



■ national gallery of **australia**

annual report 2004–2005

The National Gallery of Australia is a Commonwealth authority established under the *National Gallery Act 1975*.

The vision of the National Gallery is the cultural enrichment of all Australians through access to their national art gallery, the quality of the national collection, the exceptional displays, exhibitions and programs, and the professionalism of Gallery staff.

Led by a Chairman appointed by the Governor-General, the governing body, the Council of the National Gallery of Australia, has expertise in the arts, corporate governance, administration and financial and business management.

In 2004–2005 the National Gallery received an Australian Government appropriation of \$41.660 million, raised \$10.517 million privately, and employed 232 full-time equivalent staff.

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cover

Chola period 860–1279
Tamil Nadu

The child-saint Sambandar 12th century

bronze 66.1 x 36.0 x 22.0 cm

Purchased 2005

back cover: reverse view of sculpture

1 September 2005
Senator the Hon. Rod Kemp
Minister for the Arts and Sport
Parliament House
CANBERRA ACT 2600

Dear Minister

I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's Annual Report covering the period 1 July 2004 to 30 June 2005.

The report is submitted to you in accordance with the *Commonwealth Authorities and Companies Act 1997* and the *National Gallery Act 1975*. The Performance Report has been prepared consistent with the Commonwealth Authorities and Companies (Report of Operations) Orders 2002. The financial statements have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

Yours sincerely

A handwritten signature in black ink, appearing to read 'H. Mitchell', with a long horizontal flourish extending to the right.

Harold Mitchell AO
Chairman of Council

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COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA 2004–2005

Standing, left to right: Ann Lewis AM, Michael Chaney AO, Ron Radford AM (Director), Charles Curran AO, Robert Champion de Crespigny AC, Rupert Myer AM, Ashley Dawson-Damer. Seated, left to right: Roslyn Packer, Lee Liberman, Elizabeth Nosworthy AO, Harold Mitchell AO (Chair), Roslynne Bracher

CHAIRMAN'S FOREWORD

This was an eventful year for the National Gallery with the appointment of Mr Ron Radford AM to succeed Dr Brian Kennedy, who concluded a seven-year term as Director. We welcome Ron and look forward to his leadership in the next exciting period of achievement for the Gallery.

Access to the collection continued to be provided through public display, loans, travelling exhibitions, public programs, the Gallery's publications and website. It was particularly pleasing to note the increase in collection access achieved through the website during the year.

Important works of art were acquired, many through the generosity of donors whose assistance is greatly appreciated. I would especially like to acknowledge the substantial achievements of the National Gallery of Australia Foundation under the leadership of its Chair, Mr Tony Berg AM.

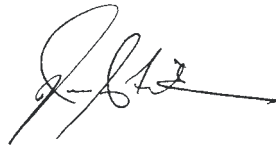
The development of the design of a new entrance precinct for the Gallery was advanced in the year. We value the assistance of Mr Colin Madigan AO, principal architect for the original building, and we acknowledge the significant efforts of the project architects, PTW Architects. We are excited to be able to achieve much improved and enhanced facilities for the public through the building refurbishment program.

During the year we welcomed Ron Radford, Mrs Roslynne Bracher and Ms Ashley Dawson-Damer to the Council; and Mrs Roslyn Packer and Mr Robert Champion de Crespigny AC were reappointed for a second term. Mrs Ann Lewis AM concluded a six-year term as a Council Member and we thank her for her enthusiastic support over those years.

The Gallery's many volunteers continue to make an outstanding contribution and I thank them all for their valuable service.

The Council acknowledges with appreciation the ongoing support of the Australian Government, in particular the support provided by the Minister for the Arts and Sport, Senator the Hon. Rod Kemp, and the Minister for Communications, Information Technology and the Arts, Senator the Hon. Helen Coonan.

To Directors Brian Kennedy and Ron Radford, and to the National Gallery's dedicated and talented staff, on behalf of the Council I express my sincere gratitude for another year of significant achievement.



Harold Mitchell AO
Chairman of Council

DIRECTOR'S REPORT

I am delighted to present my first report as Director of the National Gallery of Australia.

I acknowledge the considerable achievements of the seven years of Dr Brian Kennedy's directorship; and I thank Alan Froud for his fine stewardship of the Gallery between the time of Brian's departure and my arrival. My vision for the Gallery's future directions will feature in next year's report. However it is already clear that the major focus of the collections will be Australian art (including Aboriginal and Torres Strait Islander art) and the art of our own region, Asia and the Pacific; but we will not be neglecting our important 20th-century international collections.

Amongst the key strategic issues facing the Gallery is the need to enhance collection display space. No permanent collection space has been added to the Gallery since the plan for the building was first conceived at the end of the 1960s. The intention then was to display 1,000 works of art – the Gallery now has over 100,000 works in its collections. The Gallery is also developing a collection storage strategy that addresses short term, and long term, requirements.

I am pleased to be able to report that all planned activities and goals of year one of the *Strategic Plan 2004–2007* have been successfully achieved, as outlined throughout these pages.

Occupational health and safety remains an important focus, and Gallery staff made significant progress towards implementing the National Safety Council of Australia's 5 Star Program – the Gallery increased its rating to three stars (from two in the previous year). In addition, the Gallery has made significant progress in implementing risk management across the institution, and a business continuity plan is being developed.

The national collection was re-valued during the year, and its worth increased by 10%; but the Gallery is experiencing difficulty in funding the rising cost of insurance for one of the Australian Government's most valuable public assets.

Amongst more than 2,000 works of art acquired during the year, the most significant acquisitions included a group of Indian works: the magnificent 12th-century Chola bronze, *The child-saint Sambandar*, that features on the cover of this report; a rare 3rd-century stone Amaravati sculpture, *Scene from the life of the Buddha; Goddess Pratyangira*, a 12th-century Chola period granite sculpture; and a brilliant painted temple hanging or *pichhavai* from Rajasthan, *Krishna's fluting summons the entranced gopis* c.1840.

An important Southeast Asian acquisition is a pair of 19th-century ancestral guardian figures from the Philippines. We have also acquired a number of Southeast Asian Islamic objects and textiles.

In Australian art the Gallery acquired an extremely rare Absalom West publication of 1812–14, *Views in New South Wales*, of which only four sets are known to exist; and Ferdinand Bauer's book of engravings, *Illustrationes florae Novae Hollandiae* 1806–13, of which only 15 copies were produced.

Five important colonial works and early 20th-century paintings from the Foster's Collection were acquired: John Glover's *House on the Derwent, van Diemen's Land* c.1836; John Skinner Prout's *Aborigine stalking – Willoughby Falls, New South Wales* c.1850; Alexander Schramm's *Adelaide, a tribe of natives on the banks of the river Torrens* 1850; W C Piquenit's *Near Liverpool, New South Wales* c.1908; and E Phillips Fox's *The corn field* c.1904. A number of important works by Indigenous artists, including Wiradjuri/Kamileroi artist Michael Riley, Kuninjku artist John Mawurndjula and Manharngu artist David Malangi Daymirringu, entered the collection.

Acquisitions of international prints and photographs included hand-coloured zincographs by Emile Bernard and photographs by 19th-century artists Eadweard Muybridge and Carleton Watkins. Amongst acquisitions of international decorative arts are works by Dale Chihuly, Gerd Rothmann and Michael Rowe.

The continued generosity of our donors resulted in the gift of 1,157 works of art. A significant donation from Alcoa World Alumina Australia comprises six works by senior Australian artists: Ray Crooke, Robert Juniper, Jeffrey Smart and Fred Williams. A truly major gift of Australian art was *The Bridge in building 1929–30* by Grace Cossington Smith, which is a highlight of our travelling exhibition of this artist's work.

During the year work continued on assessing the appropriateness of works of art to remain in the collection, and 1,539 works were deaccessioned by way of gift, auction, sale or exchange.

The Gallery devotes considerable resources to the conservation of works of art in the national collection. The Conservation department focused on documenting and treating works of art for exhibition and loan, and during the year 1,861 treatments were undertaken. Over 8,000 condition reports were prepared and an extensive analysis was undertaken of national and international venues, greatly reducing the risk to works of art as they travel.

During the year the Gallery opened 14 exhibitions in Canberra, and 11 travelling exhibitions, including three Wolfensohn Gift educational exhibitions, visited 109 venues across Australia and in Singapore.

Sean Scully: Body of light and *Montien Boonma: Temple of the mind* – two exhibitions that focused on the spiritual in art – opened the year to strong critical praise.

Curator Susan Jenkins spent some years working with the artist David Malangi Daymirringu and his family preparing the wide-ranging display of his bark paintings and sculpture. This acclaimed exhibition, which attracted large audiences in Canberra, is the first National Gallery exhibition of an individual artist's bark paintings to tour nationally.

The Edwardians: Secrets and desires, curated by Dr Anna Gray, was displayed at the Art Gallery of South Australia from 9 July to 12 September 2004 to an appreciative audience. The exhibition

was indemnified by Art Indemnity Australia, the Australian Government's program through which the Commonwealth indemnifies major exhibitions touring Australasia.

The retrospective exhibition of the work of Vivienne Westwood, curated by the Victoria and Albert Museum, drew a crowd of more than 60,000 people in Canberra. Dr Deborah Hart's *Grace Cossington Smith: A retrospective exhibition* was extremely popular, and was complemented by the Canberra showing of the National Gallery of Victoria's exhibition *James Gleeson: Beyond the screen of light*.

Exhibitions drawn from the Gallery's collections during the year were popular with audiences and received critical acclaim for their scholarship. These were Mark Henshaw's *Printed light, Photographic vision and the modern print*; Anne O'Hehir's *Surface beauty: Photographic reflections on glass and china*; Jane Kinsman's *An artist abroad: The prints of James McNeill Whistler*; Roger Butler's *Margaret Preston: Australian printmaker*; and *Margaret Michaelis: Love, loss and photography*, guest curated by Helen Ennis.

Exhibitions in the Children's Gallery included *Big spooks*; *FuturePlay: From the house of tomorrow*; and *Stage fright: The art of theatre*.

Support material produced to accompany exhibitions included a number of major publications: *No ordinary place: The art of David Malangi*; *Sean Scully: Body of light*; *The prints of Margaret Preston: A catalogue raisonné*; *Grace Cossington Smith: An artist abroad: The prints of James McNeill Whistler*; and *Margaret Michaelis: Love, loss and photography*.

During 2004–2005 a total of 3,901,160 people viewed works of art from the national collection:

- > 400,884 at the Gallery in Canberra;
- > 427,544 at 109 installations of Gallery travelling exhibitions around Australia and in Singapore (including 96 venues for the Wolfensohn Gift); and
- > 3,072,732 at exhibitions with loans from the national collection at other institutions nationally and internationally.

The growth in electronic access to museum collections has been significant in recent years. This year a record number of 2,669,256 visits to our website represents a 29% increase compared to the previous year's total.

Work on refurbishment of the Gallery's building continued during the year and an exciting design solution for improved arrival and entry and other facilities developed.

The Gallery acknowledges the assistance and support provided by our many partners, donors, sponsors, supporters and the public at large who have helped us this year. Our program of exhibitions and events would not have been possible without this generous support. I would especially like to acknowledge the fine work of our professional staff and our wonderful volunteers. I would also like to acknowledge the support of the Australian Government, the National Gallery of Australia Foundation and, particularly, the Gallery Council.

A handwritten signature in black ink, appearing to read 'Ron Radford', with a large, sweeping flourish at the end.

Ron Radford
Director

CORPORATE OVERVIEW

ENABLING LEGISLATION

The National Gallery of Australia, which opened to the public in October 1982, is a Commonwealth authority established by the *National Gallery Act 1975*. The Gallery forms part of the Communications, Information Technology and the Arts portfolio.

RESPONSIBLE MINISTERS

The Ministers responsible for the National Gallery during the year were the Hon. Daryl Williams AM QC, Minister for Communications, Information Technology and the Arts (until 18 July 2004), Senator the Hon. Helen Coonan, Minister for Communications, Information Technology and the Arts (from 18 July 2004), and Senator the Hon. Rod Kemp, Minister for the Arts and Sport.

The *National Gallery Act 1975* and the *Commonwealth Authorities and Companies Act 1997* empower the Minister to:

- > make available Commonwealth land and buildings for National Gallery purposes;
- > approve the acquisition of works of art valued in excess of a prescribed limit (\$10 million);
- > approve the disposal of works of art;
- > approve the acquisition or disposal of any property, right or privilege, other than a work of art, in excess of a prescribed limit (\$1 million);
- > approve the National Gallery's entry into a contract for construction of a building in excess of a prescribed limit (\$1 million);
- > approve or revoke the appointment of deputies for part-time National Gallery Council members;
- > convene a meeting of the National Gallery Council;
- > grant the Director of the National Gallery leave of absence other than recreation leave;
- > appoint a person to act temporarily in the position of Director of the National Gallery and determine the terms and conditions of that appointment;
- > terminate temporary appointments as Director of the National Gallery;
- > issue directions regarding employment of staff and terms and conditions of employment of staff at the National Gallery; and

- > issue directions regarding the form and timing of submission of budget estimates of the National Gallery each financial year.

EXERCISE OF MINISTER'S POWERS

During 2004–2005 the Minister appointed a person to act temporarily in the position of Director and approved of the disposal of a number of works of art. Two general policies from previous financial years continue to be noted, namely policies on foreign exchange and cost recovery.

NATIONAL GALLERY'S POWERS AND FUNCTIONS

The powers of the National Gallery as prescribed in the *National Gallery Act 1975* are, subject to that Act, to do all things necessary or convenient to be done for, or in connection with, the performance of its functions. The Gallery's functions as provided in the Act are to:

- > develop and maintain a national collection of works of art;
- > exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery; and
- > use every endeavour to make the most advantageous use of the national collection in the national interest.

STRATEGIC PLAN 2004–2007

In July 2004 the National Gallery issued its *Strategic Plan 2004–2007*, which was developed by the Director and Program Managers, in consultation with staff, and was endorsed by the Gallery Council.

The purpose of the National Gallery, as stated in the Strategic Plan, is to serve the Australian public by enhancing understanding and enjoyment of the visual arts through the effective and efficient use of the national collection, which is developed, researched, preserved, displayed, interpreted, promoted and complemented with exhibitions and loans. The Gallery aims to provide access to, and information about works of art locally, nationally and internationally. The Strategic Plan maps the goals, key strategies and direction of the Gallery for 2004–2007.

COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The National Gallery is governed by an 11-member Council. The Director of the Gallery is the Executive Officer and a member of the Council. Council members, other than the Director, are appointed by the Governor-General usually for three-year terms, having regard to their knowledge and experience of the visual arts and other areas of knowledge relevant to the affairs of the Gallery.

The term of the Chairman of Council, Mr Harold Mitchell AO, was extended until 19 December 2005. The six-year term of Mrs Ann Lewis AM concluded during the year; Mr Robert Champion de Crespigny AC and Mrs Roslyn Packer accepted additional three-year terms; and Mrs Roslyne Bracher and Ms Ashley Dawson-Damer were appointed during 2004–2005 for a period of three years. Dr Brian Kennedy's seven-year term as Director concluded in August 2004, and Mr Ron Radford AM commenced a five-year fixed term as Director on 20 December 2004.

During 2004–2005 the Council was assisted by three committees: the Risk Management and Audit Committee; the Acquisitions Committee; and the Building Committee.

Members of the Council and details of their committee membership are listed at Appendix 1 (pages 94–95).

MANAGEMENT STRUCTURE

The Management Structure of the National Gallery is set out at Appendix 2 (page 96). The structure was not altered during the year.

INTERNAL AND EXTERNAL SCRUTINY

Compliance audits and audits of systems and controls were undertaken during the year.

The audit of financial statements was undertaken by the Australian National Audit Office. The financial statements are included at pages 60–92.

Internal audit activity is also monitored by the Risk Management and Audit Committee. The role of the Committee is to assist the Council in fulfilling its responsibilities in relation to the identification of areas of significant business risk and the monitoring of:

- > effective management of financial business risk;
- > reliable management reporting;
- > compliance with laws and regulations in respect of financial management reporting; and
- > maintenance of an effective and efficient audit.

The Risk Management and Audit Committee met six times during the year. The following internal audit reports were presented to the Committee:

- > Staff Policy Awareness Survey;
- > Review of Internal Budgeting and Reporting Process;
- > Review of IT Security Framework; and
- > Review of Internal Audit Recommendations.

RISK MANAGEMENT

The National Gallery increased its focus on integrating the risk management function across its programs, and on building a sound framework for such management. The Gallery has identified business risks against the 2004–2007 Strategic Plan, and incorporated risk management into its 2005–2006 annual plan. A Risk Register has been established and is monitored regularly. Strategic risks as well as business opportunities are identified, focusing on the Gallery's core business, and implementation of associated treatments is ongoing.

The Gallery achieved a score of four (maximum five) in Comcover's Benchmarking Risk Management Survey for 2004–2005, which resulted in the maximum 5% discount on the insurance premium. The Gallery welcomes Comcover's ongoing support and assistance.

In evaluating the impact of risk and opportunity management, the Gallery's plan focuses on:

- > the national collection;
- > all stakeholders including the public;
- > Gallery employees and their skills;
- > the environment in which the Gallery operates, with a special focus on Occupational Health and Safety;
- > the quality of service;
- > Gallery assets and intellectual property;
- > contractual and statutory obligations; and
- > Gallery image and reputation.

BUSINESS CONTINUITY MANAGEMENT

The National Gallery commenced a Business Continuity Management (BCM) project to develop and implement fit-for-purpose business continuity plans, with a view to introducing a strong business continuity management culture throughout the organisation. The purpose is to create business resilience, with the aim of lessening the probability of incidents occurring that may adversely affect people and, importantly, the national collection, and to minimise the impact should incidents occur.

The first stage of the BCM project included staff consultation and the development of a Business Impact Assessment and Business Continuity Strategy, building on existing Disaster Recovery and Emergency Response plans. The BCM strategy complements these plans and focuses on the continuity and recovery of mission critical activities.

SERVICE CHARTER

The National Gallery's Service Charter was launched on 6 March 1998. Developed in consultation with Gallery staff and visitors, the Charter outlines the services that the Gallery provides, what services visitors can expect, and how visitors can assist the Gallery in making improvements to the current level of service. The Service Charter will be reviewed in the coming year.

Standards against which services are measured include:

- > a welcome and safe environment;
- > development and care of the collection;
- > permanent collection displays;
- > exhibitions, including travelling exhibitions;
- > education, public programs and research;
- > membership;
- > merchandise and publications; and
- > appropriate and well-maintained facilities.

Visitors are invited to provide feedback on the extent to which these service standards have been met in several ways: using the Service Charter form on the Gallery's website, nga.gov.au/info/charter, or by fax, letter or telephone to the Gallery.

During 2004–2005 the Gallery received 335 comments, an increase of 16% over the previous year. The majority of complaints related to the state of the building and its environs, exhibitions and

displays, catering services, and the need for more seating. An increased level of positive support (13.5%) was received for exhibitions and displays and the Gallery in general, including the assistance provided by staff and by the Voluntary Guides. All comments received were acknowledged and responded to within seven days. Tick-boxes rated as excellent: permanent collection displays 79%; exhibitions, including travelling exhibitions 75%; development and care of the collection 77%.

SOCIAL JUSTICE AND EQUITY

The National Gallery is committed to social justice and equity and to the principles outlined in the Australian Government's Charter of Public Service in a Culturally Diverse Society (July 1998). A statement about the Gallery's programs, which are developed with an emphasis on public accessibility, is included in this report under Goal 5.

ADVERTISING AND MARKET RESEARCH

Market research and audience evaluation was conducted during the year to gain the highest level of understanding of the National Gallery's visitors and markets.

\$6,357.50 was spent on market research in 2004–2005 compared to \$34,171 in the previous year. Exhibition surveys conducted throughout the year examined visitor demographics, use of Gallery facilities and awareness of marketing and communications initiatives. Evaluation of major exhibitions was also undertaken to assist in the development of marketing programs.

Market research ensures effective advertising and communication with visitors and the broader public. The Gallery promotes its programs through print and electronic media. Total expenditure on advertising in 2004–2005 was \$741,477 compared to \$723,784 in the previous year.

INTERACTION WITH OTHER AUTHORITIES

The nature of the National Gallery's business requires it to deal with Commonwealth, state, and local government politicians and agencies, as well as diplomatic missions, art dealers, auction houses, other galleries and museums, universities, art schools, and other professional bodies nationally and internationally. Reference to the interaction that occurred in 2004–2005 is made throughout this report.

COMMITTEES OF INQUIRY

National Gallery staff appeared before the Senate Environment, Communications, Information Technology and the Arts Legislation Committee, and provided information about the Gallery's operations.

JUDICIAL DECISIONS

There were no judicial decisions involving the National Gallery in 2004–2005.

FRAUD CONTROL

As required by the Commonwealth Fraud Control Guidelines, the National Gallery has:

- > prepared a compliant fraud risk assessment and a fraud control plan;
- > established appropriate fraud prevention, detection, investigation and reporting procedures and processes; and
- > collected annual fraud data.

FREEDOM OF INFORMATION

In 2004–2005 the National Gallery received four requests for access to documents under the *Freedom of Information Act 1982* (FOI Act). Information that was not exempt was provided to two applicants, and two of the applicants did not proceed with their requests. One FOI matter is before the Administrative Appeals Tribunal at 30 June 2005.

Members of the public may inquire in person about FOI matters, submit formal requests for access, or inspect documents to which access has been granted (during business hours, Monday to Friday, 10 am–5 pm). Inquiries about procedures for seeking information from the Gallery under the FOI Act may also be made in writing, by telephone, facsimile or email to:

Freedom of Information Coordinator National Gallery of Australia

GPO Box 1150
CANBERRA ACT 2601
telephone: (02) 6240 6677
facsimile: (02) 6240 6529
email: john.santolin@nga.gov.au
website: nga.gov.au

The Director, Deputy Director, Head of Human Resource Management, Manager of Human Resource Management and the Manager of Business Support were authorised decision makers as required by the *Freedom of Information Act 1982*. The categories of documents held by the Gallery are detailed in the *Personal Information Digest*, published annually by the Privacy Commissioner, Human Rights Australia.

PRIVACY LEGISLATION

The National Gallery provides information as required to the Privacy Commissioner for inclusion in the *Personal Information Digest*. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Gallery were received during 2004–2005. The Gallery will be reviewing its privacy policies and framework in the coming year.

OMBUDSMAN

No issues or matters about the National Gallery were referred to, or raised with the Commonwealth Ombudsman's Office.

PERFORMANCE REPORT
2004–2005



OUTCOME AND OUTPUTS

The purpose of the National Gallery is to serve the Australian public by enhancing understanding and enjoyment of the visual arts. It serves the public through the effective and efficient use of the national collection, which is developed, researched, preserved, displayed, interpreted, promoted and complemented with exhibitions and loans. The Gallery aims to provide access to, and information about works of art locally, nationally and internationally.

This purpose is consistent with the *National Gallery Act 1975*, which directs the Gallery to:

- > develop and maintain a national collection of works of art;
- > exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery; and
- > use every endeavour to make the most advantageous use of the national collection in the national interest.

A national collection of outstanding aesthetic quality is important to the Australian community. The national collection provides the basis for enhancing understanding and enjoyment of the visual arts, and thus the Gallery seeks to maximise the productive use of the national collection as a public asset.

VISION

The vision of the National Gallery is the cultural enrichment of all Australians through access to their national art gallery, the quality of the national collection, the exceptional displays, exhibitions and programs, and the professionalism of Gallery staff.

OUTCOME

The National Gallery delivers three outputs to achieve the outcome of enhancing understanding, knowledge and enjoyment of the visual arts by providing access to, and information about works of art locally, nationally and internationally.

OUTPUT 1.1 COLLECTION DEVELOPMENT

The National Gallery aims to build a collection of works of art of outstanding quality through acquisition, gift and bequest, and through disposal.

OUTPUT 1.2 COLLECTION MANAGEMENT

The national collection is accessioned and documented in order to account for each work of art in the collection. Works of art are catalogued to provide information about the national collection and to enable access to that information. The National Gallery stores, secures and conserves the national collection in order to preserve it for the Australian people now and in the future.

OUTPUT 1.3 ACCESS TO AND PROMOTION OF WORKS OF ART

The National Gallery provides access to works of art by displaying, exhibiting and lending its collection, as well as borrowing works of art from other sources. Access to works of art from the national collection that are not on display is also provided in the Collection Study Room or via the Gallery's publications and websites.

The Gallery enhances the understanding, knowledge and enjoyment of art by providing information about, and promoting the benefits of works of art through visitor services, education, and public programs, and through print and electronic media. The Gallery seeks to achieve the widest possible audience both in attracting visitors to the Gallery and by sending works of art around Australia and overseas, thereby improving access to works of art and providing information about them.

The following table lists the performance information that the Gallery used to assess the level of achievement during 2004–2005. The table shows the efficiency of the outputs in contributing to the outcome. Information shown is both quantitative and qualitative.

Targets for effectiveness have been included where these are applicable and appropriate for performance information for the outcome.

PORTFOLIO BUDGET STATEMENTS PERFORMANCE INFORMATION

OUTCOME

Encourage understanding, knowledge and enjoyment of the visual arts by providing access to, and information about works of art locally, nationally and internationally

EFFECTIVENESS – OVERALL ACHIEVEMENT OF THE OUTCOME		TARGET	ACTUAL
Improved understanding and knowledge of the visual arts	% of visitors to the Gallery, or to works displayed by the Gallery, believed their understanding and knowledge of the visual arts was improved through such visits *	85%	97%
Enhanced enjoyment of the visual arts	% of visitors to the Gallery, or to works of art displayed by the Gallery, enjoyed their experience of the visual arts *	85%	97%
Increased access to works of art	Number of people who saw works of art from the national collection or exhibitions **	1,350,000	3,901,160
	Number of works of art from the national collection were loaned nationally and internationally	2,500	2,020

PERFORMANCE INFORMATION FOR DEPARTMENTAL OUTPUTS		TARGET	ACTUAL
OUTPUT 1.1	Quality		
Collection Development	% of works of art acquired consistent with acquisition policy	100%	100%
	% of works of art acquired, researched and documented	100%	100%
	Quantity		
	Number of works acquired during the year	350	2,015
	Number of works of art deaccessioned during the year	50	1,539
	Price		
	Costs associated with acquiring and deaccessioning works of art	\$4.032M	\$6.239M
OUTPUT 1.2	Quality		
Collection Management	% of the national collection reviewed to assess condition and maintenance requirements	4%	6.49%
	% of works of art identified for maintenance treated in accordance with priorities	100%	100%
	Quantity		
	National collection of 134,000 items stored to appropriate standards ***	100%	99%
	Number of works of art subjected to conservation treatment	1,800	1,861
	Price		
	Cost per item stored	\$49.90	\$58.08
	Cost per work of art treated	\$1,196.85	\$1,218.66
	Costs associated with collection management	\$8.842M	\$10.117M
OUTPUT 1.3	Quality		
Access to and Promotion of Works of Art	% of visitors satisfied with displays and exhibitions *	85%	97%
	% of attendees satisfied with Gallery events *	85%	95%
	Quantity		
	Number of people who saw works of art from the national collection or exhibitions **	1,350,000	3,901,160
	Number of attendees at Gallery events	110,000	85,944
	Number of people who accessed information via the Gallery's Research Library, Collection Study Room and website	2,000,000	2,672,517
	Price		
	Cost per visitor	\$17.24	\$6.27
	Cost per attendee at events	\$56.16	\$59.92
	Cost per user access	\$0.41	\$0.38
	Costs associated with access to and promotion of works of art	\$30.299M	\$30.487M

* Data from surveys conducted by Market Attitude Research (MARS) during the year.

** People visiting National Gallery exhibitions in Canberra, nationally or internationally, plus visitors to other institutions' exhibitions displaying works from the national collection.

*** Appropriate standards relates to environmental conditions and security. Adequate storage space for a growing collection is an issue.

REPORT AGAINST STRATEGIC PLAN 2004–2007

This report on performance is made against the eight goals expressed in the National Gallery's *Strategic Plan 2004–2007*. A detailed discussion of performance follows, and Appendix 16 (pages 154–55) lists the performance measures and outcomes for 2004–2005.

- Goal 1** Acquire premium works of art
- Goal 2** Strengthen and refine the national collection
- Goal 3** Maintain and protect the national collection
- Goal 4** Deliver outstanding displays and exhibitions
- Goal 5** Provide and promote access to the national collection
- Goal 6** Sustain an encouraging and productive environment for all staff
- Goal 7** Refurbish and enhance the National Gallery's building and precinct
- Goal 8** Strengthen the National Gallery's resource base

GOALS
12
AND



GOAL 1 – ACQUIRE PREMIUM WORKS OF ART

To acquire works of art of outstanding aesthetic quality, thereby enhancing the reputation of the national collection and increasing public understanding and enjoyment of the visual arts

KEY STRATEGIES

- > Identify premium works of art and position the Gallery to acquire them
- > Pursue and attain funding to facilitate the purchase of premium works of art
- > Pursue and attain gifts of premium works of art
- > Research and document all premium works of art acquired

GOAL 2 – STRENGTHEN AND REFINE THE NATIONAL COLLECTION

To enhance public understanding and enjoyment of the visual arts by building on the strengths of the national collection through acquiring important works of art and refining the existing national collection

KEY STRATEGIES

- > Identify works of art that build on the strengths of the national collection and position the Gallery to acquire them
 - > Pursue and attain funding to facilitate the purchase of works of art
 - > Pursue and attain gifts of works of art
 - > Research and document works of art acquired
 - > Progressively review works of art for compliance with the collection development policy and, where appropriate, dispose of works of art
- > gift of Gustave Murlot posters (supplementary to works in the collection) to Newcastle Region Art Gallery;
 - > gift of a work to Geraldton Regional Art Gallery;
 - > gift of works to Toowoomba Regional Art Gallery;
 - > gift of Chinese costumes to the Golden Dragon Museum, Bendigo;
 - > sale of Mandalay period Standing Buddha;
 - > gift of Indonesian Majapahit figurines to the Museum and Art Gallery of the Northern Territory; and
 - > gift of a collection of photographs to the Hay Historical Society.

Funds raised were returned to the relevant collecting areas to support future acquisitions.

ACQUISITIONS 2004–2005

ACQUISITION OF WORKS OF ART

The National Gallery acquired 2,015 works of art in the year, all meeting the requirements of the Gallery's acquisition policy. These were premium works of art and works of art that strengthen the national collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government, and through the generosity of donors and benefactors. 1,157 works of art were acquired as gifts and the value of these, with funds donated to assist in the purchase of works of art, amounted to \$3.915 million.

DISPOSAL OF WORKS OF ART

In accordance with the *National Gallery Act 1975*, the disposal of works of art must be approved by the Gallery Council and the Minister.

During the year work continued on assessing the appropriateness of works of art to remain in the collection, and 1,539 works were deaccessioned by way of gift, auction, sale or exchange. Works deaccessioned comprised:

- > gift of Arthur Boyd prints (supplementary to works in the collection) to the British Museum;
- > sale of 19th-century Australasian views;

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Highlights of Aboriginal and Torres Strait Islander Art acquisitions include a number of works by Wiradjuri/Kamileroi artist Michael Riley (1960–2004), which will be shown in the retrospective exhibition, *Michael Riley: Sights unseen*, opening at the National Gallery in July 2006. These works include a vintage gelatin silver print *Darrell* 1989, a gelatin silver print *Kristina* 1986, printed 2001, the colour series *flyblown* 1998, which was included in *Beyond the pale: Adelaide Biennial of Australian art 2000*, and the digital photo-media series *cloud* 2000, printed 2005. A smaller edition size of the latter series was exhibited in *Photographica Australis* at ARCO 2003 and its Asialink Tour in 2004, and represented Australia in *Poetic justice: Istanbul Biennale*. With this series Riley was also awarded the 2003 Grand Prize at the *11th Asian Art Biennale (Bangladesh)*.

A number of generous donations were received under the Australian Government's Cultural Gifts Program. All the donors are important supporters of Indigenous art and their gifts have contributed greatly to the strengths of the Aboriginal and Torres Strait Islander collection. Nigel Lendon donated three paintings on paper by

Buyuyukulmirr/Liyagawumirr artist Micky Dorrng, all of 2001; a bark painting by Manharnggu artist David Malangi Daymirringu, *The snake that bit Gurrmirringu* 1992; and *Mururruma* 1997, a screenprint by Galpu artist Djalū Gurruwiwi and Gumatj artist Dhopiya Yunupingu.

Lieutenant-General John Coates and Mrs Diana Coates donated *Baru the saltwater crocodile* 1993, a significant bark painting by Ganalbingu artist George Milpurrruru Malibirr, which complements a similar painting in the collection of the same subject matter, created in the same period.

John and Silva Newton donated a bark painting by David Malangi Daymirringu, *Yathalamarra totems* 1979. This work was included in the Gallery's exhibition *No ordinary place: The art of David Malangi* as a loan. Harry and Merle Coppock donated an early Wadeye/Port Keats bark, *Untitled [waterlilies, long-necked tortoises and figures]* c.1950s, by an unknown Murrinh-Patha artist. Patrick and Judith Fleming donated a length of batik silk of 1988 by Anmatyerr artist Barbara Kngwarray.

