21 enabled the acquisition of important works by artists such as Richard Estes, Frank Lloyd Wright and Nonggirnga Marawili.

In 2020–21 the NGV Collection was strengthened thanks to contributions from Annual Giving donors. Thanks to the NGV Supporters of Indigenous Art, this includes the acquisition of *We are on fire (Not in a sexy way)* 2020 by Karla Dickens and Ryan Presley’s *Crown Land (till the ends of the earth)* 2020, the first works by these artists to enter the NGV Collection. Thanks to the NGV Supporters of Australian Art, the Gallery’s representation of mid twentieth-century furniture by iconic Australian designers Grant Featherston, Marion Hall Best and Clement Meadmore was also strengthened. As a result of gifts from the NGV Supporters of Contemporary Design and Architecture, the NGV was also able to acquire a new work Dale Hardiman and Stephen Royce, part of the next

generation of young Australian designers, whose work *Open Garden: Digital Mirror*, 2020, featured in NGV Triennial 2020. The NGV Supporters of Asian Art acquired a breadth of modern and contemporary works, including a number of Javanese wayang kulit puppets, or shadow puppets, from the 1960s and 1980s; a set of *Butterfly stools*, c. 1954, by Japanese designer Sori Yanagi; and a painted bronze sculpture, *New* 2016–17 by Xu Zhen, who last featured in the 2017 *NGV Triennial* with his colossal reclining Buddha in Federation Court. The NGV Supporters of Fashion and Textiles also provided key funds towards works by Comme des Garçons, continuing to build the Gallery’s leading collection of garments by the avant-garde fashion house. The Gallery also acquired an ambitious oil painting *autofellatio*, 2018, by Mexican artist Frieda Toranzo Jaeger, which was included in the second NGV Triennial, as well as an LED artwork *Untitled*, 1985, by highly respected American artist Jenny Holzer.

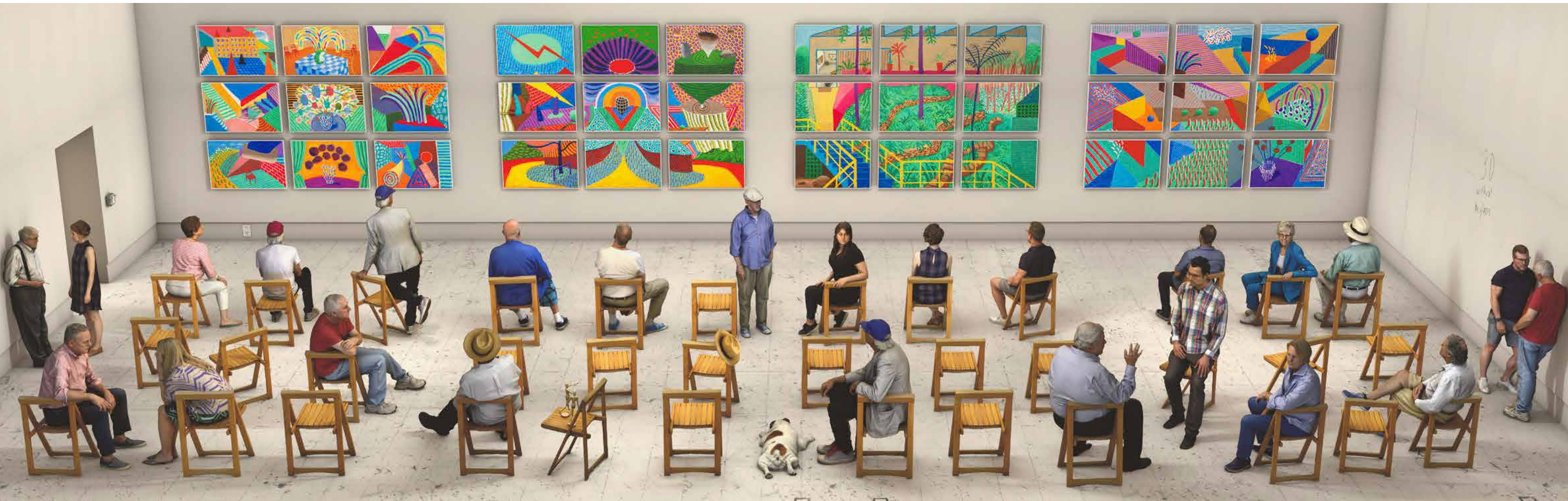
Throughout the year the Gallery was pleased to host our supporters at a number of online and in-person events. The popular online series exclusively for supporters Spotlight on the NGV Collection continued to keep our community engaged throughout most of 2020. In 2021 the NGV welcomed supporters to a viewing of *TIWI*, which also farewelled Judith Ryan AM, Senior Curator, Indigenous Art, and there was also presented a special tour of the Fashion and Textiles collection led by Katie Somerville and Danielle Whitfield, Curators of Fashion and Textiles and a preview of the department’s collecting ambitions.

The NGV is grateful for the generosity of our dedicated supporters, whose involvement continues to be significant for the NGV. We thank all of our supporters for sharing their enthusiasm with the Gallery and staying connected throughout a challenging year.

(opposite, above)
Danielle Whitfield, Curator of Fashion and Textiles showcasing recent acquisitions

(opposite, below)
Director’s Dinner held at The Ian Potter Centre: NGV Australia





David Hockney

Pictures at an exhibition 2018

photographic drawing printed on eight sheets
mounted to Dibond

274.3 x 873.7 cm (overall)

National Gallery of Victoria, Melbourne

Gift of Gregory Evans, 2021

© David Hockney

VIRTUAL EVENTS

We continued to embrace virtual programs during the 2020–21 financial year with more than twenty events delivered in a fully supported online environment, offering our broad range of stakeholders unique engagement opportunities, including exclusive events hosted live by Tony Ellwood AM for major donors and prerecorded broadcasts for hundreds of supporters at a time.

The 2020–21 period saw continuous growth in engagement rates for the online series Spotlight on the NGV Collection, which was supported by the Spotlight Foundation and offered exclusively for supporters of the NGV. Launching in May 2020, the program delivered twelve events over the last financial year, focusing on diverse areas of the NGV Collection and exhibition program. A dedicated online program Spotlight on the Annual Appeal was also produced to encourage community support and to help acquire Berthe Morisot’s significant work, *La Broderie*, 1889. Combining on-location filming and bespoke content overlay, the NGV brought unique aspects of the NGV Collection and exhibition program to life on a new level and it received more than 9,000 views, reaching new audiences worldwide.

During this time, the NGV also strengthened our connections with supporters utilising live online events. These events were focused on targeted supporter groups and provided unprecedented access to exhibitions using innovative technology, providing curator-led 3D virtual tours of the NGV’s exhibitions, including the 2021 Melbourne Winter Masterpieces Exhibition *French Impressionism from the Museum of Fine Arts, Boston*; *Maree Clarke: Ancestral Memories*; and the world-exclusive exhibition *Goya: Drawings from the Prado Museum*. Live online events also allowed our supporters to actively participate and engage with curators, submitting comments and questions, helping shape a memorable experience. This online event strategy generated a remarkable footprint engaging approximately 4300 supporters across the year.

We are proud that this transition has been a resounding success and this achievement is an accurate representation of the NGV’s ability to adapt and innovate to serve our donor community. The NGV will continue to deliver virtual programs to expand our reach.

(opposite, above)
Dr Ted Gott, Senior Curator of International Art and Misha Agzarian, Assistant Director of Fundraising and Events present a Spotlight on the NGV Collection program focused on the 2021 NGV Annual Appeal

(opposite, below)
Simone LeAmon, The Hugh Williamson Curator of Contemporary Design and Architecture presents a Spotlight on the NGV Collection program focused on *History in the Making* exhibition

(following spread)
NGV Triennial 2020 installation view of **Dhambit Mununggurr**
Can we all have a happy life? 2019–20
Commissioned by the National Gallery of Victoria, Melbourne
Purchased with funds donated by Orloff Family Charitable Trust, 2020
© Dhambit Mununggurr, courtesy Salon Indigenous Art Projects, Darwin



NGV

TICKETSCHANNELWHAT'S ONCOLLECTIONLEARNSHOPPLAN YOUR VISITJOIN

EN

Spotlight on the NGV Collection | History in the Making

Watch laterShare

A woman with short blonde hair, wearing a dark blazer, is speaking in a modern interior. Behind her is a large, abstract, brown and orange sculpture. The room has white walls and modern furniture.

MORE VIDEOS

2:08 / 21:50

YouTube

SIMONE LEAMON

THE HUGH WILLIAMSON

CURATOR OF CONTEMPORARY

DESIGN AND ARCHITECTURE

SPOTLIGHT ON THE NGV COLLECTION | HISTORY IN THE MAKING



2021 ANNUAL APPEAL

Coinciding with the NGV's 2021 winter season dedicated to French Impressionism, the NGV has been delighted to acquire *La Broderie*, 1889, by Berthe Morisot, an artist at the forefront of the French Impressionist movement in the late nineteenth century.

Morisot developed her own unique and innovative approach that helped define the Impressionist style. *La Broderie* is a stunning example of her distinctive use of luminous tones and feather-light brushstrokes. This is the first painting by Morisot to enter a public collection in Australia. We aspire to position the NGV Collection as one of the finest encyclopaedic collections of art in our region. In our mission to achieve this we are addressing critical gaps, which includes strengthening our representation of French Impressionism holdings. *La Broderie* is the third work of French Impressionism to enter the NGV Collection in the past fifty years and the first work we have acquired by a female French Impressionist artist.

This incredible opportunity to acquire a work by a pivotal member of the Impressionist movement has only been made possible through our dedicated community of supporters. The NGV warmly thanks all supporters who have made gifts to help secure this significant work:

- LEADERSHIP GIFTS**
Barry Janes & Paul Cross
Paula Fox AO & Fox Family Foundation
Norman Bloom & Pauline Bloom
Myriam Boisbouvier-Wylie & John Wylie AM
Krystyna Campbell-Pretty AM & Family
The Bowden Marstan Foundation
Ken Harrison AM & Jill Harrison OAM
John and Rose Downer Foundation
Tim Fairfax AC & Gina Fairfax
Donors to the 2021 NGV Foundation Annual Dinner
Donors to the 2021 NGV Annual Appeal

(opposite)
Berthe Morisot
La Broderie 1889
oil on canvas
50.0 x 61.0 cm
Proposed acquisition, with funds donated by Barry Janes and Paul Cross, Paula Fox AO and Fox Family Foundation, Norman Bloom and Pauline Bloom, Myriam Boisbouvier-Wylie and John Wylie AM, Krystyna Campbell-Pretty AM and Family, The Bowden Marstan Foundation, Ken Harrison AM and Jill Harrison OAM, John and Rose Downer Foundation, Tim Fairfax AC and Gina Fairfax and donors to the 2021 NGV Foundation Annual Dinner and 2021 NGV Annual Appeal, 2021
Photo: Eugene Hyland





Tomo Koizumi, Tokyo (fashion house)
Tomo Koizumi (designer)
Look 27, top and skirt 2019, autumn–winter 2019–20
polyester (organza), metal (fastenings)
(a) 12.0 cm (centre back) 43.0 cm (waist, flat) (top)
(b) 182.0 cm (centre back) 33.0 cm (waist, flat) (skirt)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Krystyna Campbell-
Pretty AM and Family, Tania and Sam Brougham,
Tommy Hilfiger Australia, PVH Brands, Rob Gould,
SIRAP Art Collective and donors to the 2020 NGV
Annual Appeal, 2020
© Tomo Koizumi

SUPPORTED PROJECTS



NGV KIDS AND NGV TEENS

NGV Kids and Teens is one of the most popular and comprehensive programs in the country. It allows the NGV to connect with this important demographic at an early age. The impetus of this program was the funding from The Truby and Florence Williams Charitable Trust, managed by Equity Trustees. This funding allowed the NGV to grow the NGV Kids and Teens program into the fulsome offering it is today. During 2020–21, exhibitions included *Moja Moja Life: Misaki Kawai for Kids*, *Plans for the Planet: Olaf Breuning for Kids*, as well as programs such as the Kids Summer Festival. The NGV acknowledges Paula Fox AO and the Fox Family Foundation and the Neilson Foundation for their longstanding support and their contribution towards *Moja Moja Life: Misaki Kawai for Kids*. This exhibition was also supported by Chadstone – The Fashion Capital. Over the past twelve months, 314,301 children and their families attended the NGV. As a result of the COVID-19 global pandemic, the NGV’s operations was enhanced with online programs, resulting in digital engagement with 38,522 students, and 10,834 children and families. The NGV is delighted that this method of audience connection has been received so well, and it will continue to be a part of the NGV’s program development in the future.

From 9 to 17 January 2021, the Gallery delivered the Kids Summer Festival, and we thank the City of Melbourne and Spotlight Foundation, for their generous support towards this program. The Kids Summer Festival was delivered to 29,201 attendees, through a combination of digital and onsite engagement. Other programs include the

NGV Teens program, supported by The Ullmer Family Foundation, Beatrice Moignard, The Betsy and Ollie Polasek Endowment and The JTM Foundation. The NGV is delighted to report that more than 6200 young people engaged with the Teens program during the past twelve months. In 2020–21, one of the aspects of this program was Industry Connections, an online initiative that provided opportunities for teenagers to connect with professionals from the creative sector to learn about diverse career paths and practices. The NGV also delivered online sessions for our youngest audiences, including the programs Under 5s and Art Club, which were facilitated by trained NGV staff and with artists taking participants through art-making workshops. During the period, these programs reached more than 9300 children and we thank the Spotlight Foundation for their advocacy of this initiative. The NGV also warmly thanks Alex and Brady Scanlon for contributing towards the NGV’s Teen Council. The Teen Council is a group of diverse teenagers who meet to discuss the development and delivery of NGV programs, to ensure the youth voice is represented.

The NGV is extremely proud of its achievements in another year greatly impacted by pandemic and is pleased it has been able to connect with the youngest demographics in a time when connection and social interaction is more important than ever. The NGV is proud to develop and deliver such a widely attended and popular Kids program, and we are looking forward to continue developing exceptional programs for this audience.

(above)
Paula Fox AO, NGV Triennial Champion with
Kate Ryan, Curator of Children’s Programs
in *Moja Moja Life: Misaki Kawai for Kids*

(opposite)
Visitors to the NGV Kids Summer Festival
2021 NGV International



SUPPORTED PROJECTS



NGV AMERICAN FRIENDS PROGRAM

Amid the challenges of a global pandemic the NGV has remained connected to supporters around the world, including supporters based in the United States. Over the past twelve months the NGV American Friends initiative has resulted in wonderful acquisitions for the NGV Collection, across the areas of Contemporary Art, Contemporary Design and Architecture, Indigenous Art and International Decorative Arts & Antiquities.

The NGV would like to acknowledge the generosity of Gregory Evans for donating three remarkable works by David Hockney, enhancing the NGV's holdings of one of the most recognisable living artists of this generation. Lisa Fox, the NGV's American Friends Ambassador supported the work of Indigenous artists over the past twelve months, including Glenda Nicholls's largest and most ambitious net to date, *Miwi Milloo (Good spirit of the Murray River)*, 2020, presented in the NGV Triennial 2020, as well as her support as Major Patron of the exhibition *Bark Ladies: Eleven Artists from Yirrkala*, presented at NGV International. The NGV is grateful to Chris and Dawn Fleischner for their generous contribution towards the work of English artist, Alice Potts's *Dance Biodegradable Personal Protective Equipment (DBPPE) post COVID facemasks*, 2020, also presented in the second NGV Triennial. The Gallery warmly thanks Nadia Breuer Sopher and Ed Breuer and the Eva and Tom Breuer Foundation, and Douglas Baxter and Brian Hastings for their support of American photographer Ayana V. Jackson's *Seeking the source of perfection* 2017, from the *Intimate Justice in the Stolen Moment* series, 2017, presented in NGV Triennial 2020. The NGV also sincerely thanks Pete and Eloise Smyrl for their leadership in collecting a set of eight Shaker production chairs for the NGV, marking a significant contribution towards building the Gallery's Shaker holdings.



KRYSTYNA CAMPBELL-PRETTY AM AND FAMILY SCHOOL SUPPORT PROGRAM

The School Support Program was established in 2013 with the generous support of Krystyna Campbell-Pretty AM and Family. This important program enables children to visit the NGV who who would not otherwise be able to and experience the NGV's major exhibitions, educational programs and the NGV Collection. Through this support, the NGV Learn team can connect directly with these young people, ensuring the Gallery is accessible to everyone. In the past financial year, the School Support Program welcomed 1411 students, including 1068 bookings for the NGV Triennial 2020. We were also delighted to offer the virtual *French Impressionism from the Museum of Fine Arts, Boston* program through Term 4 for those who have missed out.

Krystyna Campbell-Pretty AM has championed this crucial initiative and we are sincerely grateful for Krystyna's unwavering advocacy and generosity. To date, more than 17,300 students and teachers from schools across Victoria have participated, engaged with and enjoyed the NGV.

(above left)
Ayana V. Jackson
How sweet the song 2017; printed 2018
from the *Intimate Justice in the Stolen Moment* series 2017
inkjet print
109.6 x 119.2 cm (image)
111.9 x 166.3 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Wendy and Paul Bonnici and Family, 2018
© Ayana V. Jackson, courtesy Mariane Ibrahim Gallery

(above right)
School student attending the online School Support Program



CONSERVATION

The NGV Conservation department ensures that the vast and diverse Collection is safeguarded for future generations. The task of caring for the NGV Collection, comprising more than 76,000 works, is significant, and means that the NGV Conservation team must remain at the forefront of treatments and skills. This includes perfecting new and historical conservation methods, skills that are learnt and maintained through the attendance of essential examinations and research programs.

During 2020–21, the Conservation department remained focused on the enormous task of diligently caring for the Collection during the Gallery's extended closures. Michael Varcoe-Cocks, Associate Director of Conservation, ensured that critical functions, such as regular assessments and the safe storage of all works of art were a priority, while the Collection was out of public sight.

To this end, we warmly acknowledge our supporters of Conservation, including Marquill Foundation, Susan Morgan, Betsy Polasek, Kay Rodda, Peter and Celia Sitch Family Charitable Foundation, The Hon. Michael Watt QC and Ms Cecilie Hall, and the Professor AGL Shaw AO Bequest, whose critical support towards the newly established Centre for Frame Research ensures the Conservation team can continue their vital work and remain leaders in their field. Thank you for helping us to provide a place of inspiration for all who visit the Gallery, online and in person.

Holly McGowan-Jackson with Bella Lipson-Smith in the NGV Conservation studio



PUBLICATIONS

Two publications were produced by the NGV to coincide with the NGV Triennial 2020. The major publication NGV Triennial 2020, the largest ever published by the NGV is a five-volume paperback with slipcase. It is richly illustrated with images of works in the exhibition, photographic essays, and source and research material from featured artists and designers. The publication presents discourses by ninety writers from across the globe, among them academics, journalists, literary figures, social commentators, artists, designers and curators. Through essays, fiction, philosophy, interviews, analysis and poetry, they explore the practices and motivations of the artists and designers featured in NGV Triennial 2020. The NGV thanks Wendy and Paul Bonnici and family, Beatrice Moignard and Research Partner, the University of Melbourne, for their support of the NGV Triennial publication.

NGV Triennial 2020 won in the category of 'Best Designed Fully-Illustrated Book Over \$50' in the 69th Australian Book Design Awards and the 2021 Museums Australasia Multimedia & Publication Design Awards.

For children, the NGV published Moja Moja Means Hairy, a collaboration with acclaimed Japanese artist Misaki Kawai. This twentyeight-page board book was published to coincide with the exhibition Moja Moja Life: Misaki Kawai for Kids in the 2020 NGV Triennial. It features colourful illustrations by Kawai and Japanese onomatopoeia to say aloud with babies and toddlers. The NGV thanks Paula Fox AO and the Fox Family Foundation for their support of Moja Moja Means Hairy.

