



ANNUAL REPORT

2022/23

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

NGV ANNUAL REPORT 2022/23

NGV INTERNATIONAL
180 St Kilda Road

THE IAN POTTER CENTRE: NGV AUSTRALIA
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The National Gallery of Victoria acknowledges the Wurundjeri
Woi-Wurrung People as the Traditional Owners of the land on
which the NGV is built.

RESPONSIBLE BODY’S DECLARATION

In accordance with the *Financial Management Act 1994 (Vic)*, I am
pleased to present the Council of Trustees of the National Gallery
of Victoria’s Annual Report for the year ending 30 June 2023.


Janet Whiting AM
President, Council of Trustees
24 August 2023

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OVERVIEW



ABOUT THE NATIONAL GALLERY OF VICTORIA

ORIGINS

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

GOVERNANCE

The *National Gallery of Victoria Act 1966* (Vic) established the NGV as a statutory authority that currently sits within the Victorian Government Department of Jobs, Skills, Industry and Regions. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for Creative Industries. During the reporting period, the responsible minister was Steve Dimopoulos MP, Minister for Creative Industries.

Council of Trustees functions

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

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

STATE COLLECTION

The State Collection comprises approximately 77,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture in all media.

PRINCIPAL LOCATIONS

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

ADMISSION

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

OPENING HOURS

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

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

(opposite)
Installation view of the 2023 Melbourne
Winter Masterpieces® exhibition *Pierre
Bonnard: Designed by India Mahdavi*,
NGV International. Photo: Liz Sunshine

PRESIDENT’S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria (NGV), it is my pleasure to present the Gallery’s 2022/23 Annual Report.

It has been fantastic to see audiences once again enjoying all the NGV has to offer, in a year of exceptional programming and exhibitions. I would like to acknowledge and thank the Victorian Government for its continued support as the NGV helps lead Victoria’s recovery from the challenging years of the pandemic. The Strategic Direction 2022–25 continued to inform the activities of the NGV throughout the year. The Gallery’s undertakings attracted 2,461,376 visitors across both of our sites. I am proud of the exceptional quality and scale of the exhibitions and programs that the NGV has delivered to the public.

International exhibition highlights have included the Melbourne Winter Masterpieces® 2022 exhibition, *The Picasso Century*; the summer blockbuster exhibition *Alexander McQueen: Mind, Mythos, Muse*; and the Melbourne Winter Masterpieces® 2023 exhibition, *Pierre Bonnard: Designed by India Mahdavi*. Australian offerings included *Indigenous Art from the NGV Collection*, *Fred Williams: The London Drawings* and *Rigg Design Prize 2022*. We were excited to engage our local art and design community with the opening of *Melbourne Now* at The Ian Potter Centre: NGV Australia, a decade on from the first edition of this ambitious and groundbreaking exhibition.

Comprehensive planning for The Fox: NGV Contemporary continued this year. Work officially commenced on the Melbourne Arts Precinct Transformation, Australia’s largest arts and culture infrastructure project, which will include the new Gallery. It was also wonderful to display *The Fox: NGV Contemporary Design Competition Exhibition*, where entries from eight design teams who competed to design *The Fox: NGV Contemporary* were shared with the public. I congratulate Angelo Candalepas and Associates for their winning entry in this competition. Their timeless design will be a new Australian landmark for our city.

We are tremendously grateful for the support and dedication of the Gallery’s many donors. Their efforts and generosity have ensured the NGV Collection and programming have continued to flourish. I thank those who have donated to specific projects, as well as those who have donated works of art to the Collection. A full list of our 2022/23 donors can be found on pages 126–132. The NGV is sincerely thankful for your passion and enthusiasm for our arts and design community.

The many accomplishments of the NGV this year are also thanks to our many friends, volunteers, Members and Partners. I recognise the dedication and support of the NGVWA President, Tania Brougham. I acknowledge the support of the NGV Voluntary Guides and thank President Dr Anne Hunt OAM. I also thank outgoing President of the NGV Voluntary Guides Brian Martin OAM, who

retired from the role in November 2022. Furthermore, I recognise and thank the NGV Business Council and Chair Tim Royce.

I acknowledge the many years of dedicated service of former Chair of the Felton Bequests’ Committee, Sir Andrew Grimwade CBE, who sadly passed away in January 2023. Sir Andrew was connected with the NGV for almost sixty years and was also recognised as a Life Member and Emeritus Trustee. We are tremendously grateful to Sir Andrew for his incredible contributions to the Gallery over many decades. We have lost a treasured friend who will be dearly missed and fondly remembered by all at the NGV. Vale Sir Andrew.

The Felton Bequest remains highly significant in the growth and development of the NGV Collection. I extend my deep thanks to the Felton Bequests’ Committee for all its support. I would like to warmly welcome Rupert Myer AO who assumed the role of Chair of the Felton Bequests’ Committee in March 2023.

The NGV is thankful for the many sponsors and corporate Partners who have supported the Gallery this year. These connections with the corporate sector, education and tertiary institutions, and media and tourism have allowed the NGV to carry out an ambitious range of activities, programs and exhibitions that have reached audiences far and wide.

The continued success of the NGV would not be possible without the enduring support of the Victorian Government. On behalf of the entire Council of Trustees and the NGV’s Executive Management Team, I wish to thank the Premier, the Hon. Daniel Andrews MP; the Deputy Premier, the Hon. Jacinta Allan MP; and the Minister for Creative Industries, Steve Dimopoulos MP. I extend thanks to the previous Secretary of Department of Jobs, Precincts and Regions, Simon Phemister; the Secretary of Department of Jobs, Skills, Industry and Regions, Tim Ada; and Chief Executive, Creative Victoria, Claire Febey.

I would like to thank my fellow Trustees, Krystyna Campbell-Pretty AM, Lisa Gay, Sarah Lowe, Rachael Neumann and Andrew Penn AO. I especially wish to thank Leigh Clifford AC, who ended his term on the Council of Trustees in March 2023, for his committed service and generosity to the NGV over many years.

I acknowledge the vital contributions of the NGV’s various council committees. I would particularly like to thank the external members whose expertise was greatly appreciated throughout the year: Caroline Coops, Carmen Lam (from April 2023) and Bronwyn Ross on the Audit, Risk and Compliance Committee; Chris Pidcock and Andrew Sisson AO on the Investment Committee; and Eric Nash on the Victorian Foundation for Living Australian Artists (VFLAA) Committee. I would also like to thank Simone Nolan, who departed the VFLAA Committee in February 2023.

With appreciation, I recognise the NGV Foundation Board’s Chair, Leigh Clifford AC, and Board Members who served this year: Emeritus Board Member the late Sir Andrew Grimwade CBE, President Hugh M. Morgan AC, Neville Bertalli, Norman Bloom, Geraldine Buxton, Krystyna Campbell-Pretty AM, Philip Cornish AM, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan AM, Barry Janes, Craig Kimberley OAM, Michael Tong, Michael Ullmer AO and Neil Young KC. I also warmly thank Paul Bonnici who concluded his term with the NGV Foundation Board in December 2022.

On behalf of the Council of Trustees, I congratulate the Director, Tony Ellwood AM, the executive team, and all NGV staff for their incredible efforts in delivering another successful year at the NGV.

Janet Whiting AM
President, Council of Trustees

(opposite)
Janet Whiting AM, President, NGV Council of Trustees, at the 2023 Melbourne Winter Masterpieces® exhibition *Pierre Bonnard: Designed by India Mahdavi*, NGV International. Photo: Carmen Zammit

DIRECTOR’S REVIEW



I am delighted to introduce the NGV’s Annual Report for the 2022/23 financial year. As we reflect upon the year, I am immensely proud of the tremendous efforts of everyone involved in delivering an outstanding array of exhibitions, programs, scholarly research and acquisitions.

The NGV Collection has continued to grow and expand during the year. With gratitude, I would like to acknowledge the enormous efforts and dedication of our philanthropic community with their support in cultivating a Collection of such breadth and depth. A complete list of our wonderful supporters from this year can found on pages 126–132.

October saw the conclusion of the 2022 Melbourne Winter Masterpieces® exhibition, *The Picasso Century*, developed exclusively for the NGV by the Centre Pompidou and the Musée national Picasso-Paris. We were absolutely thrilled with the response to this bold and ambitious exhibition of over eighty works by Picasso alongside over 100 works by more than fifty of his contemporaries.

The summer months saw an extensive range of exhibitions opening at both NGV International and The Ian Potter Centre: NGV Australia. Exhibition highlights at The Ian Potter Centre: NGV Australia included *Fred Williams: The London Drawings*, the first exhibition dedicated to Williams’s London period during the years 1952 to 1956. *Indigenous Art from the NGV Collection*, *Rigg Design Prize 2022*, *The Fox: NGV Contemporary Design Competition Exhibition* and the *2022 Mecca Holiday Collaboration: Nadia Hernández* were also exhibited at NGV Australia across the summer period.

At NGV International, summer exhibition programming included *Freedom of Movement: Contemporary Art and Design from the NGV Collection*, which presented NGV works of furniture, lighting, painting, film, sculpture and installation to tell complex stories about art and design making. Our younger audiences had the opportunity to enjoy *Julian Opie: Studio for Kids*, an interactive exhibition that focused on drawing, observation and portraiture.

In early December 2022, the NGV opened our summer blockbuster exhibition, *Alexander McQueen: Mind, Mythos, Muse*. Showcasing more than 120 garments and accessories, fifty-two of which were acquired with the exceptional support of Krystyna Campbell-Pretty AM, the exhibition celebrated the work of one of the most groundbreaking and original fashion designers in recent history. For this exhibition, the NGV was incredibly fortunate to draw upon our own NGV Collection and the collection of collaborating institution, the Los Angeles County Museum of Art. NGV Friday Nights also accompanied the exhibition, with some fantastic musical talent taking centre stage to complement McQueen’s extraordinary works. A catalogue of more than 400 pages was also published alongside the exhibition.

Alexander McQueen: Mind, Mythos, Muse coincided with the fourth annual NGV Gala, which we were overjoyed to reinstate following a hiatus due to the COVID-19 pandemic. This glorious evening of fashion and spectacle was headlined by Indigenous Australian rapper, Baker Boy, with a special appearance from Australian singer G Flip. We were also delighted to have Canadian supermodel and Alexander McQueen muse Shalom Harlow in attendance on the night.

Adam Newman and Kelvin Tsang were announced as the winners of the 2022 NGV Architecture Commission, with their architectural installation *Temple of Boom*, which opened in December in the NGV International Grollo Equiset Garden. The commission was an evocative reimagining of the Parthenon on the Acropolis in Athens. It evolved and changed during its display, as it was painted by a team of Melbourne artists who drew inspiration from the vibrant colours and rich artistic embellishments that defined the original building.

Programming for children and young people at the NGV once again heavily featured this year. The NGV Kids Summer Festival returned in 2023 with nine days of free activities for children and families. Additionally, NGV Kids on Tour resumed in partnership with a record of more than 130 venues, offering children and families across regional and metropolitan Victoria the opportunity to engage with art and creativity with free school holiday activities and workshops. Numerous offerings for teens continued this year, including the sold-out NGV Teens: Art Party in which teens took over the NGV in an evening of art, fashion, music and workshops in celebration of *Alexander McQueen: Mind, Mythos, Muse*. *Top Arts 2023* also opened at The Ian Potter Centre: NGV Australia, exhibiting fantastic and engaging artworks completed by students during their studies for the Victorian Certificate of Education. Exhibition offerings for young visitors also continued throughout the year, with the June opening of *Up, Down and All Around: Daniel Emma for Kids*, in which young visitors were invited to look again at everyday objects and express their creativity through design challenges and hands-on activities.

Community and international engagement were again a crucial aspect of our programming this year. The NGV hosted our annual Lunar New Year event with a focus on engaging local communities in a day of celebration. This free program attracted more than 16,000 visitors. The NGV also hosted its second Indian Utsav Community Day at NGV International. This free event welcomed the local Indian community to enjoy a day of art, dance, food and music at the Gallery.

The opening of *Melbourne Now* took place in March at The Ian Potter Centre: NGV Australia. Ten years after the inaugural 2013 *Melbourne Now* exhibition, the 2023 exhibition highlighted the latest local art, architecture, design and cultural practice shaping Melbourne. It included more than 200 contemporary projects and events across all three levels of NGV Australia, including fashion and jewellery, painting, sculpture, architecture, ceramics, video, performance, printmaking and publishing. A cornerstone of the first *Melbourne Now*, Community Hall, returned as a space to gather, connect and celebrate Melbourne’s diverse and creative communities, as well as popular NGV Kids interactive projects. A comprehensive publication was also released, detailing every practice in the exhibition.

Progress was made in the realisation of The Fox: NGV Contemporary, as work officially began on the Melbourne Arts Precinct Transformation. Fundraising for the new Gallery was also a major focus of our activity this year. I would like to warmly thank the individuals and families who have made philanthropic commitments to The Fox: NGV Contemporary this year. They join the extraordinary commitment of \$100 million made in early 2022 by Lindsay Fox AC, Paula Fox AO and their family.

In partnership with the Victorian Government, the annual Melbourne Design Week returned in May, in which an eleven-day program of talks, tours, exhibitions, launches, installations and workshops took place across Australia’s design capital. A key event was the Melbourne Art Book Fair, where more than eighty publishers presented books, magazines, zines, art prints and more. Melbourne Design Fair also returned in collaboration with Melbourne Art Foundation, for its second year. Supported through the Melbourne City Revitalisation Fund, a Victorian Government and City of Melbourne partnership, the Fair showcased exciting collectable design and included more than fifty presentations staged by an outstanding array of commercial galleries, design agencies, craft and design organisations, and independent design studios.

Pierre Bonnard: Designed by India Mahdavi was the 2023 Melbourne Winter Masterpieces® exhibition. Opening in June, the exhibition presented the iridescent paintings of Bonnard within immersive scenography by Paris-based designer India Mahdavi. Developed in partnership with Musée d’Orsay, Paris, it featured more than 100 works by the celebrated French artist, spanning the late nineteenth century and the first half of the twentieth century.

(opposite)
Tony Ellwood AM, Director, NGV, with Hans
Arp’s works *Growth*, 1938, cast 1960 (left);
and *Crown of buds II (Couronne de*

Bourgeois II), 1936, cast late 1950s–1960s
(right). © Jean Arp/VG Bild-Kunst, Bonn.
Licensed by Copyright Agency, Australia.
Photo: Tim Caraffa

Also opened in June at NGV International was *Rembrandt: True to Life*. The exhibition followed the work of the seventeenth-century Dutch master from his early years in Leiden in the 1620s through to his final years in Amsterdam in the 1660s. It presented more than 100 etchings, alongside paintings and drawings from the NGV Collection, and important loans from the Rijksmuseum, Amsterdam; National Gallery of Art, Washington DC; the Louvre Museum, Paris, Kunsthistorisches Museum, Vienna; and Teylers Museum, Haarlem.

In support of the Gallery's exhibitions and Collection, the NGV continued to deliver innovative and high-quality scholarly research throughout the financial year. This included seven major print titles and nineteen digital outcomes, such as online essays, from our outstanding publishing program. Many NGV publications earnt major publishing and design awards this year, with full details listed on page 29 of this report.

The NGV Collections Strategy 2020–23 informed the progress and advancement of the Collection. A full list of acquisitions is available to view on pages 40–67 of this report. We are thrilled that we have been able to continue to develop and expand our collections of art and design with the enthusiastic support of our generous donors and philanthropic community. I thank the NGV Foundation Board, including Chair Leigh Clifford AC, and I extend my gratitude to each donor who has contributed to the Gallery this year. It is because of your support that we can consistently deliver exhibitions and programs of such an impeccable standard.

I recognise and sincerely thank our corporate Partners and supporters. We are truly grateful for their enduring dedication and support. I would especially like to acknowledge Principal Partners Mercedes-Benz, MECCA, Telstra, Macquarie Group, Country Road, Deakin University and American Express, as well as Premium Partners HSBC Australia and Tiffany & Co.

I thank the NGV's Trustees, including President Janet Whiting AM, for sharing their valuable guidance, knowledge and leadership with us this year. I would particularly like to recognise Leigh Clifford AC, who concluded his term on the Council of Trustees in March 2023, for his tireless contributions to the Gallery across numerous years of outstanding service.

(opposite)
An installation view of Rembrandt's *Self-portrait*, 1659, as part of the exhibition *Rembrandt: True to Life*, NGV International. Pictured: Rembrandt Harmensz van Rijn, *Self-portrait*, 1659, oil on canvas, National Gallery of Art, Washington, DC. Photo: Tom Ross

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

I am grateful to the Victorian Government for its enduring support of the NGV. Our success would not be possible without the government's advocacy and guidance. I would like to thank the Premier, the Hon. Daniel Andrews MP; the Deputy Premier, the Hon. Jacinta Allan MP; and the Minister for Creative Industries, Steve Dimopoulos MP. I extend my appreciation to the previous Secretary of the Department of Jobs, Precincts and Regions, Simon Phemister; the Secretary of Department of Jobs, Skills, Industry and Regions, Tim Ada; and Chief Executive, Creative Victoria, Claire Febey.

Lastly, I would like to sincerely thank all NGV staff. Their creativity, commitment and teamwork has enabled another year of fantastic success.

Tony Ellwood AM
Director



STRATEGIC FRAMEWORK

OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the state's works of art and bring art to the people of Victoria. Building on over 160 years of history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

OUR VISION

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

GOALS AND STRATEGIES

Bringing art and design to life

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

Connecting audiences

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

REPORT AGAINST OUTPUT TARGETS

2022/23 STATE BUDGET PAPER NO. 3 OUTPUTS

	2021/22 ACTUAL	2022/23 TARGET	2022/23 ACTUAL
QUANTITY			
Access – attendance	1,079,226	2,235,000	2,461,376
Access – website visitation	4,200,851	2,500,000	5,148,625
Members and friends	23,472	16,000	23,816
Volunteer hours	5,903	2,000	6,205
Students attending education programs	62,677	40,000	89,628
QUALITY			
Collection storage meeting industry standard	74%	77%	77%
Visitors satisfied with visit	96%	95%	97%
All facility safety audits conducted	Yes	Yes	Yes

2022/23 PERFORMANCE REPORT

BRINGING ART AND DESIGN TO LIFE

ACQUISITION HIGHLIGHTS

In 2022/23, the NGV Collection continued to grow, guided by the Collections Strategy 2020–23. A full list of acquisitions in 2022/23 can be found on page 40. The NGV Collections Strategy provides strategic directions for building the NGV's permanent collection.

Important acquisitions of painting and sculpture from the late nineteenth and early twentieth century were made possible with the generous support of the NGV community. Auguste Rodin's *Walking man (L'homme qui marche. Moyen modele)*, conceived 1899–1900, cast 1964, was gifted by Sandra Bardas OAM and David Bardas AO and is the first of Rodin's important *non finito* works to enter the Collection. Major paintings – including Suzanne Valadon's *Nude with drapery*, 1921, donated by Krystyna Campbell-Pretty AM and Family, and Giorgio de Chirico's *Piazza d'Italia*, 1953, supported by John and Cecily Adams, and Dr Peter Chu and Robert Morrow – build on the Gallery's holdings of early and mid twentieth-century art. This collecting area was further bolstered with the acquisition of *Tuscan landscape*, c. 1930, by Australian artist Eveline Syme, purchased with the support of the June Sherwood Bequest and Krystyna Campbell-Pretty AM and Family. The transformative donation by Lyn Williams of more than 450 works by Fred Williams establishes the NGV as the definitive repository of Fred Williams's print and drawings practice.

The acquisition of international contemporary art was an ongoing strategic priority during this period, with works being acquired for presentation in the *NGV Triennial 2023*. Paintings by American artists Sayre Gomez and Lucy Bull, Czech artist Vojtěch Kovařík and English painter Flora Yukhnovich entered the Collection with the support of July Cao. Andrew Xue supported the acquisition of Chase Hall's diptych *God is you*, 2022, and three photographs by Indian practitioner Gauri Gill entered the Collection via the Bowness Family Fund for Photography. Also acquired in advance of the *NGV Triennial* were works by ceramist Song Wei; Malagasy artist Joël Andrianomearisoa, supported by donors of the 2023 Curatorial Tour; Chinese artist Tao Hui; and German filmmaker and photographer Hito Steyerl. A large-scale installation by Mexican architect Tatiana Bilbao was acquired as the inaugural MECCA x NGV Women in Design Commission. The Gallery's holdings related to the important Young British Artists movement was strengthened with the donation of works by Mat Collishaw supported by Bambi Blumberg; Jake and Dinos Chapman, donated by Rob Gould; and Mark Leckey, gifted by Danny Goldberg.

Contemporary Australian art was generously supported by the Victorian Foundation for Living Australian Artists, and the work of a diverse range of artists was acquired for display in *Melbourne Now*. Key acquisitions included work by Megan Evans, Scotty So, Katheryn Leopoldseder, Christopher Day, Peta Clancy, Janina Green, Atong Atem, Martin Bell, Lee Darroch, Esther Stewart, Martin Bell, Kait James and Pitcha Makin Fellas. The large-scale sculpture *Mountain climber*, 2022, by Troy Emery was acquired through the 2022 NGV Summer Appeal.

The Gallery's collection of contemporary First Nations art and design was enriched with the major painting *Ngangkari Ngura (Healing Country)*, 2022, by Betty Muffler, which was supported by Barbara Hay and Hay Family, The JTM Foundation, D'Lan Davidson and Rachel Jacobs, Mr Chris Thomas AM and Mrs Cheryl Thomas, Rosemary and Nora Merralls, Linda Herd and the Canny Quine Foundation, and Margaret Lodge and Terry Murphy. The acquisition of Wanapati Yunupingu's *Gurtha (Road closed for ceremony)*, 2021, was supported by Christopher Thomas AM and Cheryl Thomas. Mavis Ngallametta's large-scale painting *Ikalath #10*, 2012, was donated by Martin Browne. Julie Shaw's *Maayama-li*, 2022, entered the Collection as the 2021–22 Indigenous Fashion Commission, supported by Krystyna Campbell-Pretty AM and Family. *Ten fish traps*, 2021–2022 by Burarra-Martay, Yolngu women strengthened the Gallery's growing First Nations fibre collection, and was supported by Sarah and Brad Lowe, Violet Sheno, Linda Herd, Beatrice Moignard, Wendy and Paul Bonnici, Kade McDonald, Craig Semple and Nicholas W. Smith.

The Gallery's collection of early twentieth-century photography by women practitioners was significantly enhanced this year with works by Helen Levitt, Ilse Bing, Madame d'Ora and Germaine Krull, supported by the Bowness Family Fund for Photography. Krystyna Campbell-Pretty AM and Family supported the acquisitions of photographs by Louise Dahl-Wolfe, Barbara Morgan, Ruth Orkin, Florence Henri, Imogen Cunningham, Lotte Jacobi and Dora Kallmus. Prints by Pablo Picasso, Henri de Toulouse-Lautrec and Joan Miró were gifted from the Estate of Brian Myddleton Davis AM, building on the Gallery's holdings of modernist works on paper.

The Gallery's holdings of historical art and design by women continued to grow with the landmark acquisition of Berthe Morisot's *Embroidery (La Broderie)*, 1889, supported by 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 and donors to the 2021 NGV Foundation Annual Dinner and the 2021 NGV Annual Appeal. French painter Marie Victoire Lemoine's *A young woman leaning on the edge of a window (Une jeune femme appuyée sur une croisée)*, 1799, and Louise Abbéma's *Portrait of Renée Delmas de Pont-Jest*, 1875, entered the Collection as gifts from Krystyna Campbell-Pretty AM and Family. *Window from the Unitarian Church of All Souls, Evanston, Illinois*, c. 1902, designed by American architect

(opposite)
An installation view of Jenna Lee and Kojima
Shōten's *Balarr (To become light)*, 2022,
presented as part of *Melbourne Now*.
Photo: Sean Fennessy

THE NGV WELCOMED MORE THAN 2.4 MILLION VISITORS THIS YEAR

Marion Mahony was a significant addition to the Gallery’s holdings of twentieth-century design and was also gifted by Krystyna Campbell-Pretty AM and Family.

A major series of woodblock prints by Utagawa Hiroshige, *The Fifty-three stations of Tokaido*, c. 1833–34, and two late Edo prints by Utagawa Hiroshige and his student Hiroshige II were generously supported by the late Baillieu Myer AC and Sarah Myer.

The Gallery’s collection of major twentieth- and twenty-first-century fashion continued to grow, enriched with works exhibited in *Alexander McQueen: Mind, Mythos, Muse* in 2022. Twenty works by Alexander McQueen joined the Collection in 2022/23, supported by Krystyna Campbell-Pretty AM and Family.

EXHIBITIONS AND DISPLAYS

In 2022/23, the NGV presented an extensive and exciting program of exhibitions, displays and public programs that engaged with a diverse audience across a range of media. A total of thirty-three exhibitions were presented at NGV International and The Ian Potter Centre: NGV Australia, as well as major programs Melbourne Art Book Fair, Melbourne Design Week, and Melbourne Design Fair (held at the Melbourne Convention and Exhibition Centre). In addition, five exhibitions toured internationally and regionally. Touring highlights included *Maree Clarke: Ancestral Memories*, which was presented at the Australian Embassy in Paris and the regional touring exhibition *Australiana: Designing a Nation*, which opened at the Bendigo Art Gallery. A selection of the exhibition highlights from the year are as follows.

ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE

Drawn from the collections of the National Gallery of Victoria and the Los Angeles County Museum of Art, *Alexander McQueen: Mind, Mythos, Muse* was a bold and reflective examination on the creative process of British fashion designer Lee Alexander McQueen. This major summer fashion exhibition expanded upon the NGV’s McQueen holdings and featured more than 120 garments and accessories alongside runway footage and intimate backstage photography taken by Robert Fairer. The interdisciplinary impulse that defined McQueen’s designs was captured by the thoughtful display of more than eighty artworks alongside McQueen’s designs spanning painting, sculpture, textiles, prints, photography and decorative arts. Alongside an ambitious scenography and soundscape, this exhibition featured collections – such as *The Widows of Culloden* and *Deliverance* – to emphasise McQueen’s dressmaking and garment-construction skills to explore classism, sexuality, historicism and heritage. Additionally, renowned Los Angeles-based clothing and jewellery designer Michael Schmidt was commissioned to create a series of bespoke sculptural headpieces to accompany the fashion works. *Alexander McQueen: Mind, Mythos, Muse* offered audiences insight into McQueen’s far-reaching sources of inspiration and highlighted his capacity for storytelling.

FREEDOM OF MOVEMENT: CONTEMPORARY ART AND DESIGN FROM THE NGV COLLECTION

Freedom of Movement: Contemporary Art and Design from the NGV Collection explored NGV Collection works bound by their capacity to reveal the centrality of movement. Bringing together more than sixty works from the NGV Collection, this exhibition considered the gestural, technological and geographical qualities of movement in a range of mediums, such as furniture, painting, film, sculpture and installation. Separated into ‘movements’, the exhibition opened with a selection of Japanese design studio nendo’s iconic *50 manga chairs*, 2015, situated in a grid. Moving onto the immersive and interactive before closing with the sculptural, *Freedom of Movement* featured the work of Shilpa Gupta, Alicja Kwade, Rafael Lozano-Hemmer, KAWS, Patricia Piccinini, Nick Cave and Fred Wilson. The artists and designers presented in this exhibition considered complex stories about art and design-making, as well as highlighting the NGV’s ongoing commitment to collecting new, groundbreaking contemporary art and design. The exhibition also saw the reprisal of the popular 2018 children’s commission *Julian Opie for Kids*.

CHINA – THE PAST IS PRESENT

China – The Past is Present juxtaposed the NGV’s historical and contemporary collections of Chinese art and design with an emphasis on the legacy of cultural and artistic traditions and their ongoing resonance in contemporary China. Drawn primarily from the NGV Collection and highlighting recent acquisitions, the exhibition offered a new interpretation of the NGV’s expansive collection of Chinese art and design. The exhibition presented recently acquired work by Xiao Lu, widely considered to be China’s first feminist performance artist, as well as work by members of the first wave of contemporary artists in China who were granted asylum in Australia after the 1989 Tiananmen Square protests. Featuring a variety of art forms – including painting, calligraphy, ceramics, lacquerware, textiles, furniture and video – the exhibition spanned five millennia of artistic practice and presented cross-temporal connections between subject matter and form.

RICHARD MOSSE: BROKEN SPECTRE

Co-commissioned by the National Gallery of Victoria, Richard Mosse’s moving image work *Broken Spectre*, was a powerful response to the devastating and ongoing impact of deforestation in the Amazon Rainforest. *Broken Spectre* was presented across an immersive twenty-metre widescreen panorama and utilised visually arresting strategies to depict the unfolding crisis; the work shifted in scale and focus to convey the urgent environmental fault lines more powerfully. This work was filmed over three years in remote parts of the Amazon Rainforest, with the use of satellite cameras exposing the destruction’s scale and organisation. The world premiere of *Broken Spectre* transported NGV audiences to the burning tracts of the tropical rainforest and revealed the environmental, anthropocentric and non-human violence that the Amazon suffers.

THE GLOBAL LIFE OF DESIGN

The movement of people and resources throughout history has precipitated the exchange and development of ideas, technology and knowledge. This NGV Collection-based exhibition considered the global exchange of commodities that has inevitably influenced design traditions and the rise of both a luxury market and consumer culture. Highlights of the exhibition included the etching of *Bay with two large Dutch sailing vessels*, 1956, by Dutch artist Renier Nooms who used his intimate knowledge of sailing to accurately document the inner workings of maritime commerce. The introduction of tea into Europe and the resulting impact on design and manufacturing industries was highlighted with an exquisite *Teabowl and saucer*, c. 1720–25, manufactured in Böttger porcelain, the earliest hard-paste porcelain formula employed at the Meissen Porcelain Factory in Germany. Spanning the Middle Ages through to the present day, *The Global Life of Design* showcased NGV Collection works in a broad thematic approach to the influence of global trade on design process and practice. The works on display were created from – or in response to – materials that became available through global trade. By displaying in juxtaposition important historical designs and contemporary works, *The Global Life of Design* examined the complex legacy of trade and its entanglement with colonialism.

MECCA X NGV WOMEN DESIGN COMMISSION: TATIANA BILBAO

For the inaugural MECCA x NGV Women in Design Commission, Mexican architect Tatiana Bilbao created a large-scale installation that explored domestic labour in contemporary society. This five-year exhibition series is supported by MECCA and significantly strengthened the NGV’s collection of contemporary design works by women. Bilbao’s installation *La ropa sucia se lava en casa (Dirty clothes are washed at home)*, 2022, incorporated a large communal washbasin and a collaborative textile made during public workshops held in Mexico City, Berlin and Melbourne. Beginning with the concept of protection, and the warmth and shelter that clothing offers, *La ropa sucia se lava en casa* considered architecture as a primary form of care. This installation drew attention to the way space is shaped by dominant ideologies and promoted conversations about unpaid labour, gender politics, sustainability and care.

RIGG DESIGN PRIZE 2022

The *Rigg Design Prize* is the highest accolade for contemporary design in Australia and is awarded to an Australian design practice displaying outstanding creative achievements in contemporary design. The ninth edition of this exhibition series, *Rigg Design Prize 2022*, asked eight leading Australian-based advertising and creative communications agencies to explore the theme of ‘creative potential’. From the built environment to the digital devices we carry, advertising permeates every facet of our lives. *Rigg Design Prize 2022* brought together some of the most creative minds in graphics, typography, communications design, film and psychology. The agencies developed and displayed a range of campaign assets – including billboards, street posters and moving images – to celebrate how creativity can shape who we are and the world we live in. The prestigious *Rigg Design Prize* was awarded to Leo Burnett Australia, for their campaign ‘Can creativity make you bleed?’.

FRED WILLIAMS: THE LONDON DRAWINGS

Fred Williams is celebrated as one of Australia’s most significant landscape painters, with his abstracted and energetic renderings of landscape an important influence on how Australians view their country. However, *Fred Williams: The London Drawings* explored Williams’s lesser-known early commitment to drawing and painting the human figure. The first exhibition dedicated to Williams’s London period of 1952 to 1956, the display presented a selection of the drawings, sketches and studies that Williams brought back with him to Melbourne after his time in London. These works, often unfinished or reworked, speak to his accomplishment as a draughtsman and represent the full range of his drawing oeuvre. This exhibition was made possible by the contribution of Lyn Williams AM and Family, and showcased works that were never intended for exhibit but clearly foreshadow the artist that Williams would become.

Melbourne Now

Ten years on from the first groundbreaking exhibition, the second edition of *Melbourne Now* was presented at The Ian Potter Centre: NGV Australia and was a celebration of new and ambitious local art and design. In totality, *Melbourne Now* highlighted the extraordinary work of more than 200 Victorian-based artists, designers, studios and firms whose practices are shaping the cultural landscape of Melbourne and Victoria. While there was a focus on new works and commissions by emerging, mid-career and senior practitioners, this exhibition also saw the return of Community Hall as a space to gather and connect, and the popular Design Wall. Traversing all three levels of NGV Australia, this large-scale exhibition featured more than sixty world-premiere works commissioned especially by the NGV, as well as contemporary interventions across the Australian art and First Nations permanent collection displays. From fashion and jewellery, painting, sculpture, architecture and ceramics, to virtual reality, performance, printmaking and publishing, *Melbourne Now 2023* was a bold celebration of both creativity and locality.

MELBOURNE WINTER MASTERPIECES 2023® PIERRE BONNARD: DESIGNED BY INDIA MAHDAVI

Pierre Bonnard is one of the most beloved painters of the twentieth century and is celebrated for his use of colour to convey an exquisite sense of emotion. This iteration of the Melbourne Winter Masterpieces® series presented the paintings of Bonnard beside the immersive scenography of Paris-based designer India Mahdavi. Featuring more than 100 works by Bonnard, this exhibition was developed in partnership with Musée d’Orsay, Paris, and was largely drawn from the museum’s impressive holdings of works alongside significant loans from other international collections. The award-winning architect and designer India Mahdavi was commissioned to create the scenography for this kaleidoscopic exhibition, with wall and floor applications and furniture adding a three-dimensional experience to the sumptuous domestic interior worlds synonymous with Bonnard’s paintings.

REMBRANDT: TRUE TO LIFE

The most comprehensive exhibition of Rembrandt’s work to be held in Australia in twenty-five years, *Rembrandt: True to Life* followed the work of the seventeenth-century Dutch master from his early years in Leiden in the 1620s through to his final years in Amsterdam in the 1660s. More than 100 etchings were presented alongside paintings and drawings from the NGV Collection, in addition to important loans from several international museums, including the Rijksmuseum, the Louvre Museum and the National Gallery of Art, Washington DC. With a thematic approach, *Rembrandt: True to Life* provided insight into the scope of Rembrandt’s creative innovation and explored key themes, such as portraiture, religious motifs, landscapes, nudes and genre scenes. The NGV holds the most important Rembrandt collection in the Southern Hemisphere, and this exhibition was a unique opportunity for audiences to understand the innovative ways in which Rembrandt approached subject matter, and the development of psychological complexity throughout his oeuvre.

UP, DOWN AND ALL AROUND: DANIEL EMMA FOR KIDS

Up, Down and All Around: Daniel Emma for Kids was an invitation for budding young designers to learn about the role of design in the world they live in. Developed exclusively for the NGV by design duo Daniel Emma, this exhibition sought to inspire young imaginations and engage children’s problem-solving skills. Incorporating a number of interactive activities and creative challenges, children were encouraged to take materials into their hands and to work together with materials, such as upholstered geometric forms and multimedia. With a sushi train inspired installation, transporting a rotation of objects for children to choose from and then re-design, this exhibition encouraged young audiences to see the centrality of design in our world.

THE FOX: NGV CONTEMPORARY DESIGN COMPETITION EXHIBITION

The Fox: NGV Contemporary Design Competition Exhibition celebrated the visionary and dynamic work and creativity of eight multidisciplinary Australian design teams, who took part in the design competition that ultimately led to the selection of the winning NGV Contemporary design by Angelo Candalepas and Associates. In 2021, the design competition was announced by the Victorian Government. In an unprecedented move for a competition of this scale and civic profile, the competition was open exclusively to Australian architecture teams, which was an important acknowledgement of the depth of Australian architectural talent. *The Fox: NGV Contemporary Design Competition Exhibition* revealed the quality and breadth of ideas submitted by each team through the featured architectural drawings, renders, material prototypes, video presentations and more. This exhibition, displayed at The Ian Potter Centre: NGV Australia, focused on the material developed and submitted by each team for the competition.

RESEARCH AND CONSERVATION

The NGV Conservation department prepares and cares for Collection and loan works for display and exhibition, and strategically evaluates display and storage environments. In tandem with this, the department undertakes scientific and art historical research to offer unique insights into the understanding of works of art and the conservation practice, as well as publicly disseminating this information through NGV-led and industry forums.

During 2022/23, the department completed condition assessments for all borrowed works, outgoing NGV Collection loans and new acquisition submissions. Significant contributions were made to temporary and travelling exhibitions and regular permanent collection changeovers, including the production of mounts, frames and bespoke object display mechanisms, and treatment of works for display. Major conservation treatments were completed for works including James Tissot’s *An interesting story*, c. 1872; Henry Moore’s *Draped seated woman*, c. 1872; Charles and Ray Eames’s *Storage unit, model ESU-400*, 1952–55; Frank Lloyd Wright’s *Window, from the Avery Coonley Playhouse, Riverside, Illinois*, 1912; Marion Mahony’s *Window from the Unitarian Church of All Souls, Evanston, Illinois*, 1902; Rafael Lozano-Hemmer’s *Please empty your pockets*, 2010; and Alexander McQueen’s *Look 20*, 2008–09, from the designer’s 2008 collection *The Girl Who Lived in the Tree*.

In preparation for the exhibition *Rembrandt: True to Life*, the Paper and Photographs conservation staff documented and studied the watermarks in the NGV’s collection of 140 Rembrandt prints – a growing collection of the artist’s intaglio works first purchased in 1891. An array of imaging techniques was used to gain a deeper understanding of the artist’s printmaking materials and processes. This research contributes to the international *Bernstein Consortium: The Memory of Paper* watermark database, which is available to the public for the first time as an online database on the NGV’s website. Additionally, the Paintings conservation team completed the treatment of *Portrait of Rembrandt* by the Studio of Rembrandt. This oil painting was acquired by the NGV in 1932; its attribution was doubted by scholars until NGV research conducted during the 1990s found two key pieces of evidence that tied the painting to Rembrandt’s studio.

The Frames and Furniture department completed treatment of the frames for Giorgio de Chirico’s *Piazza d’Italia*, 1953, and Édouard Vuillard’s *La conversation, chez les Natanson à Valvins*, 1896, which included repairs to the frames as well as precautionary low-oxygen pest treatment for the de Chirico. Through the NGV Centre for Frames Research, reproduction frames were completed for Louis Buvelot’s *At Point Nepean*, 1875; Marie-Victoire Lemoine’s *Portrait of Madame Leclerc*, c. 1798–99, based on a Directoire-style frame from the late eighteenth century; and Annie L. Swynnerton’s *The lady in white*, 1878, based on a Watts-style frame from c. 1887.

During this period, the Conservation department also carried out an audit of the NGV’s time-based media collection and initiated the Digitisation Project in partnership with the Registration department. The aim of this project is to migrate all works on magnetic tape to current digital formats before the year 2025, of which over one-third is already complete. This project, made possible with the generous funding from Supporters of Conservation, will ensure this collection of early video works spanning the early 1970s to the early 2000s is kept for perpetuity and remains accessible to the public. Notable titles include Hermine Freed’s early feminist video *Art herstory*, 1974, Ken Unsworth’s live performance documentations *Five secular settings for sculpture as ritual and burial piece*, 1975 and Marr Grounds’s (son of architect Sir Roy Grounds) *Sculpture at the Top Ends*, 1977–78.

Through generous funding from the Bank of America Art Conservation Project, the Conservation department appointed a Conservator of Indigenous Art who undertook conservation treatment of important Western Desert artworks in the NGV Collection that were produced in the 1970s and 1980s by the Papunya and Lajamanu communities. The project utilised a holistic preservation strategy that draws upon the values and guidance of the Lajamanu and Papunya peoples, in addition to the physical needs of the works so that they can be stored and displayed safely. Further, through the support of the Gidleigh Foundation, the department appointed an Objects Fellow specialising in decorative arts conservation – the only fellowship of its kind in Australia – to focus on the treatment of decorative artworks in the NGV Collection and also to address the skills shortage that exists in decorative arts care across the regional gallery network, through the delivery of outreach programs by the NGV.

In addition, the ongoing research partnership with the Getty Conservation Institute continued and has entered its next phase with the implementation of adaptive climate control methods to balance risk and sustainability aims. As such, Bizot Green Protocols settings are currently being rolled out across all permanent collection areas of NGV International and at galleries that have loaned NGV works, where possible.

Conservation staff also undertook professional development, with members from the department attending the ‘Building Aboriginal cultural competency’ workshop at the Koorie Heritage Trust to build on cultural literacy knowledge and develop an awareness of Aboriginal culture and identity. In addition, a member of the Paintings department attended the Ancient Panel Paintings: Examination,

Analysis and Research Project Concluding Conference in Amsterdam, which was organised by the J. Paul Getty Museum. This conference examined the findings from the nine-year international collaborative project into Egyptian mummy portraits, including seven works in the NGV Collection.

During the period, the Conservation department also engaged with the tertiary sector by hosting interns from The University of Melbourne’s Master of Cultural Materials Conservation course, and delivered lectures to students from The University of Melbourne and Deakin University. The department continued to support the regional gallery sector and presented webinars focused on collection care and material specialities.

PUBLISHING, ENQUIRY AND INTERPRETATION

Throughout the year, the NGV Collection and exhibition program prompted new writing and research to be released in the form of online essays and print publications, including publications for *Fred Williams: The London Drawings, Observations: Women in Art and Design History and Melbourne Now 2023*. The innovative *Melbourne Now Broadsheet*, a publishing and design contribution to the exhibition featuring Melbourne-based authors, designers and typographers, was both a response to the exhibition and a work within the display, being available for audiences to take away from the exhibition following their visit.

Observations: Women in Art and Design History, published in March, was the culmination of the landmark 2022 online series of the same name, in which world-leading scholars and international experts examined the historical contributions of women to the fields of art and design from 1500 to 1970. In online publishing, a thematic issue of the NGV’s scholarly *Art Journal of the National Gallery of Victoria*, edition 58, was launched digitally, presenting peer-reviewed essays by curators and academics focused on queer scholarship inspired by the NGV Collection.

NGV Magazine profiled in-depth the NGV Collection and exhibitions across six magazine editions, available in print and online. Through the writing of a variety of international and local authors, audiences were invited to delve deeper into works on display and in the Collection, discovering stories, voices and research for a richer understanding of art, design and the NGV.

In addition to online resources, NGV Learning publications featured student trails ‘The National Gallery of Vegetables’, developed in collaboration with Melbourne artist Kenny Pittock, and a sculpture trail focused on works in the NGV Garden at NGV International.

The NGV also facilitated public and adult learning programs through moderated panel discussions for major exhibitions with NGV curators and leading industry experts, commentators and academics. The new NGV Scholars Series delivered three major events with presentations prepared by world-leading experts in art history. These extended the reach of select programs through livestreams, which were broadcast direct from the NGV to international audiences.

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

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

The VFLAA has the following objectives:

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

The VFLAA Committee convened three times during the financial year: in August 2022, December 2022 and April 2023. In 2022/23, the VFLAA acquired a total of fifty-nine works across a range of disciplines.

The NGV thanks the regional representatives on the VFLAA Committee: Eric Nash and Simone Nolan (to February 2023).

The table opposite provides an overview of the performance of the VFLAA in 2022/23.

VFLAA STATISTICS

Financial performance

Indicator	2022/23
Annual growth in capital of the VFLAA Endowed Fund	13.62%
Annual value of acquisitions	\$1,209,661
Market value of fund at year end	\$21,045,339

Artistic performance

Indicator	2021/22	2022/23	2022/23
	RESULT	TARGET	RESULT
Number of VFLAA works acquired	85	–	59
Number of artists whose art was acquired	39	–	38
Number of Victorian artists whose art was acquired	23	–	28
Victorian artists as a percentage of total artists acquired	59%	4%	74%
Number of Indigenous artists whose art was acquired	18	10	13
Percentage of income spent in primary market	100%	80%	100%

VFLAA/state Collection access performance

Indicator	2021/22	2022/23	2022/23
	RESULT	TARGET	RESULT
Number of VFLAA works displayed at NGV	37	20	34
Percentage of VFLAA works displayed on NGV website	100%	90%	100%
Number of regional/outer metropolitan galleries that received VFLAA loans	3	4	11
Number of VFLAA works loaned to regional/outer metropolitan galleries	4	5	14
Total number of VFLAA works loaned	5	–	26

NGV’s management of VFLAA performance

Indicator	2021/22	2022/23
Number of regional representatives on the VFLAA Committee	2	2
Number of VFLAA acquisition meetings	3	3
Publication of VFLAA report in NGV Annual Report	Yes	Yes

CONNECTING AUDIENCES



AUDIENCE ENGAGEMENT HIGHLIGHTS

Providing opportunities for audiences of all ages to find joy, resonance, relevance and connection in art and design, through social, creative and knowledge-building experiences, is a priority for the NGV. From July, programming for the Melbourne Winter Masterpieces® exhibition *The Picasso Century* continued with NGV Friday Nights, Drop-By participatory creative programs, and adult learning with lectures and conversations featuring artists, academics and NGV curators. Also in July, audiences at The Ian Potter Centre: NGV Australia enjoyed a full day of NAIDOC Week celebrations focusing on First Nations art and design in the Collection. For lifelong learners, the third and final instalment of the inaugural online seminar series *Observations: Women in Art and Design History* concluded in July and, the following March, the NGV launched the accompanying publication, which featured edited transcripts from the series.

In August, the final weekend of *QUEER: Stories from the NGV Collection* included free talks and performances, culminating in a closing party on the Saturday night. October saw programs to celebrate the opening of exhibitions, including a conversation with international artist Richard Mosse; a talk and workshop with designer Tatiana Bilbao; and tours of *Fred Williams: The London Drawings*, *Rigg Design Prize*, *China – The Past is Present* and *The Global Life of Design*.

In November, the NGV launched the Scholars Series, a new stream of in-depth presentations by experts in art history. In December,

audiences joined in the opening celebrations for *Alexander McQueen: Mind, Mythos, Muse* with drop-in conversations hosted by fashion journalist Glynis Traill-Nash. NGV Friday Nights returned with late-night access to *Alexander McQueen*, live music, DJs and performances by artist Luke George, commissioned exclusively for the program. The exhibition was also highlighted in the January–February issue of *NGV Magazine*, which sold out in the NGV design store.

In January, Drop-by (as per the Style Guide) Drawing returned to the eighteenth-century galleries and Summer Sundays returned to the NGV Garden, activating the 2022 NGV Architecture Commission *The Temple of Boom*. Bringing ancient Greece to life, programming presented in collaboration with the Hellenic Museum featured talks, conversations and a theatrical performance of the *Trial of Medea*. Over the summer, audiences celebrated the Midsumma Festival with a discussion of queer fashion, as well as *QUEER* Collection tours led by curators and community members, developed as part of the cultural partnership between the NGV and Midsumma.

For the PayPal Melbourne Fashion Festival in March, audiences experienced the immersive aspects of McQueen’s runways with an after-hours screening, and teens took over the gallery for the NGV Teens: Art Party. The Fashion and Textiles collection was celebrated with designer Julie Shaw sharing the story behind the inaugural Indigenous Fashion Commission, and a lecture on the fashion of the Oscars by Dijanna Mulhearn.

March also saw the opening of *Melbourne Now* with artist talks, panels, Drop-By creative activities, music, performance, film and the opening of Community Hall, which was a community space that featured a daily line-up of activities for all ages. Highlights throughout *Melbourne Now* during the financial year included a weekly performance series, developed in collaboration with Multicultural Arts Victoria and Yo CiTY; a collaborative event with Arts Projects Australia; a performance of Mia Salsjö’s *A score for Fed Square*, presented with the Melbourne Symphony Orchestra; an early literacy residency, *Stories Now*, with the City of Melbourne libraries; a performance by students from the Australian National Academy of Music; a wellbeing workshop for artists led by psychologist and educator Chris Cheers; a live broadcast with Montez Press Radio; a workshop of Kate Daw and Stewart Russell’s *Reverse anthem*, 2021; new performance work by artists Alicia Frankovich and Joel Bray; daily films presented by Recess and monthly artist residencies. These artists and others also featured in *NGV Magazine*, with *Melbourne Now* content published in three issues.

Melbourne Design Week returned in May with daily programming in Community Hall, as well as ‘The Future of Food’, a sold-out after-hours dining experience in the Great Hall for the 2023 Telstra Creativity and Innovation Series. In June, programs for *Rembrandt: True to Life*, and the 2023 Melbourne Winter Masterpieces® exhibition *Pierre Bonnard: Designed by India Mahdavi* were held in-person and livestreamed. Highlights included a forum on Rembrandt featuring Dutch art expert Paul Crenshaw, a conversation with Paris-based designer India Mahdavi, and free drop-in conversations in the Great Hall, introducing audiences to the iridescent works of Bonnard and the making of the exhibition.

Presented in collaboration with the NGV’s cultural Partners, a range of unique experiences offered over the year included a chamber concert performance in partnership with the Melbourne Symphony Orchestra, supported by Telstra, and curated in response to *The Picasso Century*; the launch of the *Disruptive Asia* publication with Asia Society Australia; the annual Telstra Creativity and Innovation Series, presented alongside the *Rigg Design Prize*; and concerts with ALWAYS LIVE including performances by First Nations artists curated by Emma Donovan, and an intimate evening with UK-based Sophie Ellis-Bextor, hosted by ABC journalist Virginia Trioli.

In addition to exhibitions and major NGV events, other opportunities to share the NGV Collection with audiences were fostered throughout the financial year. Highlights include a book launch with Murray Walker; a conversation with Nadia Hernández for the 2022 NGV MECCA *Holiday Collaboration*; and a talk focusing on Maria van Oosterwyck’s *Still life with flowers and butterflies*, 1668. Access to works featured in programs were extended with specialist features in *NGV Magazine*, enabling audiences to further enrich their experience and knowledge of the Collection.