AUSTRALIAN DECORATIVE ARTS AND DESIGN

The Australian Decorative Arts and Design collection developed in a number of areas with acquisitions of ceramics, glass, textiles, jewellery, metalwork and wood. Nineteenth-century works included a c.1860 gold Godfrey and Abraham goldfields brooch, donated by Penelope Seidler. This was the first gift under the Foundation's newly-established Decorative Arts and Design Collection Development Fund. The acquisition of a c.1845 Tasmanian secretaire bookcase and a c.1835 New South Wales chiffonier, both superb examples of Australian colonial furniture, added richness and depth to the collection of early Australian decorative arts and design. The early 20th-century collection was enhanced with the acquisition of silver cutlery and metal objects by the Western Australian artist and metalsmith, James W R Linton.

Contemporary works by Sara Lindsay (textiles), Virginia Kaiser (basketry) and Grant Vaughan (wood) were acquired with funds from the Meredith Hinchcliffe Fund, established in 2004 through the Decorative Arts and Design Collection Development Fund, for the acquisition of contemporary Australian craft. Works by Gwyn Hanssen Pigott (ceramics), Karl Millard (metalwork) and Sally Marsland (metalwork) were donated by Raphy Star.

The Gallery's collection of contemporary Australian glass was strengthened with purchases of works by Giles Bettison, Deb Cocks, Gerhard Emmerichs, Rish Gordon, Brian Hirst, David Hay, Jessica Loughlin, Klaus Moje and Kirstie Rea, reflecting the diversity of the field. Ceramic acquisitions also covered a wide field of practice with works by Patrick Collins, Bern Emmerichs, Ian Jones, Sandy Lockwood and Toni Warburton. Similarly, textiles by Beth Hatton, Sara Lindsay, Mirka Rozmus and Julie Ryder brought new expressions and techniques to the Gallery's textile collection.

Diverse approaches to object making in this year's acquisitions include recent furniture by Tasmanian artists Patrick Hall and Peter Prasil, a work in leather by Tanija and Graham Carr, resin jewellery by Mascha Moje and metalwork by Christopher Robertson and Alice Whish.

AUSTRALIAN PAINTING AND SCULPTURE

The Australian Painting and Sculpture department received a number of highly significant gifts under the Australian Government's Cultural Gifts Program during 2004–2005. These included a major painting by Grace Cossington Smith, *The Bridge in building* 1929–30, which was given by a private collector. This work was borrowed for the National Gallery's Grace Cossington Smith retrospective exhibition, and was then the only known Bridge painting by Cossington Smith not in a public collection. Its acquisition significantly strengthens the Gallery's holding of works by this important modernist artist.

Alcoa World Alumina Australia presented a most important gift to the Gallery including major landscape paintings by senior Australian artists. The gift includes: two classic Jeffrey Smart paintings, *Playground at Piraeus* c.1970 and *Waiting for the train* 1970; two striking landscapes by Ray Crooke, *Landscape with rocks in the foreground* (undated) and *Anthill country Laura* 1969; a seminal work by Western Australian artist Robert Juniper, *Ferns and flowers* 1968; and a landscape work on paper of 1977 by Fred Williams. Three significant sculptures were gifted to the collection: the artist Kevin Connor presented one of his recent works; and two works by the late Vincas Jomantas were given by the artist's widow, Laima Jomantas. A painting by Shay Docking was given by the artist's estate; and Antoinette Niven donated a painting by

her father George Bell in his memory. Works by Charles Blackman, William Dobell and John Passmore were accepted into the collection as part of the generous Ruth Komon Bequest. Shirley and William Robinson also generously donated Davida Allen's painting, *Anna* 1980.

The Gallery's collection of colonial art was significantly enhanced by the purchase of a number of works from the Foster's Collection, including an evocative homestead painting by John Glover, *House on the Derwent, Van Diemen's Land* c.1836, and a very rare painting by South Australian artist Alexander Schramm, *Adelaide, a tribe of natives on the banks of the river Torrens* 1850. The Gallery also purchased a key Federation landscape, *Near Liverpool, New South Wales* by W C Piguenit and a turn of the century landscape, *The corn field* by E Phillips Fox, both works strengthening the holdings of these important artists.

A number of paintings by contemporary artists from around Australia were acquired throughout the year. These included important recent works by Derek O'Connor, David Serisier, Sue Lovegrove, Wendy Teakel, John Cullinane and Karl Wiebke, and a 1973 diptych by Carol Rudyard.

AUSTRALIAN PHOTOGRAPHY

A focus during the year was a review of holdings of significant Australian photographers of the 1970s–90s. This review resulted in the addition of two 1980s collage works by the distinguished documentary photographer John Williams and a number of gifts from this artist of digital prints of older negatives. Works to complete the holding of Ian North's *Canberra suite. Canberra coda* 1980–81, a study of the still raw suburbia of the early 1980s, was another addition, with one work received as a gift of the artist's dealer, Paul Greenaway, Adelaide. *Portrait of Bagot Community photographed in Darwin 86, put together in Wyndham 86* 1986, a unique collage work by Max Pam, used as the cover illustration for the landmark Bicentennial publication *After 200 years*, was also acquired and joins a group already in the collection of photographs of Indigenous communities in Australia by various photographers commissioned for that project. A specific review of senior Western Australian photographers was undertaken and two important 1990s assemblage works by Miriam Stannage were acquired.

From younger contemporary photographers acquisitions included a group of black-and-white documentary works on the Sydney Gay and Lesbian Mardi Gras parade in 1993 by Ian Lever, and recent tableaux photographs from the *Rhopography* series by Brisbane artist Joachim Froese.

There were acquisitions in the areas of audio visual, reflecting the rapid increase in the last 12 months of collecting in the art market and museum sector of these genres. *Prosthetic head* 2005, a limited edition work by internationally renowned artist Stelarc was acquired, as was *Wantai maiden*, a 1989 video installation work by Western Australian artist Carol Rudyard, a leading figure in new media art since the 1980s. The 2004 DVD work *Don't lose yourself in tomorrow* and colour photographs by Darren Sylvester, a young artist from Melbourne, were other contemporary acquisitions.

Works by Indigenous photomedia artists were acquired under the Aboriginal and Torres Strait Islander Art department in consultation with the photography curators. A photomedia-based artist's book by Peter Lyssiotis was acquired in collaboration with Australian Prints, and a fine portrait of Margaret Preston c.1935 by Sydney portrait photographer Monte Luke entered the collection as a gift from Patrick Corrigan AM, under the Australian Government's Cultural Gifts Program.

AUSTRALIAN PRINTS AND DRAWINGS

The department of Australian Prints and Drawings secured many important gifts in 2004–2005. Significant gifts for the print collection include the Studio One archive of approximately 900 works representing the output of Studio One Inc. from its establishment in 1985 until its close in 2000. Included in this archive are works by Indigenous artists Rover Thomas and Judy Watson, as well as artists such as George Gittoes and Rosalie Gascoigne. Another significant gift is from Geoff and Fran Barker. This group of 156 prints by Indigenous artists from the Lockhart River Art Gang, and by visiting artists-in-residence 1997–2000, in part documents the output of the 'Art Gang', based on ideas relating to culture, traditions and community. Other notable gifts include a group of works by Jorg Schmeisser, from the artist.

Amongst a number of major purchases made over the past year, the most important was undoubtedly the Absalom West publication *Views in New South Wales* of 1812–14. These prints, drawn, engraved and published in Australia, are some of the earliest works of art produced in the colony; they were the beginning of the local art scene. Ferdinand Bauer's *Illustrationes florae Novae Hollandiae* 1806–13 is another rarity; with only 15 copies produced, it is a most beautiful book relating to Australian flora. Added to the Gallery's extensive collection of works by Margaret Preston were two extremely rare woodblock prints, *Circular Quay* c.1920 and *The boat, Sydney Harbour* c.1920. Both works relate to the Mosman area where Preston settled with her husband, William Preston, after their marriage in late 1919.

Through the ongoing support of the Gordon Darling Australasian Print Fund, the collection was enriched by prints by contemporary Australasian artists including Rosalind Atkins, David Band, Fatu Feu'u, Belinda Fox, Fiona Hall, Richard Killeen and Dorothy Napangardi.

Significant gifts for the drawing collection include Napier Waller's study of the head of Christian Waller (1931–32), donated by her niece, ceramic artist Klytie Pate – the drawing is a preparatory study for Napier Waller's painting *Christian Waller with Baldur, Undine and Siren at Fairy Hills* 1932, which is a highlight of the Gallery's collection. *Aborigine stalking – Willoughby Falls, New South Wales* c.1850, a watercolour and gouache work by John Skinner Prout, is a major purchase. Based on sketches done by Prout while in Tasmania from 1844–48, this is perhaps his largest and most lively work. A collection of 415 prints and drawings produced in Papua New Guinea between 1967 and 1985 was acquired from Ulli Beier, teacher and patron of the arts in Papua New Guinea in the 1960s and 1970s. All the works were a product of the growing nationalism that flourished during the years preceding and following Papua New Guinea's Independence in 1975. An important contemporary acquisition is *Blue (Bower/Bauer)* 1998–2000, by eX de Medici. This large watercolour, rendered in the manner of still life painting, intersperses symbols of colonialism and the artist's convict forebears with the acquisitions of contemporary materialistic society.

ASIAN ART

The acquisition, in 2003–2004, of two works by the renowned contemporary Indonesian artist, Dadang Christanto, was completed in 2004–2005 with their installation. The commissioned work, *Heads from the North*, a series of 66 bronze heads in the Marsh Pond of the Gallery's Sculpture Garden, was launched in September with a moving performance by the artist to a very large and appreciative audience. His *Red rain* 2003, a gift from Gene and Brian Sherman, was installed in late 2004 in the Asian Galleries.

Acquisitions during the year focused on Indian and Southeast Asian art, including major bronze and stone sculptures from the 12th century Hindu Chola dynasty of south India, and a very early and rare 3rd century Buddhist marble frieze from the Amaravati region in eastern India. Ancestral wooden sculptures from Southeast Asia were also significant acquisitions, and a fine pair of *bulol* rice deities from central Luzon provided the Gallery with its first Philippines sculptures. Rare examples of early Indian textiles traded to Indonesia, early hand-spun Javanese batiks and Indonesian cloth with overtly Islamic designs added to the Gallery's world famous Asian textile collections. In the field of Asian paintings, the acquisition of three pairs of Japanese screens allows another aspect of Asian art history to be developed within the permanent displays. A generous gift from Nancy and Terry Lee included a Chinese scroll painting by the 20th-century master Xu Beihong.

INTERNATIONAL DECORATIVE ARTS AND DESIGN

Acquisitions in 2004–2005 focused on furniture, with three mid-20th-century works by Scandinavian and American designers working with plywood. A 1946 *DCW chair* by American designers Charles and Ray Eames, a 1948 *Shell chair* by Danish designer Hans Wegner, and a 1957 *Scandia chair* by Norwegian designer Hans Brattrud show innovative approaches to the use of this simple, lightweight material and broaden the scope of the Gallery's collection of 20th-century design.

Other acquisitions include a subtle and complex large glass work, *Polished ivory seaform set with charcoal lip wraps* 2000, by American glass artist Dale Chihuly, showing a development from his earlier works in the collection; an austere vessel

by Dutch ceramicist Irene Vonck, *Urubamba* 1999, and a materially and visually complex woven silver and gold collar, *Egyptian dream* 1996, by the American jeweller Arline Fisch.

An 1882 silverplated James Dixon & Sons cruet set, its design attributed to the influential British designer, Christopher Dresser, was donated by Michael Greene, adding further interest to the Gallery's collection of works by Dresser.

INTERNATIONAL PHOTOGRAPHY

Classic American mammoth print landscapes by Carleton Watkins and Eadweard Muybridge completed the main program of acquisition on the desiderata list of American mammoth plate prints. Attention in 2005–2006 will turn to mid-19th-century French portraits and views. A specific program of 19th-century acquisitions addressed significant gaps in the holdings of 1850s–70s early portraiture, in salt print, ambrotype, daguerreotype, tintype and carte-de-visite format, including a rare album containing ten fake 'spirit' photographs. In still life studies, a very rare salt print of lace by Ludwig Belitski from 1855 was acquired. There are no other holdings in Australia of most of these artists or the types of work. Several works were acquired through the Farrell Family Fund donation. An album of views of the Middle East and Europe in the 1870s–80s by various photographers was donated by Sue Youngman and research revealed it to contain rare images.

A review of 20th-century international artists represented by minor works led to acquisitions of prints and artist's books by Laure Albin-Guillot – a key exponent of 'La nouvelle photographie' in France in the 1920s and 1930s – including her landmark published folio *Micrographie décorative* 1931. The acquisition by the Research Library of publications by Albin-Guillot and her contemporaries, which included spectacular fantasy tableaux photographed in colour in 1986 by Robin Beeche, an expatriate Australian photographer in Britain in the 1980s, added a significant autonomous body of work to holdings of commissioned fashion photography. Significant gifts of large format prints by contemporary American landscape photographer Mark Ruwedel, as well as a group of prints of subjects in Britain and Italy from the 1950s and

1960s by Lewis Morley, were given by American collector David Knaus through the American Friends of the National Gallery. Two large black-and-white prints of a mirror shop by the contemporary French photographer Valérie Belin were also acquired.

INTERNATIONAL PRINTS, DRAWINGS AND ILLUSTRATED BOOKS

In 2001 the National Gallery acquired by purchase and gift from master printer Kenneth Tyler a major collection of editioned prints, screens, illustrated books and multiples, as well as a group of rare and unique proofs, artists' drawings and printing elements. In addition Tyler gave a collection of photographic records, film and audio – primary source historical material recording artists' working methods from the 1960s to the present day. This is now a significant collection of postwar art made in America, numbering over 4,900 items.

While busy organising the documenting and safe housing of this major acquisition, a small number of other works were purchased for the collection, namely: a rare set of David Lucas' mezzotints after John Constable in the edition made in 1830–32; a group of five outstanding hand-coloured zincographs from the series of Breton peasant women *Brettonneries* 1889 by Emile Bernard – made when Bernard was working in association with Paul Gauguin and the Pont Aven group of artists; and Andy Warhol's screenprint, *Cheddar cheese*, from the series *Campbell's Soup II* 1969. All these works were acquired through the Poynton Bequest, named after the Gallery's generous donor, the late Orde Poynton AO CMG.

INTERNATIONAL VIDEO AND SCULPTURE

Acquisitions included the purchase of three videotapes by Bill Viola, *Hatsu Yume (First dream)* 1981, *I do not know what it is I am like* 1986, and *The Passing* 1991.

A Teotihuacán serpentine mask of 300–700 AD was bequeathed by Dr George J Berger, adding to the Gallery's small, high-quality holdings of Pre-Columbian art. Reviews of the African and Pre-Columbian collections commenced during the year, which included evaluation, re-cataloguing and valuation.

RESEARCH AND PUBLISHING

National Gallery staff undertook extensive research in the course of preparing the Gallery's 2004–2005 exhibition program, and in connection with proposed acquisitions. Further research and publishing included the following:

The Senior Curator of Aboriginal and Torres Strait Islander Art continued to work on the major Aboriginal art commission from Australia to the Musée du quai Branly, Paris – in conjunction with the Senior Curator of Aboriginal Art at the Art Gallery of New South Wales. Staff in the Aboriginal and Torres Strait Islander Art department continued to research two major exhibitions: *Michael Riley: Sights unseen*, scheduled to open at the National Gallery in July 2006; and *Jesus loves me, this I know*, with Canada and New Zealand, scheduled to open at the Gallery in late 2007 before an international tour. These staff members are also researching the Aboriginal and Torres Strait Islander Art collection for a major Gallery publication.

The Assistant Director, Australian Art, presented a paper titled 'Supportive friendships: Sir Edmund and Lady Davis – patrons and collectors' for the conference *Visual culture and taste in late Victorian and Edwardian Britain* at the University of Northumbria, Newcastle, England, in July 2004; and in conjunction with the Paul Mellon Centre for Studies in British Art and the Menzies Centre for Australian Studies, London, she convened a symposium on *The Edwardians: Secrets and desires* at the Paul Mellon Centre in September 2004. For the *Oxford history of the British Empire* (Australian volume) she prepared a chapter, 'New visions from old', on ways that artists have portrayed the Australian landscape. She also received a Fellowship from the Yale Center for British Art, New Haven, Connecticut, to spend four weeks there undertaking research on John Constable – in particular researching the considerable number of works by Constable in the Yale Center's collection – in connection with the Gallery's 2006 exhibition, *John Constable*.

A seminar, 'Margaret Preston, Thea Proctor, Grace Cossington Smith: Art and life', was conducted collaboratively with the National Portrait Gallery.

The Senior Curator of Australian Prints, Drawings and Illustrated Books worked on his major

publication, the 'History of Australian printmaking', and undertook ongoing research in connection with the Australasian prints website, AustralianPrints.gov.au.

The Senior Curator of Asian Art contributed an article to the Hong Kong journal, *Orientalism*, on the National Museum of Cambodia's collection inventory project – a project she had been associated with while working as a long-term volunteer at the Museum in Phnom Penh. As the recipient of the Janet Wilke Memorial Award, a travel scholarship for outstanding honours students in Art History at the Australian National University, the Assistant Curator of Asian Art, Lucie Folan, spent eight months abroad, principally in Asia.

The Gallery is an Industry Partner with the Australian National University in two successful Australian Research Council (ARC) Linkages Grants. The Gallery's textile conservation and Asian Art teams will work together during the next three years on an innovative program of scientific dating of historical Indonesian and Indian textiles from the Gallery's collection. In collaboration with colleagues at the National Museum of Modern Art, Korea, and the Embassy of the Republic of Korea (through a Korea Foundation Grant), the Gallery also received ARC funds to develop an ambitious exhibition, and accompanying bilingual catalogue, of contemporary Korean art for Asia-Pacific audiences.

The Senior Curator of Decorative Arts and Design continued research into the Crafts Board of the Australia Council Collection, given to the Gallery in 1980, and continued his PhD research on Scandinavian design and Australia at the Australian National University/Humanities Research Centre.

The Senior Curator of Photography wrote three entries for the Fitzroy Dearborn international Encyclopedia of 19th-century photography on Colonel Stuart-Wortley, and on zoological and underwater photography. In November 2004 she was granted a reader's ticket to the pictures collection of the Huntington Library, California, and undertook research on the seven volumes of 19th-century Australian photographs commissioned and collected by Lady Annie Brassey on her world yachting tour in the

mid-1870s. In the same period she had a short residency at Curatorial Assistance, Pasadena, in the Hoppe archive, to study German-born British photographer E O Hoppe's highly successful book on Australia, *The fifth continent* 1930.

The Senior Curator of Photography also conducted research at the John Oxley Library on the antecedents to 19th-century German-born photographer J W Lindt's famous 1873 series of studio tableaux portraits of Aboriginal people of the Grafton region, part of an ongoing research project. As a consequence of her research, a lost album of 1860s photographs by German emigrant photographer, Heinrich Muller, was relocated in the Downs Club, Toowoomba. She contributed articles to Australian art journals on contemporary photographers, Domenico Cozzolino and Richard Woldendorp, and on Carol Jerrems who died in 1980.

On 18 June 2005 a day of talks titled 'A passion for research' was presented by all past and present curators of Photography at the Gallery to mark 25 years since the foundation of the Photography department in 1980. The event, sponsored by the Nikon Fund, was held in association with a dinner celebrating the 80th birthday of photographer Lewis Morley, to which David Knaus and his brother Dr John V Knaus also contributed funds.

The Senior Curator of International Prints, Drawings and Illustrated Books published "'A plate never ends": the drawing of Dianne Fogwell', in *2004 drawing biennale* (Australian National University, 2004), and 'Post-war British art', in *MP UK: Master prints from the UK, the Dr Douglas Kagi donation* (University of Wollongong, 2004). She also presented a paper, 'Gift of Orde Poynton', at the Felton Bequest symposium, National Gallery of Victoria, in November 2004. She carried out research on the Tyler collection of prints in connection with the Kenneth Tyler website, nga.gov.au/InternationalPrints/Tyler, and undertook studies towards a PhD at the Australian National University on the prints of David Hockney.

The Curator of International Prints, Drawings and Illustrated Books carried out research for the forthcoming exhibition of Otto Dix's portfolio, *Der Krieg [War]*, scheduled to open at the Gallery

in December 2005. He also continued to research the *Modern poster* for a publication and exhibition scheduled for September 2007. The Assistant Curator undertook research on prints by artists included in the Tyler collection and for publication on the Kenneth Tyler website. Her research on Helen Frankenthaler will result in the publication and exhibition *Against the grain: The woodcuts of Helen Frankenthaler*, scheduled to open at the Gallery in November 2005. She carried out research on the recent printmaking of Richard Hamilton and James Rosenquist.

The Conservation department has been active in research and education, with several papers and posters being prepared for international conferences during the year. Over 30 lectures, tours and workshops were presented, including the very popular 'Bug hunts' that commenced during Science Week and have emerged as a valuable tool in instructing young visitors about the value of preventive conservation.

Paintings-based research projects were undertaken during the year, especially into the materials and techniques of Grace Cossington Smith. This work included infrared imaging of several of the artist's paintings in the Gallery's collection, and pigment analysis investigation into deterioration mechanisms. Other research projects included the examination, documentation and technical photography of papers and watermarks used by James McNeill Whistler. Research into the Gallery's *Rajah quilt* continued, as well as a major project into the identification of dyes on Asian textiles.

Research projects focusing on Ron Mueck's sculpture, *Pregnant woman* 2002, and the significant Kenneth Tyler collection of prints have highlighted the need to understand the deterioration processes that are inherent in plastics and to find long-term solutions to preserving plastics in the Gallery's collection. Research currently being undertaken on the properties of materials used in Mueck's sculpture will be presented at a conference at The Hague in September 2005. Also undertaken was paperclay research: this project is investigating the suitability of paperclay, a composite material, for several uses in a gallery environment, such as gap-filling for 3-D objects and as a support material for display and storage.

GOAL

3



GOAL 3 – MAINTAIN AND PROTECT THE NATIONAL COLLECTION

To maintain and protect the national collection and works of art on loan through the highest standards of care in the presentation, conservation storage and documentation of works of art

KEY STRATEGIES

- > Undertake research into the national collection to assess its condition and maintenance requirements
- > Implement appropriate measures to preserve and protect the national collection and works on loan to the Gallery
- > Identify and use appropriate technology and systems to care for, manage, protect and document the national collection

MAINTENANCE OF THE COLLECTION

The National Gallery maintains and preserves its collections in order to enhance the community's understanding and enjoyment of the visual arts, now and in the future. The Gallery provides high quality environmental conditions in its display and storage areas and develops and uses appropriate handling techniques. The Gallery cares for all works of art, whether from the national collection or on loan to the Gallery, by applying the highest professional standards of collection management.

The coordination of transportation, Customs clearance, courier scheduling, and the safe arrival and dispatch of works of art required for acquisition, loans and exhibition are key Gallery tasks. The support and maintenance of the Gallery's loans, partnership, and travelling exhibitions programs is also a major responsibility.

To fully and effectively support the loan initiatives, the external programs, and the busy in-house exhibition program, the Gallery must have effective and accessible art storage facilities and protocol. Storage capacity, growth projections, transport arrangements, and the facilities, resources and protocol that support these areas, are currently being reviewed. More accurate forecasting and the ongoing provision of suitable and sufficient art storage space and facilities to keep abreast of collection growth, in tandem

with revised storage protocol and management, are the expected outcomes of the assessment. Occupational Health and Safety considerations, guidelines and assessments are also heavily influencing present and future storage strategies and protocol.

The Gallery maintained a high level of loans of works of art, totalling 2,020 during the year. Outward loans are listed at Appendix 9 (pages 143–46). Among these were important works of art, which were displayed in major exhibitions at international galleries, including:

Mayan culture, *Jade head in a limestone box*; and *Polychrome vase* – The Fine Arts Museum of San Francisco
Georges Seurat, *Study for Le Bec du Hoc, Grandcamp* 1885 – The Art Institute of Chicago
Claes Oldenburg, *Leopard chair* 1963 – Museum of Contemporary Art, Los Angeles
Henri Matisse, *The abduction of Europa* 1929 – National Museum of Western Art, Tokyo
Bridget Riley, *Veld* 1971 – Museum of Contemporary Art, Sydney, and City Gallery, Wellington (organised by the British Council)
Henri Matisse, Natalia Goncharova and others, *19 Ballets Russes costumes* – Groninger Museum, The Netherlands
Robert Smithson, *Mirror* 1969 – Museum of Contemporary Art, Los Angeles, Dallas Museum of Art, Whitney Museum of American Art, New York
Paul Cézanne, *L'Après-midi à Naples* c.1875;
Edgar Degas, *Au salon* 1879–80, *Prostitute seated in an armchair* c.1869 – Kunsthalle Tübingen, Germany

To complement its permanent collection display and exhibition program, during the year the Gallery borrowed 1,563 works from 83 public and 105 private lenders. Details are included at Appendix 10 (pages 147–48).

The Gallery's Partnership Program with metropolitan and regional galleries and museums continued to play an important role in increasing access to works of art from the national collection.

CONSERVATION OF THE COLLECTION

The National Gallery devotes considerable resources to the conservation of works of art in the national collection. Documenting and treating works of art for exhibition and loan have been the focus of the Conservation department over the past year. Staff members were actively engaged in assessing works in storage and monitoring storage conditions, and 6.49% of the collection was reviewed to assess condition and maintenance requirements.

The Preventive Conservator worked closely with other personnel to monitor and control the effects of natural light into display spaces, and requirements associated with the quarantine of works of art entering the Gallery building.

During the year 1,861 treatments were undertaken. After a thorough analysis, and the establishment of a treatment plan, Allan Ramsay's paintings *King George III in coronation robes* c.1766 and *Queen Charlotte in coronation robes* c.1766 have been undergoing extensive treatments. Other treatments included the cleaning of Georgiana McCrae's *Miss Agnes Morison* c.1830, and the structural stabilisation of *Morning in the studio* c.1917 by James Ranalph Jackson. The preparation of works of art for the Grace Cossington Smith retrospective exhibition and their installation involved treating some paintings from other collections, and the manufacture and fitting of new frames.

Major conservation was undertaken on theatre costumes from the collection. A peasant costume by Natalia Goncharova was fully cleaned and extensively restored prior to loan to the Groninger Museum, The Netherlands. Other major treatments have been undertaken on the collection of Asian textiles in preparation for the Gallery's 2006 exhibition *Crescent moon: Islamic art and civilisation of Southeast Asia*. Textile conservators travelled to Singapore to demount and clean 130 textiles on display with the travelling exhibition *Sari to sarong: Five hundred years of Indian and Indonesian textile exchange*; and some of the 350 works in the exhibition *Vivienne Westwood: 34 years in fashion* were condition reported, treated and installed.

The nature of works displayed in the David Malangi exhibition *No ordinary place* posed unique problems for conservation staff. The fragile paint surface of the bark paintings was a major focus of objects conservators: each area of flaking paint was painstakingly re-adhered to the surface of the bark to ensure that the works would be stable during display.

Substantial conservation examination and treatment, and extensive mounting and framing were undertaken for works on paper and photographs to support the Gallery's exhibitions and extensive travelling exhibitions programs. Special conservation preparation was necessary for those works on prolonged tour to ensure their stability and protection. The paper conservators and mountcutting staff worked with an industry partner to produce a frame that incorporates a new backing system, providing extra rigidity and security for works of art. The system is easier and quicker to assemble and significantly reduces the risks associated with overuse.

Conservation examination and documentation of spectacular large and oversize prints in the Kenneth Tyler collection continued during the year. To date 5,146 items have been examined, documented and treated, with some minor stabilisation treatments undertaken; this included the treatment of 138 oversize works for potential mould growth problems.

Over 8,000 condition reports have been prepared and extensive analysis has been undertaken of national and international venues, greatly reducing the risk to works of art as they travel.

A major loan was Fiona Hall's series *Leaf litter* 2000–03 – 183 delicate gouache works on banknotes – and a considerable effort was required to examine and consolidate paint, reinforce display mechanisms, document and ensure the works were in a stable condition for travel and exhibition. Dadang Christanto's *Red rain* 2003 was another work that required considerable preparation – an installation comprising 1965 pieces: faces drawn in ink on Chinese paper, with a long woollen thread through each, suspended from the ceiling on rigid panels.

PROTECTION OF THE COLLECTION

Appropriate protection of the national collection of works of art has been maintained through the efforts of National Gallery staff and protective security systems. During 2004–2005 an external consultant undertook a comprehensive Protective Security Risk Review of the Gallery, and recommendations from that review are being considered, prioritised and implemented as appropriate.

In accordance with Australian Standard AS3745-2004 Emergency Control Organisation and Procedures for Buildings, Structures and Workplaces, emergency training has continued to be undertaken by Gallery staff. Emergency drills were planned and the Gallery appreciates the understanding of patrons during the conduct of these drills.

INSURANCE OF THE COLLECTION

Working collaboratively with Comcover, the Australian Government's self-managed insurance fund, the National Gallery maintained an effective risk-based insurance program for the national collection, as well as its other insurable risks. However, due to increased insurance costs, principally arising from the escalating value of works of art, based on Comcover's advice the Gallery has arranged insurance capped at a value of maximum probable loss for the main Gallery site at Parkes.

COLLECTION DOCUMENTATION

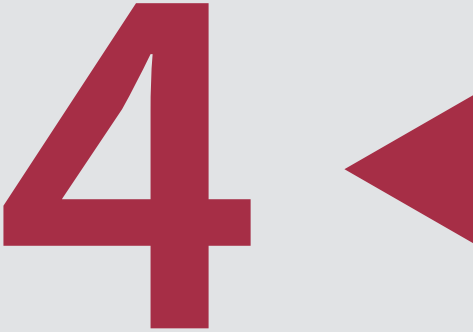
The precise documentation and accessioning of the national collection is a key, ongoing priority that provides information about, and increases access to the collection. A minimum standard of information is required to correctly catalogue, identify and locate works of art, with research and scholarship undertaken where required. Digital images are made at the point of acquisition for identification purposes, and for loading on the Gallery's website.

A Collection Management System (CMS) Users Group comprising stakeholders and clients was established. The User Group has regular contact and exchanges with similar CMS user groups from other cultural institutions within the region to address common problems and challenges.

A revised and enhanced Gallery Information Technology (IT) structure to further support CMS goals and their integration into Gallery-wide IT systems, and to provide optimum technical support, is currently being assessed.

A revaluation of the national collection was completed by 30 June 2005. The revaluation was conducted against Australian National Audit Office guidelines and is essential to the accurate documentation of the collection. The contemporary valuations inform the Gallery's static insurance coverage, and are required for works of art on loan to other institutions, and for travelling exhibitions. The value of the collection has increased by 10% to \$3.1 billion during 2004–2005.

GOAL 4



GOAL 4 – DELIVER OUTSTANDING DISPLAYS AND EXHIBITIONS

To provide stimulating, informative and enjoyable experiences through displays and exhibitions of works of art from the national collection

KEY STRATEGIES

- > Develop and deliver a stimulating, informative and enjoyable exhibitions program in Canberra, throughout Australia and overseas
- > Identify and explore innovative ways to better present displays and exhibitions, with particular regard to rural and regional Australia
- > Continue to develop a diverse display and exhibitions program of Australian and international art, with an emphasis on promoting the work of significant contemporary Australian artists
- > Promote displays and exhibitions through educational, multimedia and membership programs and events and strategic marketing, and through the provision of published material and merchandise
- > Facilitate research and provide information and published material about the display and exhibition program

The National Gallery maintains an ambitious program of exhibitions and displays that provide visitors with stimulating, informative and enjoyable experiences of the visual arts. Access to works of art from the four collecting areas of the national collection – Aboriginal and Torres Strait Islander Art, Australian Art, Asian Art and International Art – is provided locally, nationally and internationally through displays and exhibitions, loans, educational and public programs, as well as through printed and electronic publishing.

During 2004–2005 a total of 3,901,160 people visited the Gallery's collection and its temporary and travelling exhibitions. Of these: 400,884 came to the Gallery in Canberra; 427,544 visited the Gallery's travelling exhibitions and *The Edwardians: Secrets and desires* at the Art Gallery of South Australia; and 3,072,732 people attended exhibitions that included works of art on loan

from the national collection in venues around Australia and throughout the world.

Total numbers of visitors to the Gallery in Canberra, to its exhibitions in Australia and internationally 1999–2000/2004–2005, are listed at Appendix 7 (page 140).

DISPLAY OF THE COLLECTION

The National Gallery regularly changed the display of its collection during the year to provide access to the widest possible range of works of art. This practice ensures that fragile items are rested, recent acquisitions are promptly shown to the public, and popular items are rotated.

The Gallery also maintained a program of focus exhibitions that highlight specific areas or elements of the collection, with works drawn mainly from the national collection, and sometimes complemented by loans. A program of changing exhibitions was held in the Children's Gallery, which is a dedicated space designed to introduce children and families to aspects of the collection.

EXHIBITIONS

Thirteen exhibitions were presented at the National Gallery during 2004–2005. These are listed at Appendix 6 (page 139). Five major exhibitions were the highlights of the year.

Montien Boonma: Temple of the mind

Montien Boonma (1953–2000) was one of Asia's most distinguished contemporary artists. This retrospective, organised by the Asia Society, New York, demonstrated the broad range of materials and techniques that the artist explored, including large-scale sculptures in metal, wood and ceramic, pen, crayon and pencil drawings, and organic collages on paper.

Sean Scully: Body of light

Sean Scully is one of the most significant international figures of postwar abstract painting. His work draws on the influence of Mark Rothko, bringing a sensuous, painterly quality to the application of geometry. Scully's work involves

the sequence, variation and repetition of squares, rectangles and checkerboard patterns. The exhibition was broadly representative of the artist's work, consisting of oil paintings, watercolours, drawings, etchings and photographs from the last 15 years.