NGV Triennial 2020 Publication

SUPPORTED PROJECTS



EXHIBITION SUPPORT

The NGV is grateful for our achievements over the past year thanks to our donors, in particular the families whose ongoing involvement has generously supported our NGV Kids exhibitions. The NGV acknowledges Paula Fox AO and the Fox Family Foundation and the Neilson Foundation for their longstanding support and their contribution towards *Moja Moja Life: Misaki Kawai for Kids*. This exhibition was also supported by Chadstone – The Fashion Capital. Olaf Breuning’s exhibition *Plans for the Planet: Olaf Breuning for Kids* was generously supported by The Truby and Florence Williams Charitable Trust managed by Equity Trustees, the Packer Family and Crown Resorts Foundations, the Neilson Foundation and Spencer Ko.

The NGV also thanks NGV Foundation Board Member Jo Horgan and MECCA Brands, for supporting Louise Zhang’s solo exhibition at The Ian Potter Centre: NGV Australia and in particular the acquisition of several works by this promising young artist.

2020 was an important year marked by the second iteration of the highly popular NGV Triennial series. The NGV Triennial 2020 was supported by more than eighty individuals, families and foundations, demonstrating an incredible effort by our philanthropic community and resulting in more than seventy acquisitions for the NGV Collection. Alongside the NGV Triennial, the Gallery also delivered Triennial EXTRA over thirty-one summer nights from 15 January to 14 February 2021. Melbourne’s largest presentation of contemporary art and design set the scene for Triennial EXTRA, which was an engaging festival of performance, music, food and bars, and late-night access to NGV Triennial 2020.

The NGV would also like to acknowledge the generous support of Lisa Fox, Major Patron of *Bark Ladies: Eleven artists of Yirrkala*. This exhibition reflects the mastery of Yolŋu women artists from the Buku-Larrŋgay Mulka Centre (Buku), in North-East Arnhem Land.



CONTEMPORARY DESIGN AND ARCHITECTURE

Through the generous support of the Hugh D. T. Williamson Foundation, the NGV’s Department of Contemporary Design and Architecture continues to be a significant influence on life at the Gallery. During 2020–21, the department was able to present and collect thought-provoking contemporary design and architecture, through a dedicated and ambitious collection strategy, paired with a thoughtfully developed program of events, exhibitions and programs.

Key initiatives included the delivery of the NGV Triennial 2020, 2021 Melbourne Design Week, Melbourne Art Book Fair, as well as preparation for the annual NGV Architecture Commission. These exciting initiatives were designed to showcase the innovate works and practices of artists and designers working today.

These programs are important platforms that underpin the NGV’s ambitions, creating possibilities for people from all over the world to connect and engage in knowledge sharing. Each program challenges the way participants perceive art and design, broadening people’s minds culturally and educationally.

(above left)
Neville Bertalli, NGV Triennial Champion, speaks to performers at Triennial EXTRA

(above right)
2021 Melbourne Design Week

(opposite)
Installation view of Naminapu Maymuru-White, Ringitjimi gapu, 2021, with Lisa Fox





(left to right)

UNITED STATES (manufacturer)
Rocking armchair, production #7 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Rocking armchair, production #6 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Rocking armchair, production #5 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Rocking chair, production #4 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Rocking chair, production #3 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Rocking chair, production #2 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Child's rocking armchair, production #0 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Child's armchair, production #1 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

UNITED STATES (manufacturer)
Child's armchair, production #1 late 19th century maple (Acer sp.), cotton, other materials
National Gallery of Victoria, Melbourne
Gift of Peter and Eloise Smyrl, 2021

NGV TRIENNIAL 2020

The second *NGV Triennial* took place between 19 December 2020 and 18 April 2021. Bringing together more than 100 artists and designers from all over the world, the 2020 *NGV Triennial* was a celebration of contemporary art, design and architecture. The exhibition was experienced by nearly 550,000 visitors, including close to 80,000 children. The *NGV Triennial* also featured a vibrant program of virtual talks and performances, which allowed international guests to participate despite the pandemic. The *NGV Triennial* demonstrates the Gallery's commitment to creating a legacy of acquisitions and commissions by ground-breaking global artists, such as Jeff Koons, Alicja Kwade and Daniel Arsham.

The success of the second *NGV Triennial* is a credit to the leadership of our philanthropic and corporate communities. The NGV warmly thanks the supporters for their involvement.

NGV TRIENNIAL CHAMPIONS

Loti & Victor Smorgon Fund
Leigh Clifford AO & Sue Clifford
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Alex & Brady Scanlon
Emily Hardy
NGV American Friends

NGV TRIENNIAL BEQUEST SUPPORT

Professor AGL Shaw AO Bequest
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(opposite)
NGV Triennial 2020 installation view of
Fallen Fruit (artist collective)
David Allen Burns (artist)
Austin Young (artist)
Naturalised plants (Royal Botanic Gardens) 2020
from the *Natural History* series 2020
Commissioned by the National Gallery of Victoria, Melbourne
© Fallen Fruit
Photo: Sean Fennessy

(following spread)
NGV Triennial 2020 installation view of
(left to right)
Porky Hefer
Sabre-toothed netfeesh 2020; Buttpus 2020; Suckerfish 2020
from the *Plastocene – Marine mutants from a disposable world*
series 2019–20
National Gallery of Victoria, Melbourne
Commissioned by the National Gallery of Victoria, Melbourne
Purchased with funds donated by Barry Janes and Paul Cross,
Neville and Diana Bertalli, 2021
© Porky Hefer / Image courtesy of Porky Hefer and Southern
Guild
Photo: Tim Carrafa







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AS AT 30 JUNE 2021

The NGV acknowledges the NGV Foundation members who wish to remain anonymous.

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NGV Triennial 2020 installation view of
JR
Homily to country 2020
steel, timber, glass, aluminium, paint, self-adhesive vinyl, polyvinyl chloride, digital print, colour digital video, sound
800.0 x 1000.0 x 1000.0 cm
Commissioned by the National Gallery of Victoria. Proposed acquisition with funds donated by Loti & Victor Smorgon Fund
© JR
Photo: Tom Ross



Brett Whiteley
Washing the salt off II (After the swim) 1984
 oil on canvas
 86.5 x 86.5 cm
 National Gallery of Victoria, Melbourne
 Gift of Anne and Peter Greenham, 2021
 © Brett Whiteley / Licensed by Copyright
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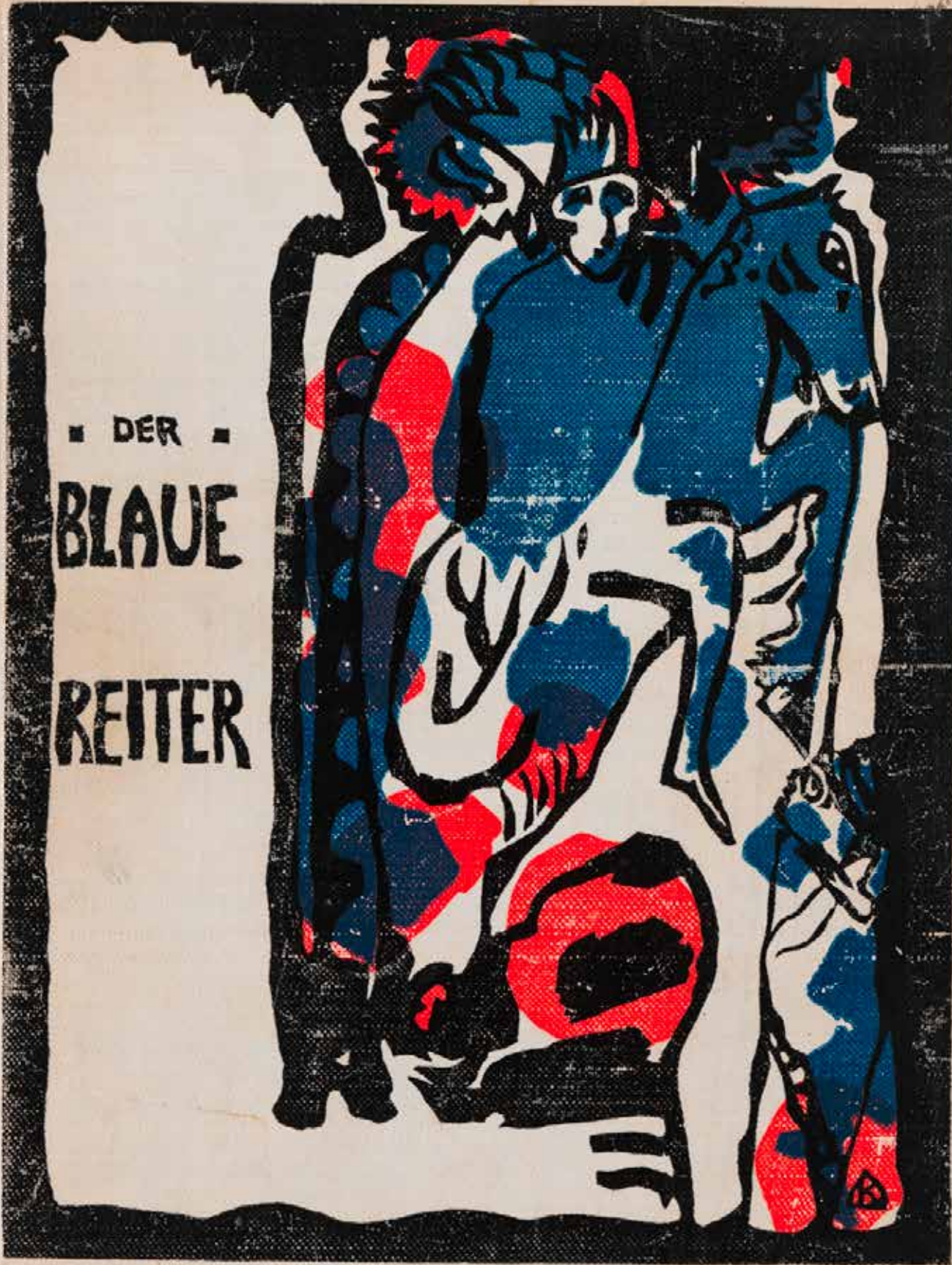
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The lovers' walk 1889
oil on cardboard
23.4 x 13.8 cm
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Wassily Kandinsky
Franz Marc
Der Blaue Reiter Almanac 1912
illustrated book: colour woodcut cover, letterpress
text and photo-reproductive illustrations
29.8 × 21.6 × 1.8 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Carol Sisson,
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(opposite)
Frank Lloyd Wright (designer)
Matsu-Zukaya Company, Tokyo (manufacturer)
Peacock chair from the Imperial Hotel, Tokyo c. 1921
oak (Quercus sp.), vinyl, brass
97.0 × 39.0 × 48.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Joe White Bequest and donors to the Frank Lloyd Wright Appeal, 2021

(following spread)
NGV Triennial 2020 installation view of
Kengo Kuma & Associates, Tokyo and Paris (architecture studio)
Kengo Kuma (designer)
Geoff Nees (artist)
Botanical pavilion 2020
plywood, steel, Algerian Oak (Quercus canariensis), Australian Red Cedar (Toona ciliata), Banksia (Proteaceae), Camphor Laurel (Cinnamomum camphora), Cigar- box Cedar (Cedrela odorata), Crows Foot Elm (Argyrodendron trifoliolatum), English Elm (Ulmus minor), Graveyard Cypress (Cupressus sempervirens), Hoop Pine (Araucaria cunninghamii), Lombardy Poplar (Populus nigra 'Italica'), Long Leaf Pine (Pinus palustris), Melaleuca, Monte rey Cypress (Cupressus macrocarpa), Osage Orange (Maclura pomifera), Red Ironbark (Eucalyptus sideroxylon), Tulip Tree (Liri-odendron tulipifera), Silky Oak (Grevillea Robusta), Yellow Stringybark (Eucalyptus muelleriana)
280.0 x 1000.0 x 1300.0 cm
Commissioned by the National Gallery of Victoria, Melbourne.
Proposed acquisition with funds donated by Connie Kimberley and Craig Kimberley OAM, 2020
© Kengo Kuma and Geoff Nees
Photo: Tom Ross







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Yves Saint Laurent, Paris (couture house)
Saint Laurent, Paris (fashion house)
Anthony Vacarello (designer)
Roller boot stiletto 2017, ready-to-wear 2017
patent leather, rubber, metal
(a-b) 62.0 x 10.5 x 25.0 cm (each)
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(previous spread)
NGV Triennial 2020 installation view of
BTV, Zurich (architecture studio)
Alessandro Bosshard (designer)
Li Tavor (designer)
Matthew van der Ploeg (designer)
Ani Vihervaara, Tampere (architecture studio)
Ani Vihervaara (designer)
Walls 4 sale: near new and supersized 2020
timber, plasterboard, glass, steel, aluminum,
paint, adhesive vinyl, high density nylon, electrical
componentry, LED
450.0 x 1900.0 x 1900.0 cm (overall)
Commissioned by the National Gallery of Victoria,
Melbourne
National Gallery of Victoria, Melbourne
Purchased with funds donated by Michael and Emily
Tong, 2020
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Photo: Sean Fennessy

(following spread)
NGV Triennial 2020 installation view of
(clockwise from top left)
Lakin Ogunbanwo
Untitled 3 2017; *You are not good enough* 2015;
Forbidden fruit 2015; *Are you lying* 2016; *Not so sorry*
2016; *Untitled 1* 2017; *I miss you* 2015; *You are not*
good enough 2015; *Untitled 2* 2015; *Uncover* 2015;
Watch out 2016
from the *Are We Good Enough* series 2015–17
National Gallery of Victoria, Melbourne
Bowness Family Fund for Photography, 2019
© Lakin Ogunbanwo, courtesy WHATIFTHEWORLD
Gallery, Cape Town
Photo: Tom Ross



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AS AT 30 JUNE 2021

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

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(clockwise from top left)
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No title (560) 1972; No title (Entrance to St Louis Arch) 1972; No title (Danbury rubber tile) 1972; No title (Seagram's building) 1972; No title (10 glass doors) 1972; No title (Oriental cuisine) 1972; No title (Grant's) 1972; No title (Nass linoleum) 1972; No title (560) 1972
National Gallery of Victoria, Melbourne
Purchased with funds donated by Noel Belcher Bequest, Max Smith, Diana Lempriere and 2020 Richard Estes Appeal donors, 2021
© Richard Estes



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NGVWA
AS AT 30 JUNE 2021

The NGV is deeply thankful to the NGV Women’s Association for their ongoing fundraising efforts throughout the year. Through events such as Garden Day and the Art of Dining, the NGV Women’s Association continue to demonstrate extraordinary dedication to the acquisition and programming efforts of the NGV.

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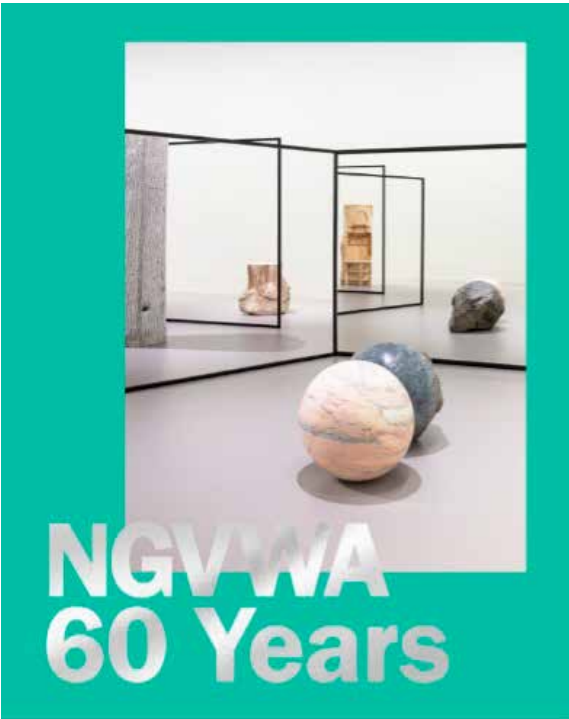
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(previous spread)
Hannah Brontë
EYE HEAR U MAGIK 2020 (still)
colour digital video, sound
7 mins 36 secs
Commissioned by the National Gallery of Victoria, Melbourne
Proposed acquisition with funds donated by Vicki Vidor OAM
and Peter Avery, 2020
© Hannah Brontë

(opposite, above)
NGV Triennial 2020 installation view of
Alicja Kwade
WeltenLinie 2020
powder-coated stainless steel, mirror, patinated bronze,
concrete, wood, burnt wood, fossilised wood, weathered
steel, sandstone, stone, marble
585.0 × 1350.5 × 1176.0 cm (installation)
National Gallery of Victoria, Melbourne
Commissioned by the National Gallery of Victoria, Melbourne
Purchased, NGVWA, 2021
© Courtesy the artist and König Galerie, Berlin

(opposite, below)
Vincennes Porcelain Factory, Paris (manufacturer)
Jean-Claude Duplessis (attributed to) (modeller)
Jacques Fontaine (decorator)
Pair of vases (third size) (Vases à oreilles) c. 1755
porcelain (soft-paste)
(a) 18.7 x 9.7 x 9.6 cm
(b) 18.5 x 9.7 x 9.5 cm
National Gallery of Victoria, Melbourne
Purchased NGVWA with the assistance of Joan Darling
to commemorate the 60th Anniversary of the NGVWA, 2021
Photo: © Sylvain Deleu 2019–20





NGVWA 60TH ANNIVERSARY

The NGV was delighted to celebrate the NGVWA's dedication and passionate support on its 60th anniversary at NGV International.

Acknowledging the support of members past and present, this event celebrated the NGVWA's philanthropic efforts over six decades, enabling the NGV to build its Collection with works of exceptional quality and depth, across a range of diverse areas including Decorative Arts, Prints and Drawings, Indigenous Art, Contemporary Art and Australian art. The NGVWA has also provided significant support towards international professional development for NGV staff, artists and students.

This celebration also encouraged the NGVWA to look forward to the future, with the strong network of supporters developed over the years. The NGV warmly thanks the NGVWA for its longstanding advocacy and vision for the future of the NGV. On behalf of the NGVWA, we warmly celebrate those who donated towards this moment in history, including Joan Darling, Vivienne Fried, Caroline Cornish and Philip Cornish AM, Jacky Hupert, Jennifer Lempriere, Maria Smith and Mike Smith OBE, and all of the donors to the NGVWA 60th Anniversary Appeal.

(previous spread)
NGV Triennial 2020 installation view of
Des Lawrence
Henry Worsley 2019.
Proposed acquisition with funds donated
by Neil Young QC, Jahn Buhman, Suzanne
Kirkham, E. & D. Rogowski Foundation and
donors to the 2020 NGV Annual Appeal, 2020
© Des Lawrence, courtesy White Cube, London.