‘WE WANTED TO THANK YOU FOR YOUR WONDERFUL NGV KIDS ON TOUR PACKS THIS YEAR IN THE MOORABOOL SHIRE. THEY HAVE BEEN VERY WELL RECEIVED AND ENJOYED BY THE COMMUNITY HERE IN DARLEY.’

— DARLEY NEIGHBOURHOOD HOUSE & LEARNING CENTRE, NGV KIDS ON TOUR PARTNERING VENUE

NGV KIDS AND TEENS

Through an annual program of exhibitions, events and publications, the NGV welcomes families and children. As part of the free summer exhibition, *Freedom of Movement*, children explored the NGV’s expanding contemporary art collection through an integrated offering comprising interpretative art labels, an exhibition activity trail and *Julian Opie: Studio for Kids*, an interactive exhibition for children and families developed in collaboration with the contemporary British artist. Generously supported by exhibition Partners City of Melbourne and Spencer Ko, more than 58,000 children visited NGV International during the exhibition, while 9000 children and families participated in the exhibition activity trail.

Integral to the *Melbourne Now* exhibition, children and families participated in exhibitions, programs and activities designed to inspire creativity, curiosity and wonder. Artist James Lemon invited children to immerse themselves in his interactive, tactile installation, *Swarming*, 2023, while exhibiting artists Gracia and Louise collaborated with the NGV to create *Remaking Home*, a collage activity that introduced visitors to the environmentally important grey-headed flying fox species depicted in their artwork, *The remaking of things*, 2023. The monthly artist-in-residence hosted in Community Hall featured a series of Drop-By activities developed by *Melbourne Now* artists and designers Gracia and Louise, Brud Studia, Rel Pham and Jenna Lee.

Coinciding with the 2023 *Melbourne Winter Masterpieces® 2023* exhibition *Pierre Bonnard: Designed by India Mahdavi*, the NGV collaborated with leading Australian designers Daniel To and Emma Aiston to create *Up, Down and All Around: Daniel Emma for Kids*, an exclusive exhibition focused on developing early design literacy, inspiring young imaginations and engaging children’s problem-solving skills through design challenges and hands-on activities. It was generously supported by Officeworks, City of Melbourne and Spencer Ko.

Held at NGV International and The Ian Potter Centre: NGV

(opposite)
In its second year, the NGV’s Lunar New Year 2023 Celebration attracted more than 16,000 visitors to the Gallery. Photo: Michael Pham

LUNAR NEW YEAR CELEBRATIONS AT NGV INTERNATIONAL ATTRACTED MORE THAN 16,000 VISITORS TO THE GALLERY.

Australia, the January 2023 school holidays saw strong attendance with more than 13,000 children visiting the NGV Kids Summer Festival. Twenty-one percent of surveyed visitors to this tenth iteration of the annual festival were first-time visitors to the NGV.

The NGV presents a lively year-round program for teen audiences that complements the NGV's Learn school programs while serving to foster inclusion, social engagement and creative opportunities for this demographic at the NGV. Celebrating the summer exhibition *Alexander McQueen: Mind, Mythos, Muse*, the NGV Teens: Art Party, held late summer, was a sell-out event with 1000 young people enjoying an evening of art, fashion, talks and live music at NGV International. During winter, Teens After Hours focused on the exhibition *Top Arts 2023* with an evening of talks, artist-led workshops, Teen Council programming and refreshments for up to 300 teenagers. These teen initiatives continue to be informed by the NGV Teen Council, now in its seventh year, and feature after-hours evening events and holiday workshops. These teen programs serve to share creative skills and career pathways, and connect young people with art, artists, ideas and each other. Selected from applicants across Melbourne, this year's NGV Teen Council members comprise a group of twenty secondary school students who meet NGV staff, learn about roles and career paths and collaborate on programs for teens at the Gallery, representing their peers. The program offers a unique work experience opportunity for participants, providing insights and access to the creative industries.

ENGAGEMENT WITH ARTISTS AND DESIGNERS

In 2022/23, the NGV continued to work with living artists and designers on commissioning, displaying and acquiring new artworks. Seventy-two works were commissioned for the exhibition *Melbourne Now*, which represented the work of more than 200 living artists and designers. The Victorian Foundation for Living Australian Artists supported the acquisition of fifty-nine works by thirty-eight living Australian practitioners, including works by emerging, mid-career and senior artists. More than sixty works by contemporary artists and designers were exhibited as part of *Freedom of Movement: Contemporary Art and Design from the NGV Collection*. The NGV also worked closely with living artists and designers on the development of the exhibitions *Richard Mosse: Broken Spectre*; the 2022 NGV Architecture Commission, Adam Newman and Kelvin Tsang's *Temple of Boom*; and the MECCA x NGV Women in Design Commission: Tatiana Bilbao.

The NGV continued its commitment to supporting and connecting audiences with working practitioners, engaging more than 240 local and international artists and designers in 2022/23. Audiences of all ages had the opportunity to connect with contemporary practitioners through virtual and onsite programs for children, teenagers and adults. Highlights included a workshop with Mexican architect and designer Tatiana Bilbao; a fashion design workshop for children with Paul McCann; talks and conversations with artists, including Richard Mosse, Richard Bell, Nadia Hernández, Patricia Piccinini, Shaun Gladwell and Murray Walker, designers Stephen Jones and Julie Shaw, as well as talks to celebrate the opening of *Melbourne Now* featuring more than

thirty-five creative practitioners across two days. As part of the *Melbourne Now* programs, Design Wall Up Close featured a line-up of design studios and practitioners in back-to-back 'in conversations' with Studio Periscope, Fungi Solutions, Edward Linacre Studio, One Planet, Maton Guitars and Robert Gordon Pottery. The exhibition's Design Wall was also the focus of Design Wall Stories, a sold-out Melbourne Design Week Business Forum panel discussion led by freelance broadcaster Ali Moore and design industry panellists Vanessa Katsanevakis of Sussex Taps, Scott Haywood of Tontine and designer Adam Cornish. Also for *Melbourne Now*, the NGV commissioned new works by Melbourne-based performance artists Joel Bray, APHIDS, Alicia Frankovich and Jo Lloyd, as part of the Performance Program presented in Community Hall; and for NGV Friday Nights, the NGV commissioned artist Luke George to create a new work performed in response to *Alexander McQueen: Mind, Mythos, Muse*.

Living artists and designers made valuable contributions to a range of learning activities developed for students and teachers. Creative Catalyst programs for high-ability students featured sessions led by architect Louise O'Brien; artists Junko Azukawa, Kentaro Yoshida and Bern Emmerichs; writers Lili Wilkinson and Tony Thompson; and author-illustrator Graeme Base. In October, student events exploring the seriously funny side of art featured an art-themed performance by Japanese comedian and ventriloquist Showko Showfukutei; and an activity trail for the Gallery, developed in collaboration with artist Kenny Pittock. Artist and academic Linda Knight presented several teacher professional learning programs highlighting her 'inefficient mapping' methodology as a tool for engaging students with diverse learning needs. A new series of 'Creative Practice' learning resources for VCE students was launched, including video interviews with Ashley Gilbertson and *Melbourne Now* artists Gracia and Louise, Troy Emery, Mia Boe, Great Wrap, Globe International and Kelly Koumalatsos. Masterclasses and extended workshops for students and teachers were also led by Scotty So, Gracia and Louise and Jenna Lee.

NGV Voluntary Guides enjoyed presentations by artists Kelly Koumalatsos and Robert Haigh, as part of their regular education program. *NGV Magazine* also elevated the voices and work of contemporary artists and designers throughout the year with artist interviews and profiles of living artists, including Shaun Gladwell, Takahiro Iwasaki, Richard Mosse and Tatiana Bilbao.

NGV LEARN HIGHLIGHTS

The NGV gratefully acknowledges longstanding strategic partnerships with the Victorian Government Department of Education and the Catholic Education Commission of Victoria, which provides vital support for NGV student and teacher programs and activities.

Curriculum-aligned learning programs offered on request throughout the year included Gallery-based, outreach and online programs for students of all levels and multiple areas of the curriculum, including Visual Arts, Design, English, Languages and History. Program formats ranged from interactive Gallery-based discussions and studio-based workshops to online virtual

excursions. The Department of Education's Victorian Challenge and Enrichment Series continued to provide opportunities for high-ability students at government schools to participate in tailored learning programs at the NGV during 2022, including an online 'in conversation' with author and illustrator Graeme Base presented in November. The department's Positive Start initiative – designed to re-engage primary and secondary students and boost their physical and emotional health and wellbeing in the wake of the COVID-19 pandemic – provided supported visits to the NGV for students attending Victorian Government schools and low-fee paying non-government schools during 2022/23.

Dedicated programming for exhibitions included regular work-of-week online programs for *WHO ARE YOU: Australian Portraiture* and *The Picasso Century*. Livestreaming allowed a record number of VCE students to participate in the annual Art Industry Contexts Day for the Melbourne Winter Masterpieces® exhibition *The Picasso Century*, which featured behind-the-scenes insights from NGV's curatorial, conservation, exhibition design and learning teams. Highlight programs for *Alexander McQueen: Mind, Mythos, Muse* included 'A Career in Fashion' 'in conversation' with London-based designer and maker Nafisa Tosh for local fashion design schools; a three-day fashion intensive summer school for secondary students with local designer Chelsea Hickman; and a La Trobe University accredited subject for undergraduate students presented onsite at NGV over six days by La Trobe University and NGV staff. Programs for *Top Arts 2023* supported VCE students and teachers transitioning to new study designs in 2023 and included daily introductory and folio viewings, and a 'Meet the Artists' program.

Melbourne Now provided the platform for new programming initiatives, including 'Draw Now' a regular Drop-By program for schools and other visitors presented in Community Hall; an international student day held on the opening day of the exhibition that recognised the contribution international students make to Melbourne; and a teacher masterclass series that featured sessions presented by artists Gracia and Louise and Jenna Lee.

The Krystyna Campbell-Pretty AM and Family School Support Program again provided fully supported visits to NGV exhibitions – including coverage of transport costs, exhibition tickets and program fees – for students who otherwise would not have the opportunity to visit the Gallery. More than 1000 students and teachers from twenty-seven schools visited *The Picasso Century* and more than 630 teachers and students from twenty-six schools visited *Alexander McQueen: Mind, Mythos, Muse*. The NGV warmly thanks Krystyna Campbell-Pretty AM and Family for their generous support of this program, which is now in its tenth year.

The three-year Your NGV Arts Access Program for Students, Children and Families, supported by the Packer Family Foundation and the Crown Resorts Foundation, concluded at the end of 2022. The program provided students, teachers and families at more than ninety disadvantaged schools with access to rich arts learning experiences through a wide range of onsite, online and outreach activities that included art-making workshops and NGV visits.

DIVERSE COMMUNITIES

The NGV continued to work to reflect and serve Victoria's diverse communities based on cultures, ability, gender and sexuality through partnerships, events and learning initiatives.

The NGV's 2022 NAIDOC Week celebrations were held at The Ian Potter Centre: NGV Australia with a day of festivities presenting First Nations artists, musicians and performers. The event attracted 2,400 visitors and featured a live music performance by Kuku Yalanji, Jirrbal, Zenadth musician Kee'ahn; and a Community Tour led by Myles Russell-Cook, NGV Senior Curator, Australian and First Nations Art and the Koorie Heritage Trust. Other activities included a morning meditation and dance performance by Yorta Yorta collective Wala Connections; a DJ set by Soju Gang; an illustration workshop with Lama Lama artist Rubi Red; and Drop-by Drawing for children developed with artist Maree Clarke.

With the support of the National Foundation for Australia–China Relations, the NGV recruited twenty-one bilingual volunteer Community Ambassadors to support programs and initiatives to strengthen and promote understanding and engagement between Australia and China. During 2022/23, this included weekly tours of the NGV Collection in English and Mandarin at both The Ian Potter Centre: NGV Australia and NGV International, as well as Lunar New Year celebrations at NGV International to mark the Year of the Rabbit. In its second year at the NGV, the Lunar New Year day of festivities for all ages included lion dance performances by the Hong De Lion Dance Association, a paper lantern workshop led by Korean-Australian artist Suyeon Park; a K-POP dance performance by NV Dance Studio; tai chi by Tai Chi Australia; NGV Collection tours through the Asian art galleries, and complimentary NGV Lunar New Year red envelopes to gift to family and friends. The event attracted more than 16,000 visitors to the Gallery.

For the second year, the NGV hosted Indian Utsav Community Day on 24 June, which featured a rich offering of art, dance, food and music. Programming highlights included Bollywood and Jugalbandi Indian classical dance performances, Indian classical music, live DJ sets, family activities and a panel discussion with local Indian creatives.

In the second half of 2022, the NGV was proud to announce three new major cultural partnerships, which was an outcome of the landmark exhibition *QUEER: Stories from the NGV Collection*. Welcoming and amplifying the voices of the LGBTQ+ community, a series of programs throughout 2022 and 2023 were presented in collaboration with the Midsumma Festival, Australian Queer Archives and Minus18. Highlights included the NGV and Midsumma co-presenting five events during the Midsumma Festival, which were attended by more than 500 people. Community members and NGV curators co-presented programs including a response to the *Alexander McQueen: Mind, Mythos, Muse* exhibition, as well as Queer Collection Tours at both The Ian Potter Centre: NGV Australia and NGV International. For the first time, the NGV hosted the annual Minus18 Queer Formal®, which attracted 750 teen visitors for an evening of art, music and performance. For Pride Month in June, the NGV welcomed the

Australian Queer Archives in a month-long residency in *Melbourne Now's* Community Hall, with talks, panels and workshops held every Sunday.

In celebration of World Autism Day, Yellow Ladybugs – a neuro-affirming organisation supporting autistic girls and gender diverse young people – held a special visit for 150 families at the NGV in April, which featured activities and before-hours access to *Julian Opie: Studio for Kids*. Also, in acknowledgement of Victoria's strong Greek cultural heritage, the NGV collaborated with the Hellenic Museum to co-present programs over the summer in 2022, as part of the 2022 NGV Architecture Commission *Temple of Boom*.

In addition, throughout *Melbourne Now*, Community Hall programs and partnerships had a strong focus on creating a diverse, inclusive and welcoming environment. This was achieved through singular events, collaborations or residencies with Multicultural Arts Victoria, Arts Projects Australia, Vision Australia, Footscray Community Centre, Koorie Heritage Trust, Living Positive Victoria, Moroccan Soup Bar, as well as many artists and designers participating in talks and panels.

NGV Learn programs included a focus on supporting teachers and students of English as a second or other language to use the Gallery as a resource for teaching and learning. This included three teacher professional learning programs presented in collaboration with VicTESOL, which is a professional association committed to promoting excellence in teaching English to speakers of other languages and supporting cultural and linguistic diversity through high-quality multicultural education.

NGV Magazine celebrated diverse voices throughout the year through commissioned authors, essays, artist and designer interviews and featured artworks. Highlights included an interview with Yuwaalaraay designer and recipient of the NGV's inaugural Indigenous Fashion Commission Julie Shaw in the March–April issue, which featured quotes published in language – a first for *NGV Magazine* – as well as an interview with artist Takahiro Iwasaki by Japanese journalist Miyuki Watanabe, published in the May–June issue with Japanese quotes.

PUBLICATION HIGHLIGHTS

The NGV's successful publishing program continued in 2022/23 with the commissioning, development and release of twenty-six publications across print and online. A full listing can be found on pages 68–69. During the period, major print publications included *Alexander McQueen: Mind, Mythos, Muse*, showcasing works by McQueen from both the NGV and Los Angeles County Museum of Art collections; and *Pierre Bonnard*, the 2023 Melbourne Winter Masterpieces® publication, developed in partnership with the Musee d'Orsay, Paris, featuring more than 100 works by the artist. During the period, the 560-page publication *Melbourne Now 2023* was also launched, alongside *Melbourne Now Broadsheet, issue one*, which delivered an innovative publishing response to the exhibition, as well as being a work within it.

Other highlights included the print volume of *Observations: Women in Art and Design History*, an examination of the historical and often forgotten contributions of women to the fields of art and design; and the publication *Fred Williams: The London Drawings*, which presented a focused survey of Williams's drawings made during his formative years in London, when he first came to maturity as an artist. In children's publishing, *At Home with Pierre Bonnard: Activities for Kids* was released, introducing young readers to Bonnard and his art, alongside illustrations and fun activities intended to spark curiosity and imagination in children.

The magazine of the National Gallery of Victoria, *NGV Magazine*, released six print and online issues, with cover stories highlighting both major exhibitions and the NGV Collection. This included the extraordinary commitment to The Fox: NGV Contemporary from Lindsay Fox AC, Paula Fox AO and Family; the exhibition and acquisitions presented in *Fred Williams: The London Drawings*; artwork by Xiao Lu on the cover of the magazine from *China – The Past is Present*; as well as the exhibitions *Alexander McQueen: Mind, Mythos, Muse*, *Melbourne Now* and *Rembrandt: True to Life*.

In digital publishing, a suite of online essays was released, focused on a range of NGV exhibitions, works and conservation projects. A queer-themed issue of the NGV's *Art Journal of the National Gallery of Victoria*, issue 58, was also launched digitally, featuring scholarly essays examining queer concepts and stories, in relation to works from the NGV Collection.

OUTREACH AND REGIONAL ENGAGEMENT

NGV Kids on Tour encourages children and families across Victoria to engage with art, creativity and to connect with the NGV through a range of free hands-on activities and workshops. The program facilitates connection with the Gallery for people who would normally experience geographic, economic or social barriers in attending the NGV. The program is provided at no cost to venues and is offered to participants free of charge. The diverse program can be adapted to suit a venue's needs. The 2023 program reached a record of 133 venues in metropolitan and regional Victoria with the program being presented across various locations including metropolitan resource centres, public libraries, regional galleries, neighbourhood houses, community groups and children's hospital wards. This year's program aimed to foster social connection and engage creative thinking through making activities and games, supporting the wellbeing of communities.

Through the Your NGV Arts Access Program for Students, Children and Families, more than 1800 students and teachers participated in outreach programs, including creative art-making workshops delivered by NGV educators in schools. NGV educators also presented the program 'Creative Writing Challenges with writer Lili Wilkinson' at the Art Gallery of Ballarat. This event was part of the Victorian Challenge and Enrichment Series, which was supported by the Victorian Government Department of Education. During 2022/23, the department's Positive Start initiative, and the Krystyna Campbell-Pretty AM and Family School Support Program also supported the participation of regional, rural and remote schools in NGV Learning programs.

The NGV is a co-convenor of the Department of Education's Visual Arts Network, which supports organisations, including regional galleries, deliver learning programs and projects for the department's Strategic Partnership Program. Other professional support provided to regional galleries during 2022/23 included a talk on contemporary guiding practice and programs for the Art Gallery of Ballarat guides in May 2023.

The NGV connected with regional audiences through the touring exhibition *Australiana: Designing a Nation*. This exhibition, organised by Bendigo Art Gallery in partnership with the NGV, brought a large body of NGV Collection works on loan to regional audiences.

During 2022/23, the NGV Conservation department continued to work with regional galleries and professionals. Department staff gave more than fifty presentations, lectures and tours for public, student and industry audiences. This included the continuation of the highly successful Conservation Webinar Series, in partnership with the Public Galleries Association of Victoria, which comprised six specialty webinars focused on advancements in collection care and material specialties. Additionally, the department hosted two onsite professional development workshops for staff from the regional gallery network about the industry skill of condition-reporting loaned items. The department also hosted training placements for technicians from regional galleries.

Further outreach conducted by the Conservation department included a presentation on the ongoing collaborative research between the NGV and the Getty Conservation Institute at the twenty-ninth International Institute for Conservation of Historic and Artistic Artworks Congress in Wellington, New Zealand; and an online presentation on traditional Japanese conservation techniques for the International Course on Conservation of Japanese Paper organised by the International Centre for the Study of the Preservation and Restoration of Cultural Property and the Tokyo National Research Institute for Cultural Properties. Conservation staff also published new material to the NGV website, concerning the care of a group of important Western Desert paintings by the Papunya Tula and Lajamanu art communities as part of the Bank of America Art Conservation Project 2022.

DIGITAL TRANSFORMATIONS

Innovative digital programming and multimedia experiences for major exhibitions and installations were developed by the NGV's cross-disciplinary teams. Artist James Lemon's installation *Swarming*, 2023, included a custom-designed social media filter enabling enhanced experiences in his ultraviolet light reactive hive. The NGV teams also worked with artists, including artists Rel Pham, Shaun Gladwell and Georgia Banks, to produce rich digital works. A suite of insightful video profiles of artists and designers also featured in Community Hall, on social media and on the NGV website. The daily schedule of events and programs was also integrated into the digital wayfinding design for the exhibition.

Daniel Emma's exhibition for children and families, *Up Down and All Around: Daniel Emma for Kids* included the production of a bespoke touchscreen interactive, Stack a Snack, which featured

engaging animation, illustration, programming and sound effects, whereby participants designed digital versions of snacks and cakes using unexpected ingredients. During the period, online demand from the Gallery's youngest audiences continued to grow. There have been 120,000 downloads of the NGV Kids digital library of art-making activities since its inception in 2020. The NGV Kids: Under 5s program attracted 3368 participants, from families, kindergartens and playgroups, who participated online weekly during school terms. Audio descriptions were produced to enhance experiences with art for visitors who are Blind or have low vision, for select artworks on display in the exhibitions *Alexander McQueen: Mind, Mythos, Muse*; *China – The Past is Present*; *WHO ARE YOU: Australian Portraiture*; *QUEER: Stories from the NGV Collection*; and *Melbourne Now*. Further, the suite of digital workshop guides that connects teen audiences with the ideas of young contemporary artists was expanded to include insights by emerging contemporary artists and illustrators Taylah Aimee Eid, Rubii Red and Suyeon Park.

For *Alexander McQueen: Mind, Mythos, Muse* an expanded digital component, featuring custom screens and localised high-fidelity audio throughout the spaces of the exhibition, offered a rich and enhanced experience. An exhibition audio guide with narration by Alexander McQueen collaborator and photographer Robert Fairer was also made available to visitors.

The NGV continued to offer opportunities for audiences to engage with programs digitally through livestreaming events, such as the opening and closing weekend talks for *Alexander McQueen*; the Scholars Series events; and a hosted online talk with Robert and Zaachariaha Fielding, as part of the series *American Express Presents: Queer Creatives* for *QUEER: Stories from the NGV Collection*. The NGV's collaboration with the Australian Queer Archives for *QUEER* provided access to artist interviews and films through the *Mining Queer Histories* online resource.

The NGV's commitment to online publishing continued with eighteen online essays delivered, as well as the launch of a new thematic issue of the Gallery's *Art Journal of the National Gallery of Victoria*, edition 58, focused on queer scholarship. *NGV Magazine* published six online editions to complement the printed magazine.

REALISING OUR POTENTIAL



SERVING THE COMMUNITY

The NGV works to continuously improve everyday access for all visitors to enjoy an equitable and welcoming experience. In March, in consultation with Arts Access Victoria, the NGV developed and delivered access awareness training to more than 150 NGV staff working across a broad range of areas to further champion empathy in service and across visitor engagement. Additionally, the NGV’s long-running NGV Service Standards training continued for its seventh year, delivered to all new audience-facing staff as well as annual refresher training online for current staff.

In 2022, the NGV worked in collaboration with Specialist Art Educator, Karlee Sangster from Croxton Special School, to develop a suite of Accessible Learning with Art video resources designed to provide opportunities for students with different learning needs to view and meaningfully respond to works of art and design from the NGV Collection.

The Disability Access Committee, which comprises representatives from across the organisation, leads this mission as guided by the Disability Action Plan 2021–24. During 2022/23, resources supporting inclusive access included sensory maps of exhibitions, audio descriptions of NGV Collection highlights and online access to artwork labels to allow for them to be viewed according to a visitor’s vision needs. Access events were also available to provide tailored experiences. Relaxed Sessions offered out-of-hours access for those who could benefit from a quieter experience, including those with disability, autism, mental health or chronic health conditions. Relaxed Sessions were available for the exhibitions *QUEER: Stories from the NGV Collection*; *Julian Opie: Studio for Kids*; *Freedom of Movement: Contemporary Design from the NGV Collection*; *The Picasso Century*; *Making Art: Imagine Everything is Real*; *Alexander McQueen: Mind, Mythos, Muse*; *Rembrandt: True to Life*; *Pierre Bonnard: Designed by India Mahdavi*; *Up Down and All Around: Daniel Emma for Kids*; and *Melbourne Now*.

Strategic partnerships with community organisations across disability and social services enhanced connections between the NGV and communities facing barriers to participating in art experiences. Partners included Vision Australia, Amaze, Asylum Seeker Resource Centre, Artists for Kids Culture, Banksia Gardens Community Services, Cohuna Neighbourhood House, Darley Neighbourhood House and Learning Centre, Flowerdale Community House, Haddon Community Learning Centre, Little Dreamers Australia, Yellow Ladybugs, Monash Children’s Hospital, Refugee Migrant Children Centre and the Vietnamese Association in Hobsons Bay.

INNOVATION AND COLLABORATION

During the year, innovation through collaboration was an important part of audience engagement to deliver beneficial outcomes for the NGV and communities. The NGV collaborated with community and cultural leaders to present Lunar New Year celebrations and Indian Utsav Community Day at NGV International, and NAIDOC Week celebrations at The Ian Potter Centre: NGV Australia. All programs delivered culturally and generationally relevant programs for communities, while also encouraging broader audience participation.

Community collaboration was also central to *Melbourne Now* at The Ian Potter Centre: NGV Australia, which opened in March 2023. Community Hall – a dedicated programming space within the exhibition – was activated daily through collaborations with more than thirty-four community and cultural Partners to present a wide range of daily programs and activities for all ages, including artist residencies, holiday workshops, demonstrations, talks and panel discussions. Partners included Multicultural Arts Victoria, Deakin University, Australian National Academy of Music, Wildlife 4 Warriors, Australian Queer Archives, Montez Press Radio, Melbourne Symphony Orchestra, Play It Forward, Craft Victoria, recess, Wyndham Tech School, City of Melbourne, Chris Cheers,

‘THE ALEXANDER MCQUEEN EXHIBITION WAS ABSOLUTELY BRILLIANT. INCREDIBLE CONTENT, BREATHTAKING, HIGHLY TALENTED CURATION, JUST AMAZING! THANK YOU.’

— VISITOR COMMENT

Arts Project Australia and Vision Australia. Innovative outcomes of the *Melbourne Now* program have included piloting two new museum residency models: artists-in-residence, with four *Melbourne Now* artists each spending a month engaging audiences in workshops, talks and Drop-By creative activities; and community residencies with Multicultural Arts Victoria, City of Melbourne Libraries and the Australian Queer Archives each delivering a dedicated program of activities in Community Hall throughout the course of the exhibition.

Also in March, the NGV presented programs in collaboration with the PayPal Melbourne Fashion Festival that featured as part of the official Fashion Festival program. This included the NGV Teens: Art Party, as well as talks and conversations exploring fashion and textile works in the NGV Collection, as well as two events in the *Alexander McQueen* NGV Friday Nights season. These programs reached more than 4400 people across six events.

In November 2022, the NGV collaborated for the first time with ALWAYS LIVE to host an intimate concert with UK-based performer Sophie Ellis-Bextor at NGV International, and an afternoon of free performances by First Nations artists at The Ian Potter Centre: NGV Australia, curated by musician Emma Donovan. This year the NGV continued its ongoing collaborations with cultural Partners including the Australian National Academy of Music, Melbourne Symphony Orchestra, Asia Society Australia, the Australian Queer Archives and the Lowy Institute. Highlights included developing a suite of online resources featuring interviews with artists for the *QUEER: Stories from the NGV Collection* exhibition, in collaboration with the Australian Queer Archives; and the Minus18 Queer Formal®, which was hosted at the NGV for the first time. An after-hours concert and viewing with the MSO was curated in response to *The Picasso Century*.

Other innovative program initiatives during the period included the launch of the Scholars Series, a new program of in-depth presentations by world-leading experts in art history responding to key works in the NGV Collection. The three-part *Observations* seminar program was attended by local, national and international audiences online, and also supported by the Gallery’s first published paperback of edited transcripts. New forms of Drop-By activities extended the NGV’s long-running and popular Drop-by Drawing program, and included Drop-by Poetry, Drop-by Collage and a new series of Drop-by and Make workshops for teens.

VOLUNTEER CONTRIBUTION

The NGV acknowledges the significant contribution of the many volunteers who dedicate their time to the Gallery. The NGV Voluntary Guides continued to make a vital contribution to the Gallery through a range of guiding activities including daily tours of the NGV Collection. Guides also worked with NGV Educators to host an online Gallery Visits You program, which provided valuable points of connection with the Gallery for many individuals in the community, including those in aged-care settings, and ‘Seniors Tea with NGV’, a monthly program offering informal conversation about art. The NGV Voluntary Guides also provided free Drop-By introductory talks and public tours for exhibitions including *The Picasso Century* and

Alexander McQueen: Mind, Mythos, Muse. As part of their ongoing training program, NGV Voluntary Guides attended weekly lectures presented by Gallery staff and guest presenters, including artists and designers.

During 2022/23, the NGV launched a new volunteer program to train twenty-one international students as NGV Community Ambassadors. Generously supported by a grant from the National Foundation for Australia –China Relations, these volunteers deliver short weekly tours in English and Mandarin, and have supported community engagement in programs and initiatives throughout the year including the NGV’s Lunar New Year celebration, Kids Summer Festival and school holiday activities.

RECOGNITION

During 2022/23, NGV publications were recognised at both national and international book awards. At the 2022 AAANZ Arts Writing and Publishing Awards, which recognises the best in arts writing and research across Australia, *After the Australian Ugliness* was awarded ‘Joint Winner’ in the category of ‘Best Anthology’ with the judges stating that the publication ‘is a fitting tribute to Boyd, while also addressing issues relevant to the Australian built environment today’. At the same awards, the publication Goya: *Drawings from the Prado* was also awarded ‘Joint Winner’ for ‘Best Large Exhibition Catalogue’, with the judges noting that the publication ‘offers fresh and thought-provoking perspectives on ... [Goya’s] achievements’.

The NGV also received numerous accolades for the publication *QUEER: Stories from the NGV Collection*. At the seventy-first Australian Book Design Awards 2023, held in Sydney, *QUEER* won two significant awards: ‘Book of the Year’ and ‘Best Fully Illustrated Book Over \$50’. For the 2022 Designers Institute of New Zealand Best Design Awards, the same publication won ‘Gold’ in the category of ‘Editorial and Books’ with the judges commenting, ‘This book was so tasteful and elegant in every detail. A standout piece of work in the category’. *QUEER* was also named ‘Finalist’ in the Australian Graphic Design Awards 2022 in the category of ‘Books – Entire Book’ and, at the prestigious Tokyo Type Directors Club Annual Awards 2023, of the 3679 entries submitted from all over the world, the publication was shortlisted and deemed ‘Excellent Work’ in the category of ‘Editorial/Book Design’.

STAFF WELLBEING

Led by the Human Resources team and championed by Wellbeing Ambassadors from across the Gallery, the NGV Wellbeing program aims to promote conversation and social connection, as well as support mental and physical health. The program has included a range of tasks, workshops, resources and other initiatives.

(opposite)
Sunita Lewis, NGV Curatorial Project Officer, at the opening of *China – The Past is Present*, NGV International. © Scotty So.
Asian Art, with Scotty So’s *Wearing a mask during the third bubonic plague, no. 3, 2020*, Photo: Martin Wurt/Working Pictures

BUILDING FOR THE FUTURE

The Fox: NGV Contemporary, Australia’s new home for contemporary art and design, will join the NGV International on St Kilda Road and The Ian Potter Centre: NGV Australia at Federation Square as the NGV’s third site. Located at 77 Southbank Boulevard, and expected to open in 2028, The Fox: NGV Contemporary is the centrepiece of a transformed Melbourne Arts Precinct.

Adopting a co-design approach, the NGV team has been working in close collaboration with architects Angelo Candalepas and Associates, and their team of sub-consultants, on every aspect of the building design and operation of The Fox: NGV Contemporary, through workshops, discussions, research and information sharing.

This year has seen two major milestones reached: the completion of the Verified Concept Design and progress of the Schematic Design. The Verified Concept Design phase involved the review and update of The Fox: NGV Contemporary building drawings and reports that were submitted during the Design Competition, which focused on key functions of the new gallery: the arrival hall, the three floors of gallery space, the cafes, restaurant and bars, the shop, the learning facilities, as well as the supporting back of house and operational functions. The Schematic Design phase featured the delivery of detailed drawings, elevations and sections for the new Gallery, in addition to architectural, interior design and user-experience plans, and specialist reports across all building disciplines.

The NGV has also been working closely with the Melbourne Arts Precinct Transformation project Partners Melbourne Arts Precinct Corporation, Development Victoria, Creative Victoria and the Arts Centre Melbourne, on the Schematic Design for the new public urban garden that will be located between the NGV International, The Fox: NGV Contemporary, the Arts Centre Melbourne Theatres Building and Hamer Hall.

THE FOX: NGV CONTEMPORARY IS THE CENTREPIECE OF A TRANSFORMED MELBOURNE ARTS PRECINCT.

(opposite)
Guests attend an event at NGV International. Pictured: Cerith Wyn Evans, C=O=D=A, 2019–20 (detail), neon, Felton Bequest, 2020. © Cerith Wyn Evans, courtesy White Cube, London. Photo: Jessie Obialor

Early works at NGV International have begun in order to remain open to the public and to support operational requirements throughout the construction of the new facility. This includes the temporary relocation of staff accommodation and conservation laboratories. Preparation of the future site of The Fox: NGV Contemporary has also commenced.

The design and construction of The Fox: NGV Contemporary continues to be managed by the NGV’s delivery Partner, Development Victoria, in conjunction with MAP Co and Creative Victoria, and in collaboration with the wider Melbourne Arts Precinct Transformation project. The NGV is grateful to all project Partners for their support of the new gallery.

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



SHARING OUR VISION



Support from all areas of the community has had a tremendous influence on the NGV over the past year. Donations from individuals and foundations have not only sustained the growth and development of the NGV Collection, but also enabled the delivery of numerous Gallery programs and initiatives.

Active partnerships and collaborations with the academic, community, philanthropic and corporate sectors have greatly assisted the scope of the NGV’s programming, and government support has also been crucial in allowing the Gallery to fulfil its strategic aims.

SUPPORTED INITIATIVES

The NGV is extremely grateful to federal, state and local governments for their support of programs and exhibitions in 2022/23. In the 2022/23 State Budget, the Victorian Government renewed funding of \$10.7 million per year for three years, enabling the continued delivery of the NGV’s exhibition program, including a suite of exhibitions and programs during the summer period focused on contemporary art and design.

In 2022/23, the first year of the renewed funding allocation, the NGV delivered the summer blockbuster exhibition *Alexander McQueen: Mind, Mythos, Muse* and a range of other international and Australian exhibitions, including *Freedom of Movement: Contemporary Art and Design from the NGV Collection*, *Rigg Design Prize*, *Fred Williams: The London Drawings* and the major survey exhibition *Melbourne Now*.

The Melbourne Winter Masterpieces® 2022 exhibition *The Picasso Century*, the headline summer exhibition *Alexander McQueen: Mind, Mythos, Muse* and the Melbourne Winter Masterpieces® 2023 exhibition *Pierre Bonnard: Designed by India Mahdavi*, were all generously supported by the Victorian Government through Visit Victoria.

(above)
The much-loved program NGV Friday Nights returned over the summer season with music, food and the exhibition

Alexander McQueen: Mind, Mythos, Muse, NGV International. Photo: Martin Wurt/Working Pictures

The Melbourne Winter Masterpieces® 2022 exhibition *The Picasso Century*, the Melbourne Winter Masterpieces® 2023 exhibition *Pierre Bonnard: Designed by India Mahdavi* and *Rembrandt: True to Life* were all supported by the Australian Government International Exhibitions Insurance Program.

The NGV continued to facilitate the Victorian Design Program, an initiative of the Victorian Government’s Creative State strategy. This curated year-round calendar of events for the design industry, students, businesses and the broader public culminated with Melbourne Design Week.

The NGV received funding from the Melbourne City Revitalisation Fund, a partnership between the Victorian Government and the City of Melbourne, to support the Melbourne Design Fair to engage a broad audience, encourage re-engagement with city spaces and support local design practitioners.

Strategic partnerships with the Victorian Government Department of Education continued to provide valuable support for year-round student and teacher programs, and new learning resources linking the NGV Collection and exhibitions with the curriculum.

During 2022, the NGV also partnered with Department of Education to deliver a suite of learning experiences for high-ability students through the Victorian Challenge and Enrichment Series.

The NGV also supported the Victorian Government’s Positive Start initiative to re-engage primary and secondary students with the Gallery, and boost their physical and emotional health and wellbeing in the wake of the COVID-19 pandemic.

Through the National Foundation of Australia–China Relations, the Australian Government’s Department of Foreign Affairs and Trade provided funding to support an NGV Community Ambassadors project. This new initiative enabled the recruitment and training of a group of bilingual international students to support tours, talks and events, connecting Chinese and Australian communities.

THE NGV HAS RECEIVED AN EXTRAORDINARY LEVEL OF SUPPORT THIS YEAR, WITH THE NGV FOUNDATION RECEIVING MORE THAN \$33 MILLION IN CASH DONATIONS AND GIFTED WORKS OF ART.

The NGV has also partnered with Study Melbourne, a Victorian Government initiative, on a new project that commenced in June 2023 that welcomes international students from a non-English speaking background to the NGV through a series of art-inspired programs that are designed to encourage social connection and to build students’ confidence in using conversational English.

FUNDRAISING AND PHILANTHROPY

With the generous support of our donor community, the NGV Foundation continued to elevate numerous important areas of our work throughout the past financial year, across exhibitions, acquisitions and publications as well as Conservation, learning and audience engagement programs. Through the continued commitment and dedication of our donors, the NGV has received an extraordinary level of support during 2022/23, with the NGV Foundation receiving more than \$33 million in cash donations and gifted works of art. This remarkable generosity has enabled the NGV to grow and develop our Collection, thereby continuing to represent a diverse range of works that reflect our community, while ensuring we maintain our mission of bringing art and design to life, as one of the world’s leading public art museums.

Throughout 2022/23, the NGV continued to achieve success that would not have been possible without the remarkable support of our philanthropic supporters. As the financial year commenced, the fundraising campaign for the NGV Triennial 2023 continued to encourage outstanding benefaction, with increased support from a dedicated collective of donors. We celebrate the supporters who gave a donation during the period, as well as those who have pledged support towards the third iteration of this leading display of contemporary art and design, including Triennial Champions Felton Bequest, July Cao, Barry Janes & Paul Cross, Loti & Victor Smorgon Fund, NGVWA and Neville & Diana Bertalli. Triennial Lead Supporters Joe White Bequest, Michael & Emily Tong, Bowness Family Foundation, Jo Horgan AM & Peter Wetenhall, Elizabeth Summons Grant in Memory of Nicholas Draffin, Orloff Family Charitable Trust, Vivien & Graham Knowles, Byoung Ho Son, Lisa Fox, Solomon Family Foundation and the Tapestry Foundation of Australia. Triennial Major Supporters The Andrew and Geraldine Buxton Foundation, Krystyna Campbell-Pretty AM and Family, Chris Thomas AM & Cheryl Thomas, Andrew Xue, Connie Kimberley & Craig Kimberley OAM, Karen McLeod Adair & Anthony Adair AM, Wendy & Paul Bonnici & Family, The Fleischner Family Charitable Foundation, Alana Kirby on behalf of the Sun Foundation, Vicki Vidor OAM, Ginny Green and Bindy Koadlow, Brendan & Grace O'Brien, Bagôt Gjergja Foundation, Trawalla Foundation, Bruce Parncutt AO & Celebration Donors, Esther Frenkiel OAM & David Frenkiel, Spencer Ko, Sarah Morgan & Andrew Cook, Andrew Penn AO & Kallie Blauhorn and Anne Robertson & Mark Robertson OAM.

We also thank Triennial Supporters Janet Whiting AM & Phil Lukies & Family, Susan Jones & James McGrath, Barbara Hay & the Hay Family, Robin Campbell & David Parncutt, Andrew & Judy Rogers, Beatrice Moignard, Dr. Brett Archer, Nick Perkins & Paul Banks, Michael Buxton AM & Janet Buxton, Helen & Michael Gannon, Sophie Gannon & Frazer East, Helen Nicolay, Lisa Ring, Paul & Samantha Cross, Anthony & Clare Cross, Eva and Tom Breuer

Foundation, Rob Gould, Amit & David Holckner, Donors to the Betty Muffler Appeal, Tania & Sam Brougham, Noel Fermanis, Nick & Sarah Orloff, John & Cecily Adams, Dr Peter Chu, Leigh Clifford AC & Sue Clifford, Sarah Cronin, Samuel Cronin & Bradley Cronin, Woods5 Foundation, Rosemary Merralls & Nora Merralls, Thomas Bridge, Sophie & Simon Crowe, Cameron Oxley & Bronwyn Ross and Robyn & Ross Wilson. Triennial Circle Katrina Knowles, Chloe Podgornik, D'lan Davidson & Rachal Jacobs, Anne Ross, Gordon Moffatt AM, Kevin & Colleen Bamford, Sean Kelly & Carol Kelly, Sunraysia Foundation, Margaret Lodge & Terry Murphy KC, Andrew Collins & Deborah Wildsmith and Jahn Buhrman, along with Bequest Support from Professor AGL Shaw AO Bequest, M. G. Chapman Bequest, The Nigel Peck AM & Patricia Peck Fund and Suzanne Dawbarn Bequest, as well as those who wish to remain anonymous.

This year the NGV continued instrumental fundraising efforts for The Fox: NGV Contemporary. Anticipated as Australia’s largest public art gallery dedicated to contemporary art and design, further support and major pledges were made to this transformative project, including the second instalment from the Fox Family Foundation of their extraordinary landmark \$100 million commitment. The NGV is grateful to NGV Foundation Board member Paula Fox AO, Lindsay Fox AC and the entire Fox Family for enabling this moment in history. The Fox Family’s generosity was joined by donations and pledged commitments from The Ian Potter Foundation, Dr Carol Colburn Grigor via Metal Manufactures, Sam & Nina Narodowski, Rosie Lew AM, Maureen Wheeler AO & Tony Wheeler AO, Morry Fraid AM, Vivienne Fried & the Spotlight Foundation, the Ullmer Family Foundation, Gordon Moffatt AM & family, Michael & Emily Tong, Loris Orthwein, James Farmer & Rutti Loh and Charles Good AC & Cornelia Goode.

In May 2023, we were also pleased to officially launch the 2023 NGV Annual Appeal with an incredible work by Salvador Dalí, the iconic *Mae West lips sofa*, 1937–38. As one of only five in existence, it is an extraordinary chance to secure a major Surrealist sculpture by an internationally renowned artist. To date, the appeal has received an extremely positive response from the community, and the NGV extends sincere thanks to those who have supported the campaign, including leadership gifts from Mavourneen Cowen, Tim Fairfax AC & Gina Fairfax AC, The Betsy & Ollie Polasek Endowment, King Family Foundation, John Fast & Jenny Fast, Ralph Ward-Ambler AM & Barbara Ward-Ambler, along with support from John Bates & Lorraine Bates, Gwenneth Nancy Head Foundation, Fiona Adler, Forster Family Foundation, Lisa Gay & Ric West, Liana Kestelman, Peter & Celia Sith Family Charitable Foundation, John Adams & Cecily Adams, Jahn Buhrman, Peter Canet & Ivanka Canet, Trevor Cohen AM & Heather Cohen, Linda Herd & the Canny Quine Foundation, Shareen Joel & Dean Joel, Susan Kimpton, The Valda Klaric Foundation, Jacqui L. Lamont, The Marmel Foundation, Lisa Ring, Anita Simon, Swann Family Foundation and Dinanda Waterham & Sietze Waterham, as well as donors to the 2023 NGV Foundation Annual Dinner and 2023 Annual Appeal donors.

In addition to the 2023 NGV Annual Appeal, in April the NGV was also pleased to announce the 2023 Rembrandt Appeal, with the ambitious goal of acquiring one of Rembrandt's remarkable etchings; *Abraham Francen, Apothecary* c.1657. As one of a small group of prints made by Rembrandt in the late 1650s, the work represents the culmination of Rembrandt's portraiture in the etching medium and will be a brilliant addition to the NGV Collection. We warmly thank those who have contributed donations to fund the acquisition of this extraordinary work, including leadership gifts from Barry Janes & Paul Cross, Ken Harrison AM & Jill Harrison OAM, Neil Young KC and Suzanne Kirkham. As well as support from Darcy Brennan & Deborah Galbraith, Angus Mackay, John Adams & Cecily Adams, Timothy Brown & Jennifer Brown, Evelyn Perks & Joel Cohen, Andrew Sisson AO & Tracey Sisson and Dr Craig D'Alton & Dr Peter Sherlock, along with those who wish to remain anonymous.

Donations towards the NGV Collection were received from many supporters, who enabled the NGV to acquire crucial works of art for Gallery visitors to experience for years to come. We recognise all donors who gave funds to support acquisitions in 2022/23 and sincerely thank Vivienne Fried, Carol Sisson, Andrew Michelmores AO & Janet Michelmores AO, Peter Mitrakas & Mary Mitrakas, Deborah Lennon & Anthony Lennon, Dr David Clouston & Dr Michael Schwarz, Berris Elizabeth Aitken, Dr George Kokkinos & Melissa Tonkin, Lea Boyce, Ronald Hood, Judy Matear, Peggy O'Neal AO, Bridget Patrick & John Patrick, Alan Roberts & Family, John Rush KC & Sandra Rush, Naomi Ryan, Dr Ian Porter & Dr Dinesh Sivaratnam and Sarah Watts & Ted Watts, along with donors who have generously supported anonymously.

The NGV thanks our Annual Giving donors who, through their ongoing support have contributed to important acquisitions in the collecting areas of Asian Art, Conservation, Contemporary Art, Contemporary Design and Architecture, Decorative Arts, Fashion and Textiles, First Nations Art, Australian Art, International Art, Photography, and Prints and Drawings. Equally outstanding support was received towards exhibitions, programs and Gallery initiatives throughout 2022/23, including major donations from Krystyna Campbell-Pretty AM and Family, Peter Clemenger AO, City of Melbourne, Bank of America, The Hugh D. T. Williamson Foundation, Metal Manufactures Limited, Gidleigh Foundation, Cicely and Colin Rigg Bequest, Susan Morgan OAM, The Betsy & Ollie Polasek Endowment, Helen Robinson, Beatrice Moignard, Spencer Ko, The JTM Foundation and Scanlon Foundation.

We thank donors who have warmly engaging with our planned giving program and recognise the impact of contributing a legacy to the NGV. We acknowledge all bequests received during the period, including Iris and Peter Barlow Bequest, Estate of Judith Gardiner, Suzette Marie Chapple Bequest, Max Smith Bequest, Warren Clark Bequest, Thomas William Lasham Fund, Kenneth Hadley Estate, Estate of Janette Mary Dunbar, Christine Ashby Bequest, E. & D. Rogowski Foundation, Marie Theresa McVeigh Trust, Elizabeth Alexandra Bequest and Thomas Rubie Purcell & Olive Esma Purcell Trust Fund.

Additionally, we celebrate the enduring legacy of the Felton Bequest and acknowledge the passing of Sir Andrew Grimwade CBE. Sir Andrew was involved with the NGV across a variety of leadership roles for almost sixty years, most notably as Chairman of the Felton Bequests' Committee which was highly regarded as one of the finest and most inspiring examples of philanthropic leadership.

The Gallery was delighted to be gifted significant works of art and design for the NGV Collection in 2022/23. This included major works donated directly by artists, including Ben Quilty, Reko Rennie through the Eva, Mila and Reko Collection, as well as the Estate of Mr Robert Rooney. Major gifts were received from donors Sandra Bardas OAM & David Bardas AO, Krystyna Campbell-Pretty AM and Family, Estate of Brian Myddleton Davis AM, Lisa Goldberg & Danny Goldberg, Lyn Williams AM, Estate of Margaret Baxter, Martin Browne in memory of Mavis Ngallametta, Wendy King, Rob Gould, Bambi Blumberg, Scott Livesey Galleries, Michael S. Sachs, Jan Senbergs AM & Helen Beresford, David Tan, Belinda Fox, Patrick Pound, John Hinds, Noriaki Kaneko, Melbourne Art Foundation, Tomislav Nikolic, Fair Shen, Sally Vivian, Song Wei, Matthias Arndt & Tiffany Wood Arndt, Klaus Naumann & Yoshie Naumann and Gail Taylor.

Finally, we thank the members of the NGV Foundation Board, led by Chairman Leigh Clifford AC for their leadership and encouragement, along with the dedicated NGVWA under President Tania Brougham and their outstanding combined fundraising efforts this year. We give particular thanks to those who generously gave to major appeals through the NGVWA program, including the Hupert Family Foundation, Minimax, Husk Corporation, Jennifer Lempriere, Maggie Nanut, Vivien Knowles & Graham Knowles and Mutual Trust, along with the immense success of the major 2023 fundraising event, NGVWA presents 'Art of Bloom'.

CORPORATE PARTNERSHIPS

In 2022/23, the NGV was delighted to have the continued and outstanding support of Partners including Mercedes-Benz, MECCA, Telstra, HSBC Australia, EY, Macquarie Group, Chadstone – The Fashion Capital, ACCIONA, David Jones, Four Pillars Gin, Yering Station, Dulux, Sofitel Melbourne On Collins, Hilton Melbourne Little Queen Street, Kay & Burton and Champagne Pommery. We welcomed new partnerships, including with Tiffany & Co., Moët & Chandon, Country Road, Officeworks, Kennedy: Watches and Jewellery, Allpress Espresso, Gilbert + Tobin, NET-A-PORTER, and welcomed back Major Partners Qantas and MIMCO, Learning Partner La Trobe University and Supporter NEC. Corporations from a broad range of sectors also supported the NGV through the Business Council and Corporate Members program.

The NGV's university partnerships remain core relationships to the NGV, which enable the enrichment of our combined activities and underscore the important academic content of our exhibitions. Our partnerships with RMIT University, Deakin University, The University of Melbourne and La Trobe University continue to be key pillars of the NGV's corporate partnerships program.