Vivienne Westwood: 34 years in fashion

(Organised by the Victoria and Albert Museum)
Vivienne Westwood is one of Britain's best-known and admired fashion designers. This exhibition, which brought together over 150 full outfits, along with accessories, fashion images, film and music, told her remarkable and controversial fashion story. Drawn from Westwood's personal archive and the Victoria and Albert Museum's collection, it was the largest exhibition ever devoted to her work.

Grace Cossington Smith: A retrospective exhibition

Grace Cossington Smith is widely considered to be one of Australia's most significant artists. She played a vital role in the development of modernism in Australia. This retrospective exhibition traced Cossington Smith's artistic development through paintings and drawings as well as through her many sketchbooks, to reveal an artist of considerable depth, insight and spirituality.

James Gleeson: Beyond the screen of sight

(A National Gallery of Victoria touring exhibition)
James Gleeson is one of Australia's most important artists. For more than six decades his work has explored the realms and possibilities of the Surrealist creed and sought to show that there exists, beyond the obvious and everyday, an alternative reality experienced through dreams, hallucinations and differing mental states.

TRAVELLING EXHIBITIONS

The National Gallery's travelling exhibitions program continues to be an energetic and important strategy for providing access to works of art to a wide audience beyond Canberra – in metropolitan, regional and remote areas nationally, and internationally.

Three new exhibitions released in 2004–2005, together with seven ongoing travelling exhibitions, highlight the strengths of this program.

No ordinary place: The art of David Malangi

David Malangi Daymirringu became widely known in 1966 through the reproduction on the Australian one dollar note of his traditional mortuary rites bark painting. The extensive repertoire of this brilliant and innovative master painter is showcased in this exhibition and promotes a broader perception and enjoyment of his work. The project was developed in association with Bula'bula Arts, Ramingining.

place made: Australian Print Workshop

is a snapshot of the involvement of Australian artists in the production of prints at the Australian Print Workshop between 1981 and 2002. Highlighting the broad range of stylistic, technical and political concerns, the works were selected from an archive of 3,500 prints acquired by the National Gallery in 2002 through the assistance of the Gordon Darling Australasian Print Fund.

Ron Mueck: The making of Pregnant woman

was a Focus Exhibition that featured Mueck's sculpture. The exhibition explored the artist's process and techniques in creating *Pregnant woman* 2002 that make the sculpture seem so real.

Ongoing exhibitions included *Rough cuts: European figurative prints from Gauguin to Paladino*; *Sari to sarong: Five hundred years of Indian and Indonesian textile exchange*; *Home sweet home: Works from the Peter Fay collection*; *After image: Screenprints of Andy Warhol*; and The Elaine and Jim Wolfensohn Gift Travelling Exhibitions Program – Suitcase Kits (Red case, Myths and rituals; and Yellow case, Form, space and design), and the 1888 Melbourne Cup.

Gallery staff regularly provided advice to venues, and to arts professionals, including the organisation and presentation of preventative conservation and travelling exhibitions workshops.

During the year 10 travelling exhibitions (including three Elaine and Jim Wolfensohn Gift exhibitions) were visited by 427,544 people at 109 venues (including 96 Elaine and Jim Wolfensohn Gift venues). In all 731 works of art (429 works from the Gallery's collection and 302 inward loans) were shown in this year's travelling exhibitions and in *The Edwardians: Secrets and desires* at the Art Gallery of South Australia. Full details are given at Appendix 8 (pages 141–42).

ART INDEMNITY AUSTRALIA

Art Indemnity Australia is an Australian Government program through which the Commonwealth indemnifies major exhibitions of works of art or antiquities that tour Australia.

During the year Art Indemnity Australia supported the Gallery's exhibition *The Edwardians: Secrets and desires* in its tour to the Art Gallery of South Australia.

The year also saw the Gallery enter into an agreement with the National Library of Australia to act as the Managing Organisation for the Council of Australian State Libraries exhibition *National treasures from Australia's great libraries*. The Gallery sought approval from the Minister for the Arts and Sport to indemnify the exhibition under Art Indemnity Australia.

VISIONS OF AUSTRALIA

Visions of Australia is an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material around Australia. Over the life of the program Visions has supported 10 National Gallery of Australia Travelling Exhibitions. In 2004–2005 two of the Gallery's travelling exhibitions were successful in receiving grants from Visions of Australia: *No ordinary place: The art of David Malangi*; and *place made: Australian Print Workshop*.

The Gallery acknowledges the support it has received from the Department of Communications, Information Technology and the Arts, which administers Art Indemnity Australia, and Visions of Australia, on behalf of the Australian Government.

GOAL

5



GOAL 5 – PROVIDE AND PROMOTE ACCESS TO THE NATIONAL COLLECTION

To promote understanding and enjoyment of the national collection by making it accessible locally, nationally and internationally

KEY STRATEGIES

- > Make the national collection more accessible locally, nationally and internationally through loans, partnerships, travelling exhibitions and joint ventures
- > Enhance access for people with particular needs
- > Promote the national collection through educational, multimedia and membership programs and events and strategic marketing, and through the provision of published material and merchandise
- > Facilitate research, provide information and publish material (also online) about the national collection and the visual arts
- > Stimulate and promote discussion of art, art museums and issues relating to the visual arts and art scholarship in Australia and overseas
- > Align and integrate Information Technology services to enhance communication with the public through the use of technology
- > Create an environment that enhances visitor experience by providing high quality facilities and services

SOCIAL JUSTICE AND EQUITY

The National Gallery's programs are developed with an emphasis on public accessibility and adhere to the principles outlined in the Australian Government's Charter of Public Service in a Culturally Diverse Society (July 1998).

Exhibitions, public programs and publications are designed to provide the greatest possible access to the Gallery's collection for all Australians and visitors. Special services are provided for people with disabilities, and for speakers of languages other than English. The Gallery's travelling exhibitions program focuses on providing access to the national collection for Australians living in regional, rural and remote communities. Further access is provided through the Gallery's website, *nga.gov.au*. Aboriginal and Torres Strait Islander art and culture are fundamental aspects of the

national collection and its focus, and works are shown in consultation with, and with respect for Indigenous communities and artists.

EDUCATION

From Canberra and across Australia a total of 64,235 students and teachers in organised excursion groups participated in the National Gallery's education programs during the year. An information brochure was sent to all schools in Australia in collaboration with the National Capital Education Tourism Project (NCETP) to promote the Gallery's education programs and to encourage educational excursions to Canberra.

The Gallery's staff produced education resources for exhibitions, which were distributed in printed and electronic formats as audio tours, trails for young children and their families, and exhibition brochures. Education staff worked in collaboration with the Gallery's marketing staff to promote exhibitions, activities and programs through radio, television and other media.

Professional development sessions and previews for primary and secondary teachers were held relating to the national collection and for each major exhibition. In-service training was also held for Early Childhood teachers.

Teachers seminars were presented by Gallery education staff in Queensland, Victoria, New South Wales and the ACT, and they conducted professional development sessions relating to Key Learning Areas and cross-curriculum themes when requested. An education focus group was developed, comprising educators from all aspects of the profession who offer professional advice on Gallery education programs and services.

The Australian Primary Principals Association conference was held in Canberra, with education staff involved in planning focus sessions in the Gallery. First-year medical students from the Australian National University Medical School worked in the Gallery with education staff to augment their tutorial studies of ethical and legal issues.

A week-long Children's Festival featured Jigsaw Theatre Company's production, 'The lost thing', and included workshops, talks, performances, films, children's trails and animations throughout the Gallery. Education staff and Early Childhood Voluntary Guides facilitated children's days 'Make your mark', 'Look and make' and 'Sculpture Garden Sunday'. Children's trails were also developed for the Sculpture Garden and for major exhibitions. The Early Childhood Project Pilot was completed and evaluated and a further 17 Voluntary Guides commenced training to conduct Early Childhood tours in the Gallery.

The Macquarie Trio chamber ensemble conducted interactive performances for school students in the Gallery.

SubURBAN 2005 coincided with the exhibition *Vivienne Westwood: 34 years in fashion* and featured fashion performances showcasing work by emerging fashion designers from Australian colleges and tertiary institutions, bands, skaters and spray artists.

The 2005 National Gallery of Australia and Sony Foundation Summer Scholarship brought 16 students – two from each state and territory – to the Gallery for an intensive week of study focusing on visual arts, and involved staff from all areas of the Gallery. 15 visual arts students completed the Registered Unit for Year 12, comprising an eight-week placement in the Gallery, with several returning to assist during SubURBAN and the Children's Festival. Three art/education interns assisted with program delivery in the Education section. A Gifted and Talented Students workshop was held, focusing on Vivienne Westwood's fashions.

Special access viewings were held for over 400 people with disabilities, their families and carers for the exhibitions *Vivienne Westwood: 34 years in fashion*, *Grace Cossington Smith: A retrospective exhibition*, and *James Gleeson: Beyond the screen of sight*. A Special Access primary school tour was conducted for Malkara Special School and sign-interpreted tours were conducted for several exhibitions.

151 Voluntary Guides provided 1,359 Discovery Tours for 27,181 primary school students plus

twice-daily tours of the collection and major exhibitions, and tours for specific groups including government and diplomatic visitors (a total of 18,102 attendees). Guides training sessions were held for all exhibitions and collection displays, developing visual presentations and communication skills. 30 new Guides completed training and graduated into the guiding program. During the year a comprehensive, three-tiered assessment process was piloted and implemented. The Gallery and the Voluntary Guides body hosted the Australian Art Gallery Guides Organisation Conference, a national, biennial conference for state and regional guiding organisations.

PUBLIC PROGRAMS

The National Gallery's temporary exhibition and collection display program provided inspiration for more than 256 public programs events. Lectures, floor talks, symposia, concerts, films and workshops were presented to enhance visitors' experiences of the Gallery and its collection. The audience for these events totalled 18,816 and comprised Gallery Members, the general public, academics, teachers and students from the local and national education sector, Voluntary Guides and interstate and overseas visitors.

The Gallery provided a wide selection of public floor talks and lectures by a range of special guests. In conjunction with the Montien Boonma and Sean Scully exhibitions talks were delivered by nationally recognised artists and curators, including Sean Scully, Michael Johnson, Robert Jack, John Honeywill, David Jensz, Jason Smith and Michael Desmond. To enhance the *Grace Cossington Smith: A retrospective exhibition* and *James Gleeson: Beyond the screen of sight*, talks were delivered by specialists, including Daniel Thomas, Lou Klepac, Jennifer Horsfield and Bruce James.

A highlight during the year was the Dr Abigail Solomon-Godeau lecture, which was held in conjunction with the National Portrait Gallery, The University of Melbourne, The Ian Potter Museum of Art and the Ian Potter Foundation.

Gallery staff, including the Director, Assistant Directors and Voluntary Guides, delivered lunchtime talks and symposia papers in front of works of art in display spaces, in the Collection Study Room and in the theatres.

The 'Contemporary Australian architects' series of talks was again presented in collaboration with the Royal Australian Institute of Architects, and included: Roger Wood and Randall Marsh of Wood/Marsh Pty Ltd Architects (Melbourne); Robert Morris-Nunn of Morris-Nunn & Associates (Hobart); Elizabeth Watson-Brown of Elizabeth Watson-Brown Architects (Brisbane); and Alex Popov of Alex Popov Architects (Sydney).

'Fullscreen04: Explorations in new media art', a seven-part lecture series incorporated a diverse range of speakers, artists and performers from the forefront of digital art, and attracted a new audience to the Gallery from which an email list for future new media events was established.

Special events included the Gallery's Open Day 2004, with free entrance to the major exhibitions. Some 50% of the public visitation participated in one or more of the talks and public program events throughout the day.

In conjunction with the Vivienne Westwood exhibition, Alison Veness, Editor, *Harpers Bazaar*, interviewed Andreas Kronthaler, Vivienne Westwood's co-designer and partner. This celebrity interview was followed by 'Westwood after dark', an exhibition viewing and party.

To celebrate International Women's Day 2005 the Gallery provided free entry into the Grace Cossington Smith exhibition and curatorial staff discussed the artists Margaret Preston and Grace Cossington Smith.

NAIDOC week 2004 was marked with a performance by Kev Carmody, linked with the Children's Gallery exhibition *From little things big things grow*; and Larry Brandy, Aboriginal storyteller, engaged a large audience with an interactive performance.

Musical performances included the grand finale concert of Vusi Mahlasela's 'Voice of freedom' tour (presented in collaboration with Flying Fish Media and the High Commission of South Africa), which attracted a new audience of world music fans to the Gallery (288 attendees). Cellist David Pereira presented music from the era of James McNeill Whistler in the exhibition space for *An artist Abroad: The prints of James McNeill Whistler*.

Other performances included artist Dadang Christanto's site-specific launch of his commissioned installation *Heads from the North* in the Sculpture Garden; and Jigsaw Theatre Company worked in collaboration with the Gallery to present the 'The lost thing', a puppetry performance for children based on the book by Shaun Tan.

Practical workshops for children were conducted during school holidays. Highlights included the 'FuturePlay' digital video workshops for children aged 10–13, who participated in creating visions of tomorrow's world; and the Asian art school holiday workshops exploring the symbols of Buddha.

Master classes for adults were developed in collaboration with Megalo Access Arts for *Margaret Preston: Australian printmaker*; in digital photography, in collaboration with Photoaccess Arts Centre, for *Surface beauty: Photographic reflections on glass and china*; and in painting (colour and light) for *Grace Cossington Smith: A retrospective exhibition*.

The Art Lifts project, site-specific installations in the Gallery's public lifts, included work by artists Kerrie Poliness, Sebastian De Mauro, Jurek Wybraniek and Raquel Ormella.

During the year more than 90,000 printed events calendars were distributed, with attendance at the Gallery's public programs totalling 18,816 – 4,290 attended talks and lectures; 6,915 attended special events; 1,519 attended screenings; 1,166 attended performances; 1,929 attended children's events and 2,997 attended the Children's Festival.

MEMBERSHIP

At 30 June 2005 the number of financial Members totalled 23,013, compared to 22,149 a year ago. All Australian states and territories are represented in the national membership, with the majority held in the ACT, New South Wales and Victoria. Internationally there are members in Papua New Guinea, New Zealand, Asia, the United Kingdom and the United States of America.

During 2004–2005 a total of 2,893 National Gallery Members attended 37 events, which were developed and delivered exclusively for the

membership. Invitations to attend special viewings were sent to all Members for the exhibitions *John Glover and the colonial picturesque*; *Sean Scully: Body of light*; *Montien Boonma: Temple of the mind*; *No ordinary place: The art of David Malangi*; *Vivienne Westwood: 34 years in fashion*; and *Grace Cossington Smith: A retrospective exhibition*. The Members viewing of the Vivienne Westwood exhibition booked out so quickly that a second event was arranged and 460 Members attended the two evenings.

Four interstate trips were arranged during the year. A day trip to Cooma viewed the Imants Tillers exhibition at the Raglan Gallery. The artist attended the event and discussed his paintings, then joined the Members for lunch. Members also visited Bundanon, the historic former home of Arthur and Yvonne Boyd. There was a five-day trip to the Hunter Valley, visiting galleries, museums, historic houses and vineyards; and a four-day trip to Sydney to explore the sites where Grace Cossington Smith lived and painted. The curator of *Grace Cossington Smith: A retrospective exhibition* joined the tour and gave insights into the artist's life.

The Members children's Christmas concert was a very special event this year with a concert-style performance of 'The frog prince: A fairy tale mini opera' presented by Stopera and the Canberra Mandolin Orchestra.

A review of the Gallery's Membership Program commenced, and a survey was distributed to all Members to ascertain their views of the type and quality of services offered.

COLLECTION STUDY ROOM

Works of art from the national collection that are not currently on display are available for viewing in the Collection Study Room by the general public, students, scholars and artists. This year the program attracted 983 visitors who viewed 3,976 works of art – more than twice the number of works on display in the galleries.

MULTIMEDIA

Online visitation to the National Gallery this year totalled 2,669,256 – a 29% increase over last year's total of 1,893,240. Visitors to Gallery websites viewed 14,961,806 pages – a 152% increase over

last year's total of 5,920,084. Visitors came from all over the world, with the main users from Oceania (39%), North America (31%), Europe (16%) and Asia (12.5%).

The number of subscribers to *artonline*, the Gallery's free email newsletter, now totals 16,125.

Many major projects were published online to support exhibitions, public programs and the national collection. They included:

- > nga.gov.au/CossingtonSmith – featuring 135 images and 25 audio files;
- > nga.gov.au/Scully – featuring 6 essays, 50 images and education material;
- > nga.gov.au/InternationalPrints/Tyler – featuring 50 illustrated essays;
- > nga.gov.au/Preston – featuring 2 essays and links to 99 images;
- > nga.gov.au/Whistler – featuring 5 essays and 20 images;
- > nga.gov.au/SurfaceBeauty – featuring 25 images and associated texts;
- > nga.gov.au/Mueck – with 3 essays and education material;
- > nga.gov.au/MediaCentre – allowing internet access by media outlets to images for use in print and screen publications; and
- > nga.gov.au/Membership – online Membership renewals/applications.

Technical solutions were provided for exhibitions in the form of video wall presentations and online competitions, online panoramas of *The Aboriginal Memorial* and the Sculpture Garden; and an interactive online art gallery: featuring Flicker, Rest + Repulsion by Thembi Soddell; concatenation by geniwate; e-site by Glen Murphy; and Domestic EMI by Semiconductor – nga.gov.au/Spatial.

RESEARCH LIBRARY

The major acquisition for the Research Library collection for 2004–2005 was parts 2–4 of *Art sales catalogues 1600–1900* on microfiche (based on Frits Lugt's *Répertoire des catalogues de ventes publiques intéressant l'art ou la curiosité*), where 22,097 art sales and auction catalogues from 1825 to 1900 are reproduced. It is a unique resource for provenance research as well as for general art history. The Research Library is the only library in Australia to hold this collection.

In addition several thousand monographs – of which two thirds came by gift or exchange – and serial items, and approximately 25,000 ephemeral documentation and other items were catalogued.

Significant work was done on the organisation and storage of the Library collection. Work was undertaken on cataloguing and preparation of material for contract cataloguing; and staff completed the relocation of well over 53,000 items. A complete shelf-read of the Library collection was also undertaken.

A stock take of the Serials collection has been completed, and also of the valuable Rare Book collection, prior to a complete review to improve preservation, control and access.

This year the online query form was the most popular resource for inquiries, with 2,278 received and serviced by Research Library staff, in addition to the predominantly self-service use by Gallery staff and the 484 registered readers who visited during the year. The Research Library also continues to be a net lender in the Australian Inter Library Lending program.

The Australasian Art Obituaries Index, nga.gov.au/Research/Obituaries – launched in June 2004 – has proved to be a very popular resource on the Gallery's website, registering over 140,000 visits between July 2004 and April 2005. The positive feedback from users suggests that it is a unique and highly valued resource for Australian arts research.

Work has been done on the archive collections, including listings of archival materials, and producing printed guides to many of the archive groups held by the Research Library. These guides have been listed in the Research Library catalogue. Archives holdings are listed in RAAM (Register of Australian Archives & Manuscripts) nla.gov.au/raam. This complements the listing of catalogued items on the National Bibliographic Database.

Research Library volunteers have worked on the indexing of archival record groups, some of the ARTEX indexing and the preparation of rare auction catalogues for binding.

PUBLICATIONS AND MERCHANDISING

The publishing and merchandising areas optimise and enhance access to the national collection. During the year a number of significant publications were produced to support and promote exhibitions at the National Gallery, including *No ordinary place: The art of David Malangi*; *Sean Scully: Body of light*; *The prints of Margaret Preston: A catalogue raisonné*; *Grace Cossington Smith*; *An artist abroad: The prints of James McNeill Whistler*; *Margaret Michaelis: Love, loss and photography*.

In a commercial venture, 31 of Australia's prominent chefs were invited to collaborate with the Gallery in a new publication titled *eatart*. Each was asked to choose a work of art from the Gallery's Australian Art collection and respond to it in their own creative culinary way. Superbly photographed and beautifully presented, *eatart* received critical acclaim from food and arts writers alike, and was awarded best book at the Museums Australia Publishing Design Awards.

artonview, the National Gallery's quarterly magazine, celebrated its 10th year of publication. The magazine features new acquisitions, the collection, exhibitions and public programs and activities. Four issues were released during the year and included contributions from Gallery staff as well as external artists, scholars and other specialists. The magazine is distributed free to Gallery Members and sold in the Gallery Shop. *artonview* is an important means of promoting the national collection and enhancing understanding and enjoyment of the visual arts.

National Gallery publications for the year are listed at Appendix 14 (page 152).

Building on recent publishing successes, a number of peer awards were received during the year:

Museums Australia Publishing Design Awards

- > Best book, *eatart*, designer Kirsty Morrison
- > Highly commended, educational material for the Wolfensohn Gift, designer Beverly Swifte
- > Highly commended, educational material for *After Image: The screenprints of Andy Warhol*, designer Carla da Silva-Pastrello

Australian Publishers Association
Design Awards

- > Highly commended, exhibition catalogue, *place made: Australian Print Workshop*, designer Kirsty Morrison
- > Shortlisted, exhibition catalogue, *Sean Scully*, designer Kirsty Morrison.

Printing Industry Craftsmanship Awards

- > Bronze medal, exhibition catalogue, *The Edwardians: Secrets and desires*

Merchandising activities played an important role in enhancing access to, and information about works of art in the national collection. The Gallery produced a wide range of merchandise, across media, to represent and promote works of art. Consultation with curatorial staff and other experts ensures integrity of the products, and reputable suppliers, product designers, craftspeople and artisans collaborate in their supply. During the year a new poster range was introduced and an arrangement was entered into with Artprints Australia. The Gallery's range of greeting cards was picked up by a major national retailer, Gallery Collection.

IMAGING SERVICES

The year saw a large increase in the creation and distribution of digital images as opposed to film/transparencies, and a further increase is expected with a move to direct digital capture technology during 2005–2006.

Approximately 14,000 images, transparencies, slides and prints were produced during the year. A further 12,213 derivatives for attaching to the National Gallery's Collection Management System, including digital images of recent acquisitions, were created, as were 11,398 derivatives for public access on the Gallery's website and other multimedia uses.

PROMOTION OF GALLERY PROGRAMS

The National Gallery actively promotes the national collection of works of art, exhibitions, public programs and activities through integrated and diverse means: these include through the Gallery's website and sub domains, media advertising and promotion, publicity and promotional activities offsite.

Audience evaluation and market research are undertaken on an ongoing basis to evaluate the effectiveness of marketing and communication strategies and to gather important, objective feedback on Gallery services, programs and facilities. (See Advertising and Market Research under Corporate Overview, page 15.)

GOAL

6



GOAL 6 – SUSTAIN AN ENCOURAGING AND PRODUCTIVE ENVIRONMENT FOR ALL STAFF

To provide an encouraging, productive and accountable environment in which all staff will have the opportunity to fulfil their roles and responsibilities and contribute to achieving the National Gallery's goals

Key Strategies

- > Encourage staff to be innovative and productive and to continue to improve the efficiency and effectiveness of administrative and operational processes
- > Engage staff in the Gallery's planning delivery, monitoring, evaluation and reporting processes
- > Promote a safety culture and continue to improve Occupational Health and Safety practices
- > Continue to review, develop and improve people management policies and procedures, including the Individual Development and Performance Agreement system
- > Emphasise leadership and management training in staff development
- > Promote and recognise staff achievement and professional activity
- > Integrate risk and opportunity management principles in the planning and delivery of Gallery activities

AGENCY AGREEMENTS

In December 2004 the National Gallery commenced negotiations for a replacement agency agreement to be made under Section 170LJ of the *Workplace Relations Act 1996*.

Following acceptance of the draft agreement by a valid majority of staff, the Australian Industrial Relations Commission is expected to certify the agreement in August 2005.

AUSTRALIAN WORKPLACE AGREEMENTS

Eighteen Australian Workplace Agreements (AWAs) approved by the Office of the Employment Advocate were current as at 30 June 2005. The AWAs are designed to encourage and reward a high performance culture and provide the flexibility to attract and retain highly-skilled employees at senior levels.

The proposed agency agreement for 2005–2008, 'Getting the balance right', introduces significant changes to, or reinforces a number of people management issues, at the same time providing an appropriate framework within which staff can achieve balance between the demands placed on them at work, and in their personal lives. The changes will either deliver significant productivity improvements, or will have the potential to do so. In all, they will deliver a more effective and motivated, workforce.

In addition to family-friendly initiatives, the proposed agreement will also establish a sound base for ongoing and further advances in a range of corporate governance issues such as risk management, business continuity planning and project management, and will continue the commitment to Occupational Health and Safety.

POLICY AND PRACTICES TO ESTABLISH APPROPRIATE ETHICAL STANDARDS

National Gallery staff are guided in their standards of conduct and ethical behaviour through the Gallery's Code of Conduct and Code of Ethics. The Code of Conduct, which is based on the Australian Public Service Code of Conduct, was revised during the year and is promulgated in the Gallery's Certified Agreement 2004–2005. A review of the Gallery's Code of Ethics and supporting material will be completed in late 2005.

WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

Turnover of staff was marginally higher this year, being at 7% – a 1% increase on previous years. 14 staff and volunteers achieved the significant milestone during the year of attaining 20 years service.

TRAINING AND DEVELOPMENT AND IMPACT

National Gallery staff participated in an extensive range of corporate, program and professional training and development activities throughout the year.

Training and development programs covered a broad range of topics and included information technology, policy formulation, project management, first aid, art courier training, forklift driver training, and risk management. Occupational Health and Safety (OH&S) awareness sessions continue to be held on a regular basis along with manual handling and ergonomics, Health and Safety Representative training, hazardous substances and hazard identification and risk assessment.

INDIVIDUAL DEVELOPMENT AND PERFORMANCE AGREEMENTS

Individual Development and Performance Agreements (IDPAs) enabled staff, in consultation with their supervisors, to identify their key activities as well as their training and development needs. IDPAs also include a component on OH&S competency levels and needs. This scheme ensures alignment of individual effort to the Gallery's Strategic Plan and enables employees to undertake appropriate career planning. The IDPA scheme provides for formal feedback to staff every six months as to their performance against key activities.

Expenditure on staff training during the year totalled \$228,784.

STATISTICS ON STAFFING

National Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2005 the Gallery employed 284 staff, made up of 190 permanent staff (79 male and 111 female), 51 temporary staff (18 male and 33 female) and 43 casual employees (17 male and 26 female). The 190 permanent staff (comprising 178 full-time and 12 part-time employees) compared to 186 permanent staff in the previous year.

The average staffing level during the year was 232 full-time equivalent staff (233 in 2003–2004), which includes additional staff engaged to service major exhibitions.

OCCUPATIONAL HEALTH AND SAFETY

In accordance with Subsection 74(1) of the *Occupational Health and Safety (Commonwealth Employment) Act 1991* the following information is provided:

The National Gallery's current Occupational Health and Safety (OH&S) Policy and Agreement was reviewed and endorsed on 3 March 2005 by the Director and relevant unions. The Policy's objectives are, as far as is reasonably practicable, to:

- > provide and maintain a healthy and safe working environment for all employees;
- > prevent accidents, injury, illness, disease and dangerous situations in the workplace;
- > promote awareness and understanding of OH&S at all levels;
- > foster and maintain an effective and cooperative relationship between the Gallery, its employees and the involved unions, on health and safety matters in the workplace; and
- > protect the health and safety of other persons at, or near the Gallery workplaces.

The Gallery's OH&S Committee met six times during the year. Gallery staff belong to one of six Designated Work Groups (DWGs). An important change was made to the DWG structure to ensure that all staff were appropriately represented on OH&S matters. The DWGs now align with the corporate structure and were revised in consultation with staff. In each DWG, in addition to the Health and Safety Representative, a number of deputy Health and Safety Representatives were appointed. All representatives and their deputies have attended training conducted by the National Safety Council of Australia.

OH&S activities included workplace ergonomic assessments, screen-based vision testing, and refresher training for first aid officers. Seated massage continues to be offered to staff on the Gallery's premises (on a user pays basis).

One building evacuation exercise was conducted during the year. Five training sessions were conducted for Emergency Fire Wardens. This training included various scenarios. Fire extinguisher training was also conducted.

The Gallery had four incidents that were notifiable under Section 68 of the Act.

In April 2005 the Gallery celebrated World Health and Safety Day with the launch of an innovative 'OH&S branding' campaign to better engage its staff and contractors and to further strengthen the Gallery's safety culture. The activities included a review of the Gallery's major campaign in relation to health and safety over recent years. (See Occupational Health and Safety Measures 1998–2005 at Appendix 17, page 156).

The Gallery's draft agency agreement was adjusted to better reflect an appropriate work–life balance, as well as linking elements of pay rises to continuing OH&S improvements.

The following Comcare Investigation reports were received during the year:

An investigation conducted under the *Occupational Health and Safety (Commonwealth Employment) Act 1991* – Asbestos contamination of the workshop at the Gallery (July 2000) –

The investigation found that the Gallery had contravened some sections of the regulations, but noted that the incident occurred in 2000, and that in the intervening years the Gallery had taken action that addressed the contraventions, and so made no recommendations.

An investigation of a substance falling from ducts in the workshop (November 2003) –

The investigation concluded that there were no contraventions of the Act.

The Gallery instigated an investigation into an incident of a wall falling over in the Temporary Exhibition Gallery in February 2005. Comcare is using this report as the basis for its own investigation into the incident. The report is pending.

PERFORMANCE PAY

During the year a total of \$64,357 was paid in performance bonuses to five eligible Senior Executive Service and Program Manager level staff and two staff with individual Australian Workplace Agreements. The amount of the bonus is determined by a performance review.

SENIOR EXECUTIVES AND THEIR RESPONSIBILITIES

Six Program Managers, together with the Director, comprise the Senior Management team. This team meets weekly to develop strategies, review policies, provide advice to the Director and Council, and coordinate the National Gallery's activities.

SENIOR EXECUTIVE SERVICE

On 30 June 2005 the National Gallery had two male Senior Executive Service officers – the Director, Band 3 equivalent, and the Deputy Director, Band 2 equivalent. There was no change from the previous year. In addition five Program Managers were employed; there was one vacancy. These positions are not aligned directly with the Senior Executive Service, but their remuneration exceeds that available for National Gallery Executive Level 2 positions.

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The National Gallery has a long established and effective framework for decision making, communication and consultation that seeks to be consultative and provide opportunities for staff to participate in the planning and delivery of programs and activities. (See chart, page 52.)

WORKPLACE DIVERSITY AND EQUAL EMPLOYMENT OPPORTUNITY

The National Gallery's Workplace Diversity Program covers a range of initiatives and emphasises the importance of valuing workplace differences. All staff are encouraged to attend training programs held on Diversity Awareness, while managers are encouraged to attend programs on Managing Diversity in the Workplace. The training content is designed to assist people in the workplace to have a greater knowledge and understanding of cultural diversity in Australia, and to understand the key issues for servicing a culturally diverse community.

REPORT ON PERFORMANCE IN IMPLEMENTING THE COMMONWEALTH DISABILITY STRATEGY

The National Gallery is covered by the categories of provider, employer and purchaser under the Commonwealth Disability Strategy Performance Reporting Framework. The following practices address performance criteria for these categories:

Programs specially designed for people with disabilities are regularly incorporated into the Gallery's public programs.

Information is available on the Gallery's website, *nga.gov.au*, which details accessibility to the building, and special programs for people with disabilities.

The Gallery's Service Charter invites feedback on the provision of Gallery services and how these can be improved. Comments and complaints received through the Service Charter and Visitors Book are addressed as appropriate. Guidelines concerning complaints handling procedures are available on the Gallery's website. Details of feedback received through the Service Charter are included under Corporate Overview at page 15.

All employment policies, procedures and practices comply with the requirements of the *Disability Discrimination Act 1992*.

All major contracts are reviewed centrally to ensure they meet Commonwealth guidelines.

All exhibitions reflect consultation processes, and wide consultation is undertaken with relevant officials from the community.

INDUSTRIAL DEMOCRACY

The National Gallery is committed to consulting and communicating with employees and employee representatives about workplace issues. A Consultative Committee, established under the Certified Agreement, provides a forum for discussions between management, staff and employee representatives. The Committee met on six occasions during the year. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust. This forum enables employees and their representatives to receive information on workplace issues that affect them, and provides an opportunity for them to contribute and have their views taken into account.

During the year the Consultative Committee examined ways of improving the effectiveness of its consultative and information-sharing mechanisms, and is currently developing revised terms of reference and operating procedures.

COMPLAINTS

There are two formal channels for persons to register complaints concerning the National Gallery:

- > through the Service Charter, which enables visitors to the Gallery (or to the Gallery's website), to provide feedback about services; and
- > through complaints handling procedures that provide the means for members of the public and Gallery staff to lodge complaints about any aspect of the Gallery's operations.

Details of feedback received through the Service Charter are included under the Corporate Overview at page 15.

Two formal complaints were received from members of the public. In addition, 18 other complaints, or requests for assistance from the Gallery's Human Resource Management Department, or from Harassment Contact Officers to assist in resolving issues, were received from staff, contractors and volunteers.

The Gallery's complaints handling processes are standing agenda items for a number of forums, including the Senior Managers Group and the Consultative Committee.

INDEMNITIES AND INSURANCE PREMIUMS FOR NATIONAL GALLERY STAFF

Comcover, the National Gallery's insurer, provides on a fee basis Professional Indemnity Cover for the Council, Director and staff to a limit of \$100 million on any one claim and in the aggregate.