(opposite, above)
Past presidents of the NGVWA

(opposite, below)
NGVWA 60 Years Publication

(following spread)
NGV Triennial 2020 installation view of
Glenda Nicholls
Mimi Milloo (Good Spirit of the Murray River) 2020
Commissioned by the National Gallery of
Victoria, Melbourne
Proposed acquisition with funds donated by
Lisa Fox, 2020
© Glenda Nicholls
Photo: Tim Carrafa



LIST OF ACQUISITIONS

AUSTRALIAN ART

Aboriginal and Torres Strait Islander Art

GIFTS

Johnny Bulunbulun (Ganalbingu 1946–2010) *Bakarra - Sacred stones* 2002, earth pigments on stringybark (*Eucalyptus* sp.); Bakarra 2002, earth pigments on stringybark (*Eucalyptus* sp.). Gift of Anthony Knight OAM and Beverly Knight, 2021

Karen Casey (Tasmanian Aboriginal born 1956) *Horizon* 1997, synthetic polymer paint on canvas. Gift of Nellie Castan in memory of Ron Castan AM QC through the Australian Government’s Cultural Gifts Program, 2021

Yulyurlu Lorna Napurrurla Fencer (Warlpiri c. 1925–2006) *Travelling Napurrurla and Nakamarra* 1996, synthetic polymer paint on canvas. Gift of Anthony Knight OAM and Beverly Knight through the Australian Government’s Cultural Gift Program, 2021

Jimmy Galwu (Murrungu active 1960s) *Untitled* (1960s), earth pigments on stringybark (*Eucalyptus* sp.). Estate of Dr Terry Cutler, 2021

Johnny Nargoodah designer (Nykina/Walmajarri born 1959) **Trent Jansen** designer (Australia born 1981), *Ngumu Janka Warnti (All made from rubbish), high-back chair* 2020, leather, aluminium. Gift of the artists, 2021

Mick Magani (Mildingi c. 1920–1984) *Untitled* (1960s), earth pigments on stringybark (*Eucalyptus* sp.). Estate of Dr Terry Cutler, 2021

Arone Raymond Meeks (Murri born 1957) *Untitled* 1984, pastel. Gift of Gabriella Roy through the Australian Government’s Cultural Gifts Program, 2020

Tommy Mungatopi (attributed to) (Tiwi c. 1925–1985) *Carpet snake pukumani ceremony* (late 1960s), earth pigments on stringybark (*Eucalyptus* sp.). Gift of Elizabeth Cross in memory of Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020

Billy Benn Perrurle (Alyawarr/Akara 1943–2012) *Artetyerre* 2010, synthetic polymer on canvas. Estate of Dr Terry Cutler, 2021

Nancy Henry Ripijingimpis (Tiwi c. 1935–1993) *Tokwampini* 1991–92, earth pigments on ironwood. Gift of James Bennett in acknowledgement of the contribution of Anne Marchment (adult educator) and Laurie Marchment (school principal) to the Milikapiti community (1987–1993) through the Australian Government’s Cultural Gifts Program, 2021

Taracarijimo Freda Warlapinni (Tiwi c. 1928–2003) *Untitled* 1999, earth pigments on stringybark (*Eucalyptus* sp.). Gift of Anthony Knight OAM and Beverly Knight through the Australian Government’s Cultural Gift Program, 2021. *Jilamara* 2001, earth pigments on paper; *Pwoja – pukumani body design* 2002, earth pigments on canvas. Gift of Gabriella Roy through the Australian Government’s Cultural Gifts Program, 2020

Young Brook Aurangnamirri Wommatakimmi (attributed to) (Tiwi c. 1920–1973) *Purrukuparli* (late 1960s), earth pigments on ironwood (*Erythrophleum chlorostachys* sp.). Gift of Elizabeth Cross in memory of Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020

PURCHASES

Hannah Brontë (Australia born 1991) *EYE HEAR U MAGIK* 2020, colour digital video, sound. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Vicki Vidor OAM and Peter Avery, 2021

Toby Cedar (Meriam Mir born 1978) *Nam Nog (Turtle mask)* 2020, resin, coconut fibre, shell, pearl shell, beeswax, glue, fibreglass, cassowary feather, synthetic polymer paint. Purchased, Victorian Foundation for Living Australian Artists, 2020

Maree Clarke (Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961) *On the banks of the Murrumbidgee III (Suitcase)* 2019, LED lenticular lightbox. Purchased, Victorian Foundation for Living Australian Artists, 2021

Destiny Deacon (Kuku/Erub/Mer born 1957) *Home video* 1987, video transformed to DVD, sound. Purchased with funds donated by Craig Semple, 2020; *Oz games, sad, travelling, scared, slow* 1998, printed 2020 lightjet print; *Portrait: Fiona Hall, artist* 2004, lightjet print; *Ride a cock horse A* 2006 lightjet print; *Fence sitters (B)* 2007, lightjet print; *Arrears window* 2009, lightjet print; *Swan dive* 2009, inkjet print, ed.1/5; *BLAK* 2020, lightjet print; *Dolly eyes (1-8)* 2020, lightjet print. Purchased, Victorian Foundation for Living Australian Artists, 2021

Karla Dickens (Wiradjuri born 1967) *We are on fire (Not in a sexy way)* 2020, fibre-tipped pen on fire extinguisher. Purchased, NGV Supporters of Indigenous Art, 2021

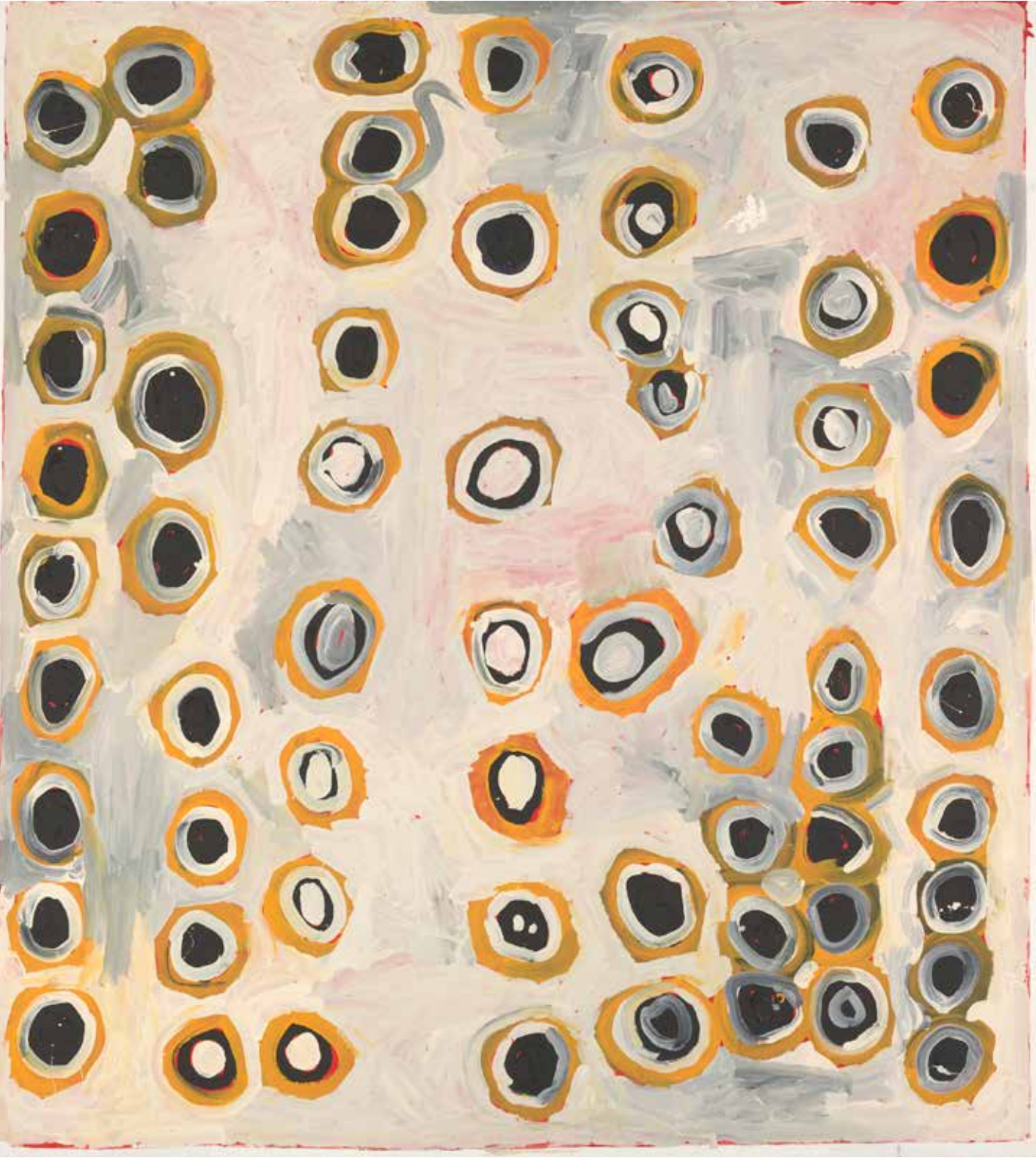
Zaachariaha Fielding (Western Arrernte/Yankunytjatjara born 1991) *Untitled* 2020, synthetic polymer paint on canvas; *Untitled* 2020, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2021

Dianne Jones (Balardung born 1966) *Woman in a black dress* 2009, inkjet print, ed. 1/10. Purchased, Victorian Foundation for Living Australian Artists, 2021

Nonggirnga Marawili (Madarrpa born 1939) *Baratjala* 2019, earth pigments on stringybark (*Eucalyptus* sp.). Purchased, Victorian Foundation for Living Australian Artists, 2021

(opposite)
Yulyurlu Lorna Napurrurla Fencer
Travelling Napurrurla and Nakamarra 1996
synthetic polymer paint on canvas
192.0 x 173.0 cm
National Gallery of Victoria, Melbourne
Gift of Anthony Knight OAM and Beverly Knight through the Australian Government’s Cultural Gift Program, 2021
© Lorne Napurrula Fencer (Yulyulu), courtesy of Lajamanu Progress Association

(following spread, left to right)
Nonggirnga Marawili
Diapu 2020
earth pigments, recycled print toner and polyvinyl acetate on Stringybark (*Eucalyptus* sp.)
dimensions (various)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Paula Fox AO, Linda Herd and Canny Quine Foundation, Barbara Hay and donors to the 2020 Nonggirnga Marawili appeal, 2021
© the artist, courtesy of Buku Larnggay Mulka







Dhuwarrwarr Marika (Rirratjingu born c. 1946) *Birth of a nation* 2020, earth pigments on stringybark (*Eucalyptus* sp.). Purchased, Victorian Foundation for Living Australian Artists, 2021

Naminapu Maymuru-White (Mangalili born 1952) *Milŋiyawuy (River of stars)* 2020–21, earth pigments on stringybark (*Eucalyptus* sp.). Purchased with funds donated by Lisa Fox, 2021

Michelle Pulutuwayu Woody Minnipinni (Tiwi born 1972) *Ngiya Murrakupupuni (My country)* 2020, earth pigments on canvas. Purchased with funds donated by Judith and Leon Gorr, 2020

Robyn Nabegeyo (Kunwinjku born 1966) *Coiled pandanus bowl* 2018–19, pandanus (*Pandanus Spiralis*), natural dyes. Purchased, Victorian Foundation for Living Australian Artists, 2020

Ryan Presley (Marri Ngarr born 1987) *Crown Land (till the ends of the earth)* 2009, oil, synthetic polymer paint, 23k gold leaf on polyester. Purchased, NGV Supporters of Indigenous Art, 2021

Reko Rennie (Kamilaroi born 1974) *OA WARRIOR I (blue)* 2020, neon, ed. 2/2; *OA WARRIOR I (pink)* 2020, neon, ed. 2/2. Purchased, Victorian Foundation for Living Australian Artists, 2020

Obery Sambo (Meriam Mir born 1970) *Arsir I. (Medicine man)* 2020, coconut husk fibre, twine, glue, omi (oak tree vines), bees wax; *Weris Kop Lamar* 2020, coconut husk fibre, paint, twine, omi (oak tree vines), glue Purchased, Victorian Foundation for Living Australian Artists, 2020

Darrell Sibosado (Bard born 1966) *Minnimb (Humpback whale)* 2019, enamel paint on steel. Purchased, Victorian Foundation for Living Australian Artists, 2020

Stephen Benwell
Vase c. 1990
stoneware
45.0 cm
National Gallery of Victoria, Melbourne
Gift of Loris Orthwein through the Australian Government's Cultural Gifts Program, 2020
© Stephen Benwell

Jason Wing (Biripi born 1977) *Battleground (Always was never will be)* 2020, rusted steel, deep-etch primer, enamel paint, sealant; *Battleground (Civil lies)* 2020, rusted steel, deep-etch primer, enamel paint, sealant. Purchased, Victorian Foundation for Living Australian Artists, 2020

Mulkun Wirrpanda (Dhudi-Djapu/Dha-malamirr 1947–2021) *Nädi ga Guḍdirr* 2020, earth pigments on stringybark (*Eucalyptus* sp.); *Nädi ga Guḍdirr* 2020, earth pigments on stringybark (*Eucalyptus* sp.); *Nädi ga Guḍdirr* 2020, earth pigments on stringybark (*Eucalyptus* sp.); *Nädi ga Guḍdirr* 2020, earth pigments on stringybark (*Eucalyptus* sp.). Purchased, Victorian Foundation for Living Australian Artists, 2020

Gulumbu Yunupingu (Gumatj 1945–2012) *Garak* 2011, earth pigments on stringybark (*Eucalyptus* sp.). Purchased NGV Foundation, 2020

AUSTRALIAN ART

Australian Decorative Arts

GIFTS

Stephen BENWELL (born Australia 1953) *Vase* (c. 1990), stoneware. Gift of Loris Orthwein through the Australian Government's Cultural Gifts Program, 2020

Gary BRADLEY (Australia 1939–2018) *Ring* (2011), gold 18 carat. Gift of Gerard Shanahan through the Australian Government's Cultural Gifts Program, 2021

Don BROWN designer (Australia 1909–64) **BROWN EVANS & CO, Melbourne** manufacturer (1947–60) *BECO dining pendant (model 210)* (1950s), spun aluminium, aluminium, (other materials); *BECO pendant light (model 14)* (1950s), spun aluminium; *BECO swivel spotlight (model 503)* (1953), spun aluminium, chrome plated metal, (other materials); *BECO wall light (model 254)* (1955), spun aluminium, steel, (other materials); *BECO pendant light (model 350)*, spun aluminium, painted steel, Styrene diffuser. Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2021

Danielle BRUSTMAN (born Australia 1975) *Chromatic fantastic cabinet 9, 10, 11* (2020), oak (*Quercus* sp.), oil stain, enamel paint, steel; *Chromatic fantastic wall light* (2020), oak (*Quercus* sp.), oil stain, enamel paint,

aluminium, composition board, transparent or opaque synthetic polymer resin, LEDs. Gift of Sophie Gannon, 2020

DECRO PTY LTD, North Coburg, Melbourne manufacturer (1947–98) *Coffee table* (c. 1955), wood, wood veneer, brass. Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2021

Grant FEATHERSTON designer (Australia 1922–95) **ARISTOC INDUSTRIES PTY LTD, Glen Waverley, Melbourne** manufacturer (1946–68) *Lido lounge chair with stool (pair)* (1960), steel, plywood, vinyl, (other materials). Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2021

George KÓRÓDY designer (born Hungary 1890, arrived Australia 1940, died 1957) **ARTES STUDIOS PTY LTD, Sydney** manufacturer design studio (1945–86) **SYD HARBOUR & CO., Sydney** (active 1950s) *Coffee table* (1953), painted coachwood, Vitrolite. Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2021

Khai LIEW (born Malaysia 1952, arrived Australia 1971) *Bell chair* (2014) designed, (2021) manufactured, European oak (*Quercus robur*), ed. 4/6. Gift of Susan and John Wardle, 2021

Carl NIELSEN (Australia 1930–2016) *Coffee table* (1955), painted steel, Vitrolite. Gift of Dean Keep and Jeromie Maver through the Australian Government's Cultural Gifts Program, 2021; *Pair of corded armchairs* (1958), painted steel, wood, vinyl cord. Gift of Jeromie Maver and Dean Keep, 2021

Chris SANDERS (born Australia 1952) *Bowl* (1988/89), porcelainous stoneware; *Large open-necked vase* (1988/89), porcelainous stoneware; *Large vase form* (1988/89), porcelainous stoneware. Gift of Loris Orthwein through the Australian Government's Cultural Gifts Program, 2020

Peter TRAVIS (Australia 1929–2016) *Papal tiara 1* (1968), earthenware; *Papal tiara 3* (1969), earthenware; *Slab pot 3* (1969), earthenware; *Untitled* (1969), earthenware; *Coil plate* (1971), earthenware; *Papal tiara 4* (1971), earthenware; *Erotic landscape sphere 1* (c. 1973), earthenware; *Erotic landscape sphere 2* (c. 1973), earthenware; *Erotic landscape sphere 5* (1973), earthenware;

Molluscoid (c. 1973), earthenware; *Coil sphere* (1976), earthenware; *Erotic landscape sphere* 3 (1976), earthenware; *Slab pot 1*, earthenware; *Erotic landscape sphere 4*, earthenware; *Papal tiara 2*, earthenware; *Slab pot 2*, earthenware. Gift of Professor Graeme Clarke in memory of Peter Travis through the Australian Government’s Cultural Gifts Program, 2021

PURCHASES

Elliot BASTIANON (born Australia 1986) *Chair* (2018), from the *Growth Sites* series 2018, steel, copper sulphate. Purchased, Victorian Foundation for Living Australian Artists, 2020

Joyce COFFEY designer (Australia 1918–2001) **Selwyn COFFEY** designer (Australia 1913–94) **KEMPTHORNE** manufacturer (est. 1931) *Mandarin standard lamp* (c. 1957), steel, aluminium, glass. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

Adam CORNISH designer (born Australia 1981) **AXOLOTL, Sydney** manufacturer (est. 1995) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Bruise* (2019), from the *Easel Project, Collection One* 2019, heat-treated stainless steel, stained American Ash (*Fraxinus americana*), aluminium, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

Grant FEATHERSTON designer (Australia 1922–95) **E & F INDUSTRIES PTY LTD, Sunshine, Melbourne** manufacturer (est. 1951) *Townhouse chair* (1956), wood, foam, steel, canvas. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

Michael GITTINGS (born Australia 1989) *Black mirror shelf* (2019), artist’s proof, stainless steel; *Crinkle side table No. 1* (2019), stainless steel; *Standing cabinet* (2019), artist’s proof, stainless steel, glass. Purchased, Victorian Foundation for Living Australian Artists, 2020

Adam GOODRUM designer (born Australia 1972) **AXOLOTL, Sydney** manufacturer (est. 1995) **Adam CORNISH** designer (born Australia 1981) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Frame* (2019), from the *Easel Project, Collection One* 2019, fused-bronze glass, stained American ash (*Fraxinus americana*), aluminium, stainless steel, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

Marion HALL BEST designer (Australia 1905–88) **E. M. MOULEN, Sydney** manufacturer, active (1950s), *Two seat sofa* (c. 1954), wood with lacquered finish, brass, woollen fabric, foam cushion. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

Jaime HAYON designer (born Spain 1974) **AXOLOTL, Sydney** manufacturer (est. 1995) **Adam CORNISH** designer (born Australia 1981) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Lineas* (2019), from the *Easel Project, Collection One* 2019, marble, brass inlay, stained American ash (*Fraxinus americana*), aluminium, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

Elza JOSEPHSON decorator (Australia 1893–1934) **ROSENTHAL PORCELAIN** manufacturer (est. Germany 1834) *Vase* 1914, porcelain. Purchased with funds donated by Merv Keehn and Sue Harlow, 2021

Eugenie KAWABATA (born Australia 1968) *Second life #3, vase* (2020), textile, polyester resin, enamel paint. Purchased, Supporters of Contemporary Design and Architecture, 2021

George KÓRÓDY designer (born Hungary 1890, arrived Australia 1940, died 1957) **SYD HARBOUR & CO., Sydney** manufacturer (active 1950s), *Dressing table and mirror* (c. 1953), coachwood, coachwood veneer over hardwood, Vitrolite glass; *S.O.S Cabinet* (1948), coachwood veneer over hardwood, Vitrolite glass. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

Lucy McRAE (born England 1979, arrived Australia 1979) *Prickly lamp* (2019) from the *Broached Colonial* collection, timber, brass, aluminium, ed. 5/5. Purchased, Victorian Foundation for Living Australian Artists, 2020

Clement MEADMORE (born Australia 1929, lived in United States 1963–2005, died United States 2005) *Dining table* (1952), wood, painted steel, rubber; *Pair of occasional tables* (1952), wood, painted steel, rubber; *Ultra-modern standard lamp* (1952), painted steel, brass, aluminium. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