The Melbourne Winter Masterpieces® exhibition for 2022, *The Picasso Century*, was generously supported by Presenting Partner Visit Victoria; Premium Partner HSBC Australia; Major Partners Chadstone – The Fashion Capital and Telstra; Major Sponsor EY, Sustainability Partner Acciona; Learning Partner The University of Melbourne; and Partner Corrs Chambers Westgarth. Supporters included Dulux Australia, Yering Station and Champagne Pommery. Media Partners were QMS Media, *Herald Sun*, *The Australian*, Val Morgan Cinema, Smooth FM and *Broadsheet*. The exhibition's Learning Patron was Krystyna Campbell-Pretty AM and Family. Tourism Partners included Sofitel Melbourne on Collins, V/Line and Melbourne Airport.

Alexander McQueen: Mind, Mythos, Muse received exceptional support and opened thanks to Principal Partner Mercedes-Benz; Major Partners Telstra, Macquarie Group and Qantas; and Learning Partner La Trobe University. Supporters included Gilbert + Tobin, Dulux Australia and Yering Station. Media Partners were *Vogue Australia*, QMS Media, *Herald Sun*, *Broadsheet*, Val Morgan Cinema, Rock Posters and Smooth FM. The exhibition's Learning Patron was Krystyna Campbell-Pretty AM and Family. Tourism Partners included Hilton Melbourne Little Queen Street and Melbourne Airport.

The NGV Gala engaged a range of Partners in creative collaborations in support of the event. Partners included Premium Partner Tiffany & Co.; Major Partners David Jones, Mercedes-Benz and *Vogue Australia*; and Champagne Partner Moët & Chandon. The Event Partner was Four Pillars Gin. Supporters included Flowers Vasette, Dann Event Hire and Yering Station. The Tourism Partner was Hilton Melbourne Little Queen Street.

Melbourne Now at The Ian Potter Centre: NGV Australia would not have been possible without the support of our Partners, including Major Partners Macquarie Group, Deakin University and Kennedy: Watches and Jewellery; Supporters Dulux Australia and NEC; Tourism Partner Sofitel Melbourne On Collins; and Media Partners QMS Media, *Herald Sun*, *Broadsheet*, Val Morgan, Rock Posters and Triple R.

The Melbourne Winter Masterpieces® exhibition for 2023, *Pierre Bonnard: Designed by India Mahdavi*, opened thanks to the support

of Presenting Partner Visit Victoria; Premium Partner HSBC Australia; Major Partners Telstra, Qantas and NET-A-PORTER; Major Sponsor EY; and Sustainability Partner ACCIONA. The exhibition was further supported by Learning Partner The University of Melbourne, Partner Corrs Chambers Westgarth; and Supporters Dulux Australia, Yering Station and Champagne Pommery. Media Partners included QMS Media, *Herald Sun*, *The Australian*, *Vogue Living*, Smooth FM, *Broadsheet*, Val Morgan Cinema, Rock Posters and Torch Media. The exhibition's Learning Patron was Krystyna Campbell-Pretty AM and Family. Tourism Partners included Sofitel Melbourne On Collins, Melbourne Airport and V/Line.

The NGV is very grateful for the continued support and loyalty of all of our Partners. Our partnerships are mutually beneficial and support the delivery of internationally significant exhibitions, programs and enriched audience experiences.

MEMBERS

The NGV Member and Premium Member community enjoyed benefits throughout the year, including discounted and priority access to NGV exhibitions (free access for Premium Members), a complimentary subscription to *NGV Magazine* print and digital editions, entry to NGV Members' Lounges, discounts to the NGV design store and NGV dining, discounted tickets to adult learning and public programs, and Members Exclusive programs.

During 2022/23, thirty-eight Members Exclusive programs were delivered featuring exhibition previews, tours, talks and out-of-hours exhibition viewing opportunities. Programming highlights included exclusive viewings of *Alexander McQueen: Mind, Mythos, Muse*; previews of *Pierre Bonnard: Designed by India Mahdavi* and *Rembrandt: True to Life*. Also offered was an offsite tour of the Australian Print Workshop; exclusive after-hours dining events in the pop-up Bar Lourinhã at the NGV – a takeover of the NGV's Garden Restaurant for *The Picasso Century*; Art Readers, a bimonthly after-hours event series discussing texts and artworks featured in *NGV Magazine*; and curated bus tours of artist studios during Melbourne Design Week.

(above)
The NGV's Indian Community Day featured art, dance, food, music and activities for visitors of all ages. Photo: Tim Caraffa

EXHIBITIONS

OPEN AT ANY POINT WITHIN THE 2022/23 FINANCIAL YEAR



THE IAN POTTER CENTRE: NGV AUSTRALIA

Top Arts 2022

17 March – 2 October 2022
NGV Studio, ground level, The Ian Potter Centre: NGV Australia
Major Partner: Deakin University
Education Supporters:
Victorian Curriculum and Assessment Authority
Melbourne Archdiocese Catholic Schools
Independent Schools Victoria

WHO ARE YOU: Australian Portraiture

25 March – 21 August 2022
Galleries 13–16, level 3, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group
Major Partner: Deakin University
Supporter: Dulux Australia
Tourism Partner: Sofitel Melbourne On Collins
Exhibition Partner: National Portrait Gallery

Rigg Design Prize 2022

7 October 2022 – 29 January 2023
Galleries 13–16, level 3, The Ian Potter Centre: NGV Australia
Major Partner: Deakin University
Major Supporter: Cicely & Colin Rigg Bequest

(above)
Visitors explore the exhibition *Fred Williams: The London Drawings*, NGV International. © The Estate of Fred Williams Photo: Margund Sallowsky

Indigenous Art from the NGV Collection

15 April 2022 – 29 January 2023
Galleries 1–4, ground level, The Ian Potter Centre: NGV Australia
Principal Partner: Deakin University

Teatro della terra Alienata

1 May – 4 September 2022
Ground level foyer, The Ian Potter Centre: NGV Australia

Ron Mueck: MASS

13 May 2022 – 15 January 2023
Galleries 17–18, level 3, The Ian Potter Centre: NGV Australia

New Australian Printmaking

13 May – 11 September 2022
Galleries 19–20, level 3, The Ian Potter Centre: NGV Australia
Organising Partner: Australian Print Workshop

Fred Williams: The London Drawings

21 October 2022 – 29 January 2023
Galleries 19–20, Level 3, The Ian Potter Centre: NGV Australia

The Fox: NGV Contemporary Design Competition Exhibition

6 December 2022 – 5 February 2023
NGV Studio, The Ian Potter Centre: NGV Australia

2022 MECCA Holiday Collaboration: Nadia Hernández

30 September 2022 – 12 February 2023
Gallery 12, level 2, The Ian Potter Centre: NGV Australia
Partner: MECCA

Top Arts 2023

17 March – 9 July 2023
NGV Studio, ground level, The Ian Potter Centre: NGV Australia
Major Partners:
Officeworks
Deakin University
Education Supporters:
Victorian Curriculum and Assessment Authority
Melbourne Archdiocese Catholic Schools
Independent Schools Victoria

Melbourne Now

24 March – 20 August 2023
The Ian Potter Centre: NGV Australia
Major Partners:
Macquarie Group
Deakin University
Kennedy: Watches and Jewellery
Supporters:
Dulux Australia
NEC
Tourism Partner: Sofitel Melbourne on Collins
Media Partners:
QMS Media
Herald Sun
Broadsheet
Val Morgan
Rock Posters
Triple R

NGV INTERNATIONAL

2021 NGV Architecture Commission

Pond[er] | Taylor Knights with James Carey
6 December 2021 – 28 August 2022
NGV Garden, ground level, NGV International
Principal Partner: Macquarie Group
Design Partner: RMIT University
The 2021 NGV Architecture Commission is supported by The Hugh D. T. Williamson Foundation.

QUEER: Stories from the NGV Collection

10 March – 21 August 2022
Galleries E26–30, ground level, NGV International
Principal Partner: American Express
Supporters:
City of Melbourne
AFL
AFLW
Media Partners:
QMS Media
Broadsheet
Val Morgan
Joy 94.9
Star Observer
Tourism Partner: V/Line

Transforming Worlds: Change and Tradition in Contemporary India

9 April – 28 August 2022
Gallery E11, level 1, NGV International

Melbourne Winter Masterpieces 2022®: The Picasso Century

10 June – 9 October 2022
Federation Court, E1–7, ground level, NGV International
Presenting Partner: Visit Victoria
Organising Institutions:
Centre Pompidou
Musée Picasso Paris
Premium Partner: HSBC Australia
Major Partners:
Chadstone – The Fashion Capital
Telstra
Major Sponsor: EY
Sustainability Partner: ACCIONA
Learning Partner: The University of Melbourne
Partner: Corrs Chambers Westgarth
Supporters:
Dulux Australia
Yering Station
Champagne Pommery
Media Partners:
QMS Media
Herald Sun
The Australian
Val Morgan Cinema
Smooth FM
Broadsheet
Learning Patron: Krystyna Campbell-Pretty AM and Family
Tourism Partners:
Sofitel Melbourne On Collins
V/Line
Melbourne Airport
Supported by: Australian Government International Exhibitions Insurance Program

Alexander McQueen: Mind, Mythos, Muse

11 December 2022 – 16 April 2023
Galleries 1–4, ground level, NGV International
Presenting Partner: Visit Victoria
Organising Institution: Los Angeles County Museum of Art
Principal Partner: Mercedes-Benz
Major Partners:
Telstra
Macquarie Group
Qantas
Learning Partner: La Trobe University
Fashion Champion: Krystyna Campbell-Pretty AM and Family
Supporters:
Gilbert + Tobin
Dulux Australia
Yering Station
Tourism Partners:
Hilton Melbourne Little Queen Street
Melbourne Airport
Media Partners:
Vogue
QMS Media
Herald Sun
Broadsheet
Val Morgan Cinema
Rock Posters
Smooth FM

Making Art: Imagine Everything is Real

10 June – 9 October 2022
Gallery E8, Ground Level, NGV International
Making Art: Imagine Everything is Real is generously supported by the Packer Family and Crown Resorts Foundations, the City of Melbourne, Spencer Ko and Taylor Fletchlett.

China – The Past is Present
15 October 2022 – 2 April 2023
Gallery E11, level 1, NGV International

The Global Life of Design
6 October 2022 – 10 April 2023
Gallery E26, level 2, NGV International

MECCA Women In Design Commission: Tatiana Bilbao
6 October 2022 – 19 March 2023
Gallery E27, level 2, NGV International
Principal Partner: MECCA

Melbourne Art Book Fair
18 – 28 May 2023
NGV International and various locations
Presenting Partner: Creative Victoria
Design Partner: RMIT University

Melbourne Design Week
18 – 28 May 2023
NGV International and various locations
Presenting Partner: Creative Victoria
Major Partners:
Mercedes-Benz
Telstra
Design Partner: RMIT University
Sustainability Partner: ACCIONA
Media Partners:
Vogue Living
Broadsheet
Architecture AU
The NGV Department of Contemporary Design and Architecture is generously supported by the Hugh D. T. Williamson Foundation.

Melbourne Design Fair
18 – 21 May 2023
Melbourne Convention and Exhibition Centre
Presenting Partner: Creative Victoria
Organising Partner: Melbourne Art Foundation
Major Partner: Mercedes-Benz
Media Partner: *Vogue Living*
The NGV Department of Contemporary Design and Architecture is generously supported by the Hugh D. T. Williamson Foundation.

Jewellery and Body Adornment from the NGV Collection
27 June 2022 – 6 August 2023
Gallery E19, level 2, NGV International

Richard Mosse: Broken Spectre
1 October 2022 – 12 September 2023
Gallery E29, level 3, NGV International

60s Now Collection
30 September 2022 – 24 September 2023
Galleries E28 and E30, level 3, NGV International

2022 NGV Architecture Commission
Temple of Boom | Adam Newman and Kelvin Tsang
18 November 2022 – 27 August 2023
NGV Garden, ground level, NGV International
Principal Partner: Macquarie Group
Design Partner: RMIT University
The 2022 NGV Architecture Commission is supported by The Hugh D. T. Williamson Foundation and CERES Fair Wood.

Freedom of Movement: Contemporary Art and Design from the NGV Collection
3 December 2022 – 10 April 2023
Galleries E5–7, ground level, NGV International

Julian Opie: Studio for Kids
3 December 2022 – 10 April 2023
Gallery E8, ground level, NGV International
Supporters:
City of Melbourne
Spencer KO and Taylor Fletchett

Cerith Wyn Evans: C=O=D=A
19 May – 22 October 2023
Federation Court

Rembrandt: True to Life
2 June – 10 September 2023
Galleries E5–7, ground level, NGV International
Major Partner: Macquarie Group
Media Partner: *Broadsheet*
Supported by: Australian Government International Exhibitions Insurance Program

Melbourne Winter Masterpieces®
Pierre Bonnard: Designed by India Mahdavi
9 June – 8 October 2023
Galleries E1–3, ground floor, NGV International
Presenting Partner: Visit Victoria
Exhibition Partner: Musée d'Orsay
Premium Partner: HSBC Australia
Major Partners:
Telstra
Qantas
NET-A-PORTER
Major Sponsor: EY
Sustainability Partner: ACCIONA
Learning Partner: The University of Melbourne
Partner: Corrs Chambers Westgarth
Supporters:
Dulux Australia
Yering Station
Champagne Pommery

(opposite)
Young visitors engage with the NGV Kids exhibition *Making Art: Imagine Everything is Real*, NGV International. Photo: Liz Sunshine

Tourism Partners:
Sofitel Melbourne On Collins
Melbourne Airport
V/Line
Learning Patron: Krystyna Campbell-Pretty AM and Family
Media Partners:
QMS Media
Herald Sun
The Australian
Vogue Living
Smooth FM
Broadsheet
Val Morgan
Rock Posters
Torch Media
Supported by: Australian Government International Exhibitions Insurance Program

Up, Down and All Around: Daniel Emma for Kids
2 June – 8 October 2023
Gallery E8, ground level, NGV International
Major Partner: Officeworks
Supporters:
City of Melbourne
Spencer KO

Takahiro Iwasaki: Itsukushima Reflection Model
29 April – 1 October 2023
Gallery E11, level 1, NGV International

Acute Art: AR Trail
22 August – 1 October 2022
NGV International and The Ian Potter Centre: NGV Australia

TOURING EXHIBITIONS

DESTINY: The Art of Destiny Deacon
5 May – 2 September 2022
Australian Embassy, Paris

Maree Clarke: Ritual and Ceremony
10 October – 17 March 2023
Australian Embassy, Paris

WHO ARE YOU: Australian Portraiture
10 October 2022 – 29 January 2023
National Portrait Gallery, Canberra
An NGV and National Portrait Gallery collaboration
Principal Partner: Macquarie Group
Major Partner: Deakin University
Supporter: Dulux Australia
Tourism Partner: Sofitel Melbourne On Collins
Exhibition Partner: National Portrait Gallery

Australiana: Designing a Nation
17 March – 25 June 2023
Bendigo Art Gallery
Exhibition organised by Bendigo Art Gallery, in partnership with the National Gallery of Victoria

KAWS: Holiday
17 October 2022
Various sites, Melbourne



ACQUISITIONS



Asian Art

GIFTS

Yoshu CHIKANOBU
Japanese 1838–1912
Kawamata silk refining Ltd Calendar (1910)
colour woodblock print on paper, silk
Gift of the Estate of Edna Dorothy Bull (née Stainton) in memory of her grandmother Sarah Matilda Whitbourn, 2022

INDIAN
Kanchipuram sari (late 19th century)
silk, gilt thread
Gift of Anindita Basu, 2023

INDIAN
Baluchari sari (1930s)
silk
Gift of Anindita Basu, 2023

INDIAN
Sambalpuri sari (1970s)
silk
Gift of Anindita Basu, 2023

JAPANESE
Female figure (c. 1700)
stoneware, porcelain, enamel colour
Gift of Noriaki Kaneko, 2023

JAPANESE
Female figure (c. 1700)
stoneware, porcelain, enamel colour
Gift of Noriaki Kaneko, 2023

Nakamura KIHO
Japanese active (second half 19th century)
Flowers of the four seasons (c. 1870)
ink and colour pigment on silk
Gift of Klaus and Yoshie Naumann in memory of Baillieu Myer AC, 2022

TURKISH
Entari (Robe) (late 19th – early 20th century)
muslin, cotton thread
Gift of Norma and the late John Gaidzkar, 2023

Song WEI
Chinese 1980–
Hamburger with bats, peaches and lotus flowers (2022)
synthetic polymer paint on brass
Gift of Song Wei, 2023

PURCHASES

Utagawa HIROSHIGE
Japanese 1797–1858
Hodogaya, Shinmachi Bridge (Hodogaya, Shinmachi-bashi) (c. 1834–36)
from the *Fifty-three Stations of the Tokaido Road* series 1834–36
colour woodblock
Numazu (c. 1834–36)
from the *Fifty-three Stations of the Tokaido Road* series 1834–36
colour woodblock print
Totsuka, Motomachi fork (Totsuka, Motomachi betsudo) (c. 1834–36)
from the *Fifty-three Stations of the Tokaido Road* series 1834–36
colour woodblock
A sudden shower, Shono (Shōno, hakū tokaidō gojyūsantsuginouchi) (c. 1834–36)
from the *Fifty-three Stations of the Tokaido Road* series 1834–36
colour woodblock
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

Utagawa HIROSHIGE II
Japanese 1826–69
Basket Crossing in Hida Province

(Hida kago watashi) (1860)
from the *Hundred Views of famous places in the provinces* series 1860
colour woodblock
Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2022

JAPANESE
Summer kimono with tigers (Meiji period 1868–1912)
cotton, indigo dye
Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE
Summer kimono with wisteria flowers (Meiji period 1868–1912)
cotton, indigo dye
Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE
Summer kimono with geese and reeds (Meiji period 1868–1912)
cotton, indigo dye
Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE
Indigo futon kimono with fuji crest and clematis flowers (1920s)
cotton
Purchased with funds donated by The Late Hon. Michael Watt KC and Cecilie Hall, 2023

JAPANESE
Child's kimono with boy's day design (1925–35)
silk, cotton
Purchased with funds donated by Berris Aitken, 2023

JAPANESE
Kimono with frolicking puppies in the snow (1925–35)
silk, cotton
Purchased with funds donated by Berris Aitken, 2023

(opposite)
Betty Muffler, Ngangkari Ngura (*Healing Country*), 2022, synthetic polymer paint on canvas. Purchased with funds donated by Barbara Hay and the Hay Family, Rosemary and Nora Merralls, Christopher Thomas AM and Cheryl Thomas, D'Lan Davidson and Rachel Jacobs, Margaret Lodge and Terry Murphy KC and donors to the 2022 NGV Indigenous Art Dinner, 2022 © Betty Muffler

JAPANESE
Kimono with the Heron Maiden (1925–35)
silk, cotton
Purchased with funds donated by Berris Aitken, 2023

KOREAN
Grapevine, ewer (18th–19th century)
stoneware, bamboo, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Accessory box (late 19th century)
mother-of-pearl and lacquer on wood, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Belt (Gakdae) (late 19th century)
silk, leather, wood, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Birds and flowers, costume box (late 19th century)
lacquer on wood, abalone shell (mother-of-pearl)
Purchased with funds donated by the Fried and Sable families to honour the birthday of Morry Fraid AM, 2022

KOREAN
Boots (Mokhwa) (late 19th century)
silk, wool, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Cabinet (late 19th century)
bamboo, Pine (*Pinus* sp.), copper alloy
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Document box (Yongmok) (late 19th century)
wood, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Girl's shoes with vine design (Danghye) (late 19th century)
deer leather, cotton, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Hair pin (Binyeo) (late 19th century)
silver, enamel on metal (cloisonné)
Purchased with funds donated by Vivienne Fried, 2022
KOREAN
Hat (Tanggeon) (late 19th century)
horsehair
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Hat box (Gatham) (late 19th century)
wood, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Hat mould (late 19th century)
wood
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Men's hat and beads (Heungnip, gatkkeun) (late 19th century)
lacquer, horsehair, bamboo, agate, cord
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Men's shoes (Nokpihye) (late 19th century)
deer leather, cotton, metal
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Men's shoes with vine design (Taesahye) (late 19th century)
deer leather, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Official robe outfit with robe and rank badge (Dallyeong) (late 19th century)
silk, cotton
Purchased with funds donated by Vivienne Fried, 2022

KOREAN
Official's hat (Samo) (late 19th century)
silk, paper, horsehair, lacquer, bamboo
Purchased with funds donated by Vivienne Fried, 2022

KOREAN <i>Pendant with butterflies (Daesamjaknorigae)</i> (late 19th century) silver, coral, jade, pearls, amber, feathers (kingfisher), silk (cord), semi-precious stones Purchased with funds donated by Vivienne Fried, 2022	KOREAN <i>Undergarment, white silk top and pants</i> (late 19th century) silk, cotton (lining) Purchased with funds donated by Vivienne Fried, 2022
KOREAN <i>Pendant with three norigae jars (Daesamjaknorigae)</i> (late 19th century) silver, semi-precious stones, silk cord Purchased with funds donated by Vivienne Fried, 2022	KOREAN <i>Vine design, boy’s shoes (Taesahye)</i> (late 19th century) leather (deerskin), cotton, metal Purchased with funds donated by Vivienne Fried, 2022
KOREAN <i>Round collar robe (Dallyeong)</i> (late 19th century) silk, cotton Purchased with funds donated by Vivienne Fried, 2022	KOREAN <i>Woman’s shoes (Unhye)</i> (late 19th century) silk, cotton, metallic thread, leather, metal studs Purchased with funds donated by Vivienne Fried, 2022
KOREAN <i>Royal woman’s ceremonial robe (Wonsam)</i> (late 19th century) silk Purchased with funds donated by Vivienne Fried, 2022	KOREAN <i>Hood</i> (early 21st century) silk Purchased with funds donated by Vivienne Fried, 2022
KOREAN <i>Sandals (Jipsin)</i> (late 19th century) straw, cotton, wood Purchased with funds donated by Vivienne Fried, 2022	Junichiro SEKINO Japanese 1914–88 <i>Benkei Bridge at Akasaka-mitsuke (Akasakamitsuke benkeibashi)</i> (1977) colour woodblock, ed. 17/100 Purchased with funds donated by Laurence O’Keefe and Christopher James, 2022
KOREAN <i>Scholar’s robe (Simui)</i> (late 19th century) silk, cotton Purchased with funds donated by Vivienne Fried, 2022	Tomikichirō Tokuriki Japanese 1902–2000 <i>Maitreya (Mirokubosatsu)</i> (1955) woodblock, ed. 60/100 Purchased with funds donated by Laurence O’Keefe and Christopher James, 2022
KOREAN <i>Silk overcoat (Durumagi)</i> (late 19th century) silk, cotton Purchased with funds donated by Vivienne Fried, 2022	Song WEI Chinese 1980– <i>Hamburger with auspicious treasures</i> (2022) synthetic polymer paint on brass M. G. Chapman Bequest, 2023
KOREAN <i>Spectacles and case (Angyeong, angyeongjiip)</i> (late 19th century) ox horn, glass, metal Purchased with funds donated by Vivienne Fried, 2022	Song WEI Chinese 1980– <i>Hamburger with dragon and phoenix</i> (2022) synthetic polymer paint on brass Purchased with funds donated by Thomas Bridge, 2023
KOREAN <i>Topknot cover (Sangtugwan)</i> (late 19th century) paper, lacquer, bamboo Purchased with funds donated by Vivienne Fried, 2022	Song WEI Chinese 1980– <i>Hamburger with qilin and waves</i> (2022) synthetic polymer paint on brass M. G. Chapman Bequest, 2023
KOREAN <i>Topknot support (Pungjam)</i> (late 19th century) amber Purchased with funds donated by Vivienne Fried, 2022	YEE I-Lann Malaysian 1971– <i>Tikar/Meja</i> 2019–20 Pandanus (<i>Pandanus</i> sp.), synthetic dyes, ed. 2/2 Purchased NGV Foundation, 2022

Australian Paintings, Sculpture and Decorative Arts to 1980	GIFTS
Robert ROONEY Australia 1937–2017 <i>Untitled (Two boys holding hands, eyes closed)</i> (c. 1955) oil on composition board <i>Untitled (Sheep in landscape)</i> (c. 1957) oil on composition board <i>Implication</i> (1958) oil on composition board <i>Mortality play</i> (1958) oil on composition board <i>Sunday</i> (1958) oil on composition board <i>Hero</i> (1959) oil on composition board <i>Accident</i> 1960 oil on composition board <i>Untitled (Boy – self-portrait)</i> (1960) oil on composition board <i>Unknown</i> 1962 oil on composition board <i>Two</i> 1966 oil on composition board <i>Coats [white] and Coats [black]</i> 1973 synthetic polymer paint on canvas Bequest of Robert Rooney, 2023	Ellis ROWAN Australia 1848–1922 UNKNOWN (manufacturer) <i>(Australian wildflowers)</i> (c. 1890) four-panel folding screen: watercolour and gouache on grey paper, Pine (<i>Pinus</i> sp.), wood, glass, silk (velvet), paper, string, wallpaper, brass Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022
Grace Cossington SMITH Australia 1892–1984 <i>Still life with ranunculi</i> (1926) oil on board Gift from the Estate of Brian Myddleton Davis AM, 2022	Arthur STREETON born Australia 1867 lived in England 1897–1919 died 1943 <i>The City from Neutral Bay</i> (c. 1926) oil on wood panel Gift of the Estate of Margaret Baxter, 2023
Brett WHITELEY born Australia 1939 lived in England 1960–67 died 1992 <i>The kingfisher</i> (c. 1978) oil and collage of stones and painted fabric on plywood Gift from the Estate of Brian Myddleton Davis AM, 2022	

PURCHASES	Mark LECKEY English 1964– <i>Are you waiting (LED)</i> (1996), (2014) made colour video transferred to digital video, sound, LED RBG screen <i>Mercury tail</i> (2015) colour digital video, silent, media player, screen, tripod, electrical cord Gift of Danny Goldberg through the Australian Government’s Cultural Gifts Program, 2022
Portia Mary BENNETT Australia 1898–1989 <i>Roundabouts and swings</i> 1935 oil on canvas on (plywood) June Sherwood Bequest, 2022	Iso RAE born Australia 1860 lived in France 1887–1932, England 1932–40 died England 1940 <i>Breton family</i> (c. 1892) oil on canvas Purchased with funds donated by Krystyna Campbell-Pretty AM and Family and the June Sherwood Bequest, 2023
Eveline SYME born England (of Australian parents) 1888 lived in England 1907–10, France 1921–24, England and Europe 1929–31 died Australia 1961 <i>Tuscan landscape</i> (c. 1930) oil on canvas Purchased, June Sherwood Bequest and funds donated by Krystyna Campbell-Pretty AM and Family, 2022	Entang WIHARSO Indonesian 1967– <i>I am watching you</i> 2013 from the <i>Geo-portrait</i> series copper, ed. 2/2 Gift of Matthias Arndt through the Australian Government’s Cultural Gifts Program, 2023
Contemporary Art	Joshua YELDHAM born Australia 1970 <i>Resonance</i> 2022 synthetic polymer paint, cane, wood and string on inkjet print on canvas on aluminium Presented by Scott Livesey Galleries, 2023
GIFTS	Fiona ABICARE born Australia 1972 <i>Moving against, moving away, moving toward</i> (2022–23) modified gypsum polymer, glass fibre, gypsum cement, stainless steel, mineral pigments Commissioned by the National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2023
Zico ALBAIQUNI Indonesian 1987– <i>Notes on conceptual art; in the beginning there was</i> 2019 oil on canvas Gift of Matthias Arndt through the Australian Government’s Cultural Gifts Program, 2023	Joël ANDRIANOMEARISOA Malagasy 1977– <i>À la lueur de nos songes un voyage commence</i> (2022) pastel <i>Almost almost blue almost doing things we used to do almost you</i> (2022) pastel <i>Any ianao any ianao izay ary izao dia mbola eto foana miandry</i> (2022) pastel <i>Les vestiges d’un amour triomphant au loin l’absence</i> (2022) pastel <i>Let me desire the world with you again</i> (2022) pastel <i>Misy tsiamgaratelo tsiambaratelo tsy polazalazaiko anao</i> (2022) pastel <i>Perfect pains silent joys and broken toys</i> (2022) pastel <i>Random ambitions devotions passions atractions and emotions</i> (2022) pastel
Martin BOYCE Scottish 1967– <i>Last hours of evening sun</i> (2013) synthetic polymer paint on plywood, plywood <i>Laurel house ghosts and flowers</i> (2013) painted steel, galvanised steel, rusted steel <i>No more skies</i> (2014) synthetic polymer paint on plywood, plywood, aluminium Gift of Danny Goldberg through the Australian Government’s Cultural Gifts Program, 2022	Tracey EMIN English 1963– <i>This is exactly how I feel right now</i> 2016 bronze, ed. 3/6 Purchased with funds donated by Andrew and Judy Rogers and NGV Foundation, 2023
Jake CHAPMAN English 1966– Dinos CHAPMAN English 1962– <i>Untitled (skull panel)</i> (2003) fibreglass, resin Gift of Rob Gould through the Australian Government’s Cultural Gifts Program, 2023	Tracey EMIN English 1963– <i>Crying for you</i> 2015 bronze, ed. 3/6 Suzanne Dawbarn Bequest, 2023
Mat COLLISHAW English 1966– <i>Sordid earth</i> (2012) projection video Gift of Bambi Blumberg through the Australian Government’s Cultural Gifts Program, 2022	Tracey EMIN English 1963– <i>Mother</i> 2014 bronze, ed. 1/6 The Nigel Peck AM & Patricia Peck Fund, 2023

Mark LECKEY English 1964– <i>Are you waiting (LED)</i> (1996), (2014) made colour video transferred to digital video, sound, LED RBG screen <i>Mercury tail</i> (2015) colour digital video, silent, media player, screen, tripod, electrical cord Gift of Danny Goldberg through the Australian Government’s Cultural Gifts Program, 2022	Joël ANDRIANOMEARISOA Malagasy 1977– <i>How can I dance celebrate dream wonder the world with you</i> 2022 painted iron Purchased with funds donated by Janet Whiting AM, Phil Lukies and family, 2023
Wedhar RIYADI Indonesian 1980– <i>Piece #1</i> 2017 oil on canvas Gift of Matthias Arndt through the Australian Government’s Cultural Gifts Program, 2023	Nadiah BAMADHAJ Malaysian 1968– <i>Charmed by anxiety (Terpesona dengan Kegelisahan)</i> (2021–22) colour digital video, sound Purchased NGV Foundation, 2022
Entang WIHARSO Indonesian 1967– <i>I am watching you</i> 2013 from the <i>Geo-portrait</i> series copper, ed. 2/2 Gift of Matthias Arndt through the Australian Government’s Cultural Gifts Program, 2023	Lucy BULL American 1990– <i>20:59</i> 2021 oil on canvas Purchased with funds donated by July Cao, 2022
Joshua YELDHAM born Australia 1970 <i>Resonance</i> 2022 synthetic polymer paint, cane, wood and string on inkjet print on canvas on aluminium Presented by Scott Livesey Galleries, 2023	Troy EMERY born Australia 1981 <i>Mountain climber</i> (2023) steel, polyurethane foam, cotton, polyester, wood Purchased with funds donated by Tapestry Foundation of Australia, Dr. Brett Archer, Alan Roberts and family, John Rush KC and Sandra Rush, Janet Whiting AM, Phil Lukies and family, and donors to the NGV Summer Appeal, 2023
Fiona ABICARE born Australia 1972 <i>Moving against, moving away, moving toward</i> (2022–23) modified gypsum polymer, glass fibre, gypsum cement, stainless steel, mineral pigments Commissioned by the National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2023	Tracey EMIN English 1963– <i>Love Poem for CF</i> 2007 neon, ed. 3/3 Purchased with funds donated by Jo Horgan AM and Peter Wetenhall, 2023
Joël ANDRIANOMEARISOA Malagasy 1977– <i>À la lueur de nos songes un voyage commence</i> (2022) pastel <i>Almost almost blue almost doing things we used to do almost you</i> (2022) pastel <i>Any ianao any ianao izay ary izao dia mbola eto foana miandry</i> (2022) pastel <i>Les vestiges d’un amour triomphant au loin l’absence</i> (2022) pastel <i>Let me desire the world with you again</i> (2022) pastel <i>Misy tsiamgaratelo tsiambaratelo tsy polazalazaiko anao</i> (2022) pastel <i>Perfect pains silent joys and broken toys</i> (2022) pastel <i>Random ambitions devotions passions atractions and emotions</i> (2022) pastel	Tracey EMIN English 1963– <i>This is exactly how I feel right now</i> 2016 bronze, ed. 3/6 Purchased with funds donated by Andrew and Judy Rogers and NGV Foundation, 2023
Jake CHAPMAN English 1966– Dinos CHAPMAN English 1962– <i>Untitled (skull panel)</i> (2003) fibreglass, resin Gift of Rob Gould through the Australian Government’s Cultural Gifts Program, 2023	Tracey EMIN English 1963– <i>Crying for you</i> 2015 bronze, ed. 3/6 Suzanne Dawbarn Bequest, 2023
Mat COLLISHAW English 1966– <i>Sordid earth</i> (2012) projection video Gift of Bambi Blumberg through the Australian Government’s Cultural Gifts Program, 2022	Tracey EMIN English 1963– <i>Mother</i> 2014 bronze, ed. 1/6 The Nigel Peck AM & Patricia Peck Fund, 2023

Tracey EMIN
English 1963–
Wanting 2014
bronze, ed. 2/6
The Execution 2018
acrylic on canvas
Legs raised 2014
gouache on paper
Moving fast 2014
gouache on paper
Looking over 2014
gouache on paper
On my side 2014
gouache on paper
Thought of you 2014
gouache on paper
All me 2014
gouache on paper
Professor AGL Shaw AO Bequest, 2023

Derek FORDJOUR
American 1974–
Dual acquisition 2022
Walnut (*Juglans* sp.), Cherry wood (*Prunus* sp.), resin, glass, charcoal
Purchased with funds donated by July Cao, 2022

Ryan GANDER
English 1976–
The end (2020)
silicone rubber, nylon (flock), silicone paint, plastic, fibreglass, brass, aluminium, steel, composition board, electronic components, electrical components, existing wall, sound, ed. 3/3
Purchased with funds donated by Vivien and Graham Knowles, 2022

Sayre GOMEZ
American 1982–
Everything must go, (1) (2022)
synthetic polymer paint on canvas
Purchased with funds donated by July Cao, 2022

Hulda GUZMÁN
Dominican 1984–
Daily ceremony (2022)
synthetic polymer paint and gouache on Cedar (*Cedrus* sp.) and Mahogany plywood (*Swietenia* sp.)
Purchased with funds donated by anonymous donors and NGV Foundation, 2023

Chase HALL
American 1993–
God is you 2022
synthetic polymer paint, coffee and badges on canvas
Purchased with funds donated by Andrew Xue, 2023

Nadia HERNANDEZ
born Venezuela 1987
arrived Australia 2004
Sensibles (2022)
fabric, tumeric, synthetic rope

Recordando al cambur politico 2022
ribbon, powder coated steel
De nuestra felicidad (2022)
oil on canvas, powder-coated steel, metal, synthetic rope
This is how my procession began (2022)
oil on canvas, powder-coated steel, synthetic rope, metal
Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2022

Tao Hui
Chinese 1987–
Being wild (2021)
colour digital video, sound, ed. 3/5
Purchased NGV Foundation, 2023

Vojtěch Kovařík
Czech 1993–
The Three Fates: Clotho, Lachesis, Atropos 2021
synthetic polymer paint and sand on canvas
Purchased with funds donated by July Cao, 2023

William MACKINNON
born Australia 1978
Home and away (2021–22)
synthetic polymer paint, oil and enamel paint on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2023

Richard MOSSE
Irish 1980–
worked in England 1998–2005, United States 2014–
Broken spectre (2022)
colour digital video projection, sound
Co-commissioned by the National Gallery of Victoria, Melbourne, VIA Art Fund, the Westridge Foundation, and by the Serpentine Galleries. Additional support provided by Collection SVPL and Jack Shainman Gallery.
Suzanne Dawbarn Bequest, 2023

Grant NIMMO
born Australia 1979
The hall of Fernshaw 2022
oil on canvas
Purchased, Victorian Foundation for Living Australian Artists, 2022

Ramesh Mario NITHIYENDRA
born Sri Lanka 1988
arrived Australia 1989
Bi warrior figure (2022)
bronze, painted steel, motor, electrical components, shells, stoneware, wood, plastic, stone and metal (beads), silk (tassels)
Purchased with funds donated by Rob Gould, 2023

Nabilah NORDIN
born Singapore 1991
arrived Australia 2007
Fortune nights (2022)
wood, epoxy modelling compound, foam, powdered pigments, glass, spray paint,

Australian walnuts, transparent synthetic polymer resin, cardboard
Purchased, Victorian Foundation for Living Australian Artists, 2022

Gregory OLYMPIO
Togolese 1986–
Grey composition 2022
synthetic polymer paint on canvas
Harmattan / Desert wind 2022
synthetic polymer paint on canvas
Winter 2022
synthetic polymer paint on canvas
The Nigel Peck AM and Patricia Peck Fund, 2022

Yinka SHONIBARE
born England 1962
Modern magic (Studies of African art from Picasso’s collection) IV (2020–21)
cotton (Dutch wax)
Professor AGL Shaw AO Bequest, 2022

Scotty SO
born Hong Kong 1995
arrived Australia 2016
Performing the 1st movement of Elgar’s Cello Concerto 2021
two-channel colour digital video, sound, ed. 1/3
Purchased, Victorian Foundation for Living Australian Artists, 2022

Esther STEWART
born Australia 1988
This space has been created for something to happen (2019)
rayon, metal
Purchased, Victorian Foundation for Living Australian Artists, 2022

Hito STEYERL
German 1966–
Sandbags/Texture, Kharkiv (2015)
ultra-violet inkjet print on aluminium and polyethylene, ed. 4/5
Tent/Texture III, Kharkiv (2015)
ultra-violet inkjet print on aluminium and polyethylene, ed. 4/5
Purchased, NGV Foundation, 2023

Philipp TIMISCHL
Austrian 1989–
What it feels like for an artwork (Blue) 2022
oil and synthetic polymer paint on canvas, LED panels, wood, media player, colour digital video, silent
Purchased with funds donated by Robin Campbell and David Parncutt, 2022

Heidi YARDLEY
born Australia 1975
The door 2021
oil on canvas
Psychique (2021)
oil on canvas
Purchased, NGV Supporters of Contemporary Art, 2022

Paul YORE
born Australia 1987
Fags hate God (2022)
found objects, (beads), (buttons), enamel, shells, acrylic, plaster and resin on wood
Young dumb and full of numb (2022)
plastic, glass, metal, pine cone, porcelain, shells, printed fabric, synthetic fabric, synthetic cord, media player, LEDs, electrical components, synthetic polymer paint, enamel paint and resin on wood and composition board
Purchased with funds donated by Rob Gould, 2023

Guimi YOU
Korean 1985–
worked in United States 2014–22
Two of us 2023
oil on canvas
Purchased with funds donated by an anonymous donor, 2023

Flora YUKHNOVICH
English 1990–
A taste of a poison paradise 2023
oil on canvas
Purchased with funds donated by July Cao, 2023

Contemporary Design and Architecture

GIFTS

David CLARKE
England 1967–
Remain (2015)
pewter, leather, velvet, metal, pen and ink on paper
Baroque beauties, candlesticks (2016)
pewter
Blow spoon (2017)
pewter, silver plate
Gift of Tomislav Nikolic through the Australian Government’s Cultural Gifts Program, 2022

Octavia COOK
New Zealand 1978–
S.H.A.L.L.O.W (2020–21)
acrylic, silver
Gift of an anonymous donor, 2022

Debra RAPOPORT
born United States 1945
Lei with epaulets (1984)
paper, wax, wire and textile scraps
Gift of Helen Williams Drutt Family Collection, 2022

PURCHASES

Tatiana BILBAO (architect)
Mexican 1972–
TATIANA BILBAO ESTUDIO, Mexico City (architecture studio)
est. 2004
AUGRC, Melbourne (manufacturer)
est. 2017

DALE HOLDEN STUDIO, Melbourne (manufacturer)
est. 2014
Dirty clothes are washed at home (La ropa sucia se lava en casa) (2022)
glass-reinforced concrete, cotton, soap, steel, fabric, synthetic poymer paint on existing wall, collage of cut printed paper, photographs, fabric, wool (yarn, thread), cotton (lace, yarn, thread), tissue paper and jute (string), synthetic polymer paint, metallic paint and fibre-tipped pen
Purchased with funds donated by Jo Horgan AM and MECCA Brands, 2022

Danielle BRUSTMAN (designer)
born Australia 1975
Jonathon ELLERY (designer)
born England 1964
Ten combs (2022)
polyester
Purchased, NGV Supporters of Contemporary Design and Architecture, 2022

Diego CIBELLI
Italian 1987–
Meditation in an emergency (2019)
porcelain (biscuit)
Purchased with funds donated by Amit and David Holckner, and Lisa Ring, 2023

Chris CONNELL (designer)
born Australia 1955
MAAS & CO. AUSTRALIA PTY LTD, Melbourne (manufacturer)
est. 2017
FORMANOVA PTY LTD, Melbourne (manufacturer)
est. 1993
PORCELAIN BEAR, Melbourne (manufacturer)
est. 2010
Altar, table (2021) designed, 2022
manufactured
stainless steel, aluminium, porcelian, (other materials)
Purchased, Victorian Foundation for Living Australian Artists, 2023

Laura DEAKIN
born Australia 1979
Mygration #14, necklace (2020)
synthetic polymer paint, watercolour, sterling silver 925
Purchased, NGV Supporters of Contemporary Design and Architecture, 2022

Yining FEI
Chinese 1990–
Duke of Apple in the Vile Oubliette (2020)
watercolour on papier-mâché, wool, pearls, plastic beads, metal, foam, stainless steel
Purchased with funds donated by Rob Gould, 2022

Ash FISCHER (designer)
born Australia 1998

FISCH INC., Sydney (design studio)
est. 2020
Lucha floor lamp (Marigold) (2021)
polyvinyl chloride, enamel, glass, electrical components
Purchased with funds donated by Andrew Clark and Dr Sarah Tiffin, 2022

Ashley JAMESON ERIKSMOEN (designer and maker)
born United States 1970
arrived Australia 2012

Sally BLAKE (textile designer)
born Australia 1966
The Dream, or The view from here is both bleak and resplendent, chaise lounge (2022)
oil, milk paint and synthetic polymer paint on wood, jute, polyurethane foam, cotton, polyester, wool, steel
Purchased, Victorian Foundation for Living Australian Artists, 2022

James LEMON
born New Zealand 1993
arrived Australia (2012)
Worm bowl (2021)
stoneware
Purchased, NGV Supporters of Contemporary Art, 2022

Katheryn LEOPOLDSEDER
born Australia 1980
The almond branch that buds, blossoms and fruits, brooch (2022)
bronze, sterling silver, stainless steel
Purchased, Victorian Foundation for Living Australian Artists, 2022

Jessica MURTAGH
born Australia 1986
Modern relic IX: High priorities in low places (2021)
glass (sandblasted, engraved)
Purchased, Victorian Foundation for Living Australian Artists, 2022

Fashion and Textiles

GIFTS

ADAM THE ORIGINAL, Melbourne (retailer)
active (1970s)
Suit 1972
wool, acetate (lining)
Suit 1972
cotton (corduroy), synthetic (trim, lining)
Gift of Terence Lane OAM, 2022

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Catherine BRICKHILL (designer)
born England 1971
Shoes 1999, spring–summer 1999
leather, wood cotton
Gift of Catherine Brickhill, 2023

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Dress 2003, *lrere* collection, spring–summer 2003
silk (chiffon), cotton (lace), vinyl, metal (fastening)
Evening dress 2004, *Pantheum as Lecum* collection, autumn–winter 2004–05
silk (organza, chiffon), acetate (lining), glass (beads), metal (fastening)
Dress (c. 2007)
silk (chiffon), metal (fastenings)
Titanic, ballet pumps 2010, *Plato’s Atlantis* collection, spring–summer 2010
leather, metal
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Dai REES (designer)
born Wales 1967
Headpiece 1997, *The Doll (La Poupée)* collection, spring–summer 1997
quills (turkey), synthetic polymer paint, glitter, leather, metal (buckle)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

ANYA HINDMARCH, London (fashion house)
est. 1987
Anya HINDMARCH (designer)
born England 1968
Crisp packet, clutch (c. 2014)
brass, metal (chain, fastening), leather (suede)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

BALENCIAGA, Paris (couture house)
1937–68
Cristóbal BALENCIAGA (designer)
Spain 1895–1972
worked in France 1937–68
Babydoll, cocktail dress 1965, spring–summer 1965–66
silk (lace, lining), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

BOTTEGA VENETA, Italy (fashion house)
est. 1966
Tomas MAIER (designer)
born Germany 1954
Look 8, dress 2013, autumn–winter 2013–14
wool, cashmere, leather, metal (fastening)
Gift of David Tan, 2023

BOTTEGA VENETA, Italy (fashion house)
est. 1966
Tomas MAIER (designer)
born Germany 1954
Look 28, dress 2013, spring–summer 2013
silk, nylon, metallic thread, glass, metal (fastenings)
Gift of David Tan, 2023

CHANEL, Paris (couture house)
1914–39, 1954–
Gabrielle ‘Coco’ CHANEL (designer)
France 1883–1971
Beret (1920s–30s)
silk (velvet, tassell), leather, muslin
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

CHANEL, Paris (fashion house)
1914–39, 1954–
Karl LAGERFELD (designer)
born Germany 1933,
worked in France 1952–2019
died France 2019
Dress 1985, spring–summer 1985
silk, metal (buttons, fastenings), plastic (buttons)
Silver fantasy jacket, coat 2014, *Shopping Centre* collection, autumn–winter 2014–15
wool, cotton, acetate, polyester, nylon, acrylic, silk, plastic and metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

CHANEL, Paris (couture house)
1914–39, 1954–
Karl LAGERFELD (designer)
born Germany 1933
worked in France 1952–2019
died France 2019
MAISON LESAGE, Paris (embroidery house)
est. 1958
François LESAGE (designer)
France 1929–2011
Evening coat, jumpsuit, and skirt 1996, autumn–winter 1996–97
silk, polyester, elastane, gold leaf, metallic thread, plastic (sequins, film, beads, buttons), metal (fastenings, chain)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

CHRISTIAN DIOR, Paris (couture house)
est. 1946
Yves SAINT LAURENT (designer)
born Algeria 1936
worked in France 1954–2008
died France 2008
‘Diorama’ cocktail dress 1959, *Longue* collection, spring–summer 1959
silk (faille, tulle), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

CHRISTIAN DIOR, Paris (fashion house)
est. 1946
Roger VIVIER (designer)
France 1903–98
Shoes 1959
silk (faille), leather, glass (stones), metal
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

DOLCE & GABBANA, Italy (fashion house)
est. 1982
Domenico DOLCE (designer)
born Italy 1958
Stefano GABBANA (dessler)
born Italy 1962
Chandelier bag 2016, autumn–winter 2016–17
metal, glass, silk
Gift of Fair Shen, 2022

FENDI, Rome (fashion house)
est. 1925
Silvia Venturini FENDI (designer)
born Italy 1960
Baguette (c. 2014)
plastic (sequins), leather, leather (suede), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

GRÈS, Paris (couture house)
1942–88
Madame GRÈS (designer)
France 1903–93
Dress 1945, autumn–winter 1945–46
silk (jersey, satin), cotton (tape), metal (fastenings)
Cocktail dress 1952, spring–summer 1952–53
silk (jersey), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

GRIPOIX, Paris (fashion house)
est. 1869
Thierry GRIPOIX (designer)
France 1964–2022
Camellia, necklace (c. 1998)
glass (pâte de verre), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

GUCCI, Florence (fashion house)
est. 1921
Frida GIANNINI (designer)
born Italy 1972
Look 42, dress 2006, autumn–winter 2006–07
silk, snakeskin, metal (studs, fastenings)
Look 46, dress 2013, autumn–winter 2013–14
silk (satin, velvet), nylon (lace), peacock, emu and chicken (feathers), plastic (sequins, beads), metal (fastenings)
Gift of David Tan, 2023

IRIS VAN HERPEN, Amsterdam (fashion house)
est. 2007
Iris van HERPEN (designer)
born the Netherlands 1984
Aeternus, dress 2021
polyester (bonded, mesh), leather, plastic (beads), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

JEAN CHARLES DE CASTELBAJAC, Paris (fashion house)
est. 1978
Jean Charles de CASTELBAJAC (designer)
born Morocco 1949
emigrated to France (c. 1955)
Beret jacket 1989–90, autumn–winter 1989–90
wool
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

JOHN GALLIANO, London (fashion house)
est. 1985
John GALLIANO (designer)
born Gibraltar 1960
emigrated to England 1966
worked in France 1991–
Dress (1994)
silk (satin), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

NORMA TULLO, Melbourne (fashion house)
1956–77
Norma TULLO (designer)
Australia 1935–2019
Dress 1969
silk (crepe), synthetic fabric, metal (fastenings)
Gift of Anne Abbink, 2022

PIERRE CARDIN, Paris (fashion house)
est. 1950
Pierre CARDIN (designer)
born Italy 1922
emigrated to France 1926
died France 2020
Dress 1969
cotton (quilted), metal (fastening, eyelet)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023
SCHIAPARELLI, Paris (fashion house)
1927–54
Max BOINET (designer)
France active (1930s–40s)
Brooch (c. 1938)
brass (enamel), pearl, glass
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

SCHIAPARELLI, Paris (couture house)
1927–54
Daniel ROSEBERRY (designer)
born United States 1985
worked in France 2019–
Kaftan 2022, autumn–winter 2022–23
cotton (denim, corded), metal and glass (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

STEPHEN JONES, London (millinery house)
est. 1980
Stephen JONES (milliner)
born England 1957
Farida 2022, *El Morocco* collection, spring–summer 2023
viscose, polyester
Gran Café de Paris 2022, *El Morocco* collection, spring–summer 2023
straw (abaca), rayon
Gift of the artist, 2023

THIERRY MUGLER, Paris (fashion house)
est. 1974
Thierry MUGLER (designer)
France 1948–2022
Suit 1989–90, *Buick* collection, autumn–winter 1989–90
wool, silk (satin), plastic (sequins), metal (fastenings)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