THE NATIONAL GALLERY'S SENIOR MANAGEMENT COMMITTEES 2004–2005

Committee	Role	Membership
Council of the National Gallery of Australia	<p>The Council is constituted under Part III of the <i>National Gallery Act 1975</i>. Its role is to conduct the affairs of the National Gallery.</p> <p>The Council is assisted in its role by a number of committees. These are listed at Appendix 1.</p>	The Council consists of not more than 11 members, namely the Chairman, the Director, and not more than nine other members.
Program Managers	The Program Managers meet weekly to consider matters of corporate governance, and to plan and monitor progress with operational and strategic matters.	The Director, Deputy Director and Assistant Directors
Senior Managers Group (SMG)	The SMG meets monthly to consider a range of corporate governance issues.	The SMG comprises the Program Managers, together with senior managers representing all functional areas of the Gallery.
Occupational Health and Safety (OH&S) Committee	The OH&S Committee's broad charter is to consider any matter relevant to health and safety within the Gallery. It meets generally every second month.	The Committee comprises a representative from each of the six designated work groups in the Gallery, four management representatives, and the OH&S Officer.
Consultative Committee	The Consultative Committee provides a forum for discussions between management, employees and employee representatives. It meets generally every second month.	The Committee is chaired by the Deputy Director, and includes the Head of Human Resource Management, two Program Managers and staff representatives nominated or elected by employees (regardless of their membership or non-membership of unions) and official representatives from the relevant employee associations.
Publications Committee	The Publications Committee acts as a steering committee to guide and develop the Gallery's publishing program.	The Committee comprises the Program Managers, Publications staff, relevant curators and an outside consultant
Product Development Committee	The Product Development Committee facilitates the creation of limited edition objects inspired by works in the national collection or to augment major exhibitions.	The Committee comprises the Assistant Director, Marketing and Merchandising, Publications Manager, Business Manager, Business Development Manager, Shop Manager, Assistant Shop Manager and relevant curators.
Exhibitions Committee	The Exhibitions Committee provides a forum for Gallery-wide planning and evaluation for the implementation and delivery of a balanced exhibition and display program.	The Committee is chaired by the Assistant Director, Access Services, and comprises representatives of those sections involved in the delivery of the Gallery's exhibition program.
IT Forum	Consultative body for strategic and operational information technology initiatives.	The IT Forum ceased operating during 2004–2005, after delivering the Gallery's 2004–2007 Information Systems Strategic Plan (ISSP). During 2005–2006 a new Information Systems working group will implement the ISSP.

In addition to the above formal structures, there were regular meetings of managers and employees at Program, Department and Section level.

GOAL



GOAL 7 – REFURBISH AND ENHANCE THE GALLERY’S BUILDING AND PRECINCT

To complete the National Gallery’s building and precinct refurbishment and enhancement program to better display, maintain and protect works of art and to improve access and facilities for visitors and staff

KEY STRATEGIES

- > Undertake the building and precinct refurbishment and enhancement program with regard to Gallery programs and stakeholders
- > Develop and deliver a public relations and communications strategy to seek input from, and to inform stakeholders about the building and precinct
- > Undertake refurbishment and enhancement program
- > Develop concepts (for further building development) to meet future requirements of the Gallery
- > Secure funding for the building program beyond the Stage 1 development

NATIONAL GALLERY BUILDING

The refurbishment of building services infrastructure continued throughout the year with particular attention being given to upgrading emergency and exit lighting, and detection and protection fire services. Throughout the period of building refurbishment the National Gallery has remained open to the public.

The Gallery engaged PTW Architects to provide architectural services in connection with the new south entry, and associated works.

The principal design architect for the original Gallery building, Mr Colin Madigan AO, provided advice to the Gallery on design principles for the building and on the design of the Stage 1 development.

A design concept was endorsed by the National Gallery Council in June 2005.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

In accordance with section 416A of the *Environmental Protection and Biodiversity Conservation Act 1999*, government agencies have been required since 2000–2001 to include in their annual reports information detailing the environmental performance of the organisation, and the organisation’s contribution to ecologically sustainable development. This remains a key objective for the National Gallery, and is being applied to the development of plans for the enhancement of the Gallery building. The Gallery’s enhanced air conditioning system delivers a range of ongoing benefits to the Gallery including significant improvements in energy efficiency.

FUNDING OF THE BUILDING REFURBISHMENT AND ENHANCEMENT PROGRAM

An expenditure budget of \$42.9 million was approved by the Australian Government in 2001–2002 for the refurbishment and enhancement of the building. Funds to meet this obligation are to be drawn from Government appropriations of the Gallery’s ongoing operations, as well as a loan to meet the funds flow obligations of the project. It is expected that this loan will be repaid, together with interest, over a period of eight years following the loan being fully drawn. To 30 June 2005 expenditure on building refurbishment and enhancement totalled \$14.029 million.

GOAL

8



GOAL 8 – STRENGTHEN THE GALLERY’S RESOURCE BASE

To secure additional financial and other resources from the private and public sectors and strategically manage resources to achieve the National Gallery’s goals

KEY STRATEGIES

- > Secure private sector support to develop and maintain the national collection and enhance program delivery
- > Seek to increase net revenue from merchandising and commercial enterprises
- > Secure increased operating and capital funding from Government to develop and maintain the national collection and enhance program delivery
- > Improve planning for Gallery displays, exhibitions and programs to enable funding opportunities and support to be identified in a timely manner
- > Continue to improve the effective and efficient management of financial and other resources

FINANCIAL OPERATIONS

Financial statements for the year 2004–2005 are included on pages 60–92.

Revenue from operations totalled \$52.177 million, compared to \$43.354 million in the previous year. \$41.660 million (80%) was provided by the Australian Government, and \$10.517 million (20%) from other sources, compared to \$33.142 million (76%) and \$10.212 million (24%) respectively in the previous year.

Expenditure totalled \$46.843 million, compared to \$38.920 million in the previous year.

The net change in equity was \$306.216 million. This included an increase in the collection and revaluation reserves of \$296.882 million, \$2.906 million in gifts of works of art, and donations for the purchase of works of art of \$1.009 million. The surplus is applied to the purchase of works of art and the refurbishment of the Gallery building.

In addition an equity injection of \$4 million was received from the Government to fund the development of the collection.

Capital expenditure in the year included \$3.060 million on property, plant and equipment including expenditure on the refurbishment and enhancement of the building, and \$11.081 million on the purchase of works of art and additions to the Research Library collection. The capital expenditure was funded from Australian Government appropriations and from donations for the purchase of works of art.

ASSET MANAGEMENT

The National Gallery’s collection assets include works of art, \$3.1 billion, and the Research Library collection, \$24.8 million. Works of art over \$500,000 are valued individually and other items are valued using sampling techniques.

The Gallery’s land and buildings are valued at \$159.238 million. The building is currently undergoing a major refurbishment and enhancement program that will increase the value of the building. Infrastructure plant and equipment assets are valued at \$2.053 million.

CONSULTANCY SERVICES

There were 24 consultants each paid more than \$10,000 to undertake consultancy work for the National Gallery during the year. The total cost of these consultancies was \$1,960,115.58. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, insufficient in-house resources or where independent advice is required. Particulars of consultancies for 2004–2005 are provided at Appendix 15 (page 153).

COMPETITIVE TENDERING AND CONTRACTING

The National Gallery remains committed to investigating outsourcing options in cases where this is beneficial. Services outsourced include cleaning, legal, internal and external audit, printing, exhibition layout construction and painting, and other services secured by the engagement of consultants, as detailed at Appendix 15 (page 153).

COMMERCIAL OPERATIONS

The National Gallery seeks to generate a revenue base through commercial operations that

supplement the core funding of the Gallery. Commercial activities include retail, wholesale and e-commerce operations, and revenue from worldwide distribution of Gallery publications, including royalty and copyright fees. Commercial contracts include revenue collected for the grant of a licence to a catering contractor, and revenue from venue hire at the Gallery.

Total revenue earned from merchandising in 2004–2005 was \$2.182 million, compared to \$2,157,569 in the previous year.

GOVERNMENT FUNDING

The Australian Government appropriations to the Gallery in the year 2004–2005 totalled \$45.660 million, comprising \$41.660 million for operations and \$4 million as an equity injection for the purchase of works of art.

PRIVATE FUNDING

The National Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the National Gallery of Australia Foundation, and sponsorship of the Gallery's activities totalled \$5.053 million in 2004–2005 compared to \$4.171 million in the previous year.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

The National Gallery of Australia Foundation is a non-profit organisation established to support the National Gallery. It is a company limited by guarantee under the Corporations Law. The Gallery controls the Foundation through its appointment of the Foundation's board; and the Gallery's Director, the Council Chairman and nominated Council members are directors of the Foundation. The Gallery's Financial Report incorporates the financial activities of the Foundation. Mr Tony Berg AM is Chairman of the Gallery Foundation.

In 2004–2005 the Foundation received significant support for the development of the Gallery's collections through donations and pledges.

The National Gallery of Australia Foundation Annual Report 2004–2005 details the Foundation's operations and activities and lists all members.

Donors to the Treasure a Textile Fund, the Masterpieces for the Nation Fund and Corporate Donors are listed in the Foundation's Annual Report. Further information may be obtained from the Gallery's Development Office, telephone (02) 62406454.

AMERICAN FRIENDS OF THE NATIONAL GALLERY OF AUSTRALIA

The American Friends of the National Gallery of Australia (AFANG) is a charitable foundation established in the United States of America to enable taxpayers in that country to support the National Gallery of Australia, and to receive tax deductions in the United States for such support. AFANG facilitates gifts and bequests of cash, works of art and other property to the Gallery from American taxpayers.

FINANCIAL REPORT
2004–2005





INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Sport

Scope

The financial statements and directors' responsibility

The financial statements comprise:

- Statement by Directors;
- Statements of Financial Performance, Financial Position and Cash Flows;
- Schedules of Commitments and Contingencies; and
- Notes to and forming part of the Financial Statements

for both the National Gallery of Australia and consolidated entity, for the year ended 30 June 2005. The consolidated entity comprises both the National Gallery of Australia and the entities it controlled during that year.

The directors of the National Gallery of Australia Council are responsible for preparing the financial statements that give a true and fair view of the financial position and performance of the National Gallery of Australia and the consolidated entity, and that comply with accounting standards, other mandatory financial reporting requirements in Australia, and with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*. The directors of the National Gallery of Australia Council are also responsible for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial statements.

Audit approach

I have conducted an independent audit of the financial statements in order to express an opinion on them to you. My audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing and Assurance Standards, in order to provide reasonable assurance as to whether the financial statements are free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgment, selective testing, the inherent limitations of internal control, and the availability of persuasive, rather than conclusive, evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

While the effectiveness of management's internal controls over financial reporting was considered when determining the nature and extent of audit procedures, the audit was not designed to provide assurance on internal controls.

GPO Box 707 CANBERRA ACT 2601
Centenary House 19 National Circuit
BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

I have performed procedures to assess whether in all material respects the financial statements present fairly, in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, accounting standards and other mandatory financial reporting requirements in Australia, a view which is consistent with my understanding of the National Gallery of Australia's and the consolidated entity' financial position and of their performance as represented by the statements of financial performance and cash flows.

The audit opinion is formed on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial statements; and
- assessing the appropriateness of the accounting policies and disclosures used, and the reasonableness of significant accounting estimates made by the directors of the National Gallery of Australia Council.

Independence

In conducting the audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the ethical requirements of the Australian accounting profession.

Audit Opinion

In my opinion, the financial statements of the National Gallery of Australia and the consolidated entity:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*; and
- (b) give a true and fair view of the National Gallery of Australia's and the consolidated entity' financial position as at 30 June 2005 and of its performance and cash flows for the year then ended, in accordance with:
 - (i) the matters required by the Finance Minister's Orders; and
 - (ii) applicable accounting standards and other mandatory financial reporting requirements in Australia.

Australian National Audit Office



Carla Jago
Executive Director

Delegate of the Auditor-General

Canberra
22 July 2005

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT BY DIRECTORS**


In our opinion, the attached financial statements for the year ended 30 June 2005 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Gallery of Australia will be able to pay its debts as and when they become due and payable.

This statement is made in accordance with a resolution of the directors.

Signed 

Harold Mitchell AO
Chairman
National Gallery of Australia Council
22 July 2005

Signed 

Ron Radford AM
Director and Chief Executive
National Gallery of Australia
22 July 2005

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF FINANCIAL PERFORMANCE
For the Period Ended 30 June 2005

	Notes	Consolidated		NGA	
		2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
Revenues from ordinary activities					
Revenues from Government	2	41,660	33,142	41,660	33,142
Goods and Services	3	3,740	3,598	3,740	3,598
Contributions	4(a)	2,410	3,146	2,167	3,795
Art acquisitions - gifts	4(b)	2,841	1,056	2,906	1,112
Interest	4(c)	829	841	758	777
Net gain from sales of investments	4(d)	84	58	0	0
Other	4(e)	924	927	924	927
Revenue from sale of assets	5(e)	22	3	22	3
Total revenues from ordinary activities		52,510	42,771	52,177	43,354
Expenses from ordinary activities					
Suppliers	5(a)	14,605	15,258	14,573	15,187
Employees	5(b)	16,251	15,695	16,251	15,695
Depreciation and amortisation	5(c)	15,900	7,922	15,900	7,922
Write-down of assets	5(d)	73	104	73	104
Value of assets sold	5(e)	46	12	46	12
Total expenses from ordinary activities		46,875	38,991	46,843	38,920
Operating surplus from ordinary activities		5,635	3,780	5,334	4,434
Net profit	4(b)	5,635	3,780	5,334	4,434
Net credit to asset revaluation reserve	16	296,882	1,278,282	296,882	1,278,282
Total revenues, expenses and valuation adjustments recognised directly in equity		296,882	1,278,282	296,882	1,278,282
Total changes in equity other than those resulting from transactions with the Australian Government as owner		302,517	1,282,062	302,216	1,282,716

The above statement should be read in conjunction with the accompanying notes

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF FINANCIAL POSITION

As at 30 June 2005

	Notes	Consolidated		NGA	
		2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
ASSETS					
Financial assets					
Cash	6	22,400	15,726	20,872	14,071
Investments	7	1,260	1,204	0	0
Receivables	8	499	452	403	401
Other	9	117	408	117	408
Total financial assets		24,276	17,790	21,392	14,880
Non-financial assets					
Land and buildings	10(a)	159,238	159,730	159,238	159,730
Infrastructure, plant and equipment	10(b)	2,053	3,276	2,053	3,276
Collection assets	11	3,134,856	2,834,841	3,134,856	2,834,841
Intangibles	12	206	424	206	424
Inventories	13	1,281	1,116	1,281	1,116
Other	14	173	163	173	163
Total non-financial assets		3,297,807	2,999,550	3,297,807	2,999,550
Total assets		3,322,083	3,017,340	3,319,199	3,014,430
LIABILITIES					
Provisions					
Employees	15(a)	4,094	3,942	4,094	3,942
Total provisions		4,094	3,942	4,094	3,942
Payables					
Suppliers	15(b)	4,253	6,179	4,247	5,846
Total payables		4,253	6,179	4,247	5,846
Total liabilities		8,347	10,121	8,341	9,788
NET ASSETS		3,313,736	3,007,219	3,310,858	3,004,642
EQUITY					
Parent entity interest					
Contributed equity	16	88,715	84,715	88,715	84,715
Reserves	16	2,585,875	2,288,993	2,585,875	2,288,993
Accumulated surplus	16	639,146	633,511	636,268	630,934
Total parent entity interest		3,313,736	3,007,219	3,310,858	3,004,642
Total equity		3,313,736	3,007,219	3,310,858	3,004,642
Current liabilities		5,452	8,069	5,447	7,736
Non-current liabilities		2,895	2,052	2,894	2,052
Current assets		25,730	19,068	22,846	16,158
Non-current assets		3,296,353	2,998,272	3,296,353	2,998,272

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF CASH FLOWS

For the period ended 30 June 2005

	Notes	Consolidated		NGA	
		2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
OPERATING ACTIVITIES					
Cash Received					
Sale of goods and services					
Government		53	146	53	146
Non-government		3,054	5,331	4,220	5,786
Appropriations		41,660	34,371	41,660	34,371
Interest		1,263	933	1,049	750
GST recovered from ATO		2,500	1,560	2,493	1,552
Total Cash Received		48,530	42,341	49,475	42,605
Cash Used					
Employees		(16,330)	(16,030)	(16,330)	(16,030)
Suppliers		(13,708)	(15,054)	(14,501)	(14,916)
Total Cash Used		(30,038)	(31,084)	(30,831)	(30,946)
Net Cash From Operating Activities	18	18,492	11,257	18,644	11,659
INVESTING ACTIVITIES					
Cash Received					
Proceeds from sale of property, plant & equipment		4	3	4	3
Proceeds from sale of shares		885	395	0	0
Total Cash Received		889	398	4	3
Cash Used					
Payments for property, plant & equipment		(3,081)	(3,817)	(3,080)	(3,816)
Payments for collection assets		(12,767)	(12,276)	(12,767)	(12,276)
Payments for shares		(859)	(191)	0	0
Total Cash Used		(16,707)	(16,284)	(15,847)	(16,092)
Net Cash From Investing Activities		(15,818)	(15,886)	(15,843)	(16,089)
FINANCING ACTIVITIES					
Cash Received					
Appropriation - Contributed equity		4,000	4,003	4,000	4,003
Total Cash Received		4,000	4,003	4,000	4,003
Net Cash From Financing Activities		4,000	4,003	4,000	4,003
Net Increase (Decrease) in Cash Held		6,674	(626)	6,801	(427)
Cash at the beginning of the reporting period		15,726	16,352	14,071	14,498
Cash at the End of the Reporting Period	6	22,400	15,726	20,872	14,071

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

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
 SCHEDULE OF COMMITMENTS
 As at 30 June 2005

	Notes	Consolidated		NGA	
		2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
BY TYPE					
Capital Commitments					
1 Land and buildings		946	1,931	946	1,931
2 Plant and equipment		322	89	322	89
Total capital Commitments		1,268	2,020	1,268	2,020
Other Commitments					
3 Operating leases		92	180	92	180
4 Other commitments		270	109	270	109
Total Other Commitments		362	289	362	289
Commitments Receivable		(148)	(210)	(148)	(210)
Net Commitments by Type		1,482	2,099	1,482	2,099
BY MATURITY					
Capital Commitments					
One year or less		1,268	2,020	1,268	2,020
From one to five years		0	0	0	0
Over five years		0	0	0	0
Total Capital Commitments		1,268	2,020	1,268	2,020
Operating Lease Commitments					
One year or less		66	101	66	101
From one to five years		26	79	26	79
Over five years		0	0	0	0
Total operating Lease Commitments		92	180	92	180
Other Commitments					
One year or less		270	109	270	109
From one to five years		0	0	0	0
Over five years		0	0	0	0
Total Other Commitments		270	109	270	109
Commitments Receivable		(148)	(210)	(148)	(210)
Net Commitments by Maturity		1,482	2,099	1,482	2,099

NB: Commitments are GST inclusive where relevant

1. Outstanding contractual payments for the Gallery building enhancement project
2. Plant and equipment commitments are primarily purchase orders for the purchase of furniture, equipment and building works which are outside of the scope of the building enhancement project.
3. Operating leases included are effectively non-cancellable and comprise:

Nature of lease	General description of leasing arrangement
Lease for printer	* The printer meets special printing requirements. Renewable options are available
Vehicle leases	* Purchase options are not available
Photocopier lease	* No renewal available. Additional costs for every sheet photocopied.

4. Other commitments include purchase orders raised as at 30 June 2005 where the good or service had not been provided.

The above schedule should be read in conjunction with the accompanying notes.

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
SCHEDULE OF CONTINGENCIES
As at 30 June 2005

Contingent liabilities	Notes	Consolidated				NGA			
		Claims for damages/costs	Land and buildings	Total	Total	Claims for damages/costs	Land and buildings	Total	Total
	19	2005	2004	2005	2004	2005	2004	2005	2004
Balance from previous period		-	100,000	-	100,000	-	100,000	-	100,000
Total contingent Liabilities		-	100,000	-	100,000	-	100,000	-	100,000
Contingent assets									
	19	Claims for damages/costs	Land and buildings	Total	Total	Claims for damages/costs	Land and buildings	Total	Total
		2005	2004	2005	2004	2005	2004	2005	2004
New		-	-	600,000	-	-	-	600,000	-
Total contingent Assets		-	-	600,000	-	-	-	600,000	-
Net contingent Assets (Liabilities)		-	(100,000)	600,000	(100,000)	-	(100,000)	600,000	(100,000)

Details of each class of contingent liabilities and assets are shown in note 19: Contingent Liabilities and Assets.

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

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4	Operating Revenue
5	Operating Expenses
6	Cash
7	Investments
8	Financial Assets - Receivables
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10	Property, Plant and Equipment
11	Collection Assets
12	Intangible Assets
13	Non-Financial Assets - Inventories
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15	Provision and Payables
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17	Analysis of Works of Art, Property Plant & Equipment and Intangibles
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**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2005

1. Summary of Significant Accounting Policies

1.1 BASIS OF ACCOUNTING

The consolidated financial statements of the National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are required by clause 1.2 of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997* and are a general-purpose financial report.

They have been prepared in accordance with:

- > Finance Minister's Orders (being the Commonwealth Authorities and Companies (Financial statements for reporting periods ending on or after 30 June 2005) Orders);
- > Australian Accounting Standards and Accounting Interpretations issued by the Australian Standards Boards and;
- > Urgent Issues Group Abstracts.

The National Gallery of Australia Consolidated Statements of Financial Performance and Financial Position have been prepared on an accrual basis and are in accordance with the historical cost convention, except for certain assets which, as noted, are at valuation. Except where stated, no allowance is made for the effect of changing prices on the results or on the financial position.

Assets and liabilities are recognised in the National Gallery of Australia Consolidated Statements of Financial Position when and only when it is probable that future economic benefits will flow and amounts of the assets or liabilities can be reliably measured. Assets and liabilities arising under agreements equally proportionally unperformed are however not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Revenues and expenses are recognised in the National Gallery of Australia Consolidated Statements of Financial Performance when and only when the flow or consumption or loss of economic benefits has occurred and can be reliably measured.

1.2 PRINCIPLES OF CONSOLIDATION

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity), the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund. The accounts of the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are prepared for the period 1 July 2004 to 30 June 2005 using accounting policies which are consistent with those of the National Gallery of Australia. The effects of transactions and balances between the entities are eliminated in full.

1.3 REVENUE

The revenues described in this Note are revenues relating to the core operating activities of the National Gallery of Australia and of the consolidated entity.

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Dividend revenue and distributions from property trusts are recognised when received.

Revenue from disposal of non-current assets is recognised when control of the asset has passed to the buyer.

Revenues from Government – Output Appropriations

The full amount of the appropriation for departmental outputs for the year is recognised as revenue.

Resources Received Free of Charge

Services received free of charge are recognised as revenue when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

Gifts

Gifts of works of art received by the National Gallery of Australia are recognised as revenue in the Statement of Financial Performance in the year of receipt at either curators' valuation or an average of expert valuations.

Recognition of Major Exhibition Revenue

Where revenue is received in advance it is deferred and included in Other Creditors. The revenue is recognised in the Statement of Financial Performance in the reporting period in which the exhibition is held. Future revenue may include recovery of shared expenses, management fees and sponsorship.

1.4 TRANSACTIONS BY THE GOVERNMENT AS OWNER

Equity Injections

Amounts appropriated by the Parliament as equity injections are recognised as 'contributed equity' in accordance with the Finance Ministers Orders.

1.5 EMPLOYEE BENEFITS

Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for wages and salaries (including non-monetary benefits), annual leave, sick leave are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of their reporting date are also to be measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

Leave

The liability for employee entitlements includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the National Gallery of Australia is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including the National Gallery of Australia's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the work of an actuary as at February 2002. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is also made for separation and redundancy payments in circumstances where the National Gallery of Australia has formally identified positions as excess to requirements and a reliable estimate of the amount of the payments can be determined.

Superannuation

Employees of the National Gallery of Australia are members of the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. The liability for their superannuation benefits is recognised in the financial statements of the Commonwealth and is settled by the Commonwealth in due course.

The National Gallery of Australia makes employer contributions to the Commonwealth at rates determined by the actuary to be sufficient to meet the cost to the Commonwealth of the superannuation entitlements of the National Gallery of Australia's employees.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

1.6 LEASES

Operating lease payments are charged to expense on a basis which is representative of the pattern of benefits derived from the leased assets. The National Gallery of Australia has no finance leases.

1.7 CASH

Cash means notes and coins held, deposits held at call with a bank or financial institution. Cash is recognised at its nominal amount. Interest is credited to revenue as it accrues.

1.8 FINANCIAL INSTRUMENTS

Accounting policies for financial instruments are stated at note 33.

1.9 ACQUISITION OF ASSETS

Assets are recorded at cost on acquisition except as stated below. The cost of acquisitions includes the fair value of assets transferred in exchange and liabilities undertaken.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of the acquisition.

1.10 COLLECTION ASSETS, PROPERTY, PLANT AND EQUIPMENT

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

Revaluation

Land, buildings, infrastructure, collection assets and plant and equipment are carried at valuation, being revalued with sufficient frequency such that the carrying amount of each asset class is not materially different, as at reporting date, from its fair value. Valuations undertaken in any year are as at 30 June.

Fair values for each class of assets are determined as shown below:

Asset Class	Fair Value Measured at:
Land	Market selling price
Building	Market selling price
Leasehold Improvements	Depreciated replacement cost
Plant & Equipment	Market selling price
National Collection	Market selling price

Assets that are surplus to requirement are measured at their net realisable value. At 30 June 2005 the National Gallery of Australia held no surplus assets. (30 June 2004: \$0)

Frequency

Land, buildings, infrastructure and plant and equipment will be revalued on a regular basis to ensure that the valuations remain current as at the reporting date. Due to the materiality of heritage assets and the potential impact of exchange rate fluctuations between the Australian dollar against the United States dollar heritage assets are subject to more frequent formal valuations. The collection has been formally revalued in both the 2004 and 2005 financial years. A strategy for maintaining the collection at fair value will be developed in the 2005-06 financial year.

Collection and plant and equipment assets were revalued as at 30 June 2005. Land and building assets were last formally valued as at 30 June 2004.

Assets in each class acquired after the commencement of the progressive revaluation cycle will be reported at cost for the duration of the progressive revaluation then in progress.

Conduct

All valuations are conducted by an independent qualified valuer.

Depreciation

Depreciable property, plant and equipment assets are written off to their estimated residual values over their estimated useful lives to the National Gallery of Australia using, in all cases, the straight line method of depreciation.

Depreciation/amortisation rates (useful lives) and methods are reviewed at each balance date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate. Residual values are re-estimated for a change in prices only when assets are revalued.

Depreciation and amortisation rates applying to each class of depreciable asset are based on the following useful lives:

	2005	2004
Buildings on freehold land	25 to 100 years	25 to 100 years
Plant and equipment	3 to 20 years	3 to 15 years
Collection Assets	50 to 500 years	50 to 500 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 5(c).

1.11 IMPAIRMENT OF NON-CURRENT ASSETS

Non-current assets carried at up-to-date fair value at the reporting date are not subject to impairment testing.

The non-current assets carried at cost have been assessed for indications of impairment. Where an indication of impairment exists, the asset is written down to the higher of its net selling price and, if the entity would replace the asset's service potential, its depreciated replacement cost. There were no indications of impairment.

1.12 INVENTORIES

Inventories held for resale are valued at the lower of cost and net realisable value. Inventories not held for resale are valued at cost, unless they are no longer required, in which case they are valued at net realisable value.

Provision is made for slow moving and damaged inventory items.

1.13 INTANGIBLE ASSETS

The National Gallery of Australia's intangibles comprise of purchased software. There is no software developed for internal use. These assets are carried at cost.

Software is amortised on a straight-line basis over its anticipated useful life. The useful life of the National Gallery's software is 3 years. (2003-04: 3 years)

All software assets were assessed for impairment as at 30 June 2005. None were found to be impaired.

1.14 FOREIGN CURRENCY TRANSACTION

Transactions

Transactions denominated in foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rate current as at balance date. Associated currency gains and losses are not material.

1.15 TAXATION

The National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australasian Print Fund are exempt from taxation other than fringe benefits tax and the goods and services tax (GST). Revenues, expenses and assets are recognised net of GST:

- > except where the amount of GST incurred is not recoverable from the Australian Taxation Office;
- > and except for receivables and payables.

1.16 INSURANCE

The National Gallery of Australia has insured for risks through the Government's insurable risk managed fund, called 'Comcover'. Workers compensation is insured through Comcare Australia.

1.17 RESTRICTED ASSETS

The National Gallery controls the following assets that have restrictions on the manner in which the assets can be deployed:

- > moneys held in trust funds which represent donations and bequests, which are subject to limitations as to the purpose for which they may be applied.

1.18 ADOPTION OF AUSTRALIAN EQUIVALENTS TO INTERNATIONAL FINANCIAL REPORTING STANDARDS FROM 2005-06

The Australian Accounting Standards Board has issued replacement Australian Accounting Standards to apply from 2005-06. The new standards are the Australian Equivalents to International Financial Reporting Standards (AEIFRS). The International Financial Reporting Standards are issued by the International Accounting Standards Board. The new standards cannot be adopted early. The standards being replaced are to be withdrawn with effect from 2005-06, but continue to apply in the meantime, including reporting periods ending on 30 June 2005.

The purpose of issuing AEIFRS is to enable Australian reporting entities reporting under the Corporations Act 2001 to be able to more readily access overseas capital markets by preparing their financial reports according to accounting standards more widely used overseas.

For-profit entities complying with AEIFRS will be able to make an explicit and unreserved statement of compliance with International Financial Reporting Standards (IFRS) as well as a statement that the financial report has been prepared in accordance with Australian Accounting Standards.

AEIFRS contain certain additional provisions that will apply to not-for-profit entities, including not-for-profit Australian Government Authorities. Some of these provisions are in conflict with IFRSs, therefore the National Gallery of Australia will only be able to assert that the financial report has been prepared in accordance with Australian Accounting Standards.

AAS 29 Financial Reporting by Government Departments will continue to apply under AEIFRS.

Accounting Standard AASB 1047 Disclosing the Impacts of Adopting Australian Equivalents to International Financial Reporting Standards requires that the financial report for 2004-05 disclose:

- > an explanation of how the transition to AEIFRS is being managed;
- > narrative explanations of the key policy differences arising from the adoption of AEIFRS;
- > any known or reliably estimable information about the impacts on the financial report had it been prepared using the Australian equivalents to IFRS; and
- > if the impacts of the above are not known or reliably estimable, a statement to that effect.

Management of the transition to AEIFRS

The National Gallery of Australia has taken the following steps for the preparation towards the implementation of AEIFRS:

- > Development of an implementation plan including:-
- > Identification of all major accounting policy differences between current AASB standards and AEIFRS
- > Identification of necessary system changes necessary to be able to report under AEIFRS
- > A transitional balance sheet as at 1 July 2004 under AEIFRS has been prepared.
- > An AEIFRS compliant balance sheet for 2004-05 will be prepared
- > Consultants were engaged where necessary to assist with each of the above steps.

Major changes in accounting policy

The National Gallery of Australia believes that the first financial report prepared under AEIFRS i.e. at 30 June 2006, will be prepared on the basis that the National Gallery of Australia will be a first time adopter under AASB 1 First-time Adoption of Australian Equivalents to International Financial Reporting Standards. Changes in accounting policies under AEIFRS are applied retrospectively i.e. as if the new policy had always applied except in relation to the exemption available and prohibitions under AASB 1. This means that an AEIFRS compliant balance sheet has to be prepared as at 1 July 2004. This will enable the 2005-06 financial statements to report comparatives under AEIFRS.

Changes to major accounting policies are discussed in the following paragraphs.

The quantitative impacts of AEIFRS represent the best estimate of the changes as at reporting date. The actual effects of the impacts of AEIFRS may differ from these estimates due to:

- > continuing review of the impacts of AEIFRS on the National Gallery's operations;
- > potential amendments to the AEIFRS and AEIFRS interpretations; and
- > emerging interpretation as to the accepted practice in the application of AEIFRS and the AEIFRS interpretations.

Property, plant and equipment

It is expected that the 2005-06 Finance Minister's Orders will continue to require property, plant and equipment assets to be valued at fair value in 2005-06.

Employee Benefits

Under AEIFRS and AGAAP the provision for long service leave is measured at the present value of estimated future cash outflows using market yields as at the reporting date on national government bonds.

AEIFRS also require that annual leave that is not expected to be taken within 12 months of balance date is to be discounted. After assessing the staff leave profile the National Gallery expects a minor adjustment for non-current annual leave.

Financial Instruments

AEIFRS include an option for entities not to restate comparative information in respect of financial instruments in the first AEIFRS report. It is expected that Finance Minister's Orders will require entities to use this option. Therefore, the amounts for financial instruments presented in the National Gallery's 2004-05 primary financial statements are not expected to change as a result of the adoption of AEIFRS.

The National Gallery will be required by AEIFRS to restate the carrying amount of financial instruments as at 1 July 2005 to align with the accounting policies required by AEIFRS. It is expected that the carrying amounts of most financial instruments held by the National Gallery will be unaffected by this requirement. However, the carrying amount of shares in listed companies held by the Gordon Darling Australasian Print Fund is expected to increase by \$439,151 on 1 July 2005. This reflects the expected requirement of Finance Minister's Orders that all financial instruments traded in markets should be measured at their fair values, wherever permitted by AEIFRS.