Clement MEADMORE designer (born Australia 1929, lived in United States 1963–2005, died United States 2005) **ADROIT MANUFACTURING PTY LTD** manufacturer (active c. 1959–62), *Gallery A office chair* (1959), wood, painted steel, rubber. Purchased, NGV Foundation and NGV Supporters of Australian Art, 2021

Dean NORTON (born England 1981, arrived Australia 2014) *Concave convex mirror* (2020), steel, mirror, digital print. Purchased, NGV Supporters of Contemporary Design and Architecture, 2021

Marcus PIPER (born Australia 1975) **AXOLOTL, Sydney** manufacturer (est. 1995) **Adam CORNISH** designer (born Australia 1981) **FOREST FURNITURE, Wollongong** manufacturer (est. 2013) *Perspicere* (2019), from the *Easel project, Collection One* 2019, printed, embossed and mirrored glass, stained American ash (*Fraxinus americana*), aluminium, edition of 8. Purchased, Victorian Foundation for Living Australian Artists, 2021

Makiko RYUJIN designer and maker (born Japan 1982, arrived Australia 1999) **Michael GITTINGS** designer and maker (born Australia 1989) *Saṃsāra* (2020), steel, wood, light globes, electrical components; *Saṃsāra branch ceiling light* (2020), steel, wood, glass, LEDs, electrical components. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Karen McLeod Adair and Anthony Adair, 2021

Damien WRIGHT (born Australia 1969) *5:45pm 18/02/2020 bench seat* (2020), polypropylene, red gum (*E.camaldulensis*). Purchased, Victorian Foundation for Living Australian Artists, 2021

Elza Josephson (decorator)
Rosenthal Porcelain (manufacturer)
Vase 1914
porcelain
24.5 x 12.0 cm (diameter)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Merv Keehn and Sue Harlow, 2021





AUSTRALIAN ART

Australian Fashion and Textiles

GIFTS

BOLDA FABRICS, Australia manufacturer (1976–1980s, 2017–) **Robin VERSLUYS** designer (Australia active 1970s) **Sharon VERSLUYS** designer (Australia active 1970s) *Swirl, fabric length* (c. 1976–79), screenprinted cotton. Gift of John Hinds, 2021

MADAME CHAMBRELENT, Melbourne (attributed to) fashion house (1951 – c. 1956) **Madame CHAMBRELENT** (attributed to) designer (born India c. 1905, lived in England c. 1910 – c. 1922, France c. 1922–50, Australia 1950s –80s, died 1980s) *Cocktail dress* (1950–56), silk/rayon, metal (struts and fastenings), silk (lining). Gift of Elma Stuart Rees Cole, 2020

MATICEVSKI, Melbourne fashion house (est. 1999) **Toni MATICEVSKI** designer (born Australia 1976) *Cocktail dress* 2013, autumn–winter 2013, rayon, nylon, elastane, glass (beads) diamantes, metal (fastenings). Gift of Nadine McIntosh, 2021

ROBERTSON & MOFFAT, Melbourne manufacturer and retailer (1852–1923) *Wedding dress* 1882, silk, silk (satin), cotton, cotton (lace), baleen, metal (fastenings). Gift of David Barber and Jane Fitzherbert (nee Barber), grandchildren of Maggie Barber, 2020

UNKNOWN, Australia *Day dress* 1880, cotton, cotton (lace), silk, silk (velvet), baleen, elastic, glass and metal (buttons). Gift of David Barber and Jane Fitzherbert (nee Barber), grandchildren of Maggie Barber, 2020

NGV Triennial 2020 installation view of **Liam Young (director/architect)** *Planet City 2020* colour digital video, sound, 15 min
Costume director: Ane Crabtree
Visual effects supervisor: Alexey Marfin
Original score: Matthew Barnes/Forest Swords
Lead researcher: Case Miller
Visual effects: Case Miller, Aman Sheth, Vivian Komati Main
Costume assistant: Courtney Mitchell
Costume assistant: Ela Erdogan
Costume artists: Holly McQuillian, Aneesa Shami, Janice Arnold, Yeohlee Teng
Cinematography: Stewart Addison
Commissioned by the National Gallery of Victoria, Melbourne
National Gallery of Victoria, Melbourne
Purchased with funds donated by Bagôt Gjergja Foundation, 2020
© Liam Young
Photo: Tom Ross

PURCHASES

David NOONAN (born Australia 1969, lived in England 2005–) *Untitled* 2019, jacquard tapestry. Purchased, Victorian Foundation for Living Australian Artists, 2020

AUSTRALIAN ART

Australian Multimedia

GIFTS

Daniel CROOKS (born New Zealand 1973, arrived Australia c. 1994, *Intersection no. 5 (Horizontal volume)* 2008, colour digital video, sound, ed. 2/3; *Static No.11 (man running)* (2008), colour digital video, sound, ed. 2/3. Gift of Anna and Morry Schwartz, 2020

PURCHASES

Dale HARDIMAN (born Australia 1990) **Stephen ROYCE** (born Australia 1976) *Open garden: Digital mirror* 2020, LCD panels, single board computer, camera, electrical components. Purchased, NGV Supporters of Contemporary Design and Architecture, 2020

Liam YOUNG (born Australia 1979) *Planet City* 2020, colour digital video, sound. Purchased with funds donated by Bagôt Gjergja Foundation, 2021

Australian Books

PURCHASES

Fayen d’EVIE (born Malaysia 1974) **Trent WALTER** (born Australia 1980) *Ascending/Descending sonic shadows* 2019, artist’s book: photopolymer relief and embossing with Braille and laser-cut soft cover, 48 pages edition of 16. Purchased, Victorian Foundation for Living Australian Artists, 2021

Emily FLOYD (born Australia 1972) **EXPERIMENTAL JETSET, Amsterdam** (est. 1997) *Female orgasm: A codex of sorts, after Ursula K Le Guin* (2018–19) artist’s book: screenprint in 10 colours, with printed offset supplement edition of 30. Purchased, Victorian Foundation for Living Australian Artists, 2021

Australian Collage

PURCHASES

Elizabeth GOWER (born Australia 1952) *City series I – IV* 1982, collage of cut printed paper on paper. Purchased, Victorian Foundation for Living Australian Artists, 2020

Australian Drawings

GIFTS

Jan SENBERGS (born Latvia 1939, arrived Australia 1950) *Untitled* 1993, pastel. Gift of Elizabeth Cross in memory of Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020

Dora WILSON (born England 1883, arrived Australia 1884, died 1946) *Nude* (1920s), pastel on canvas laid down on board. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

PURCHASES

Jon CAMPBELL (born Northern Ireland 1961, arrived Australia 1964) **Stephen BUSH** (born Australia 1958, arrived Australia 1964) *Holborn Bars #1–8* 2016–20, gouache and synthetic polymer paint on paper. Purchased, Victorian Foundation for Living Australian Artists, 2021

Heather B. SWANN (born Australia 1961) *Cherry, straw* 2019, pen and ink and synthetic polymer paint on paper; *Contraption* 2019, pen and brush and ink; *Forked tongue* 2019, pen and ink and synthetic polymer paint on paper; *Medieval hand* 2019, pen and ink and synthetic polymer paint on paper. Purchased, Victorian Foundation for Living Australian Artists, 2020

Australian Prints

PURCHASES

Lotte ALEXIS (born Australia 1991) *The land helps us and we must help the land* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

AMOK ISLAND (born the Netherlands 1983, arrived Australia 2009) *Koala* 2020 from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

ANONYMOUS (born Australia 1989) *Footprints* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Thomas BELL (born Australia 1991) *How's the serenity?* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print; *World of trouble* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

BLENDS (born Australia 1983) *Climate action now!* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print; *Climate action now!* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

David BOOTH (born Australia 1981) *Need to feel safe* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Peter BREEN (born Australia 1950) *See the best to be* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Kirsten BROWNING (born South Africa 1992, lived in New Zealand 2002–08, arrived Australia 2008) *Caramello dodo* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

CEL OUT (Australia active 2013–2020) *Carbon Aussie carbon* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Tom CIVIL (born Australia 1978) *Earth* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Peter DREW (born Australia 1983) *Flag 11, Ah Saw 1914* 2020, screenprint, giclée print and synthetic polymer paint on flag, adhered on board. Purchased, Victorian Foundation for Living Australian Artists, 2020

Jimmy DVATE (born Australia 1981) *Glide* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

EDWIN (born Australia 1984) *Down on our luck* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

ELK (born Australia 1979) *Wake up* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

FIKARIS (born Australia 1976) *Time to act* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Lluis FUZZHOUND (born Spain 1977, arrived Australia 1979) *Say NO to coal* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print; *See. Hear. Speak.* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Tom GERRARD (born Australia 1977) *Flee* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Shaun GLADWELL (born Australia 1972) *Untitled set of 2 etchings* 2019, etching, liftground etching, hardground and aquatint, ed. 1/5; *Untitled suite of 6 etchings* 2019, etching, liftground etching, open bite, spit bite and aquatint, ed. 1/5; *Untitled suite of 10 lithographs* 2019, lithograph and photo lithograph, ed. 1/5. Purchased, Victorian Foundation for Living Australian Artists, 2021

Matlok GRIFFITHS (born Australia 1983) *Mumbles & clunks* 2018, series of 44 monotypes. Purchased, Victorian Foundation for Living Artists, 2021

Dani HAIR (born Scotland 1991, arrived Australia 1992) *Bee the cure* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

HEESCO (born Mongolia 1979, arrived Australia 1999) *Extraordinary (extinction)* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

David ‘Meggs’ HOOKE (born Australia 1978) *Their profits over our planet* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

JESWRI (born Australia 1990) *Gimme shelter* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Michael LANGENEGGER (born Australia 1987) *Doomsday* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

LEANS (born Australia 1995) *Australia is on fire* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

LING (born New Zealand 1982, arrived Australia 1990) *Burnt Blinky* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

LUCY LUCY (born France 1983, arrived Australia 2006) *Petroleum* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Fintan MAGEE (born Australia 1985) *Sink or swim?* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Mike MAKATRON (born Australia 1979) *Listen to science* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Scott MARSH (born Australia 1984) *Climate denial* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: hand-finished inkjet print; *Merry crisis* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Sarah McCLOSKEY (born Australia 1992) *The front line has been crossed* 2020, from the *Bushfire Brandalism* portfolio 2020, poster: inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2020

Dora Wilson
Nude (1920s)
pastel on canvas laid down on board
85.0 x 70.0 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021





John Nixon
Untitled (circles) 2018
 2 panels: enamel and wood on MDF
 50.0 x 40.5 cm (each)
 National Gallery of Victoria, Melbourne
 Gift of Anna and Morry Schwartz through the Australian
 Government's Cultural Gifts Program, 2021
 © Tania Doropoulos, Anna Schwartz Gallery, on behalf
 of the Estate of John Nixon

Julie IRVING (born Australia 1953) *Shifting* (1989), oil on board. Gift of Charles Nodrum through the Australian Government's Cultural Gifts Program, 2021

[illegible]



Ken Whisson
Thinking and places 1995–96
oil on linen
103.0 x 123.0 cm
National Gallery of Victoria, Melbourne
Gift of the artist through the Australian Government's Cultural Gifts Program, 2021
© Ken Whisson



Michael Shannon
Piano with palms 1975
oil on canvas
121.8 x 152.2 cm
National Gallery of Victoria, Melbourne
Gift of Leslie Rowe in memory of Michael Shannon through the Australian Government's Cultural Gifts Program, 2021
© Estate of Michael Shannon

MDF; *Untitled (Rectangles)* (2018), enamel paint and MDF on MDF; *Untitled (Red and purple pair)* 2018, enamel paint on MDF; *Untitled (Red circle/black triangle)* 2018, (a) enamel paint on canvas on wood on plywood (b) enamel paint on canvas on wood on enamel paint on canvas on composition board; *Untitled (Tables)* 2018, enamel paint on canvas; *Untitled (Yellow and black pair)* 2018, enamel paint on MDF; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint and plaid cloth on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint son canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, wood, enamel paint on wood and canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, enamel paint on canvas; *Untitled* 2019, polyfilla and enamel paint on canvas; *Untitled* 2019, wood and enamel paint on canvas; *Untitled (Kyoto)* 2019, enamel paint and plaid cloth on canvas; *Untitled (Kyoto)* 2019, enamel paint and plaid cloth on canvas; *Untitled (Kyoto)* 2019, enamel paint and plaid cloth on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (Monochrome)* 2019, enamel paint on canvas; *Untitled (New York)* 2019, mixed media; *Untitled (Pair)* 2019, set square on canvas, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on polyfilla on canvas; *Untitled (Pair)* 2019, enamel paint on composition board and canvas; *Untitled (Pair)* 2019, wood, aluminium and enamel paint son canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on wood on MDF; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019; enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair)* 2019, enamel paint on canvas; *Untitled (Pair: Goncharova's house)* 2019, enamel paint on canvas; *Untitled (Red and white pair)* 2019, enamel paint on canvas; *Untitled* 2020, wood and enamel paint on hessian; *Untitled* 2020, wood, rubber and enamel paint on canvas; *Untitled* 2020, wood on enamel paint on canvas; *Untitled* 2020, enamel paint on MDF on canvas; *Untitled* 2020, enamel paint on MDF on canvas; *Untitled* 2020, enamel paint, MDF and spoon on canvas; *Untitled* 2020,

enamel paint on wood on canvas; *Untitled* 2020, enamel paint, MDF and plastic on hessian; *Untitled* 2020, enamel paint on MDF on canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled* 2020, enamel paint on cardboard and canvas; *Untitled (Pair)* 2020, enamel paint on wood, plastic and canvas on canvas; *Untitled (Pair)* 2020, enamel paint and synthetic polymer paint on cardboard and canvasboard on canvas; *Untitled (Pair)* 2020, enamel paint on cardboard and wood; enamel on MDF and canvasboard on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on canvas; *Untitled (Pair)* 2020, enamel paint on wood on canvas; *Untitled (Pair)* 2020, enamel paint on MDF. Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2021

Alison REHFISCH (Australia 1900–75, lived in England 1933–38) *Cagnes* (c. 1937), oil on linen on card. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

Ron ROBERTSON-SWANN (born Australia 1941, lived in England 1963–68), *Orange oriel* (1965), synthetic polymer paint on canvas. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

Rollin SCHLICHT (born Ocean Island, Gilbert and Ellice Islands 1937, arrived Australia 1939, lived in England 1956–66, died 2011) *Dempsey* (1968), synthetic polymer paint on canvas. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

Michael SHANNON (Australia 1927–93) *Early morning Sydney* (1964), oil on canvas; *Marshalling yards* (1971), oil on canvas; *Piano with palms* (1975), oil on canvas; *High school with quarry* (1981–83), oil on canvas. Gift of Leslie Rowe in memory of Michael Shannon through the Australian Government’s Cultural Gifts Program, 2021

Jacqueline STOJANOVIĆ (born Australia 1992) **John NIXON** (Australia 1949–2020) *Untitled* 2019, enamel paint on wood on metal, wool and jute on enamel paint on canvas; *Untitled* 2019, wood on metal grid, enamel paint on wood and canvas; *Untitled (pair)*

2019, enamel paint on canvas; *Untitled (pair)* 2019, enamel paint on canvas; *Untitled* 2020, synthetic polymer paint on canvas and hessian; *Untitled* 2020, synthetic polymer paint on canvas; *Untitled* 2020, enamel paint and ceramic tile on canvas; *Untitled* 2020, synthetic polymer paint on wood and ceramic tile on wood; *Untitled* 2020, enamel paint and synthetic polymer paint on canvas and hessian; *Untitled* 2020, enamel paint and synthetic polymer paint on canvas and hessian; *Untitled* 2020, wool and jute, enamel paint on wood; *Untitled* 2020, wool and jute, polyfilla on hessian; *Untitled* 2020, enamel paint on wood on canvas on plywood; *Untitled* 2020, industrial felt on canvas; *Untitled (orange and white pair)* 2020, enamel paint on canvas; *Untitled (pair)* 2020, wool and jute, enamel paint on boxboard on canvas; *Untitled (pair)* 2020, cotton and jute, enamel paint on cardboard on canvas. Gift of Anna and Morry Schwartz through the Australian Government’s Cultural Gifts Program, 2021

Marie TUCK (Australia 1866–1947, lived in France 1906–14) *My girlfriend* (1910–20) oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

Ken WHISSON (born Australia 1927, lived in Italy 1978–) *Lines, rooms, grass, bush structures* (1994–95), oil on linen; *Thinking and places* (1995–96), oil on linen. Gift of the artist through the Australian Government’s Cultural Gifts Program, 2021

Brett WHITELEY (Australia 1939–92, lived in England 1960–67) *Washing the salt off II (After the swim)* (1984), oil on canvas. Gift of Anne and Peter Greenham, 2021

John YOUNG (born Hong Kong 1956, arrived Australia 1967) *Limbo* (2003), inkjet print and oil on canvas. Gift of Anna and Morry Schwartz, 2020

Alison Rehfisch
Cagnes c. 1937
oil on linen on card
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020
© Kevin Power AM, Copyright Holder, Alison Rehfisch Estate





Ben Quilty
150 year, Rorschach 2019
oil on canvas
222.0 x 888.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 2020
© Courtesy of the artist and Tolarno Galleries



PURCHASES

Stephen BRAM (born Australia 1961) *Untitled* 2020, synthetic polymer paint on canvas. Purchased, NGV Supporters of Contemporary Art, 2021

Joy HESTER (Australia 1920–60) *Pauline McCarthy* (1945), oil on cardboard. June Sherwood Bequest, 2021

Iso RAE (born Australia 1860, lived in France 1887–1932, England 1932–40, died England 1940) *Young girl, Étaples* (c. 1892), oil on canvas. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Professor Graham Peirson and Christine Peirson and the Norma Atwell Bequest, 2020

Arthur STREETON (Australia 1867–1943, lived in England 1897–1919) *The lovers’ walk* 1889, oil on cardboard. Purchased, The John McCaughey Memorial Prize Trust, NGV Foundation Patrons, Marie Theresa McVeigh Trust, K. M. Christensen and A. E. Bond Bequest, NGV Supporters of Australian Art, 2020

Louise ZHANG (born Australia 1991) *Devil’s lion* 2019, synthetic polymer paint on board; *You are forgiven (Lotus)* 2020, synthetic polymer paint on board. Purchased with funds donated by Jo Horgan and MECCA Brands, 2021

AUSTRALIAN ART

Australian Photography

GIFTS

Ruth HOLLICK (Australia 1883–1977) *Australian wildflowers* (1950s), artist’s book: hand-coloured gelatin silver photographs on buff paper on brown paper mounts, pen and ink, pencil, (other materials), [5] leaves, brown paper cover, cotton cord binding. Gift of Pamela Jane Green, 2021

Louise Zhang
Devil’s lion 2019
synthetic polymer paint on board
120 cm (diameter)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Jo Horgan and MECCA Brands, 2021
© Courtesy the artist and Arterreal Gallery, Sydney
Photo: Zan Wimberley

STEWART & CO., Melbourne (1879–96) *No title (Portrait of a young woman in a bonnet)*, *carte-de-visite* (c. 1880), albumen silver photograph; *No title (Bearded gentleman, woman and child)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Bust portrait of man with sideburns and moustache, wearing a jacket with a posy in the buttonhole)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Older man standing, woman wearing lace collar seated)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Pensive woman with lace fichu collar and mourning locket)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Two young girls and a boy with hoop)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Two young men wearing frock coats and bowties)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Two young women seated, wearing lace fichu collars)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman peeping through curtain at doorway)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman seated, leaning on chair, wearing white fichu at neck)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman standing, man with goatee seated)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Woman wearing dark dress, lace riffs and collar, in faux dinghy and seaside studio setting)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young boy in short pants, jacket and bowtie, in a studio riverside setting with dinghy)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young girl and boy seated on faux rocks, with fishing line)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young girl seated on grassy plinth wearing a pleated skirt, possibly in mourning dress)*, *carte-de-visite* (c. 1881–89), albumen silver photograph; *No title (Young girl wearing white pleated skirt in rustic studio setting)*, *carte-de-visite* (c. 1881–89), albumen silver photograph. Gift of Gael Newton AM in memory of Warwick Reeder, 2021