YVES SAINT LAURENT, Paris (couture house)
1961–2002
Yves SAINT LAURENT (designer)
born Algeria 1936
worked in France 1954–2008
died France 2008
Dress 1966, *Pop Art* collection, autumn–winter 1966–67
polyester (satin), wool (jersey), metal (fastening)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gift Program, 2023

YVES SAINT LAURENT, Paris (fashion house)
1961–2002
Yves SAINT LAURENT (designer)
born Algeria 1936
worked in France 1954–2008
died France 2008

Evening dress (1978)
silk (crepe)
Gift of Helen Willing, 2022

PURCHASES
ALEXANDER MCQUEEN, London (fashion house)
est. 1992
Alexander McQUEEN (designer)
England 1969–2010
Jacket 1998, *Joan* collection, autumn–winter 1998–99
cashmere, acetate, plastic (buttons)
Look 11, dress 1998, *Joan* collection, autumn–winter 1998–99
wool, plastic (buttons)
Skirt 1998, *Joan* collection, autumn–winter 1998–99
cashmere, acetate, glass (beads), metal (zip)
Look 55, dress 1998–99, *Joan* collection, autumn–winter 1998–99
nylon (mesh), glass (beads)
Look 11, dress 2002, *Eshu* collection, autumn–winter 2000–01
screenprinted leather, mother-of-pearl (buttons)
Look 44, dress 2002, *Supercalifragilisticexpialidocious* collection, autumn–winter 2002–03
polyester, cotton, silk, nylon, acetate, metal (hooks)
Look 24, suit 2003, *Scanners* collection, autumn–winter 2003–04
cotton, wool, leather, metal, acetate, rayon/ cupro (lining)
Look 12, dress and capelet 2004, *Deliverance* collection, spring–summer 2004
silk, nylon, plastic (boning), metal (zip)
Look 17, dress 2006, *The Widows of Culloden* collection, autumn–winter 2006–07
silk, nylon, metallic thread, plastic, metal (zip and hook)
Look 26, dress and belt 2006, *The Widows of Culloden* collection, autumn–winter 2006–07
wool (jersey), leather, brass
Look 38, dress 2006, *The Widows of Culloden* collection, autumn–winter 2006–07
wool, cotton (velvet), silk, tulle, lace, metal (zip)
Shirt 2006, *The Widows of Culloden* collection, autumn–winter 2006–07
silk, polyamide
Look 40, dress 2008, *The Girl Who Lived in the Tree* collection, autumn–winter 2008–09
silk (chiffon, thread), tulle, plastic (boning), metal (hooks)
Look 22, jacket and leggings 2009, *Natural Dis-Tinction, Un-natural Selection* collection, spring–summer 2009
wool, silk, nylon, acetate, polyamide, crystal (button)
Look 29, dress and boots 2009, *Horn of Plenty* collection, autumn–winter 2009–10
silk, acetate, leather, polyster, vinyl, metal (zip and studs)
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2022

ARNSDORF, Melbourne (fashion house)
2006–12, 2016–
Jade Sarita ARNOTT (designer)
born Australia 1979
Dress 2022, autumn–winter 2022
acetate
Trenchcoat, blazer, vest and trousers 2022,
autumn–winter 2022
polyester, cotton, wool, alpaca, rayon
(cuprammonium) (lining)
Purchased, NGV Supporters of Fashion and
Textiles, 2022

BLAIR ARCHIBALD, Melbourne
(fashion house)
est. 2014
Blair ARCHIBALD (designer)
born New Zealand 1988
arrived Australia 2011
Coat, top, trousers and boots 2018, *The Last
Knitting Mill* collection, autumn–winter 2018
recycled wool fibre and plastic, wool, leather,
rubber
Blazer, trousers and shirt and boots 2022,
autumn–winter 2022
silk (organza), horsehair (canvas), viscose
(lining), cotton, leather, rubber
Purchased, NGV Supporters of Fashion and
Textiles, 2022

CHRIS RAN LIN, Melbourne (fashion house)
est. 2015
Chris RAN LIN (designer)
born China 1985
arrived Australia 2004
Jumper and trousers 2016, *Axes* collection,
autumn–winter 2016
wool, mohair
Coat, jumper and trousers 2021, *Zero*
collection, autumn–winter 2021
wool, polyester
Purchased, NGV Supporters of Fashion
and Textiles, 2022

Misha HOLLENBACH (designer)
born Australia 1971
Shauna TOOHEY (designer)
born Australia 1976
PERKS AND MINI, Melbourne
(fashion house)
est. 2000
Self-portrait with t-shirts 2022
screenprinted cotton, polyester (thread)
Purchased, NGV Supporters of Fashion
and Textiles, 2023

NIXI KILLICK, Melbourne (fashion house)
est. 2014
Nixi KILLICK (designer)
born Australia 1989
Jacket, skirt, bodysuit and leggings 2019,
Cryptic Frequencies collection 2019
printed polyester, elastane, spandex, plastic,
metal
Sweater and trackpants 2019, *Cryptic
Frequencies* collection 2019
printed polyester
Purchased, NGV Supporters of Fashion
and Textiles, 2022

STRATEAS CARLUCCI, Melbourne
(fashion house)
est. 2012
Mario Luca CARLUCCI (designer)
born Australia 1985
Peter STRATEAS (designer)
born Australia 1984
Meta coat, top and Tunnel trousers 2022,
Fantôme collection, autumn–winter 2022–23
wool, polyester, twill, metal (fastenings)
*Meta trench coat, Vertebrae knit and Tunnel
trousers* 2022, *Fantôme* collection,
autumn–winter 2022–23
leather, wool, polyester
Purchased, NGV Supporters of Fashion
and Textiles, 2022

VERNER, Melbourne (fashion house)
est. 2012
Ingrid VERNER (designer)
born Singapore 1979
arrived Australia 1982
Look 1, dress, top, trousers, hat and bag
2022, *Burlap on Basics* collection, spring–
summer 2022
cotton, rayon, rayon (jersey), cotton (jersey)
Purchased, NGV Supporters of Fashion and
Textiles, 2022

Indigenous Art

GIFTS

Ricky Jakamarra Connick
Pitjantjatjara/Western Aranda born 1971
Solid rock, standing on sacred ground 2020
synthetic polymer paint and type C
photograph over pencil
Presented by the National Gallery of Art,
Washington DC, the Portland Art Museum,
Oregon, and the Peabody Essex Museum,
Massachusetts in honour of our partnership
with the NGV, 2022

Selinda Davidson
Pitjantjatjara born 1994
Kapingka Malangka IV 2021
glass (enamel)
Karru Tjukurpa III 2021
glass (enamel)
Tali Tjuta 2021
glass (enamel)
Presented by the Melbourne Art Foundation,
2022

Patrick Mung Mung
Gija born 1944
JamFactory Adelaide (designer and
manufacturer)
est. 1973
Purnululu 2009 designed, 2020 designed
and manufactured
aluminium (spun, anodised and etched),
ed. 13/100
Purnululu 2009 designed, 2020 designed
and manufactured
aluminium (spun, anodised and etched)
Purnululu 2009 designed, 2020 designed
and manufactured
aluminium (spun, anodised and etched)

Presented by the Wesfarmers Collection
of Australian Art, Perth, 2022

Mavis Ngallametta
Kugu-Uwanh 1944–2019
Ikalath #10 2012
synthetic polymer paint, earth pigments
and charcoal on canvas
Gift of Martin Browne in memory of
Mavis Ngallametta through the Australian
Government’s Cultural Gifts Program, 2023

Mabel Juli Nyawurru
Gija born 1931
JamFactory Adelaide (designer and
manufacturer)
est. 1973
Wardal and Garnkiny 2011 designed, 2020
designed and manufactured
aluminium (spun, anodised and etched),
ed. 13/100
Wardal and Garnkiny 2011 designed, 2020
designed and manufactured
aluminium (spun, anodised and etched)
Wardal and Garnkiny 2011 designed, 2020
designed and manufactured
aluminium (spun, anodised and etched)
Presented by the Wesfarmers Collection of
Australian Art, Perth, 2022

Rammey Ramsey
Gija 1935–2021
JamFactory Adelaide (designer and
manufacturer)
est. 1973
Stony Country 2010 designed, 2020 designed
and manufactured
aluminium (spun, annodised, etched and
hand-painted), ed. 8/200
Stony Country 2010 designed, 2020 designed
and manufactured
aluminium (spun, annodised, etched and
hand-painted)
Stony Country 2010 designed, 2020 designed
and manufactured
aluminium (spun, anodised, etched and
hand-painted)
Presented by the Wesfarmers Collection of
Australian Art, Perth, 2022

Reko Rennie
Kamilaroi born 1974
REMEMBER ME 2020
LEDs, plastic, aluminium, electrical
components
Gift of the Eva, Mila and Reko Collection
through the Australian Government’s Cultural
Gifts Program, 2023

Dorothy Napangardi Robinson
Warlpiri (c. 1956)–2013
*Kana-Kurlangu Jukurrpa (Digging Stick
Dreaming)* 2004
colour soap ground and sugarlift aquatint,
edition of 50
*Karntakurlangu Jukurrpa 1 (Women’s
Dreaming 1)* 2004
colour soap ground and sugarlift aquatint,
edition of 50
Mina Mina country 2004

colour sugarlift aquatint
Salt 2004
soap ground aquatint, edition of 50
Salt series I 2004
sugarlift aquatint, edition of 40
Salt series 2 2004
sugarlift aquatint, edition of 40
Sandhills 2004
colour soap ground and spitbite aquatint,
edition of 50
Sandhill country 2004
colour and sugarlift aquatint, edition of 50
Spinifex country 2004
colour and sugarlift aquatint, edition of 50
Gift of Belinda Fox through the Australian
Government’s Cultural Gifts Program, 2022

PURCHASES

Freda Wayartja Ali
Burarra-Martay born 1959
An-gujechiya (Fish trap) 2022
Pandanus (*Pandanus Spiralis*), Kurrajong
(*Brachychiton Diversifolius*), Bush Cane
(*Flagellaria Indica*), string, natural dyes
Purchased with funds donated by Violet
Sheno, 2022

Maureen Ali
Burarra-Martay born 1978
An-gujechiya (Fish trap) 2022
Pandanus (*Pandanus Spiralis*), Kurrajong
(*Brachychiton Diversifolius*), Bush Cane
(*Flagellaria Indica*), string, natural dyes
Purchased with funds donated by Wendy
and Paul Bonnici and Family, 2022

Donna Blackall
Yorta Yorta/Taungurung born 1956
Fire story for Kulin Nations 2019
flax, raffia
Purchased, Victorian Foundation for Living
Australian Artists, 2022

Fabian Brown
Kaytetye/Warumungu/Warlmunpa/Warlpiri
born 1968
Rupert BETHERAS
born Australia 1975
The witness 2020
enamel paint and mixed media on TV monitor
Purchased, Victorian Foundation for Living
Australian Artists, 2022

May Brown
Burarra-Martay born 1967
An-gujechiya (Fish trap) 2022
Pandanus (*Pandanus Spiralis*), Kurrajong
(*Brachychiton Diversifolius*), Bush Cane
(*Flagellaria Indica*), string, natural dyes
Purchased with funds donated by Wendy and
Paul Bonnici and Family, 2022

Roxanne Carter
Burarra-Martay born 27 February 1996
An-gujechiya (Fish trap) 2022
Pandanus (*Pandanus Spiralis*), Kurrajong
(*Brachychiton Diversifolius*), Bush Cane
(*Flagellaria Indica*), string, natural dyes
Purchased with funds donated by Beatrice
Moignard and Emily Hardy, 2022

Daniel Church
Dharug born 1980
Pelican Mudjin (Family) 2022
synthetic polymer paint and burning on
wood, plastic, (mother-of-pearl)
Purchased, NGV Supporters of Indigenous
Art, 2022

Peta Clancy
Bangerang born 1970
Confluence 2 2022
from the *Confluence* series 2022
inkjet print, ed. 1/5
Confluence 3 2022
from the *Confluence* series 2022
inkjet print, ed. 1/5
Confluence 4 2022
from the *Confluence* series 2022
inkjet print, ed. 1/5
Purchased, Victorian Foundation for Living
Australian Artists, 2022

Maree Clarke
Mutti Mutti/Wamba Wamba/Yorta Yorta/
Boonwurrung born 1961
*Glass river reed necklace with cockatoo
feathers* 2019
glass, feathers (cockatoo), steel thread
*Black river reed, black crow feathers, waxed
thread* 2021
dyed river reeds, crown feathers, waxed
thread
*Black river reed, white cockatoo feathes,
waxed thread* 2021
dyed river reeds, feathers (cockatoo), waxed
thread
Echidna quill necklace 2021
echidna quills, gumnuts, steel thread
Long journey home 2021
colour photograph
Purchased, Victorian Foundation for Living
Australian Artists, 2022

Maree Clarke
Mutti Mutti/Wamba Wamba/Yorta Yorta/
Boonwurrung born 1961
Blanche Tilden
born Australia 1968
Quandong pairs 2022
green quandong seeds, clear borosilicate
glass, on steel thread
Kylie 2022
black glass pod, green 3D printed echidna
quill on steel thread, 3D printed crow feather,
green dyed echidna quills
Purchased, Victorian Foundation for Living
Australian Artists, 2022

Lee Darroch
Yorta Yorta/Mutti Mutti/Boon Wurrung
born 1960
Duta Ganha Woka (Save Mother Earth) 2022
driftwood, jute (string), ochre
Commissioned by the National Gallery of
Victoria, Melbourne. Purchased, Victorian
Foundation for Living Australians Artists, 2022

Charlie Djurritjini
Ganalbingu born 1952
Warnyu Dhawu (Flying fox story) 2018
earth pigments on Stringybark

(*Eucalyptus* sp.)
Purchased with funds donated by Professor
Ian J. McNiven, 2022

Gabriella Garrimara
Burarra-Martay born 1994
An-gujechiya (Fish trap) 2022
Jungle Vine (*Malaisia Scandens*), Bush Cane
(*Flagellaria Indica*), Kurrajong (*Brachychiton
Diversifolius*)
An-gujechiya (Fish trap) 2022
Pandanus (*Pandanus Spiralis*), Kurrajong
(*Brachychiton Diversifolius*), Bush Cane
(*Flagellaria Indica*), string, natural dyes
Purchased with funds donated by Linda Herd
and the Canny Quine Foundation, 2022

JB Fisher Gubalubarlulay
Marrangu born 1970
Fish Dreaming 2015
earth pigments on Stringybark
(*Eucalyptus* sp.)
Fish Dreaming 2015
earth pigments on Stringybark
(*Eucalyptus* sp.)
Purchased with funds donated by Anne
Robertson and Mark Robertson OAM, 2022

Matthew Harris
Yorta Yorta born 1991
Big love 2021
possum skin, synthetic fur, wax-coated
polyester thread, (other materials)
Purchased, Victorian Foundation for Living
Australian Artists, 2022

Kait James
Wada wurrung born 1977
The KLF (Koorie Liberation Front) 2023
wool, acrylic, printed cotton, cotton (thread),
synthetic (felt), synthetic (lamé), metallic
thread, plastic, synthetic polymer paint and
fibre-tipped pen on canvas
Purchased, Victorian Foundation for Living
Australian Artists, 2023

Lorna Jin-gubarrangunyja
Burarra-Martay born 1952
An-gujechiya (Fish trap) 2021
Pandanus (*Pandanus Spiralis*), Kurrajong
(*Brachychiton Diversifolius*), Bush Cane
(*Flagellaria Indica*), string, natural dyes
Purchased with funds donated by Sarah and
Brad Lowe, 2022

Kelly Koumalatsos
Wergaia/Wemba Wemba born 1961
*Portrait of Sister in Laws; Wemba Wemba
Great Aunty Frieda Stewart And Wergaia Great
Grandmother Eleanor Stewart* 2019
tissue paper, cotton (thread), mannequin,
inkjet print, metal
Purchased, NGV Supporters of Indigenous
Art, 2022

Jenna Lee
Gulumerridjin/Wardaman/Karajarri
born 1992
Kojima Shōten, Kyoto (manufacturer)
est. (c. 1800)
Balarr (To become light) 2022

Japanese paper, bamboo, earth pigments, fibreglass, LEDs, electrical components
Purchased, Victorian Foundation for Living Australian Artists, 2023

Lehuaauakea
māhū, Hawaiian born 1996
Mele o Nā Kaukani Wai (Song of a Thousand Waters) 2018
mulberry papers, plant dyes, mineral pigments, gouache, clay (beads), metallic thread, cotton
Purchased with funds donated by Trawalla Foundation, 2022

Danie Mellor
Mamu/Ngadjon born 1971
The dialectic gaze (2022)
cibachrome photographs on metallic paper, photographic prints on aluminium and polished steel, gesso and iridescent wash, wood
Purchased, Victorian Foundation for Living Australian Artists, 2022

Sean Miller
Kamilaroi born 1965
Sunset 2021
earthenware
Purchased, NGV Supporters of Indigenous Art, 2023

Dylan Mooney
Yuwi/Meriam Mir/South Sea Islander born 1995
Intertwined 2022
ochre on inkjet print
Purchased, NGV Supporters of Indigenous Art, 2022

Betty Muffler
Pitjantjatjara/Yankunyjatjara born 1944
Ngangkari Ngura (Healing Country) 2022
synthetic polymer paint on canvas
Purchased with funds donated by Barbara Hay and the Hay Family, Rosemary and Nora Merralls, Chris Thomas AM and Cheryl Thomas, D’Lan Davidson and Rachal Jacobs, Margaret Lodge and Terry Murphy KC, and donors to the 2022 NGV Indigenous Art Dinner, 2022

Jack Yurrulbbirri Nawilil
Rembarrnga/Mayali born 1945
Bininj (human) bones (2018)
wood, paper bark, paint or ochre, string
Purchased, NGV Supporters of Indigenous Art, 2023

Lindsay Nelson
Warlpiri born 1974
Marcus Camphoo
Kaytetye born 1994
Rupert Betheras
born Australia 1975
Markashoo 2021
mixed media on whiteboard
Purchased, Victorian Foundation for Living Australian Artists, 2022

Ngali, Melbourne (fashion house)
est. 2018
Denni Francisco (designer)
Wiradjuri born 1989
Gifting of Country dress and scarf 2021, *Birrang* collection 2022
silk, elastane
Dumba, coat and Yiramir, dress 2022, *Nginha* collection, autumn–winter 2022
silk, elastane
Purchased, NGV Supporters of Fashion and Textiles, 2022

Pitcha Makin Fellas, Ballarat, Victoria
est. 2013
Trudy Fatnowna Edgeley
Gimuy Walubara Yidinji born 1965
Ted Laxton
Gunditjmara born 1938
Alison McRae
Gunditjmara/Dja Dja Wurrung/Yorta Yorta born 1967
Keep Australia Beautiful 2023
synthetic polymer paint on plywood on wallpaper
Commissioned by the National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2023

Indra Prudence
Burarra-Martay born 1980
An-gujechiya (Fish trap) 2022
Jungle Vine (*Malaisia Scandens*), Bush Cane (*Flagellaria Indica*), Kurrajong (*Brachychiton Diversifolius*), string
Purchased with funds donated by Nicholas W. Smith, 2022

Zoe Prudence
Burarra-Martay born 1990
An-gujechiya (Fish trap) 2021
Jungle Vine (*Malaisia Scandens*), Bush Cane (*Flagellaria Indica*), Kurrajong (*Brachychiton Diversifolius*), string
Purchased with funds donated by Craig Semple, 2022

Steven Rhall
Taungurong born 1974
Recycled or reclaimed 2022
stainless steel, concrete, basalt, enamelled brass, water, irrigation components
Purchased, Victorian Foundation for Living Australian Artists, 2023

Julie Shaw (designer)
Yuwaalaraay born 1975
Evonne Munuyngu (weaver)
Madhalpuyngu born 1960
Lisa Lalaywarra Gurrulpa (weaver)
Djinang born 1978
Serena Gubuyani (weaver)
Kuninjku born 1980
Mary Dhapalany (weaver)
Madhalpuyngu born 1950
Margaret Djarbalarbal Malibirr (weaver)
Ganalbingu born 1955
Maayama-li (make by hand) 2022
Pandanus (*Pandanus* sp.), cotton (sateen),

polyester, steel, aluminium
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2023

Clifford Thompson
Kaytetye born 1980
Marcus Camphoo
Kaytetye born 1994
Lindsay Nelson
Warlpiri born 1974
Fabian Brown
Kaytetye/Warumungu/Warlmunpa/Warlpiri born 1968
Mixed tribes 2019
enamel and synthetic polymer paint on pokie machine and street lights
Purchased, Victorian Foundation for Living Australian Artists, 2022

Peter Waples-Crowe
Ngarigo born 1965
Mirrigan days 2019
paper, watercolour, pencil, spray paint, stickers, felt tip markers, synthetic polymer paint, rubber stamps and ink
Purchased, NGV Supporters of Indigenous Art, 2022

Keith Wikmunea
Wik-Mungkan/Wik-Alkan born 1967
Tee’wiith yot-a! (Plenty of white cockatoos!) 2022
earth pigments and synthetic polymer paint on Milkwood (*Alstonia actinophylla*)
Purchased with funds donated by Krystyna Campbell-Pretty AM and Family, 2022

Wanapati Yunupingu
Gumatj/Rrakpala born 1989
Gurtha (Road closed for Ceremony) 2021
etched road sign
Purchased with funds donated by Chris Thomas AM and Cheryl Thomas, 2022

International Art

GIFTS

Louise ABBÉMA
French 1858–1927
Renée Delmas de Pont-Jest 1875
oil on canvas
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Louis-Léopold BOILLY
French 1761–1845
The lacemaker (La Dentellière) (1789–93)
oil on canvas
The two sisters (Les Deux Soeurs) (c. 1800)
oil on wood panel
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Marie-Victoire LEMOINE
French 1754–1820
A young woman leaning on the edge of

a window (Une Jeune Femme appuyée sur le bord d’une croisée) (c. 1798–99)
oil on canvas
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Philippe MERCIER
French 1689–1760
worked in England 1716–60
Falstaff at the Boar’s Head Tavern (c. 1738)
oil on canvas
Falstaff with a Doll Tearsheet (c. 1738)
oil on canvas
Gift of Wendy King through the Australian Government’s Cultural Gifts Program, 2023

Anne Baptiste NIVELON
French active (1750–64)
Charles Louis Auguste Fouquet, duc de Belle-Isle (c. 1750)
oil on canvas
Gift of Wendy King through the Australian Government’s Cultural Gifts Program, 2022

Auguste RODIN
French 1840–1917
Walking man (L’homme qui marche. Moyen modele) (1899–1900), (1964) cast
bronze, ed. 11/12
Gift of Sandra Bardas OAM and David Bardas AO through the Australian Government’s Cultural Gifts Program, 2022

Suzanne VALADON
French 1865–1938
Nude with drapery (Nu à la draperie) 1921
oil on canvas
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Édouard VUILLARD
French 1868–1940
Conversation at the Natansons’ at Valvins (La conversation, chez les Natanson à Valvins) (1896)
oil on cardboard
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

PURCHASES

Giorgio DE CHIRICO
Italian 1888–1978
worked in France 1911–15, 1925–31, United States 1935–38
Piazza d’Italia (1953)
oil on canvas
Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and Robert Morrow, 2022
Berthe MORISOT
French 1841–95
Embroidery (La Broderie) (1889)
oil on canvas
Purchased 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, 2022

International Decorative Arts and Antiquities

GIFTS

A. B. GENSE, Eskilstuna (manufacturer)
Sweden est. 1856
Platter (1960s)
stainless steel
Gift of John Hinds, 2022

A. B. GENSE, Eskilstuna (manufacturer)
Sweden est. 1856
Folke ARSTRÖM (designer)
Sweden 1907–97
Tea and coffee service (1954) designed
stainless steel, plastic
Focus de Luxe, gravy ladle (1955) designed
stainless steel, nylon
Focus de Luxe, salad servers (1955) designed
stainless steel, nylon
Focus de Luxe, eight piece cutlery set (1955–56) designed
stainless steel, nylon
Gift of John Hinds, 2022

A. B. GENSE, Eskilstuna (manufacturer)
Sweden est. 1856
Pierre FORSELL (designer)
Sweden 1925–2004
Pair of salad servers (1955) designed
stainless steel, nylon
Salt and pepper shakers (1955) designed
stainless steel, nylon
Sugar shaker (1955) designed
stainless steel, nylon
Piruet cocktail forks (c. 1956) designed
stainless steel, plastic
Gift of John Hinds, 2022

A. G. RICHARDSON & CO., Cobridge, Stoke-on-Trent (manufacturer)
England 1915–74
Teapot (1939–45)
earthenware
Gift of John Hinds, 2022

A/S EGERSTUNDS FAYANCEFABRIKS CO. Egersund (manufacturer)
Norway 1847–1979
Kåre Blokk JOHANSEN (designer)
Norway active (1958–66)
Unique, teapot 1973 designed, (1973–76) manufactured
stoneware
Gift of John Hinds, 2022

A/S EGERSTUNDS FAYANCEFABRIKS CO. Egersund (manufacturer)
Norway 1847–1979
Unni Margrethe JOHNSEN (decoration) (designer)
Norway 1942–2001
Kåre Blokk JOHANSEN (model) (designer)
Norway active (1958–66)
Korulen, sunflower, jug (Solsikke) 1973
manufactured
stoneware
Korulen, sunflower, plate (Solsikke) 1973
manufactured
stoneware
Gift of John Hinds, 2022

ALFRED MEAKIN LTD, Tunstall, Staffordshire (manufacturer)
England 1875–1976
Brixham, trio (1950s)
earthenware
Clovelly, dinner plate (1950s)
earthenware
Parisienne, dinner plate (1950s)
earthenware
Gift of John Hinds, 2022

BARKERS & KENT, Fenton, Staffordshire (manufacturer)
England (c. 1889)–1941
School, child’s plate (c. 1890)
earthenware
Gift of John Hinds, 2022

BING & GRØNDAHL, Copenhagen (manufacturer)
Denmark 1853–1987
Jens QUISTGAARD (designer)
Denmark 1919–2008
Rune, covered jam pot (1960s) designed
stoneware, cane, brass
Rune, creamer jug (1960s) designed
stoneware
Rune, sugar bowl (1960s) designed
stoneware
Gift of John Hinds, 2022

BRABANTIA, Valkenswaard (manufacturer)
the Netherlands est. 1919
Fruit bowl (1980s)
melamine
Gift of John Hinds, 2022

BURRAGE & BOYDE, Northampton (manufacturer)
England est. 1932
Newmaid, tray (Piquot Ware) (1947–60s) designed
magnesium aluminium, thermosetting laminate, sycamore
Gift of John Hinds, 2022

CASUAL CERAM (manufacturer)
Japan 1963–87
Toledo, dinner plate (1970s)
stoneware
Gift of John Hinds, 2022

CATHRINEHOLM, Halden (manufacturer)
Norway 1829–1971
Arne CLAUSEN (designer)
Norway 1923–77
Grete Prytz KITTELSEN (designer)
Norway 1917–2010
Lotus, kettle (1963–65)
stainless steel, enamel, steel, plastic
Gift of John Hinds, 2022

Susie COOPER
England 1902–95
Plate (1950s)
porcelain (bone china)
Gift of John Hinds, 2022

Susie COOPER (designer)
England 1902–95
WEDGWOOD, Staffordshire, Stoke-on-Trent (manufacturer)
England est. 1759
Heraldry, twelve piece cup and saucer set (1969) designed
porcelain (bone china)
Gift of John Hinds, 2022

DANSK INTERNATIONAL DESIGNS LTD, Mount Kisco (manufacturer)
United States 1954–2011
Jens QUISTGAARD (designer)
Denmark 1919–2008
Ankerline, casserole on stand (1954) designed
cast iron, enamel, Teak (*Tectona grandis*), iron, cane
Købenstyle, fondue pot and warmer (1955) designed
cast iron, enamel, Teak (*Tectona grandis*), metal
Set of six fondue forks (1960s)
stainless steel, plastic
Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE, Lyngby-Taarbæk (manufacturer)
Denmark active (1950s–70s)
Carving tray (1970s)
stainless steel, Teak (*Tectona grandis*)
Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE, Lyngby-Taarbæk (manufacturer)
Denmark active (1950s–70s)
Erik HERLØW (designer)
Denmark 1913–91
Butter warmer (1960s)
stainless steel, Rosewood (*Dalbergia* sp.)
Covered warming dish and stand (1960s)
stainless steel, Teak (*Tectona grandis*), rattan
Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE, Lyngby-Taarbæk (manufacturer)
Denmark active (1950s–70s)
Peter KARPFF (designer)
Denmark 1940–
Gemini, pair of candlesticks (1965) designed
stainless steel
Gift of John Hinds, 2022

DANSK KNIVFABRIK LUNDTOFTE, Lyngby-Taarbæk (manufacturer)
Denmark active (1950s–70s)
Per WILLEMOES (designer)
Denmark active 1950s–70s
Rondo, seven piece cutlery set 1950s–70s
stainless steel
Gift of John Hinds, 2022

DENBY POTTERY, Denby, Derbyshire (manufacturer)
England est. 1809
Gill PEMBERTON (designer)
England active (1960s–80)
Chevron, covered soup bowl (1961–62) designed
stoneware
Chevron, cruet set (1961–62) designed
stoneware, plastic
Chevron, pair of egg cups (1961–62) designed
stoneware
Arabesque, salt and pepper shakers (1962–63) designed, (1963–84) manufactured
stoneware
Gift of John Hinds, 2022

DESIGN LETTERS, Frederiksberg (manufacturer)
Denmark est. 2009
Arne JACOBSEN (designer)
Denmark 1902–71
Nursery dinner set 1937 designed
melamine
Gift of John Hinds, 2022

EGIZIA, Siena (manufacturer)
Italy est. 1949
Karim RASHID (designer)
Egypt/Canada 1960–
Karimago, platter (2003–07) manufactured
painted glass
Gift of John Hinds, 2022

ELIJAH COTTON LTD, Hanley, Stoke-on-Trent, Staffordshire (manufacturer)
England 1885–1981
Alphabet, nursery dinner set (c. 1940–60)
porcelain (soft-paste)
Gift of John Hinds, 2022

(EUROPE)
Kettle (1970s)
cast iron, enamel, Teak (*Tectona grandis*)
Gift of John Hinds, 2022

GEORG JENSEN SØLVSMEDIE, Copenhagen (manufacturer)
Denmark est. 1904
Alfredo W. HÄBERLI (designer)
Argentina 1964–
emigrated to Switzerland in 1977
Twist Family, child's cutlery set (2012) designed
stainless steel
Gift of John Hinds, 2022

GEORG JENSEN SØLVSMEDIE, Copenhagen (manufacturer)
Denmark est. 1904
Henning KOPPEL (designer)
Denmark 1918–81
Caravel, four piece cutlery set (1957) designed, (2018) manufactured
PVD-coated stainless steel
Strata, five-piece cutlery set (1975) designed
stainless steel, plastic
Gift of John Hinds, 2022

GEORG JENSEN SØLVSMEDIE, Copenhagen (manufacturer)
Denmark est. 1904
Karim RASHID (designer)
Egypt/Canada 1960–
Spin, bowl (2006)
stainless steel
Gift of John Hinds, 2022

GIBSON & SONS LTD Burslem (manufacturer)
England 1885–(c. 1975)
Robert Crawford JOHNSON (designer)
England 1882–1937
The cube, teapot 1917 designed, (1920–early 1950s) manufactured
porcelain
Gift of John Hinds, 2022

GUSTAVSBERG, Gustavsberg (manufacturer)
Sweden est. 1825
Stig LINDBERG (designer)
Sweden 1916–82
Bohus-Berså, teapot (1960) designed, (1960–74) manufactured
earthenware, wood, metal
Set of six stoppered mustard pots 1976
stoneware, Cork (*Quercus suber*)
Gift of John Hinds, 2022

Dorothy HAFNER (designer)
United States 1952–
ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Flash, bowl (1984) designed
porcelain (hard paste)
Gift of John Hinds, 2022

HALL CHINA COMPANY, East Liverpool, Ohio (manufacturer)
United States est. 1903
Westinghouse, teapot (1930s)
earthenware
Melody, teapot (1939) designed
porcelain
Gift of John Hinds, 2022

HELLER INC., New York (manufacturer)
United States est. 1971
Lella VIGNELLI (designer)
Italy 1934–2016
Massimo VIGNELLI (designer)
Italy 1931–2014
VIGNELLI ASSOCIATES, New York (design studio)
United States est. 1971

Compact, serving dish (1960–64) designed
melamine
Gift of John Hinds, 2022

HELLER INC., New York (manufacturer)
United States est. 1971
Massimo VIGNELLI (designer)
Italy 1931–2014
VIGNELLI ASSOCIATES, New York (design studio)
United States est. 1971
Compact, lidded bowl (1960–64) designed
melamine
Compact, set of four mugs (1960–64) designed, (1970s) manufactured
melamine
Gift of John Hinds, 2022

David HINSON (designer)
(Ireland) active (1960s)
CELTIC CERAMICS LTD, Kilrush (manufacturer)
Ireland 1961–83
Celtic line, casserole (c. 1968) designed
earthenware
Celtic line, tea service (c. 1968) designed
earthenware
Gift of John Hinds, 2022

HOLMEGAARD GLASSWORKS, Holmegaard (manufacturer)
Denmark est. 1825
Christer HOLMGREN (designer)
Sweden 1933–
Neck glass (1973) designed
glass, leather (cord), stainless steel
Small neck glass (1973) designed
glass, leather (cord), stainless steel
Gift of John Hinds, 2022

HOLMEGAARD GLASSWORKS, Holmegaard (manufacturer)
Denmark est. 1825
Bent SEVERIN (designer)
Denmark 1925–2012
Princess, brandy balloon (1957) designed, (1957–73) manufactured
glass
Princess, champagne coupe (1957) designed, (1957–73) manufactured
glass
Princess, champagne flute (1957) designed, (1957–73) manufactured
glass
Princess, cordial glass (1957) designed, (1957–73) manufactured
glass
Princess, red wine glass (1957) designed, (1957–73) manufactured
glass
Princess, schnapps glass (1957) designed, (1957–73) manufactured
glass
Princess, water glass (1957) designed, (1957–73) manufactured
glass
Princess, white wine glass (1957) designed, (1957–73) manufactured
glass
Gift of John Hinds, 2022

THE HOMER LAUGHLIN COMPANY, Newell, West Virginia (manufacturer)
United States est. 1871
Fiesta, pitcher (1939) designed, (2000–10) manufactured
earthenware
Gift of John Hinds, 2022

HORNSEA POTTERY, Hornsea (manufacturer)
England 1949–2000
John CLAPPISON (designer)
England 1937–2013
Heirloom, biscuit canister (1966) designed, (1967–87) manufactured
stoneware, Teak (*Tectona grandis*)
Heirloom, butter box (1966) designed, 1975 manufactured
stoneware
Heirloom, lidded sugar canister (1966) designed, 1974 manufactured
stoneware, Teak (*Tectona grandis*)
Heirloom, toast rack with cruets (1966) designed, 1973 manufactured
stoneware, Teak (*Tectona grandis*)
Gift of John Hinds, 2022

HORNSEA POTTERY, Hornsea (manufacturer)
England 1949–2000
Martin HUNT (designer)
England 1942–
Contrast, salt and pepper shakers (c. 1975) designed
stoneware, plastic
Contrast, cereal bowl 1977
stoneware
Contrast, entrée plate 1977
stoneware
Contrast, side plate 1977
stoneware
Gift of John Hinds, 2022

IITTALA, Iittala (manufacturer)
Finland est. 1881
Timo SARPANEVA (designer)
Finland 1926–2006
Casserole (1959) designed, (after 2015) manufactured
cast iron, enamel, wood
Gift of John Hinds, 2022

IITTALA, Iittala (manufacturer)
Finland est. 1881
Tapio WIRKKALA (designer)
Finland 1915–85
Ultima Thule, pitcher (1968) designed
glass
Gift of John Hinds, 2022

Arne JACOBSEN (designer)
Denmark 1902–71
GEORG JENSEN SØLVSMEDIE, Copenhagen (manufacturer)
Denmark est. 1904
Five-piece cutlery set (1957) designed
stainless steel
Salad servers (1958) designed
stainless steel
Gift of John Hinds, 2022

J. & G. MEAKIN, Hanley, Stoke-on-Trent (manufacturer)
England 1851–2000
Bianca pattern, Maidstone, dinner plate (1970s)
from the *Maidstone* range (1970s)
stoneware
Gift of John Hinds, 2022

JAPAN (manufacturer)
Dinner plate (1970s)
stoneware
2022.1097

Ray KOMAI (designer)
United States 1918–2010
J. G. FURNITURE CO. INC., Brooklyn (manufacturer)
United States active (1940s–70s)
Chair (1949) designed
mahogany plywood, wood, steel, rubber
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

René LALIQUE (designer)
France 1860–1945
R. LALIQUE, Wingen-sur-Moder (manufacturer)
France est. 1921
Five horses, car mascot (Cinq chevaux) (1925) designed, (1928–47) manufactured
glass, silvered metal, marble
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

LANGLEY POTTERY, Langley Mill, Derbyshire (manufacturer)
England 1865–1982
Gill PEMBERTON (designer)
England active (1960s–80)
Canterbury, creamer jug (1967–76) manufactured
stoneware
Canterbury, covered mustard pot (1967–76) manufactured
stoneware
Canterbury, covered preserve pot (1967–76) manufactured
stoneware
Canterbury, cup and saucer (1967–76) manufactured
stoneware
Canterbury, cup and saucer (1967–76) manufactured
stoneware
Canterbury, oil and vinegar cruet (1967–76) manufactured
stoneware, cork (*Quercus suber*)
Canterbury, pair of salt and pepper shakers (1967–76) manufactured
stoneware
Gift of John Hinds, 2022

LANGLEY POTTERY, Langley Mill, Derbyshire (manufacturer)
England 1865–1982
Gill PEMBERTON (designer)
England active (1960s–80)

Glyn COLLEDGE (designer)
England 1922–2000
Mayflower, plate (1964) designed, (1967–76) manufactured
stoneware
Gift of John Hinds, 2022

LIMOGES, France (manufacturer)
France est. 1768
Child's warming plate (1970s)
porcelain (soft-paste)
Gift of John Hinds, 2022

Otto LINDIG (designer)
Germany 1895–1966
STAATLICHE MAJOLIKA MANUFAKTUR, Karlsruhe (manufacturer)
Germany est. 1901
Coffee pot (c. 1923) designed, (1949–62) manufactured
earthenware
Teapot (c. 1923) designed, (1945–50) manufactured
earthenware
Gift of John Hinds, 2022

Raymond LOEWY (designer)
France/United States 1893–1986
Richard LATHAM (designer)
United States 1920–91
ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
2000 series, coffee cup and saucer (1954) designed, (1954–78) manufactured
porcelain (hard-paste)
2000 series, coffee pot (1954) designed, (1954–78) manufactured
porcelain (hard-paste)
2000 series, milk jug (1954) designed, (1954–78) manufactured
porcelain (hard-paste)
2000 series, sauce boat on stand (1954) designed, (1954–78) manufactured
porcelain (hard-paste)
2000 series, soup coupe and saucer (1954) designed, (1954–78) manufactured
porcelain (hard-paste)
Gift of John Hinds, 2022

LUCKY WOOD, Tsubame (manufacturer)
Japan est. 1868
Ice bucket (1970s)
stainless steel, wood
Gift of John Hinds, 2022

LYNGBY PORCELAIN, Lyngby (manufacturer)
Denmark 1936–69
Axel BRÜEL (designer)
Denmark 1900–77
Danild Tangent 64, teapot 1957 designed
porcelain
Gift of John Hinds, 2022

Marion MAHONY
United States 1871–1961
worked in Australia 1914–36, India 1936–37
Window from the Unitarian Church of All Souls, Evanston, Illinois (1902)
glass, metal, gold leaf

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

Kazimir MALEVICH (designer)
Russia 1878–1935
Suprematist, teapot (1923) designed
porcelain
Gift of John Hinds, 2022

David MELLOR (designer)
England 1931–2009
DAVID MELLOR, London (manufacturer)
England est. 1969
Three piece child's cutlery set (1975) designed
stainless steel, resin
Gift of John Hinds, 2022

MIKASA, California (distributor)
United States est. 1947
JAPAN (manufacturer)
Majorca, dinner plate (1970s)
stoneware
Gift of John Hinds, 2022

MILNE & CAMPBELL, Glasgow (manufacturer)
Scotland active (1760s–70s)
Hot water kettle on stand with lamp 1776
sterling silver
Gift from the Estate of Brian Myddleton Davis AM, 2022

NAMBÉ, Santa Fe (manufacturer)
United States est. 1951
Karim RASHID (designer)
Egypt/Canada 1960–
Coracle, candlestick (2003)
porcelain
Gift of John Hinds, 2022

NIKKO CERAMICS CO. LTD, Hakusan (manufacturer)
Japan 1963–87
Desert sand, dinner plate (1970s)
stoneware
Gift of John Hinds, 2022

ORREFORS GLASBRUK, Orrefors (manufacturer)
Sweden est. 1898
Nils LANDBERG (designer)
Sweden 1907–91
Gabriel, pair of candlesticks (1960s) designed
glass
Gift of John Hinds, 2022

POLARIS FABRIKKER, Norway (manufacturer)
Norway 1936–2007
Butter warmer (1970–75)
stainless steel, copper, Rosewood (*Dalbergia* sp.)
Gift of John Hinds, 2022

Gio PONTI (designer)
Italy 1891–1971
RICHARD GINORI CERAMIC COMPANY,

Doccia (manufacturer)
Italy est. 1896
Alato, vase (1923–30)
porcelain
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

POOLE POTTERY, Poole, Dorset (manufacturer)
England est. 1873
John ADAMS (designer)
England 1882–1953
Cucumber, dish (1930s) designed, (1930s–70s) manufactured
earthenware
Gift of John Hinds, 2022

POOLE POTTERY, Poole, Dorset (manufacturer)
England est. 1873
Robert JEFFERSON (designer)
England 1929–98
Contour, Twintone, tea service (c. 1956) earthenware
Carraway, egg baker (1961) designed, (1963–late 1960s) manufactured from the *Herb Garden* range 1961–(late 1960s)
earthenware
Contour, condiment set (1963–64) designed, (1964–81) manufactured
earthenware, plastic
Contour, covered serving dish (1963–64) designed, (1964–81) manufactured
earthenware
Contour, sauce boat and stand (1963–64) designed, (1964–81) manufactured
earthenware
Contour, serving dish and stand (1963–64) designed, (1964–81) manufactured
earthenware
Contour, Twintone, butter dish (1963–64) designed, (1964–81) manufactured from the *Contour* range 1964–81
earthenware
Delphis, platter (1963–66) designed from *The Delphis Collection* 1963–80
earthenware
Delphis, vase (1970s) decorated from *The Delphis Collection* 1963–80
earthenware
Gift of John Hinds, 2022

POOLE POTTERY, Poole, Dorset (manufacturer)
England est. 1873
Alfred READ (designer)
England 1898–1973
Jagged edge, vase (early 1950s) designed from the *Freeform* range (1950s)
earthenware
Freeform, vase (1950s) designed from the *Freeform* range (1950s)
earthenware
Featherdrift pattern, Streamline, covered vegetable dish (c. 1955) designed from the *Streamline range* (c. 1938 – c. 1966)
earthenware
Featherdrift pattern, Streamline, soup coupe

and stand (c. 1955) designed from the *Streamline* range (c. 1938 – c. 1966)
earthenware
Featherdrift pattern, Streamline, trio (c. 1955) designed from the *Streamline* range (c. 1938 – c. 1966)
earthenware
PRP pattern, Streamline, bowl (c. 1955) designed from the *Streamline* range (c. 1938 – c. 1966)
earthenware
Gift of John Hinds, 2022

PORTMEIRION POTTERY, Stoke-on-Trent, Staffordshire (manufacturer)
England est. 1960
Susan WILLIAMS-ELLIS (designer)
England 1918–2007
Talisman, covered canister (1962–68) earthenware
Totem, covered cheese dish (1963–c. 1975) earthenware
Totem, cup and saucer (1963–c. 1975) earthenware
Totem, cup and saucer (1963–c. 1975) earthenware
Totem, oil and vinegar cruet set (1963–c. 1975) earthenware, Cork (*Quercus suber*)
Totem, rolling pin (1963–c. 1975) earthenware, rubber
Totem, sugar caster (1963–c. 1975) earthenware, rubber
Gift of John Hinds, 2022

PORZELLANFABRIK ARZBERG, Arzberg (manufacturer)
Germany est. 1887
Athena white, dinner plate (1975–90) porcelain (hard-paste)
Athena white, platter (1975–90) porcelain (hard-paste)
Athena white, teapot (1975–90) porcelain (hard-paste)
Gift of John Hinds, 2022

PORZELLANFABRIK ARZBERG, Arzberg (manufacturer)
Germany est. 1887
Heinz LOEFFELHARDT (designer)
Germany 1901–79
Form 2025, teapot (1957) designed
porcelain (hard-paste)
Gift of John Hinds, 2022

RIDGWAY POTTERIES, Stoke-on-Trent, Staffordshire (manufacturer)
England 1955–64
Enid SEENEY (designer)
England 1931–2011
Homemaker, bowl (1956) designed, (1957–68) manufactured
earthenware
Homemaker, covered serving dish (1956) designed, (1957–68) manufactured
earthenware
Gift of John Hinds, 2022

RÖRSTRAND PORSLINFABRIK, Lidköping (manufacturer)

Sweden est. 1726
Marianne WESTMANN (designer)
Sweden 1928–
Tuff-tuff, child's plate (1940–52) designed, (1952) manufactured
porcelain
Picknick, casserole (1956) designed, (1956–69) manufactured
earthenware
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Mario BELLINI (designer)
Italy 1935–
Cupola, teapot (1980s) designed
porcelain (hard-paste)
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Douglas COCHRANE (designer)
Scotland 1852–1935
SYP (Simple yet perfect), teapot (1901) patented, (1905–19) manufactured
earthenware
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Walter GROPIUS (designer)
Germany 1883–1969
Catherine DE SOUZA (designer)
United States active 1960s–
Gropius white, tea service (1969) designed
porcelain (hard paste)
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Dorothy HAFNER (designer)
United States 1952–
Flash, platter (1984) designed
porcelain (hard paste)
Gift of John Hinds, 2022

ROSENTHAL A. G., Selb (manufacturer)
Germany est. 1879
Dorothy HAFNER (designer)
United States 1952–
Tapio WIRKKALA (designer)
Finland 1915–85
New wave, tea service (1979) designed, (1985–94) manufactured
porcelain (hard paste)
Gift of John Hinds, 2022

ROYAL DOULTON, Burslem, Staffordshire (manufacturer)
England est. 1815
Terence CONRAN (designer)
England 1931–
Chophouse, highball glass (2007–09) glass
Chophouse, highball glass (2007–09) glass
Chophouse, jug (2007–09) earthenware
Chophouse, milk jug (2007–09) earthenware

Chophouse, souffle bowl (2007–09) earthenware
Chophouse, sugar box (2007–09) earthenware
Gift of John Hinds, 2022

ROYAL DOULTON, Burslem, Staffordshire (manufacturer)
England est. 1815
Charlene MULLEN (designer)
England active 2010s
Geometric, set of four coffee cups (2015) designed
porcelain
Geometric, set of four dinner plates (2015) designed
porcelain
Gift of John Hinds, 2022

SALINS STUDIO, France (manufacturer)
France active (1980s)
Pierre CASENOVE (designer)
France 1943–
Teapot (1985) designed
earthenware
Gift of John Hinds, 2022

Roberto SAMBONET (designer)
Italy 1924–95
SAMBONET S.P.A., Vercelli (manufacturer)
Italy est. 1856
Gondola, bowl (1970s)
stainless steel
Gondola, dish (1970s)
stainless steel
Gondola, ice bucket (1970s)
stainless steel
Gondola, salad servers (1970s)
stainless steel
Gift of John Hinds, 2022

SARTORI CERAMICHE, Nove (manufacturer)
Italy est. 1969
Covered jug (1970s)
earthenware
Gift of John Hinds, 2022

SCUOLA ITALIANA CERAMICHE (SIC), Casale Monferrato (manufacturer)
Italy est. (c. 1947)
Coffee pot (1970s)
earthenware
Gift of John Hinds, 2022

SÈVRES PORCELAIN FACTORY, Sèvres (manufacturer)
France est. 1756
Agathon LÉONARD (modeller)
France 1841–1923
Dancer lifting her dress, from The Scarf Dance table centrepiece, model no. 9 (Danseuse relevant sa jupe, from the table centrepiece Le Jeu de L'Écharpe) 1898 designed, 1900 manufactured
porcelain (biscuit, hard paste)
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

STELTON, Copenhagen (manufacturer) Denmark est. 1960 Erik MAGNUSSEN (designer) Denmark 1940– <i>Covered creamer</i> (c. 1976) designed, (1987) manufactured opaque thermoplastic <i>Sugar box</i> (c. 1976) designed, (1987) manufactured opaque thermoplastic <i>Tray</i> (c. 1976) designed plastic <i>Vacuum jug</i> (c. 1976) designed opaque thermoplastic, rubber, glass <i>Covered ice bucket</i> (1982) designed opaque thermoplastic, stainless steel <i>EM, four piece cutlery set</i> (1995) designed stainless steel Gift of John Hinds, 2022	porcelain Gift of John Hinds, 2022
THOMAS HEMING England active 1738– (c. 1801) <i>Set of four candlesticks</i> (1781) sterling silver Gift from the Estate of Brian Myddleton Davis AM, 2022	
Jun TOMITA (designer) Japan 1951– Karim RASHID (designer) Egypt/Canada 1960– <i>Dub, cup and saucer</i> (2008) designed porcelain Gift of John Hinds, 2022	
TORBEN, ØRSKOV & CO., Copenhagen (manufacturer) Denmark est. 1953 Henning KOPPEL (designer) Denmark 1918–81 <i>Pitcher</i> (1970s) plastic Gift of John Hinds, 2022	
(UNITED STATES) (manufacturer) <i>Hogscraper candlestick</i> (19th century) iron Gift of John Keith Russell, 2022	
UNKNOWN <i>Teapot</i> (1980s) earthenware Gift of John Hinds, 2022	
UNKNOWN <i>Teapot</i> (1980s) stoneware Gift of John Hinds, 2022	
UNKNOWN (manufacturer) <i>Three lobed bowl</i> (c. 2018) manufactured plastic Gift of John Hinds, 2022	
VIGNELLI ASSOCIATES, New York (design studio) United States est. 1971 Massimo VIGNELLI (designer) Italy 1931–2014 HELLER INC., New York (manufacturer) United States est. 1971 <i>Compact, set of four dinner plates</i> (1960–64) designed, (1970s) manufactured melamine Gift of John Hinds, 2022	
VINERS, Sheffield (manufacturer) England est. 1908 Gerald BENNEY (designer) England 1930–2008 <i>Design 70, eleven piece part cutlery set</i> (c. 1960) designed stainless steel Gift of John Hinds, 2022	
VINERS, Sheffield (manufacturer) England est. 1908	

Gerald BENNEY (designer)

England 1930–2008

Sable, seven piece cutlery set (1960–69) designed, (1978) manufactured

stainless steel

Gift of John Hinds, 2022

WEDGWOOD, Staffordshire, Stoke-on-Trent (manufacturer)

England est. 1759

Eric OWEN (designer)

England 1903–74

Pennine, sauce boat and stand (1965–71) manufactured

from the *Cotswold* range 1965–71

stoneware

Gift of John Hinds, 2022

Robert WELCH (designer)

England 1929–2000

J. & J. WIGGIN, Bloxwich (manufacturer)

England 1893–1984

44311, nutcracker (1958) designed, (1961–75) manufactured

stainless steel

Gift of John Hinds, 2022

Robert WELCH (designer)

England 1929–2000

ROBERT WELCH DESIGN, Chipping Campden (manufacturer)

England est. 1969

CD40 (Hobart), candlestick (1964) designed

cast iron

Gift of John Hinds, 2022

Vally WIESELTHIER (designer)

Austria 1895–1945

WIENER WERKSTÄTTE, Vienna (manufacturer)

Austria 1903–32

Teapot (c. 1920) designed, (c. 1920–28) manufactured

earthenware

Gift of John Hinds, 2022

W. R. MIDWINTER LTD, Burslem, Staffordshire (manufacturer)

England 1910–87

Terence CONRAN (designer)

England 1931–

Chequers, covered tureen (1957) designed

earthenware

Gift of John Hinds, 2022

W. R. MIDWINTER LTD, Burslem, Staffordshire (manufacturer)

England 1910–87

Roy MIDWINTER (designer)

England 1922–90

Terence CONRAN (designer)

England 1931–

Nature study, cup and saucer (1955) designed, (1955–60) manufactured

earthenware

Nature study, entrée plate (1955) designed, (1955–60) manufactured

earthenware

Nature study, side plate (1955) designed, (1955–60) manufactured

earthenware

Salad ware, covered cheese dish (1955) designed, (1955–60) manufactured

earthenware

Gift of John Hinds, 2022

W. R. MIDWINTER LTD, Burslem, Staffordshire (manufacturer)

England 1910–87

Roy MIDWINTER (designer)

England 1922–90

Eve MIDWINTER (designer)

England 1927–2017

Stonehenge, Sun, pair of egg cups (1973) designed, (1973–86) manufactured

stoneware

Stonehenge, Sun, salt and pepper shakers (1972) designed, (1972–83) manufactured

stoneware, rubber

Stonehenge, Sun, sugar box (1973) designed, (1973–86) manufactured

stoneware

Gift of John Hinds, 2022

W. R. MIDWINTER LTD, Burslem, Staffordshire (manufacturer)

England 1910–87

Jessie TAIT (designer)

England 1928–2010

Zambesi, side plate (1953) designed, (1953–70s) manufactured

earthenware

Zambesi, side plate (1953) designed, (1953–70s) manufactured

earthenware

Zambesi, milk jug (1956) designed, (1956–70s) manufactured

earthenware

Zambesi, set of six cups and saucers (1956) designed, (1956–70s) manufactured

earthenware

Zambesi, sugar bowl (1956) designed, (1956-70s) manufactured

earthenware

Gift of John Hinds, 2022

Frank Lloyd WRIGHT

United States 1867–1959

Panel window from the Ward W. Willits House, Highland Park, Illinois (1902–03) glass, metal, gold foil

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Russel WRIGHT (designer)

United States 1904–76

STEBENVILLE POTTERY COMPANY, Steubenville, Ohio (manufacturer)

United States 1879–1959

American modern, salt and pepper shakers (1937) designed, (1939–c. 1959) manufactured

earthenware

Gift of John Hinds, 2022

Marco ZANINI (designer)

Italy 1951–

BITOSSI, Montelupo Fiorentino (manufacturer)

Italy est. 1885

Hollywood, teapot (1980s) designed, (after 2001) manufactured

earthenware

Gift of John Hinds, 2022

Eva ZEISEL (designer)

Hungary 1906–2012

CASTLETON CHINA CO., New Castle, Pennsylvania (manufacturer)

United States 1901–91

Museum, coffee service (c. 1942–43) designed, (1945–72) manufactured

porcelain

Gift of John Hinds, 2022

Eva ZEISEL (designer)

Hungary 1906–2012

HALL CHINA COMPANY, East Liverpool, Ohio (manufacturer)

United States est. 1903

Fantasy, coffee pot (1952–57)

earthenware

Fantasy, lidded vegetable dish (1952–57)

earthenware

Fantasy, pair of egg cups (1952–57)

earthenware

Fantasy, sugar box (1952–57)

earthenware

Gift of John Hinds, 2022

Eva ZEISEL (designer)

Hungary 1906–2012

THOMAS, Speichersdorf (manufacturer)

Germany est. 1903

Tureen (1950s–60s)

porcelain

Gift of John Hinds, 2022

Eva ZEISEL (designer)

Hungary 1906–2012

YAMAZAKI KINZOKU KOGYO CO. LTD. Tsubame, Niigata (manufacturer)

Japan est. 1918

YAMAZAKI TABLEWARE INC., Hackensack, New Jersey (wholesaler)

United States est. 1980

Eva, five piece cutlery set (2011) designed, (2013) manufactured

stainless steel

Gift of John Hinds, 2022

PURCHASES

Isamu NOGUCHI (designer)

United States 1904–88

OZEKI & CO., Gifu (manufacturer)

Japan est. 1867

Akari, floor light, model BB3-33S (c. 1955) designed

Japanese paper, bamboo, plywood, cast iron, electrical components

Purchased, NGV Supporters of Decorative Arts, 2023

Pablo PICASSO (designer)

Spain/France 1881–1973

MADOURA POTTERY, Vallauris (manufacturer)

France 1938–2007

Vase with two high handles (Vase deux anses hautes) (1952)

earthenware

Purchased with funds donated by John and Cecily Adams and Dr Peter Chu and Robert Morrow, 2022

Michael POWOLNY (designer)

Austria 1871–1954

VEREINIGTE WIENER UND GMUNDNER KERAMIK, Vienna (manufacturer)

Austria 1913–23

Vase (c. 1910) designed, (1919–23) manufactured

earthenware

Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

Michael POWOLNY (designer)

Austria 1871–1954

WIENER KERAMIK, Vienna (manufacturer)

Austria 1906–12

Vase (c. 1910) designed, (1910–12) manufactured

earthenware

Centrepiece (c. 1912)

earthenware

Purchased with funds donated by Merv Keehn and Sue Harlow, 2022

UNITED STATES (manufacturer)

Windsor bench (c. 1820)

Hickory (*Carya* sp.), Pine (*Pinus* sp.), Maple (*Acer* sp.)