Reconciliation of Impacts – AGAAP to AEIFRS

	Consolidated		NGA	
	30 June	30 June	30 June	30 June
	2005*	2004	2005*	2004
	\$'000	\$'000	\$'000	\$'000
Reconciliation of National Gallery Equity				
Total Equity under AGAAP	3,313,736	3,007,219	3,310,858	3,004,642
Adjustment to accumulated results	193	(250)	193	(250)
Adjustment to other reserves	(127)	(661)	(127)	(661)
Total Equity under AEIFRS	3,313,802	3,006,308	3,310,924	3,003,731
Reconciliation of National Gallery Accumulated Results				
Total Accumulated Results under AGAAP	639,146	633,511	636,268	630,934
Adjustments:				
Asset Write-down and impairment	(137)	(325)	(137)	(325)
Employee Costs	141	75	141	75
Depreciation Expense	189	0	189	0
Total Accumulated Results under AEIFRS	639,339	633,261	636,461	630,684
Reconciliation of National Gallery Reserves				
Total Reserves under AGAAP	2,585,875	2,288,993	2,585,875	2,288,993
Adjustments:				
Asset Revaluation Reserve	(127)	(661)	(127)	(661)
Total Reserves under AEIFRS	2,585,748	2,288,332	2,585,748	2,288,332
Reconciliation of National Gallery contributed equity				
Total Contributed Equity under AGAAP	88,715	84,715	88,715	84,715
Adjustments:	0	0	0	0
Total Contributed Equity under AEIFRS	88,715	84,715	88,715	84,715
Reconciliation of National Gallery Net Profit for the year ended 30 June 2005				
Net Profit under AGAAP	5,635	3,780	5,334	4,434
Adjustments:				
Asset Write-down and impairment	188	(325)	188	(325)
Employee Costs	66	75	66	75
Depreciation Expense	189	0	189	0
Net profit under AEIFRS	6,078	3,530	5,777	4,184

* 30 June 2005 total represents the accumulated impacts of AEIFRS from the date of transition.

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
2. Revenues from Government				
Appropriation	41,660	33,142	41,660	33,142
Total revenues from government	41,660	33,142	41,660	33,142
In 2004/2005 the Government provided funding based on the cost of the National Gallery of Australia's outputs.				
3. Sale of Goods and Services				
Admissions	925	860	925	860
Membership	462	441	462	441
Catering facility	181	139	181	139
Merchandising	2,182	2,158	2,182	2,158
Total sales of goods and services	3,740	3,598	3,740	3,598
Provision of goods to:				
Related entities	0	0	0	0
External entities	2,182	2,158	2,182	2,158
Total sale of goods	2,182	2,158	2,182	2,158
Rendering of services to:				
Related entities	0	0	0	0
External entities	1,559	1,440	1,559	1,440
Total rendering of services	1,559	1,440	1,559	1,440
Costs of sales of goods	960	1,111	960	1,111
4. Operating Revenue				
4(a) Contributions				
Donations (excluding works of art - in kind)	1,246	2,913	1,189	3,693
Corporate sponsorship	978	102	978	102
Dividends and distributions	186	131	0	0
	2,410	3,146	2,167	3,795
4(b) Art Acquisitions - Gifts				
Works of art donations - in kind	2,841	1,056	2,906	1,112
	2,841	1,056	2,906	1,112
Donations of works of art or cash for the purchase of works of art totalled \$4,075,320 (\$4,379,786 in 2003/2004). This sum which is recognised as operating revenue is required to be applied to purchase assets.				
4(c) Interest				
Deposits at call	646	505	575	441
Commercial bills	0	185	0	185
Term deposits	183	151	183	151
Total interest revenue	829	841	758	777
4(d) Net Gain from Sale of Investments				
Investments - shares				
Proceeds from sale	885	320	0	0
Net book value at sale	(801)	(262)	0	0
Net gain	84	58	0	0
4(e) Other				
Other	493	395	493	395
Grants and subsidies	99	146	99	146
Exhibition management	332	386	332	386
Total other revenue	924	927	924	927

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
5. Operating Expenses				
5(a) Suppliers Expenses				
Insurance	3,187	3,092	3,187	3,092
Operating lease expenses	119	171	119	171
Other goods and services	11,299	11,995	11,267	11,924
Total suppliers expenses	14,605	15,258	14,573	15,187
Goods from:				
External entities	2,915	2,885	2,915	2,885
Total goods received	2,915	2,885	2,915	2,885
Services from:				
Related entities	3,498	3,797	3,498	3,797
External entities	8,162	8,505	8,162	8,505
Total services received	11,660	12,302	11,660	12,302
5(b) Employee Expenses				
Salaries	11,988	11,388	11,988	11,388
Superannuation	1,967	1,920	1,967	1,920
Leave and other entitlements	1,244	1,571	1,244	1,571
Separation and redundancy	149	0	149	0
Other employee benefits	491	379	491	379
Total employee benefits expenses	15,839	15,258	15,839	15,258
Council fees	166	140	166	140
Workers compensation premiums	246	297	246	297
Total employee expenses	16,251	15,695	16,251	15,695
The National Gallery of Australia contributes to the Commonwealth Superannuation Scheme (CSS) and the Public Sector Superannuation Scheme (PSS) which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 23.9% of salary (CSS) and 11.1% of salary (PSS). An additional 3% is contributed for employer productivity benefits.				
5(c) Depreciation and Amortisation				
Depreciation of property, plant and equipment	4,195	1,939	4,195	1,939
Depreciation of works of art	11,046	5,442	11,046	5,442
Depreciation of the library collection	343	256	343	256
Amortisation of intangible assets	316	285	316	285
Total depreciation and amortisation	15,900	7,922	15,900	7,922
The aggregate amounts of depreciation or amortisation expensed for each class of depreciable assets are as follows:				
Works of art	11,046	5,442	11,046	5,442
Library	343	256	343	256
Intangible assets	316	285	316	285
Buildings	3,190	1,348	3,190	1,348
Capital improvements	45	66	45	66
Plant and equipment	960	525	960	525
Total depreciation and amortisation	15,900	7,922	15,900	7,922
5(d) Write-Down of Assets				
Provision for slow moving and obsolete stock	69	63	69	63
Bad debt expense	4	41	4	41
Total write-down of assets	73	104	73	104
5(e) Net Loss from Sale of Assets				
Infrastructure, plant and equipment:				
Proceeds from disposal	22	3	22	3
Net book value of assets disposed	(46)	(9)	(46)	(9)
Net book value Write-offs	0	(3)	0	(3)
Total (loss) from disposal of assets	(24)	(9)	(24)	(9)
Total proceeds from disposals	22	3	22	3
Total value of assets disposed	(46)	(12)	(46)	(12)
Total net (loss) from disposal of assets	(24)	(9)	(24)	(9)

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
6. Cash				
Cash at bank and on hand	13,400	5,826	12,068	4,171
Term deposits	9,000	0	8,804	0
Commercial bills	0	9,900	0	9,900
Total cash	22,400	15,726	20,872	14,071
Balance of cash as at 30 June shown in the Statement of Cash Flows	22,400	15,726	20,872	14,071
7. Investments				
Shares in other companies - listed (at cost)				
Equities	1,134	1,076	0	0
Units trusts	0	0	0	0
Managed funds	126	128	0	0
Total investments	1,260	1,204	0	0
The investments are held by the Gordon Darling Australasian Print Fund.				
8. Financial Assets - Receivables				
Goods and services	191	238	184	233
Less provision for doubtful debts	(6)	(6)	(6)	(6)
	185	232	178	227
Goods and services tax receivable	226	174	225	174
Withholding tax receivable	88	46	0	0
Total receivables (net)	499	452	403	401
Receivables (gross) are aged as follows:				
Not overdue	322	248	226	197
Overdue by:				
Less than 30 days	77	137	77	137
30 to 60 days	76	57	76	57
61 to 90 days	15	4	15	4
More than 90 days	15	12	15	12
Total receivables (gross)	505	458	409	407
The provision for doubtful debts is aged as follows:				
Not overdue	0	0	0	0
Overdue by:				
Less than 30 days	0	0	0	0
30 to 60 days	0	0	0	0
61 to 90 days	0	0	0	0
More than 90 days	6	6	6	6
Total provision for doubtful debts	6	6	6	6
9. Financial Assets - Other				
Accrued income	117	408	117	408
Total other financial assets	117	408	117	408

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
10. Property, Plant and Equipment				
10A. Land and Buildings				
Freehold land				
at valuation 2004 (fair value)	5,900	5,900	5,900	5,900
Total freehold land	5,900	5,900	5,900	5,900
Buildings on freehold land				
at valuation 2004 (fair value)	149,696	149,696	149,696	149,696
accumulated depreciation	(3,190)	0	(3,190)	0
Total buildings on freehold land	146,506	149,696	146,506	149,696
Capital improvements				
at cost	6,877	4,134	6,877	4,134
accumulated depreciation	(45)	0	(45)	0
Total capital improvements	6,832	4,134	6,832	4,134
Total buildings	153,338	153,830	153,338	153,830
Total Land and Buildings (non-current)	159,238	159,730	159,238	159,730

The independent valuation of land and buildings in 2004 was carried out as at 30 June 2004 by officers from The Australian Valuation Office using the fair value valuation basis. Due to only a minor movement in the market in 2004/05 land and buildings remain at fair value.

10B. Infrastructure, Plant and Equipment

at cost	374	1,772	374	1,772
accumulated depreciation	(79)	(197)	(79)	(197)
	295	1,575	295	1,575
at 2002 valuation (deprival)	0	2,213	0	2,213
accumulated depreciation	0	(512)	0	(512)
	0	1,701	0	1,701
at 2005 valuation (fair value)	1,758	0	1,758	0
	1,758	0	1,758	0
Total Plant and Equipment (non-current)	2,053	3,276	2,053	3,276

The independent valuation of plant and equipment in 2005 was carried out as at 30 June 2005 by officers from the Australian Valuation Office on a fair value valuation basis.

Movement in Asset Revaluation Reserve				
Increment for land	0	1,150	0	1,150
Increment for buildings on freehold land	0	41,704	0	41,704
Decrement for plant & equipment	(536)	0	(536)	0
Increment for collection assets	297,417	1,235,428	297,417	1,235,428
	296,882	1,278,282	296,882	1,278,282

11. Collection Assets

Works of art				
at 2004 valuation (fair value)	0	2,809,217	0	2,809,217
	0	2,809,217	0	2,809,217
at 2005 valuation (fair value)	3,110,020	0	3,110,020	0
	3,110,020	0	3,110,020	0
Total works of art	3,110,020	2,809,217	3,110,020	2,809,217
Library				
at 2004 valuation (fair value)	0	25,624	0	25,624
	0	25,624	0	25,624
at 2005 valuation (fair value)	24,836	0	24,836	0
	24,836	0	24,836	0
Total library	24,836	25,624	24,836	25,624
Total Collection (non current)	3,134,856	2,834,841	3,134,856	2,834,841

The Collection assets were independently valued by Rushton Valuers Pty Ltd at up to date fair value as at 30 June 2005. This included both items purchased and gifted to the Gallery at that time. Due to the size of the collection not all items held by the Gallery were individually valued, the valuer adopted a statistical sampling technique in determining the value of the collection.

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
12. Intangibles				
at cost (software)	1,501	1,403	1,501	1,403
accumulated amortisation	(1,295)	(979)	(1,295)	(979)
Total intangibles	206	424	206	424
13. Non-Financial Assets - Inventories				
Finished goods (at cost)	1,464	1,306	1,464	1,306
Less: provision for slow moving and damaged items	(183)	(190)	(183)	(190)
Total inventories	1,281	1,116	1,281	1,116
All inventories are current assets.				
14. Non-Financial Assets - Other				
Prepayments	173	163	173	163
Total other non-financial assets	173	163	173	163
All prepayments are current assets.				
15. Provision and Payables				
15(a) Employee Entitlements				
Accrued salaries	53	0	53	0
Recreation leave	1,432	1,350	1,432	1,350
Long service leave	2,261	2,099	2,261	2,099
Superannuation	330	478	330	478
Other	18	15	18	15
Aggregate employee entitlement liability	4,094	3,942	4,094	3,942
Employee provisions are categorised as follows:				
Current	1,199	1,890	1,199	1,890
Non-current	2,895	2,052	2,895	2,052
	4,094	3,942	4,094	3,942
15(b). Suppliers				
Creditors - art acquisitions	2,599	4,835	2,599	4,507
Trade creditors	574	388	574	389
Other creditors	645	790	640	785
Unearned income	435	166	434	166
Total supplier payables	4,253	6,179	4,247	5,846
Payable - suppliers are categorised as follows:				
Current	4,253	6,179	4,247	5,846
Non-current	0	0	0	0
	4,253	6,179	4,247	5,846

16. Equity

CONSOLIDATED

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
Balance 1 July 2004	84,715	80,712	633,511	629,731	2,288,993	1,010,711	3,007,219	1,721,154
Operating result			5,635	3,780			5,635	3,780
Net revaluation increase/(decrease)					296,882	1,278,282	296,882	1,278,282
Equity injection	4,000	4,003					4,000	4,003
Balance 30 June 2005	88,715	84,715	639,146	633,511	2,585,875	2,288,993	3,313,736	3,007,219

NGA ONLY

Item	Contributed Equity		Accumulated Results		Asset Revaluation Reserve		TOTAL EQUITY	
	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
Balance 1 July 2004	84,715	80,712	630,934	626,500	2,288,993	1,010,711	3,004,642	1,717,923
Operating result			5,334	4,434			5,334	4,434
Net revaluation increase/(decrease)					296,882	1,278,282	296,882	1,278,282
Equity injection	4,000	4,003					4,000	4,003
Balance 30 June 2005	88,715	84,715	636,268	630,934	2,585,875	2,288,993	3,310,868	3,004,642

17. Analysis of Works of Art, Property, Plant, Equipment and Intangibles (Consolidated only)

TABLE A
Movement summary 2004-2005 for all assets irrespective of valuation basis (Consolidated only)

Item	Collection Assets \$'000	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2004							
Gross book value	2,834,841	5,900	153,830	159,730	3,985	1,403	2,999,959
Accumulated depreciation/amortisation	0	na	0	0	709	979	1,688
Net book value	2,834,841	5,900	153,830	159,730	3,276	424	2,998,271
Additions by purchase from acquisition of operations	13,987	0	2,743	2,743	317	98	17,145
	0	0	0	0	0	0	0
Net revaluation increment/decrement	297,417	0	0	0	(535)	0	296,882
Depreciation/amortisation expense	11,389	na	3,235	3,235	960	316	15,900
Disposals other disposals	0	0	0	0	45	0	45
As at 30 June 2005							
Gross book value	3,134,856	5,900	156,573	162,473	2,132	1,501	3,300,962
Accumulated depreciation/amortisation	0	na	3,235	3,235	79	1,295	4,609
Net book value	3,134,856	5,900	153,338	159,238	2,053	206	3,296,353

TABLE B
Summary of balances at valuation as at 30 June 2005 (Consolidated only)

Item	Collection Assets \$'000	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other infrastructure, plant & equipment \$'000	Intangibles \$'000	TOTAL \$'000
As at 30 June 2005							
Gross value	3,134,856	5,900	156,573	162,473	1,758	0	3,298,087
Accumulated depreciation	0	n/a	3,235	3,235	0	0	3,235
Net book value	3,134,856	5,900	153,338	159,238	1,758	0	3,295,852
As at 30 June 2004							
Gross value	2,834,841	5,900	153,830	159,730	2,213	0	2,996,784
Accumulated depreciation	0	n/a	-	-	512	0	512
Net book value	2,834,841	5,900	153,830	159,730	1,701	0	2,995,272

Notes to and Forming Part of the Financial Statements

	Consolidated		NGA	
	2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
18. Cash Flow Reconciliation				
Reconciliation of Operating Surplus to Net Cash from Operating Activities				
Operating Surplus	5,635	3,780	5,334	4,434
Non Cash Items				
Depreciation and amortisation	15,900	7,922	15,900	7,922
Bad debt expense	4	41	4	41
Write down of assets	0	3	0	3
Gain on sale of shares	(84)	(49)	0	0
Bonus share issue	0	(28)	0	0
Loss from disposal of non-current assets	25	9	25	9
Gifts of works of art	(2,906)	(1,112)	(2,906)	(1,112)
Gifts of plant and equipment	0	(400)	0	(400)
Capitalisation of Conservation salary costs	(230)	(200)	(230)	(200)
Recognition of assets purchased in prior years	0	(15)	0	(15)
Change in Assets and Liabilities				
(Increase)decrease in receivables	(44)	1,284	(2)	1,295
(Increase)decrease in inventories	(165)	(33)	(165)	(33)
(Increase)decrease in other assets and liabilities	542	(37)	542	(37)
Increase(decrease) in creditors	(337)	236	(10)	(104)
Increase(decrease) in provisions for employee entitlements	152	(144)	152	(144)
Net cash from/(used by) operating activities	18,492	11,257	18,644	11,659
19. Contingent Liabilities and Assets				
Contingent liabilities				
Claims for damages/costs	0	100	0	100
Contingent assets				
Land and buildings (1).	600	0	600	0
Net contingent assets (liabilities)	600	(100)	600	(100)

(1). The National Gallery received a property as a bequest. There are specific conditions and events that are required to occur before the National Gallery gains control of the property.

20. National Gallery of Australia Fund

The National Gallery of Australia Fund was established by sub-section 36(1) of the National Gallery Act 1975 to receive gifts and bequests of money other than on trust and includes the return on investment of those moneys. The fund balance is included in cash, and income and expenditure are recorded in the Statement of Financial Performance.

	2004/2005 \$'000	2003/2004 \$'000
Balance at 1 July	1,461	2,394
Income		
Donations	1,505	3,189
Interest	65	74
	3,021	5,357
Expenditure		
Acquisition of works of art	932	3,796
Other expenses	132	410
Balance at 30 June	1,957	1,451

Notes to and Forming Part of the Financial Statements

21. Remuneration of Executive Officers

	Consolidated		NGA	
	2004/2005	2003/2004	2004/2005	2003/2004
	\$	\$	\$	\$
The aggregate amount of total remuneration of officers shown below.	736,529	806,792	736,529	806,792

The number of executive officers included in these figures are shown in the specified bands as follows:

	Number	Number	Number	Number
\$100,000 - \$110,000	0	1	0	1
\$110,001 - \$120,000	0	0	0	0
\$120,001 - \$130,000	2	2	2	2
\$130,001 - \$140,000	1	1	1	1
\$140,001 - \$150,000	0	1	0	1
\$150,001 - \$160,000	1	0	1	0
\$160,001 - \$170,000	0	0	0	0
\$170,001 - \$180,000	0	1	0	1
\$180,001 - \$190,000	0	0	0	0
\$190,001 - \$200,000	0	0	0	0
\$200,001 - \$210,000	1	0	1	0
	<u>5</u>	<u>6</u>	<u>5</u>	<u>6</u>

The executive officers' remuneration includes officers who received remuneration of \$100,000 or more in the year who were concerned with or took part in the management of the Gallery during 2004-2005 except the Director. Details in relation to the Director have been incorporated into Note 26.

	Consolidated		NGA	
	2004/2005	2003/2004	2004/2005	2003/2004
	\$	\$	\$	\$

22. Remuneration of Auditors

Amounts received or due and receivable by the Australian National Audit Office (ANAO) as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation.

	68,400	55,500	62,900	50,000
Total	<u>68,400</u>	<u>55,500</u>	<u>62,900</u>	<u>50,000</u>

RSM Bird Cameron have been contracted by ANAO to provide audit services on the ANAO's behalf. Fees for these services are included above. In addition to the amounts disclosed above there is an additional amount of auditor remuneration totalling \$6,000 relating to the 2005-06 financial statements audit, arising from work done on the opening balance sheet to be prepared under Australian Equivalents to International Financial Reporting Standards.

23. Controlled Entity - Gordon Darling Australasian Print Fund

The Gordon Darling Australasian Print Fund is a trust established in 1988. The National Gallery of Australia is the Trustee of the trust. The Gallery as Trustee holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AAS 24 - Consolidated Financial Reports.

24. Controlled Entity - National Gallery of Australia Foundation

The National Gallery of Australia Foundation is a company incorporated under the Corporations Act as a company limited by guarantee and not having share capital.

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AAS 24 - Consolidated Financial Reports.

The Foundation's statements have therefore been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership interest in the Foundation.

25. Financial Reporting by Segments

The National Gallery of Australia and the economic entity are based in the Australian Capital Territory and operate predominantly to:

- develop and maintain a national collection of works of art;
- increase awareness, appreciation and understanding of the visual arts;
- present a range of programs including travelling exhibitions of works of art; and
- provide facilities to properly house the national collection of works of art.

Notes to and Forming Part of the Financial Statements

	2005 \$	2004 \$
26. Remuneration of Council Members including the Director		
Remuneration received or due and receivable by Council members	348,092	363,514

The number of members of the National Gallery of Australia Council included in these figures are shown below in the relevant remuneration bands

	<u>Number</u>	<u>Number</u>
\$Nil - \$10,000	2	6
\$10,001 - \$20,000	8	5
\$20,001 - \$30,000	1	1
\$100,001 - \$110,000	1	0
\$120,001 - \$130,000	1	0
\$220,001 - \$230,000	0	0
\$231,001 - \$240,000	0	0
\$240,001 - \$250,000	0	0
\$250,001 - \$260,000	0	0
\$260,001 - \$270,000	0	1
	<u>13</u>	<u>13</u>

Members of the National Gallery of Australia Council are appointed by the Governor-General.

27. Related Party Disclosures

(a) Controlled Entity - National Gallery of Australia Foundation

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation, \$235,013 (\$221,197 in 2003/04) which constitutes resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$541,301 (\$2,096,555 in 2003/04) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art.

(b) Controlled Entity - Gordon Darling Australasian Print Fund

The Gordon Darling Australasian Print Fund contributed \$72,974 (\$82,435 in 2003/04) to the National Gallery of Australia during the year, consisting of funds applied to the purchase of works of art and to meet expenses associated with promoting the Australasian print collection.

(c) Council Members

Members of the National Gallery of Australia Council during the financial year were:

Name	Date commenced
Mr R Radford AM	20.12.04
Dr B Kennedy - Retired 31.8.04	08.09.97
Mr H Mitchell AO (Chairman from 1.1.01)	24.11.98
Mrs A Lewis AM - Retired 26.3.05	24.11.98
Mr M Chaney AO	13.12.00
Mr R Champion de Crespigny AC	16.05.02
Mrs R Packer	26.06.02
Ms E Nosworthy AO	17.07.03
Mr C Curran AO	24.09.03
Mr R Myer AO	24.09.03
Ms L Liberman	19.02.04
Mrs R Bracher	19.08.04
Mrs A Dawson-Damer	22.04.05

No Council member has received or become entitled to receive a benefit by reason of contract made by the National Gallery of Australia with the Council member or with a related entity of the Council member.

Council members are paid in accordance with Remuneration Tribunal determinations as provided by section 16 of the National Gallery Act 1975.

28. Economic Dependency

The National Gallery of Australia was established by the National Gallery Act 1975 and is controlled by the Commonwealth of Australia.

The National Gallery of Australia is dependent on appropriations from the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities.

Notes to and Forming Part of the Financial Statements

29. Payables Denominated in Foreign Currency

	Consolidated		NGA	
	2004/2005 \$'000	2003/2004 \$'000	2004/2005 \$'000	2003/2004 \$'000
Due within one year				
US Dollars	0	1,680	0	1,680
	<u>0</u>	<u>1,680</u>	<u>0</u>	<u>1,680</u>

30. Events Occurring After Reporting Date

There are no events that occurred after balance date that have an impact on the 2004-2005 financial statements.

31. Average Staffing Levels

	Consolidated		NGA	
	2004/2005	2003/2004	2004/2005	2003/2004
The average staffing levels for the consolidated entity and the National Gallery of Australia during the year were:				
	<u>232</u>	<u>233</u>	<u>232</u>	<u>233</u>

Note 32. Appropriations

Particulars	Department Outputs		Equity		Total	
	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
Year ended 30 June 2005						
Balance carried forward from previous year	-	-	-	-	-	-
Appropriation Acts 1 and 3	35,544	33,142	-	-	35,544	33,142
Appropriation Acts 2 and 4	-	-	4,000	4,003	4,000	4,003
Appropriation Acts 5 and 6	6,116	-	-	-	6,116	-
Available for payment of CRF	41,660	33,142	4,000	4,003	45,660	37,145
Payments made out of CRF	41,660	33,142	4,000	4,003	45,660	37,145
Balance carried forward to next year	-	-	-	-	-	-
Represented by: Appropriations Receivable	-	-	-	-	-	-

This table reports on appropriations made by the Parliament of the Consolidated Revenue Fund (CRF) for payment to the National Gallery of Australia. When received the payments are legally the money of the National Gallery of Australia and do not represent any balance remaining in the CRF.

33. Financial Instruments

a) Terms, Conditions and Accounting Policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of Underlying Instrument (including significant terms and conditions affecting the amount, timing and certainty of cash flows)
Financial assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Deposits at call	6	Deposits are recognised at their nominal amounts. Interest is credited as it accrues.	Interest is earned on the daily balance at the prevailing daily rate and is paid monthly on the first working day of the next month for the general bank account and the 11 am at call accounts.
Term deposits	6	Deposits are recognised at their nominal amounts. Interest is credited as it accrues.	Interest is accrued monthly and is paid on maturity.
Commercial bills	6	There are no commercial bills	
Investments	7	Shares are carried at cost. Dividend income is recognised when received.	Shares held are ordinary shares.
Receivables for goods and services	8	These receivables are recognised at their nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less than more likely.	Credit terms are net 30 days. (2003-2004: 30 days)
Financial liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Payables - suppliers	15b	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (irrespective of having been invoiced).	Settlement is usually net 30 days. (2003-2004: 30 days)

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate			Fixed Interest Rate						Non-Interest Bearing			Total			Weighted Average Effective Interest Rate						
		Rate			1 to 2 years		2 to 5 years		03-04		04-05		03-04		04-05		03-04		04-05				
		\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	%	%	%	%				
Financial Assets (Recognised)																							
Cash at bank	6	13,383																					
Cash on hand	6		5,819																				
Term deposits	6	9,900																					
Commercial bills	6																						
Investments	7																						
Debtors	8																						
Other	9																						
Total Financial Assets (Recognised)		22,393	5,819	-	9,900	-	-	-	-	-	-	-	-	-	-	1,883	2,071	17,790	24,276	3,322,083	17,790	3,017,340	
Total Assets																							
Financial Liabilities (Recognised)																							
Payables - suppliers	15b																						
Total Financial Liabilities (Recognised)		0	0	0	0	0	0	0	0	0	0	0	0	0	0	4,253	6,179	6,179	4,253	6,179	6,179	6,179	10,121
Total Liabilities																							

(c) Net Fair Values of Financial Assets and Liabilities

	Note	2004/2005		2003/2004	
		Total Carrying Amount	Aggregate Net Fair Value \$'000	Total Carrying Amount	Aggregate Net Fair Value \$'000
Financial Assets					
Cash at bank	6	13,393	13,393	5,819	5,819
Cash on hand	6	7	7	7	7
Term deposits	6	9,000	9,000	-	-
Commercial bills	6	-	-	9,900	9,900
Investments	7	1,260	1,899	1,204	1,455
Debtors	8	499	499	452	452
Other	9	117	117	408	408
Total Financial Assets		24,276	24,715	17,790	18,041

Financial Liabilities (Recognised)

Payables - suppliers	15b	4,253	4,253	6,179	6,179
Total Financial Liabilities (Recognised)		4,253	4,253	6,179	6,179

Financial Assets

The net fair values of cash, deposits on call and non-interest-bearing monetary assets approximate their carrying amounts.

The net fair values of shares in listed companies is the quoted market price at reporting date, adjusted for the transaction costs necessary for realisation.

Financial Liabilities

The net fair values for creditors and accruals which are short-term in nature, are approximated by their carrying amounts.

(d) Credit Risk Exposure

The economic entity's maximum exposures to credit risk at reporting date in relation to each class of recognised financial asset is the carrying amount of those assets as indicated in the Statement of Financial Position.

The economic entity has no significant exposures to any concentrations of credit risk.

(e) Foreign Exchange Risk

There are no foreign exchange risks

Note 34. Reporting by Outcomes

34 (a) Outcomes of the National Gallery of Australia

The National Gallery is structured to meet one outcome:

Outcome 1: Encourage understanding, knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.

There are three outputs identified for the above outcome: (1.1) Collection development, (1.2) Collection Management and (1.3) Access to and promotion of Works of Art.

34 (b) Net Cost of Outcome Delivery

	Outcome 1	
	2005 \$'000	2004 \$'000
Administered expenses	n/a	n/a
Departmental outputs	46,843	38,920
Total expenses	46,843	38,920
<i>Cost recovered from provision of goods and services to the non-government sector</i>		
Administered expenses	n/a	n/a
Departmental outputs	-	-
Total costs recovered	-	-
<i>Other external revenues</i>		
Departmental		
Sale of goods and services - to related entities	-	-
Contributions	2,167	3,795
Art acquisitions - gifts	2,906	1,112
Interest	758	777
Other	924	927
Revenue from sale of assets	22	3
Total other external revenues	6,777	6,614
Total Departmental	6,777	6,614
Net cost/(contribution) of outcome	40,066	32,306

The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome. The National Gallery uses an Activity Based Costing System to determine the attribution of its shared items.

34 (c) - Departmental Revenues and Expenses by Output Groups and Outputs

	Output 1.1		Output 1.2		Output 1.3		Total	
	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000	2005 \$'000	2004 \$'000
Operating Expenses								
Employees	1,223	1,025	3,448	3,389	11,581	11,281	16,252	15,895
Suppliers	838	489	1,987	1,975	11,748	12,723	14,573	15,187
Depreciation and amortisation	4,147	2,095	4,648	2,348	7,104	3,479	15,899	7,922
Write down of assets	19	7	21	17	33	80	73	104
Value of assets sold	12	1	13	2	21	9	48	12
Total operating expenses	6,239	3,617	10,117	7,731	30,487	27,572	46,843	38,920
Funded by:								
Revenues from Government	5,416	3,132	9,165	6,850	27,079	23,160	41,660	33,142
Sale of goods and services	0	0	0	0	3,740	3,598	3,740	3,598
Contributions	1,032	3,091	40	159	1,095	545	2,167	3,795
Art acquisitions - gifts	2,906	1,112	0	0	0	0	2,906	1,112
Interest	98	137	167	141	492	499	758	777
Other	19	10	32	32	873	885	924	927
Revenue from sale of assets	3	0	5	1	14	2	22	3
Total operating revenue	9,475	7,482	9,409	7,183	33,293	28,689	52,177	43,354

The National Gallery's outcomes and outputs are described in note 34A.
The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome.

34 (d) Administered Revenues and Expenses by Outcomes

The National Gallery of Australia does not have any administered revenues or expenses

APPENDICES



APPENDIX 1 COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The following members served on the Council and on Council Committees during the year ending 30 June 2005. The Council met on six occasions in the year, the Risk Management and Audit Committee on six occasions, the Acquisitions Committee on six occasions and a representative of the Building Committee attended planning meetings on four occasions.