PURCHASES

Damiano BERTOLI (born Australia 1969) *Superposition #3* (2019), inkjet print on paper on aluminium and polyethylene, ed. 1/3; *Superposition #6* (2019), inkjet print on paper on aluminium and polyethylene, ed. 2/3. Purchased, Victorian Foundation for Living Australian Artists, 2021

Mervyn BISHOP (born Australia 1945) *Prime Minister Gough Whitlam Pours Soil Into Hand Of Traditional Land Owner (Gurindji)* Vincent Lingiari, Northern Territory (Wattie Creek) (1975), printed 1990, cibachrome photograph. Purchased, NGV Foundation and NGV Supporters of Photography, 2021

Scotty SO (born Hong Kong 1995, arrived Australia 2016) *Wearing a mask at the end of the Spanish flu, no. 1* (2020), inkjet print, ed. 1/6; *Wearing a mask during the third bubonic plague, no. 2* (2020), inkjet print, ed. 1/6; *Wearing a mask during the third bubonic plague, no. 3* (2020), inkjet print, ed. 1/6; *Wearing a mask was just an Asian hype, no. 1* (2020), inkjet print, ed. 1/6; *Wearing a mask was just an Asian hype, no. 2* (2020), inkjet print, ed. 1/6; *Wearing a mask was just an Asian hype, no. 3* (2020), inkjet print, ed. 1/6. Purchased, Victorian Foundation for Living Australian Artists, 2021

AUSTRALIAN ART

Australian Sculpture

GIFTS

Brook ANDREW (born Australia 1970) *Ancestral worship* 2010, plywood, synthetic fabric, (other materials). Gift of Tony Albert, 2021

Tony COLEING (born Australia 1942, lived in England 1963–68) *Untitled* (1968), 2017 poles remade, transparent synthetic polymer resin, aluminium, metal; *Untitled* (1968), transparent synthetic polymer resin. Gift of Michael Machin and family through the Australian Government’s Cultural Gifts Program, 2021

Ben QUILTY (born Australia 1973) **Mirra WHALE** (born Australia 1979) *Not a creature was stirring* (2018), Syrian Refugee crisis life vests, steel, acrylic, electrical components. Gift of Jan Minchin and Kingsley Munday through the Australian Government’s Cultural Gifts Program, 2021

PURCHASES

Elvis RICHARDSON (born Australia 1965) *Settlement #2* (2020), powder-coated steel; *Settlement #3* (2020), powder-coated steel; *The gatekeepers* (2020), enamel paint on steel. Purchased, Victorian Foundation for Living Australian Artists, 2021

Scotty SO (born Hong Kong 1995, arrived Australia 2016) *China mask / Incense holder, Hong Kong orchid, tree, no. 1* (2020), from the *China Mask* series 2020, porcelain, gold, ed. 1/3; *China mask / Incense holder, Peony, no. 1* (2020), from the *China Mask* series 2020, porcelain, gold, ed. 1/3; *China Mask no. 01* (2020), from the *China Mask* series 2020, porcelain, aluminium, gold, ed. 1/3; *China Mask no. 02* (2020), from the *China Mask* series 2020, porcelain, aluminium, gold, ed. 1/3; *China mask no. 03* (2020), from the *China Mask* series 2020, porcelain, aluminium, gold, ed. 1/3; *China mask no. 04* (2020), from the *China Mask* series 2020, porcelain, aluminium, ed. 1/3; *China mask no. 05* (2020), from the *China Mask* series 2020, porcelain, aluminium, ed. 1/3; *China mask no. 06* (2020), from the *China Mask* series 2020, porcelain, aluminium, ed. 1/3. Purchased, Victorian Foundation for Living Australian Artists, 2021

Murray WALKER (born Australia 1937, lived in Italy and England 1958–62) *The very attentive dog standing to attention* 2005, synthetic polymer paint and varnish on wood, metal; *A masked portrait with a red eye* 2007, synthetic polymer paint on driftwood; *A primitive ancient creature* 2008, bronze; *The ship of fools* 2013, cast bronze; *A portrait of the elderly Nicolas de Staël* 2016, stone metal, wood; *The ancient prehistoric animals* 2017, cast bronze. Purchased, Victorian Foundation for Living Australian Artists, 2020

Murray WALKER (born Australia 1937, lived in Italy and England 1958–62) **Chris SANDERS** (born Australia 1952) *A visit to the catacombs of Paris* 1996, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2020

Louise ZHANG (born Australia 1991) *Scholar mound study #3* 2019, foam clay, polyurethane, synthetic polymer paint, pigment, transparent synthetic polymer resin, wood, glass, flat back pearls. Purchased with funds donated by Jo Horgan and MECCA Brands, 2021

INTERNATIONAL ART

Asian Art

GIFTS

CHINESE *Mahjong set* (c. 1900), wood, brass, ink on bone. Gift of Dimity Reed AM, 2021

INDIAN *Attendants* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Panchdipa Lakshmi oil lamp* (early 20th century), bronze. Gift of Warren Reedman, 2021

INDIAN *Wedding sari* (c. 1940), silk, gilt-thread. Gift of the Pillai family, 2021

INDIAN *Bhangra musicians and dancers* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Bird* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Birds* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Birds* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Desert animals* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Desert animals* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Dowry box (Pedi)* (c. 1970), wood, paper, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Fruits and vegetables for home shrine offerings* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Hindu gods* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Holy cows* (c. 1970) plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Indian leaders* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Khaki coat military band* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Krishna as Jagannath* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Large birds* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Nuts for home offerings* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Military band* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Miniature shrine with Jagannath triad* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Red coat military band* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Paan set with betel leaf, areca nut, other ingredients and accoutrements* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *People of Andaman Island* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Playing cards (Ganjifa) with box* (c. 1970), wood, paper, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Professions* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Rag doll* (c. 1970), cotton. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Sadhus* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

JAPANESE
Shishi with peony, ofuroshiki (wrapping cloth) Meiji period 1868–1912
indigo dyed cotton, ofuroshiki (wrapping cloth)
160.0 x 128.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2021





INDIAN *Sea creatures* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Shrine candles* (c. 1970), earthenware, wax. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Small birds* (c. 1970), plaster, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *The mythical beast Navagunjara* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Villagers* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Woman farmer* (c. 1970), earthenware, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Zoo animals* (c. 1970), wood, coloured pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Sikki grass container* (late 20th century), sikki grass, natural pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Sikki grass container* (late 20th century), sikki grass, natural pigments. Gift of Alexandra and Leigh Copeland, 2021

INDIAN *Sikki grass container* (late 20th century), sikki grass, natural pigments. Gift of Alexandra and Leigh Copeland, 2021

INDONESIAN *Helicopter* (c. 1997), metal, plastic, wood and colour. Gift of Alexandra and Leigh Copeland, 2021

INDONESIAN *Helicopter* (c. 1997), metal, plastic, wood and colour. Gift of Alexandra and Leigh Copeland, 2021

INDONESIAN *Kris hilt* (early 20th century), silver, wood. Gift of Warren Reedman, 2021

JAPANESE *Noh libretto box with scene from Tale of Genji* (18th–19th century), lacquer on wood. Gift of Baillieu Myer AC and Sarah Myer, 2021

JAVANESE *Gada, wayang kulit clubs* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Gobang, wayang kulit knives* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Jatayu, wayang kulit accessory* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Kendaga, wayang kulit announcement placard* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Kris, wayang kulit daggers* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Nengala, wayang kulit weapon* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Panah cakra, wayang kulit magic club* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Panah, wayang kulit arrows* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Sabel, wayang kulit sabres* (1980s), opaque watercolour on parchment, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Senjata konta, wayang kulit serpent spears* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Sumbul, wayang kulit orbs* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Wayang double-ended kulit weapon* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Wayang kulit hammer* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

JAVANESE *Wayang kulit guns* (1980s), opaque watercolour on parchment, horn, bamboo, metal, cotton thread. Gift of Alexandra and Leigh Copeland, 2021

KOREAN *Dragon jar* (18th century), stoneware, underglaze iron. Gift of Warren Reedman, 2021

KOREAN *Bottle* (19th century), stoneware. Gift of Warren Reedman, 2021

KOREAN *Lidded jar* (19th century), stoneware. Gift of Warren Reedman, 2021

KOREAN *Moon jar* (19th century), stoneware. Gift of Warren Reedman, 2021

KOREAN *Storage chest, Bandaji* (19th century), wood, iron. Gift of Warren Reedman, 2021

KOREAN *Amulet* (late 19th – early 20th century), jade. Gift of Warren Reedman, 2021

KOREAN *Ancestor worship offering table* (late 19th – 20th century), stoneware. Gift of Warren Reedman, 2021

KOREAN *Buttons* (late 19th – early 20th century), amber. Gift of Warren Reedman, 2021

KOREAN *Candle stand* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

KOREAN *Candle stand* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

KOREAN *Candle stand* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

Choi Sung-Jae
Tranquil pond 2019
stoneware (buncheong ware)
48.0 x 32.0 x 20.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Christopher James and Laurie O’Keefe, 2020
© Choi Sung-jae

KOREAN *Hairpins and ring* (late 19th – early 20th century), silver, bronze, enamel. Gift of Warren Reedman, 2021

KOREAN *Hand lamp* (late 19th – early 20th century), brass. Gift of Warren Reedman, 2021

KOREAN *Hat adornments* (late 19th – early 20th century), silver. Gift of Warren Reedman, 2021

KOREAN *Men’s buttons* (late 19th – early 20th century), silver. Gift of Warren Reedman, 2021

KOREAN *Needle case* (late 19th – early 20th century), silver, cord. Gift of Warren Reedman, 2021

KOREAN *Needle case* (late 19th – early 20th century), metal. Gift of Warren Reedman, 2021

KOREAN *Bottle with crab design* (19th – early 20th century), stoneware (Haeju ware). Gift of Warren Reedman, 2021

KOREAN *Knee shaped water dropper* (19th – early 20th century), stoneware. Gift of Warren Reedman, 2021

KOREAN *Woman’s buttons* (late 19th – early 20th century, silver, enamel. Gift of Warren Reedman, 2021

KOREAN *Fish water dropper* (early 20th century), stoneware. Gift of Warren Reedman, 2021

KOREAN *Hand lamp* (early 20th century), brass, glass. Gift of Warren Reedman, 2021

KOREAN *Bottle with stamped design* (20th century), stoneware (Buncheong ware). Gift of Warren Reedman, 2021

MOROCCAN *Akhniif (cape)* (mid 20th century), wool, cotton, goat hair. Gift of Alexandra and Leigh Copeland, 2021

MOROCCAN *Akhniif (cape)* (mid 20th century), wool, cotton, goat hair. Gift of Alexandra and Leigh Copeland, 2021

PAKISTANI *Kashkul (Sufi begging bowl)* (mid 20th century), coco de mer shell, brass. Gift of Alexandra and Leigh Copeland, 2021

PURCHASES

Sonia CHITRAKAR (Indian 1998–) *COVID-19 scroll* (2020), natural pigment on paper, cotton. Purchased, NGV Supporters of Asian Art, 2021

JAPANESE *Kimono with wisteria* (1910–20), silk, silk thread. Purchased NGV Foundation, 2021

JAPANESE *Shishi with peony, ōfuroshiki (wrapping cloth)* (Meiji period 1868–1912), indigo dyed cotton, ōfuroshiki (wrapping cloth). Purchased with funds donated by the Hon. Michael Watt QC and Cecilie Hall, 2021

JAVANESE *Dutch officer, wayang klitik puppet* (early 19th century), painted and gilt-wood, bamboo, leather, cotton (thread and string). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Marching army with Indonesian flag, shadow puppet* (c. 1950), (*Rampogan Atau Ampyak, wayang kulit*), opaque watercolour on parchment, bamboo, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Dutch policeman, wayang klitik puppet* (early 19th century), painted and gilt-wood, bamboo, leather, cotton (thread and string). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Evil spirit, wayang kulit puppet* (early 20th century), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Evil spirit, wayang kulit puppet* (early 20th century), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Marching army with Dutch flag, shadow puppet* (1960s), (*Rampogan Atau Ampyak, wayang kulit*), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Angada, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, bamboo, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Antaboga, mythical serpent Nagaraja, wayang kulit puppet* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Arjuna, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Bata Guru, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Burisrawa, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Buta Terong, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Cakil (Buta Tjakil), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Cangik, wayang kulit puppet* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Dewaruci, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Kumbakharna, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Limbuk, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

INDIAN
Playing cards (Ganjifa) with box c. 1970
wood, paper, coloured pigments
National Gallery of Victoria, Melbourne
Gift of Alexandra and Leigh Copeland, 2021





JAVANESE *Matswapati, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Mountain (Gunungan), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Ox (Banteng), wayang kulit* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Patih Sabrang, wayang kulit puppet* (1960s), opaque watercolour on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Pragalba, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Puntadewa, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Rakumini, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Rambat Geni, wayang kulit puppet* (1960s), opaque watercolour on parchmnet, horn, bamboo, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Saddled horse (Jaran), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

Tcheu Siong
Chao and the Three Spirits (yawm Saub Chao) 2009
cotton (thread, applique)
221.0 x 283.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by The Spellbrook Foundation and Bill Nuttall, 2021
© the artist. Courtesy the artist and Niagara Galleries, Melbourne

JAVANESE *Sarpakenaka, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Suratimantra, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Tame elephant (Gajah sena), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Tiger (Harimau), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Togog, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Trikaya, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Wild boar (Celeng), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, bamboo, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Wrekubara (Bima), wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Semar, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Sumali, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Yamadipati, wayang kulit puppet* (1960s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Dursasana, wayang kulit puppet* (1966), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Arjunasasra, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

JAVANESE *Batong, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Gareng, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Petruk, wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

JAVANESE *Tirtanata (Jayajatra), wayang kulit puppet* (1980s), opaque watercolour and gold paint on parchment, horn, metal, cotton (thread). Ruth Margaret Frances Houghton Bequest, 2021

Sangita JOGI (Indian c. 1991–) *Women partying* (2020), ink on paper; *Women rescuers* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

Soni JOGI (Indian c. 1979–) *Empowered mother* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

Teju JOGI (Indian c. 1959–) *Traffic in the city* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

Kalyan JOSHI (Indian 1969–) *Migration in the Time of COVID* (2020), natural colour on burnished cotton. Purchased, NGV Supporters of Asian Art, 2021

Ubunji KIDOKORO (Japan 1910–45) *Armchair* (c. 1937), bamboo, brass. Purchased, NGV Supporters of Asian art and NGV Foundation, 2021

KOREAN *Moon jar* (18th century), stoneware. Purchased, NGV Foundation, 2020

Archana KUMARI (Indian c. 1983–) *Bicycle embroidery* (2020), cotton, cotton (thread). Purchased, NGV Supporters of Asian Art, 2021

Pushpa KUMARI (Indian 1969–) *Coronavirus* (2020), ink on paper. Purchased, NGV Supporters of Asian Art, 2021

Shiro KURAMATA (Japan 1934–91) *How high the moon* (1987), nickel-plated steel. Ruth Margaret Frances Houghton Bequest, 2021

Harumi NAKASHIMA (Japanese 1950–) *Tombstone* (1973), earthenware. Ruth Margaret Frances Houghton Bequest, 2021

Venkat Raman Singh SHYAM (Indian 1970–) *Viral World II* (2020), synthetic polymer paint on canvas. Purchased, NGV Supporters of Asian Art, 2021

Tcheu SIONG (Laotian 1968–) *Chao and the Three Spirits (Yawm Saub Chao)* 2009, cotton (thread, applique). Purchased with funds donated by The Spellbrook Foundation and Bill Nuttall, 2021

Choi SUNG-JAE (Korean 1962–) *Tranquil pond* 2019, stoneware (buncheong ware). Purchased with funds donated by Christopher James and Laurie O’Keefe, 2020

Apindra SWAIN (Indian c. 1982–) *Stay home* (2020), cotton, natural gum, lime, polished with glass bottles; *The corona woman* (2020), synthetic polymer paint on canvas; *Wash hands* (2020), synthetic polymer paint on canvas. Purchased, NGV Supporters of Asian Art, 2021

Sori YANAGI (Japanese 1915 – 2011) *Butterfly stools* (c. 1954), moulded rosewood ply, brass. Purchased, NGV Supporters of Asian Art, 2021

Xu ZHEN designer and artist (Chinese 1977–) **MADEIN COMPANY, Shanghai** manufacturer (est. 2009) *New* (2016–17), painted bronze, ed. 44/100. Purchased, NGV Supporters of Asian Art, 2020

INTERNATIONAL ART

International Decorative Arts

GIFTS

ENGLAND *Abolitionist child’s plate* (c. 1840), earthenware (pearlware). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

ENGLAND *Abolitionist jug* (c. 1820), earthenware (pearlware). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

ENGLAND, Staffordshire *Dish* (c. 1760), stoneware (salt-glazed). Gift of the Serle family in memory of Jessie Serle, 2020

Ingeborg LUNDIN designer (Sweden 1921–92) **ORREFORS GLASBRUK, Orrefors** manufacturer (Sweden est. 1898) *Vase* 1969, glass (Ariel). Gift of the Burke family in memory of Geoffrey Burke (1946–2020), 2021

Louis MAJORELLE (France 1859–1926) *Clematis, table* (c. 1904), walnut (*Juglans sp.*). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

MORRIS & CO., Surrey manufacturer (England 1875–1940) **Edward BURNE-JONES** designer (England 1833–98) **William E. STOKES** painter (England active 1880–1915) *Name window for the St Paul window from the Chapel of Cheadle Royal Hospital, Manchester* 1892 designed, (1911) manufactured, stained glass, lead. Gift of Oscar Graf, 2021

Pablo PICASSO designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007) *Bull’s head, bowl* 1954, earthenware; *Bull’s profile, convex wall plaque* 1956, earthenware; *Laughing-eyed face, pitcher* 1969, earthenware, ed. 44/350. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

Eric RAVILIOUS designer (England 1903–42) **WEDGWOOD, Staffordshire, Stoke-on-Trent** manufacturer (England est. 1759) *Train pattern, entrée plate from the Travel series* (1938) designed, 1953 manufactured, earthenware; *Yacht pattern, entrée plate from the Travel series* (1938) designed, 1953 manufactured earthenware. Gift from the Estate of Richard Lowe, 2020