Purchased, NGV Supporters of Decorative Arts, 2023

Photography

GIFTS

Diane ARBUS

American 1923–71

A couple at a dance, N.Y.C. (1960) gelatin silver photograph, ed. 12/75

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Eugène ATGET

French 1857–1927

V. Porcher (publisher)

French active (1904–07)

A la fraîche, qui veut boire? (1904–07) from the *Les p’tits métiers de Paris* series (1890s–1907)

handcoloured collotype

Chalets parisiens – Pain d’épices, nougat, limonade (1904–07) from the *Les p’tits métiers de Paris* series (1890s–1907)

handcoloured collotype

La colonne d’affiches théâtrales (1904–07) from the *Les p’tits métiers de Paris* series (1890s–1907)

handcoloured collotype

Le relevé de la garde (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Les grands marchés – Pavillon de la triperie (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Les p’tits métiers de Paris (1904–07)
collotype
Nos Fêtes foraines – Les montagnes russes (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Réfection de Paris – Le repavage – Oh! la demoiselle pas toujours légère! (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Sous la baraque – Primeurs et légumes secs (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Sur les berges – Les tamiseurs (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Toilette de Paris – La balayeuse (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Un peu trop de chaleur (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
V’là du cresson de fontaine, la santé du corps! (1904–07)
from the *Les p’tits métiers de Paris* series (1890s–1907)
handcoloured collotype
Château de Grosbois, Boissy-Saint-Léger (c. 1908)
albumen silver photograph
Gift of Juliet Frizzell and Patrick Pound through the Australian Government’s Cultural Gifts Program, 2022

Ellen AUERBACH
German 1906–2004
R. Schottelius in New York (1953), printed (1992)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Lillian BASSMAN
American 1917–2012
Toreador and Barbara Mullen (for Harper’s Bazaar) (1950), printed (2006)
gelatin silver photograph
More fashion mileage per dress, Barbara Vaughn, Harper’s Bazaar, New York (1956)
gelatin silver photograph, ed. 13/25
Black - with one white glove, Barbara Mullen, Christian Dior, Harper’s Bazaar, New York, 1958 (1958), printed (1994)

gelatin silver photograph, artist’s proof
ed. 5/25
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Imogen CUNNINGHAM
American 1883–1976
The unmade bed (1957)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Louise DAHL-WOLFE
American 1895–1989
Untitled (Fashion study for Harper’s Bazaar) (c. 1950)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Florence HENRI
American 1893–1982
Still life (Nature morte) (1931), printed (1975)
gelatin silver photograph, ed. 6/9
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Florence HENRI
American 1893–1982
Line Viala (Nude study), Paris (1934)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Horst P. HORST
German/American 1906–99
worked in France 1930–39,
United States 1939–99
Coco Chanel, Paris (1937)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Lotte JACOBI
German/American 1896–1990
Dancer #16, Pauline Koner, New York (c. 1937), printed (1992)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Nancy Lee KATZ
American 1947–2018
Brassaï (1976), printed (2018–21)
gelatin silver photograph
Robert Rauschenberg (1977), printed (2018–21)
gelatin silver photograph
Arnold Newman (1986), printed (2018–21)
gelatin silver photograph
Enzo Cucchi (1986), printed (2018–21)
gelatin silver photograph
Louise Bourgeois (1986), printed (2018–21)

gelatin silver photograph
Philip Pearlstein (1986), printed (2018–21)
gelatin silver photograph
Roy Lichtenstein (1986), printed (2018–21)
gelatin silver photograph
Yousuf Karsh (1986), printed (2018–21)
gelatin silver photograph
Richard Serra (1987), printed (2018–21)
gelatin silver photograph
Aaron Siskind (1988), printed (2012–21)
gelatin silver photograph
Donald Sultan (1989), printed (2018–21)
gelatin silver photograph
James Rosenquist (1989), printed (2018–21)
gelatin silver photograph
Jasper Johns (with painting), June 23, 1989 (1989), printed (2018–21)
gelatin silver photograph
Gordon Parks (1991), printed (2018–21)
gelatin silver photograph
Christo (1992), printed (2018–21)
gelatin silver photograph
Chuck Close (1992), printed (2018–21)
gelatin silver photograph
Ed Ruscha (1993), printed (2018–21)
gelatin silver photograph
Ilse Bing (1993), printed (2018–21)
gelatin silver photograph
John Baldessari (1993), printed (2018–21)
gelatin silver photograph
William Wegman (1993), printed (2018–21)
gelatin silver photograph
Antoni Tàpies (1995), printed (2018–21)
gelatin silver photograph
Larry Rivers (1996), printed (2018–21)
gelatin silver photograph
Harry Callahan (1997), printed (2018–21)
gelatin silver photograph
Helen Frankenthaler (1997), printed (2018–21)
gelatin silver photograph
Leon Golub (1998), printed (2018–21)
gelatin silver photograph
Lucien Clergue (1999), printed (2018–21)
gelatin silver photograph
Magdalena Abakanowicz (2000), printed (2018–21)
gelatin silver photograph
Jeff Koons (2001), printed (2018–21)
gelatin silver photograph
Sir Anthony Caro (2001), printed (2018–21)
gelatin silver photograph
Eva Zeisel (2007), printed (2018–21)
gelatin silver photograph
Cai Guo-Qiang (2009), printed (2018–21)
gelatin silver photograph
Gift of Michael S. Sachs, 2023

Germaine KRULL
German 1897–1985
At the Galleries Lafayette (Aux Galleries Lafayette) (c. 1930)
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

MADAME d’ORA
Austrian 1881–1963
Untitled (1931)
gelatin silver photograph

Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2023

Barbara MORGAN
American 1900–92
City shell 1938, printed 1972
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Ruth ORKIN
American 1921–85
American girl in Italy, Florence 1951, printed 1980
gelatin silver photograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

Atong ATEM
born Ethiopia 1994
arrived Australia 1997
Banksia (2021)
LEDs, plastic, transparent synthetic polymer resin, electrical components, ed. 1/10
Tulip (2021)
LEDs, plastic, transparant synthetic polymer resin, electrical components, ed. 1/10
Ego 1 (2019)
inkjet print
Blue face (2021)
inkjet print
Hamam 5 (2021)
inkjet print
Hamam 6 (2021)
inkjet print
Hamam 8 (2021)
inkjet print
Maria of Mars (2022)
inkjet print
Patron saint of lapdogs (2022)
inkjet print
Red dust sticks to you (2022)
inkjet print
Purchased, Victoria Foundation for Living Australian Artists, 2022

Ilse BING
German 1899–1998
Champs de Mars 1931, printed 1994
gelatin silver photograph
Salut de Schiaparelli (1934)
gelatin silver photograph
Bowness Family Fund for Photography, 2022

Christopher DAY
born Australia 1978
In history (2022)
synthetic polymer paint and watercolour on inkjet print on aluminium and polyethylene
Purchased, Victorian Foundation for Living Australian Artists, 2022

Gauri GILL
Indian 1970–
Untitled (73) 2021

from the *Acts of Appearance* series 2015–inkjet print, ed. 1/7
from the *Acts of Appearance* series 2015–inkjet print, ed. 1/7
Untitled (49) 2022
from the *Acts of Appearance* series 2015–inkjet print, ed. 1/7
Bowness Family Fund for Photography, 2022

Mike GOLDBY
Canadian 1991–
Beige suede (2022)
inkjet print and silver 35 solar tinting film
Blue hoodie (2022)
inkjet print and silver 35 solar tinting film
Slate pinstripes (2022)
inkjet print and silver 35 solar tinting film
Purchased with funds donated by the Eva and Tom Breuer Foundation, 2022

Janina GREEN
born Germany 1944
arrived Australia 1949
Untitled (Fish story) (2021–22), printed (2022)
from the *Studio Games* series 2021–22
type C photograph on card, adhesive tape
Untitled (Draped skull) (2022)
type C photograph on card, adhesive tape
Untitled (Mop) (2022)
from the *Studio Games* series 2021–22
type C photograph on card, adhesive tape
Purchased, Victorian Foundation for Living Australian Artists, 2022

Katrin KOENNING
born Germany 1978
arrived Australia 2002
while the mountains had feet (2020–21), printed (2022)
inket print
Purchased, Victorian Foundation for Living Australian Artist, 2022

Germaine KRULL
German 1897–1985
The Eiffel Tower (c. 1928)
gelatin silver print
Bowness Family Fund for Photography, 2022

Helen LEVITT
American 1913–2009
New York (Boys fighting on a pediment) (c. 1940)
gelatin silver photograph
Bowness Family Fund for Photography, 2022

Kirsten LYTTLE
Māori/Australian born 1972
Kahu Whakaahua cloak (2022–23)
type C photographs, cotton, emu feathers
Commissioned by the National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2023

Dora MAAR
French 1907–97
Fashion study (c. 1936)
gelatin silver photograph
Purchased, NGV Foundation, 2022

MADAME d’ORA
Austrian 1881–1963
The Dolly sisters (c. 1928)
gelatin silver photograph
Bowness Family Fund for Photography, 2022

Barbara MORGAN
American 1900–92
Hearst over the people (c. 1938–39)
gelatin silver photograph
Bowness Family Fund for Photography, 2023

Richard MOSSE
Irish 1980–
worked in England 1998–2005,
United States 2014–
Ver-o-Peso Açaí and fish market, Pará (2020)
from the *Sad Tropics (Tristes Tropiques)* series 2020
inkjet print, ed. 2/5
Purchased, NGV Supporters of Photography, 2022

William YANG
born Australia 1943
Untitled (Queer opening at NGV) (2022)
inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
inkjet print, ed. 1/10
Untitled (Queer opening at NGV) (2022)
inkjet print, ed. 1/10
Purchased, Victorian Foundation for Living Australian Artists, 2023

Prints and Drawings

GIFTS

John ADAMS
Australia 1935–
Wolb infladulo – John Spon’s journal (c. 1975)
printed book, 110 pages
Bequest of Robert Rooney, 2023

Philip BROPHY
born Australia 1959
Female feminismism: Tsk Tsk Tsk (1978)
screenprint in red ink
Male minimalism: Tsk Tsk Tsk (1978)
screenprint in brown ink
Termination (1978)
colour screenprint
Be seduced: see Tsk Tsk Tsk perform live (1979)
colour screenprint
Climax records (1979)
colour screenprint
Contracted “cinema” Tsk Tsk Tsk (1979)
colour screenprint and gouache
Crystal Ballroom, New Year’s Eve (1979)
screenprint in red ink on blue paper
Friday nights? Crystal ballroom (1979)
screenprint in red ink
Involve your voice – 3RRR FM (1979)
colour photo-screenprint

Maria Kozic – I was a teenage pyjama (Oz Print Gallery exhibition poster) (1979)
colour photo-screenprint on yellow paper
More tedious structuralism (Tsk Tsk Tsk) (1979)
colour screenprint
Nice noise: The 2nd E. P. by Tsk Tsk Tsk (1979)
colour photo-screenprint
3RRR FM (1979)
colour screenprint
Asphixiation: What is this thing called ‘Disco’? (1980)
screenprint, printed in green ink on purple paper
Asphixiation: “What is this thing called ‘Disco’?” (1980)
screenprint in yellow ink on purple paper
““but dad! It’s EDUCATIONAL!”” 3RRR FM (1980)
colour photo-screenprint on yellow paper
Caprice: Tsk Tsk Tsk (1980)
colour screenprint on blue paper
Crystal ballroom first birthday party (1980)
screenprint in yellow ink on pink paper
Innocent records: Essendon airport, the Dave & Phil duo (1980)
colour screenprint on pink paper
New Music benefit concert (1980)
screenprint in blue ink on yellow paper
New Music: Melbourne’s only magazine on new/experimental music (1980)
photo-screenprint
Performance: theatre & rock in conflict (1980)
screenprint
The Third E. P. by Tsk Tsk Tsk (1980)
screenprint in red and white ink on black paper
Television Works by Tsk Tsk Tsk: A Contemporary Cabaret Show (1981)
colour photo-screenprint on green paper
Tsk Tsk Tsk: The Sydney Tour Feb. ‘81 (1981)
colour screenprint on pink paper
Tsk Tsk Tsk: The Adelaide Tour March ‘82 (1982)
screenprint in brown and yellow ink on pink paper
Tsk Tsk Tsk: The Sydney Tour April 1982 (1982)
colour photo-screenprint on blue paper
Gift of the Estate of Robert Rooney, 2023

Belinda FOX
born Australia 1975
August bloom (gold) (2011)
etching, aquatint and screenprint on hand-stained paper, artist’s proof
Gift of Belinda Fox through the Australian Government’s Cultural Gifts Program, 2022

Madge FREEMAN
Australia 1895–1977
Untitled (Oriental scene) (1926–29)
watercolour
Gift of Penny Bassett in memory of Maria Pond, 2022

Robert JACKS
Australia 1943–2014
lived in Canada and United States 1968–78
Drifted on the crooked crosses (2004)
etching and embossing, artist’s proof
Last end upon all (2004)
etching and embossing, artist’s proof
Living and the dead (2004)
etching and embossing, artist’s proof
Through the universe and faintly falling (2004)
etching and embossing, artist’s proof
Gift of Belinda Fox through the Australian Government’s Cultural Gifts Program, 2022

Gustav Gustavovich KLUTSIS
Latvian 1895–1938
Photomontage illustration from The Young Guard: For Lenin (c. 1930)
colour lineblock process print
Photomontage illustration from The Young Guard: For Lenin (c. 1930)
colour lineblock process print
Photomontage illustration from The Young Guard: For Lenin (c. 1930)
colour lineblock process print
Photomontage illustration from The Young Guard: For Lenin (c. 1930)
colour lineblock process print
Raise high the banner of Marx, Engels, Lenin and Stalin! (1936)
poster: colour lithograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Valentina Nikiforovna KULAGINA-KLUTSIS
Russian 1902–87
Comrades-miners! (1933)
poster: colour lithograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Vladimir Vladimirovich MAYAKOVSKY
Russian 1893–1930
Rosta window: Polish front - Freedom is only deserved by those who pick up their rifle in defence (1920)
poster: colour lithograph
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Joan MIRÓ
Spanish 1893–1983
worked in France 1920–40
Untitled (1961)
no. 13 from *Album 19* 1961
colour lithograph, hors commerce
Untitled (1961)
no. 14 from *Album 19* 1961
colour lithograph, hors commerce
Untitled (1961)
no. 15 from *Album 19* 1961
colour lithograph, hors commerce
Gift from the Estate of Brian Myddleton Davis AM, 2022

John OLSEN
Australia 1928–2023
lived in Europe 1956–60, England and United States 1965–68
Emus passing 2002
etching, printer’s proof
The gourmet 2003
etching, printer’s proof
Floating 2004
etching, printer’s proof
Gift of Belinda Fox through the Australian Government’s Cultural Gifts Program, 2022

John OLSEN
Australia 1928–2023
lived in Europe 1956–60, England and United States 1965–68
The Bouillabaisse 2009
watercolour and pastel
Gift from the Estate of Brian Myddleton Davis AM, 2022

Mike PARR
born Australia 1945
Opic Iland 1989
lift-ground aquatint, artist’s proof
Echolalia (The road) (1989–90)
drypoint on 12 sheets, artist’s proof
Primitive gifts 1 1990
drypoint and aquatint on 12 sheets, artist’s proof
Gun into vanishing point (1990)
drypoint, aquatint and foul bite on 24 sheets, artist’s proof 1
Cubania 1991
liftground aquatint and plate-tone on 12 sheets, artist’s proof
The lung (Subject/Object): 12 Untitled self-portraits (set 4) 1991
drypoint and liftground aquatint on 12 sheets, artist’s proof
Femalias (1992)
drypoint and liftground aquatint on 12 sheets, artist’s proof
Stick into I 1993
etching and liftground aquatint printed in black and green on 12 sheets, artist’s proof
K-Naks (The gift of tongues) 1996
colour woodcut with hand-colouring on 20 sheets
Gift of an anonymous donor through the Australian Government’s Cultural Gifts Program, 2023

Pablo PICASSO
Spanish 1881–1973
worked in France 1904–73
Bacchic scene with minotaur (Scène bachique au minotaure) 1933
from *The Vollard suite* 1930–37
etching, 3rd of 3 states
Model contemplating a sculptural group (Modèle contemplant un groupe sculpté) 1933
from *The Vollard suite* 1930–37
etching, edition of 260
Gift from the Estate of Brian Myddleton Davis AM, 2022

Pablo PICASSO
Spanish 1881–1973
worked in France 1904–73
Woman in flowered blouse (Femme au corsage à fleurs) 1958
lithograph, edition of 50
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2022

Ben QUILTY
born Australia 1973
Nijinsky 2019
brush and coloured inks
Nijinsky / Rodin 2019
brush and coloured inks
Ukiyo-e 2019
brush and coloured inks
Gift of Ben Quilty through the Australian Government’s Cultural Gifts Program, 2022

Robert ROONEY
Australia 1937–2017
Frolicking feet (1930s/40s)
printed booklet, 44 pages
Untitled (Boy with leaves) (1950s)
(blueprint/cyanotype)
Untitled (Bush scene) (1950s)
lithograph
Untitled (Still life) (early 1950s)
colour linocut
Untitled (c. 1953–54)
collage of cut paper
Untitled (c. 1953–54)
pencil and collage of cut paper
Untitled (Still life) (c. 1953–54)
pen and ink over pencil
Moonflower tree (1954)
pastel
Moonflower tree (1954)
colour etching
Moonflower tree (1954)
colour etching
Night (1954)
zinc etching printed in blue
Night (1954)
zinc etching printed in pink and purple ink
Night (1954)
zinc etching
Untitled (1954)
pastel

Untitled (Repeating pattern with childhood motif) (c. 1954–56)
gouache
Two children (1955–56)
linocut
No title (Drink more milk I) (c. 1954–57)
gouache on cardboard
No title (Drink more milk II) (c. 1954–57)
gouache on cardboard
Untitled (Collage) (c. 1954–57)
gouache and collage of cut paper
Untitled (Curvilinear colour exercise I) (c. 1954–57)
gouache
Untitled (Curvilinear colour exercise I) (c. 1954–57)
gouache
Untitled (Geometric colour exercise) (c. 1954–57)

gouache
Two boys wrestling (mid 1950s)
linocut
Untitled (Head of a boy) (1955)
frottage in brown chalk
Untitled (Head of a horse) (1955)
frottage in brown chalk with touches of pencil
Untitled (Boy on street corner) (c. 1956)
charcoal
Monkey bars (1956)
relief etching
Page from Skipping rhymes (1956)
colour linocut
Page from Skipping rhymes (1956)
colour linocut
Page from Skipping rhymes (1956)
linocut
Page from Skipping rhymes (1956)
linocut
Page from Skipping rhymes (1956)
linocut
Stand (1956)
softground etching
The hill (1956)
lithograph
The mask (1956)
linocut
The quadrangle (1956)
relief etching
The handkerchief (1957)
linocut
Fight (1958)
screenprint, ed. 8/8
The cockatrice (1958)
colour screenprint
Untitled (Two boys with Coke bottle) (1958)
screenprint, ed. 2/8
Untitled (Head of a man) (c. 1958)
screenprint
Craps last tape – Spondee Book SB I (1959–62)
artist’s book: pen and ink, collage of printed clippings, yellow paper cover, stapled binding
Documents of the Spon No. September: The Philosopher’s Scrapbook (1959–62)
artist’s book: pen and ink, collage of printed clippings, printed menu, found photographs and handwritten and printed notes, grey paper cover, stapled binding
Introducing Spontacte! (1959–62)
leaflet; black and red typewriter text, collage of printed clippings, pen and black and blue ink, on paper bound with tape
Jack Kerouac: Mexico city blues 8 (1959–62)
artist’s book: pen and ink, collage of printed clippings, red paper cover, stapled binding
Love and Miss Fred – Spondee Book SB 2 (1959–62)
artist’s book: pen and ink, collage of printed clippings, orange paper cover, stapled binding
Robert’s Stamp Collection (1959–62)
artist’s book: collage of pen and ink drawings, stamped in blue ink, yellow paper

cover, stapled binding
6 poems by Ern Malley (1959–62)
artist’s book: pen and ink, black and red typewriter text, printed card, yellow paper cover, stapled binding
Spondee Art Book SAB No.1: New talent: 12 young painters: recent directions (1959–62)
artist’s book: pen and ink, collage of printed clippings, blue paper cover, stapled binding
Spondee Book SB IV (1959–62)
artist’s book: pen and ink, collage of printed clippings, yellow paper cover, stapled binding
Spondee Book SB 5 – The Man fair and equitable (1959–62)
artist’s book: pen and ink, collage of printed clippings, red paper cover, stapled binding
Spondee Review of the Arts Vol. I No. 1 (1959–62)
artist’s book: red fibre-tipped pen, pen and black and blue ink, pencil, collage of printed clippings, paper cover, stapled binding
Spondee Review Vol. I No. 3 (1959–62)
artist’s book: pen and black and blue ink, collage of hair and printed clippings, red paper cover, stapled binding
Spondee Review Vol. I No. 4 (1959–62)
artist’s book: pen and ink, collage of printed clippings, orange paper cover, stapled binding
Spondee Review Vol. 2. No. 7 (1959–62)
artist’s book: pen and ink, collage of printed clippings, red paper cover, stapled binding
Spondee Review Vol. 2. No. 8 (1959–62)
artist’s book: black and red typewriter text, pen and ink, and collage of printed clippings, yellow paper cover, stapled binding
Spon subscriber folder (1959–62)
sticker on black card
Spon – The locals had no option (1959–62)
artist’s book: pen and ink, collage of printed clippings, blue paper cover, stapled binding
Spon Vol. I No. 1 – A Collection of Rott (1959–62)
artist’s book: red fibre-tipped pen, pen and ink, pencil, collage of printed clippings and found handwritten note, paper cover, stapled binding
Spon Vol. I No. 2 – special documents of the dead season issue (1959–62)
artist’s book: red fibre-tipped pen, pen and ink, pencil, collage of printed clippings and hand-written cards, paper cover, stapled binding
Spon Vol. I No. 3 (1959–62)
artist’s book: red fibre-tipped pen, pen and ink, collage of printed clippings and found handwritten notes, paper cover, stapled binding
Spon Vol. I No. 4 – special issue with notes from 1914 (1959–62)
artist’s book: red fibre-tipped pen, pen and ink, pencil, stamped blue ink, collage of printed clippings, yellow paper cover, stapled binding
Spon Vol. 2 No. 1 containing seven dull portraits of a known military fool (1959–62)
artist’s book: red fibre-tipped pen, pen and ink, collage of printed clippings, paper

cover, stapled binding
Teenagers, their pictures and their stories (1959–62)
artist's book: pen and ink, collage of printed clippings, black paper cover, stapled binding
The Spondee Review (1959–62)
artist's book: stamped in ink, stickers, collage of printed clippings, found handwritten notes, cards, typewritten pages and photograph, grey paper cover, stapled binding
The Spondee Review number two (1959–62)
artist's book: stamped in ink, stickers, collage of printed clippings, found handwritten notes, cards, ribbon, typed notes, blue paper cover, stapled binding
The Spon review vol. 3 No. 9 (1959–62)
artist's book: typewriter text, pencil, pen and ink, collage of printed clippings and cards, found photographs, handwritten notes and drawings, paper cover, stapled binding
A memory of Sundays (1960)
artist's book: black and red typewriter text, pen and ink, paper cover, stapled binding
Jack Kerouac: The rumbling rambling blues – Moonflower book I (1960)
artist's book: pen and ink, red paper cover, stapled binding
Spondee Review Vol. 2. No. 5 (1960)
artist's book: pen and ink, collage of printed clippings and drawing, yellow paper cover, stapled binding
Spons without words (1960)
artist's book: pen and ink, collage of printed clippings, printed cards, found letter and red leather, blue paper cover, stapled binding
(Untitled) (1960)
artist's book: pen and ink, black and red typewriter text, collage of printed clippings, photographs and drawing, black paper cover, stapled binding
Spondee Review Vol. I No. 2 (1960–62)
artist's book: pen and black and blue ink, collage of printed clippings and found card, yellow paper cover, stapled binding
The bath order of men in the Moon – a document of the Spon (1960–62)
printed book; letterpress, pencil, pen and ink, found objects, promotional leaflets, clipping of magazine, book cloth cover with hand-drawn paper dustjacket, sewn binding
Wow Renaissance <replace hyphen with a spaced en dash> Spondee Review Vol. 2 No. 6 (1960–62)
artist's book: pen and ink, stamped in bue ink, collage of printed clippings, photographs and drawing, black paper cover, stapled binding
Anatomica de Sponartum Documentum VI MCMLXI (1961)
artist's book: pen and ink, collage of printed clippings, found drawings, stickers, paper cover, stapled binding
Documents of the Spon – A Play on the weeds by E. Pluribus Unum (1961)
artist's book: black and red typewriter text, pen and ink, blue paper cover, stapled binding
Documents of the Spon No. 1 (1961)
artist's book: pen and ink, collage of printed

clippings, postcards, found handwritten notes, black paper cover, stapled binding
Documents No. 2 of the Spon – etiquette in pictures (1961)
artist's book: pen and ink, collage of printed clippings, orange paper cover, stapled binding
Documents of the Spon No. 3 – Ah Oh Sponed Memories (1961)
artist's book: pen and ink, collage of printed clippings and found photographs, red paper cover, stapled binding
Documents of the Spon No. 4: A Matter of conviction (1961)
artist's book: black and red typewriter text, pen and ink, printed book page, yellow paper cover, stapled binding
Documents of the Spon 5 (1961)
artist's book: pen and ink, collage of printed and handwritten cards, found handwritten notes, pressed flowers, fabric, and printed clippings, blue paper cover, stapled binding
The Spondee review, December to March 1961 (1961)
artist's book: black and red typewriter text, pen and ink, collage of printed clippings, drawing, admission form and tickets, blue paper cover, stapled binding
Correspondence – Documents of the Spon new series No. 1 (c. 1961)
artist's book: pen and ink, collage of found handwritten letters and drawings, orange paper cover, stapled binding
Documents of the Spon 3 – Exposed now (1962)
artist's book: pen and ink, collage of printed clippings, grey paper cover, stapled binding
Documents of the Spon Vol. I (1962)
artist's book: collage of printed clippings, colour printed cards, found letters, photographs and drawings, yellow paper cover, stapled binding
Spon – Old style type (1962)
artist's book: pen and ink, collage of printed clippings and found handwritten note, blue paper cover, stapled binding
Spon 2 (1962)
artist's book: blue and red fibre-tipped pen, collage of printed clippings, blue paper cover, stapled binding
Money for art's sake (1973)
receipts for multiple money orders in cardboard box Kodak Print Roller size 8inch, with Robert Rooney's hand-written label affixed to front
Bequest of Robert Rooney, 2023

Jan SENBERGS

born Latvia 1939
arrived Australia 1950
North Melbourne studio (2005)
synthetic polymer paint on paper
Gift of Jan and Helen Senbergs through the Australian Government's Cultural Gifts Program, 2022

Ethel SPOWERS

Australia 1890–1947
lived in England and France 1921–24
The Chapel of the Castle Cloux (1922)

pen and ink and watercolour over pencil
Gift of Gail Taylor through the Australian Government's Cultural Gifts Program, 2023

Dora WILSON

born England 1883
arrived Australia 1884
died 1946
Untitled – Lady with peacock feather fan (c. 1930)
coloured pastels
Gift of the Estate of Margaret Baxter, 2023

Henri de TOULOUSE-LAUTREC

French 1864–1901
La Goulue (1894)
lithograph printed in green ink, edition of 100, 1st of 2 states
Gift from the Estate of Brian Myddleton Davis AM, 2022

Fred WILLIAMS

Australia 1927–82, lived in England 1952–56
(Dog resting) 1945, pen and ink on green paper; *(Female, leaning in doorway)* 1945, pen and ink; *(Goat resting)* 1945, pen and ink on blue paper; *(Laughing boy)* 1945, pen and ink; *(Portrait of a man, facing front); (Portrait of a man, facing left); (Portrait of a man, facing right); (Portrait of an unidentified man, facing left (James Wigley?))* (1945–47), chalk; *(Reclining nude)* (1945–47), pen and ink; *(Goat resting)* (c. 1945), pen and ink on blue paper; *(Seated female nude, back view)* (c. 1945–46), red conté crayon on lithographic paper; *(Seated female nude, legs crossed)* (c. 1945–46), coloured chalk; *(Seated female, back view)* (c. 1945–46), brown chalk; *(Seated female, left leg raised)* (c. 1945–46), pencil; *(Standing female nude seen from the neck down)* (c. 1945–46), red chalk on lithographic paper; *Bell and model* (1946–48), pen and ink; *George Bell* (1946–48), pencil; *(Boy bending forward, frontal view); (Boy bending forward, side view)* (1946–51), pen and ink; *(Boy with football)* (1946–51), pen and ink on olive green paper; *(Boy with hand raised to forehead); (Crouched male nude)* (1946–51), pen and ink; *(Female nude bending forward, facing left)* (1946–51), pen and ink on pale green paper; *(Female nude bending forward, facing right); (Female nude bending forward, frontal view); (Female nude bending forward, frontal view)* (1946–51), pen and ink; *(Female nude curled up on the ground)* (1946–51), pen and ink on pale green paper; *(Female nude curled up on the ground, head in hands)* (1946–51), pen and ink and pencil on pale green paper; *(Female nude facing left); (Female nude facing right, holding a ball behind her back)* (1946–51), pen and ink on pale green paper; *(Female nude, leaning forward)* (1946–51), pen and brush and ink; *(Female nude leaning forward, one leg forward)* (1946–51), pen and ink on pale green paper; *(Female nude lying on her back, frontal view)* (1946–51), pen and ink; *(Female nude lying on her back, hands in the*

air); (Female nude lying on her back, hands on chest) (1946–51), pen and ink on pale green paper; *(Female nude lying on her back, leg bent)* (1946–51), pen and ink; *(Female nude lying on her back, legs bent); (Female nude lying on her back, legs bent, side view); (Female nude lying on her back, legs raised); (Female nude lying on her back, legs to one side); (Female nude lying on her back, one leg bent, arms to side); (Female nude lying on her back, one leg bent, hands under head)* (1946–51), pen and ink on pale green paper; *(Female nude lying on her back with arms overhead); (Female nude lying on her back with arms overhead)* (1946–51), pen and ink; *(Female nude lying on her back, with legs raised)* (1946–51), pen and ink on pale green paper; *(Female nude lying on her stomach)* (1946–51), pen and ink; *(Female nude lying on the ground, one hand behind head, the other arm extended); (Female nude on all four); (Female nude on all four); (Female nude standing on one leg and grabbing her ankle); (Female nude standing on one leg, arms behind her); (Female nude standing on one leg, the other leg bent with hands on either side); (Female nude, standing with arms folded in front of her face)* (1946–51), pen and ink on pale green paper; *(Female nude standing with hands behind head); (Female nude standing with hands behind head, profile view)* (1946–51), pen and ink; *(Female nude with arms behind her)* (1946–51), pen and ink and wash; *(Female nude with hand raised to face, frontal view)* (1946–51), pen and ink on pale green paper; *(Female nude with raised leg, bending forward)* (1946–51), pen and ink; *(Female nude with towel)* (1946–51), pen and ink and wash; *(Female nude with wide stance, one hand raised to her head)* (1946–51), pen and ink on pale green paper; *(Female torso)* (1946–51), red chalk; *(Head of a boy facing right); (Head portrait of Ian Armstrong, facing left); (Head portrait of Ian Armstrong, facing right)* (1946–51), pen and ink; *(Kneeling female, hands clasped to face)* (1946–51), pen and ink on pale green paper; *(Kneeling female nude, facing right)* (1946–51), pen and ink; *(Kneeling female nude, turned to right)* (1946–51), pen and ink and chalk; *(Nude female standing in profile, with arm raised); (Nude seen from behind, turning to the right); (Portrait study, man in profile); (Portrait study, woman in profile); (Reclining female); (Reclining female nude, back view); (Seated female looking down, frontal view)* (1946–51), pen and ink; *(Seated female nude, back view); (Seated female nude, both arms around her bent leg); (Seated female nude, facing right)* (1946–51), pen and ink on pale green paper; *(Seated female nude, head resting on hand); (Seated female nude leaning back on her hands)* (1946–51), pen and ink; *(Seated female nude leaning forward, back view)* (1946–51), pen and ink on pale green paper; *(Seated female nude, legs extended)* (1946–51), pen and ink; *(Seated female nude, one arm around bent*

leg); (Seated female nude resting on her hands, back view) (1946–51), pen and ink on pale green paper; *(Seated female nude with arms raised, back view); (Seated female nude with leg folded under)* (1946–51), pen and ink; *(Standing female, back view)* (1946–51), grey chalk on pale green paper; *(Standing female nude, arm behind back)* (1946–51), black and brown chalk; *(Standing female nude with hands behind head)* (1946–51), pen and ink; *(Standing male, back view)* (1946–51), grey chalk on pale green paper; *(Standing male nude, facing left)* (1946–51), pen and ink and chalk on blue paper; *(Standing nude with arms raised above head, back view)* (1946–51), pen and ink; *(Man at easel)* 1947, pen and ink on pale green paper; *(Ballerina, back view); (Ballerina, facing right); (Ballerina, frontal view); (Ballerina legs, crossed); (Boy in hat and striped shirt, arms folded, facing right); (Boy in hat and striped shirt, arms folded, frontal view); (Boy in hat and striped shirt, hands to chest); (Boy in hat and striped shirt standing with arms along body, frontal view); (Boy in hat and striped shirt, standing with hands in pockets, frontal view); (Boy in hat standing with arms along body, frontal view)* (1947–51), pen and ink; *(Female figure in evening dress looking right); (Figure in evening dress looking left)* (1947–51), pen and ink on pale green paper; *Ola Cohn; (Sheet of studies: kneeling female nude, two feet, and two heads)* (1947–51), grey chalk on pale green paper; *(Sitting ballerina, arms folded); (Sitting boy in hat and striped shirt, frontal view)* (1947–51), pen and ink; *(Standing nude, right arm over head)* (1947–51), grey chalk on MG litho paper; *(Boy, frontal view)* (c. 1947–49), pen and ink; *(Bust portrait, facing left)* (c. 1947–49), pen and brush and ink; *(Collingwood footballer, bust-length, facing left)* (c. 1947–49), pen and brush and ink and wash; *(Collingwood footballer, facing left); (Collingwood footballer, facing left)* (c. 1947–49), pen and brush and ink; *(Collingwood footballer in profile to left (Charles Utting?))* (c. 1947–49), pen and brush and ink; *(Collingwood footballer in profile to right)* (c. 1947–49), pen and brush and ink and black and brown wash; *(Collingwood footballer, in profile to right (Ray Horwood?))* (c. 1947–49), pen and brush and ink; *(Figure dressed in black, facing right, head turned to left)* (c. 1947–49), pencil, pen and brush and ink and wash; *(Figure facing left)* (c. 1947–49), pen and ink; *(Figure seen from the shoulders up, frontal view)* (c. 1947–49), pen and ink on pale green paper; *(Two figures (footballers?))* (c. 1947–49), pen and ink, chalk and wash; *(Woman in black dress, facing left); (Woman in profile to right); (Woman looking to right)* (c. 1947–49), pen and brush and ink; *(Woman seen from the waist up)* (c. 1947–49), pen and brush and ink on pale green paper; *(Art student, facing left); (Art student sitting on a chair with his arms folded, facing right); (Art student with*

glasses, facing right) (c. 1947–51), pen and ink; *(Bearded man, sitting with arm resting on reverse of his chair); (Bearded man, sitting with hands folded in lap); (Male head in profile to right)* (c. 1947–51), pen and ink on pale green paper; *(Male nude lying on his back)* (c. 1947–51), chalk; *(Man sitting on folding chair); (Painter with palette, facing left)* (c. 1947–51), pen and ink on pale green paper; *(Reclining female nude); (Reclining female nude); Reclining female nude, back view* (c. 1947–51), red and brown chalk on pale green paper; *(Seated female nude with hands on ground)* (c. 1947–51), brown chalk on pale green paper; *(Seated female nude with hands on ground)* (c. 1947–51), black and brown chalk on pale green paper; *(Seated female nude)* (c. 1947–51), red chalk on pale green paper; *(Seated female nude, arms behind head); (Seated female nude, back view)* (c. 1947–51), chalk on pale green paper; *(Seated female nude, elbow resting on knee); (Seated female nude, elbow resting on knee)* (c. 1947–51), coloured chalk; *(Seated female nude, facing right); (Seated female nude, head resting in hand); (Seated female nude, head resting on arms)* (c. 1947–51), black and brown chalk; *(Seated female nude, head resting on arms)* (c. 1947–51), red and brown chalk on pale green paper; *(Seated female nude, leaning to left)* (c. 1947–51), black and brown chalk; *(Seated female nude, resting on hand)* (c. 1947–51), coloured chalk on pale green paper; *(Seated male, half-length, facing right)* (c. 1947–51), chalk on pale green paper; *Seated male nude, hand resting on thigh; (Semi-reclining nude, back view)* (c. 1947–51), black and brown chalk on pale green paper; *(Semi-reclining nude, back view)* (c. 1947–51), coloured chalk on pale green paper; *(Sitting figure with folded arms, facing left); (Sitting man seen from the waist up, facing left); (Sitting man seen from the waist up, frontal view); (Sitting man with arm resting on reverse of his chair, hands folded)* (c. 1947–51), pen and ink on pale green paper; *(Standing female nude, back view)* (c. 1947–51), red and brown chalk on pale green paper; *(Standing female nude, back view)* (c. 1947–51), black and brown chalk; *(Standing female nude, facing left, hand behind back)* (c. 1947–51), black and brown chalk on pale green paper; *(Standing male, arms folded)* (c. 1947–51), chalk on pale green paper; *(Standing male nude, leaning on elbow)* (c. 1947–51), red chalk on pale green paper; *(Standing female nude, back view)* (c. 1947–51), black and brown chalk; *(Standing female nude, leaning on elbow, frontal view)* (c. 1947–51), red chalk on pale green paper; *(Standing nude, hand behind back)* (c. 1947–51), chalk on pale green paper; *(Woman in evening gown, facing right)* (c. 1947–51), pen and ink on pale green paper; *(Female nude lying on her side, legs bent)* 1948, pen and ink; *(Baby being*

spoon-fed (*Michael Rosengrave*)); (*Baby in profile to left (Michael Rosengrave)*); (*Baby lying on his side and grabbing his foot (Michael Rosengrave)*); (*Baby lying on his stomach (Michael Rosengrave)*); (*Baby with hand raised to mouth (Michael Rosengrave)*); (*Baby with hands behind head (Michael Rosengrave)*); (*Child standing with arms reaching out (Michael Rosengrave)*); (*Harry Rosengrave holding his son Michael*); (*Mona Rosengrave bottle-feeding baby Michael*); (*Mona Rosengrave with her baby*) (1948–49), pen and ink; (*Sitting baby, frontal view (Michael Rosengrave)*) (1948–49), pen and ink on grey paper; (*Sitting baby (Michael Rosengrave)*) (1948–49), pen and ink; (*Female nude bending forward, frontal view*); (*Male nude bending forward*) (c. 1949–51), pen and ink and black and red wash; (*Seated female nude, frontal view*) (c. 1949–51), pen and ink, brown chalk and black and brown wash; (*Dog walking*) (1940s–50s), pen and ink; (*Sheet of studies of dogs and a figure*) (c. 1950–65), pencil; (*Kneeling male, back view*); (*Standing male nude*) (before 1952), pen and ink; (*Accordion player*) (1952–56), brown conté crayon and brown wash; (*Acrobat*) (1952–56), conté crayon; (*A performer seen from the waist up, frontal view*) (1952–56), conté crayon; (*Art school model*) (1952–56), coloured conté crayon; (*Audience, Music Hall*) (1952–56), red conté crayon; (*Bearded male head, facing right*) (1952–56), conté crayon and wash; (*Bearded male head in profile to right*) (1952–56), conté crayon, wash and green fabricated; (*Clown*); (*Clown*) (1952–56), conté crayon; (*Dog, back view*) (1952–56), brown and black conté crayon and black wash; (*Dog resting*) (1952–56), pen and ink; (*Donkey*) (1952–56), brown conté crayon; (*Female art school model*) (1952–56), conté crayon; (*Female head, looking up*) (1952–56), conté crayon, wash and brush and ink; (*Female nude facing right, arm raised above head*) (1952–56), conté crayon and yellow fabricated chalk; (*Female nude, hand on hip*) (1952–56), conté crayon; (*Female nude, leaning back, arm raised above head*) (1952–56), conté crayon and orange fabricated chalk; (*Female nude lying on her back, hand raised to face*); (*Female nude lying on her back, hands behind head*); (*Female nude lying on her back, knees bent*); (*Female nude lying on her back, legs crossed*) (1952–56), black and red conté crayon; (*Female nude lying on her side*) (1952–56), black and red conté crayon and orange fabricated chalk; (*Female nude, lying on stomach*); (*Female nude on a chair*) (1952–56), black and red conté crayon; (*Female nude on a folding chair*) (1952–56), brown and black conté crayon; (*Female nude sitting on chair, arms folded around one leg*) (1952–56), black and red conté crayon; (*Female nude sitting with arm resting on back of chair*) (1952–56), grey and black conté crayon; (*Female nude sitting with legs folded under, facing right*) (1952–56), black and red conté crayon;

(*Female nude standing with hands behind head*) (1952–56), pen and ink, coloured conté crayon and brown and black wash; (*Female nude with arm raised, back view*) (1952–56), conté crayon and yellow fabricated chalk; (*Female nude with arms raised*) (1952–56), brown conté crayon and brown and black wash; (*Female nude with hand on hip, facing right*) (1952–56), black and brown conté crayon and brown and black wash; (*Female nude with hands behind back, back view*) (1952–56), pen and ink and conte crayon; (*Female nude with towel*) (1952–56), black conté crayon over red conté crayon; (*Female performer waiting in the wings*) (1952–56), conté crayon; (*Female torso, back view*) (1952–56), grey conté crayon; (*Figure in audience, fingers in mouth*); (*Figure in audience in profile to left*) (1952–56), conté crayon; (*Figure in audience in profile to left, looking down*) (1952–56), conté crayon and yellow fabricated chalk; (*Figure in audience in profile to left, mouth open*) (1952–56), conté crayon; (*Figure in audience in profile to right, looking up*) (1952–56), conté crayon and yellow fabricated chalk; (*Foal, frontal view*) (1952–56), conté crayon and wash; (*Girl*) (1952–56), black and red conté crayon; (*Head in profile*) (1952–56), conté crayon; (*Head in profile to right*); (*Head in profile to right*) (1952–56), conté crayon and wash; (*Head studies of performer in a straw hat*) (1952–56), red conté crayon; (*Horse and rider, facing left*) (1952–56), conté crayon; (*Horse and rider, leaping to right*) (1952–56), brown and black conté crayon and brown wash; (*Horse head in profile to left*) (1952–56), conté crayon; (*Houses by Paddington canal*) (1952–56), pencil; (*Kneeling female nude, arms to sides*); (*Kneeling female nude, facing left*); (*Kneeling female nude, facing left*) (1952–56), black and red conté crayon; (*Kneeling female nude, leaning back*) (1952–56), brown and white conté crayon on grey paper; (*Kneeling female nude, leaning to left*); (*Kneeling female nude, leaning to left*); (*Landscape*) 1952–56), red conté crayon; (*London canal*); (*London canal*) (1952–56), brown conté crayon; (*Lying female nude*) (1952–56), conté crayon; (*Lying female nude*); (*Lying female nude, and study of female bust*) (1952–56), conté crayon and blue fabricated chalk; (*Lying female nude, hands raised to face*) (1952–56), conté crayon and yellow fabricated chalk; (*Male head facing left*) (1952–56), conté crayon; (*Male head in profile to left*) (1952–56), conté crayon, green fabricated chalk and black and green wash; (*Male head looking down, frontal view*) (1952–56), conté crayon and wash; (*Male head looking down, in profile to left*) (1952–56), conté crayon, green fabricated chalk and green and black wash; (*Male model resting*); (*Man in bowler hat*); (*Man in bowler hat*); (*Max Miller*) (1952–56), conté crayon; (*Max Miller*) (1952–56), brown conté crayon; (*Musician*) (1952–56), pen and ink; (*Musician*); (*Performer*); (*Performer*);