Appointment terms	Council Meetings		Council Committee meetings	
	Eligible to attend	Attended	Eligible to attend	Attended
Mr Harold Mitchell AO¹ 24/11/98 – 23/11/01 20/12/01 – 19/12/04 20/12/04 – 19/12/05	6	6	-	-
Dr Brian Kennedy (Director) 8/9/97 – 31/8/02 1/9/02 – 31/8/04	1	1	2	2
Mr Ron Radford AM (Director) 20/12/04 – 19/12/09	3	3	6	6
Mrs Ann Lewis AM 24/11/98 – 23/11/01 27/3/02 – 26/3/05	4	4	4	4
Mr Michael Chaney AO 13/12/00 – 12/12/03 14/12/03 – 12/12/06	6	4	6	6
Mr Robert Champion de Crespigny AC 16/5/02 – 15/5/05 16/5/05 – 15/5/08	6	6	6	5
Mrs Roslyn Packer 26/6/02 – 25/6/05 26/6/05 – 25/6/08	6	4	6	5
Ms Elizabeth Nosworthy AO 17/7/03 – 16/7/06	6	4	6	3
Mr Rupert Myer AM 24/9/03 – 26/9/06	6	5	6	6
Mr Charles Curran AO 24/9/03 – 26/9/06	6	4	4	4
Ms Lee Liberman 19/2/04 – 18/2/07	6	3	1	1
Mrs Roslynne Bracher 19/8/04 – 18/8/07	6	6	1	1
Ms Ashley Dawson-Damer 22/4/05 – 21/4/08	2	2	-	-

¹Chairman from 01/01/01

COUNCIL COMMITTEES

Risk Management and Audit Committee

Mr Michael Chaney AO (Chair)

Mr Robert Champion de Crespigny AC

Ms Elizabeth Nosworthy AO

Acquisitions Committee

Mr Rupert Myer AM (Chair)

Mrs Ann Lewis AM (to 26/3/04)

Mrs Roslyn Packer

Mrs Roslynne Bracher (from 27/4/05)

Mrs Lee Liberman (from 27/4/05)

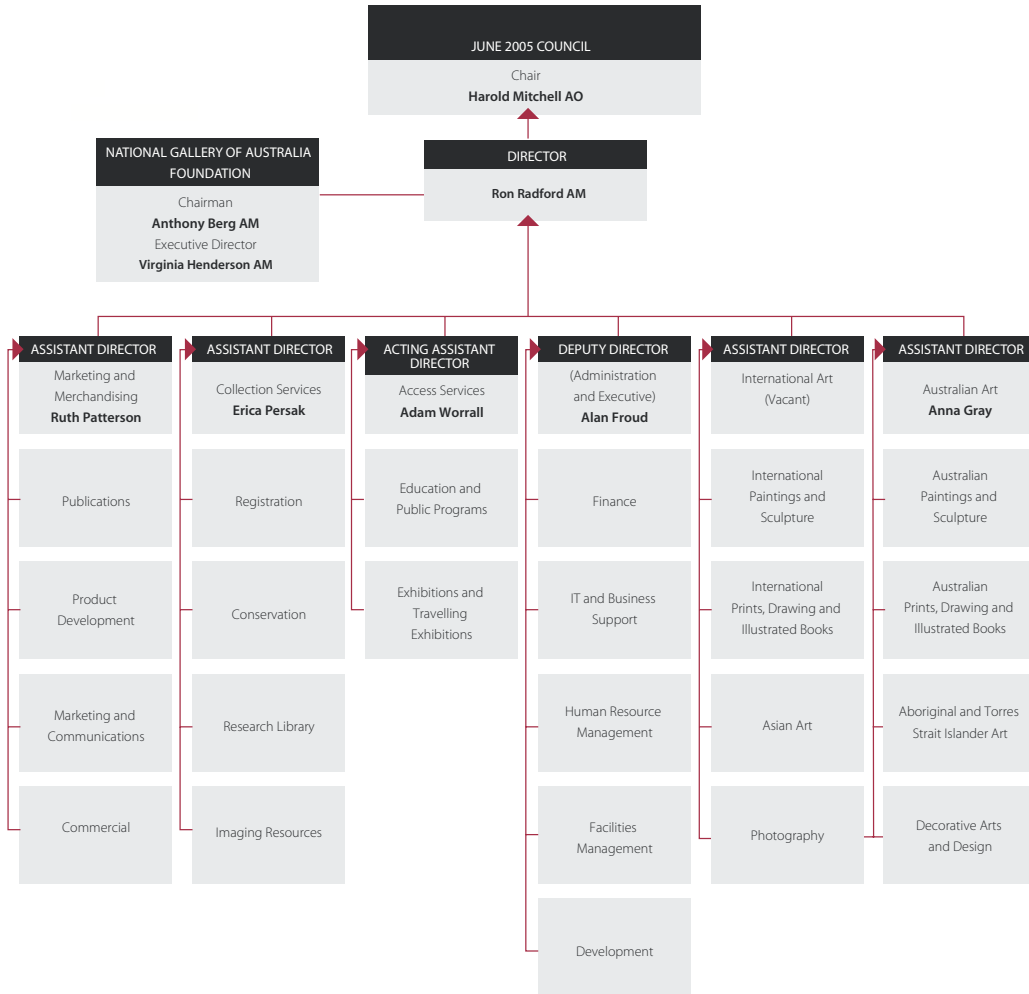
Building Committee

Mr Harold Mitchell AO

Mr Charles Curran AO

APPENDIX 2

MANAGEMENT STRUCTURE AT 30 JUNE 2005



APPENDIX 3

STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AT 30 JUNE 2005

Ronald Radford, Director
Claudia Hyles
Alan Froud, Deputy Director
Kirsti Partridge

AUSTRALIAN ART

Anna Gray, Assistant Director,
Australian Art
Roger Butler, Senior Curator,
Australian Prints, Drawings and
Illustrated Books
Brenda Croft, Senior Curator,
Aboriginal and Torres Strait Islander Art
Deborah Hart, Senior Curator,
Australian Painting and Sculpture
Tina Baum
Kate Buckingham
Anne Chivas (on leave)
Juliet Flook
Felicity Hartfield
Deborah Hill
Susan Jenkins (on leave)
Anne McDonald
Elena Taylor

INTERNATIONAL ART

Christine Dixon, Acting Assistant
Director, International Art and
Senior Curator, International Painting
and Sculpture
Jane Kinsman, Senior Curator,
International Prints, Drawings and
Illustrated Books
Robyn Maxwell, Senior Curator,
Asian Art
Bronwyn Campbell
David Fisher
Amanda Morley
Lucina Ward
Melanie Eastburn
Lucie Folan
Mark Henshaw
Jaklyn Babington

AUSTRALIAN AND INTERNATIONAL ART

Robert Bell, Senior Curator,
Decorative Arts and Design
Gael Newton, Senior Curator,
Photography
Anne O'Hehir

COLLECTION SERVICES

Erica Persak, Assistant Director,
Collection Services
Lesley Arjonilla

Debbie Ward, Acting Conservation
Coordinator
Lisa Addison
Valerie Alfonzi
Shulan Birch (on leave)
Kim Brunoro
Kassandra Coghlan
Micheline Ford
Scott Franks
Caitlin Granowski
Greg Howard
Libby Jones
Fiona Kemp
Cheree Martin
Sheridan Roberts
Jaishree Srinivasan
Beata Tworek–Matuszkiewicz
Charis Tyrrel
James Ward
David Wise
Andrea Wise
Stefanie Woodruff (on leave)

Joye Volker, Chief Librarian
Kate Brennand (on leave)
Kathleen Collins
Lynelle Crawford
Gillian Currie (on leave)
Charmane Head
Helen Hyland
Sam King
Cheng Phillips
Samantha Pym
Vicki Marsh
Nick Nicholson
Anna Reidy

Ren Pryor, Acting Registrar of
Collections
Pam Bailey
Sam Bottari
Elizabeth Campbell
Tess Cashmore
Rebecca Corbell

Bruce Egan
Adrian Finney (on leave)
Charlotte Galloway
Heidi Grivas
Peta Hendriks
Fiona Hinton
Sara Kelly
Adam Mann
Jane Marsden
Rose Montebello
Jael Muspratt
Ted Nugent
Katrina Power
Jane Saker
John Wayte
Laura Webster

Roger Booth
Leanne Handreck
Wilhelmina Kemperman
Eleni Kypridis
Barry Le Lievre
Brenton McGeachie
Steve Nebauer
Janet Ramsey
John Tassie

ACCESS SERVICES

Ron Ramsey, Assistant Director,
Access Services (on leave)
Adam Worrall, Acting Assistant
Director, Access Services and
Head of Exhibitions and Travelling
Exhibitions
Mark Bayly
Belinda Cotton
Melanie Douglas
Beatrice Galton
Darren Houlihan
Lloyd Hurrell
Dominique Nagy
Mary–Lou Nugent
Derek O'Connor
Denise Officer
Caitlin Perriman
Brett Redfern
Patrice Riboust
Helmut Rudolf
David Sharrock

Charles Summerell
Ben Taylor
Ken Todo
Isobel Trundle
David Turnbull
Peter Vandermark
Maryanne Voyazis (on leave)

Susan Herbert, Head of Education
and Public Programs (on leave)
Piera Bigna
Rebecca Chandler
Peita Cockram
Jodie Cunningham
Robyn Daw
Ben Divall (on leave)
Evelyn Dyball
Michael Fensom–Lavender
Merryn Gates
Sylvia Jordan
Helen Kennett
Joanna Krabman
Egidio Ossato
Nicole Ryan
Janet Matson
Jenny Manning
Christine Nicholas
Suzanne Paul
Andrew Powrie
Jose Robertson
Jo–Anne Walsh
Elizabeth Wilson
Phillipa Winn

MARKETING & MERCHANDISING

Ruth Patterson, Assistant Director,
Marketing and Merchandising
Helen Motbey
Margaret Stack

Elizabeth Malone, Acting Head of
Marketing and Communications
Lyn Brown
Alix Fiveash
Todd Hayward
Caroline Vero

Paige Amor
Lisa Cargill
Carla Da Silva Pastrello
Janette Howe
Chris Lancaster
Kirsty Morrison

Sarah Robinson
Eve Sullivan

Daniel Bigna
Annie Connor
Susie Greentree
Heather Herring
Ali Mackay–Sim
Annette Stefanou
Genevieve Swifte
Claudia Wilkinson

ADMINISTRATION

Lyn Conybeare, Head of
Development
Silvana Colucciello
Karyn Cooper, Head of Finance
Mehran Akbari
John Kearns
Trinh Poonpol
Barbara Reinstadler (on leave)
Roberto Thomas

Philip Cooper, Head of Facilities
Management
Greg Bond
Yvonne Brown
Sylvain Brudo
Ramon Cabrera
Jose Campuzano
Garry Cox
Joy Dawe
David Eals
Peter Elliot
Laurence Geraghty
Peter Gleeson
John Gryniewicz
Michael Hansen
Mathew Hogan
Sue Howland
Anthony Hughes
Stephen Jones
Len Kershaw
Michael Lawrence
Darrel Lord
Gail McAllister
Andrew McLeod
Dean Marshall
Frank Mayrhofer
Gale Millwood
Philip Murphy
Frank Navarro
John O'Malley

James Parker
Peter Petryk
Kadrinka Ratajkoska
Maurice Renton
Josip Rukavina
Joel Smith
Zora Santrac
Eduardo Serrano
Joe Stefek
Zek Stefek
Michael Sultana
Tui Tahī
Michael Whitby
Ben Williams
Svetlana Zec

Tony Rhynehart, Head of Human
Resource Management
Jamie Bryant
Melinda Carlisle
Helen Gee
Debra Luck
Manolita Ramsey
Janine Turner
Margaret Webber

Mark Nash, Head of IT and Business
Support
Brendan Arnel
Tony Bray
Lorraine Jovanovic
Anne Lupton
Mary Lou Lyon
Rory McQuinn
Simon Metcalfe
John Santolin,
Joanne Sultana

APPENDIX 4 ACQUISITIONS 2004–2005

ABORIGINAL AND TORRES STRAIT ISLANDER DECORATIVE ARTS

CRUSE, Sarah Lillian

Australia c.1912–1996
Gunnai/Kurnai people
Shellwork teapot and lid c.1960s
shells, shell grit, glue on ceramic
12.0 x 23.0 cm
2005.109.1–2.A–B

ABORIGINAL AND TORRES STRAIT ISLANDER DRAWING

FORDHAM WAINBURRANGA, Paddy

born Australia 1941
Rembarrnga people
Murloo people 2003
graphite on Arches paper
76.0 x 56.0 cm
2004.523

Yerrhing 2003
pigment and chinograph on Arches paper
76.0 x 56.0 cm
2004.516

Nglung Datjar 2003
graphite on Arches paper
76.0 x 56.0 cm
2004.517

Mullangee [Preying mantis] 2003
graphite and pencil on Arches paper
76.0 x 56.0 cm
2004.518

Ngulung Rebal 2003
graphite on Arches paper
76.0 x 56.0 cm
2004.519

Freshwater Yalk Yalk 2003
graphite on Arches paper
76.0 x 56.0 cm
2004.520

Moonngaraah man 2003
pigment and chinograph on Arches paper
76.0 x 56.0 cm
2004.522

Kryurrl people 2003
graphite on Arches paper
76.0 x 56.0 cm
2004.524

Mun Gruk Gruk woman 2003
graphite on Arches paper
76.0 x 56.0 cm
2004.521

ABORIGINAL AND TORRES STRAIT ISLANDER OBJECTS

ALI, Freda Wayidjba

born Australia 1960
Burarra people
Fish trap 2004
pandanus, bush string and natural dyes
120.0 x 40.0 cm
2005.39

BROWN, Vicki

born Australia 1972
Burarra people
Fish trap 2003
pandanus, bush string and natural dyes
98.0 x 25.0 cm
2005.37

BURRUWAL, Bob

born Australia 1952
Rembarrnga people
Crocodile 2004
paperbark, bark fibre, bush string and natural pigments
337.0 x 68.0 cm
2005.104

KOOLMATRIE, Yvonne

born Australia 1944
Ngarrindjeri people
Burial mat 2003
woven sedge grass
189.0 x 29.0 x 35.0 cm
2004.525

NALMALAKKA, Mary

born Australia 1942
Burarra people
Fish trap 2004
pandanus, bush string and natural dyes
140.0 x 50.0 cm
2005.38

WHERRA, Jack

Australia 1924–1981
Ngarinyin people
Incised boab nut I c.1960s
boab nut
24.9 x 32.1 cm
2004.403

Incised boab nut II c.1960s
boab nut
27.3 x 34.6 cm
2004.404

YARINKURA, Lena

born Australia 1948
Rembarrnga, Kune people
Ngalyod 2004
paperbark, feather, natural pigments on pandanus
133.0 x 15.0 x 22.0 cm
2005.103.A–B

ABORIGINAL AND TORRES STRAIT ISLANDER PAINTING

ARTIST, Unknown

Kuninjku (eastern Kunwinjku) people
Hunter and emu pre-1914
natural pigments on eucalyptus bark
95.8 x 54.0 cm
2005.54

ARTIST, Unknown

Wadeye [Port Keats]
not titled [Waterlilies, long-necked tortoises and figures]
c.1950s
natural pigments on eucalyptus bark
67.0 x 27.5 cm
Gift of Harry and Merle Coppock, 2005
2005.147

BADAL, Augustine

born Australia 1976
Nyangumarta people
Three creeks 2003
synthetic polymer paint on paper
57.0 x 76.0 cm
2004.319

BAPTIST APUATIMI, Jean

born Australia 1940
Tiwi people
Jirtaka [Sawfish] 2004
natural pigments on canvas
115.0 x 50.0 cm
2005.50

BARAGURRA, Margaret

born Australia c.1935
Yulparija people
Lajari I [Winbar] 2003
synthetic polymer paint on paper
57.0 x 75.5 cm
2004.324

Lajari II [Winbar] 2003
synthetic polymer paint on paper
57.0 x 76.0 cm
2004.323

Lajari III [Winbar] 2003
synthetic polymer paint on paper
57.0 x 76.0 cm
2004.322

BELL, Richard

born Australia 1953
Kamileroi/Kooma/Jiman/Gurang Gurang peoples
Hide the kids – desperately seeking Emily 2002
synthetic polymer paint, gravel and binder on canvas
240.0 x 180.0 cm
2004.400

It's not about the money, its about process #1 2003
synthetic polymer paint and binder on canvas
90.0 x 90.0 cm
2004.397

It's not about the money, its about process #2 2003
synthetic polymer paint and binder on canvas
90.0 x 90.0 cm
2004.398

It's not about the money, its about process #3 2003
synthetic polymer paint and binder on canvas
90.0 x 90.0 cm
2004.399

Blessed r 2003

synthetic polymer paint, glue on canvas
180.0 x 120.0 cm
2004.401.A–B

BILLABONG, Willy

Australia 1930–2005
Kukatja people
Country 2003
synthetic polymer paint on canvas
87.0 x 87.0 cm
2004.502

Pinkagarra Land 2003

synthetic polymer paint on canvas
88.0 x 83.0 cm
2004.503

Travel 2003

synthetic polymer paint on canvas
90.0 x 90.0 cm
2004.504

Travelling water 2003

synthetic polymer paint on canvas
85.0 x 88.0 cm
2004.505

BURRA BURRA, Sambo

born Australia c.1946
Wagilak people
Carving one 2003
synthetic polymer paint on canvas
123.0 x 162.0 cm
2004.526

CAMPBELL JNR, Robert

Australia 1944–1993
Ngaku/Dhungutti people
Land Rights 1986
synthetic polymer paint on canvas
91.5 x 74.5 cm
2005.223

CARLTON, Paddy

born Australia 1936
Gajirawoong/Mirriwoong people
Bullo River country 2003
natural pigments on canvas
200.0 x 160.0 cm
2004.389

COOK, Timothy

born Australia 1958
Tiwi people
Pumpuni Jilamara 2004
natural pigments on canvas
100.0 x 140.0 cm
2005.49

DORRNG, Micky

born Australia 1940
Buyuyukulmirr/Liyagawumirr people
not titled [vertical bands at edges] 2001
natural pigments on paper
image 100.2 x 70.0 cm
sheet 104.6 x 75.2 cm
Gift of Nigel Lendon, 2005
2005.18

not titled [diagonal bands] 2001
natural pigments on paper
image 101.2 x 70.4 cm
sheet 105.0 x 75.0 cm
Gift of Nigel Lendon, 2005
2005.19

not titled [vertical bands central] 2001
natural pigments on paper
image 99.4 x 70.4 cm
sheet 104.8 x 75.0 cm
Gift of Nigel Lendon, 2005
2005.21

DJAWA, Tom

Australia 1905–1980
Gupapuyngu people
Waterholes 1946
natural pigments on eucalyptus bark
121.8 x 46.4 cm
2005.55

GRIFFITHS, Peggy

born Australia c.1941
Mirriwoong people
Goodim 2004
natural pigments on canvas
125.0 x 130.0 cm
2005.160

JACK, Weaver

born Australia c.1928
Yulparija people
Nanarra 2004
synthetic polymer paint on canvas
168.0 x 106.5 cm
2005.47

JAMINJI, Paddy

Australia 1912–1996
Gija people
Tawurr the kangaroo 1987
natural pigments and resins on canvas board
35.5 x 47.5 cm
2005.224

LINTY, Bertha

born Australia 1937
Yulparija people
Kumparja [nut trees] 2003
synthetic polymer paint on paper
57.0 x 76.0 cm
2004.320

MALANGI DAYMIRINGU, David

Australia 1927–1999
Manharrngu people
Yathalamarra totems 1979
natural pigments on eucalyptus bark
104.2 x 64.0 cm
Gift of John and Silva Newton, 2005
2005.16

The snake that bit Gurrmirringu 1992
natural pigments on eucalyptus bark
113.0 x 66.0 cm
Gift of Nigel Lendon, 2005
2005.17

MARFURRA, Patsy

born Australia 1944
Ngangiwumerrri people
Body designs 2003
synthetic polymer paint on canvas
117.0 x 79.0 cm
2004.396

MAWURNDJUL, John

born Australia 1952
Kuninjku (eastern Kunwinjku)
Mardayin 2004
natural pigments on bark
188.0 x 85.0 cm
2005.102

MCCAILE, Tiny

born Australia birth date unknown
Jaru people
not titled 2003
synthetic polymer paint on canvas
90.6 x 91.2 cm
2004.402

MENGIL, Judy

born Australia 1949
Mirriwoong people
Larrngiya 2004
natural pigments on canvas
100.0 x 140.0 cm
2005.161

MILPURRURRU, George

Australia 1934–1998
Ganalbingu people
Baru the saltwater crocodile 1993
natural pigments on eucalyptus bark
144.0 x 70.0 cm
Gift of Lieutenant General John Coates and Mrs Diana Coates, 2005
2005.22

MOKO, Donald

born Australia c.1928
Wangkajunga
Gunawarrigi 2003
synthetic polymer paint on paper
57.0 x 76.0 cm
2004.321

MUNG MUNG, George

Australia c.1920–1990
Gija people
Texas country 1985
natural pigments, binders, pencil, crayon on plywood
54.0 x 124.0 cm
2005.225

NAIN, Clinton

born Australia 1971
Ku Ku/Erub/Mer peoples
Walking the pot-holed road 2003
synthetic polymer paint on canvas
152.0 x 101.0 cm
2004.405

NAMOK, Rosella

born Australia 1979
Ungkum (Angkum) people
Old girls ... yarn for us young girls ... about country and family 2004
synthetic polymer paint on canvas
180.0 x 45.0 cm
2005.53.A–E

NAMUNDJA, Don Nakadilinj

born Australia 1955
Kunwinjku people
Mankurndalh [Black plum] 2003
natural pigments on Arches paper
75.0 x 26.0 cm
2004.387

Nhalanhala [Fighting stick] 2003
natural pigments on Arches paper
26.0 x 75.0 cm
2004.388

NAPANANGKA, Walangkura

born Australia c.1946
Pintupi people
Sandhills and rockholes of the Malparingya area 2002
synthetic polymer paint on canvas
153.0 x 122.0 cm
2004.311

NOONJU, Nancy

born Australia born c.1940
Walmajarri people
Ngapa 2003
natural pigments on canvas
180.0 x 150.0 cm
2004.312

POLLARD NAPALJARRI, Ngoia

born Australia c.1948
Luritja, Warlpiri people
Swamp near Nyrrupi 2004
synthetic polymer paint on canvas
180.0 x 180.0 cm
2005.101

RUBUNTJA, Wenten

Australia c.1923–2005
Arrernte people
Outcrop with pool 1991
watercolour on paper
50.5 x 71.0 cm
2005.252

RUSSELL, Elaine

born Australia 1941
Kamilaroi people
Camping out 2004
synthetic polymer paint on paper
97.0 x 78.0 cm
2004.313

Little orphans 2004
synthetic polymer paint on paper
97.0 x 78.0 cm
2004.314

Bagging potatoes 2004
synthetic polymer paint on paper
97.0 x 78.0 cm
2004.315

Inspecting our houses 2004
synthetic polymer paint on paper
97.0 x 78.0 cm
2004.316

TALUNGA, Pincher

born Australia c.1937
Nganikurungurr people
Yuwal 2003
synthetic polymer paint on canvas
120.0 x 80.0 cm
2004.395

WEBOU (KALAJU), Alma

born Australia c.1928
Yulparija people
Pinkalarta 2004
synthetic polymer paint on canvas
75.0 x 150.0 cm
2005.48

YUNUPINGU, Gulumbu

born Australia c.1945
Gumatj people
Garak I [The Universe] 2004
natural pigments on bark
212.0 x 57.0 cm
2005.105

Garak II [The Universe] 2004
natural pigments on bark
173.0 x 48.0 cm
2005.106

Garak III [The Universe] 2004
natural pigments on bark
149.0 x 43.0 cm
2005.107

Garak IV [The Universe] 2004
natural pigments on bark
146.0 x 54.0 cm
2005.108

ABORIGINAL AND TORRES STRAIT ISLANDER PHOTOGRAPHY

THOMPSON, Christian

born Australia 1978
Bidjara people
Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.506

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.507

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.508

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.509

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.510

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.511

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.512

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.513

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.514

Untitled, from the series Emotional striptease 2003
Pegasus print colour photograph
107.0 x 95.0 cm
2004.515

RILEY, Michael

Australia 1960–2004
Wiradjuri/Kamileroi peoples
Kristina 1986
gelatin silver photograph
printed 2001
51.0 x 61.3 cm
2005.35

Darrell 1989
gelatin silver photograph
38.5 x 38.0 cm
2004.317

flyblown series 1998
Epsom ultrachrome ink on Ilford Gallerie Gloss
photographic paper
series of 9 photographs, (each) 113.0 x 87.0 cm
113.0 x 87.0 cm
2004.318.1–9

cloud series 2000
Pigment prints, ultrachrome chromogenic inks on Ilford
Gallery Pearl photographic paper
printed 2005 by Sandy Barnard, Sydney
series of 10 photographs, (each) 110.0 x 155.0 cm
110.0 x 155.0 cm
2005.294.1–10

ABORIGINAL AND TORRES STRAIT ISLANDER PRINTS

GURRUWIWI, Djalu

born Australia 1940
Galpu people

YUNUPINGU, Dhopiya

born Australia c.1948
Gumatj people
Mururru 1997
colour screenprint on paper
image 102.0 x 71.2 cm
sheet 120.6 x 80.0 cm
Gift of Nigel London, 2005
2005.20

WILLIAMSON, Ruby

born Australia c.1940
Pitjantjatjara people
Kaliny-kaliny [orange] 2002
woodcut on paper
38.1 x 56.1 cm
2004.325

Kaliny-kaliny [black] 2002
woodcut on paper
49.6 x 35.6 cm
2004.326

not titled 2002
woodcut on paper
56.0 x 38.0 cm
2004.327

Ultukunpa IV 2002
woodcut on paper
38.0 x 49.6 cm
2004.328

Ultukunpa V 2002
woodcut on paper
35.2 x 49.9 cm
2004.329

ABORIGINAL AND TORRES STRAIT ISLANDER SCULPTURE

BURRUWAL, Bob

born Australia 1952
Rembarrnga people
Wurum 2003
paperbark, bark fibre, bush string, natural pigments
248.0 x 25.0 cm
2005.36

Wurum 2003
paperbark, bark fibre, bush string, natural pigments
280.0 x 32.0 cm
2005.40

Wurum 2003
paperbark, bark fibre, bush string, natural pigments
220.0 x 15.0 cm
2005.41

Wurum 2003
paperbark, bark fibre, bush string, natural pigments
184.0 x 17.0 cm
2005.42

GREENO, Lola

born Australia 1946
Tasmanian Aboriginal people
The ... Ten plan 1998
wood, fibre, sand, animal bones, twine
10 boxes, 42.5 x 32.5 x 4.0 cm – 18.5 x 14.0 x 4.0 cm
(largest – smallest)
2004.406

HENRY, Nancy

Australia 1928–1993
Tiwi people
Pukumani pole c.late 1980s–1990
natural pigments on wood
253.0 x 16.0 x 16.0 cm
2005.52

KANTILLA (PURAWARRUMPATU, Kutuwalumi), Kitty

Australia c.1928–2003
Tiwi people
Pukumani pole c.late 1980s–1990
natural pigments on wood
156.0 x 15.0 x 14.0 cm
2005.51

MAYMURU-WHITE, Naminapu

born Australia 1952
Manggalili people
Milniyawuy [Milky Way] 2004
natural pigments on hollowed log
213.0 x 96.0 cm
2005.295

WULANJBIRR, Timothy

born Australia 1969
Kuninjku (eastern Kunwinjku) people
Hollow log 2004
natural pigments and PVC fixative on hollowed log
295.0 x 30.0 cm
2005.253

YALANDJA, Owen

born Australia 1962
Kuninjku (eastern Kunwinjku) people
Yawkyawk 2004
natural pigments on wood
h: 210.0 cm
2004.390

Yawkyawk 2004
natural pigments on wood
h: 242.0 cm
2004.391

Yawkyawk 2004
natural pigments on wood
h: 162.0 cm
2004.392

Yawkyawk 2004
natural pigments on wood
h: 191.0 cm
2004.393

Yawkyawk 2004
natural pigments on wood
h: 230.0 cm
2004.394

ABORIGINAL AND TORRES STRAIT ISLANDER TEXTILES

CUBILLO, Danusha

born Australia 1977
Larrakia people
Butterflies and frogs 2004
screenprint on silk
196.2 x 28.8 cm
2005.46

DELIAN, Lyndy born Australia 1953

Victorian Aboriginal people
Coolamans banner 2004
screenprint on silk
173.3 x 34.0 cm
2005.43

Fan palms 2004
screenprint on silk
159.0 x 35.2 cm
2005.44

Goannas and waterholes 2004
screenprint on silk
147.7 x 35.5 cm
2005.45

KNGWARRAY, Barbara

born Australia c.1938
Anmatyerr people
not titled 1988
batik on silk
286.0 x 95.5 cm
Gift of Patrick and Judith Fleming, 2004
2004.357

REA

born Australia 1962
Wailwan/Kamileroi peoples
Resistance (flag) 1996
nylon
600.0 x 200.0 cm
2004.407

AUSTRALIAN DECORATIVE ARTS AND DESIGN

BETTISON, Giles

born Australia 1966
Grid #13 2004
fused *murrini* glass, stainless steel
41.0 x 28.0 x 5.0 cm
2005.254

CARR, Tanija and Graham

Tanija Carr born Australia 1949
Graham Carr born Great Britain 1945
Australia from 1949
Untitled bowl form 2001
leather, plywood
61.00 x 27.5 x 27.5 cm
2005.91

COCKS, Deb

born Australia 1958
Header 2004
enamelled and engraved glass
6.0 x 58.0 x 58.0 cm
2005.84

COLLINS, Patrick

born Great Britain 1942
Australia from 1966
Curtain call 2003
tin-glazed earthenware with maiolica in-glaze painting
118.0 x 85.5 x 17.0 cm
2005.57

EMMERICHS, Bern

born Australia 1961
Who are you? 2003
glazed earthenware
8.0 x 42.0 x 55.0 cm
2005.58

The overseer 2003
glazed earthenware
8.0 x 42.0 x 55.0 cm
2005.59

EMMERICHS, Gerhard

born Germany 1956
to Australia 1981
The fury 2003
blown and enamelled glass
40.0 x 18.0 x 18.0 cm
2005.60

Bella 2003

blown and enamelled glass
40.0 x 18.0 x 18.0 cm
2005.61

GORDON, Rish

born England 1935
Australia from 1980
Sugar gliders vase 2005
four-colour overlay glass, sandblasted, engraved
and polished
35.0 x 22.0 x 22.0 cm
2005.92

GODFREY AND ABRAHAM

established Australia c.1850
Australian goldfields brooch c.1860
gold
5.5 x 7.0 x 1.7 cm
Gift of Penelope Seidler
2004.289

HALL, Patrick

born Germany 1962
Australia from 1971
Bone china 2005
plywood, aluminium, glass, ceramic
180.0 x 100.0 x 45.0 cm
2005.303

HATTON, Beth

born Canada 1943
Australia from 1976
Imprint #2 2001
loom-woven kangaroo skin, cotton and wool
144.0 x 90.0 x 1.0 cm
2005.86

Imprint #4 2002

loom-woven kangaroo skin, cotton and wool
143.0 x 90.0 x 1.0 cm
2005.87

HAY, David

born Australia 1961
Temptations 2005
four-colour overlay glass, blown and sandblasted
44.5 x 21.0 x 21.0 cm
2005.83

HIRST, Brian

born Australia 1956
Shadow votive bowl 1 2004
blown and cast glass with platinum lustres,
stainless steel, enamels
49.0 x 69.0 x 55.0 cm
2005.93.A–B

JONES, Ian

born Australia 1953
Cut and torn 2004
glazed stoneware
30.0 x 22.5 x 22.0 cm
2004.495

Vase 2004
stoneware with ash glaze
22.5 x 17.0 x 15.5 cm
2004.496

KAISER, Virginia

born Australia 1945
Levelling out 2005
pine needles and xanthorrhoea woven basketry
13.0 x 27.5 x 27.5 cm
Meredith Hinchcliffe Fund
2005.82

LINDSAY, Sara

born Great Britain 1951
Australia from 1966
The roundedness of return #1 1996
loom-woven cotton, wool and silk yarn tapestry;
cotton gingham dress
(overall) 100.0 x 165.0 cm
Meredith Hinchcliffe Fund
2005.79.A–B

Identikit #1 1999
cotton, paper, Perspex, acetate, metal
52.0 x 52.0 x 1.0 cm
2005.80

Pedestrian 1–5 2004
loom-woven cotton, wool and linen tapestry
overall 176.0 x 475.0 cm
2005.78.A–E

LINTON, James W R

Great Britain 1869–Australia 1947
Australia from 1896
Cigarette box c.1910
copper, brass, silver, bloodstone
12.5 x 7.0 x 7.0 cm
2004.409.A–B

Set of six tea spoons with galleon motif c.1915
silver
length (each) 10.1 cm
2004.408.1–6

Serving spoon c.1920
silver
23.0 x 5.5 cm
2004.411

Cigar box c.1932
silver, copper, jade
4.0 x 14.1 x 9.2 cm
2004.410

LOCKWOOD, Sandy

born Great Britain 1953
Australia from 1960
Rhythm I 2004
salt-glazed porcelain
10.0 x 13.0 x 60.0 cm
2004.416

Group V 2004
salt-glazed porcelain
9.0 x 8.0 x 6.0, 15.0 x 8.0 x 5.0 cm
2004.417.A–B

Shipping line 2004
salt-glazed porcelain and stoneware
8.0 x 54.0 x 7.0 cm
2004.418.1–7

LOUGHLIN, Jessica

born Australia 1975
Open space 16 2005
kiln-formed, and wheel-worked
73.0 x 68.0 x 2.0 cm
2005.255

MARSLAND, Sally

born Australia 1969
*Domestic forms (potentially very useful):
Bottle and double-sided covered dish* 1997
925 silver, anodised aluminium
65.0 x 28.0 x 28.0 cm
Gift of Raphy Star
2005.302

MILLARD, Karl

born Australia 1962
Patchyintersection pepper grinder 2000
sterling silver, brass, bronze, monel, copper,
stainless steel
12.0 x 5.0 x 25.0 cm
Gift of Raphy Star
2005.237

Patchywallop pepper grinder 2000
sterling silver, brass, bronze, monel, copper,
mokune-gane, stainless steel
12.0 x 11.0 x 27.5 cm
Gift of Raphy Star
2005.238

Patchwork pepper grinder 2001
sterling silver, brass, bronze, gilding metal,
monel, copper, stainless steel
19.5 x 12.5 x 4.3 cm
Gift of Raphy Star
2005.236

MOJE, Klaus

born Germany 1936
Australia from 1982
Shin shu blue 2002–04
kilnformed and fused glass
150.0 x 150.0 x 2.0 cm
2005.301

MOJE, Mascha

born Germany 1964
Australia from 1982
Ring 1999
sterling silver
4.5 x 3.0 x 2.5 cm
2004.419

Necklace 2002
mild steel, glass beads, paint
46.0 x 2.2 x 0.2 cm
2004.420

Necklace 2004
polyester resin, cotton
length 45.0 cm
2004.421

PIGOTT, Gwyn Hanssen

born Australia 1935
Pale still life with teapot 2002
glazed porcelain
(overall) 19.5 x 63.0 x 18.0 cm
Gift of Raphy Star
2005.235.A–H

PRASIL, Peter

born Czechoslovakia 1950
Australia from 1978
Screen of drawers 2004
Huon pine, ebony, Japanese paper
137.5 x 72.0 x 60.0 cm
2005.56.A–F

REA, Kirstie

born Australia 1955
Balancing the blades 2004
kilnformed glass
110.0 x 120.0 x 37.0 cm
2004.422.A–C