SÈVRES PORCELAIN FACTORY, Sèvres manufacturer (France est. 1756) **Agathon LÉONARD** modeller (France 1841–1923) *Dancer with bracelet, from The Scarf Dance table centrepiece, model no. 3 (Danseuse au bracelet, from the table centrepiece Le Jeu de L’Écharpe)* 1898 modelled, 1903 manufactured, porcelain (biscuit, hard paste); *Dancer with marguerite daisy, from The Scarf Dance table centrepiece, model no. 7 (Danseuse à la marguerite, from the table centrepeice Le Jeu de L’Écharpe)* 1898 modelled, 1900–23 manufactured, porcelain (biscuit, hard paste); *Dancer with musical pipes on pedestal, from The Scarf Dance table centrepiece, model no. 8 (Danseuse aux pipeaux, from the table centrepiece Le Jeu de L’Écharpe)* 1898 modelled, 1923 manufactured (figure), porcelain (biscuit, hard paste), brass; *Dancer with sandal, from The Scarf Dance table centrepiece, model no. 5 (Danseuse au cothurne, from the table centrepiece Le Jeu de L’Écharpe)* 1898 modelled, 1906 manufactured porcelain (biscuit, hard paste); *Dancer with scarf her knee raised, from The Scarf Dance table centrepiece, model no. 12 (Danseuse à l’écharpe genou levé, from the table centrepiece Le Jeu de L’Écharpe)* 1898 modelled, 1923 manufactured, porcelain (biscuit, hard paste); *Dancer with scarf her right foot raised, from The Scarf Dance table centrepiece, model no. 11 (Danseuse à l’écharpe pied droit levé, from the table centrepiece Le Jeu de L’Écharpe)* 1898 modelled, 1923 manufactured, porcelain (biscuit, hard paste); *Dancer with tambourine (left), from The Scarf Dance table centrepiece, model no. 6 (Danseuse au tambourin, from the table centrepiece Le Jeu de L’Écharpe)* 1898 modelled, 1909 manufactured, porcelain (biscuit, hard paste); *Dancer with tambourine (right), from The Scarf Dance table centrepiece, model no. 4 (Danseuse au tambourin, from the table centrepiece Le Jeu de L’Écharpe)* 1898 modelled, 1903 manufactured, porcelain (biscuit, hard paste); *Dancer with torches (left) on pedestal, from The Scarf Dance table centrepiece, model no.*

Xu Zhen (designer and artist)
Madein Company, Shanghai (manufacturer)
New 2016–17
painted bronze
46.0 x 14.0 x 10.5 cm
National Gallery of Victoria, Melbourne
Purchased, NGV Supporters of Asian Art, 2020
© XU ZHEN®





1 (*Danseuse aux flambeaux à gauche*, from the table centrepiece *Le Jeu de L'Écharpe*) 1898 modelled, 1900 manufactured (figure), porcelain (biscuit, hard paste); *Dancer with torches (right) on pedestal*, from *The Scarf Dance table centrepiece, model no. 15 (Danseuse aux flambeaux à droite*, from the table centrepiece *Le Jeu de L'Écharpe*) 1898 modelled, 1923 manufactured (figure), porcelain (biscuit, hard paste); *Singing dancer*, from *The Scarf Dance table centrepiece, model no. 2 (Danseuse chantant*, from the table centrepiece *Le Jeu de L'Écharpe*) 1898 modelled, 1901 manufactured, porcelain (biscuit, hard paste). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

UNITED STATES *Child's armchair, production #1* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

UNITED STATES *Child's rocking armchair, production #0* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

UNITED STATES *Rocking chair, production #2* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

UNITED STATES *Rocking chair, production #3* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

UNITED STATES *Rocking chair, production #4* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

UNITED STATES *Rocking armchair, production #5* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

UNITED STATES *Rocking armchair, production #6* (late 19th century), maple (*Acer*

sp.), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

UNITED STATES *Rocking armchair, production #7* (late 19th century), maple (*Acer sp.*), cotton, other materials. Gift of Peter and Eloise Smyrl, 2021

Frank Lloyd WRIGHT designer (United States 1867–1959) **LINDEN GLASS COMPANY, Chicago** manufacturer (1884–1934) *Window from the Avery Coonley House, Riverside, Illinois* (c. 1906–08), glass, copper-plated zinc, other materials. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

PURCHASES

Alvar AALTO designer (Finland 1898–1976) **O.Y. HUONEKALU- JA RAKENNUSTYÖTEHDAS A.B, Littoinen** manufacturer (Finland est. 1910) *Tea trolley, model 901* 1936–37 designed, birch (*Betula sp.*), wood (lacquered), rubber. Margaret Ditchburn Bequest, 2021

Alvar AALTO designer (Finland 1898–1976) **O.Y. HUONEKALU- JA RAKENNUSTYÖTEHDAS A.B, Littoinen** manufacturer (Finland est. 1910) **FINMAR, London** retailer (England 1934–2019) *Screen, model 100* 1938 designed, pine (*Pinus sp.*), metal. Margaret Ditchburn Bequest and Norma Atwell Bequest, 2021

Edgar-William BRANDT (France 1880–1960) *Wall mirror* (c. 1925), patinated wrought iron, mirror. Norma Atwell Bequest, 2021

Carlotta de BEVILACQUA designer (Italy 1957–) **ARTEMIDE, Milan** manufacturer (Italy est. 1959) *Yang Metamorfosi* 2000, methacrylate, polycarbonate, compact fluorescent globes, electrical components. Purchased with funds donated by Gordon Moffatt AM, 2020

Charles EAMES designer (United States 1907–78) **Ray EAMES** designer (United States 1912–88) **EVANS PRODUCTS COMPANY, Grand Haven, Michigan** manufacturer (United States 1928–62) *Leg splint* 1943 designed, mahogany (*Swietenia sp.*), moulded plywood. Purchased, NGV Supporters of Decorative Arts, 2021

Camille FAURÉ (France 1874–1956) *Vase* (c. 1930), enamel, copper, brass, silver. Purchased with funds donated by Carol Sisson and Peter and Ivanka Canet, 2021

Émile GALLÉ designer (France 1856–1904) **GALLÉ, Nancy** manufacturer (France 1871–1931) *Hogweed, side chair* 1902, walnut, caning. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2021

GEORGE NELSON & ASSOCIATES, New York design studio (United States 1947–mid 1980s) **HOWARD MILLER CLOCK COMPANY, Zeeland, Michigan** manufacturer (United States est. 1926) *Ball wall clock, model 4755* 1949, brass, aluminium, aluminium (enamelled), ash (*Fraxinus sp.*), metal (gold painted), clock mechanism. Purchased, NGV Supporters of Decorative Arts, 2021

Constance GUISSET designer (France 1976–) **CONSTANCE GUISSET STUDIO, Paris** manufacturer (France est. 2007) *La pluie dans la maison ceiling lamp* 2012, wood, neon, electricals. Purchased with funds donated by Gordon Moffatt AM, 2021

Jiro KAMATA (Japan 1978–) *Bi necklace* (2018), dichroic mirrored glass, oxidised silver. Purchased NGV Foundation, 2021

George NAKASHIMA (United States 1905–90) *Conoid, side chair* 1971 designed, 1975 manufactured, American black walnut (*Juglans nigra*), hickory. Norma Atwell Bequest, 2021

Isamu NOGUCHI designer (United States 1904–88) **HERMAN MILLER, Michigan** manufacturer (United States est. 1923) *Coffee table, model IN-50* 1944 designed, walnut (*Juglans sp.*), glass. Ursula Jacobs Bequest, 2021

Isamu NOGUCHI designer (United States 1904–88) **STEVENSON MANUFACTURING COMPANY, La Porte, Indiana** manufacturer (United States active 1930s) *Hawkeye measured time clock and kitchen timer* 1931 designed, metal, glass, bakelite. Purchased NGV Foundation, 2021

Pablo PICASSO designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007) *Goat's head in profile, round/square dish* 1952, earthenware, ed. 86/100; *Landscape, round plate* 1953, earthenware, ed. 40/200. Purchased with funds donated by John and

Camille Fauré
Vase c. 1930
enamel, copper, brass, silver
28.6 x 28.6 cm (diameter)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Carol Sisson and Peter and Ivanka Canet, 2021
© Camille Fauré



(left to right)
Alexander McQueen, London (fashion house)
Alexander McQueen (designer)
Ball gown 2006, *Widows of Culloden* collection, autumn–winter 2006–07
silk, crinoline, metal (fastenings)
197.0 cm (centre back) 32.0 cm (waist, flat)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

Alexander McQueen, London (fashion house)
Alexander McQueen (designer)
Evening dress 2006, *Sarabande* collection, spring–summer 2007
polyester (lace, lining), lycra, synthetic fibre (padding), silk (satin), diamantés, metal (fastenings)
(a) 80.0 cm (centre back) 34.0 cm (waist, flat) (dress)
(b) 2.0 x 86.0 cm (belt)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

Alexander McQueen, London (fashion house)
Alexander McQueen (designer)
Gown, belt and sandals (Dégradé) 2007, *The blue lady (La Dame Bleue)* collection, spring–summer 2008
silk (satin), patent leather, leather, synthetic fabric (shoulder pads, wadding), cotton (laces), metal (fastenings), rubber
(a) 176.0 cm (centre back) 33.5 cm (waist, flat) (dress)
(b) 37.0 x 61.0 cm (belt)
(c-d) 23.0 x 19.5 x 80.0 cm (each) (sandals)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021



Cecily Adams, 2020; *Hands with fish, round dish*, 1953, earthenware, ed. 176/250. Purchased with funds donated by John and Cecily Adams, 2021; *Bunch of flowers, rectangular dish* 1955, earthenware, ed. of 450; *Cogida, round dish* from the *Service de scenes de corrida series* 1959, earthenware, ed. 30/50. Purchased with funds donated by John and Cecily Adams 2021; *Profile of Jacqueline, round/square plaque* 1956, earthenware, edition of 500. Purchased with funds donated by John and Bridget Patrick and the Margaret Ditchburn Bequest, 2020; *Perched black owl, round dish* 1957, earthenware, ed. 45/100. Purchased with funds donated by John and Cecily Adams, and the Norma Atwell Bequest, 2020; *Estocado, round dish* from the *Service de scenes de corrida series* 1959, earthenware, ed. 27/50. Purchased with funds donated by John and Cecily Adams, 2021; *Small bust of a woman, rectangular plaque* 1964, earthenware, ed. 9/100. Purchased with funds donated by Annette Davis and Leon Davis AO and the Norma Atwell Bequest, 2020

Augustus Welby Northmore PUGIN designer (England 1812–52) **MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) *Stove tile* (1850–51) earthenware. Alan Black Bequest in memory of Leonard Simpson, 2020

RIVE ROSHAN, Amsterdam design studio (the Netherlands est. 2012) **Ruben DE LA RIVE BOX** designer (the Netherlands 1981–) **Golnar ROSHAN** designer (Australia 1986–) *Colour dial table, sunrise light* (2020), inkjet print on glass, artist’s proof ed. 1/2. Purchased with funds donated by NGV Supporters of Contemporary Design and Architecture, 2021

Paul Étienne SAÏN (attributed to) (France 1904–95) *Floor screen* (c. 1930), lacquer, eggshell, gold and silver leaf, wood. Margaret Ditchburn Bequest, 2021

UNITED STATES, New York, New Lebanon *Candlestand* (1830–50), cherry wood (*Prunus sp.*), butternut (*Juglans cinerea*). Norma Atwell Bequest, 2021

UNITED STATES, New York, New Lebanon *Fancywork basket* (c. 1860), black ash (*Fraxinus nigra*), wool, other materials. Norma Atwell Bequest, 2021

VINCENNES PORCELAIN FACTORY, Paris manufacturer (France 1740–56) **Jean-Claude DUPLESSIS** (attributed to) designer (Italy c. 1695–1774) **Jacques FONTAINE** decorator (France 1734–35 – c. 1807) *Pair of vases (Vases à oreilles)* (third size) (c. 1755), porcelain (soft-paste). Purchased NGVWA with the assistance of Joan Darling to commemorate the 60th Anniversary of the NGVWA, 2021

Kem WEBER designer (Germany 1889–1963) **AIRLINE CHAIR COMPANY, Los Angeles** manufacturer (United States active 1930s) *Airline armchair* (1934–35) designed, (c. 1939) manufactured, birch, ash, plywood, PVC upholstery (Naugahyde), metal. The Nigel Peck AM & Patricia Peck Fund, 2020

Fred WILSON (United States 1954–) *To die upon a kiss* (2011), glass, steel, plastic, artist's proof ed. 2/2. Professor AGL Shaw AO Bequest, 2020

Frank Lloyd WRIGHT (United States 1867–1959) *Peacock chair from the Imperial Hotel, Tokyo* (1921) designed, (1921–22) manufactured, oak (*Quercus sp.*), vinyl, brass. Purchased with funds donated by Joe White Bequest and donors to the Frank Lloyd Wright Appeal, 2021

Russel WRIGHT designer (United States 1904–76) **RUSSEL WRIGHT INC., New York** manufacturer (United States 1927–) *Bowl with handles* (c. 1935), aluminium, bamboo; *Bun warmer* (c. 1935), aluminium, bamboo, birch (*Betula sp.*); *Canape tray* (c. 1935), aluminium, cork; *Casserole* (c. 1935), aluminium, birch (*Betula sp.*); *Pitcher* (c. 1935), aluminium, walnut (*Juglans sp.*). Purchased with funds donated by Merv Keehn and Sue Harlow, 2021

INTERNATIONAL ART

International Fashion and Textiles

GIFTS

A. F. VANDEVORST, Antwerp fashion house (1997–2020) **An VANDERVORST** designer (born Belgium 1968) **Filip ARICX** designer (born Belgium 1971) *Look 7, jacket, dress and catsuit* 2011, autumn–winter 2011–12, cotton, lycra, silk, wool, metal, leather. Gift of the artists, 2020

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Sarah BURTON** designer (born England 1974) *Iris clutch bag* (c. 2011), transparent synthetic polymer resin, gilt-metal, leather (lining); *Union Jack clutch bag* (c. 2011), leather, metal, crystals. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Alexander MCQUEEN** designer (England 1969–2010) *Top* 1995, Highland rape collection, autumn–winter 1995–96, synthetic fibre, cotton, metal (fastenings); *Coat* 1996, Dante collection, autumn–winter 1996, wool, metallic braid; *Dress* 2000–01, synthetic hair, glass (beads), polyester (lining), metal (fastenings); *Ball gown* 2006, Widows of Culloden collection, autumn–winter 2006–07, silk, crinoline, metal (fastenings); *Evening dress* 2006, Sarabande collection spring–summer 2007, polyester (lace, lining), lycra, synthetic fibre (padding), silk (satin), diamantés, metal (fastenings); *Trousers and shirt* 2006–07, *Widows of Cullodwn* collection, autumn–winter 2006–07, wool, silk (crepe), curpo, lycra (lining), synthetic fibre (laces), plastic (buttons), metal (fastenings); *Gown, belt and sandals* 2007, *The Blue Lady (La Dame Bleue)* collection, spring–summer 2008, silk (satin), patent leather, leather, synthetic fabric (shoulder pads, wadding), cotton (laces), metal (fastenings), rubber; *Dress* 2009, *Plato's Atlantis* collection, spring–summer 2010, silk (chiffon, organza), leather (suede), synthetic fibre, silk (satin), plastic (boning), metal (fastenings), plastic (buttons); *Houndstooth knuckle, clutch bag* 2009, autumn–winter 2009–10, plastic, leather (lining), metal, crystals; *Shorts* 2015, autumn–winter 2015, silk (satin), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

Dora Maar
Woman with a necklace (Femme au collier) c. 1950
oil on canvas
55.0 x 46.6 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family
through the Australian Government's Cultural Gifts
Program, 2020
© Estate of Dora Maar / DACS, All Rights Reserved

BERNHARD WILLHELM, Paris fashion house (est. 1999) **Bernhard WILLHELM** designer (born Germany 1972, worked in Belgium 1999–2002, France 2000–13, United States 2013–) *Outfit* 2013, spring–summer 2013, cotton, silk, polyester (mesh), leather, cork, plastic (fastenings), metal (fastenings); *Outfit* 2013, spring–summer 2013, cotton, polyamide, synthetic fibre, rubber; *Outfit* 2015, spring–summer 2015, viscose, polyester, leather rubber; *Strap sandals* 2015–16, autumn–winter 2015–16, rubber, polyester, rope; *Strap sandals* 2015–16, autumn–winter 2015–16, rubber, polyester, string; *Outfit* 2017, spring–summer 2017, cotton, wool, rubber, plastic, glass (lenses), metal (frames); *Outfit* 2017, spring–summer 2017, cotton, wool, jute, rubber (sandals and frames), glass (lenses), metal (frames); *Totally awesome muscles*, *outfit* 2017–18, autumn–winter 2017–18, screenprinted cotton, cotton (chenille), wool, cork, metal (frames), glass (lenses). Gift of the artist, 2021

CARVEN, Paris fashion house (est. 1945) **Marie-Louise CARVEN** designer, (France 1909–2015) *Cocktail dress* 1960, silk (taffeta), silk (lining), synthetic fabric (tulle), plastic (boning), metal (fastenings). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

CHRISTIAN DIOR, Paris couture house (est. 1946) **Philippe GUIBOURGÉ** designer (France 1931–86) *Dress* 1972, silk (lace), silk (crêpe). Gift of Pamela Thompson, 2021

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Dress and vest* 1989, spring–summer 1990, wool, plastic, metal (fastenings); *Jacket, bodysuit, skirt, leggings and boots* 1991, *Chic Punk* collection, autumn–winter 1991–92, wool, polyvinyl chloride, synthetic fabric, nylon, polyurethane, plastic, leather, metal (fastenings); *Top and pants* 1992, *Unfinished* collection, spring–summer 1992, wool, elastane; *Shirt dress, dress and shoes* 1993, *Synergy* collection, autumn–winter 1993–94, rayon, cupro, wool, leather, rubber, cotton (laces); *Shoes* 1993, *Eccentric* collection, spring–summer 1994, cotton (canvas), cotton (velour), rubber, metal (fastenings); *Leggings* 1998, *Fusion* collection, autumn–winter 1998–99, wool, elastic; *Dress and shoes* 2001, *Ethnic Couture (White)* collection, spring–summer 2002, cotton (calico), cotton, nylon, leather, rubber; *Top* 2003, *Abstract Excellence* collection, spring–summer 2004, cotton, polyester, cupra (ground), cotton (pile), triacetate; *Top, skirt and shoes* 2008, *Tomorrow's Black* collection, spring–summer 2009, wool, polyester, metal (fastenings), leather, rubber; *Cape, shorts*,

socks and boots 2014, *Blood and Roses* collection, spring–summer 2015, cotton, polyester, synthetic leather, nylon, plastic, elastic, rubber. Gift of Takamasa Takahashi and David Tune, 2020

DAVID WHITEHEAD & SONS LTD, Lancashire manufacturer (est. 1892) **Marian MAHLER** textile designer (Austria c. 1911 –1983, worked in England 1937–83) *Bird chair, fabric length* 1953 designed, screenprinted linen, rayon; *Sanderson's Mobiles, fabric length* 1950 designed, screenprinted linen. Gift of John Hinds, 2021

ENGLAND *Bedcover* (c. 1710), linen, silk (thread). Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

ENGLAND *Robe a l'angalise* (c. 1760), silk, linen, metal. Gift of Tamahine Forster, 2021

Margaret FOSTER (England 1843–1936) *Sampler* 1932, cotton, cotton (thread). Gift of Wendy Ritchie, 2021 **HEAL'S, London** manufacturer and retailer (est. 1818) **Lucienne DAY** designer (England 1917–2010) *Calyx, fabric length* 1951 designed, screenprinted linen; *Calyx, fabric length* 1951 designed, screenprinted linen; *Ducatoon, fabric length* 1959 designed, screenprinted cotton; *Herb Antony, curtains* 1956 designed, screenprinted cotton; *Linden, fabric length* 1960 designed, screenprinted cotton; *Plantation, fabric length* 1958 designed, screenprinted linen, cotton (backing). Gift of John Hinds, 2021

HERMÈS, Paris fashion house (est. 1837) **Véronique NICHANIAN** designer (born France 1968) *Haut à Courroies cosmos, bag* 2019, leather, metal. Gift of the artist, 2021

Maija ISOLA designer (Finland 1927–2001, worked in France and Algeria 1970–76) **MARIMEKKO, Helsinki** manufacturer (est. 1951) *Joonas, fabric length* 1961 designed, 1964 printed, screenprinted cotton; *Kaivo, fabric length* 1964 designed, 1965 printed, screenprinted cotton; *Kivet, fabric length* 1956 designed, screenprinted cotton. Gift of John Hinds, 2021

LUCIE CRANE dressmaker (English active 1900s) *Day dressc.* 191, silk, silk (tulle), glass (beads), wool (lining), metal (weight). Gift of David Barber and Jane Fitzherbert (nee Barber), grandchildren of Maggie Barber, 2020

Michael O'CONNELL (England 1898–1976, worked in Australia 1921–37) *Wall hanging* (c. 1954), screenprinted cottons. Gift of Krystyna Campbell-Pretty AM and Family through the

Australian Government's Cultural Gifts Program, 2021

TAO, COMME DES GARÇONS, Tokyo fashion house (2005–11) **Tao KURIHARA** designer (born Japan 1973) *Wrap and dress* 2006, autumn–winter 2006–07, angora, cotton, silk, wool, cashmere, rayon, nylon. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

THIERRY MUGLER, Paris fashion house (est. 1974) **Thierry MUGLER** designer, (born France 1948) *Evening dress* 1994, polyester (crepe), satin, metal, plastic (boning). Gift of Harry Chojna in memory of Heather Chojna, 2021

PURCHASES

A. F. VANDEVORST, Antwerp fashion house (1997–2020) **An VANDERVORST** designer (born Belgium 1968) **Filip ARICX** designer (born Belgium 1971) *Look 50, dress and ankle boots* 1999, autumn–winter 1999–2000, wool, nylon (lining), leather, metal; *Look 26, top, skirt, bodysuit and long boots* 2000, spring–summer 2001, nylon, elastic, metal, leather; *Look 29, top, pants, belt, gloves and ankle boots* 2009, autumn–winter 2009–10, wool, leather, metal, cotton, rubber; *Look 3, top, skirt and ankle boots* 2011, spring–summer 2011, cotton, metal (spangles, zip), plastic (sequins), synthetic fabric (lining), leather, paint; *Look 33, trenchcoat, short jacket, top, leggings and combat boots* 2016, spring–summer 2016, cotton, plastic (buttons), leather. Purchased, NGV Supporters of Fashion and Textiles, 2020

ALEXANDER MCQUEEN, London fashion house (est. 1992) **Alexander McQUEEN** designer (England 1969–2010) *Look 55, suit* 2004, *Deliverance* collection, spring–summer 2004, cotton, acetate, plastic (fastenings). Purchased NGV Foundation, 2021

CHANEL, Paris fashion house (1914–39, 1954–) **Karl LAGERFELD** designer (born Germany 1933, worked in France 1952–2019, died France 2019) *Grocery basket tote* 2014, chrome-plated metal, leather. Purchased with funds donated by the Bertocchi family, 2021

CHRISTIAN DIOR, Paris couture house (est.