(*Performer*); (*Performer*) (1952–56), brown conté crayon; (*Performer*); (*Performer*) (1952–56), conté crayon; (*Performer*) (1952–56), red conté crayon; (*Performer and audience member*) (1952–56), conté crayon; (*Performer in straw hat*) (1952–56), brown conté crayon; (*Performer in straw hat, facing left*) (1952–56), conté crayon; (*Performer on stage*); (*Performer playing trumpet on stage*) (1952–56), brown conté crayon; (*Performers*) (1952–56), brown and red conté crayon; (*Performer watching*) (1952–56), brown conté crayon; (*Performer with moustache, frontal view*) (1952–56), red conté crayon; (*Performer with Napoleonic hat*) (1952–56), brown conté crayon; (*Profile portrait of man*) (1952–56), conté crayon; (*Profile portrait of man*); (*Profile portrait of man*) (1952–56), red conté crayon; (*Reclining female nude*); (*Reclining female nude, arm bent*); (*Reclining female nude, arm extended*); (*Reclining female nude, head resting on hand*); (*Reclining female nude, head resting on hand*) (1952–56), conté crayon and blue fabricated chalk; (*Reclining female nude, head resting on hand, legs crossed*) (1952–56), conté crayon and green fabricated chalk; (*Reclining female nude, knees bent*); (*Reclining female nude, knees bent*); (*Reclining female nude, leaning on elbow*); (*Reclining female nude, legs up and knees bent*); (*Reclining female nude, legs up and knees bent*) (1952–56), conté crayon and blue fabricated chalk; (*Seated female figure, leaning forward*) (1952–56), conté crayon; (*Seated female nude*); (*Seated female nude*); (*Seated female nude*); (*Seated female nude*); (*Seated female nude*) (1952–56), black and red conté crayon; (*Seated female nude*) (1952–56), black and red conté crayon and pen and ink; (*Seated female nude, arms around legs, leaning back*); (*Seated female nude, arms around legs, leaning back*) (1952–56), conté crayon and blue fabricated chalk; (*Seated female nude, facing left, arms folded around one leg*) (1952–56), black and brown conté crayon; (*Seated female nude facing left, leaning back*); (*Seated female nude facing left, leaning back*) (1952–56), conté crayon; (*Seated female nude, facing right*); (*Seated female nude, facing right*) (1952–56), black and red conté crayon; (*Seated female nude, facing right*) (1952–56), coloured conté crayon; (*Seated female nude, frontal view*) (1952–56), coloured conté crayon on yellow paper; (*Seated female nude, hand raised to face, back view*) (1952–56), conté crayon; (*Seated female nude, head resting on hands*); (*Seated female nude, head resting on hands*); (*Seated female nude, in profile to right, hand raised to face*) (1952–56), conté crayon and blue fabricated chalk; (*Seated female nude, leaning on one hand, one leg bent*) (1952–56), black and red conté crayon; (*Seated female nude, leaning on one hand, one leg bent*); (*Seated female nude, leaning to the right, legs crossed*) (1952–56), conté crayon and yellow and blue fabricated

chalk; (*Seated female nude, leg xtended*) (1952–56), conté crayon; (*Seated female nude, one leg extended*); (*Seated female nude, one leg extended*) (1952–56), conté crayon and yellow fabricated chalk; (*Seated female nude, one leg raised*) (1952–56), conté crayon and yellow and blue fabricated chalk; (*Seated female nude, one leg raised*) (1952–56), black and red conté crayon; (*Seated female nude, resting on one hand, one leg bent*) (1952–56), conté crayon and yellow and blue fabricated chalk; (*Seated female nude, twisting to her left*); (*Seated female nude with arms folded around one leg*) (1952–56), black and red conté crayon; (*Seated female nude with foot up*) (1952–56), red conté crayon; (*Seated female nude with foot up, and head study*) (1952–56), conté crayon; (*Seated female nude with hands behind back*) (1952–56), black and red conté crayon; (*Seated female nude with hands clasped*) (1952–56), coloured conté crayon on grey paper; (*Seated nude*) (1952–56), black and red conté crayon; (*Sheet of music hall studies: performers on stage and figure in audience*) (1952–56), red conté crayon; (*Sheet of studies: figure in audience*) (1952–56), black and red conté crayon; (*Sheet of studies for usherette*) (1952–56), brown conté crayon and brown and black wash; (*Sheet of studies of music hall subjects*) (1952–56), pencil; (*Sheet of studies: male head and legs*) (1952–56), conté crayon; (*Sheet of studies: two heads, and male nude stepping forward, arms raised*) (1952–56), pen and ink; (*Standing female nude with clasped hands, frontal view*) (1952–56), red conté crayon; (*Standing female nude*); (*Standing female nude*) (1952–56), black and red conté crayon; (*Standing female nude*); (*Standing female nude*) (1952–56), conté crayon and blue fabricated chalk; (*Standing female nude*) (1952–56), red conté crayon; (*Standing female nude, arm over head*); (*Standing female nude, arm over head*); (*Standing female nude, back view*) (1952–56), black and red conté crayon; (*Standing female nude, back view*); (*Standing female nude, back view*) (1952–56), conté crayon; (*Standing female nude, facing left*) (1952–56), black and red conté crayon; (*Standing female nude, facing right*) (1952–56), black and brown conté; (*Standing female nude, facing right, hand to chest*) (1952–56), conté crayon; (*Standing female nude, frontal view*) (1952–56), red conté crayon; (*Standing female nude, hand behind back*) (1952–56), black and red conté crayon; (*Standing female nude, hand on shoulder*) (1952–56), conté crayon and yellow fabricated chalk; (*Standing female nude, hands behind back*) (1952–56), conté crayon; (*Standing female nude, hands clasped*) (1952–56), black and red conté crayon; (*Standing female nude, head bowed*); (*Standing female nude, knee on chair*) (1952–56), red conté crayon; (*Standing female nude, side view*) (1952–56), black and red conté crayon; (*Standing female nude, side view*) (1952–56), coloured conté crayon and yellow fabricated chalk;

(*Standing nude*) (1952–56), black and red conté crayon; (*Standing nude, arms crossed on chest*) (1952–56), conté crayon; (*Still life - fish and oyster*) (1952–56), conté crayon and wash; (*St James’ Church in London*) (1952–56), pencil; (*The singer*) (1952–56), brown and red conté crayon; (*Trumpeter*) (1952–56), red conté crayon; (*Two audience members*) (1952–56), conté crayon; (*Two figures in audience, facing left*) (1952–56), brown conté crayon on grey paper; (*Two figures in audience, facing right*) (1952–56), brown and red conté crayon; (*Two performers*) (1952–56), conté crayon; (*Two performers, one dressed as a sailor*) (1952–56), pencil; (*Two performers on stage*) (1952–56), brown conté crayon; (*Two performers on stage*) (1952–56), red conté crayon; (*Woman and child in audience*) (1952–56), black and red conté crayon; (*Sheet of studies of snarling tigers*); (*Shorebird*); (*Tiger reclining*) 1953, brown conté crayon; (*Antelope grazing*); (*Antelope grazing*); (*Antelope kneeling*) (c. 1953), brown conté crayon; (*Bird of prey*) (c. 1953), conté crayon; (*Bird of prey in profile*); (*Bird of prey in profile*) (c. 1953), brown conté crayon; (*Cheetah facing left*) (c. 1953), black conté crayon over red conté crayon; (*Cheetah resting*) (c. 1953), conté crayon; (*Coati on a branch*) (c. 1953), red and black conté crayon; (*Crouching puma*) (c. 1953), black conté crayon over brown conté crayon; (*Dog running*) (c. 1953), coloured conté crayon and brown wash; (*Elephant eating*) (c. 1953), conté crayon; (*Elephant in profile*) (c. 1953), conté crayon over pen and ink; (*Elephant walking*); (*Giraffe, frontal view*) (c. 1953), conté crayon; (*Giraffe in profile*) (c. 1953), pen and ink; (*Giraffe in profile*) (c. 1953), brown conté crayon and green pencil; (*Giraffe with raised head*) (c. 1953), brown conté crayon; (*Giraffe with turned head*); (*Head of a lioness*) (c. 1953), conté crayon; (*Leaning elephant*) (c. 1953), conté crayon and wash; (*Leopard*) (c. 1953), black conté crayon over red conté crayon; (*Leopard facing left*) (c. 1953), brown conté crayon; (*Leopard*) (c. 1953), coloured conté crayon and brown wash; (*Leopard in profile*) (c. 1953), conté crayon; (*Lioness in profile*) (c. 1953), red conté crayon; (*Lioness resting*); (*Lion in profile*); (*Lion, rear view*); (*Lion resting*); (*Lion roaring*) (c. 1953), conté crayon; (*Mouse in a corner*) (c. 1953), brown conté crayon and pen and ink; (*Puma*) (c. 1953), coloured conté crayon and brown wash; (*Puma resting*); (*Puma resting*) (c. 1953), black conté crayon over red conté crayon; (*Puma resting*) (c. 1953), conté crayon; (*Sheet of studies of birds of prey*) (c. 1953), brown conté crayon; (*Sheet of studies of gibbons*) (c. 1953), conté crayon; (*Sheet of studies of wildebeest*) (c. 1953), brown conté crayon; (*Swinging gibbon*) (c. 1953), brown and red conté crayon; (*Tiger*); (*Tiger facing right*); (*Tiger getting up*) (c. 1953), brown conté crayon; *Tiger looking down*) (c. 1953), conté crayon; (*Tiger prowling*) (c. 1953), brown conté crayon; (*Tiger resting*) (c. 1953), conté

crayon; (*Tiger snarling*); (*Tiger snarling*) (c. 1953), brown conté crayon; (*Tiger stretching*) (c. 1953), brown conté crayon and yellow fabricated chalk; (*Tiger striking*) (c. 1953), conté crayon; (*Tiger walking*) (c. 1953), brown conté crayon on brown paper; (*Tiger walking to the left*); (*Two giraffes*) (c. 1953), conté crayon; (*Two giraffes*) (c. 1953), pen and ink; (*Two hyenas*) (c. 1953), conté crayon; (*Two lionesses*) (c. 1953), red conté crayon; (*Zoo animal lying on its back*) (c. 1953), conté crayon; (*Zoo animal lying on its side*) (c. 1953), brown and black conté crayon and brown wash; (*Beth Taylor*) (1954), conté crayon and yellow fabricated chalk; (*Beth Taylor*); (*Beth Taylor*) 1954), red conté crayon; (*Female performer with arm extended*); (*Horace Brodzky*); (*Horace Brodzky*) (1954), conté crayon; (*Lock, West Wittering*) (1954–55), pen and ink; (*Pig pissing*) (c. 1954), pencil; (*Pig*) (c. 1954), pen and ink; (*Horace Brodzky*) (1955), brown conté crayon; (*Female art school model*) (c. 1955), black and red conté crayon; (*Male art school model*) (c. 1955), red and black conté crayon; (*Study for Standing figure*) (1958), red and black conté crayon; (*Dead rabbit*) (1960–61), conté crayon and stumping; (*Drawing for Isobel drawing, in profile*); (*Drawing for Young girl number IV*); (*Drawing for Young girl number IV*); (*Isobel Williams, frontal view*); (*Isobel Williams in profile to left*); (*Isobel Williams, three quarter right*) (1965), pencil; (*Fox*) (c. 1965), conté crayon. Gift of Lyn Williams AM and Family through the Australian Government’s Cultural Gifts Program, 2022

PURCHASES

Emma ARMSTRONG-PORTER

born Australia 1986
Breaking out of the psych ward to go to The Tote (2022)
from the *Melbourne print portfolio* 2023
linocut on grey paper, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Martin BELL

born Australia 1978
Worthless priceless Priceless worthless Everything nothing Nothing everything No thing a thing A thing no thing A thing A (2019–22)
pen and ink on 75 sheets
Purchased, Victorian Foundation for Living Australian Artists, 2023

Andrew CLAPHAM

born Australia 1992
Subtopian sign 2022
from the *Melbourne print portfolio* 2023
colour screenprint, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Matthew CLARKE
born Australia 1986
Lost in Melbourne Zoo 2022
from the *Melbourne print portfolio* 2023
colour linocut ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

megan evans
born Australia 1957
Bridget Kennedy – Horse Market Hold, Port Melbourne (2021)
from the *Will or Won't* series 2021
gouache on nineteenth-century will
Charles James Walker – 238 McKean St, North Fitzroy (2021)
from the *Will or Won't* series 2021
gouache on nineteenth-century will
Jessie Grace Kennedy – Dundonald, Broadmeadows (2021)
from the *Will or Won't* series 2021
gouache on nineteenth-century will
John McVicar Hearnly – Bittern (2021)
from the *Will or Won't* series 2021
Margaret Azzopardi – Erin St, Richmond (2021)
from the *Will or Won't* series 2021–22
gouache on nineteenth-century will
Purchased, Victorian Foundation for Living Australian Artists, 2022

Robert HAGUE
born New Zealand 1967
arrived Australia 1985
Venus (after Koons) 2022
from the *Melbourne print portfolio* 2023
lithograph, hand-coloured with watercolour and 24ct gold leaf, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Artek HALPERN-LAURENCE
born Australia 1998
Upload me now! 2022
from the *Melbourne print portfolio* 2023
colour screenprint, drypoint, laser print collage and fibre-tipped pen, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Deanna HITTI
born Australia 1975
M is for madraseh (school) (2022–23)
from the *Melbourne print portfolio* 2023
colour screenprint on cyanotype, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Gary HUME
English 1962–
Flowers of Dover (2022)
colour woodcut on card on aluminium foil on card, ed. 11/60
Purchased, NGV Foundation and NGV Foundation Patrons, 2022

Paul JACOULET
French 1896–1960
emigrated to Japan 1906
The treasure (1940)
colour woodblock, ed. 40/350
The two adversaries, North (1951)
colour woodblock, ed. 114/350
The two adversaries, South (1951)
colour woodblock, ed. 114/350
Purchased with funds donated by Vivienne Fried, 2022

Christine JOHNSON
born Australia 1959
Eremophila (2022–23)
from the *Melbourne print portfolio* 2023
colour inkjet print with embossing, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Adam LEE
born Australia 1979
A covering 2022
watercolour
Death head 2022
watercolour
Mr Jabs 2022
watercolour
SENOBYRD 2022
watercolour
Purchased with funds donated by Dr Michael Schwarz and Dr David Clouston, 2022

Aylsa McHUGH
born Australia 1974
Sinnsear 2022
from the *Melbourne print portfolio* 2023
photogravure, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Kent MORRIS
born Australia 1964
Unvanished – Yalukit Willam (St Kilda) – Rainbow Lorieet (2022)
from the *Melbourne print portfolio* 2023
colour inkjet print, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Alphonse MUCHA
Czech 1860–1939
worked in France 1887–1904, 1936–38
Salome (1897)
from the *L'Estampe moderne* folio 1897
colour lithograph
Purchased, NGV Foundation, 2022

Alphonse MUCHA
Czech 1860–1939
worked in France 1887–1904, 1936–38
Job (1898)
colour lithograph
Purchased, NGV Foundation, 2022

Rubii RED
born Australia 1998
White Australia has a blak history (2022)
from the *Melbourne print portfolio* 2023
screenprint, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Théophile-Alexandre STEINLEN
Swiss 1859–1923
worked in France 1881–1923
Poster for the Company of the Black cat (Prochainement la très illustre Compagnie du Chat Noir) (1896)
colour lithograph
Purchased, NGV Foundation, 2022

Marie Čermínová TOYEN
Czech 1902–80
worked in France 1947–80
Hide, war! (Cache toi guerre!) (1944)
zincographic prints, ed. 86/300
Ruth Margaret Frances Houghton Bequest, 2022

Sophie WESTERMAN
born Australia 1991
Where did you go (2022–23)
from the *Melbourne print portfolio* 2023
colour aquatint and drypoint, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

Stefan WIRIHANA MAU
born Australia 1990
Poutama (2022)
from the *Melbourne print portfolio* 2023
colour screenprint and debossing, ed. 1/15
Commissioned by the National Gallery of Victoria. Purchased, Supporters of Prints and Drawings, 2023

(opposite)
Sèvres Porcelain Factory, Sèvres (manufacturer), Agathon Léonard (modeller),
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) and 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), modelled 1898; manufactured 1923, porcelain (biscuit, hard paste), Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021. Photo: Narelle Wilson/NGV



PUBLICATIONS

MAJOR NGV PRINT PUBLICATIONS

Alexander McQueen: Mind, Mythos, Muse

Clarissa M. Esguerra and Michaela Hansen with Katie Somerville and Danielle Whitfield (eds)

Staff contributions:
Ellwood AM, Tony and Michael Govan, ‘Directors’ forewords’, p. x.
Somerville, Katie and Danielle Whitfield, ‘Sarah Hamarnee’, p. 126.
Somerville, Katie and Danielle Whitfield, ‘Robert Fairer’, p. 138.
Somerville, Katie and Danielle Whitfield, ‘Simon Ungless’, p. 150.
Somerville, Katie and Danielle Whitfield, ‘Gemma Ward’, p. 158.
Somerville, Katie and Danielle Whitfield, ‘Val Garland’, p. 162.
Somerville, Katie and Danielle Whitfield, ‘Catherine Brickhill’, p. 166.
Somerville, Katie and Danielle Whitfield, ‘Nafisa Tosh’, p. 178.
Somerville, Katie and Danielle Whitfield, ‘Katy England’, p. 188.
Somerville, Katie and Danielle Whitfield, ‘Marion Hume’, p. 200.

At Home with Pierre Bonnard: Activities for Kids

Ryan, Kate; illustrations by Cally Bennett

Fred Williams: The London Drawings

Cathy Leahy (ed.) with contributions from Deanna Petherbridge CBE, Chris Stephens, Fiona Gruber, Louise Wilson and Lyn Williams AM

Staff contributions:
Ellwood AM, Tony, ‘Foreword’, p. vii.
Leahy, Cathy, ‘Fred Williams in London’, p. 1.
Wilson, Louise, ‘Making do: technical examination of Fred Williams’s London drawings’, p. 185.

Melbourne Now 2023

Staff contributions:
Ellwood AM, Tony, ‘Foreword’, p. x.
Robertson, Rowena and Michael Ryan, ‘Broadsheet Project’, p. 92.
Moore, Timothy, ‘Civic Architecture’, p. 102.
Stahel, Andrea and Elisha Buttler, ‘Community Hall’, p. 118.
LeAmon, Simone, ‘Design Wall’, p. 134.
Whitfield, Danielle, ‘Fashion Now’, p. 190.
Kirpalani, Amita, ‘In Memoriam’, p. 258.
LeAmon, Simone, ‘Jewellery Now’, p. 272.
Moore, Timothy and Simone LeAmon, ‘No House Style’, p. 342.
Kirpalani, Amita, ‘Performance Program’, p. 392.
Cole, Jessica, ‘Print Portfolio’, p. 414.
Finch, Maggie, ‘Slippery Images’, p. 452.
Savio, Gemma, ‘Vessels’, p. 496.

Melbourne Now Broadsheet, issue one

Observations: Women in Art and Design History

Staff contributions:
McColm, Donna, ‘Introduction’, p. vii.
Cantaro, Maria Teresa, introduced by Laurie Benson, ‘Lavinia Fontana (1552–1614): the first professional painter in Italian history of art’, p. 2.
Hunting, Dr Penelope, introduced by Dr Ted Gott, ‘Mary Beale’s painting-room’, p. 24.
Glanville, Philippa, introduced by Amanda Dunsmore, ‘Women silversmiths in eighteenth and nineteenth-century Britain’, p. 32.
Thomas, Dr Zoe, Julia Hartmann and Dr Paris Spies-Gans, in conversation with Dr Maria Quirk, ‘Studio business: women artists and professionalism’, p. 42.
Higgie, Jennifer, introduced by Donna McColm, ‘Seeing herself: women artists and self-portraiture’, p. 64.
Nelson, Dr Andrea and Emeritus Professor Helen Ennis, in conversation with Susan van Wyk, ‘Bringing early twentieth-century women photographers to light’, p. 76.
Kirkham, Professor Pat, introduced by Amanda Dunsmore, ‘Women designers: collaborations, credit, (in)visibility and recognition’, p. 90.
Hofer, Professor Margaret K. introduced by Amanda Dunsmore, ‘Clara Driscoll and the Tiffany girls’, p. 112.
Kitahara, Emeritus Professor Megumi, introduced by Wayne Crothers, ‘Women and Japanese modernism’, p. 122.
Otto, Professor Elizabeth, introduced by Dr Ted Gott, ‘Queer Bauhaus women’, p. 132.
Richards, Jean, in conversation with Amanda Dunsmore, ‘Eva Zeisel: pioneering industrial designer – a personal perspective’, p. 164.
Teo, Dr Phyllis, introduced by Sunita Lewis, ‘Rewriting modernism: women artists in twentieth-century China’, p. 182.
Hall, Dr Jane, Justin McGuirk and Zoë Ryan, introduced by Amanda Dunsmore, ‘Charlotte Perriand: catalyst and collaborator’, p. 202.

Pierre Bonnard

Isabelle Cahn, Georgina Downey, Ted Gott, Véronique Serrano, Meg Slater, Mark Taylor and Miranda Wallace

Staff contributions:
Ellwood AM, Tony, ‘Foreword, National Gallery of Victoria’, p. xii.
Gott, Ted, ‘ “Popular and practical”: the early poster, theatre and decorative work of Pierre Bonnard’, p. 56.
Wallace, Miranda, ‘Chez Bonnard: a world of aesthetic emotion’, p. 116.
Slater, Meg and Miranda Wallace, ‘India Mahdavi meets Pierre Bonnard’, p. 160.

NGV DIGITAL PUBLICATIONS

Art Journal of the National Gallery of Victoria, edition 58 (scholarly journal)
Hesson, Angela and Myles Russell-Cook (eds)

‘Women and Dutch still life painting’ (online essay)
Quirk, Dr Maria

‘A hard day’s night: conserving David McDiarmid’s collaged works on paper’ (online essay)
Brown, Sarah

‘Augmented reality in museums’ (online essay)
Chan, Seb and Jini Maxwell

‘Augmentation of the senses’ (online essay)
Hui, Yuk

‘On the AR.Trail’ (online essay)
Birnbaum, Daniel

‘A studio of their own: Lavinia Fontana and Elisabetta Sirani’ (online essay)
Modesti, Dr Adelina

‘Jewellery and Body Adornment from the NGV Collection’ (online essay)
Dunsmore, Amanda

‘Zaha Hadid: wave sofa 1988’ (online essay)
Shaw, Suzi

‘Sun queen’ (online essay)
Dunsmore, Amanda

‘Global trade and the rise of luxury’ (online essay)
Quirk, Dr Maria

‘MECCA x NGV Women in Design Commission | Tatiana Bilbao’ (online essay)
LeAmon, Simone and Gemma Savio

‘China – The Past is Present’ (online essay)
Crothers, Wayne

‘Hidden by candlelight’ (online essay)
Villis, Carl

‘Writer response: emotion and empathy’ (online essay)
Pung, Alice

‘Spring, from the four seasons’ (online essay)
NGV Magazine

‘Gothic snowflake’ (online essay)
Douglas, Kate

‘Top Arts 2023’ (online essay)
Parkinson, John

‘Salvador Dalí: Mae West’s lips’ (online essay)
Gott, Dr Ted

CORPORATE PUBLICATIONS

NGV Annual Report 2021–22

NGV Foundation Annual Report 2021–22

OTHER PRINT PUBLICATIONS

NGV Magazine (six editions)

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Crothers, Wayne, ‘China – Past is Present: an exhibition at the NGV’, *TAASA Review*, vol. 31, no. 4, Dec. 2022, pp. 16–17.

Fitzmaurice, Camielle and Freya O’Connor, ‘#Itwasboundto happen. Reflections on the specialism of book conservation in Australia during the COVID-19 pandemic’, *AICCM Bulletin*, vol. 43, no. 1, Feb. 2023, pp. 24–32.

Gott, Ted, ‘Blood pacts in a time of darkness: eX de Medici and tattooing in the age of AIDS’, in Samantha Littlely (ed.), *eX de Medici: Beautiful Wickedness*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 2023, pp. 54–67.

Patty, Megan, ‘On museum publishing’, *Future Book(s)*, Valiz, Amsterdam, 2023, unpaginated.

White, E., C. Maitland, D. Vedoy, G. Edwards, C. Fitzmaurice, T. J. Smith and C. Walters, ‘Clarifying calcium: a systematic literature review of calcium in aqueous paper conservation’, poster, 48th Annual Canadian Association for the Conservation of Cultural Property (CAC) Conference, Victoria, British Columbia, Canada, 31 May – 2 Jun. 2023.

Varcoe-Cocks, Michael, Michal Łukomski, MaryJo Lelyveld, Vincent Laudato Beltran, Caitlin Breare and Cecilia Winter, ‘Developing an adaptive climate-control strategy and programme monitoring micro-change in wooden heritage objects’, *Studies in Conservation*, vol. 67, Jun. 2022, pp. 283–92.

Wilson, Louise, ‘Printing imperfections in William Blake’s Virgil wood engravings and what they reveal’, *Blake: An Illustrated Quarterly*, vol. 56, no. 2, 2022, unpaginated.

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Borig, Janelle and Camielle Fitzmaurice, ‘Putting on Picasso. Two conservators of exhibitions from the National Gallery of Victoria reflect critically on documentation within the institutional context of a blockbuster exhibition’, AICCM Exhibitions Special Interest Group, Documentation: Exhibitions: Building Inclusive and Sustainable Practices, webinar, 20 Oct. 2022.

Borig, Janelle and Trude Ellingsen, ‘Advancements in collections care: choosing materials for collection display and storage’, Public Galleries Association Victoria, webinar, 16 Sep. 2022.

Buttler, Elisha and Michele Stockley, ‘Introduction to audience engagement and learning’, Museums Victoria Education and Programs Professional Development Day, lecture, Dec. 2022.

Duncan, Amy and Sarah Fang-Ning Lin, Spotlight on inclusive learning at the National Gallery of Victoria, AAANZ conference 2022, online conference, 3 Dec. 2022.

Earley, Catherine, ‘Advancements in collections care: caring for loans’, Public Galleries Association Victoria, webinar, 11 Nov. 2022.

Earley, Catherine, ‘Remote streaming | virtual condition reports’, AICCM Exhibitions Special Interest Group, Documentation. Exhibitions: Building Inclusive and Sustainable Practices Webinar Series, webinar, 20 Oct. 2022.

Earley, Catherine and Janelle Borig, ‘Condition reporting’, Public Galleries Association Victoria, workshop, 4 May 2023.

Feiner, Lily and Sarah Fang-Ning Lin, ‘Enhancing viewing and Japanese language skills through engaging with art’, National Symposium for Japanese Language Education, State Library of Victoria, presentation, 5 Nov. 2022.

Feiner, Lily, Sarah Fang-Ning Lin and David Menzies, ‘Developing viewing and Japanese language skills at the NGV’, Japanese Language Teachers Association Victoria, statewide conference, NGV, lecture, 31 Mar. 2023.

Firth, Skye and Ellen Doyle, ‘Materials speciality: fashion-based collections’, Public Galleries Association Victoria, webinar, 22 Jul. 2022.

Kirkby, Zoe and Andrea Stahel, ‘Introduction to audience engagement at NGV’, Master of Art Curatorship, Exhibition Management subject, lecture, The University of Melbourne, 11 Oct. 2022.

Lelyveld, MaryJo, ‘Advancements in collections care: sustainability and collection care practices’, Public Galleries Association Victoria, webinar, Dec. 2022.

Lelyveld, MaryJo, ‘Sustainable collections’, Master of Cultural Materials Conservation students, The University of Melbourne, lecture, 27 Mar. 2023.

Santilli, Leah, ‘EAL engagement at the NGV’, New Arrivals Network Meeting, Melbourne Archdiocese Catholic Schools, Catholic Leadership Centre, East Melbourne, lecture, 8 Sep. 2022.

Scarton, Elisa, ‘NGV Magazine process’, Creative Writing students, RMIT University, lectures, 28 Mar., 29 Mar. and 30 Mar. 2023.

Shaw, Suzi and Marika Strohschnieder, ‘Materials speciality: decorative arts and furniture’, Public Galleries Association Victoria, webinar, 13 Jul. 2022.

Shaw, Suzi, ‘Connecting with art and the land’, Victorian Farmers Federation (Bass Coast Chapter), annual dinner presentation, Apr. 2023.

Shervington, Ruth, ‘The beauty of Japanese art: display and sharing information with the public’, ICCROM and Tokyo National Research Institute for Cultural Properties, Evaluation Seminar 2022 – International Course on Conservation of Japanese Paper, online presentation and conference paper, Sept. 2022.

Stockley, Michele, ‘Audience engagement and learning at the NGV’, presentation to Arts Management students, RMIT University, lecture presentation, Melbourne, 6 Oct. 2022.

McGowan-Jackson, Holly, ‘Frame conservation’, Master of Cultural Materials Conservation students, The University of Melbourne, lecture, 21 Feb. 2023.

Mikolaitis, Manon and James Power, ‘Materials speciality: time-based media’, Public Galleries Association Victoria, webinar, 14 Oct. 2022.

Patty, Megan, ‘Contemporary museum publishing’, RMIT Practice Research Symposium, conference paper, 4 June 2022.

Varcoe-Cocks, Michael, Michal Łukomski, MaryJo Lelyveld, Vincent Laudato Beltran, Caitlin Breare, Cecilia Winter, ‘Developing an adaptive climate-control strategy and programme monitoring micro-change in wooden heritage objects’, Conservation and change: response, adaptation and leadership, 29th Biennial Congress, International Institute for Conservation of Historic and Artistic Works, presentation and conference paper, Sep. 2022.

White, E., C. Maitland, D. Vedoy, A. Barbara, G. Edwards, C. Fitzmaurice, T. J. Smith and C. Walters, ‘Systematically reviewing aqueous paper conservation literature: a framework’, presented by E. White and C. Maitland, 48th Annual Canadian Association for the Conservation of Cultural Property Conference, Victoria, British Columbia, Canada, conference presentation, 31 May 2023.

ONLINE LEARNING RESOURCES

All these resources can be found online at ngv.vic.gov.au/learn/resources.

NGV Collection – Digital Creatives

Egyptian Enigma
Exquisite Corpse

NGV Collection – Accessible Learning with Art

Jacopo Amigoni
Trevor Turbo Brown
Alan Constable
Dhambit Mununggurr
Rona Panangka Rubuntja
Venkat Raman Singh Shyam

Creative Practice video resource series

Mia Boe
Troy Emery
Ashley Gilbertson
Great Wrap
Globe DesignGracia and Louise
Kelly Koumalatsos

China – The Past is Present

Exhibition fact sheet for VCE Studio Arts

The Rigg Design Prize 2022

Learning resource for VCE Visual Communication Design

Exhibiting Artworks at the NGV

VCE Art making and exhibiting

Top Arts 2023

Exhibiting student profiles
Annotated folios
Student interviews video resource



(above)
The opening weekend of the ninth annual Melbourne Art Book Fair featured the popular Stallholder Fair, held in the NGV’s Great Hall, presenting the work of artists, designers and publishers. Photo: Sarah Forgie

2022/23 FINANCIAL REPORT



FIVE-YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION

The Five-Year Financial Performance table distinguishes between the NGV's operating and non-operating activities in 2022/23, a distinction not readily seen in the comprehensive operating statement. This distinction is important as the comprehensive operating statement includes grants, donations, bequests, and expenditure that are committed for specific purposes including the purchase of Works of Art and Capital and one-off projects. These funds, in addition to investment income generated from the non-operating funds, are not available for operating purposes.

Depreciation of property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes through the annual State Budget and Creative Victoria's Cultural Facilities Maintenance fund.

REVIEW OF OPERATING PERFORMANCE

The past year saw a welcome turnaround in activity at the NGV with there being a 128% increase in visitors to 2,461,376, including a 43% increase in students attending education programs to 89,628.

The NGV presented a broad spectrum of exhibitions, the highlights being the 2022 Melbourne Winter Masterpieces® exhibition, *The Picasso Century* with 314,238 visitors and the major summer exhibition, *Alexander McQueen: Mind, Mythos, Muse*, which opened to the public on 11 December 2022, attracting 242,323 visitors. In addition, on 24 March 2023, the non-ticketed exhibition, *Melbourne Now* opened at NGV Australia celebrating new and ambitious local art and design showcasing 200 contemporary projects and events, including new works and commissions by emerging, mid-career and senior practitioners across mediums spanning from fashion and sculpture to performance and publishing.

The Gallery continued to embrace online service delivery in 2022/23, providing a wide range of information and experiences including virtual tours, online programs and courses and providing a connection to our audiences through social media platforms and direct email. NGV website visitation increased by 23% to 5,148,625 compared with the previous year.

The NGV is working towards the delivery of The Fox: NGV Contemporary which will transform Melbourne's Art Precinct and will be a major addition to Melbourne's creative offerings and culture. The NGV is truly grateful to the Victorian Government and to our extraordinarily generous donors for making this project a reality.

The operating result for the year was a deficit of \$0.5 million (2021/22: \$2.5 million).

REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result fluctuates from year to year as it is comprised of investment income, cash, and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. The 2022/23 non-operating result (including depreciation) increased by \$33.1 million to a surplus of \$28.1 million. The non-operating surplus for 2022/23 is a result of fundraising activities and the performance of the NGV's Endowed Fund, which is held for the acquisition of works of art. The Endowed Fund investment income fluctuates from year to year and the fund is invested for the long term.

NET RESULT

The net result for the year, which is the sum of the operating and non-operating results, was a surplus of \$27.6 million (2021/22: deficit of \$2.5 million).

BALANCE SHEET

NGV's balance sheet is dominated by the State Collection. In June 2021 a valuation of the State Collection was completed by Jones Lang LaSalle Advisory Pty Ltd. As at June 2023, taking into account \$16.6 million of additions during the year, the value of the Collection was \$4.206 billion.

Property, plant and equipment increased by \$17.3 million in 2022/23 to \$340.3 million as a result of \$36.3 million in additions, including \$28.2 million towards The Fox: NGV Contemporary and \$8.1 million of capital additions, offset by \$19.6 million in depreciation expensed during the year. Investments increased in fair value by \$19.1 million to \$112.5 million mostly as a result of a high level of returns from the NGV Endowed Fund. The investments are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor.

FUTURE

In 2023/24, the NGV will continue to work towards attracting higher and more diverse audiences, leveraging off the scheduled exhibition program including the 2023 Melbourne Winter Masterpieces® exhibition *Pierre Bonnard, Rembrandt: True Life*, 2024 Melbourne Winter Masterpieces® exhibition and the non-ticketed Summer exhibition, *NGV Triennial* at NGV International, which will showcase global contemporary art and design.

The NGV continues to actively monitor its financial situation, working closely with Creative Victoria and the Victorian Government.

(opposite)
Marie-Victoire Lemoine, *A young woman leaning on the edge of a window (Une jeune femme appuyée sur le bord d'une croisée)*, c. 1798-99, oil on canvas, Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2022

FIVE-YEAR FINANCIAL PERFORMANCE

(\$ thousand)						
	Notes	2023	2022	2021	2020	2019
OPERATING REVENUE						
Government grants	i	80,499	83,436	76,575	58,983	53,037
Trading revenue		37,415	26,375	21,834	46,720	50,154
Total operating revenue		117,914	109,811	98,409	105,703	103,191
OPERATING EXPENSES						
Employee costs		(40,769)	(36,896)	(33,916)	(32,931)	(31,272)
Other operating costs		(77,675)	(70,451)	(64,785)	(71,032)	(71,710)
Total operating expense		(118,444)	(107,347)	(98,701)	(103,963)	(102,982)
Operating result before depreciation and similar charges		(530)	2,464	(292)	1,740	209
Net depreciation	ii	(19,601)	(19,164)	(21,656)	(21,425)	(17,056)
Operating result after depreciation and before net income from non-operating activities		(20,131)	(16,700)	(21,948)	(19,685)	(16,847)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests & other receipts	iii	12,495	15,535	11,532	9,545	4,194
Fundraising activities – gifts in kind	iv	10,085	4,930	9,458	7,421	9,587
Investing activities	v	16,200	(8,060)	23,706	965	8,031
Capital grants, lease offsets and other income	vi	8,912	1,775	1,345	4,269	708
		47,692	14,180	46,041	22,200	22,520
Net result		27,561	(2,520)	24,094	2,515	5,673
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	vii	–	–	515,668	–	–
Changes to physical assets revaluation reserve	vii	4	–	51,390	27,605	–
Changes to financial available-for-sale revaluation surplus	vii	–	–	–	–	–
Total other economic flows – other comprehensive income		–	–	567,058	27,605	–
Comprehensive result	viii	27,557	(2,520)	591,152	30,120	5,673

Notes

(i) Excludes Government grants for capital works, Capital Assets Charge and non-operating projects. Includes State Government COVID Cash Support.

(ii) Comprises depreciation and impairments to the value of non-current physical assets which have no cash effect. The full impact of the revaluation of the building undertaken in 2021 is reflected from 2021/22. In 2019/20 and 2020/21 depreciation has increased as a result of the implementation of AASB 16 Leases.

(iii) Represents net revenue streams from activities mostly for the purpose of work of art acquisitions.

(iv) Represents gifts of works of art.

(v) Includes realised profits/losses from the sale of investments, dividends and interest required to be recognised in the net result.

(vi) Includes State Government capital funding and capital projects as well as the loss or gain on disposal of non-current physical assets. From 2019/20 the offset of lease payments recognised in the operating result against lease interest is included.

(vii) Represents changes in the fair value of cultural assets, non-current physical assets and prior to 2018/19, changes in the fair value of financial assets available-for-sale.

(viii) Represents the change during the year in equity. It is the aggregate of the net result and total other economic flows.

INDEPENDENT AUDIT REPORT

VAGO

Victorian Auditor-General's Office

Independent Auditor's Report

To the Council of the National Gallery of Victoria

Opinion

I have audited the financial report of the National Gallery of Victoria (the entity) which comprises the:

- balance sheet as at 30 June 2023
- comprehensive operating statement for the year then ended
- statement of changes in equity for the year then ended
- cash flow statement for the year then ended
- notes to the financial statements, including significant accounting policies
- declaration in the financial statements.

In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2023 and its financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the *Financial Management Act 1994* and applicable Australian Accounting Standards.

Basis for Opinion

I have conducted my audit in accordance with the *Audit Act 1994* which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

My independence is established by the *Constitution Act 1975*. My staff and I are independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Council's responsibilities for the financial report

The Council of the entity is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the *Financial Management Act 1994*, and for such internal control as the Council determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Council is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.

Level 31 / 35 Collins Street, Melbourne Vic 3000

T 03 8601 7000 enquiries@audit.vic.gov.au www.audit.vic.gov.au

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FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2023

Auditor’s responsibilities for the audit of the financial report

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Council
- conclude on the appropriateness of the Council’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity’s ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor’s report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Council regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Simone Bohan

as delegate for the Auditor-General of Victoria

MELBOURNE
28 August 2023

Declaration in the Financial Statements

The attached financial statements for the National Gallery of Victoria have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations, and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2023 and financial position of the National Gallery of Victoria at 30 June 2023.

At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 24 August 2023.

Janet Whiting AM
President
24 August 2023

Tony Ellwood AM
Director
24 August 2023

Paul Lambrick FCA
Chief Financial Officer
24 August 2023

HOW THIS REPORT IS STRUCTURED

The National Gallery of Victoria has presented its audited general-purpose financial statements for the financial year ended 30 June 2023 in the following structure to provide users with the information about the National Gallery of Victoria’s stewardship of resources entrusted to it.

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7.3 Fair value determination	
8. Other disclosures	Page 117

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2023

	(\$ thousand)		
	Notes	2023	2022
CONTINUING OPERATIONS			
Revenue and income from transactions			
State Government	2.1	52,334	51,416
Other grants from State Government entities	2.1	29,869	33,241
Operating activities revenue	2.2	39,576	28,224
Fundraising activities income	2.3	28,460	15,182
Income from investments	2.4	8,994	6,860
Total revenue and income from transactions		159,233	134,923
Expenses from transactions			
Employee benefits expenses	3.1.1	(42,714)	(38,304)
Depreciation	4.1.1	(19,601)	(19,164)
Supplies and services	3.2	(76,046)	(63,986)
Other supplies and services	6.1 (a)	(999)	(1,065)
Total expenses from transactions		(139,360)	(122,519)
Net Result from transactions (net operating balance)		19,873	12,404
Other economic flows included in net result			
Net gain/(loss) on financial assets		7,869	(15,087)
Other (losses)/gains from other economic flows		(181)	163
Total other economic flows included in net result		7,688	(14,924)
Net result		27,561	(2,520)
Other economic flows – other comprehensive income		(4)	-
Comprehensive result		27,557	(2,520)

(i) This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 83-121.

BALANCE SHEET AS AT 30 JUNE 2023

(\$ thousand)			
	Notes	2023	2022
ASSETS			
Financial assets			
Cash and deposits	6.3	37,088	37,035
Receivables	5.1	4,747	3,805
Investments	4.3	112,542	93,474
Total financial assets		154,377	134,314
NON-FINANCIAL ASSETS			
Prepayments	5.2	20,143	22,767
Property, plant and equipment and right-of-use assets	4.1	340,252	322,985
Cultural assets	4.2	4,210,113	4,193,491
Other assets		1,125	2,022
Total non-financial assets		4,571,633	4,541,265
Total assets		4,726,010	4,675,579
LIABILITIES			
Payables	5.3	5,121	7,099
Contract liabilities	5.3	13,792	8,747
Borrowings	6.1	26,394	25,112
Employee related provisions	3.1.2	7,589	6,999
Total liabilities		52,896	47,957
Net assets		4,673,114	4,627,622
EQUITY			
Accumulated deficit		(231,849)	(215,517)
Reserves	8.2	4,689,199	4,645,310
Contributed capital		215,764	197,829
Total equity		4,673,114	4,627,622

(i) This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

The above balance sheet should be read in conjunction with the accompanying notes on pages 83-121.

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2023

(\$ thousand)			
	Notes	2023	2022
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		82,259	83,917
Receipts from other entities		54,916	36,739
Goods and Services Tax recovered from the Australian Taxation Office		4,418	2,930
Dividends and interest received		9,414	7,856
Total receipts		151,007	131,442
Payments			
Payments to suppliers and employees		(117,530)	(95,424)
Repayment of interest on lease liabilities (ii)		(976))	(1,033)
Total payments		(118,506)	(96,457)
Net cash flows from operating activities	6.4	32,501	34,985
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds reinvested into externally managed unit trusts		(7,036)	(7,318)
(Contributions to) / proceeds from externally managed unit trusts		(13,321)	3,904
Proceeds from / (invested into) term deposits		8,209	(8,209)
Payments for cultural assets		(13,268)	(12,231)
Payments for property, plant and equipment under construction		(17,555)	(8,800)
Payments for property, plant and equipment		(2,898)	(3,904)
Proceeds from the sale of property, plant and equipment		122	77
Net cash flows used in investing activities		(45,747)	(36,481)
CASH FLOWS FROM FINANCING ACTIVITIES			
Owner contributions by State Government		17,935	13,310
Repayment of borrowings		(457)	(459)
Repayment of principal portion of lease liabilities (ii)		(4,179)	(3,783)
Net cash flows used in financing activities		13,299	9,068
Net increase in cash and cash equivalents		53	7,572
Cash and cash equivalents at the beginning of the financial year		37,035	29,463
Cash and cash equivalents at the end of the financial year	6.3	37,088	37,035

(i) This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

(ii) The National Gallery of Victoria has recognised cash payments for the principal portion of lease payments as financing activities; cash payments for the interest portion as operating activities consistent with the presentation of interest payments and short-term lease payments for leases and low-value assets as operating activities.

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 83-121.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2023

(\$ thousand)							
	Collection surplus	Infrastructure surplus	Physical asset revaluation surplus	Cultural assets revaluation surplus	Accumulated surplus/(deficit)	Contributed capital	Total
Balance at 1 July 2021	475,230	63,637	273,096	3,821,643	(201,293)	184,519	4,616,832
Net result for year	-	-	-	-	(2,520)	-	(2,520)
Changes on Physical assets revaluation surplus	-	-	-	-	-	-	-
Transfer from accumulated surplus/(deficit)	10,728	976	-	-	(11,704)	-	-
Contribution towards building development	-	-	-	-	-	13,310	13,310
Balance at 30 June 2022	485,958	64,613	273,096	3,821,643	(215,517)	197,829	4,627,622
Net result for year	-	-	-	-	27,561	-	27,561
Changes on Physical assets revaluation surplus	-	-	(4)	-	-	-	(4)
Transfer from accumulated deficit	39,412	4,481	-	-	(43,893)	-	-
Contribution towards building development	-	-	-	-	-	17,935	17,935
Balance at 30 June 2023	525,370	69,094	273,092	3,821,643	(231,849)	215,764	4,673,114

(i) This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*. Refer Note 8.2 for more information in regard to Reserves.
(ii) Refer Note 8.4 for more information in regard to contribution towards building development.

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 83-121.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2023

NOTE 1. ABOUT THIS REPORT

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

180 St Kilda Road
Melbourne
Victoria 3004

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

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Report of operations on page 5 which does not form part of these financial statements.

1.1 Basis of preparation

These financial statements are presented in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

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

Consistent with the requirements of AASB 1004 *Contributions*, contributions by owners (that is, contributed capital and its repayment) are treated as equity transactions and, therefore, do not form part of the income and expenses of the National Gallery of Victoria. Additions to net assets which have been designated as contributions by owners are recognised as contributed capital.

Judgements, estimates and assumptions are required to be made about financial information presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in the application of Australian Accounting Standards (AASs) that have significant effects on the financial statements and estimates are disclosed under the heading: “Significant judgements or estimates”.

All amounts in the financial statements have been rounded to the nearest \$1,000 unless otherwise stated.

1.2 Compliance information

These general purpose financial statements have been prepared in accordance with the Financial Management Act 1994 (FMA) and applicable Australian Accounting Standards (AASs) which include Interpretations, issued by the Australian Accounting Standards Board (AASB). In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AASB paragraphs applicable to not-for-profit entities have been applied. Accounting policies selected and applied in these financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

NOTE 2. FUNDING DELIVERY OF OUR SERVICES

The National Gallery of Victoria receives revenue from the Victorian State Government, commercial activities and philanthropic sources to meet its objectives. The State Government funding principally comprises the Government appropriation, grants for exhibitions and other ad hoc grants.

2.1 Grants

Income is recognised to the extent that it is probable that the economic benefits will flow to the National Gallery of Victoria and the income can be reliably measured at fair value.

The National Gallery of Victoria has determined that all grant income is recognised as income of not-for-profit entities in accordance with AASB 1058, except for grants that are enforceable and with sufficiently specific performance obligations and required to be accounted for as revenue from contracts with customers in accordance with AASB 15.

	(\$ thousand)	
	2023	2022
Income recognised as income of not-for-profit-entities		
Recurrent appropriations	52,334	51,416
General purpose	29,869	33,241
Total grants	82,203	84,657

Grants recognised under AASB 1058

The National Gallery of Victoria has assessed that grant income under AASB 1058 has been earned under arrangements that are either not enforceable and/or not linked to specific performance obligations.

Income from grants without any sufficiently specific performance obligations, or under arrangements that are not enforceable, is recognised when the National Gallery of Victoria has an unconditional right to receive cash which usually coincides with receipt of cash. On initial recognition of the asset, the National Gallery of Victoria recognises any related contributions by owners, increases in liabilities, decreases in assets, and revenue ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

- contributions by owners, in accordance with AASB 1004;
- revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15;
- a lease liability in accordance with AASB 16;
- a financial instrument, in accordance with AASB 9; or
- a provision, in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets*.

Grants recognised under AASB 15

Income from grants that are enforceable and with sufficiently specific performance obligations to customers are accounted for as revenue from contracts with customers under AASB 15. Revenue is recognised when the National Gallery of Victoria satisfies the performance obligations.

Revenue is recognised for each of the major activities as follows:

2.1.1 State Government – recurrent appropriation

Appropriations

Once annual Parliamentary appropriations are applied by the Treasurer and paid by the Department of Jobs, Skills, Industry and Regions to the National Gallery of Victoria, they become controlled by the National Gallery of Victoria and are recognised as income when applied for the purposes defined under the relevant Appropriations Act.

2.2 Operating activities revenue

Performance obligations and revenue recognition policies

Revenue is measured based on the consideration specified in the contract with the customer. The National Gallery of Victoria recognises revenue when it transfers control of a good or service to the customer. As the sales are made with a short credit term, there is no financing element present. Revenue is recognised when, or as, the performance obligations for the sale of goods and services to the customer are satisfied. Income from the rendering of services is recognised at a point in time when the performance obligation is satisfied when the service is completed; and over time when the customer simultaneously receives and consumes the services as it is provided.

Consideration received in advance of recognising the associated revenue from the customer is recorded as a contract liability. Where the performance obligation is satisfied but not yet billed, a contract asset is recorded.