ROBERTSON, Christopher

born Australia 1957
Eucalyptus gardneri coat and hat stand 1987/1999
stainless steel, cotoneaster wood, cast granolith base
173.5 x 94.0 x 94.0 cm
2004.414

William 2004
stainless steel, 925 silver, satin box wood
18.5 x 13.0 x 18.3 cm
2004.412.A–C

Tea caddy 2004
stainless steel, aluminium, 925 silver, neoprene
23.0 x 10.0 x 10.0 cm
2004.413.A–E

ROZMUS, Mirka

born United States of America 1957
Australia from 1968
Poison 2004
dyed and loom-woven Japanese silk
176.0 x 30.0 cm
2005.88

Rainbow Warrior 2004
dyed and loom-woven Japanese silk
192.5 x 30.0 cm
2005.89

Windows on the timeless flow 2004
dyed and loom-woven Japanese silk
173.5 x 34.5 cm
2005.90

RYDER, Julie

born Australia 1960
Terrain 2003
vegetable-dyed silk, printed in *nigredo* technique
163.0 x 49.0 x 0.3 cm
2004.415

TRUMAN, Catherine

born Australia 1957
Bone in bag 2002
English lime wood, paraffin wax, paint
17.0 x 5.0 x 70.0 cm
2005.256

Carving without portrait 2005
English lime wood, paraffin wax, shu niku ink
43.0 x 26.0 x 10.0 cm
2005.299

UNKNOWN CABINETMAKER

Australia
Chiffonier c.1835
Australian cedar, pine, brass
179.0 x 124.5 x 58.0 cm
2005.77.A–G

UNKNOWN CABINETMAKER

Australia
Secrétaire bookcase c.1845
Australian rose mahogany, Australian cedar,
imported mahogany veneer, brass
138.0 x 132.0 x 55.0 cm
2004.288

VAUGHAN, Grant

born Australia 1954
Ovoid form 2005
Australian white beech (*gmelina leichhardtii*), lacquer
25.0 x 43.0 x 28.0 cm
Meredith Hinchcliffe Fund
2005.94

WARBURTON, Toni

born Australia 1951
Limestone country 2005
glazed earthenware
40.0 x 61.0 x 29.0 cm
2005.81

WHISH, Alice

born Australia 1960
Milky Way constellation 2004
powder-coated mild steel
19.0 x 54.0 x 54.0 cm
2005.85

AUSTRALIAN DRAWING**BAYLISS, Clifford**

Australia 1916–England 1989
England from 1935
not titled [Mythical bull] 1945
ink, pencil and gouache on paper
sheet (sight) 50.5 x 75.8 cm
2005.174

not titled [Two clowns with male nude wearing mask]
(recto); *not titled [Clown with girl on horseback]* (verso)
(c.1945)
ink and pen on paper
image (recto) 25.6 x 20.8 cm
image (verso) 27.2 x 20.8 cm
sheet 28.0 x 21.4 cm
2005.173.A–B

not titled [Torso with chain of tears and aviator] (c.1945)
ink and pen on paper
image 31.8 x 19.2 cm
sheet 32.0 x 19.7 cm
2005.175

not titled [Two clowns] (recto); *not titled [Two faces]*
(verso) (c.1945)
ink and pen on paper
image (recto) 27.4 x 19.6 cm
image (verso) 16.2 x 14.8 cm
sheet 28.0 x 21.4 cm
2005.176.A–B

Carboniferous fantasy (recto); *Conjurer, Bedford Theatre*
(verso) (c.1945)
ink and pen on paper
image (recto) 31.4 x 19.2 cm
image (verso) 29.5 x 18.8 cm
sheet 32.0 x 19.7 cm
2005.177.A–B

not titled [Horse and aviator] (recto); *not titled*
[Horse with automobile] (verso) (c.1945)
ink and pen on paper
image (recto) 20.5 x 27.3 cm
image (verso) 20.2 x 27.8 cm
sheet 21.4 x 28.0 cm
2005.178.A–B

not titled [Standing female nude with hand on knee] 1950s
brown crayon on paper
image 49.8 x 24.8 cm
sheet 51.0 x 38.3 cm
2005.179

not titled [Woman with long hair and hoof] 1947
black conté and pastel on paper
sheet (sight) 76.0 x 50.5 cm
2005.172

BLACK, Dorrit

Australia 1891–1951
Europe 1927–29; Europe, North America 1934–35
not titled [Dancer resting] (1940–51)
watercolour and pencil on paper
image 59.6 x 38.7 cm
sheet 59.6 x 38.7 cm
2005.68

(Study for The wool quilt makers') (c.1941)
ink, brush and pencil on paper
sheet (sight) 23.0 x 31.0 cm
2005.69

de MEDICI, eX

born Australia 1959
Blue (Bower/Bauer) 1998–2000
watercolour, traces of pencil on paper
image 114.0 x 152.8 cm
sheet 114.0 x 152.8 cm
2004.356

DRYSDALE, Russell

England 1912–Australia 1981
Australia from 1923; England, France 1938–39; England
1950–51, 1957; England, North America 1965; England
1976; England, North America 1978
not titled [Woman with mandolin] (c.1939)
pen and ink, coloured chalks on paper
sheet (sight) 25.5 x 40.4 cm
2004.471

FRIEND, Ian

born Great Britain 1951
Australia from 1985
Biting the air #8 2004
indian ink, watercolour, gouache and crayon
on three sheets of paper
image (each) 18.4 x 27.2 cm
sheet (each) 18.4 x 27.2 cm
overall 18.4 x 82.0 cm
2005.66.A–C

GROVES, Helga

born Australia 1961
Tundra series No.8 2003
watercolour on multiple sheets of wet media acetate
image 23.2 x 20.4 cm
sheet 41.6 x 29.4 cm
2004.427

Tundra series No.12a 2003
watercolour on multiple sheets of wet media acetate
image 23.3 x 20.3 cm
sheet 41.8 x 29.4 cm
2004.426

Tundra series No.12b 2003
watercolour on multiple sheets of wet media acetate
image 23.2 x 20.4 cm
sheet 41.6 x 29.4 cm
2004.428

HEFFERNAN, Edward

Australia 1912–1992

Boats, Elwood 1938

pencil on cream laid paper

image 21.4 x 33.4 cm

sheet 25.5 x 39.5 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.361

Grisha Goluboff (1939)

red chalk on cream laid paper

image 23.4 x 17.4 cm

sheet (irregular) 31.2 x 26.9 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.364

Mabel 1939

pencil and red brown chalk on thick white

watercolour paper

image 25.4 x 21.6 cm

sheet 39.5 x 29.2 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.360

Dorothy 1940

pencil on cream laid paper

image 29.6 x 21.4 cm

sheet 42.3 x 30.8 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.362

not titled [Figure study] 1940

pencil on thick cream wove paper

image 26.0 x 16.0 cm

sheet 29.2 x 20.6 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.363

Hazel (1940s)

pencil on thin white paper mounted on cardboard

image 9.6 x 6.2 cm

sheet 13.4 x 8.6 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.359

not titled [Figure study] (1940s)

pencil on cream wove paper

image 31.8 x 11.5 cm

sheet (irregular) 38.8 x 22.8 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.366

Wing Commander H A Durant 1944

pencil on white laid paper

image 26.2 x 18.0 cm

sheet 31.2 x 25.6 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.367

Beverly (recto); *not titled [Faint sketch of head]* (verso) 1946

pencil on cream wove paper

image (recto) 23.8 x 19.4 cm

image (verso) 6.0 x 6.0 cm

sheet 29.0 x 23.8 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.365AB

Model changing 1967

pen and ink, ink wash on thick white wove paper

image 30.8 x 25.0 cm

sheet 51.2 x 38.2 cm

Gift of Marée Heffernan, the artist's wife 2004
2004.368

MCCRAE, Agnes Morison

born England–died Australia

working Australia 1840s

(View of Sydney Harbour) (c.1844)

watercolour on paper

sheet (sight) 33.2 x 49.8 cm

2004.469

MCKENNA, Noel

born Australia 1956

Roosevelt Island tramway with helicopter 1986

ink, pencil and watercolour on paper

image 28.5 x 38.0 cm

sheet 28.5 x 38.0 cm

2005.209

Light to dark 2003

ink, watercolour and pencil on paper

image 40.8 x 70.4 cm

sheet 40.8 x 70.4 cm

2005.210

PROUT, John Skinner

England 1805–1876

Australia 1840–48

Aborigine stalking – Willoughby Falls,

New South Wales c.1850

watercolour and gouache on paper

sheet (sight) 66.5 x 90.5 cm

2005.217

PURVES SMITH, Peter

Australia 1912–1949

Europe 1934–37; Australia 1937; Africa, Europe,

North America, India, Burma 1937–46

Rue de Repos (c.1938)

watercolour and pencil on paper

image 43.7 x 36.8 cm

sheet 43.7 x 36.8 cm

2004.470

RODWAY, Florence

Australia 1881–1971

England 1902–06

(Portrait of Miss Agnes Cox) 1898

pencil on paper

image 58.4 x 31.5 cm

sheet (sight) 65.7 x 41.4 cm

2005.263

STANLEY, Owen

England 1811–Australia 1850

Australia, Asia, New Guinea 1839–50

Leaving Sydney Harbour for Bass Strait 2 Feb. 1848 1848

watercolour, ink and pen on paper

image 17.5 x 25.7 cm

sheet (sight) 17.5 x 25.7 cm

2005.262

VARIOUS PAPUA NEW GUINEAN ARTISTS

working Papua New Guinea 1967–85
Collection of 369 Papua New Guinea drawings 1967–85
ink and felt-tipped pen on paper
various dimensions
2005.222.1–369

WALLER, Napier

Australia 1893–1972
Europe 1929–30
Study for 'Christian Waller with Baldur, Undine and Siren at Fairy Hills' (1931–32)
pencil on paper
image 38.0 x 25.5 cm
sheet (sight) 46.4 x 35.4 cm
Gift of Klytie Pate 2005
2005.240

WEBB, A B

England 1887–Australia 1944
Australia from 1915
In the Porongorups c.1924
watercolour and pencil on paper
sheet (sight) 26.0 x 37.6 cm
2005.264

Bush landscape c.1928–29
watercolour and pencil on paper
sheet (sight) 23.3 x 34.7 cm
2005.265

WHITELEY, Brett

Australia 1939–1992
England, S. Europe, North Africa, North America, Pacific Islands 1960–69
What I remember of old Roland Wakelin (1971–92)
green ink on paper
image 15.8 x 10.4 cm
sheet (irregular) 17.5 x 11.4 cm
Gift of Pat Corrigan 2005
2005.241

WILLIAMS, Fred

Australia 1927–1982
England 1951–56
not titled [Landscape] 1977
gouache on paper
sheet (sight) 55.0 x 75.0 cm
Gift of Alcoa World Alumina Australia 2005
2005.100

AUSTRALIAN PAINTING

ALLEN, Davida

born Australia 1951
Anna 1980
oil on canvas
82.0 x 94.0 cm
Gift of Shirley and William Robinson 2005
2005.27

BELL, George

Australia 1878–1966
France 1904–06; England 1906–20
Edith c.1915–20
oil on canvas on board
50.0 x 40.0 cm
Gift of Antoinette Niven in memory of her father,
George Bell 2005
2005.23

BLACKMAN, Charles

born Australia 1928
England 1961–66; England, Europe, North America,
France 1970–71
Four friends meeting 1961
oil on canvas
122.0 x 122.0 cm
Ruth Komon Bequest 2002
2005.24

BARKER, John

England 1867–Australia 1943
Australia from 1924
Mother's sorrow c.1915–25
oil on canvas
70.8 x 90.2 cm
2005.258

COSSINGTON SMITH, Grace

Australia 1892–1984
Great Britain, Europe 1912–14; Great Britain,
Italy 1949–51
The Bridge in building 1929–30
oil on pulpboard
75.0 x 53.0 cm
Gift of Ellen Waugh 2005
2005.239

CROOKE, Ray

born Australia 1922
Landscape with rocks in foreground c.1969
oil on canvas
75.0 x 121.0 cm
Gift of Alcoa World Alumina Australia 2005
2005.97
Anthill country Laura c.1969
oil on board
74.0 x 100.0 cm
Gift of Alcoa World Alumina Australia 2005
2005.98

CULLINANE, John

born Australia 1957
Ticket of leave 2004
oil on linen
123.0 x 168.0 cm
2004.334

DOBELL, William

Australia 1899–1970
England, Europe 1929–38
Portrait of a youth c.1954
oil on board
90.4 x 55.2 cm
Ruth Komon Bequest 2002
2005.26

DOCKING, Shay

Australia 1928–1998
Aotearoa New Zealand 1968–71
Mooncatcher II 1962
oil on canvas
182.8 x 122.0 cm
Gift of the artist's estate 2004
2004.482

FOX, E Phillips

Australia 1865–1915
Europe, England 1887–92; Australia 1892–1901; England,
Europe 1901–13 (visits to Australia 1908, South Africa
1911); Australia from 1913; Tahiti 1914
The corn field c.1904
oil on canvas
49.0 x 120.7 cm
2005.220

GLOVER, John

England 1767–Australia 1849
Australia from 1831 (with visits to England)
House on the Derwent, Van Diemen's Land c.1836
oil on canvas
48.2 x 98.0 cm
2005.218

JUNIPER, Robert

born Australia 1929
Ferns and flowers 1968
synthetic polymer paint and oil on canvas
117.0 x 150.0 cm
Gift of Alcoa World Alumina Australia 2005
2005.99

LOVEGROVE, Sue

born Australia 1962
In pursuit of clouds #299 2004
synthetic polymer paint and gouache on canvas
137.0 x 200.0 cm
2004.333

O'CONNOR, Derek

born England 1957
Australia from 1969
Acidic cloud 2004
oil on canvas
107.0 x 117.0 cm
2004.331

PASSMORE, John

Australia 1904–1984
Europe, England 1933–51, 1960–61
Wet morning Millers Point c.1952
oil on board
40.0 x 60.0 cm
Ruth Komon Bequest 2002
2005.25

PIGUENIT, W C

Australia 1836–1914
England 1898, 1900
Near Liverpool New South Wales c.1908
oil on canvas
74.2 x 125.0 cm
Purchased with the assistance of the Masterpieces for
the Nation Fund 2005
2005.219

RUDYARD, Carol

born England 1922
Australia from 1950
Northern theme 1973
synthetic polymer paint on two canvases
(overall) 167.5 x 214.0 cm
2005.110.A–B

SCHRAMM, Alexander

Germany 1814–Australia 1864
Australia from 1849
Adelaide, a tribe of natives on the banks of the river Torrens
1850
oil on canvas
86.7 x 130.2 cm
2005.216

SERISIER, David

born Australia 1958
North America 1988–92
Untitled grey diptych 2003
oil on linen on two panels
(overall) 183.0 x 306.0 cm
2004.335.A–B

SMART, Jeffrey

born Australia 1921
North America and Europe 1948–50; Europe 1962–65;
Italy from 1965
Playground at Piraeus c.1970
synthetic polymer paint on canvas
89.0 x 75.0 cm
Gift of Alcoa World Alumina Australia 2005
2005.95
Waiting for the train 1970
synthetic polymer paint on canvas
59.0 x 89.0 cm
Gift of Alcoa World Alumina Australia 2005
2005.96

STOKES, Constance

Australia 1906–1991
England, France 1930–33
[Portrait of the artist's mother] 1933
oil on canvasboard
61.0 x 50.5 cm
2005.62

TEAKEL, Wendy

born Australia 1957
Ash paddock 11 2003
pokerwork and synthetic polymer paint on plywood
160.0 x 120.0 cm
2004.332

VIKE, Harold

Norway 1906–Australia 1987
 Australia from 1929
Self-portrait in singlet c.1957
 oil on canvas
 76.8 x 62.0 cm
 2005.257

WIEBKE, Karl

born Germany 1944
 Australia from 1981
Untitled S/04 1998–2004
 enamels on wood
 122.5 x 92.0 x 6.0 cm
 2004.330

AUSTRALIAN PHOTOGRAPHY**FROESE, Joachim**

born Canada 1963
 Germany 1966–91; Australia from 1991
Rhopography #23 2002
 triptych of gelatin silver photographs
 (overall) 35.0 x 90.0 cm
 2005.63.A–C

Rhopography #25 2002
 triptych of gelatin silver photographs
 (overall) 40.0 x 90.0 cm
 2005.64.A–C

LEVER, Ian

born Australia 1946
Sydney Gay and Lesbian Mardi Gras: before the parade 1993
 1993
 gelatin silver photograph printed 2004
 image 37.5 x 38.0 cm
 sheet 43.0 x 53.0 cm
 2004.489

Mardi Gras Sydney [Parade group arms raised] 1993
 gelatin silver photograph printed 2004
 image 37.5 x 38.0 cm
 sheet 43.0 x 53.0 cm
 2004.490

Mardi Gras Sydney [Man with goggle glasses] 1993
 gelatin silver photograph printed 2004
 image 37.5 x 38.0 cm
 sheet 43.0 x 53.0 cm
 2004.491

Mardi Gras Sydney [Face paint] 1993
 gelatin silver photograph printed 2004
 image 37.5 x 38.0 cm
 sheet 43.0 x 53.0 cm
 2004.492

Mardi Gras Sydney [S&M man in mask] 1993
 gelatin silver photograph printed 2004
 image 37.5 x 38.0 cm
 sheet 43.0 x 53.0 cm
 2004.493

LUKE, Monte

Australia 1885–1962
Margaret Preston c.1935
 gelatin silver photograph, colour pigment
 image 29.9 x 14.2 cm
 Gift of Pat Corrigan AM under the Cultural Gifts Program
 2005.112

NORTH, Ian

born New Zealand 1945
 Australia from 1971
Canberra coda #1 1980–81 [*White stucco houses, shadow and trees in winter*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.113

Canberra coda #2 1980–81 [*Driveways, two houses with cars and yucca tree*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.114

Canberra coda #3 1980–81 [*Road crossing, late afternoon shadows*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.115

Canberra coda #4 1980–81 [*House roof, dark shadow*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.116

Canberra coda #5 1980–81 [*Path between streets*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.117

Canberra coda #6 1980–81 [*Road intersection front on*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.118

Canberra coda #7 1980–81 [*Lawn and yellow autumn tree*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.119

Canberra suite 1980–81 #11 [*Roadway with white fence posts*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 Gift of Paul Greenaway 2005
 2005.120

Canberra suite 1980–81 #22 [*Blue metal road and white lines*] 1980–81
 Type C colour photograph printed 1985–86
 image 37.0 x 45.7 cm
 2005.121

Canberra suite 1980–81 #19 [Cream brick apartments] 1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.122

Canberra suite 1980–81 #18 [Suburb and hill in background]
1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.123

Canberra suite 1980–81 #15 [Green field with vapour trail in sky] 1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.124

Canberra suite 1980–81 #14 [Metal roof] 1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.125

Canberra suite 1980–81 #13 [Field and metal road guardrail]
1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.126

Canberra suite 1980–81 #10 [Factories] 1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.127

Canberra suite 1980–81 #8 [Building site and telegraph pole]
1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.128

Canberra suite 1980–81 #20 [School buildings] 1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.129

Canberra suite 1980–81 #2 [Old blue car] 1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.130

Canberra suite 1980–81 #4 [Railway tracks] 1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.131

Canberra suite 1980–81 #21 [Grass area and green trees]
1980–81
Type C colour photograph printed 1985–86
image 37.0 x 45.7 cm
2005.132

PAM, Max

born Australia 1949
Portrait of Bagot Community photographed in Darwin 86, put together in Wyndham 86 [Bagot community with Elton Rosas and Arthur Alpin in the centre] 1986
201 gelatin silver photographs, colour pigments on board
framed 100.0 x 100.0 cm
2004.472

SIEVERS, Wolfgang

born Germany 1913
Australia from 1938
14th floor executive waiting area outside the general manager's office c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.290

Building No.2. Warehouse: Packing and inspection bay
c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.291

not titled [Exterior view of British Nylon Spinners, tanks?]
c.1958
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.292

Board room [Fluoro ceiling] c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.293

not titled [Office CML?] c.1958–62
image 24.6 x 19.0 cm
Gift of State Library of Victoria (by exchange) 2004
2004.294

not titled [CML Principal Office, Melbourne] c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.295

Electrolytic Zinc Company, Melbourne c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.296

Electrolytic Zinc Company [Murals] c.1958–62
image 24.6 x 19.0 cm
Gift of State Library of Victoria (by exchange) 2004
2004.297

Spinning and draw twist building: test laboratory: British Nylon Spinners, October 1958 1958
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.298

Building No.2. Warehouse: Technical Development section: Test laboratory. Machine room c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.299

Building No.3. Interior medical centre c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.300

Boardroom – 14th floor c.1958–62
gelatin silver photograph
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.301

Westinghouse – Geelong, October 1962, Stephenson & Turner 1962
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.302

3rd floor general office area c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.303

British Nylon Spinners, Stephenson & Turner, 27 August, Bayswater 1958
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.304

Building No.2 Warehouse: Wrapping room, British Nylon Spinners, October 1958 1958
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.305

Production Office: Building No.1: Spinning and draw twist, British Nylon Spinners, October 1958 1958
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.306

CML Assurance Society Ltd, Melbourne c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.307

English and Scottish Bank Ltd c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.308

Waiting area. 1st floor viewed from main counter
c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.309

British Nylon Spinners? [Exterior view] c.1958–62
image 19.7 x 24.6 cm
Gift of State Library of Victoria (by exchange) 2004
2004.310

STANNAGE, Miriam
born Australia 1939
Europe, Great Britain, Canada 1962–63; France 1970–71

Ghost town 1992
assemblage of gelatin silver photographs
image 40.0 x 50.7 cm
2005.288.A–L

Mine 1991–92
assemblage of gelatin silver photographs
image 40.0 x 50.7
2005.290.A–O

STEPHENSON, David
born United States of America 1955
Australia from 1982
Stars # 1001 1995
gelatin silver photograph
image 76.0 x 76.0 cm
sheet 90.0 x 90.0 cm
2005.268

Stars # 703 1995
gelatin silver photograph
image 76.0 x 76.0 cm
sheet 79.0 x 79.0 cm
2005.269

Stars # 706 1996
direct positive colour photograph
image 102.0 x 102.0 cm
sheet 107.0 x 107.0 cm
2005.270

Stars # 1207 1996
direct positive colour photograph
image 102.0 x 102.0 cm
sheet 107.0 x 107.0 cm
2005.272

Stars # 1612 1996
direct positive colour photograph
image 102.0 x 102.0 cm
sheet 106.0 x 106.0 cm
2005.271

SYLVESTER, Darren
born Australia 1974
No longer exposed to problems or tension 1999
digital Lambda colour print photograph
image 100.0 x 67.0 cm
2004.488

To help each other physically is to help each other emotionally 2000
digital Lambda colour print photograph
image 105.0 x 150.0 cm
2004.486

Darren you got us into this. You get us out. 2000
digital Lambda colour print photograph
image 120.0 x 120.0 cm
2004.487

WILLIAMS, John F
born Australia 1933
Paddington 1963
Epson digital monochrome pigment based ink print
photograph printed 2005
image 33.0 x 48.2 cm
Gift of the artist 2005
2005.243

Bondi shower 1963

Epson digital monochrome pigment based ink print
printed 2005
image 33.0 x 48.2 cm
Gift of the artist 2005
2005.244

Clovelly 1964

Epson digital monochrome pigment based ink print
photograph printed 2005
image 33.0 x 48.2 cm
Gift of the artist 2005
2005.245

Rose Hill races 1969

Epson digital monochrome pigment based ink print
photograph printed 2005
image 33.0 x 48.2 cm
Gift of the artist 2005
2005.246

Bondi in winter 1970

Epson digital monochrome pigment based ink print
photograph printed 2005
image 33.0 x 48.2 cm
Gift of the artist 2005
2005.247

The Old Customs House at Circular Quay [2] 1983

assemblage of gelatin silver photographs
framed 44.7 x 97.0 cm
2005.274

Martin Place [Plaza] near Castlereagh Street 1984

assemblage of gelatin silver photographs
framed 44.7 x 97.0 cm
2005.273

AUSTRALASIAN PRINTS

ADAMS, Tate

born Ireland 1922
Australia from 1951; England 1956–58

KINLYSIDE, Sheree

MCBURNIE, Ron

born Australia 1957

ROBERTSON, Margaret

SILVER, Anneke

born Holland 1937

SMITH, Bronwyn

SPRINGER, Elizabeth

 author

STEWART, Don

LYRE BIRD PRESS

 publisher

established 1977

Littoral 2001

linocut, printed in black ink, each from one block;
computer generated text, printed in black ink, from digital
file on white wove 140 gsm Magnani Velata Avorio paper;
handbound in 270 gsm Vergella cover paper
book (closed) 26.0 x 24.6 x 0.2 cm
book (open) 26.0 x 29.2 cm
Gordon Darling Australasian Print Fund 2004
2004.447

ALUM JAPPANGARTI, A

born Australia 1992

Jappangarti 2003

screenprint, printed in colour, from multiple
screens on white wove paper
printed image (irregular) 52.0 x 48.2 cm
sheet 76.0 x 55.8 cm
2005.201

ATKINS, Ros

born Australia 1957

Cicadas 2000

wood-engraving, printed in black ink, from one
block on paper
printed image (irregular) 15.0 x 15.0 cm
sheet 28.8 x 25.5 cm
Gordon Darling Australasian Print Fund 2005
2005.170

Leaves 2000

wood-engraving, printed in black ink, from one
block on paper
printed image (irregular) 15.0 x 15.2 cm
sheet 28.6 x 25.6 cm
Gordon Darling Australasian Print Fund 2005
2005.171

Specimen 2001

wood-engraving, printed in black ink, from one
block on paper
printed image (irregular) 9.4 x 10.5 cm
sheet 25.0 x 23.4 cm
Gordon Darling Australasian Print Fund 2005
2005.169

AUSTRALIAN CENTRE FOR CONCRETE ARTS

commissioner

NILEN, Mark

 printer

*A collection of prints corresponding with the public projects
of the Australian Centre for Concrete Art (AC4CA)* 2004
screenprint, printed in colour, from two screens on
thick cream wove Rives BFK paper
sheet (deckle-edged)(each) 53.0 x 75.6 cm
Gordon Darling Australasian Print Fund 2005
2005.180.1–7

BAND, David

born Scotland 1959

Waiting for butterflies No.7 2002

etching, screenprint and monotype, printed in colour,
from multiple matrices on paper
printed image 84.0 x 69.4 cm
sheet 84.0 x 69.4 cm
Gordon Darling Australasian Print Fund 2005
2005.165

Waiting for butterflies No.11 2002

etching, screenprint and monotype, printed in colour,
from multiple matrices on paper
printed image 84.0 x 68.8 cm
sheet 84.0 x 68.8 cm
Gordon Darling Australasian Print Fund 2005
2005.166

Waiting for butterflies No.17 2002
etching, screenprint and monotype, printed in colour,
from multiple matrices on paper
printed image 83.8 x 69.0 cm
sheet 83.8 x 69.0 cm
Gordon Darling Australasian Print Fund 2005
2005.167

BAUER, Ferdinand

Austria 1760–1826
England 1787–1801, 1805–14; Australia 1801–05
*Illustrationes florae Novae Hollandiae, sive icones generum
quae in Prodromo Novae
Hollandiae et insulae van Diemen descripsit Robertus Brown*
1806–13
engraving, printed in colour, each from one plate;
hand-coloured; letterpress on paper
sheet (each) 50.8 x 33.9 cm
2004.531.1–15

BLACK, Dorrit

Australia 1891–195
Europe 1927–29; Europe, North America 1934–35
Black swans 1937
linocut, printed in red, pink, green, blue–grey
and black ink, from multiple blocks on paper
printed image 23.5 x 32.1 cm
2005.70

BLACKMAN, Charles

born Australia 1928
England 1961–66; England, Europe, North America,
France 1970–71
not titled [Child in street, boy playing] 1953
lithograph, printed in black ink, from one stone
on thin cream wove paper
printed image 16.6 x 22.2 cm
plate-mark 20.0 x 25.2 cm
sheet 25.4 x 37.6 cm
2005.186

Runaways 1953
lithograph, printed in black ink, from one stone
on grey wove paper
printed image (irregular) 20.8 x 36.5 cm
sheet 25.8 x 38.8 cm
2005.187

Window figure c.1961
monotype, on thin cream wove paper
printed image (irregular) 26.0 x 16.0 cm
sheet 33.4 x 21.0 cm
2005.188

Sylph c.1961
monotype, printed in green ink on thin
cream wove paper
printed image (irregular) 28.0 x 18.0 cm
sheet 33.4 x 21.0 cm
2005.189

BURNS NALJARRI, Pearl

born Australia 1958
Jakkamarra 2003
screenprint, printed in colour, from multiple screens
on white wove paper
printed image 75.8 x 55.8 cm
sheet 75.8 x 55.8 cm
2005.196

CAMPBELL, Deann

born Australia 1969
LYRE BIRD PRESS publisher
established 1977
One single journey 1995
screenprint, printed in colour, each from multiple
screens on thick cream wove paper
book (closed) 33.2 x 25.8 x 1.6 cm
box 35.6 x 27.4 x 3.0 cm
Gordon Darling Australasian Print Fund 2004
2004.439.A–B

CININAS, Jazmina

born Australia 1965
Loup-Garou (actual size) 1997
screenprint, printed in colour verso and recto,
from multiple screens on thick coloured wove paper;
glassine envelope
printed image (irregular) 39.5 x 8.7 cm
envelope 42.4 x 16.6 cm
label 1.9 x 3.0 cm
2004.430

CLUTTERBUCK, Jock

born Australia 1945
LYRE BIRD PRESS publisher
established 1977
Listening to the stars 2001
etching, printed in colour, each from multiple plates;
letterpress, printed in black ink on thick white wove
stonehenge paper
book (closed) 40.6 x 40.6 x 1.0 cm
book (open) 40.6 x 80.2
Gordon Darling Australasian Print Fund 2004
2004.448

COLQUHOUN, Brett

born Australia 1958
Light & photography: a suite of 10 etchings 2003
etching, printed in black ink, each from one plate
on paper
sheet 30.0 x 20.0 cm
2004.460.1–10

DEUTSCH, Herman

born Prussia 1831
Australia from 1857
*The Victorian Explorers Monument erected by the
inhabitants of Ballarat, February 6th 1863* 1863
lithograph, printed in black ink, from one stone
on light brown paper
printed image 23.2 x 19.0 cm
2005.185

ELLIS, Robert

born Aotearoa New Zealand 1929

PAPERGRAPHICA print workshop

established 1995

Aroha 1991

lithograph, printed in black ink, from one stone on

Moulin du' Gue with Japanese paper inlay

printed image (irregular) 46.6 x 39.4 cm

sheet (deckle-edged) 76.0 x 58.3 cm

Gordon Darling Australasian Print Fund 2004

2004.542

Captured & described 2002

lithograph, printed in colour, from multiple stones on

white wove Velin Arches 270 gsm paper

printed image 76.4 x 57.2 cm

sheet (deckle-edged) 76.4 x 57.2 cm

Gordon Darling Australasian Print Fund 2004

2004.543

EVANS, G W print after

England 1780–Australia 1852

South Africa 1798–1802; Australia 1802–27; England

1827–32; Australia from 1832

HAVELL, Robert & Son engraver

established 1818

South West view of Hobart Town, Van Diemen's Land 1820

engraving and aquatint, printed in black ink, from one

plate; hand-coloured on thick white wove paper

plate-mark 35.0 x 54.6 cm

sheet 44.8 x 63.2 cm

2004.424

EVANS, G W print after

England 1780–Australia 1852

South Africa 1798–1802; Australia 1802–27; England

1827–32; Australia from 1832

REEVE, R G lithographer

England 1803–1889

ACKERMAN, Rudolph publisher

Germany 1764–England 1834

Hobart Town, Van Diemen's Land 1828

engraving and aquatint, printed in black ink, from one

plate; hand-coloured on thick white wove paper

printed image 32.3 x 60.0 cm

plate-mark 37.4 x 64.4 cm

sheet 41.2 x 66.3 cm

2004.423

FERNYHOUGH, William

England 1809–Australia 1849

Australia from 1836

Piper. The native who accompanied Major Mitchell

in his expedition to the interior c.1836

lithograph, in black ink, from one stone on white paper

printed image (irregular) 23.2 x 14.8 cm

sheet 28.6 x 22.2 cm

2005.67

FEU'U, Fatu

born Western Samoa 1946

Aotearoa New Zealand from 1966

PAPERGRAPHICA print workshop

established 1995

Talosaga pouli (Ancient worship of the Black Lizard

by night) 2001

woodcut, printed in colour, from multiple blocks

on cream wove Velin Arches 270 gsm paper

printed image 75.2 x 106.0 cm

sheet (deckle-edged) 75.2 x 106.0 cm

Gordon Darling Australasian Print Fund 2004

2004.537

FEU'U, Fatu

born Western Samoa 1946

Aotearoa New Zealand from 1966

HOMERSHAM, Julia printer

WARBURTON, Tessa printer

PAPERGRAPHICA print workshop

established 1995

Tamilo I moana 2004

woodcut, printed in colour, from multiple blocks

on white wove Velin Arches 270 gsm paper

printed image 75.2 x 106.0 cm

sheet (deckle-edged) 75.2 x 106.0 cm

Gordon Darling Australasian Print Fund 2004

2004.538

FOX, Belinda

born Australia 1975

Nekorwa – SF 2003

spit-bite and drypoint, printed in colour, from multiple

plates on chine colle of grey Gampi paper on cream

wove Somerset 280 gsm paper

plate-mark 45.2 x 44.5 cm

sheet (deckle-edged) 75.6 x 56.2 cm

Gordon Darling Australasian Print Fund 2004

2004.461

FRANK JUPPURLA, J

born Australia 1979

Juppurla 2003

screenprint, printed in colour, from multiple

screens on white wove paper

printed image 75.8 x 55.8 cm

sheet 75.8 x 55.8 cm

2005.205

GILL, S T

England 1818–Australia 1880

Australia from 1839

CAMPBELL & FERGUSON lithographer

established 1854

JAMES J BLUNDELL & CO publisher

established 1854

City of Melbourne from the South Bank of the Yarra Yarra

looking North West 1854

lithograph, printed in black ink, from one stone;

hand-coloured on white wove paper

printed image 34.5 x 59.0 cm

sheet 51.4 x 66.7 cm

2004.455

GORRING, Jackie

born Australia 1953
The yellow ones 1998
collograph, printed in back ink, from one block on chine colle of thin yellow paper on white wove BFK Rives paper
printed image 30.4 x 60.5 cm
sheet (deckle-edged) 57.0 x 76.0 cm
2004.431