Giovanni Francesco Romanelli
The three Marys at the sepulchre 1641
oil on copper
47.8 x 38.9 cm
National Gallery of Victoria, Melbourne
Collection of James O Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government's Cultural Gifts Program, 2020



1946) **Yves SAINT LAURENT** designer (born Algeria 1936, worked in France 1954–2008, died France) **ASCOTT, Paris** shoemaker (active 1950s) *Look 150, rose rouge, evening dress, bag and shoes* 1958, *Trapeze* line, spring–summer 1958, silk, tulle (synthetic), leather, elastance, plastic (boning), rubber, metal (fastenings). David Richards Bequest, 2021

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) *Dress with body chains* 2018, spring–summer 2019, synthetic fabric, metal, plastic (fastenings). Purchased, NGV Supporters of Fashion and Textiles, 2021

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942) **NIKE, Beaverton, Oregon** manufacturer (est. 1971) *Comme des Garçons Nike Shox* 2018, spring–summer 2019, leather, rubber (sole), cotton (laces), chrome coated metal (chain). Purchased, NGV Supporters of Fashion and Textiles, 2021

Cornille et Cie for F. SCHUMACHER, New York manufacturer (est. 1889) **Henri STÉPHANY** designer (France 1889–1934) *Doves, fabric length (Les Colombes)* 1925, rayon, silk and metal (brocaded lampas). David Richards Bequest, 2021

JEAN CHARLES DE CASTELBAJAC, Paris fashion house (est. 1978) **Jean Charles de CASTELBAJAC** designer (born Morocco 1949, emigrated to France c. 1955) *Teddy bear jacket* 1988–89, autumn–winter 1988–89, modacrylic, polyester, acrylic. Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2021

JEAN PAUL GAULTIER, Paris fashion house (est. 1976) **Jean Paul GAULTIER** designer (born France 1952) *Hat* (1980–90), raffia, plastic. David Richards Bequest, 2021

JOHN GALLIANO, London fashion house (est. 1985) **John GALLIANO** designer (born Gibraltar 1960, emigrated to England 1966, worked in France 1991–) *Look 1, Minimono*

1994, *Black* collection, autumn–winter 1994–95, wool, plastic (buttons), nylon (lining). Purchased, NGV Patrons, 2020

JUDY BLAME, London (England 1960–2018) *Beret and belt* c. 1985, wool, metal (chains, buckles, wire, ring-pulls, buttons, studs, keyrings, safety pins, keys), leather. David Richards Bequest, 2021

Vinca KRUK designer (born the Netherlands 1980) **Daniel van der VELDEN** designer (born the Netherlands 1971) **METAHAVEN** design studio (est. 2007) *DVD Zone 5* 2020, from the *Arrows* series 2020, wool, lurex. Purchased NGV Foundation, 2021

MOSCHINO, Italy fashion house (est. 1982) **Franco MOSCHINO** designer (Italy 1950–94) *Antica Pasticceria Milano, handbag* (c. 1990), leather, metal. Purchased with funds donated by the Bertocchi family, 2020

RICHARD QUINN, London fashion house (est. 2016) **Richard QUINN** designer (born England 1990) *Look 2, ensemble* 2020, autumn–winter 2020–21, satin, silk, (tulle), plastic (pearl, diamonds), glass (beads). Purchased, NGV Gala 2018 Fund, 2020

TOMO KOIZUMI, Tokyo fashion house (est. 2011) **Tomo KOIZUMI** designer (born Japan 1988) *Look 27, top and skirt* 2019, autumn–winter 2019–20, polyester (organza), metal (fastenings). Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, Tania and Sam Brougham, Tommy Hilfiger Australia, PVH Brands, Rob Gould, SIRAP Art Collective and donors to the 2020 NGV Annual Appeal, 2020

YOHJI YAMAMOTO, Tokyo fashion house (est. 1972) **Yohji YAMAMOTO** designer (born Japan 1943) *Bustle coat* 1995, *Black* collection, autumn–winter 1995–96, wool. Purchased NGV Supporters of Fashion and Textiles and NGV Foundation, 2020; *Cap* 1986, autumn–winter 1986–87, wool, synthetic fabric. David Richards Bequest, 2021; *Kimono coat* 2015, autumn–winter 2015–16, wool, cupro. Purchased, NGV Supporters of Fashion and Textiles, 2021

YVES SAINT LAURENT, Paris couture house (1961–2002) **SAINT LAURENT, Paris** fashion house (est. 2012) **Anthony VACARELLO** designer (born Belgium 1982) *Roller boot stilettos* 2017, ready-to-wear 2017, patent leather, rubber, metal. Purchased with funds donated by the Bertocchi family, 2020

INTERNATIONAL ART

International Multimedia

Julian OPIE (English 1958–) *Jet stream* 2011, continuous computer animation on LED screen, sound. Gift of Julian Opie, 2021

PURCHASES

Refik ANADOL designer (Turkish 1985–, emigrated to United States 2014) **REFIK ANADOL STUDIO, Los Angeles** design studio (est. 2014) *Quantum memories* 2020, colour digital animation, four-channel sound. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Loti & Victor Smorgon Fund, and Barry Janes and Paul Cross, 2021

CARNOVSKY, Milan design studio (est. 2007) **Francesco RUGI** designer (Italian 1977–) **Silvia QUINTANILLA** designer (Colombian 1979–) *Extinctions* (2020), laser print on polyester. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Anne Ross, 2020

INTERNATIONAL ART

International Painting

GIFTS

Richard Staunton CAHILL (Irish c. 1827–1904, worked in England 1861– c. 1902) *Mary Smith lecturing on Woman’s Rights, Cockermouth, Cumbria* 1888, oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

Dora MAAR (French 1907–97) *Woman with a necklace (Femme au collier)* (c. 1950), oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

Giovanni Francesco ROMANELLI (Italian c. 1610–1662) *The three Marys at the sepulchre* (1641), oil on copper. Collection of James O Fairfax AC. Presented by Bridgestar Pty Ltd through the Australian Government’s Cultural Gifts Program, 2020

Henri Cartier-Bresson
Simiane-la-Rotonde, France 1969
gelatin silver photograph
24.1 x 35.5 cm (image)
30.4 x 40.6 cm (sheet)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021
© Henri Cartier-Bresson / Magnum Photos

Mary SWANZY (Irish 1882–1978) *Pink-roofed town, France* (c. 1926–27), oil on canvas. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

PURCHASES

Gretchen BENDER (American 1951–2004) *Untitled* 1982, from the *Pleasure is Back* series, enamel ink silkscreen on tin. Ruth Margaret Frances Houghton Bequest and NGV Foundation, 2021

Harden Sidney MELVILLE (English 1824–94, worked in Australia 1842–47) *Torres Strait Canoe and five men at the site of a wreck on the Sir Charles Hardy Islands, off Cape Grenville, North East Australia* 1874, oil on canvas. Warren Clark Bequest and Ruth Margaret Frances Houghton Bequest, 2020

Jim SHAW (American 1952–) *Capitol viscera appliances mural* 2011, acrylic on muslin. Purchased, NGV Foundation, 2021

Frieda TORANZO JAEGER (Mexican 1988–) *autofelatio* 2018, oil on canvas, steel. Purchased, NGV Supporters of Contemporary Art, 2021

INTERNATIONAL ART

International Photography

GIFTS

Henri CARTIER-BRESSON (French 1908–2004) *Simiane-la-Rotonde, France* (1969), gelatin silver photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

Florence HENRI (American 1893–1982) *Figure composition, reclining woman with shell* (1930), gelatin silver photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2021

Dora MAAR (French 1907–97) *Vendors laughing behind their charcuterie stall, Barcelona (Vendeuses et vendeur riant derrière leur étal de charcuterie, Barcelone)* 1933, gelatin silver photograph. *Léonor Fini lying on a floor strewn with clothes (Léonor Fini allongée sur un plancher jonché de vêtements)* (c. 1936), gelatin silver photograph. Gift of Krystyna Campbell-Pretty AM and Family through the Australian

Government’s Cultural Gifts Program, 2021

PURCHASES

Malala ANDRIALAVIDRAZANA (Malagasy 1971–, emigrated to France 1983) *Figures 1850, various empires, kingdoms, states and republics* (2015), inkjet print, ed. 1/5; *Figures 1856, geological structure* (2018), inkjet print, ed. 3/5; *Figures 1937, lignes télégraphiques et sous-marines* (2018), inkjet print, ed. 2/5. Ruth Margaret Frances Houghton Bequest, 2021

Erieta ATTALI (Israeli 1966–, worked in the United States 2000–), *Solférino Bridge, Marc Mimram* 2008, printed 2019, gelatin silver print; *The New Acropolis Museum, by Bernard Tschumi Architects* 2008, printed 2019, gelatin silver print; *Chalet 7, Max Núñez and Nicolas del Río* 2010, printed 2019, gelatin silver print; *Glass wood house #1, by Kengo Kuma* 2013–15, printed 2019, gelatin silver print; *Glass wood house #2, by Kengo Kuma* 2013–15, printed 2019, gelatin silver print; *Glass wood house #3, by Kengo Kuma* 2013–15, printed 2019, gelatin silver print; *Garden terrace Miyazaki, by Kengo Kuma 2014*, printed 2019, gelatin silver print; *Springwater, by Peter Stutchbury Architects* 2014, printed 2019, gelatin silver print; *Meditation house, Das Kranzbach, by Kengo Kuma* 2018, printed 2019, gelatin silver print. Purchased NGV Foundation, 2020

Tracey EMIN (English 1963–) *Exploration of the Soul* 1994, artist’s book, C type photographs, lithograph, applique linen slipcover, ed. 2/200. Purchased NGV Foundation, 2021

Bruce GILDEN (American 1946–) *Jean, Milwaukee, Wisconsin, USA* 2013, printed 2021, from the *Face* series 2012–14, inkjet print, ed. 2/5; *Morgan, Des Moines Iowa, USA* 2017, printed 2021, from the *Face* series 2012–14, inkjet print, ed. 3/5. Purchased NGV Foundation, 2021

Germaine KRULL (German 1897–1985) *Daretha (Dorothea) Albu* (c. 1925), gelatin silver photograph. Purchased NGV Foundation, 2020

Dora MAAR (French 1907–97) *Untitled (Study of Beauty)* (1936), gelatin silver photograph. Bowness Family Fund for Photography, 2021

Gillian WEARING (English 1963–) *Signs that say what you want them to say and not Signs that say what someone else wants you to say (Everything is connected in life the point is to*

know it and to understand it.) (1992–93), from the *Signs that Say What You Want Them to Say and Not Signs That Say What Someone Else Wants You to Say* series 1992–93, type C photograph, ed. 2/10. Purchased NGV Foundation, 2021

INTERNATIONAL ARTInternational Prints and Drawings

International Books

GIFTS

David ROBERTS draughtsman (Scottish 1796–1864, worked in England 1822–64) **Louis HAGHE** lithographer (Belgian 1806–85, worked in England 1823–85, *The Holy Land, Volume 2. Syria, Idumea, Arabia, Egypt and Nubia* published 1842, book; *Egypt and Nubia, volume 1* published 1846, book; *Egypt and Nubia, volume 2* published 1849, book. *Egypt and Nubia, volume 3* published 1849, book. Gift of Richard Gate through the Australian Government’s Cultural Gifts Program, 2020

PURCHASES

Robert DELAUNAY (French 1885–1941) *Allo! Paris!* 1926, illustrated book: lithographic cover, 20 lithographic plates and letterpress text. Purchased NGV Foundation, 2020

Wassily KANDINSKY (Russian 1866–1944) **Franz MARC** (German 1880–1916) *Der Blaue Reiter Almanac* 1912, illustrated book: colour woodcut cover, letterpress text and photo-reproductive illustrations. Purchased with funds donated by Carol Sisson, 2020

NGV Triennial 2020 installation view of **Cecilie Bendixen** *Tentative seam lines* 2020 from the *Cloud Formations* series polytetrafluoroethylene, polyvinylidene difluoride thread, LEDs, electrical components 120.0 x 200.0 x 100.0 cm (variable) National Gallery of Victoria, Melbourne Commissioned by the National Gallery of Victoria, Melbourne Purchased with funds donated by Neilson Foundation, 2020 © Cecilie Bendixen, courtesy Galerie Maria Wettergren, Paris Photo: Tom Ross



A LITTLE KNOWLEDGE CAN GO A LONG WAY

A LOT OF PROFESSIONALS ARE CRACKPOTS

A MAN CAN'T KNOW WHAT IT'S LIKE TO BE A MOTHER

A NAME MEANS A LOT JUST BY ITSELF

A POSITIVE ATTITUDE MAKES ALL THE DIFFERENCE IN THE WORLD

A RELAXED MAN IS NOT NECESSARILY A BETTER MAN

A SENSE OF TIMING IS THE MARK OF GENIUS

A SINGLE EVENT CAN HAVE INFINITELY MANY INTERPRETATIONS

A SOLID HOME BASE BUILDS A SENSE OF SELF

A STRONG SENSE OF DUTY IMPRISONS YOU

ABSOLUTE SUBMISSION CAN BE A FORM OF FREEDOM

ABUSE OF POWER COMES AS NO SURPRISE

ACTION CAUSES MORE TROUBLE THAN THOUGHT

ALIENATION PRODUCES ECCENTRICS OR REVOLUTIONARIES

ALL THINGS ARE DELICATELY INTERCONNECTED

ALWAYS STORE FOOD

AMBITION IS JUST AS DANGEROUS AS COMPLACENCY

AMBIVALENCE CAN RUIN YOUR LIFE

AN ELITE IS INEVITABLE

ANGER OR HATE CAN BE A USEFUL MOTIVATING FORCE

ANIMALISM IS PERFECTLY HEALTHY

ANY SURPLUS IS IMMORAL

ARTIFICIAL DESIRES ARE DESPOILING THE EARTH

AT TIMES INACTIVITY IS PREFERABLE TO MINDLESS FUNCTIONING

AT TIMES YOUR UNCONSCIOUS IS TRUER THAN YOUR CONSCIOUS MIND

AUTOMATION IS DEADLY

AWFUL PUNISHMENT AWAITS REALLY BAD PEOPLE

BAD INTENTIONS CAN YIELD GOOD RESULTS

BEING ALONE WITH YOURSELF IS INCREASINGLY UNPOPULAR

BEING HAPPY IS MORE IMPORTANT THAN ANYTHING ELSE

International Drawings

GIFTS

Josef HOFFMANN (Austrian 1870–1956) *Design for a metal chair* (1920s), pen and brush and ink over pencil. Gift of Richard Hollis, 2020

Maximilian LENZ (Austrian 1860–1948) *Woman with a golden cloak (Femme au manteau doré)* 1904, gouache. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

PURCHASES

Christopher WOOD (English 1901–30) *Portrait of a gentleman (Henri)* (1925–26), pencil. Purchased NGV Foundation, 2020

International Prints

GIFTS

Jim DINE (American 1935–) *Tools in a puzzled vessel* 2017, woodcut, etching, lithograph, power-tool abrasion and hand-colouring right-to-print, proof. Gift of the artist, 2021

Richard ESTES (American 1932–) *Qualicraft shoes* (1974), colour lithograph ed. 89/100. Gift of Ivan Durrant, 2021

David HOCKNEY (English 1937–, worked in United States 1964–68, 1975–), *Inside it opens up as well* 2018, photographic drawing printed on seven sheets mounted to Dibond, edition of 12; *Pictures at an exhibition* 2018, photographic drawing printed on eight sheets mounted to Dibond, edition of 12; *Pictured gathering with mirror* 2018, photographic drawing printed on seven sheets mounted to Dibond, edition of 12. Gift of Gregory Evans, 2021

Jenny Holzer
Truisms 1977–79
offset lithographs on 8 sheets
88.3 x 58.1 cm (each)
National Gallery of Victoria, Melbourne
Ruth Margaret Frances Houghton Bequest, 2021
© Jenny Holzer/Licensed by Copyright Agency, Australia

Pablo PICASSO (Spanish 1881–1973, worked in France 1904–73) *The black jug and skull (Le pichet noir et la tête de mort)* 1946, lithograph, ed. 22/50. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021

David ROBERTS draughtsman (Scottish 1796–1864, worked in England 1822–64) **Louis HAGHE** lithographer (Belgian 1806–1885, worked in England 1823–85) *Lower end of the valley showing the Acropolis, March 9 1839* 1839 hand-coloured tint lithograph; *Ruins of a Triumphal Arch, Petra, March 7 1839* 1839 hand-coloured tint lithograph; *Temple called El Knasne, Petra, March 7 1839* 1839, hand-coloured tint lithograph; *Tombs of the Khalifs, Cairo* 1842, hand-coloured tint lithograph. Gift of Richard Gate through the Australian Government's Cultural Gifts Program, 2020

PURCHASES

Peter BEHRENS (German 1868–1940), *The kiss (Der Kuss)* (1898), from *Pan*, vol. 4, no. 2, July–Sep 1898, colour woodcut, edition of 1100. Ruth Margaret Frances Houghton Bequest, 2020

Roger BRODERS (French 1883–1953) *Marseille: Gateway to North Africa (Marseille, Porte de l'Afrique du Nord)* (1929), poster: colour lithograph. Purchased NGV Foundation, 2021