	(\$ thousand)		
	Notes	2023	2022
Operating activities revenue			
Exhibition and program admissions	2.2.1	14,700	9,204
Retail shop sales	2.2.2	6,523	4,975
Membership fees	2.2.3	2,983	2,812
Sponsorship	2.2.4	9,685	6,167
Other revenue	2.2.5	5,685	5,066
Total operating activities revenue		39,576	28,224

2.2.1 Exhibition and program admissions

Exhibition and program admissions included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15.

2.2.2 Retail shop sales

Retail shop sales included in the table above are transaction that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15.

2.2.3 Membership fees

Membership fees included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15. Accordingly, revenue from multiple year memberships is recognised over the period of the membership.

2.2.4 Sponsorship

Revenue from sponsorship contracts, both cash and contra, included in the table above are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15.

2.2.5 Other Revenue

Revenue included in the table above comprises retail and function catering, advertising, function fees, booking fees, venue hire fees and work of art loan fees and are transactions that the National Gallery of Victoria has determined to be classified as revenue from contracts with customers in accordance with AASB 15.

2.3 Fundraising activities income

(\$ thousand)			
	Notes	2023	2022
Fundraising activities income			
Donations, bequests and philanthropic grants income	2.3.1	18,375	10,252
Donated cultural assets	2.3.2	10,085	4,930
Total fundraising activities income		28,460	15,182

2.3.1 Donations, bequests and philanthropic grants income

Donations and bequests and philanthropic grants income are recognised on receipt.

2.3.2 Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and control of the contribution or right to receive the contribution exists and the donor has signed a Deed of Gift. Donated cultural assets are recorded at fair value which is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.

2.4 Income from investments

Income from investments is generally recognised when receivable. Dividends are recognised when the right to receive payment is established. Dividends represent the income arising from the National Gallery of Victoria’s investments in financial assets.

NOTE 3. THE COST OF DELIVERING SERVICES

This section provides an account of the expenses incurred by the National Gallery of Victoria in delivering its objectives. In section 2, the funds that enable the provision of services were disclosed and in this note the cost associated with the provision of services are recorded.

3.1 Expenses incurred in the delivery of services

(\$ thousand)			
	Notes	2023	2022
Employee expenses	3.1.1	(42,714)	(38,304)
Supplies and services	3.2	(76,046)	(63,986)
Total expenses incurred in delivery of services		(118,760)	(102,290)

3.1.1 Employee expenses in the comprehensive operating statement

Employee expenses include all costs related to employment including wages and salaries, fringe benefits, leave entitlements, termination payments, superannuation contributions and Workcover premiums and also includes the cost of some contractors.

The amount recognised in the Comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees. The National Gallery of Victoria does not recognise any accrued defined benefit liability in respect of the plan(s).

(\$ thousand)		
	2023	2022
Employee expenses		
Salaries, wages, annual leave and long service leave	(39,073)	(35,135)
Defined contribution and defined benefit superannuation plans	(3,641)	(3,169)
Total employee expenses	(42,714)	(38,304)

3.1.2 Employee benefits in the balance sheet

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

	(\$ thousand)	
	2023	2022
Current employee benefits		
Long service leave	4,082	3,875
Annual leave	1,959	2,049
Current on-costs	981	889
Non-current employee benefits		
Long service leave	486	160
Non-current on-costs	81	26
Total provision for employee benefits and related on-costs	7,589	6,999

Wages and salaries, annual leave and sick leave

Liabilities for wages and salaries (including non-monetary benefits, annual leave and on-costs) are recognised as part of the employee benefit provision as current liabilities, because the National Gallery of Victoria does not have an unconditional right to defer settlements of these liabilities.

The liability for salaries and wages are recognised in the balance sheet at remuneration rates which are current at the reporting date. As the National Gallery of Victoria expects the liabilities to be wholly settled within 12 months of reporting date, they are measured at undiscounted amounts.

The annual leave liability is classified as a current liability and measured at the undiscounted amount expected to be paid, as the National Gallery of Victoria does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

No provision has been made for sick leave as all sick leave is non-vesting and it is not considered probable that the average sick leave taken in the future will be greater than the benefits accrued in the future. As sick leave is non-vesting, an expense is recognised in the Comprehensive Operating Statement as it is taken.

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

3.2 Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. Expenses from transactions are recognised as they are incurred and reported in the financial year to which they relate.

Cost of retail goods sold

When inventories are sold, the carrying amount of those inventories shall be recognised as an expense in the period in which the related income is recognised. The amount of any write down of inventories to net realisable value and all losses of inventories shall be recognised as an expense in the period the write down or loss occurs.

	(\$ thousand)	
Supplies and services	2023	2022
Facilities operations and equipment services	(28,649)	(25,131)
Promotion and marketing	(12,466)	(7,673)
Freight and materials	(14,466)	(14,862)
Office supplies, insurance and communications	(7,964)	(7,366)
Cost of retail goods sold	(4,720)	(2,693)
Other operating expenses	(7,781)	(6,261)
Total supplies and services	(76,046)	(63,986)

NOTE 4. KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY

The National Gallery of Victoria controls assets that are utilised in fulfilling its objectives and conducting its activities. They represent the resources that have been entrusted to the National Gallery of Victoria to be utilised for delivery of those outputs.

Significant judgement: Classification of investments as ‘key assets’

The National Gallery of Victoria has made the judgement that the key assets identified below are utilised to support its objectives and outputs.

Fair value measurement

Where the assets included in this section are carried at fair value, additional information is disclosed in connection with how those fair values were determined as follows:

- Investments (Note 7.3.1)
- Property, plant and equipment and right-of-use assets (Note 7.3.2)
- Cultural Assets (Note 7.3.3)

4.1 Total property, plant and equipment and right-of-use assets

	(\$ thousand)					
	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2023	2022	2023	2022	2023	2022
Specialised land at fair value (i)	108,500	108,500	-	-	108,500	108,500
Heritage buildings at fair value (ii)	79,692	76,567	(13,968)	(11,493)	65,724	65,074
Heritage building plant at fair value (ii)	67,662	65,890	(10,215)	(5,080)	57,447	60,810
Heritage building fit-out at fair value (ii)	68,530	68,546	(13,937)	(6,967)	54,593	61,579
Leasehold improvements at fair value	14,418	14,418	(14,230)	(14,160)	188	258
Plant and equipment at fair value	26,306	23,780	(17,839)	(15,692)	8,467	8,088
Capital works-in-progress at cost	45,333	18,676	-	-	45,333	18,676
Total property, plant and equipment	410,441	376,377	(70,189)	(53,392)	340,252	322,985

(i) A valuation of land was undertaken as of 30 June 2021.
(ii) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2021.

Initial recognition:

Items of property, plant and equipment, are measured initially at cost and subsequently revalued at fair value less accumulated depreciation. Where an asset is acquired for no or nominal cost, the cost is its fair value at the date of acquisition.

The cost of constructed non-financial physical assets includes the cost of all materials used in construction, direct labour on the project and an appropriate proportion of variable and fixed overheads.

Subsequent measurement:

Property, plant and equipment (PPE) as well as right-of-use assets under leases are subsequently measured at fair value less accumulated depreciation. Fair value is determined with regard to the asset's highest and best use (considering legal or physical restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset) and is summarised on the following page by asset category.

As at 30 June 2021 an independent valuation of the National Gallery of Victoria's land was performed by Valuer-General Victoria and an independent valuation of the building was performed by Napier & Blakeley Pty Ltd on behalf of the Valuer-General Victoria.

An external revaluation process is required every five years, based upon the asset's Government Purpose Classification, but may occur more frequently if material movements in fair value are identified.

Specialised land:

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales and in the interim years between valuations is adjusted to reflect the movement in Valuer-General Victoria land indices, if material. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants.

Heritage Building – Buildings, Building plant and Building fit-out:

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria's building, adjusting for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflect reproduction cost after applying depreciation on a useful life basis.

Leasehold improvements:

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

Plant and equipment:

Plant and equipment is held at fair value which has been determined using the current replacement cost method.

4.1.1 Depreciation

Property, plant and equipment, including buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straightline basis at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straightline method.

The following useful lives of assets are used in the calculation of depreciation for current and prior years:

Useful life

Buildings	82 years	Building fit-out	10–12 years
Buildings (right-of-use assets)	5-10 years	Leasehold improvements	10 years
Building plant	22-32 years	Plant and equipment (including leased assets)	3-30 years

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly. The useful lives of assets has not changed since prior year.

The cost of a leasehold improvement is capitalised and depreciated over the shorter of the remaining term of the lease or their estimated useful lives.

Land and Cultural assets are not depreciated.

4.1.2 Impairment

Impairment of property, plant and equipment

The recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 *Fair Value Measurement*, with the consequence that AASB 136 does not apply to such assets that are regularly revalued.

4.1.3 Reconciliation of movement in carrying values of property, plant and equipment

(\$ thousand)									
	Land	Buildings	Building plant	Building fit-out	Leasehold improvements	Plant and equipment	Capital works-in-progress	Right-of-use assets	Total
2023									
Opening balance (i)	108,500	43,155	60,810	61,581	257	7,940	18,676	22,066	322,985
Additions	-	-	-	-	-	-	31,096	5,165	36,261
Depreciation expense	-	(533)	(5,135)	(6,971)	(69)	(2,373)	-	(4,520)	(19,601)
Disposals	-	-	-	(14)	-	(108)	-	-	(122)
Transfers in/out of capital works in progress	-	-	1,772	-	-	2,667	(4,439)	-	-
Revaluation increments and adjustments	-	-	-	-	-	-	-	729	729
Closing balance	108,500	42,622	57,447	54,596	188	8,126	45,333	23,440	340,252
2022									
Opening balance (i)	108,500	43,688	65,690	68,457	334	8,704	7,820	25,764	328,957
Additions	-	-	-	-	-	-	12,704	392	13,096
Depreciation expense	-	(533)	(5,080)	(6,967)	(77)	(2,244)	-	(4,263)	(19,164)
Disposals	-	-	-	-	-	(77)	-	-	(77)
Transfers in/out of capital works in progress	-	-	200	91	-	1,557	(1,848)	-	-
Revaluation increments and adjustments	-	-	-	-	-	-	-	173	173
Closing balance	108,500	43,155	60,810	61,581	257	7,940	18,676	22,066	322,985

(i) A scheduled full revaluation land and buildings and a fair value assessment of plant and equipment was undertaken as at 30 June 2021.

4.1.4 Reconciliation of movement in right-of-use assets

Right-of-use asset acquired by lessees – Initial measurement:

The National Gallery of Victoria recognises a right-of-use asset and a lease liability at the lease commencement date. The right-of-use asset is initially measured at cost which comprises the initial amount of the lease liability adjusted for:

- any lease payments made at or before the commencement date less any lease incentive received; plus
- any initial direct costs incurred; and
- an estimate of costs to dismantle and remove the underlying asset or to restore the underlying asset or the site on which it is located.

Right-of-use asset – Subsequent measurement:

The National Gallery of Victoria depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The right-of-use assets are also subject to revaluation.

The National Gallery of Victoria presents right-of-use assets as 'property plant equipment' in the balance sheet. Lease liabilities are presented as 'borrowings' in the balance sheet (refer to Note 6.1).

(\$ thousand)			
	Buildings at fair value	Plant, Equipment and Vehicles	Total
2023			
Opening balance	21,920	146	22,066
Additions	4,812	353	5,165
Adjustments	729	-	729
Depreciation	(4,361)	(159)	(4,520)
Closing balance	23,100	340	23,440
2022			
Opening balance	25,399	366	25,764
Additions	392	-	392
Adjustments	173	-	173
Depreciation	(4,043)	(220)	(4,263)
Closing balance	21,920	146	22,066

4.2 Cultural assets

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal.

Purchased cultural assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

An external revaluation process is required every five years, based upon the asset’s Government Purpose Classification, but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was performed by Jones Lang LaSalle Valuations & Advisory (JLL) as at 30 June 2021 on behalf of the Valuer-General Victoria. JLL utilised expert valuers approved under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and other academic and professional bodies. There were no changes in the valuation techniques throughout the year to 30 June 2023. The valuations are performed on the assumption of highest and best use.

For the year ended 30 June 2023, JLL performed annual fair value assessments of the State Collection. This involved consideration of year-on-year movements in relevant art markets and transactions for artist and artwork specific to the artworks under consideration. These movements were applied to the valuations developed in the 2021 comprehensive valuation and the results extrapolated across the populations of the sub-collections. Further consideration was given to changes in foreign exchange rates relevant to the principal art markets identified for each work in 2021.

No revaluation increment has been applied in 2022-23 given the outcome of the fair value assessment.

An independent valuation of the National Gallery of Victoria’s Shaw Research Library collection was performed by Sainsbury’s Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association as at 30 June 2021. There were no changes in the valuation techniques throughout the year to 30 June 2023.

4.2.1 Reconciliation of movements in cultural assets

	(\$ thousand)					
	State Collection of works of art		Shaw Research Library		Total cultural assets	
	2023	2022	2023	2022	2023	2022
Carrying amount at the start of the year	4,188,970	4,171,890	4,521	4,500	4,193,491	4,176,390
Additions	16,592	17,080	30	21	16,622	17,101
Carrying amount at the end of the year	4,205,562	4,188,970	4,551	4,521	4,210,113	4,193,491

4.3 Investments

	(\$ thousand)	
	2023	2022
Current investments		
Investment in externally managed unit trusts	20,828	2,174
Term deposits	-	8,209
Total current investments	20,828	10,383
Non-current investments		
Investment in externally managed unit trusts	91,714	83,091
Total non-current investments	91,714	83,091
Total investments	112,542	93,474

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts or term deposits, or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long-term value. As a result, these funds may experience more volatility in value.

Investments held by the National Gallery of Victoria are measured at fair value in the manner described in Note 7.3.1.

NOTE 5. OTHER ASSETS AND LIABILITIES

This section sets out those assets and liabilities that arose from the National Gallery of Victoria’s operations.

5.1 Receivables

	(\$ thousand)	
	2023	2022
Represented by:		
Contractual		
Trade receivables and other receivables	3,042	1,512
Statutory		
Victorian Government departments, agencies and other receivables	1,705	2,293
Total receivables Represented by Current receivables	4,747	3,805

Contractual receivables are classified as financial instruments and categorised as financial assets at amortised cost. They are initially recognised at fair value plus any directly attributable transaction costs. The National Gallery of Victoria holds the contractual receivables with the objective to collect the contractual cash flows and therefore subsequently measured at amortised cost using the effective interest method, less any impairment.

Statutory receivables do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments for disclosure purposes. The National Gallery of Victoria applies AASB 9 for initial measurement of the statutory receivables, and as a result, statutory receivables are initially recognised at fair value plus any directly attributable transaction cost. Statutory receivables include amounts owing from the Victorian Government.

Details about the National Gallery of Victoria’s impairment policies, the National Gallery of Victoria’s exposure to credit risk are set out in note 7.1.2.

5.2 Other non-financial assets

	(\$ thousand)	
	2023	2022
Current other assets		
Prepayments and other assets	9,636	1,610
Prepayments – NGV Contemporary	10,507	21,157
Total current other assets	20,143	22,767

Other non- financial assets include prepayments, which represent payments in advance of receipt of goods or services or payments made for services covering a term extending beyond that financial accounting period. NGV Contemporary prepayments relate to amounts paid to Development Victoria for on-going construction work-in-progress.

5.3 Payables

	(\$ thousand)	
	2023	2022
Contractual – unsecured		
Supplies, services and other payables	4,355	5,352
Contract liabilities	13,792	8,747
Statutory		
Amounts payable to other government agencies	766	1,747
Total payables represented by current payables	18,913	15,846

Payables consist of:

- Contractual payables**, classified as financial instruments and measured at amortised cost. Accounts payable represent liabilities for goods and services provided to the National Gallery of Victoria prior to the end of the financial year that are unpaid; and
- Statutory payables**, that are recognised and measured similarly to contractual payables, but are not classified as financial instruments and not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.

Payables for supplies and services have an average credit period of 30 days. No interest is charged on the Payables for supplies and services and Other payables.

In accordance with the nature of the payable as well as agreed terms with suppliers, the significant majority will mature within the next month.

NOTE 6. FINANCING OUR OPERATIONS

6.1 Borrowings

Total borrowings are reflected in the table below:

(\$ thousand)		
	2023	2022
Current borrowings		
Lease liabilities (i)	4,573	3,916
Loan from Government (ii)	443	434
Total current borrowings	5,016	4,350
Non-current borrowings		
Lease liabilities (i)	20,926	19,867
Loan from Government (ii)	452	895
Total non-current borrowings	21,378	20,762
Total	26,394	25,112

(i) Secured by the assets leased. Lease liabilities are effectively secured as the rights to the leased assets revert to the lessor in the event of default.
(ii) Greener Governments Building loan from the Department of Transport and Planning.

Defaults and breaches: During the current and prior year, there were no defaults and breaches of any of the loans.

Maturity analysis of borrowings

(\$ thousand)							
2023	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	25,499	25,499	375	757	3,441	16,667	4,259
Loan from Government	895	895	37	73	333	452	-
Total	26,394	26,394	412	830	3,774	17,119	4,259

(\$ thousand)							
2022	Carrying amount	Nominal amount	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	5+ Years
Lease liabilities	23,783	23,783	324	654	2,938	16,084	3,783
Loan from Government	1,329	1,329	36	72	327	895	-
Total	25,112	25,112	360	726	3,265	16,979	3,783

6.1(a) Interest Expense

(\$ thousand)		
	2023	2022
Interest on lease liabilities	976	1,033
Notional interest charge on interest free loan from Government	23	32
Total Interest Expense	999	1,065

Interest expense represents costs incurred in connection with borrowings. It includes interest on notional interest charge on interest free loan from Government loans and interest components of lease repayments.

6.2 Leases

Information about leases for which the National Gallery of Victoria is a lessee is presented below.

The National Gallery of Victoria's leasing activities

The National Gallery of Victoria leases various properties, IT equipment and motor vehicles. The lease contracts are typically made for fixed periods of 1-10 years with an option to renew the lease after that date. Lease payments for properties are re-negotiated to reflect market rentals.

For any new contracts entered into, the National Gallery of Victoria considers whether a contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'. To apply this definition the National Gallery of Victoria assesses whether the contract meets three key evaluations:

- Whether the contract contains an identified asset, which is either explicitly identified in the contract or implicitly specified by being identified at the time the asset is made available to the National Gallery of Victoria and for which the supplier does not have substantive substitution rights;
- Whether the National Gallery of Victoria has the right to obtain substantially all of the economic benefits from use of the identified asset throughout the period of use, considering its rights within the defined scope of the contract and the National Gallery of Victoria has the right to direct the use of the identified asset throughout the period of use; and
- Whether the National Gallery of Victoria has the right to take decisions in respect of 'how and for what purpose' the asset is used throughout the period of use.

This policy is applied to contracts entered into, or changed, on or after 1 July 2019.

Separation of lease and non-lease components

At inception or on reassessment of a contract that contains a lease component, the lessee is required to separate out and account separately for non-lease components within a lease contract and exclude these amounts when determining the lease liability and right-of-use asset amount.

Recognition and measurement of leases as a lessee

Lease Liability – initial measurement

The lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease if that rate is readily determinable or the National Gallery of Victoria’s incremental borrowing rate.

Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments) less any lease incentive receivable; and
- variable payments based on an index or rate, initially measured using the index or rate as at the commencement date.

Lease Liability – subsequent measurement

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification, or if there are changes in-substance fixed payments.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit and loss if the right-of-use asset is already reduced to zero.

Leases with significantly below-market terms and conditions

Right-of-use assets under leases at significantly below-market terms and conditions that are entered into principally to enable the NGV to further its objectives, are initially and subsequently measured at cost. The National Gallery of Victoria has the right to occupy and use parts of the Australian Ballet Centre’s offices for various administration activities. NGV is granted this right by Melbourne Arts Precinct Corporation for \$1 consideration per annum for a term of 3 years.

6.3 Cash flow information and balances

Cash and deposits comprise cash on hand and cash at bank, deposits at call and those highly liquid investments with an original maturity of three months or less, which are held for the purpose of meeting short-term cash commitments rather than for investment purposes, and which are readily convertible to known amounts of cash and are subject to an insignificant risk of changes in value.

For cash flow statement presentation purposes, cash and cash equivalents as indicated in the reconciliation below.

	(\$ thousand)	
	2023	2022
Cash at bank and on hand	18,873	17,290
Bank deposits on call	18,215	19,745
Balance per cash flow statement	37,088	37,035

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

	(\$ thousand)	
	2023	2022
Net result for the period	27,561	(2,520)
Non-cash movements:		
Depreciation of property, plant and equipment	19,601	19,164
Donated cultural assets	(10,085)	(4,930)
Fair value adjustment on investments at fair value through profit and loss	(6,920)	15,922
Release of asset revaluation reserve	4	-
Unrealised (gain)/ loss on foreign currency transactions	(344)	60
Movements included in financing activities:		
Notional interest charge on interest free loan	23	32
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(942)	282
Decrease/(increase) in other current assets	897	(492)
(Increase)/decrease in prepayments	(951)	(34)
(Decrease)/increase in current payables	(1,978)	591
Increase/(decrease) in contract liabilities	5,045	6,720
Increase/(decrease) in current provisions	590	190
Net cash flows from operating activities	32,501	34,985

6.5 Commitments for future expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments are recorded below at their nominal value and inclusive of GST. Where it is considered appropriate and provides additional relevant information to users, the net present values of significant individual projects are stated.

These future expenditures cease to be disclosed as commitments once the related liabilities are recognised in the balance sheet.

(\$ thousand)				
Nominal amounts	Less than 1 year	1–5 years	5+ years	Total
2023				
Building occupancy services under contract	3,758	12,527	-	16,285
Low value and short term leases	744	576	-	1,320
Outsourced services contract commitments	12,640	4,721	-	17,361
Total Commitments (inclusive of GST)	17,142	17,824	-	34,966
Less GST recoverable	(1,558)	(1,620)	-	(3,178)
Total Commitments (exclusive of GST)	15,584	16,204	-	31,788

(\$ thousand)				
Nominal amounts	Less than 1 year	1–5 years	5+ years	Total
2022				
Building occupancy services under contract	3,420	13,678	4,559	21,657
Low value and short term leases	598	584	-	1,182
Outsourced services contract commitments	8,397	58	-	8,455
Total Commitments (inclusive of GST)	12,415	14,320	4,559	31,294
Less GST recoverable	(1,129)	(1,302)	(414)	(2,845)
Total Commitments (exclusive of GST)	11,286	13,018	4,145	28,449

NOTE 7. RISK, CONTINGENCIES AND VALUATION JUDGEMENTS

Introduction

The National Gallery of Victoria is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for the National Gallery of Victoria related mainly to fair value determination.

7.1 Financial instruments specific disclosures

Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Certain financial assets and financial liabilities arise under statute rather than a contract (for example taxes and amounts payable to other government agencies). Such assets and liabilities do not meet the definition of financial instruments in AASB 132 *Financial Instruments: Presentation*.

The National Gallery of Victoria classifies all of its financial assets based on the business model for managing the assets and the asset’s contractual terms.

Categories of financial assets

Financial assets at amortised cost

Financial assets are measured at amortised costs if both of the following criteria are met and the assets are not designated as fair value through net result:

- the assets are held by the National Gallery of Victoria to collect the contractual cash flows, and
- the assets’ contractual terms give rise to cash flows that are solely payments of principal and interests.

These assets are initially recognised at fair value plus any directly attributable transaction costs and subsequently measured at amortised cost using the effective interest method less any impairment.

The National Gallery of Victoria recognises the following assets in this category:

- cash and deposits;
- receivables (excluding statutory receivables); and
- other financial assets.

Financial assets at fair value through net result

Equity instruments that are held for trading as well as derivative instruments are classified as fair value through net result. Other financial assets are required to be measured at fair value through net result unless they are measured at amortised cost or fair value through other comprehensive income as explained above.

However, as an exception to those rules above, the National Gallery of Victoria may, at initial recognition, irrevocably designate financial assets as measured at fair value through net result if doing so eliminates or significantly reduces a measurement or recognition inconsistency ('accounting mismatch') that would otherwise arise from measuring assets or liabilities or recognising the gains and losses on them on different bases.

The National Gallery of Victoria has designated all of its investments in managed unit trusts and derivative assets at fair value through net result.

Categories of financial liabilities

Financial assets and liabilities at fair value through net result

Financial assets and liabilities at fair value through net result are categorised as such at trade date, or if they are classified as held for trading or designated as such upon initial recognition. Financial instrument assets are designated at fair value through net result on the basis that the financial assets form part of the entity of financial assets that are managed based on their fair values and have their performance evaluated in accordance with documented risk management and investment strategies. Financial instruments at fair value through net result are initially measured at fair value; attributable transaction costs are expensed as incurred. Subsequently, any changes in fair value are recognised in the net result as other economic flows, unless the changes in fair value relate to changes in the National Gallery of Victoria’s own credit risk. In this case, the portion of the change attributable to changes in the National Gallery of Victoria’s own credit risk is recognised in other comprehensive income with no subsequent recycling to net result when the financial liability is derecognised. The National Gallery of Victoria’s recognises some debt securities that are held for trading in this category and designated certain debt securities as fair value through net result in this category.

Financial liabilities at amortised cost

Financial liabilities at amortised cost are initially recognised on the date they are originated. They are initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost with any difference between the initial recognised amount and the redemption value being recognised in profit and loss over the period of the interest-bearing liability, using the effective interest rate method. The National Gallery of Victoria recognises payables (excluding statutory payables), lease liabilities and borrowings in this category.

Offsetting financial instruments

Financial instrument assets and liabilities are offset, and the net amount presented in the balance sheet when, and only when, the National Gallery of Victoria has a legal right to offset the amounts and intend either to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derecognition of financial assets

A financial asset (or, where applicable, a part of a financial asset or part of a group of similar financial assets) is derecognised when:

- the rights to receive cash flows from the asset have expired; or
- the National Gallery of Victoria retains the right to receive cash flows from the asset, but has assumed an obligation to pay them in full without material delay to a third party under a ‘pass through’ arrangement; or
- the National Gallery of Victoria has transferred its rights to receive cash flows from the asset and either:
 - has transferred substantially all the risks and rewards of the asset; or
 - has neither transferred nor retained substantially all the risks and rewards of the asset but has transferred control of the asset.

Where the National Gallery of Victoria has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the National Gallery of Victoria’s continuing involvement in the asset.

Derecognition of financial liabilities

A financial liability is derecognised when the obligation under the liability is discharged, cancelled or expires.

When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, such an exchange or modification is treated as a derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised as an ‘other economic flow’ in the comprehensive operating statement.

Reclassification of financial instruments

Financial assets are not reclassified subsequent to their initial recognition unless the Group changes its business model for managing financial assets, in which case all affected financial assets are reclassified on the first day of the first reporting period following the change in the business model.

7.1.1 Categorisation of financial instruments

(\$ thousand)				
	Financial assets / liabilities designated at fair value through profit/loss (FVTPL)	Financial assets at amortised cost (AC)	Financial liabilities at amortised cost (AC)	Total
2023				
Contractual financial assets				
Cash and deposits	-	37,088	-	37,088
Receivables	-	3,042	-	3,042
Investment in externally managed unit trusts	112,542	-	-	112,542
Total contractual financial assets	112,542	40,130	-	152,672
Contractual financial liabilities				
Payables	-	-	4,355	4,355
Contract liabilities	-	-	13,792	13,792
Lease liability	-	-	25,499	25,499
Loan from Government	-	-	895	895
Total contractual financial liabilities	-	-	44,541	44,541
2022				
Contractual financial assets				
Cash and deposits	-	37,035	-	37,035
Receivables	-	1,512	-	1,512
Term deposits	-	8,209	-	8,209
Investment in externally managed unit trusts	85,265	-	-	85,265
Total contractual financial assets	85,265	46,756	-	132,021
Contractual financial liabilities				
Payables	-	-	5,352	5,352
Contract liabilities	-	-	8,747	8,747
Lease liability	-	-	23,783	23,783
Loan from Government	-	-	1,329	1,329
Total contractual financial liabilities	-	-	39,211	39,211

The total amounts disclosed here exclude statutory amounts (e.g., Amounts owing from Victorian Government and GST input tax credit recoverable and taxes payable).

The Company's board of directors has overall responsibility for the establishment and oversight of the Group's risk management framework. The board of directors has established the risk management committee, which is responsible for developing and monitoring the Group's risk management policies.

7.1.2 Credit Risk

Credit risk is the risk of financial loss to the National Gallery of Victoria if a customer or counterparty to a financial instrument fails to meet its contractual obligations and arises principally from the Group's receivables from customers and investment securities. The National Gallery of Victoria has determined the risk arising from credit risk is immaterial due to credit not applying to the majority of income including the Government appropriation, shop, membership, program and ticket revenue as well as investment income and donations. A robust credit check process is in place for all other revenue.

Impairment of financial assets under AASB 9

The National Gallery of Victoria records the allowance for expected credit loss for the relevant financial instruments applying AASB 9's Expected Credit Loss approach. Subject to AASB 9 impairment assessment includes the National Gallery of Victoria's contractual receivables, statutory receivables and its investment in debt instruments.

Equity instruments are not subject to impairment under AASB 9. Other financial assets mandatorily measured or designated at fair value through net result are not subject to impairment assessment under AASB 9. While cash and cash equivalents are also subject to the impairment requirements of AASB 9, the identified impairment loss was immaterial.

Although not a financial asset, contract assets recognised applying AASB 15 (refer to Note 2.2) are also subject to impairment however it is immaterial.

Contractual receivables at amortised cost

The National Gallery of Victoria applies AASB 9 simplified approach for all contractual receivables to measure expected credit losses using a lifetime expected loss allowance based on the assumptions about risk of default and expected loss rates. The National Gallery of Victoria has grouped contractual receivables on shared credit risk characteristics and days past due and select the expected credit loss rate based on the National Gallery of Victoria's past history, existing market conditions, as well as forward-looking estimates at the end of the financial year. On this basis, the National Gallery of Victoria determines the opening loss allowance on initial application date of AASB 9 and the closing loss allowance at end of the financial year as follows:

7.1.3 Liquidity risk

Liquidity risk arises from being unable to meet financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution.

The table below shows the maturity analysis of the material contractual undiscounted cash flows for borrowings:

2023	Less than Year 1	1 – 5 Years	5+ Years	Total
Leases	4,573,113	16,666,557	4,259,440	25,499,110
Total	4,573,113	16,666,557	4,259,440	25,499,110

2022	Less than Year 1	1 – 5 Years	5+ Years	Total
Leases	3,916,387	16,084,369	3,782,647	23,783,403
Total	3,916,387	16,084,369	3,782,647	23,783,403

Market risk

The National Gallery of Victoria's exposures to market risk is through interest rate risk.

7.1.4 Interest rate risk

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market interest rates. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The National Gallery of Victoria holds diversified fixed interest investments within its Medium-Term Fund managed by the Victorian Funds Management Corporation under the oversight of the National Gallery of Victoria's Investment Committee in accordance with the National Gallery of Victoria's investment strategy.

7.1.4(a): Interest rate exposure of financial instruments

(\$ thousand)					
	Weighted average effective interest rate %	Carrying amount	Interest rate exposure		
			Fixed interest rate	Variable interest rate	Non-interest bearing
2023					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	4.25%	18,873	-	-	18,873
Cash deposits at call (investment in externally managed unitised trusts)	3.30%	18,215	-	18,215	-
Receivables (i)	-	3,042	-	-	3,042
Investments in managed unit trusts	-	91,714	-	-	91,714
Other financial assets - Externally managed unit trusts					
Fixed interest	3.10%	2,716	-	2,716	-
Enhanced income account	5.2%	18,112	-	18,112	-
Total financial assets		152,672	-	39,043	113,629
Financial liabilities					
Payables	-	(4,355)	-	-	(4,355)
Contractual liabilities	-	(13,792)	-	-	(13,792)
Lease liability	4.07%	(25,499)	(25,499)	-	-
Loan from Government	-	(895)	(895)	-	-
Total financial liabilities		(44,541)	(26,394)	-	(18,147)
		108,131	(26,394)	39,043	95,482
2022					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	1%	17,290	-	-	17,290
Cash deposits at call (investment in externally managed unitised trusts)	0.3%	19,745	-	19,745	-
Term deposit	2.08%	8,209	8,209	-	-
Receivables (i)	-	1,512	-	-	1,512
Investments in managed unit trusts	-	83,091	-	-	83,091
Other financial assets (investment in externally managed unit trusts – Fixed interest)	-10.7%	2,174	-	2,174	-
Total financial assets		132,021	8,209	21,919	101,893
Financial liabilities					
Payables	-	(15,846)	-	-	(15,846)
Contractual liabilities	-	(14,099)	-	-	(14,099)
Lease liability	4.07%	(23,783)	(23,783)	-	-
Loan from Government	-	(1,329)	(1,329)	-	-
Total financial liabilities		(55,057)	(25,112)	-	(29,945)
		76,964	(16,903)	21,919	71,948

(i) The carrying amounts disclosed here exclude statutory amounts (e.g., amounts owing from Victorian Government and GST input tax credit recoverable).

7.1.4(b): Interest rate sensitivity of financial assets

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria's financial assets by +/- 100bp.

(\$ thousand)					
INTEREST RATE RISK SENSITIVITY	Carrying Amount	+100bp		-100bp	
		Net Result	Other comprehensive income	Net Result	Other comprehensive income
2023					
Financial assets					
Cash and cash equivalents	37,088	371	-	(371)	-
Term deposits	-	-	-	-	-
Investments in managed unit trusts	97,714	-	-	-	-
Other financial assets (investment in externally managed unitised trusts – Fixed interest and Enhanced Income)	20,828	208	-	(208)	-
Total impact	155,630	579	-	(579)	-
Financial liabilities					
Lease liability	(25,499)	(255)	-	255	-
Loan from Government	(895)	(9)	-	9	-
Total impact	26,394	(264)	-	(264)	-
2022					
Financial assets					
Cash and cash equivalents	37,035	370	-	(370)	-
Term deposits	8,209	82	-	(82)	-
Investments in managed unit trusts	83,091	-	-	-	-
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	2,174	22	-	(22)	-
Total impact	130,509	474	-	(474)	-
Financial liabilities					
Lease liability	(23,783)	(238)	-	238	-
Loan from Government	(1,329)	(13)	-	13	-
Total impact	25,112	(251)	-	251	-

7.1.5 Equity price risk

The National Gallery of Victoria is exposed to equity price risk is immaterial.

The National Gallery of Victoria is exposed to equity price risk through its investments in listed and unlisted shares and managed investment schemes.

7.2 Contingent assets and contingent liabilities

Contingent assets and contingent liabilities are not recognised in the balance sheet but are disclosed and, if quantifiable, are measured at nominal value.

Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

Contingent assets

Contingent assets are possible assets that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity.

These are classified as either quantifiable, where the potential economic benefit is known, or non-quantifiable.

As at 30 June 2023, the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future economic flows are contingent on events beyond the National Gallery of Victoria’s control. Consistent with Note 2.3.1, the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

Contingent liabilities

Contingent liabilities are:

- possible obligations that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity; or
- present obligations that arise from past events but are not recognised because:
 - it is not probable that an outflow of resources embodying economic benefits will be required to settle the obligations; or
 - the amount of the obligations cannot be measured with sufficient reliability.

Contingent liabilities are also classified as either quantifiable or non-quantifiable.

As at 30 June 2023, the National Gallery of Victoria had no contingent liabilities (2021/22: nil).

7.3 Fair value determination

Significant judgement: Fair value measurements of assets and liabilities

Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on the results and financial position of the National Gallery of Victoria.

This section sets out information on how the National Gallery of Victoria determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- Investments in managed unit trust at fair value through net result;
- Land, buildings, plant and equipment; and
- Cultural assets.

In addition, the fair values of other assets and liabilities that are carried at amortised cost, also need to be determined for disclosure purposes.

The National Gallery of Victoria determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

Fair value hierarchy

In determining fair values a number of inputs are used. To increase consistency and comparability in the financial statements, these inputs are categorised into three levels, also known as the fair value hierarchy. The levels are as follows:

Level 1 – quoted (unadjusted) market prices in active markets for identical assets or liabilities;

Level 2 – valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and

Level 3 – valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

The National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by re assessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

7.3.1 Fair value determination of financial assets and liabilities

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

- Level 1 – the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;
- Level 2– the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and
- Level 3– the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The National Gallery of Victoria currently holds a range of financial instruments that are recorded in the financial statements where the carrying amounts approximate fair value, either due to their short-term nature or with the expectation that they will be paid in full by the end of the 2022/23 reporting period.

These financial instruments include:

Financial assets	Financial liabilities
• Cash and deposits • Receivables • Term Deposits • Investment in managed unit trusts	• Payables • Contractual liabilities • Borrowings

Where the fair value of the financial instruments is different from the carrying amounts, the following information has been included to disclose the difference.

7.3.1(a): Fair value of the financial instruments at amortised cost

(\$ thousand)				
	Carrying 2023	Fair value 2023	Carrying 2022	Fair value 2022
Financial assets				
Cash and deposits	37,088	37,088	37,035	37,035
Receivables (i)	3,042	3,042	1,512	1,512
Term deposits	-	-	8,209	8,209
Financial liabilities				
Payables (i)	18,913	18,913	14,099	14,099
Borrowings	26,394	26,394	25,112	25,112

(i) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government, franking credits recoverable and GST input tax credit recoverable).

7.3.1(b): Financial assets measured at fair value

(\$ thousand)				
	Carrying amount as at 30 June 2023	Fair value measurement at end of reporting period using:		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Financial Assets at fair value through net result				
Diversified fixed interest (ii)	2,716	2,716	-	-
Australian equities (iii)	40,530	-	40,530	-
International equities (Unhedged) (iii)	41,583	-	42,983	-
International equities (Hedged) (iii)	9,600	-	8,200	-
Enhanced income	18,112	-	18,112	-
Management investments – property (iii)	1	-	1	-
Total	112,542	2,716	109,826	-

(\$ thousand)				
	Carrying amount as at 30 June 2022	Fair value measurement at end of reporting period using:		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
Financial Assets at fair value through net result				
Diversified fixed interest (ii)	2,174	2,174	-	-
Australian equities (iii)	36,888	-	36,888	-
International equities (Unhedged) (iii)	33,954	-	33,954	-
International equities (Hedged) (iii)	8,200	-	8,200	-
Management investments – property (iii)	4,049	-	4,049	-
Total	85,265	2,174	83,091	-

(i) There is no significant transfer between level 1 and level 2.
(ii) The Diversified fixed interest assets are valued at fair value with reference to quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1. The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions.
(iii) The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2. All hedging has been performed by VFMC.

7.3.2 Fair value determination of non-current physical assets

Fair value measurement hierarchy for assets as at 30 June 2023 (and 30 June 2022)

2022 & 2023	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)
Land	Market approach	Current restrictions and Community Service Obligations (CSO)	30%
Buildings	Current replacement cost	Direct cost per square metre	\$4,151
		Useful life of building	82 years
Building plant	Current replacement cost	Direct cost per square metre	\$4,151
		Useful life of building plant	22-32 years
Building fit-out	Current replacement cost	Direct cost per square metre	\$4,151
		Useful life of building fit-out	10–12 years
Leasehold improvement	Depreciated cost	Lower of term of lease or useful life of the lease hold improvements	10 years
General plant & equipment	Current replacement cost	Direct cost per unit	\$0 – \$1,267,313
		Useful life of General plant & equipment	3 to 30 years

Refer to note 4.1 Property, plant and equipment and right-of-use assets for more detail.

7.3.3 Fair value determination of Cultural assets

Fair value measurement hierarchy for the Cultural assets as at 30 June 2023

(\$ thousand)				
	Carrying amount as at 30 June 2023	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
State Collection of works of art				
Carrying amount at the start of the year	4,188,970	-	2,362,829	1,826,141
Additions	16,592	-	16,592	-
Valuation adjustment	-	-	-	-
Transfers between levels	-	-	-	-
Carrying amount at the end of the year	4,205,562	-	2,379,421	1,826,141
Shaw Research Library collection				
Carrying amount at the start of the year	4,521	-	1,202	3,319
Additions	30	-	30	-
Valuation adjustment	-	-	-	-
Carrying amount at the end of the year	4,551	-	1,232	3,319
Total Cultural assets	4,210,113	-	2,380,653	1,829,460

(i) Cultural assets are subjected to a level 2 and 3 valuation.

(\$ thousand)				
	Carrying amount as at 30 June 2022	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
State Collection of works of art				
Carrying amount at the start of the year	4,171,890	-	2,345,749	1,826,141
Additions	17,080	-	17,080	-
Valuation adjustment	-	-	-	-
Transfers between levels	-	-	-	-
Carrying amount at the end of the year	4,188,970	-	2,362,829	1,826,141
Shaw Research Library collection				
Carrying amount at the start of the year	4,500	-	1,181	3,319
Additions	21	-	21	-
Valuation adjustment	-	-	-	-
Carrying amount at the end of the year	4,521	-	1,202	3,319
Total Cultural assets	4,193,491	-	2,364,031	1,829,460

Fair value measurement hierarchy for assets as at 30 June 2023 (and 30 June 2022)

	Valuation Technique	Significant Unobservable Inputs
State Collection of works of art	A statistical sampling valuation approach was used for works of art valued at less than \$500,000.	Statistical calculation based on extrapolation of sample valuations.
	The market approach was used for works of art valued at \$500,000 or more.	The use of prices and other relevant information generated by market transactions involving identical or comparable (i.e. similar) assets
Shaw Research Library collection	Professional judgement used for the valuation of books valued at less than \$1,000.	Valuation of items using professional judgement

The market approach was applied as the valuation technique for valuing the Collection in 2021. Consideration was given to the prices for transactions of similar assets that have occurred recently in the market. In the event that there are few, recent transactions, prices of similar assets offered for sale may be considered where the information is clearly relevant. This price information may be adjusted for known transactional differences or physical characteristics between the similar and other asset. JLL factored the impact of COVID-19 in terms of foreign exchange rates and the lead time to sell art in the current market. All works of art were valued according to highest and best use and the most advantageous market.

Professional judgement was required to establish fair value during the valuation process. This involved taking into account the artist, artwork, condition, provenance and marketplace. In applying professional judgment, the expert valuers had to evaluate their valuations for reasonableness against market and academic research as well as other transactions of artwork.

The value of the Collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the fair value.

Note 8. OTHER DISCLOSURES

Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

8.1 Ex gratia expenses

Ex gratia expenses are the voluntary payments of money or other non-monetary benefit (e.g. a write off) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability of or claim against the entity.

There were no ex gratia expenses in aggregate or individually in excess of \$5,000 (2021/22: nil).

8.2 Reserves

8.2.1 Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

8.2.2 Collection surplus

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

8.2.3 Infrastructure surplus

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This surplus was established as at 30 June 2005 and includes revenue received since 1 July 2001.

8.2.4 Physical assets revaluation surplus

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

8.2.5 Cultural assets revaluation surplus

Represents net increments arising from the periodic revaluation of cultural assets.

8.2.6 Financial assets at fair value through net result

Represents increments arising from the revaluation of financial assets at fair value through net result.

8.2.7 Accumulated deficit

Represents the cumulative net result from the current year and all prior years less the current year and all prior year transfers to the Collection and Infrastructure surpluses.

8.3 Responsible persons

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

Minister for Creative Industries:	The Hon. Steve Dimopoulos MP
Trustees who served during the year were:	Janet Whiting AM Krystyna Campbell-Pretty AM Leigh Clifford AC Lisa Gay Sarah Lowe Rachael Neumann Andrew Penn AO
Director (Accountable Officer):	Mr A Ellwood AM

Remuneration

Remuneration received or receivable by the Accountable Officer in connection with the management of the National Gallery of Victoria during the reporting period was in the range: \$720,000 - \$729,999 (2021/22: \$640,000 - \$649,999).

Amounts relating to the Minister are reported in the State's Annual Financial Report.

8.3.1 Remuneration of executives

The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the National Gallery of Victoria under AASB 124 *Related Party Disclosures* and are also reported within the related parties note disclosure (Note 8.4). The number of executives and their total remuneration during the reporting period are shown in the table below. Total annualised employee equivalent provides a measure of full-time equivalent executives over the reporting period.

Remuneration comprises employee benefits (as defined in AASB 119 *Employee Benefits*) in all forms of consideration paid, payable or provided by or on behalf of the National Gallery of Victoria in exchange for services rendered. Accordingly, remuneration is determined on an accrual basis per the Department of Treasury and Finance Model change.

Short-term employee benefits include amounts such as salaries wages, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

Post-employment benefits include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

Other long-term benefits include long service leave, other long service benefits or deferred compensation.

(\$ thousand)		
Remuneration of executives (Key Management Personnel disclosed in Note 8.4)		
Total remuneration		
	2023	2022
Short-term employee benefits	1,541	1,427
Post-employment benefits	158	138
Other long-term benefits	38	35
Total remuneration	1,737	1,600
Total number of executives (i)	5	5
Total annualised employee equivalents (ii)	5	5

(i) The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the National Gallery of Victoria under AASB 124 *Related Party Disclosures* and are also reported within the related parties note disclosure (Note 8.4).
(ii) Annualised employee equivalent is based on the time fraction worked over the reporting period.

8.4 Related parties

The National Gallery of Victoria is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. It is an administrative agency acting on behalf of the Crown.

- Related parties of the National Gallery of Victoria include:
- Minister for Creative Industries (refer Note 8.3);
 - All Trustees who served during the year and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over) (refer Note 8.3);
 - All executives and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over); and
 - Several State Government related entities (as detailed below).

All related party transactions have been entered into on an arm's length basis.

Significant transactions with government-related entities
The National Gallery of Victoria received State Government funding in the form of a recurrent base appropriation of \$52.3 million (2021/22: \$51.4m) and \$23.0 million in COVID-19 cashflow funding (2021/22: \$25.5m).

- In addition, the National Gallery of Victoria received from Department of Jobs, Precincts and Regions funding for the following:
- capital contributions towards the development of NGV Contemporary paid directly to Development Victoria of \$17.6 million (2021/22: \$8.8m);
 - capital contributions towards other funding \$0.4 million (2021/22: \$1.9m) and;
 - exhibition programming of \$3.7 million (2021/22: \$6.6m).

The National Gallery of Victoria receives rent free of charge from the Public Records Office of Victoria for the fair value of \$569,508

(2021/22: \$540,000).

Funding from State Government is also disclosed in Note 2.

- During the year, the National Gallery of Victoria had the following transactions with State Government related entities as part of usual business activities of \$5.7 million (2021/22: \$3.9m):
- payments for utility costs to Arts Centre Melbourne;
 - payments for investment fees to Victorian Funds Management Corporation (VFMC));
 - payments for insurance to Victorian Managed Insurance Authority (VMIA);
 - payments for bank fees and charges to Treasury Corporation of Victoria (TCV); and
 - payments for security and utilities to Public Records Office Victoria (PROV).

Key management personnel

All responsible persons and executives of the National Gallery of Victoria are key management personnel (KMP). Remuneration of KMP is disclosed in Notes 8.3 and 8.3.1.

- In addition to the Accountable Officer the following executives of the National Gallery of Victoria served during the year:
- Mr Andrew Clark – Deputy Director
 - Mr Don Heron – Assistant Director, Exhibitions Management and Design
 - Ms Donna McColm – Assistant Director, Curatorial and Audience Engagement
 - Ms Jane Zantuck – Assistant Director, Marketing and Corporate Partnerships
 - Ms Misha Agzarian – Assistant Director, Fundraising and Events

Transactions and balances with key management personnel and other related parties
During the year, KMP and their related parties made cash donations and in-kind gifts of works of art to an aggregate value of \$3.6 million (2021/22: \$1.9m).

All other transactions that have occurred with KMP and their related parties have not been considered material for disclosure.

8.5 Remuneration of auditors

	(\$ thousand)	
	2023	2022
Victorian Auditor-General's Office		
Audit of the financial statements	65	68
	65	68

8.6 Subsequent events

There have been no events subsequent to balance date which would have a material effect on the National Gallery of Victoria's financial statements.

8.7 Australian Accounting Standards issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2022/23 reporting period. These accounting standards have not been applied to the National Gallery of Victoria's Financial Statements. The National Gallery of Victoria is reviewing its existing policies and assessing the potential implications of these accounting standards.

AASB 2022-10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities.

AASB 2022-10 amends AASB 13 Fair Value Measurement by adding authoritative implementation guidance and illustrative examples for fair value measurements of non-financial assets of not-for-profit public sector entities not held primarily for their ability to generate net cash inflows.

This Standard applies prospectively to annual periods beginning on or after 1 January 2024, with earlier application permitted.

AASB 2020-1 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-Current and AASB 2022-6 Amendments to Australian Accounting Standards – Non-current Liabilities with Covenants

AASB 2020-1 amended AASB 101 Presentation of Financial Statements to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current and was applicable to annual reporting periods beginning on or after 1 January 2022.

AASB 2020-6 subsequently amended AASB 2020-1, deferring the mandatory effective date of AASB 2020-1 from 1 January 2022 to 1 January 2023. AASB 2022-6 was applicable for annual reporting periods beginning on or after 1 January 2022.

- AASB 2022-6 amends and clarifies the requirements contained in AASB 2020-1. Among other things, it:
- clarifies that only those covenants that an entity must comply with at or before the reporting date affect a liability's classification as current or non-current; and
 - requires additional disclosures for non-current liabilities that are subject to an entity complying with covenants within twelve months after the reporting date.

AASB 2022-6 applies to annual reporting periods beginning on or after 1 January 2023. A number of other standards and amendments have also been issued that apply to future reporting periods, however they are not expected to have any significant impact on the financial statements in the period of initial application.

SUPPORT



AFFILIATED GROUPS

AS AT 30 JUNE 2023



The NGV is responsible for managing the activities of its affiliated groups, namely the NGV Business Council, the NGV Voluntary Guides and the NGVWA.

NGV BUSINESS COUNCIL MEMBERS

Chair: Tim Joyce, Head of Macquarie Capital, Asia-Pacific

Ex Officio:

Tony Ellwood AM
Andrew Clark

ACCIONA

Brett Wickham, Managing Director

Allens

Richard Spurio, Managing Partner

AMES Australasia

Simon Hupfeld, Chief Executive Officer, AMES Australasia and Europe

ANZ Private

Emma Dearlove, Head of Private Clients

Bloomberg Australia

Dr Rebecca Jones, Managing Editor, Australia and New Zealand

The Campbell Family Group

Terry Campbell AO

Chadstone – The Fashion Capital

Michael Whitehead, Regional General Manager, Shopping Centres

Commonwealth Bank

Dan Freeman, General Manager, Commercial Banking
Steve Guscic, General Manager, Commercial Banking and Major Client Group Victoria

Corrs Chambers Westgarth

Philip Catania, Partner

Crestone Wealth Management

Clark Morgan, Vice Chairman and Head of Strategy and Development

Deutsche Bank Australia and New Zealand

Hugh Macdonald, Head of Investment Banking Coverage, Deutsche Bank Australia

EY

Rodney Piltz, Managing Partner, Melbourne

(opposite)
Installation view of the exhibition
Indigenous Art from the NGV Collection,
The Ian Potter Centre: NGV Australia.
Photo: Tobias Titz

(above)
Alicja Kwade's *WeltenLinie*, 2020, in
focus at the NGV Teens: Art Party, NGV
International. © Courtesy the artist.
Photo: Tobias Titz

Gilbert + Tobin
Craig Semple, Partner
Janet Whiting AM, Partner

Grollo Australia Pty Ltd
Lorenz Grollo, Chief Executive Officer
Monica Grollo, Director Grollo Group/Grollo Australia

HSBC Bank Australia Limited
Alistair Paice, Head of International Subsidiary Banking – Australia, Commercial Banking
Scott Bannon, Managing Director, Head of Client Coverage, Corporate Banking

Jellis Craig
Nick Dowling, Chief Executive Officer

Kay & Burton
Peter Kudelka, Director
Ross Savas, Managing Director

Lumea Pty Limited
Suzanne Shepherd, General Manager Public Affairs

Macquarie Group Limited
Tim Joyce, Head of Macquarie Capital, Asia-Pacific

Mercedes-Benz Australia/Pacific
Florian Seidler, Managing Director & Chief Executive Officer

Mitsubishi Australia Limited
Takashi Horie, Managing Director & Chief Executive Officer
Marie Turner, Senior Vice President, Director and Company Secretary

Mutual Trust
Jason Smith, Chief Financial Officer

PwC
Mr Suji Kanagalingam, Managing Partner

Qantas Airways Limited
Adam Mee, Regional Manager Victoria and Tasmania

ROLEX Australia
Benoit Falletti, General Manager

Telstra
Nikos Katinakis, Group Head, Networks and IT

Trawalla Group
Carol Schwartz AO, Director

NGVWA

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Laura Kininmonth
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Eleanor Langford
Robyn Lea
Jenny Lempriere
Juliet Lithgow
Georgina Lynch
Margaret Marks
Dr Sarah Maskell
Sasha McGregor
Maggie Nanut
Marylou Orloff
Teresa Poon
Maria Ryan
Libby Simpson
Maria Smith
Katherine Strover
Prof. Gabriele Suder (until April 2023)

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Patricia Macdonald
Diana Morgan AM
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Sandra Velik
Dinah Whitaker
Lyn Williams AM

VOLUNTARY GUIDES ORGANISING COMMITTEE 2022
President: Brian Martin OAM
Deputy President, Financial Liaison Officer and Coordinator of Association of Australian Gallery Guiding Organisations: Dr Anne Hunt OAM
Secretary: Diana Mitrache
Roster Coordinator: Catherine O’Brien,
Exhibition Coordinators: Charles French, Margie Richardson, Barb Cullum, Leone Shaw
IT Support: Brian Martin OAM, Charles French

VOLUNTARY GUIDES ORGANISING COMMITTEE 2023
President: Dr Anne Hunt OAM
Deputy President and Coordinator of Association of Australian Gallery Guiding Organisations: Barb Cullum
Secretary: Helen Isaacs
Roster Coordinator: Catherine O’Brien
Exhibition Coordinators: Sylvia Walsh, Annabelle Ahearn, Gai Wilson, Luise Huck

2022/23 DONORS

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

\$1 MILLION +
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Iris and Peter Barlow Bequest
Krystyna Campbell-Pretty AM & Family**
Judy Cao
Estate of Brian Myddleton Davis AM*
Fox Family Foundation
Rosie Lew AM
Sam Narodowski & Nina Narodowski
Maureen Wheeler AO & Tony Wheeler AO

\$500,000 – \$999,999
Estate of Judith Gardiner
Lisa Goldberg & Danny Goldberg*
Gordon Moffatt AM
NGVWA
Anonymous*
Lyn Williams AM*

\$100,000 – \$499,999
John Adams & Cecily Adams
Estate of Margaret Baxter*
Neville Bertalli & Diana Bertalli
Norman Bloom & Pauline Bloom
Martin Browne in memory of Mavis Ngallametta*
Suzette Marie Chapple Bequest
Dr Peter Chu
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Metal Manufactures Limited
Orloff Family Charitable Trust
Loris Orthwein
Eva, Mila and Reko Collection*
Estate of Robert Rooney*
Carol Sisson
Max Smith
Tapestry Foundation of Australia
Michael Tong & Emily Tong
Joe White Bequest
Andrew Xue

\$50,000 – \$99,999
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Janette Mary Dunbar Bequest
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Thomas William Lasham Fund
Scott Livesey Galleries*
The Betsy & Ollie Polasek Endowment
Cicely and Colin Rigg Bequest
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Trawalla Foundation

\$10,000 – \$49,999
Fiona Adler
Elizabeth Alexandra Bequest
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Matthias Arndt & Tiffany Wood Arndt*
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Dinah Whitaker
Lyn Williams AM
Peter Wynne Morris
Jason Yeap OAM
Irena Zdanowicz OAM
Prof. Jenny Zimmer AM

EMERITUS TRUSTEES
AND FOUNDATION BOARD
MEMBERS

EMERITUS TRUSTEES
Prof. Su Baker AM
Marcus Besen AC
Peter Clemenger AO
Jim Cousins AO
Her Excellency the Honourable Linda Dessau AC, Governor
of Victoria
The late Sir Andrew Grimwade CBE (until January 2023)
Assoc. Prof. Alison Inglis AM
Corbett Lyon
Prof. Margaret Manion AO
Hugh M. Morgan AC
Rupert Myer AO
Allan Myers AC KC
Bruce Parncutt AO
K. Brian Stonier AO
Michael Ullmer AO
Lyn Williams AM

EMERITUS FOUNDATION BOARD MEMBER
The late Sir Andrew Grimwade CBE (until January 2023)

NGV FOUNDATION BOARD MEMBERS
Leigh Clifford AC (Chairman)
Hugh Morgan AC (President)
Neville Bertalli
Norman Bloom
Paul Bonnici (until December 2022)
Geraldine Buxton
Krystyna Campbell-Pretty AM
Philip Cornish AM
Peter Edwards
Paula Fox AO
Morry Fraid AM
John Higgins AO
Joanna Horgan AM
Barry Janes
Craig Kimberley OAM
Michael Tong
Michael Ullmer AO
Janet Whiting AM
Neil Young KC

THE FELTON BEQUEST

THE FELTON BEQUEST
The Felton Bequest has played an extraordinary role in the development of the NGV Collection for over a century. Thanks to the work of the Felton Bequests' Committee, Alfred Felton's transformational gift continues to have an incredible impact on the NGV to this day.

THE FELTON BEQUESTS' COMMITTEE
The late Sir Andrew Grimwade CBE (Chair until January 2023)
Rupert Myer AO (Chair)
Fred Grimwade
Carol Schwartz AO
Prof. Emeritus Sally Walker AM
Janet Whiting AM

2022/23 PARTNERS

PRESENTING PARTNER

CREATIVE VICTORIA

MELBOURNE

PRINCIPAL PARTNERS



MECCA





MACQUARIE

COUNTRY ROAD



AMERICAN EXPRESS

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NET-A-PORTER

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CORRS CHAMBERS WESTGARTH

SUPPORTERS



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A RENAISSANCE

NEC

DANN

EVENT HIRE

Vasette

FAIR WOOD

EXPERIENCE

MEDIA PARTNERS



Herald Sun

THE AUSTRALIAN



BROADSHEET

valmorgan

VOGUE

VOGUE

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Out Loud Proud



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ROCK POST-ERS

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TORCHMEDIA

TOURISM PARTNERS

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NGVWA PREMIUM EVENT PARTNER

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Winning appliances

EDUCATION SUPPORTERS



VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



MELBOURNE ARCHDIOCESE CATHOLIC SCHOOLS



Independent Schools Victoria

THE NGV THANKS

THE AUSTRALIAN GOVERNMENT INTERNATIONAL EXHIBITIONS INSURANCE PROGRAM

THE PACKER FAMILY FOUNDATION AND THE CROWN RESORTS FOUNDATION FOR THEIR SUPPORT OF THE YOUR NGV ARTS ACCESS PROGRAM

146

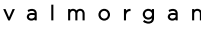
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QUEER: STORIES FROM THE NGV COLLECTION

PRINCIPAL PARTNER



MEDIA PARTNERS



TOURISM PARTNER

INDIGENOUS ART FROM THE NGV COLLECTION

PRINCIPAL PARTNER



WHO ARE YOU: AUSTRALIAN PORTRAITURE

AN NGV AND NATIONAL PORTRAIT GALLERY COLLABORATION

PRINCIPAL PARTNER



EXHIBITION PARTNER



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SUPPORTER



TOURISM PARTNER

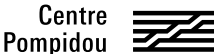


MELBOURNE WINTER MASTERPIECES 2022: THE PICASSO CENTURY

PRESENTING PARTNER



ORGANISING INSTITUTIONS



AN EXHIBITION ORGANISED BY CENTRE POMPIDOU, PARIS, THE MUSEE NATIONAL PICASSO-PARIS AND THE NATIONAL GALLERY OF VICTORIA

PREMIUM PARTNER



MAJOR PARTNERS



SUSTAINABILITY PARTNER



LEARNING PARTNER



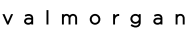
PARTNER



SUPPORTERS



MEDIA PARTNERS



LEARNING PATRON



TOURISM PARTNERS



WITH THE ASSISTANCE OF



RIGG DESIGN PRIZE 2022

MAJOR PARTNER



MAJOR SUPPORTER



MECCA X NGV WOMEN IN DESIGN COMISSION: TATIANA BILBAO

PRINCIPAL PARTNER

MECCA

ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE

PRESENTING PARTNER

ORGANISING INSTITUTION



LACMA

PRINCIPAL PARTNER

MAJOR PARTNERS



LEARNING PARTNER



FASHION CHAMPION

KRISTYNA CAMPBELL-PRETTY AM & FAMILY

SUPPORTERS



TOURISM PARTNERS

MEDIA PARTNERS

VOGUE



Herald Sun



valmorgan



This exhibition was organised by the Los Angeles County Museum of Art, in partnership with the National Gallery of Victoria.

ARCHITECTURE COMMISSION 2022 /2023: TEMPLE OF BOOM | ADAM NEWMAN AND KELVIN TSANG

PRINCIPAL PARTNER

DESIGN PARTNER



TOP ARTS 2023

EVENT PARTNERS



MELBOURNE NOW

MAJOR PARTNERS



SUPPORTERS

TOURISM PARTNER



MEDIA PARTNERS

GOVERNMENT PARTNER



Herald Sun



valmorgan



MELBOURNE DESIGN WEEK 2023

PRESENTED BY



MAJOR PARTNERS DESIGN PARTNER SUSTAINABILITY PARTNER



MEDIA PARTNERS



MELBOURNE DESIGN WEEK AND THE VICTORIAN DESIGN PROGRAM ARE INITIATIVES OF THE VICTORIAN GOVERNMENT. MELBOURNE DESIGN WEEK IS SUPPORTED THROUGH THE MELBOURNE CITY REVITALISATION FUND – A \$200 MILLION PARTNERSHIP OF THE VICTORIAN GOVERNMENT AND THE CITY OF MELBOURNE. THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE IS GENEROUSLY SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION.

REMBRANDT: TRUE TO LIFE

MAJOR PARTNER MEDIA PARTNER SUPPORTED BY



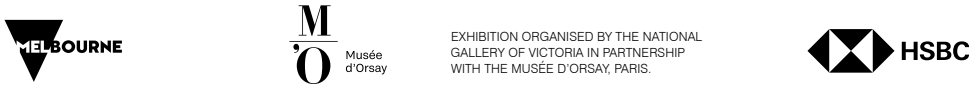
UP, DOWN AND ALL AROUND: DANIEL EMMA FOR KIDS

MAJOR PARTNER SUPPORTERS



MELBOURNE WINTER MASTERPIECES® 2023: PIERRE BONNARD: DESIGNED BY INDIA MAHDAVI

PRESENTING PARTNER EXHIBITION PARTNER PREMIUM PARTNER



MAJOR PARTNERS SUSTAINABILITY PARTNER



LEARNING PARTNER LEARNING PATRON PARTNER SUPPORTERS



TOURISM PARTNERS MEDIA PARTNERS



WITH THE ASSISTANCE OF



COUNCIL OF TRUSTEES

AS AT 30 JUNE 2023

COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the *National Gallery of Victoria Act 1966 (Vic)*. The Act specifies that ‘in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria’. Section 6 of the Act stipulates that the Council shall consist of eleven members appointed by the Governor-in-Council. The Council’s composition consists of:

- a) a person holding a senior academic office in the visual arts in a university in Victoria
- b) a person having relevant experience in relation to regional art galleries within Victoria
- c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration
- d) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of finance, and
- e) seven other members nominated by the Minister.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

COUNCIL COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are circulated for consideration at the next Council meeting.

COUNCIL MEETINGS

The Council meets formally six times a year, and committees meet between three and four times a year.

NGV COUNCIL OF TRUSTEES

Ms Janet Whiting AM

Appointed President of the Council of Trustees in 2015; reappointed in 2018 and 2021

Janet Whiting AM is one of the pre-eminent commercial litigators in Australia, heading Gilbert + Tobin’s Disputes practice in Melbourne. In 2015, Janet was named one of Australia’s ten most influential women in the Westpac and *Australian Financial Review* 100 Women of Influence Awards, winning the category for ‘Culture’. She has been inducted into the Victorian Honour Roll of Women and received an Order of Australia for her significant service to the community through contributions to the arts, health and major events sector and as a legal professional. Janet’s other current appointments include Chairman, Visit Victoria; Director, Hostplus; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Mrs Krystyna Campbell-Pretty AM

Appointed Trustee in 2019; reappointed in 2022

Krystyna Campbell-Pretty AM is a researcher and management consultant with particular expertise in qualitative research, data interpretation and reporting. Since 2015, she has been focused exclusively on philanthropy. She is a Member of the NGV Foundation Board, as well as the Humanities Foundation Board at The University of Melbourne and is Co-Chair of ACMD, an important biomedical engineering initiative of St Vincent’s Health Australia. She chairs the Fundraising Committee of St Peter’s Eastern Hill Charitable Foundation.

Ms Lisa Gay

Appointed Trustee in 2015; reappointed in 2018 and 2021

Lisa Gay is a Non-Executive Director of Computershare Limited, Koda Capital Pty Ltd and Deputy Chair of the Victorian Funds Management Corporation. Lisa’s past roles include Chair of Voyages Indigenous Tourism Australia, Deputy Chair of the Indigenous Land Corporation and Non-Executive Director of National Indigenous Pastoral Services. From 1990 to 2010, Lisa was General Counsel and Managing Director of the Goldman Sachs Group Australia and its predecessor JBWere & Son.

Ms Sarah Lowe

Appointed Trustee in 2020

Sarah Lowe is a Partner at EY with twenty plus years of experience in providing assurance and advisory services across the financial services industry. In addition to her client-serving roles, she is currently Managing Partner of the Financial Services Assurance practice in Asia-Pacific and sits on the Asia-Pacific Financial Services Leadership Team. Sarah has a significant role in the strategic vision of the assurance practice, focusing on the facilitation of technology-enabled innovation and the development of high-performing and diverse teams across the Asia-Pacific Financial Services practice. Sarah is also a key member of EY’s Global Banking Network.

(opposite)
Giorgio de Chirico, *Piazza d’Italia*, 1953
(detail), oil on canvas, Purchased with
funds donated by John and Cecily Adams
and Dr Peter Chu and Robert Morrow,
2022. Photo: Predrag Cancar/NGV

COUNCIL COMMITTEES AND WORKING GROUPS

AS AT 30 JUNE 2023

Ms Rachael Neumann
Appointed Trustee in 2020

Rachael Neumann holds an undergraduate degree from Stanford University and two Masters degrees from Columbia University. Rachael is the Founding Partner of Flying Fox Ventures. Previously, Rachael was the Managing Director of Eventbrite in Australia and New Zealand (ANZ) and helped to scale the company globally. She has worked with thousands of early-stage startups as Head of Startups for Amazon Web Services ANZ and as a Partner at Startmate. She has held two federal government appointments in the Accelerating Commercialisation and Boosting Female Founders Initiative programs. She shares her passion for early-stage investing as the lead facilitator in The Wade Institute’s VC Catalyst program.

Mr Andrew Penn AO
Appointed Trustee in 2020

Andy Penn is former CEO and Managing Director of Telstra with an extensive career spanning telecommunications, financial services and shipping. Andy is Chairman of the Australian Government’s Cyber Expert Advisory Board; Member of the Advisory Board for the State Electricity Commission; Member of the Australian Signals Directorate REDSPICE Advisory Board; Member of the Quad Investors Network of the American Frontier Fund; Life Governor of Very Special Kids; and an Ambassador for the Amy Gillett Foundation. He serves on the advisory boards of The Big Issue – Home for Homes and JD RF. In 2020, Andy was awarded the Creative Partnerships Australia Business Leadership Award for an exceptional contribution to Australia’s cultural life through engagement between business and the arts.

RETIRED TRUSTEES

Mr Leigh Clifford AC
Appointed Trustee in 2013; reappointed in 2016, 2019 and 2021; retired in 2022

Leigh Clifford AC is Deputy Chairman of LGT Crestone Wealth Management, Chairman of Bechtel Australia Pty Ltd, and a Senior Adviser to Kohlberg Kravis Roberts & Co. He is Chairman of the NGV Foundation Board and Chairman of the Robert Menzies Institute. Leigh was Chairman of Qantas from 2007 to 2018. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.



AUDIT, RISK AND COMPLIANCE COMMITTEE
Members: Sarah Lowe (Chair), Krystyna Campbell-Pretty AM (from February 2023), Lisa Gay
External members: Caroline Coops, Carmen Lam (from April 2023), Bronwyn Ross

All members serving on the Audit, Risk and Compliance Committee are independent members.

FOUNDATION BOARD
Members: Leigh Clifford AC (Chair), Krystyna Campbell-Pretty AM, Janet Whiting AM
External members: the late Sir Andrew Grimwade CBE (Emeritus Board Member), Hugh Morgan AC (President), Neville Bertalli, Norman Bloom, Paul Bonnici (until December 2022), Geraldine Buxton, Philip Cornish AM, Peter Edwards, Paula Fox AO, Morry Fraid AM, John Higgins AO, Joanna Horgan AM, Barry Janes, Craig Kimberley OAM, Michael Tong, Michael Ullmer AO, Neil Young KC

INVESTMENT COMMITTEE
Members: Andrew Penn AO (Chair), Sarah Lowe
External members: Chris Pidcock, Andrew Sisson AO

REMUNERATION AND NOMINATIONS COMMITTEE
Members: Janet Whiting AM (Chair)
External members: Chris Thomas AM

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE
Members: Tony Ellwood AM, Rachael Neumann, Andrew Penn AO
External members: Eric Nash, Simone Nolan (until February 2023)

(above)
Visitors admire Pablo Picasso’s *Nude in a Turkish cap (Femme nue au bonnet turc)*, 1955, in the Melbourne Winter Masterpieces® exhibition *The Picasso Century* on the closing weekend, NGV International. Pictured: Pablo Picasso, *Nude in a Turkish cap (Femme nue au bonnet turc)*, 1955, oil on canvas, Centre Pompidou, Paris, Musée national d’art moderne–Centre de création industrielle (AM 1984–637) © Succession Picasso/ Copyright Agency, 2023. Photo: Tobias Titz

WORKFORCE DATA

Employment and conduct principles

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

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

- NGV Strategic Direction
- code of conduct for Victorian public sector employees
- policy information and training in relation to equal employment opportunity and respect for others
- NGV’s grievance process
- public interest disclosure procedures
- confidentiality and intellectual property
- financial code of practice
- occupational health and safety
- other NGV policies.

Public sector values and employment principles

The NGV has policies and practices that are consistent with the Victorian Public Sector Commission’s employment standards and provide for fair treatment, career opportunities and the early resolution of workplace issues. The NGV advises its employees on how to avoid conflicts of interest, how to respond to offers of gifts and how it deals with misconduct. All NGV employees are provided with induction and orientation covering:

Comparative workforce data

All NGV employees have been correctly classified in workforce data collections. The following tables disclose the headcount and full-time staff equivalent of all active employees of the NGV, employed in the last full pay period in June of the current reporting period (2023), and in the last full pay period in June of the previous reporting period (2022).

June 2023							
All employees			Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
GENDER:							
Male	140	113.51	60	5	63.42	75	50.09
Female	284	232	86	34	108.37	164	123.63
Self-described	4	3.01	0	0	0	4	3.01
Total	428	348.52	146	39	171.79	243	176.73
AGE:							
Under 25	28	17.20	0	0	0	28	17.20
25–34	180	142.65	30	5	33.34	145	109.31
35–44	101	81.91	37	15	47.01	49	34.9
45–54	66	59.36	42	9	48.00	15	11.36
55–64	45	40.70	32	7	36.74	6	3.96
Over 64	8	6.7	5	3	6.70	0	0
Total	428	348.52	146	39	171.79	243	176.73
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	158	101.45	3	10	8.60	145	92.85
VPS3	138	118.91	50	16	60.53	72	58.38
VPS4	50	47.16	29	8	34.66	13	12.50
VPS5	40	39.60	31	3	33.60	6	6
VPS6	29	28.80	27	1	27.80	1	1
VPS7	7	6.60	6	1	6.60	0	0
Executive Officers	6	6.00	0	0	0	6	6
Total	428	348.52	146	39	171.79	243	176.73

June 2022							
All employees			Ongoing			Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
GENDER:							
Male	136	105.54	52	4	54.72	80	50.82
Female	272	217.60	79	31	98.02	162	119.58
Self-described	2	0.77	0	0	0	2	0.77
Total	410	323.91	131	35	152.74	244	171.17
AGE:							
Under 25	32	18.41	1	0	1	31	17.41
25–34	157	118.54	18	3	19.40	136	99.14
35–44	109	85.81	39	15	48.10	55	37.71
45–54	64	56.72	36	9	41.70	19	15.02
55–64	40	37.73	32	5	35.84	3	1.89
Over 64	8	6.70	5	3	6.70	0	0
Total	410	323.91	131	35	152.74	244	171.17
CLASSIFICATION:							
VPS1	0	0	0	0	0	0	0
VPS2	158	93.93	3	11	9.00	144	84.93
VPS3	124	105.95	40	14	49.01	70	56.94
VPS4	49	46.33	26	7	31.03	16	15.30
VPS5	35	33.70	26	3	27.7.0	6	6
VPS6	32	32.00	30	0	30.00	2	2
VPS7	6	6.00	6	0	6.00	0	0
Executive Officers	6	6.00	0	0	0	6	6
Total	410	323.91	131	35	152.74	244	171.17

Notes: In reporting employee numbers, the following assumptions have been applied:

- casual FTE is based on the hours worked in the last pay period of the financial year
- ‘ongoing employees’ includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

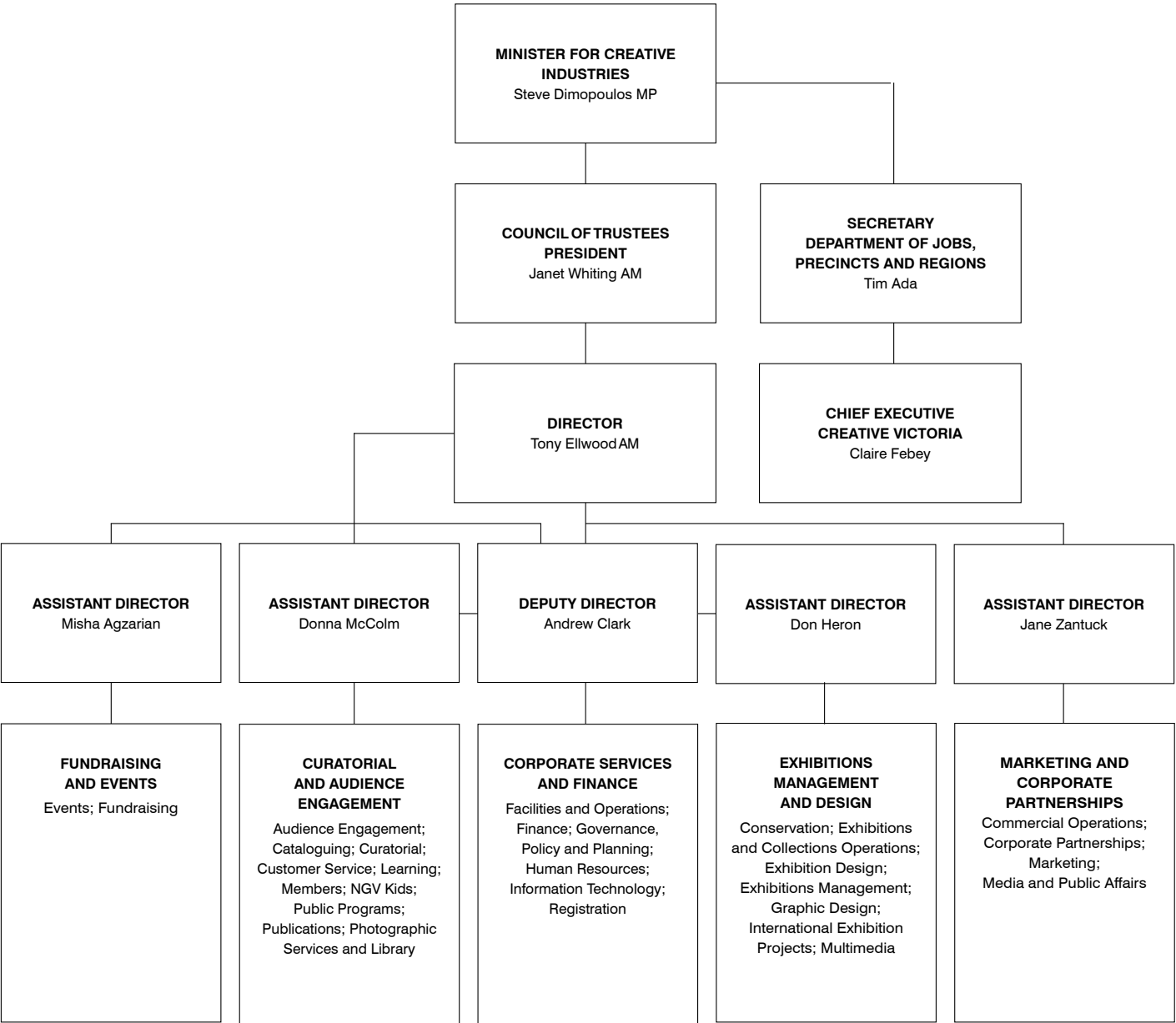
Occupational health and safety (OHS)

The NGV’s OHS Framework is managed through an OHS Committee, which meets regularly. Outcomes against key performance indicators under the NGV’s OHS Framework are monitored throughout the year, with annual results provided in the table below.

Measure	KPI	2022/23	2021/22	2020/21
Incidents	Notifiable incidents	3	2	4
	Rate of incidents per 100,000 visitors	13.7	31.2	33.4
	Number of staff incidents	11	20	11
	Rate of staff incidents per 100 FTE	3.2	5.7	3.6
	Total number of incidents	337	335	258
	Number of lost time injuries	3	2	0
WorkCover Claims	Number of standard claims*	2	2	1
	Rate of standard claims per 100 FTE	0.6	0.6	0.3
	Number of lost time claims	1	2	0
	Rate of lost time standard claims per 100 FTE	0.3	0.6	0
	Number of claims exceeding 13 weeks	1	2	0
	Rate of claims exceeding 13 weeks per 100 FTE	0.3	0.6	0
	Average cost per standard claim	\$5,324	\$1,464	\$5,742
Fatalities	Fatality claims	0	0	0
Policy currency	OHS policy current	Yes	Yes	Yes

* = excludes minor claims and rejected claims

ORGANISATIONAL STRUCTURE



OTHER CORPORATE REPORTS

COMPLIANCE WITH THE DISABILITY ACT 2006 (Vic)

The *Disability Act 2006 (Vic)* reaffirms and strengthens the rights of people with disability and recognises that this requires support across the government sector and within the community. The NGV’s Disability Action Plan (DAP) 2021–24 supports the Gallery’s commitment to provide inclusive and accessible exhibitions, programs and services to enable broad participation.

The following initiatives and programs were delivered in 2022/23:

- Relaxed Sessions provided out-of-hours access to exhibitions for those who benefit from a quieter gallery experience, including people living with disability, autism, mental or chronic health conditions or frailty. Events were presented for NGV Collection displays and for exhibitions, including *Julian Opie: Studio for Kids*; *Alexander McQueen: Mind, Mythos, Muse*; *Making Art: Imagine Everything is Real*; *QUEER: Stories from the NGV Collection*; *The Picasso Century*; *Freedom of Movement: Contemporary Art and Design from the NGV Collection*; *Rembrandt: True to Life*; and *Melbourne Now*.
- A suite of digital audio descriptions of artworks from the NGV Collection was created in collaboration with Description Victoria and Access2Arts and made available for free access on the NGV website. Works from exhibitions *Alexander McQueen: Mind, Mythos, Muse*; *China – The Past is Present*; *WHO ARE YOU: Australian Portraiture*; and *QUEER: Stories from the NGV Collection* were featured.
- Auslan tours were conducted at the Gallery and led by Deaf artists Luke King, Phoenix Cheung and Elizabeth Reed for NGV Collection displays and the exhibitions *Indigenous Art from the NGV Collection*; *The Picasso Century*; *China – The Past is Present*; *Melbourne Now*; and *Alexander McQueen: Mind, Mythos, Muse*.
- Community organisations, such as Yellow Ladybugs, Little Dreamers and specialist schools were included in the NGV Kids on Tour outreach programming, providing free art materials and activities to Partners across Victoria.
- The Your NGV Arts Access Program for Students, Children and Families, supported by the Packer Family and Crown Resorts Foundations, had a strategic focus on engaging special schools and provided tailored, onsite and outreach programs for students and teachers from eight special schools during 2022/23.
- In collaboration with RMIT University and Linda Knight (Associate Professor, RMIT), the NGV delivered an outreach session to students from a specialist school. This session was designed to provide students with disabilities and/or additional learning needs with a creative process to enable them to engage with and respond to art and their surroundings in meaningful and purposeful ways.
- In collaboration with Karlee Sangster, Specialist Art Educator at Croxton Special School in Northcote, the NGV developed a series of Accessible Learning with Art Resources to provide opportunities for students with diverse learning abilities to view and meaningfully respond to works of art and design from the NGV Collection.

Accessible venue, exhibitions and displays

The NGV continued to provide a range of seating options in public spaces and within exhibitions. Wheelchairs and a motorised scooter are available for free hire. Large-print artwork labels were available onsite and online for free download from the NGV website. The Gallery continues to recognise the Companion Card, which provides cardholders with a second ticket to exhibitions and programs free of charge. Companion Card holders receive a concession discount.

Sensory maps showing areas of sensory stimuli and places to rest were produced for major exhibitions, including *Alexander McQueen: Mind, Mythos, Muse*; *Freedom of Movement: Contemporary Art and Design from the NGV Collection*; *Julian Opie: Studio for Kids*; and *Melbourne Now*. Visual-style social scripts assisted autistic children and were available for free download from the NGV website or could be collected onsite.

Arts Access Victoria was engaged to facilitate ninety-minute training sessions for front-facing staff focusing on ways of creating a welcoming environment for Deaf and Disabled people.

Communication and accessible information and technology

The NGV website is an important source for communication and information about events, tools and initiatives available to visitors with access requirements. The NGV website is designed, built and maintained in keeping with the Web Content Accessibility Guidelines (WCAG). The NGV website assists visitors to pre-plan their visit and navigate the NGV Collection, programs and exhibition spaces in advance and offers selected virtual tours of exhibitions online. The NGV captions video content shared across social media, website and digital channels to enhance accessibility and engagement with audiences.

Targeted social media activity continues to promote the NGV’s diverse offering and engage individuals and organisations that represent people with disability. World Autism Day was promoted through NGV’s social media and included information on available Access resources and events. An event celebrating the day was hosted by the NGV and Yellow Ladybugs at NGV International.

For NGV staff who self-publish on the NGV website, the NGV Multimedia department has created online accessibility guidelines for staff training and consultation. These guidelines ensure self-publishers understand web accessibility and produce consistently accessible web content on the NGV website.

Recruitment

The NGV is an Equal Opportunity Employer that values diversity in the workplace and is committed to making reasonable adjustments to provide a positive, barrier-free recruitment process and supportive workplace.

FREEDOM OF INFORMATION

The *Freedom of Information Act 1982 (Vic)* (the Act) allows the public a right of access to documents held by the NGV. The purpose of the Act is to extend as far as possible the right of the community to access information held by government departments, local councils, ministers and other bodies subject to the Act.

An applicant has a right to apply for access to documents held by the NGV. This comprises documents both created by the NGV or supplied to the NGV by an external organisation or individual, and may also include maps, films, microfiche, photographs, computer printouts, computer discs, tape recordings and videotapes. Information about the type of material produced by the NGV is available on the NGV website under its Part II Information Statement.

The Act allows the NGV to refuse access, either fully or partially, to certain documents or information. Examples of documents that may not be accessed include cabinet documents; some internal working documents; law enforcement documents; documents covered by legal professional privilege, such as legal advice; personal information about other people; and information provided to the NGV in-confidence and information that is confidential under another Act.

The processing time for requests is thirty days. In some cases, this time may be extended.

If an applicant is not satisfied by a decision made by the NGV under section 49A of the Act, they have the right to seek a review by the Office of the Victorian Information Commissioner (OVIC) within twenty-eight days of receiving a decision letter.

Making a request

Freedom of information (FOI) requests can be lodged through a written request to the NGV’s Freedom of Information Officer, as detailed in section 17 of the *Freedom of Information Act 1982 (Vic)*. An application fee of \$31.80 applies. Access charges may also be payable. These normally apply if the document pool is large, and the search for material is time consuming.

When making an FOI request, applicants should ensure requests are in writing, and clearly identify what types of material/documents are being sought.

Requests for documents in the possession of the NGV should be addressed to:

Freedom of Information Officer
National Gallery of Victoria
PO Box 7259
Melbourne VIC 3004
or via email to foi@ngv.vic.gov.au

FOI statistics and timelines

The NGV received three applications during 2022/23. Of these requests, two were from Members of Parliament, and one was from the media.

The NGV made three FOI decisions during the 12 months ended 30 June 2023. Three decisions were made within the statutory time periods. A total of three FOI access decisions were made where access to documents was granted in full, in part, or denied in full. One decision was made after mandatory extensions had been applied or extensions were agreed upon by the applicant. Of the requests finalised, the average number of days over the statutory time (including extended timeframes) to decide the request was nil days.

During 2022/23, one request was subject to a complaint/internal review by OVIC, with nil progressing to the Victorian Civil and Administrative Tribunal.

Further information

Further information regarding the operation and scope of FOI can be obtained from the Act; regulations made under the Act; and www.ovic.vic.gov.au.

PUBLIC INTEREST DISCLOSURES

The *Public Interest Disclosures Act 2012 (Vic)* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. The NGV is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The NGV has procedures to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the NGV website www.ngv.vic.gov.au/about/reports-and-documents/public-interest-disclosures-procedures.

Reporting procedures

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

CHILD SAFETY STANDARDS

In line with the Child Safe Standards under the *Child Wellbeing and Safety Act 2005* (Vic), the NGV is committed to upholding |the Victorian Child Safe Standards to the best of its abilities and resources.

ENVIRONMENTAL MANAGEMENT PROGRAM

The NGV is committed to a future in which it operates sustainably within the natural and built environments. We manage our resources to minimise environmental impacts, whilst maintaining public access to the state Collection and conserving it for future generations.

- The NGV has established a sustainability Framework that includes a policy, committee, plans and regular monitoring and reporting. As captured in the Environmental Sustainability Policy, the Gallery aims to:
- demonstrate excellence in sustainable management of resources and reduction of its carbon footprint
 - seek effective and efficient solutions to improve water, energy, and waste outcomes
 - consider initiatives to reduce the Gallery’s impact on the environment
 - work towards key performance indicators set out in the annual Gallery’s Environmental Plan
 - work with partner agencies, landlords and suppliers to minimise the Gallery’s environmental footprint.

Initiatives

As part of the Victorian Government’s Greener Government Buildings Initiative, the NGV is currently three years into the five-year verification phase for its Energy Performance Contract (EPC).

The EPC initiatives include the installation of solar panels on the NGV International roof to generate renewable energy and a range of energy savings initiatives including LED light fittings, valve replacement to convert air and water supply continual to on-demand, upgrade of air conditioning filtration and environmental control optimisation within gallery spaces at NGV International. This project has led to a sustained reduction in energy usage and carbon emissions.

- During 2022/23, the NGV implemented the principles of its Environmental Sustainability Policy through the following other key operational activities and initiatives:
- completed a carbon audit of gallery operations to identify key emission sources, to inform reduction opportunities
 - collaborated with inaugural sustainability partner ACCIONA, to gather insights into the sustainability performance of our Melbourne Winter Masterpieces® series, to inform improvement opportunities
 - continued NGV’s partnership with the Getty Conservation Institute to research artwork responses to climate fluctuations
 - continued to implement Bizot Green Protocol’s international standards that allow for wider temperature and humidity parameters for collection and loan artworks to mitigate environmental impacts
 - continued to implement improvements to plant, equipment and system to increase energy performance, especially during high-usage times such as over summer peak periods
 - continued to revise the air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies
 - continued harvesting of rainwater for use in the NGV International’s moats
 - continued collection, tracking and reporting of environmental data.

Carbon Neutral Roadmap

As part of Australia’s obligations under the Paris Agreement, the Victorian Government has adopted a target of net zero emissions by 2050, with interim targets to reduce emissions by 28–33% by 2025 and 45–50% by 2030 for Scope 1 and 2 Emissions.

- The NGV has developed a Carbon Neutral Roadmap to ensure that the Gallery meets these targets. The roadmap includes a range of additional activities that will see the continued reduction in Scope 1 and 2 energy usage and corresponding carbon emissions, including transition to 100% renewable electricity (Green Energy) at both NGV International and The Ian Potter Centre: NGV Australia from 1 July 2023.
- This report captures the data relating to the reporting period 1 July 2022 to 30 June 2023 for the following NGV facilities:
 - NGV International, 180 St Kilda Road, Melbourne
 - The Ian Potter Centre: NGV Australia, Federation Square, Melbourne

The NGV’s environmental impacts are not primarily office based. The chart below shows the range of normalising factors that are relevant to the Gallery’s functions and activities:

Normalising factor 2022/23	NGV International	NGV Australia	Total
Average number of full-time building occupants	300	30	330
Number of visitors	1,863,437	597,939	2,461,376
Number of air-conditioning operating hours*	4,880	8,760	13,640
Number of hours open to the public	2,815	2,545	5,360

* The air conditioning system is shut down overnight (7pm-7am) whenever possible.

Outcomes

Total Greenhouse Gas Emissions by Scope *

	2022/23
Scope 1: Direct Emissions (Diesel, Gas, Petrol) (tCO ₂ e0)	2,782
Scope 2: Indirect Emissions (Electricity) (tCO ₂ e0)	6,817
Total (tCO ₂ e0)	9,599

Scope 1: Direct Emissions (Diesel, Gas, Petrol) *

NGV Vehicles

	2022/23
Number of Passenger Vehicles (Petrol)	4
Number of Delivery Vehicles (Diesel)	2
Petrol (kL)	0.78
Diesel (kL)	2.20
Total (kL)	2.98
GHG Emissions from NGV Vehicles (tCO2e0)	0.00

Stationary Fuel *

	2022/23
Diesel (L)	988
Natural Gas (GJ)	53,941
GHG Emissions from Diesel (L)	2.68
GHG Emissions from Natural Gas (GJ)	2,779.58

* 2022/23 is the first year of reporting against this outcome.

Scope 2: Indirect Emissions (Electricity)

Electricity Usage

	2020/21	2021/22	2022/23
Electricity (GJ)	22,303	37,216	41,895
Electricity (tCO ₂ e) *	9,817	13,505	6,817*
Electricity (GJ)/visitor	0.03	0.05	0.02
Electricity (tCO ₂ e)/visitor	0.01	0.02	0.005
Electricity (GJ)/operating hour	1.60	2.73	3.07
Electricity (tCO ₂ e)/operating hour	0.72	0.26	0.82

Electricity usage increased in 2022/23 compared with the previous year, following a return to standard opening hours.

* During 2022/23, electricity used at NGV International and The Ian Potter Centre: NGV Australia included 25% and 50% Green Power respectively. NGV will increase to 100% Green Energy at both sites from 1 July 2023.

Scope 3: Other Emissions

Water Consumption

	2020/21	2021/22	2022/23
Water (kL)	13,657	27,147	54,443
Water (kL)/ visitor	0.02	0.04	0.02
Water (kL)/ operating hour	1.0	2.0	3.99

Water consumption increased in 2022/23 compared with the previous year, following a return to standard opening hours.

Waste Production

	2020/21	2021/22	2022/23
Landfill (kg)	205,720	137,500	253,320
Recycled (kg)	142,100	445,490	335,180
Total (kg)	347,820	582,990	588,250
Landfill (kg)/visitor	0.30	0.20	0.10
Recycled (kg)/visitor	0.20	0.60	0.14
Landfill (kg)/operating hour	15.10	10.10	18.57
Recycled (kg)/operating hour	10.40	32.70	24.57

Waste production increased in 2022/23 compared with the previous year, following a return to standard opening hours.

COMPLIANCE WITH THE *BUILDING ACT 1993 (Vic)*

During 2022/23, the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3006 (NGV International) complied with all provisions outlined in the *Building Act 1993 (Vic)* and the National Construction Code. As at 21 June 2023, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2022/23, the NGV completed several projects at NGV International as part of the Gallery’s asset renewal and capital works program. All building works of more than \$50,000 in value were subject to certification of plans, mandatory inspections of the works, issue of building permits and certificates of final inspection.

In 2022/23, the NGV was also issued with sixteen building permits for exhibition construction across NGV International and The Ian Potter Centre: NGV Australia. For each permit, a registered building surveyor provided the appropriate inspection certificate at the completion of the projects. No changes to the occupancy levels of either building were required as a result of these construction projects. No emergency or building orders were issued in relation to buildings owned and operated by the NGV.

The NGV regularly (at least annually) conducts condition inspections of all buildings and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans, and completed tasking into account assessments of risk and availability of financial and other resources.

No building was required to be brought into conformity during the year.

COMPETITIVE NEUTRALITY POLICY

Competitive neutrality aims to eliminate distortions of resource allocation arising from the public ownership of entities engaged in significant business activities. Government business should not enjoy a net competitive advantage resulting from their public sector ownership. Where such advantages are found to exist, certain measures are required to be implemented in order to achieve competitive neutrality.

The NGV is committed to the application of competitive neutrality principles as set out in the Victorian Competitive Neutrality Policy. However, the Gallery does not currently carry out any significant business activities that fall within the scope of the Competitive Neutrality Policy.

IMPLEMENTATION OF LOCAL JOBS FIRST

The Local Jobs First Policy brings together the Victorian Industry Participation Policy and Major Project Skills Guarantee Policy. Application of the policy is mandatory for all Victorian Government departments and agencies, including the NGV.

The Local Jobs First Policy applies to all projects valued at \$3 million or more in statewide and metropolitan Melbourne projects, or valued at \$1 million or more for regional Victoria projects.

During 2022/23, the NGV did not undertake any projects applicable to the Local Jobs First Policy.

IMPLEMENTATION OF SOCIAL PROCUREMENT FRAMEWORK

The Victorian Government’s Social Procurement Framework is a whole-of-government framework outlining approaches to social procurement, the implementation of which aims to achieve both social and sustainable outcomes to benefit Victorians.

The NGV has developed its Social Procurement Strategy in line with this framework and is committed to the following objectives:

- supporting safe and fair workplaces
- using environmentally sustainable business practices
- providing opportunities for disadvantaged Victorians.

The NGV Social Procurement Strategy is primarily implemented through the procurement processes and tools for complex goods and services, of which there were one applicable procurement in 2022/23: Fine Art Transport Services. The Fine Art Transport Services procurement process included evaluation criteria that enabled assessment of the social procurement opportunities of the public tender submissions. NGV will monitor the appointed companies to ensure that their commitments to workplace health and safety, environmental sustainability and opportunities for disadvantaged Victorians, are delivered throughout the contract.

DISCLOSURE OF EMERGENCY PROCUREMENT

During 2022/23, the NGV did not activate emergency procurement in accordance with the requirements of government policy and accompanying guidelines, and no new contracts were awarded in connection with an emergency.

MAJOR CONTRACTS

The NGV has not signed any major contracts (over \$10million in value) for the year ended 30 June 2023.

CONSULTANCIES

In 2022/23, there were three consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2022/23 in relation to these consultancies was \$115,675 (excl. GST). Details of individual consultancies can be viewed at www.ngv.vic.gov.au/about/reports-and-documents/. In 2022/23, there were four consultancies where the total fees payable to the consultant was less than \$10,000. The total expenditure incurred during 2022/23 in relation to these consultancies was \$12,721 (excl. GST).



(above)
Auguste Rodin, *Walking man*, 1899–1900, bronze, Gift of Sandra Bardas OAM and David Bardas AO through the Australian Government’s Cultural Gifts Program, 2022. Photo: Narelle Wilson/NGV

ADVERTISING AND COMMUNICATIONS EXPENDITURE

2022/23 (\$ thousand)							
Campaign summary	Start and end dates	Advertising (media) expenditure (excl. GST)	Creative and campaign development expenditure (excl. GST)	Research and evaluation expenditure (excl. GST)	Print and collateral expenditure (excl. GST)	Other campaign expenditure (excl. GST)	TOTAL
Melbourne Winter Masterpieces® 2022 THE PICASSO CENTURY							
In support of the blockbuster exhibition, <i>The Picasso Century</i> , the NGV delivered a marketing campaign that targeted diverse local, regional and interstate markets with an emphasis on negotiated media partnerships to maximise audience reach.	10 Jun. – 9 Oct. 2022	436	–	–	3	4	443
Marketing activity encompassed print, cinema and radio, transit and out-of-home advertising, digital and social media advertising.							
ALEXANDER MCQUEEN: MIND, MYTHOS, MUSE							
The NGV delivered a comprehensive marketing campaign to attract local, regional, interstate, and international visitors to <i>Alexander McQueen: Mind, Mythos, Muse</i> .	11 Dec. 2022 – 10 Apr. 2023	798	23	21	32	34	908
The campaign spanned high impact out-of-home, print, digital, transit, cinema, radio, and social media advertising, bolstered by an extensive content strategy across NGV's owned channels.							
MELBOURNE NOW							
The <i>Melbourne Now</i> marketing campaign targeted existing and new audiences within metropolitan Melbourne and regional Victoria.	23 Mar. – 20 Aug. 2023	301	10	–	28	8	347
The NGV leveraged strategic media partnerships to bolster audience reach across out-of-home, print, radio and digital activity. Supporting the paid media campaign, the NGV delivered a comprehensive content strategy across NGV's owned channels.							
Melbourne Winter Masterpieces® 2023 PIERRE BONNARD: DESIGNED BY INDIA MAHDAVI							
The NGV's strategic marketing plan for Melbourne Winter Masterpieces® 2023 <i>Pierre Bonnard: Designed by India Mahdavi</i> targeted metropolitan, regional, interstate and international audiences.	9 Jun. – 8 Oct. 2023	124	46	17	36	12	235
With a focus on mass awareness, activity encompassed out-of-home, high impact transit, print, digital, cinema and radio. Negotiated media partnerships remained important to maximise audience reach alongside NGV's owned channels.							

(opposite)
A visitor enjoys the NGV Kids Summer Festival 2023, NGV International. Photo: Eugene Hyland



INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2022/23 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$6,184,655 with the details shown below.

2022/23 (\$ thousand)			
Business As Usual (BAU) ICT expenditure	Non-Business As Usual (NICT expenditure)		
Total	Total (Operational Expenditure and Capital Expenditure)	Operational Expenditure	Capital Expenditure
5,974	211	133	78

ICT expenditure refers to the NGV’s costs in providing business enabling ICT services within the current reporting period.

It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure.

Non-BAU ICT expenditure relates to extending or enhancing the NGV’s current ICT capabilities.

BAU ICT expenditure is all remaining ICT expenditure, which primarily relates to ongoing activities to operate and maintain the current ICT capability.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions 2018 under the *Financial Management Act 1994* (Vic), details in respect of the items listed below have been retained by the NGV and are available on request subject to the provisions of the *Freedom of Information Act 1982* (Vic):

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- details of publications the NGV produces about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the NGV charges for its services
- details of any major external reviews carried out in respect of the operation of the NGV
- details of any other research and development activities undertaken by the NGV
- details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of services provided by the Gallery
- details of assessments and measures undertaken to improve the occupational health and safety of employees
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes
- a list of the NGV’s major committees, the purposes of each committee and the extent to which the purposes have been achieved
- details of all consultancies and contractors including:
 - (i) consultants/contractors engaged
 - (ii) services provided
 - (iii) expenditure committed to for each engagement.

This information is available on request from:
Associate Director, Governance, Policy, Planning and IT
Phone: 03 8620 2374
Email: enquiries@ngv.vic.gov.au

NATIONAL GALLERY OF VICTORIA FINANCIAL MANAGEMENT COMPLIANCE ATTESTATION STATEMENT

I, Sarah Lowe, on behalf of the Council of Trustees of the National Gallery of Victoria, certify that the National Gallery of Victoria has no Material Compliance Deficiency with respect to the applicable Standing Directions under the *Financial Management Act 1994* and Instructions.



Sarah Lowe
Chair, Audit, Risk and Compliance Committee,
Council of Trustees of the National Gallery of Victoria

24 August 2023

DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation and pronouncements. This index has been prepared to facilitate identification of the NGV’s compliance with statutory disclosure requirements.

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