Richard ESTES (American 1932–) *Urban landscapes I* 1972, suite of 8 colour screenprints. Purchased with funds donated by Noel Belcher Bequest, Max Smith, Diana Lempriere and 2020 Richard Estes Appeal donors, 2021

Jenny HOLZER (American 1950–) *Truisms* 1977–79, offset lithographs on 8 sheets. Ruth Margaret Frances Houghton Bequest, 2021

Alfonso IANNELLI (Italian/American 1888–1965) *Alice Lloyd* (c. 1915), gouache and gold paint on black composition board. Purchased NGV Foundation, 2021

Charles LOUPOT (French 1892–1962) *International Exposition of Decorative Arts and Modern Industry, Paris (Exposition Internationale des arts décoratifs et industriels modernes, Paris)* 1925, poster: colour lithograph. Purchased NGV Foundation 2021

Edward MCKNIGHT KAUFFER (American 1890–1954, worked in England 1914–40) *From winter's gloom to summer's joy* (1927), poster: colour lithograph. Purchased NGV Foundation, 2021

László MOHOLY-NAGY (Hungarian/American 1895–1946, worked in Germany 1920–34, England 1935–37) *Untitled* (1923), from the *Konstruktionen: Kestnermappe 6 (Constructions: Kestner Portfolio 6)* 1923, lithograph, edition of 50. Ursula Jacobs Bequest, 2020

Pablo PICASSO (Spanish/French 1881–1973) *Toros en Vallauris* 1955 1955, poster: colour linocut, ed. 128/200. Purchased with funds donated by John and Cecily Adams, 2020

Fred TOMASELLI (American 1956–) *Biden beats Trump (November 8, 2020)* (2021), inkjet print and colour screenprint, ed. 3/80, Purchased NGV Foundation, 2021

INTERNATIONAL ART

International Sculpture

GIFTS

Donato BARCAGLIA (Italian 1849–1930) *Love is blind (Amore Accieca)* (c. 1875), Marble. Gift of Carol Sisson through the Australian Government's Cultural Gifts Program, 2020

Cerith WYN EVANS (Welsh 1958–) *C=O=D=A* 2019–2020, neon. Felton Bequest, 2020

PURCHASES

Daniel ARSHAM (American 1980–) *Falling clock* (2020), synthetic polymer paint on fibreglass, clock; *Hidden figure* (2020), synthetic polymer paint on fibreglass; *Hidden figure* (2020), synthetic polymer paint on fibreglass; *Hidden figures* (2020), synthetic polymer paint on fibreglass. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by the Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, 2021

Cecilie BENDIXEN (Danish 1975–) *Cloud formations* (2020), polytetrafluoroethylene, polyvinylidene difluoride thread, LEDs, electrical components. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Neilson Foundation, 2020

Talin HAZBAR (Syrian 1988–) *Accretions #1-5* (2019) designed, (2020), stainless steel, calcified organic matter, plastic, LEDs, electrical components. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Gordon Moffatt AM, 2020

Porky HEFER (South African 1968–) *Flat white* (2019) designed, (2020) manufactured, from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, leather, steel, sheepskin, faux leather, plywood, foam; *Suckerfish* (2019) designed, (2020) manufactured, from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, leather, steel, masonry twine, resin, polyvinyl chloride pipe, recycled t-shirt yarn, salvaged life jackets; *Buttpus* (2020), from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, felted karakul wool, felt, canvas, leather, sheepskin, salvaged hand-tufted wool carpet, recycled stuffing, foam, steel; *Sabre-toothed netfeesh* (2020), from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, basketweave rope, pool noodle, rubber, gloves, plastic toy aeroplanes, dog toys, printed polyester, foam, steel. Commissioned by the National Gallery of Victoria, Melbourne, Purchased with funds donated by Barry Janes and Paul Cross, Neville and Diana Bertalli, 2021

Porky HEFER designer (South African 1968–) **SOUTHERN GUILD** manufacturer (South Africa est. 2008) *Q-tip* (2019) designed, (2020) manufactured, from the *Plastocene – Marine Mutants from a Disposable World* series 2019–20, recycled advertising banner, offcut upholstery fabric, sheepskin, salvaged t-shirt cotton, recycled polyester stuffing, salvaged hand-tufted silk carpet, foam, steel. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Barry Janes and Paul Cross, Neville and Diana Bertalli, 2021

Jenny HOLZER (American 1950–) *Untitled* 1985, from the *Truisms* series, electronic LED sign with yellow diodes, ed. 2/5. Purchased, NGV Supporters of Contemporary Art and NGV Foundation, 2021

Jeff KOONS (American 1955–) *Venus* (2016–20), from the *Antiquity* series 2008–16, stainless steel, ed. 1/3. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by Loti & Victor Smorgon Fund, Leigh Clifford AO and Sue Clifford, John Higgins AO and Jodie Maunder,

Paula Fox AO and Fox Family Foundation, Professor AGL Shaw AO Bequest and NGV Foundation, 2020

Sabine MARCELIS designer (the Netherlands 1986–) **STUDIO SABINE MARCELIS** manufacturer (the Netherlands est. 2012) *Dawn XXXIII* 2015, designed, (2018) manufactured, polyester resin, neon, electrical components. Purchased with funds donated by Esther Frenkiel OAM and David Frenkiel, 2020

Erez Nevi PANA (Israel 1983–) *Crystalline* (2020), salt, aluminium, clay, wood, metal. Commissioned by the National Gallery of Victoria, Melbourne. Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, The Michael and Janet Buxton Foundation and MAB Corporation Pty Ltd, 2021

Diamond STINGILY (American 1990–) *In the middle but in the corner of 176th place* (2019), 723 trophies, metal shelves. Purchased with funds donated by Neilson Foundation, 2021

Tomoaki SUZUKI (Japanese 1972–) *Carson* (2009), synthetic polymer paint on lime (*Tilia sp.*); *Joy* (2010), synthetic polymer paint on lime (*Tilia sp.*); *Kadeem and Kyrone* (2014), synthetic polymer paint on lime (*Tilia sp.*); *Dasha* (2015), synthetic polymer paint and epoxy resin on lime (*Tilia sp.*); *Larry* (2016), synthetic polymer paint on lime (*Tilia sp.*); *Rosie* (2016) synthetic polymer paint on lime (*Tilia sp.*), silver, leather; *Biole* 2019, synthetic polymer paint and gold leaf on Lime (*Tilia sp.*), silver, glass, stone; *Marisa* (2020), synthetic polymer paint and epoxy resin on lime (*Tilia sp.*) and lemonwood (*Calycophyllum sp.*), brass; *Rio* (2020), synthetic polymer paint on lime (*Tilia sp.*) and lemonwood (*Calycophyllum sp.*), silver. Purchased with funds donated by Neville and Diana Bertalli, Tim Fairfax AC and Gina Fairfax, Christopher Thomas AM and Cheryl Thomas, Janet Whiting AM and Phil Lukies and Family, Gwenneth Nancy Head Foundation, Lisa Ring and donors to the 2020 NGV Annual Appeal, 2021

INTERNATIONAL ART

Oceanic Art

GIFTS

Asmat people, West Papua *Kawe (Ancestor figure)* (1960s), lime and earth pigments on softwood. Gift of Elizabeth Cross in memory of Dr Jack Wodak through the Australian Government’s Cultural Gifts Program, 2020

PURCHASES

Tanya Edwards (Tongan/Maori people born 1970) *Kahoa* 2015, chicken feathers, pandanus (*Pandanus sp.*), pounamu (greenstone), pāua (abalone shell) (*Haliotis sp.*). Purchased NGV Foundation Patrons, 2020

Lesieli Katokakala Tohi Tupou (Tongan born 1944) *Kafa-Nono’o mosikaka* 2015 coconut fibre (mosikaka weaving), natural dyes, abalone shell (*Haliotis sp.*). Purchased NGV Foundation Patrons, 2021

Erez Nevi Pana
Crystalline 2020
salt, aluminium, clay, wood, metal
(a-bb) 186.0 x 851.0 x 186.0 cm (installation)
(variable)
National Gallery of Victoria, Melbourne
Commissioned by the National Gallery of Victoria, Melbourne Purchased with funds donated by The Andrew and Geraldine Buxton Foundation, The Michael and Janet Buxton Foundation and MAB Corporation Pty Ltd, 2021
© Erez Nevi Pana
Photo: Sean Fennessy





2020/21 GIFTS AND DONATIONS

* Gift of work of art
** Cash donation and gift of work of art

\$1 MILLION +
Mrs Krystyna Campbell-Pretty AM & Family **
Mr Gregory Evans *
Felton Bequest **
The Late Mr Peter Greenham & Mrs Anne Greenham *
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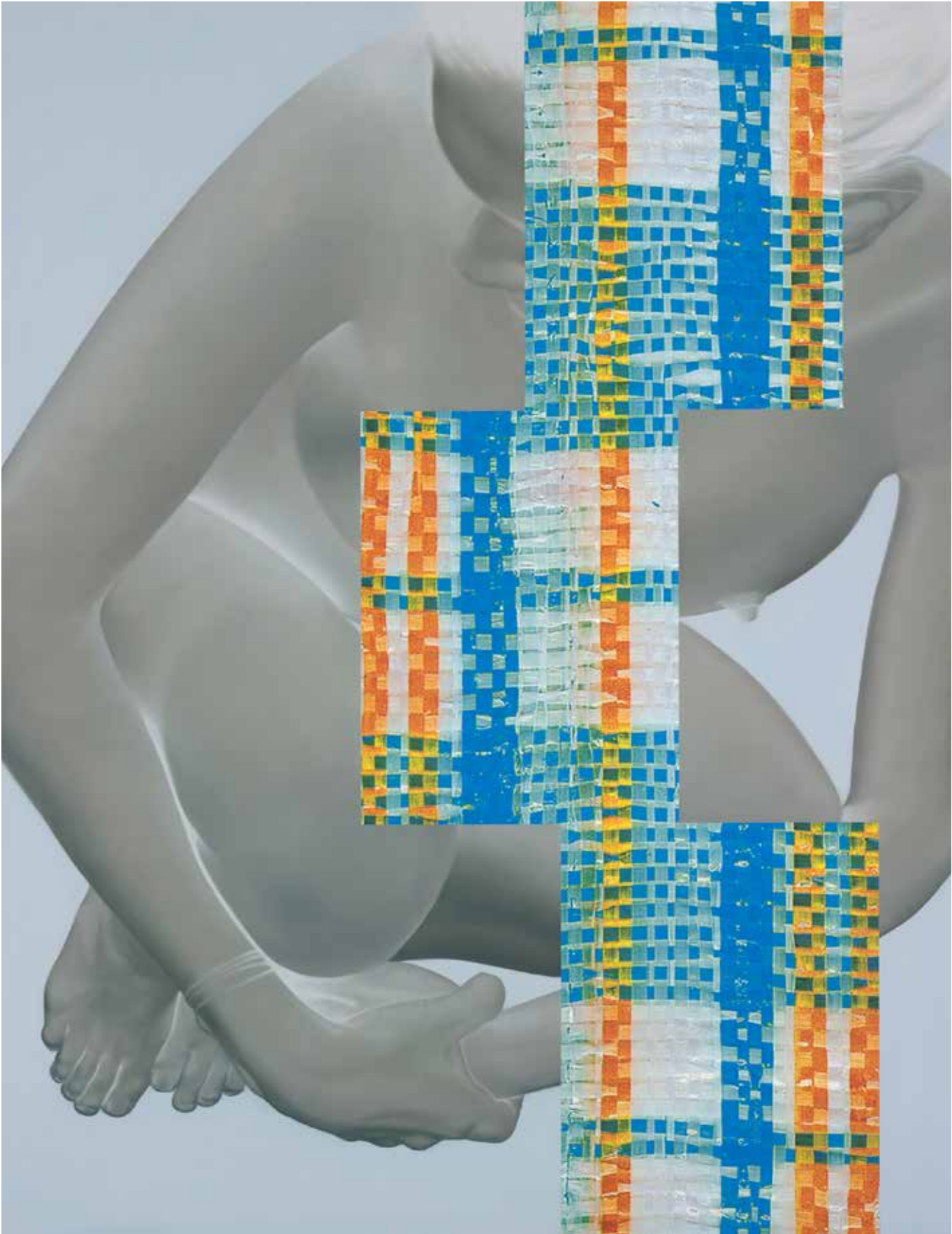
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(previous spread)
NGV Triennial 2020 installation view of **Faye Toogood**
Downtime: Daylight, Candlelight, Moonlight installation 2020; including works from the NGV's Collection. This installation is supported by Gordon Moffatt AM, Cameron Oxley and Bronwyn Ross, Dr Brett Archer and Alex and Brady Scanlon, 2020
© Faye Toogood
Photo: Tom Ross

(opposite)
Jim Dine
Tools in a puzzled vessel (One) 2017
from the *Tools in a Puzzled Vessel* series 2017
woodcut, etching, lithograph and power-tool abrasion
178.4 × 124.5 cm (image)
185.0 × 132.1 cm (sheet)
National Gallery of Victoria, Melbourne
Gift of the artist, 2021
© Jim Dine





Mr Takamasa Takahashi & Mr David Tune *
Tommy Hilfiger Australia, PVH Brands
Ullmer Family Foundation
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In memory of Valerie (Peg) White
Ms Janet Whiting AM & Mr Phil Lukies & family
Ms Robyn Wilson & Mr Ross Wilson
Mr Neil Young QC & Mrs Inga Arnadottir

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Mr Kevin Bamford & Mrs Colleen Bamford
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John Young
Limbo 2003
inkjet print and oil on canvas
195.0 x 150.5 cm
National Gallery of Victoria, Melbourne
Gift of Anna and Morry Schwartz, 2020
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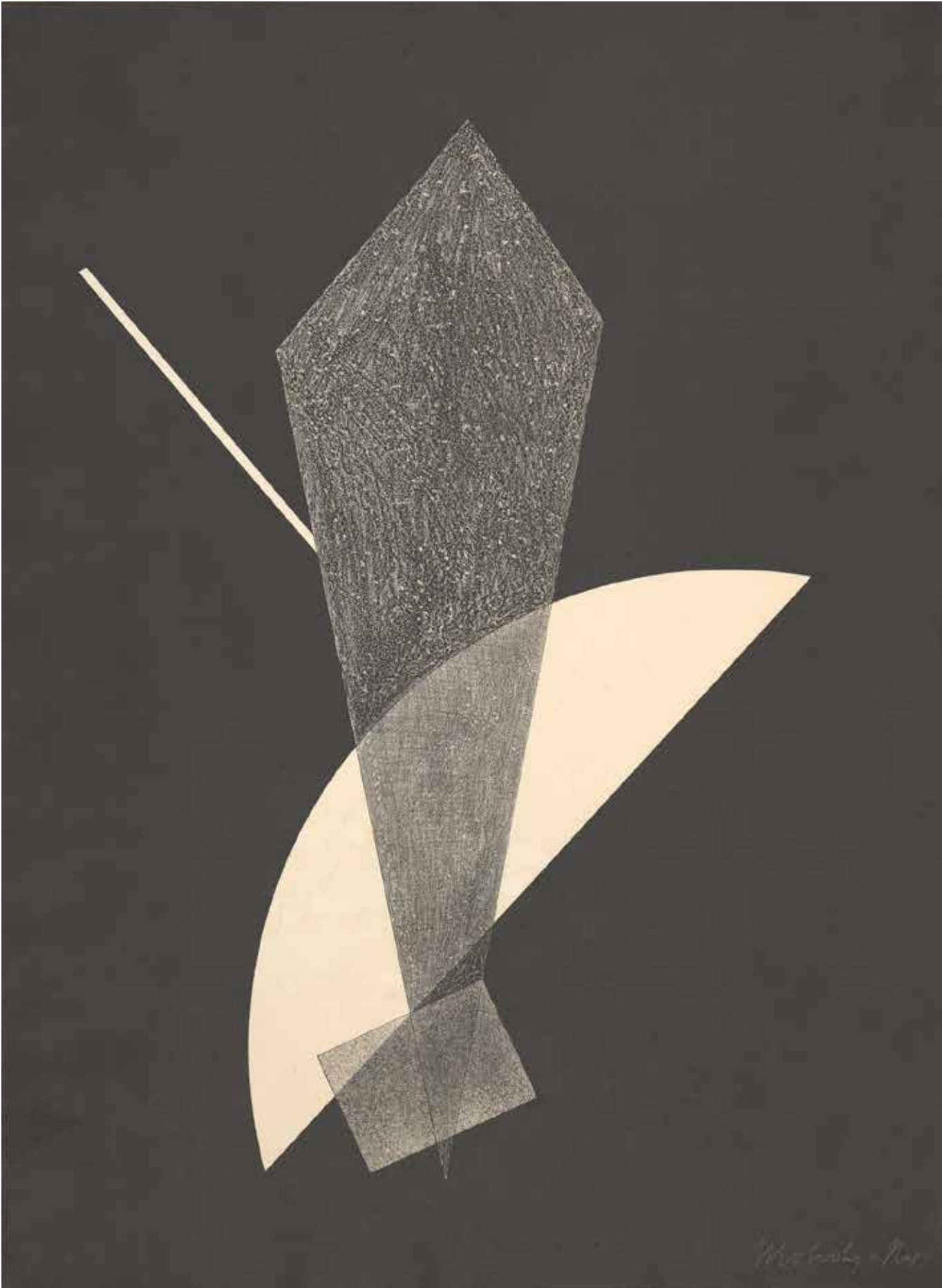
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Sabine Marcelis (designer)
Studio Sabine Marcelis (manufacturer)
Dawn XXXIII 2015; designed 2018
polyester resin, neon, electrical components
189.0 x 189.0 x 9.6 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Esther Frenkiel OAM and David Frenkiel, 2020
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László Moholy-Nagy
Untitled 1923
from the *Konstruktionen: Kestnermappe 6 (Constructions: Kestner Portfolio 6)* 1923
lithograph, edition of 50
59.7 x 43.8 cm (image and sheet)
National Gallery of Victoria, Melbourne
Ursula Jacobs Bequest, 2020

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De Steiger
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Pablo Picasso
Toros en Vallauris 1955 1955
colour linocut ed. 128/200
66.1 x 51.7 cm (image)
89.6 x 59.5 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased with funds donated by John and Cecily Adams,
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Donato Barcaglia
Love is blind (Amore Accieca) c. 1875 (detail)
marble
168.6 x 70.0 x 58.0 cm
National Gallery of Victoria, Melbourne
Gift of Carol Sisson through the Australian Government's Cultural Gifts Program, 2020

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FINANCIAL SUMMARY

For the year ended 30 June 2021	2020-21 \$000s	2019-20 \$000s	2018-19 \$000s	2017-18 \$000s	2016-17 \$000s
FUNDRAISING ACTIVITIES INCOME					
Donations, bequests and philanthropic grants income	9,183	8,293	6,750	13,670	25,124
Donated cultural assets	9,458	7,422	9,588	11,057	14,537
	18,641	15,715	16,338	24,727	39,661
QUALITY					
Purchased works of art	4,589	18,372	9,707	14,797	7,513
Donated cultural assets	9,458	7,422	9,588	11,057	14,537
	14,047	25,794	19,295	25,854	22,050

(previous spread)
Caitlin Newett and Anna Tolotchkov perform *Lucent* 2020
choreographed by Naree Vachananda for Triennial EXTRA
in front of
Cerith Wyn Evans
C=O=D=A 2019-20
neon
380.0 x 1049.5 x 540.3 cm (variable) (installation)
National Gallery of Victoria, Melbourne
Felton Bequest, 2020
© Cerith Wyn Evans, courtesy White Cube, London
Photo: Tim Carrafa

(opposite)
Tony Coleing
Untitled 1968
transparent synthetic polymer resin
(a-c) 121.9 x 35.0 x 182.5 cm (variable)
National Gallery of Victoria, Melbourne
Gift of Michael Machin and family through the Australian
Government's Cultural Gifts Program, 2021
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