GRAHAM NAMIKILI, R

born Australia 1961
Jungarrayi 2003
screenprint, printed in colour, from multiple screens on white wove paper
printed image (irregular) 74.0 x 43.0 cm
sheet 76.2 x 55.8 cm
2005.207

GRANT NAPPANGARTI, Josephine

born Australia 1967
Jampin 2003
screenprint, printed in colour, from multiple screens on white wove paper
printed image (irregular) 72.5 x 53.0 cm
sheet 75.8 x 55.8 cm
2005.195

HAAS, Juli

born Australia 1952
SHINGLETON, Colin author
ADAMS, Tate designer

born Ireland 1922
Australia from 1951; England 1956–58
MCBURNIE, Ron designer

born Australia 1957

LORD, Anne printer

born Australia 1953

POHLMANN, Friedhelm book-binder

LYRE BIRD PRESS publisher

established 1977

The Seven Deadly Sins in Side Show Alley 1999
drypoint, printed in colour, from multiple plates;
hand-coloured screenprint, printed in colour, from multiple stencils; letterpress on thick cream wove paper
book (closed) 40.4 x 31.4 x 1.0 cm
book (open) 40.4 x 61.8 cm
box 42.4 x 33.0 x 2.2 cm
Gordon Darling Australasian Print Fund 2004
2004.450.A–B

HAMMOND, Bill

born Aotearoa New Zealand 1947
PAPERGRAPHICA print workshop
established 1995
Fish finder 2003
lithograph, printed in black ink, each from one stone on paper
(overall) 57.0 x 135.0 cm
Gordon Darling Australasian Print Fund 2004
2004.544.1–3

HANKS, Rew

born Australia 1958
Genetic genocide 2002
linocut, printed in black ink, from one block on cream wove paper
printed image 40.0 x 55.6 cm
sheet (deckle-edged) 57.0 x 76.4 cm
Gordon Darling Australasian Print Fund 2004
2004.434

The Trojan tiger versus the woolly redcoats 2002
linocut, printed in black ink, from one block on cream wove paper
printed image 59.0 x 102.0 cm
sheet (deckle-edged) 77.2 x 105.8 cm
Gordon Darling Australasian Print Fund 2004
2004.435

Don't miss the boat – selected cloning 2003
linocut, printed in black ink, from one block on cream wove paper
printed image 62.0 x 98.4 cm
sheet (deckle-edged) 77.2 x 105.6 cm
Gordon Darling Australasian Print Fund 2004
2004.436

HICK, Jacqueline

Australia 1919–2004
Europe 1948–51
Judy's 1943
etching and aquatint, printed in dark brown ink, from one plate on paper
plate-mark 18.4 x 24.5 cm
sheet (sight) 20.0 x 25.8 cm
2004.533

HOLT NALJARRI, F

born Australia 1949
Naljarri 2003
screenprint, printed in colour, from multiple screens on white wove paper
sheet 76.0 x 55.8 cm
2005.197

JAMPIN JONES, M

born Australia 1948
Jampin 2003
screenprint, printed in colour, from multiple screens on white wove paper
printed image (irregular) 66.0 x 53.5 cm
sheet 75.8 x 56.0 cm
2005.204

JARMAN, Richard

Great Britain 1808–Australia 1877
Australia from 1857
Trade cards c.1864
engraving, printed in black ink, from one copper plate on hot-pressed thick white card
printed image (each) 16.2 x 19.8 cm
sheet (each) 17.9 x 22.9 cm
2004.425.1–3

JONES NANGALI, J

born Australia 1973
Nangalas and Jangalas 2003
screenprint, printed in colour, from multiple screens on white wove paper
printed image (irregular) 73.0 x 53.0 cm
sheet 76.0 x 55.8 cm
2005.193

JONES NAPPANGARTI, P

born Australia 1951
Nappangarti 2003
screenprint, printed in colour, from multiple screens on white wove paper
printed image 76.0 x 55.8 cm
sheet 76.0 x 55.8 cm
2005.208

KILLEEN, Richard

born Aotearoa New Zealand 1946
PAPERGRAPHICA print workshop
established 1995
Rats and hats 1998
lithograph, printed in colour, from multiple stones on off-white Tiepolo paper
printed image (irregular) 57.0 x 42.6 cm
sheet (deckle-edged) 76.0 x 56.8 cm
Gordon Darling Australasian Print Fund 2004
2004.540

Red dragons of NZ 1998
lithograph, printed in colour, from multiple stones on off-white Tiepolo paper
printed image (irregular) 58.6 x 44.8 cm
sheet (deckle-edged) 76.0 x 56.6 cm
Gordon Darling Australasian Print Fund 2004
2004.541

KLEIN, Deborah

born Australia 1951
England 1973–80
Anon 1998
linocut, printed in colour, from three blocks on thin smooth off-white wove Japanese Nishinouchi paper, hand-stitched to brown Cansom Mi-Teintes wove pastel paper
sheet (1) 55.8 x 37.8 cm
sheet (2) 56.3 x 38.0 cm
2004.432

KLIPPEL, Robert

Australia 1920–2001
England, France 1947–50; North America 1957–63, 1966–67
not titled [Five sculptural forms in a landscape] c.1985
linocut, printed in black ink, each from one block on paper
printed image (each) 23.2 x 14.8 cm
2004.437.1–2

KNARSTON, Rochelle

born Australia
PAGE, John author
PAGE, Gertie author
RYRIE, John
born Australia 1961
LYRE BIRD PRESS publisher
established 1977
Karoola fragments 1999
etching, printed in coloured ink; hand-coloured with watercolour on cream Magnani Velata Avorio 100gsm and Vergella 270 gsm papers
book (closed) 27.6 x 20.8 x 1.0 cm
book (open) 27.6 x 41.6 cm
Gordon Darling Australasian Print Fund 2004
2004.449

LYSSIOTIS, Peter

born Cyprus 1949
The ifs of language 2002
lithograph, printed in colour, from multiple plates on thick cream wove Magnani Velata Avorio paper
book (closed) 40.8 x 26.0 x 1.6 cm
book (open) 40.8 x 51.4 cm
2005.134

LYSSIOTIS, Peter

born Cyprus 1949
FREIBERG, Noga
born Israel 1962
Homeland 2003
lithograph, printed in colour, from multiple stones on thick cream wove Saunders Waterford 190 gsm rag paper
book (closed) 14.8 x 20.7 x 2.3 cm
book (open) 14.8 x 42.8 cm
2005.133

MCBURNIE, Ron

born Australia 1957
ADAMS, Tate designer
born Ireland 1922
Australia from 1951; England 1956–58
SMITH, Bronwyn editor
FREIDMANN POHLMANN
LYRE BIRD PRESS publisher
established 1977
The boy who tried to kiss himself 1994
etching, printed in black ink, each from one plate on thick white Velin curve BFK Rives paper
book (closed) 29.0 x 22.0 x 1.0 cm
book (open) 29.0 x 44.0 cm
Gordon Darling Australasian Print Fund 2004
2004.446

MCBURNIE, Ron

born Australia 1957

SPRINGER, Elizabeth author

LYRE BIRD PRESS publisher

established 1977

Longshots: found cards collected lovingly from London

phone booths 1998

computer generated, printed in black ink, from digital

file on postcards adhered to white wove paper

book (closed) 21.0 x 22.4 x 1.0 cm

book (open) 21.0 x 43.4 cm

Gordon Darling Australasian Print Fund 2004

2004.443

MCBURNIE, Ron

born Australia 1957

SPURRIER, Stephen

born Australia 1945

KINLYSIDE, Sheree

UGG BOOT PRESS publisher

established 1996

I walked with a human 2001

computer generated, printed in colour, from digital

file on thin cream wove paper

book (closed) 23.1 x 18.6 x 1.0 cm

book (open) 23.1 x 37.0 cm

Gordon Darling Australasian Print Fund 2004

2004.442

MCCAHERN, Colin

New Zealand 1919–1987

not titled [Landscape] 1957

drawing, in black lithographic crayon on thin card

lithograph plate

image 21.8 x 32.8 cm

sheet 25.4 x 39.6 cm

2005.182

not titled [Landscape] c.1957

drawing, in black lithographic crayon on thin card

lithograph plate

image 22.0 x 33.0 cm

sheet 25.4 x 39.6 cm

2005.183

MCCAHERN, Colin

New Zealand 1919–1987

CASELBERG, John author

Aotearoa New Zealand 1927–2004

7 poems 1952

linocut, printed in black and grey ink, from two blocks;

letterpress text on cream wove paper

book (closed) 24.6 x 18.0 cm

book (open) 24.6 x 36.0 cm

2005.181

MCKAVANAGH, Kate

working Australia

LYRE BIRD PRESS publisher

established 1977

Boy and girl 1995

etching, printed in colour, each from one plate; solvent

release, printed in black ink on thick white wove Arches

paper

book (closed) 8.6 x 7.0 x 1.4 cm

book (open) 8.6 x 14.0 cm

Gordon Darling Australasian Print Fund 2004

2004.444

The way to wisdom (for lovers and sinners) 1995

drypoint, printed in black ink, each from one plate;

screenprint, printed in colour, each from multiple stencils

on thin blue paper and thick white BFK Rives paper

bound in thick cream card

book (closed) 21.6 x 15.8 cm

book (open) 21.6 x 29.8 cm

Gordon Darling Australasian Print Fund 2004

2004.445

MEADMORE, Clement

Australia 1929–United States of America 2005

Europe 1953–59; America from 1963

Three views of half circle module with square cross-section

titled at 22 1/2 degrees 1992

etching, printed in black ink, from, one plate on thick

cream wove paper

plate-mark 29.8 x 22.4 cm

sheet (deckle-edged) 56.2 x 38.0 cm

2004.438

MITCHELL, Thomas print after

Scotland 1792–Australia 1855

Australia from 1827

CARMICHAEL, John engraver

Scotland 1803–Australia 1857

Australia from 1825

Chart of the Zodiac, Including the Stars of the 4th

Magnitude, Between the Parallels of 24°½ Declination

North & South c.1831

aquatint, printed in black ink, from one plate on white

wove paper

printed image (a) 16.1 x 59.8 cm

printed image (b) 16.1 x 59.8 cm

plate-mark 40.0 x 60.8 cm

sheet 41.1 x 64.0 cm

2004.457

MORRISON JAKKAMARRA, H

born Australia 1971

Jakkamarra 2003

screenprint, printed in colour, from multiple

screens on white wove paper

printed image 76.0 x 55.8 cm

sheet 76.0 x 55.8 cm

2005.203

MORRISON NAKKAMARRA, B

born Australia 1965
Nakkamarra 2003
screenprint, printed in colour, from multiple screens
on white wove paper
printed image (irregular) 41.8 x 20.6 cm
sheet 76.0 x 55.8 cm
2005.199

MORRISON NANGALI, Nikkie

born Australia 1974
Nangala and Jangala 2003
screenprint, printed in colour, from multiple screens
on white wove paper
printed image (irregular) 67.8 x 54.0 cm
sheet 76.0 x 55.8 cm
2005.198

NAPANGARDI, Dorothy

born Australia 1948
CROWN POINT PRESS publisher
established 1962
Karntakurlangu Jukurpa 2 (Women's Dreaming 2) 2004
soap-ground and sugar lift aquatint, printed in colour
on paper
plate-mark 59.5 x 44.6 cm
sheet 79.0 x 62.8 cm
2005.259

Mina Mina Country 2004
sugar-lift aquatint, printed in colour on paper
plate-mark 59.5 x 44.6 cm
sheet 78.8 x 62.8 cm
2005.260

Salt on Mina Mina 2004
sugar-lift aquatint on paper on chine colle of Gampi
paper
plate-mark 59.5 x 44.6 cm
sheet 78.8 x 62.8 cm
2005.261

NAPPER JANGALI, G

Jangali 2003
screenprint, printed in colour, from multiple screens on
white wove paper
printed image 75.8 x 55.8 cm
sheet 75.8 x 55.8 cm
2005.191

O'SULLIVAN, Sandra

LYRE BIRD PRESS publisher
established 1977
And ... the women 1996
etching and blind embossing, printed in black ink, from
multiple plates on thick white wove paper
book (closed) 18.0 x 13.2 cm
book (open) 18.0 x 97.0 cm
Gordon Darling Australasian Print Fund 2004
2004.441

PARR, Mike

born Australia 1945
LOANE, John printer
born Australia 1950
VIRIDIAN PRESS print workshop
established 1988
Face to face (diptych) 2003
woodcut, printed in black ink, from one block;
lithograph, printed in black ink, from one plate
on two sheets of paper
sheet (overall) 76.0 x 114.0 cm
Gordon Darling Australasian Print Fund 2004
2004.452.A-B

(Par) agoge 1995
lithograph, printed in black ink, from one stone;
etching, printed in black ink, from one plate; each
printed on two joined sheets of paper
box 78.0 x 69.0 cm
2005.284.1-50

On the marble cliff 2001
lithograph, printed in black ink, from one stone;
woodcut, printed in black ink, from one block on
T H Saunders 356 gsm paper
box 153.0 x 64.0 cm
2005.285.1-11

PITTMAN, Joseph print after

England 1797-1864
Australia 1852-59

HAM, Thomas lithographer
England 1821-Australia 1874
Australia from 1842

The government offices, Melbourne 1845
lithograph, printed in black ink, from one stone
on white wove paper
printed image 15.6 x 25.0 cm
sheet 22.6 x 30.0 cm
2004.454

PRESTON, Margaret

Australia 1875-1963
Germany, France 1904-06; France, England,
Ireland 1912-19
Circular Quay 1920
woodcut, printed in black ink, from one block;
hand-coloured on cream Japanese paper
printed image 21.5 x 27.4 cm
sheet 21.5 x 27.4 cm
2004.467

The boat, Sydney Harbour c.1920
woodcut, printed in black ink, from one block;
hand-coloured on cream Japanese paper
printed image 21.8 x 28.2 cm
sheet 21.8 x 28.2 cm
2004.468

Mandevilla c.1936

woodcut, printed in black ink, from one block;
hand-coloured on white textured wove paper
printed image 28.0 x 18.0 cm
sheet 33.0 x 19.5 cm
2005.184

PRINSEP, Thomas

1800–1830

PRINSEP, Augustus

England 1803–died at sea 1830
India 1822–29; Australia 1829–30

PRINSEP, Elizabeth

England 1804–1885
India, Australia 1829–30

The journal of a voyage from Calcutta to Van Diemen's Land: comprising a description of that colony during a six months residence. From original letters selected by Mrs A. Prinsep 1833

lithograph, printed in black ink, from one stone;
hand-coloured; letterpress on paper
various dimensions
2004.336.1–3V

PROCTOR, Thea

Australia 1879–1966
England 1903–12, 1914–21

The toilet c.1918

lithograph, printed in black ink, from one stone
on thin cream rice paper
printed image (sight) 24.6 x 23.9 cm
2005.267

PULE, John

born Niue 1962

Aotearoa, New Zealand from 1964

PAPERGRAPHICA print workshop
established 1995

Tuagafale lologo 1998

lithograph and woodcut, printed in black ink,
from one stone and one block on white Velin
Arches 270 gsm paper
printed image 76.8 x 74.4 cm
sheet 76.8 x 74.4 cm
Gordon Darling Australasian Print Fund 2004
2004.539

RICKY NAPPANANGKA, P

born Australia 1970

Nappanangka 2003

screenprint, printed in colour, from multiple
screens on white wove paper
printed image 76.1 x 55.9 cm
sheet 76.1 x 55.9 cm
2005.192

ROBINSON, Sally

born England 1952

Australia from 1960

Halley's comet 1986

screenprint, printed in colour, from multiple
screens on white paper
printed image 100.2 x 60.2 cm
sheet 116.5 x 77.8 cm
2005.242

ROWE, George

England 1797–1864

Australia 1852–59

DE GRUCHY & LEIGH printer

Australia 1857–67

ROWE, George lithographer

England 1797–1864

Australia 1852–59

ROWE, George publisher

England 1797–1864

Australia 1852–59

View of the City of Melbourne 1858

lithograph, printed in colour, from multiple
stones on cream wove paper
printed image (a) 23.2 x 71.0 cm
printed image (b) 23.0 x 71.0 cm
sheet 54.0 x 76.0 cm
2004.456

SAMBO JAPPALJARRI, D

born Australia 1974

Jappaljarri 2003

screenprint, printed in colour, from multiple
screens on white wove paper
printed image 76.2 x 56.0 cm
sheet 76.2 x 56.0 cm
2005.200

SCHMEISSER, Jorg

born Germany 1942

Australia from 1976

Twister 1998

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 20.7 x 24.8 cm
sheet (deckle-edged) 53.8 x 39.6 cm
Gift of the artist 2004
2004.548

Drydock 1998

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 24.7 x 20.7 cm
sheet (deckle-edged) 53.7 x 39.6 cm
Gift of the artist 2004
2004.549

Tabular berg and break off 1998

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 20.7 x 24.8 cm
sheet (deckle-edged) 53.6 x 39.6 cm
Gift of the artist 2004
2004.550

Chunk 1998

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 24.7 x 20.8 cm
sheet (deckle-edged) 53.8 x 39.4 cm
Gift of the artist 2004
2004.551

Diary and icebergs 1998

etching, printed in blue/black ink, from four plates on one sheet on cream wove Hanemuhle etching paper
plate-mark 49.6 x 61.2 cm
sheet 53.6 x 71.6 cm
Gift of the artist 2004
2004.552

Diary and icebergs 1998

etching, printed in blue/black ink, from four plates on one sheet on cream wove Hanemuhle etching paper
plate-mark (each) 24.6 x 30.2 cm
plate-mark (overall) 49.3 x 61.4 cm
sheet (deckle-edged) 53.0 x 72.2 cm
Gift of the artist 2004
2004.553

Mawson Station 2001

etching, printed in blue ink, from four plates on four sheets of cream wove Hahnemuhle etching paper
sheet (overall) 75.8 x 212.0 cm
Gift of the artist 2004
2004.554.A–D

Mawson Station 2001

etching, printed in blue/grey ink, from four plates on four sheets of white wove Hanemuhle etching paper
sheet (overall) 75.8 x 212.0 cm
Gift of the artist 2004
2004.555.A–D

Near Davis Station I 2001

etching, printed in blue ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 49.5 x 61.6 cm
sheet 53.4 x 72.0 cm
Gift of the artist 2004
2004.582

Near Davis Station II 2001

etching, printed in blue ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 45.2 x 60.6 cm
sheet 56.2 x 72.0 cm
Gift of the artist 2004
2004.583

Iceberg alley 2002

etching and aquatint, printed in blue/black ink, from multiple plates on white wove Hanemuhle etching paper
plate-mark (overall) 61.6 x 99.0 cm
sheet (deckle-edged) 72.0 x 107.0 cm
Gordon Darling Australasian Print Fund 2004
2004.545

Iceberg alley 2002

etching and aquatint, printed in blue ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 58.8 x 49.4 cm
sheet (deckle-edged) 72.1 x 56.4 cm
Gift of the artist 2004
2004.557

Iceberg alley 2002

etching, printed in blue/black ink, from two plates, on two sheets of cream wove Hanemuhle etching paper
plate-mark (overall) 61.4 x 98.0 cm
sheet (overall) 71.3 x 106.8 cm
Gift of the artist 2004
2004.558.A–B

Iceberg alley 2002

etching, printed in blue/black ink, from two plates on white wove Hanemuhle etching paper
plate-mark (overall) 61.0 x 100.0 cm
Gift of the artist 2004
2004.559.A–B

Double berg 2002

etching, printed in blue/black ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 11.0 x 19.6 cm
sheet (deckle-edged) 53.7 x 39.3 cm
Gordon Darling Australasian Print Fund 2004
2004.546

Bergs passing 2002

etching, printed in blue/black ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 19.9 x 37.6 cm
sheet (deckle-edged) 39.4 x 53.8 cm
Gordon Darling Australasian Print Fund 2004
2004.547

Light spots 2002

etching, printed in blue/black ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 14.8 x 14.8 cm
sheet (deckle-edged) 53.5 x 39.6 cm
Gift of the artist 2004
2004.560

Changes I 2002

etching, printed in blue/black ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 50.5 x 54.0 cm
sheet (deckle-edged) 74.2 x 54.0 cm
Gift of the artist 2004
2004.561

Changes II 2002

etching, printed in blue/black ink, from one plate on cream wove Hanemuhle etching paper
plate-mark 48.6 x 53.8 cm
sheet (deckle-edged) 74.2 x 53.8 cm
Gift of the artist 2004
2004.562

Changes II/III 2002

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 48.6 x 53.4 cm
sheet (deckle-edged) 74.1 x 53.4 cm
Gift of the artist 2004
2004.563

Changes III 2002

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 48.6 x 53.4 cm
sheet (deckle-edged) 74.1 x 53.4 cm
Gift of the artist 2004
2004.564

Changes IV 2002

etching and aquatint, printed in blue/grey ink, from
one plate on cream wove Hanemuhle etching paper
plate-mark 48.4 x 53.2 cm
sheet 74.0 x 53.2 cm
Gift of the artist 2004
2004.565

Changes V 2002

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 48.2 x 53.4 cm
sheet (deckle-edged) 74.2 x 53.4 cm
Gift of the artist 2004
2004.566

Formation 2002

etching and aquatint, printed in blue/black ink, from
one plate on cream wove Hanemuhle etching paper
plate-mark 55.1 x 48.4 cm
sheet (deckle-edged) 74.2 x 53.4 cm
Gift of the artist 2004
2004.567

Berg I 2002

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 20.7 x 24.8 cm
sheet (deckle-edged) 53.6 x 39.4 cm
Gift of the artist 2004
2004.577

Berg II 2002

etching, printed in blue/grey ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 20.8 x 24.8 cm
sheet (deckle-edged) 54.2 x 39.6 cm
Gift of the artist 2004
2004.578

Berg III 2002

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 20.7 x 24.8 cm
sheet (deckle-edged) 53.8 x 39.6 cm
Gift of the artist 2004
2004.579

Breaking the ice (a) 2002–03

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 24.9 x 9.2 cm
sheet (deckle-edged) 53.6 x 39.8 cm
Gift of the artist 2004
2004.580

Breaking the ice (b) 2002–03

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 12.4 x 19.4 cm
sheet (deckle-edged) 53.6 x 39.6 cm
Gift of the artist 2004
2004.581

Changes VI 2003

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 48.4 x 53.1 cm
sheet (deckle-edged) 74.4 x 53.1 cm
Gift of the artist 2004
2004.569

Changes VI 2003

etching and aquatint, printed in blue/black ink, from
one plate on cream wove Hanemuhle etching paper
plate-mark 48.6 x 53.4 cm
sheet (deckle-edged) 74.2 x 53.4 cm
Gift of the artist 2004
2004.568

Changes VII 2003

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 48.4 x 53.1 cm
sheet (deckle-edged) 74.1 x 53.1 cm
Gift of the artist 2004
2004.570

Mawson Station 2003

etching and aquatint, printed in blue/black ink,
from four plates on two sheets of white wove
Hanemuhle etching paper
plate-mark (each) 61.7 x 49.4 cm
sheet (overall) 78.3 x 106.6 cm
Gift of the artist 2004
2004.556.A–B

Light parts 2003

etching, printed in blue/grey ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 30.0 x 24.6 cm
sheet (deckle-edged) 53.0 x 39.2 cm
Gift of the artist 2004
2004.571

Against the dark 2003

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 30.0 x 24.8 cm
sheet (deckle-edged) 53.4 x 39.2 cm
Gift of the artist 2004
2004.572

Moving and tall 2003

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 21.6 x 17.8 cm
sheet (deckle-edged) 53.4 x 39.6 cm
Gift of the artist 2004
2004.573

Marked 2003

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 21.6 x 17.7 cm
sheet (deckle-edged) 53.2 x 39.4 cm
Gift of the artist 2004
2004.574

Pointed 2003

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 14.8 x 14.8 cm
sheet (deckle-edged) 53.7 x 39.5 cm
Gift of the artist 2004
2004.575

Light 2003

etching, printed in blue/black ink, from one plate
on cream wove Hanemuhle etching paper
plate-mark 14.8 x 14.8 cm
sheet (deckle-edged) 53.4 x 39.4 cm
Gift of the artist 2004
2004.576

TABACCO, Wilma

born Italy 1953
Australia from 1957

Lick 1997

woodcut, printed in colour, from two blocks on
cream wove Arches paper
printed image 30.2 x 22.4 cm
sheet (deckle-edged) 56.4 x 38.0 cm
2004.433

THOMPSON NAMPIN, E

born Australia 1984

Nampin 2003

screenprint, printed in colour, from multiple screens
on white wove paper
printed image (irregular) 65.0 x 48.0 cm
sheet 75.6 x 55.8 cm
2005.190

TRAILL, Jessie

Australia 1881–1967

England, Europe frequently after 1906; extensive
overseas travel undated

Man and Nature, the Gift; The Sacrifice; The Reward. 1914

etching and aquatint, printed in warm black ink, each
from one plate on cream wove paper
plate-mark (a) 19.6 x 8.7 cm
plate-mark (b) 19.6 x 8.8 cm
plate-mark (c) 19.8 x 8.6 cm
2004.429.1–3

UNKNOWN ARTIST

Mars 1877

photo-lithograph, printed in black ink, from one plate;
hand-coloured on thick white wove paper
printed image 14.8 x 15.5 cm
printed image and text 26.0 x 15.5 cm
sheet 28.5 x 22.3 cm
Gift of John McPhee 2004
2004.382

VAN RAALTE, Henri

England 1881–Australia 1929

Australia from 1910

Red Gums 1917–19

etching, printed in brown ink, from one plate
on cream wove Van Gelder Zonen paper
printed image 47.6 x 39.0 cm
plate-mark 49.6 x 44.0 cm
sheet (deckle-edged) 65.4 x 51.0 cm
Bequest of Robert Benedictus van Raalte 2004
2004.370

Hillside and stream c.1920

aquatint, printed in brown ink, from one plate
on cream wove paper
printed image 31.4 x 34.2 cm
plate-mark 32.6 x 35.2 cm
sheet 43.0 x 45.0 cm
Bequest of Robert Benedictus van Raalte 2004
2004.371

An idyll (study) c.1920

drypoint, printed in brown ink, from one plate
on very thin cream wove Oriental style paper
plate-mark 23.2 x 24.2 cm
sheet 30.0 x 33.0 cm
Bequest of Robert Benedictus van Raalte 2004
2004.372

Afterglow from South Perth c.1920

etching and aquatint, printed in warm black ink,
from one plate on very thin white wove paper
printed image 9.2 x 12.2 cm
plate-mark 10.0 x 13.0 cm
sheet (irregular) 18.6 x 19.0 cm
Bequest of Robert Benedictus van Raalte 2004
2004.373

The Madonna of the pool c.1921

drypoint, printed in warm black ink, from one
plate on thin cream wove paper
plate-mark 25.4 x 29.8 cm
sheet 30.0 x 40.0 cm
Bequest of Robert Benedictus van Raalte 2004
2004.376

Nights approach c.1926

aquatint, printed in warm black ink, from one
plate on thin cream wove paper
printed image 13.6 x 20.3 cm
plate-mark 14.8 x 21.0 cm
sheet 24.8 x 30.2 cm
Bequest of Robert Benedictus van Raalte 2004
2004.375

Eventide c.1926

aquatint, printed in black ink, from one plate on paper
printed image 15.2 x 15.2 cm
plate-mark 16.2 x 16.2 cm
sheet 25.0 x 25.0 cm
Bequest of Robert Benedictus van Raalte 2004
2004.377

The wind blown valley c.1926

drypoint, printed in warm black ink, from one plate on
thin cream wove paper
printed image 12.0 x 15.5 cm
plate-mark 13.0 x 16.6 cm
sheet 21.0 x 24.6 cm
Bequest of Robert Benedictus van Raalte 2004
2004.378

Morning c.1926

aquatint printed in brown ink with plate tone, from one
plate on cream wove paper
printed image 15.2 x 15.2 cm
plate-mark 16.4 x 16.4 cm
sheet 33.8 x 30.4 cm
Bequest of Robert Benedictus van Raalte 2004
2004.379

The creek in flood c.1927

aquatint, printed in brown ink, from one plate on thin
cream wove paper
printed image 23.2 x 26.4 cm
plate-mark 25.4 x 28.2 cm
sheet 35.0 x 36.8 cm
Bequest of Robert Benedictus van Raalte 2004
2004.374

Summer light on the hills c.1927

drypoint, printed in black ink, from one plate on thin
cream wove paper
printed image 22.8 x 15.2 cm
plate-mark 25.2 x 16.6 cm
sheet 35.8 x 26.2 cm
Bequest of Robert Benedictus van Raalte 2004
2004.380

Moonlit fields c.1928

aquatint, printed in black ink, from one plate on thin
cream wove paper
printed image 22.0 x 21.8 cm
plate-mark 26.0 x 24.0 cm
Bequest of Robert Benedictus van Raalte 2004
2004.381

VARIOUS ARTISTS

LUDWIG, Phillip printer
UGG BOOT PRESS publisher
established 1996

LYRE BIRD PRESS publisher
established 1977

The stamp collection 1998

stamps, printed in colour, each from multiple blocks on
thin white wove paper; cloth bound box lined with red
suede
book (closed) 20.8 x 24.4 x 0.2 cm
box 22.2 x 25.8 x 4.6 cm
Gordon Darling Australasian Print Fund 2004
2004.451.1–2

VARIOUS ARTISTS

LYRE BIRD PRESS publisher
established 1977

Off the wall 1995

various techniques on thick wove paper; soft bound
in thick blue wove paper
book (closed) 19.8 x 31.0 x 0.4 cm
book (open) 19.8 x 54.2 cm
Gordon Darling Australasian Print Fund 2004
2004.440

VARIOUS ARTISTS

STUDIO ONE INC print workshop
established 1985–closed 2000

998 prints 1985–2000

various techniques
Gift of Studio One Inc 2000
2004.369.1–998

VARIOUS ARTISTS WORKING AT LOCKHART RIVER

156 prints 1997–2000

various techniques
Gift of Geoff and Fran Barker 2004
2004.358.1.–156

VARIOUS INDIGENOUS ARTISTS

Garma panel (four sheets) 2003

viscosity etching on paper
printed image 230.0 x 128.0 cm
sheet (overall) 240.0 x 132.0 cm
2005.213.A–D

VARIOUS PAPUA NEW GUINEAN ARTISTS

1967–85

Collection of 46 Papua New Guinea prints

screenprint; woodcut on paper
various dimensions
2005.221.1–46

WAISTCOAT JAPPANANGKA, I

born Australia 1973

Jappanangka 2003

screenprint, printed in colour, from multiple screens
on white wove paper
printed image (irregular) 58.1 x 49.8 cm
sheet 76.0 x 55.8 cm
2005.194

WAISTCOAT NAPPANANGKA, K

born Australia 1980

Narrurlu 2003

screenprint, printed in colour, from multiple screens
on white wove paper
sheet 76.0 x 55.8 cm
2005.202

WALLER, Napier

Australia 1893–1972

Europe 1929–30

Guinea fowls 1923

linocut, printed in colour, from multiple blocks
on thick dark cream paper
printed image (irregular) 11.0 x 14.9 cm
sheet 18.8 x 22.2 cm
2004.453

WASWAS, Daniel

born Papua New Guinea 1973
New Zealand 1995–99
Haus tambaran (spirit house) 2000
linocut, printed in colour, from multiple blocks on cream
wove paper
printed image 75.8 x 56.8 cm
sheet 99.8 x 70.2 cm
Gordon Darling Australasian Print Fund 2004
2004.534

Multi culturalism 2000

linocut, printed in colour, from multiple blocks on white
wove paper
printed image 75.8 x 56.4 cm
sheet 89.8 x 63.8 cm
Gordon Darling Australasian Print Fund 2004
2004.535

WATKINS, Denys

born Aotearoa New Zealand 1945
PAPERGRAPHICA print workshop
established 1995
Animal crackers 1993
lithograph, printed in colour, from multiple stones on
white Velin Arches 270 gsm paper
printed image (irregular) 43.5 x 40.6 cm
sheet (deckle-edged) 52.6 x 52.2 cm
Gordon Darling Australasian Print Fund 2004
2004.536

WEBB, A B

England 1887–Australia 1944
Australia from 1915
The shag c.1921–22
woodcut, printed in colour, from two blocks on paper
printed image 17.6 x 12.6 cm
sheet (sight) 18.8 x 13.2 cm
2005.266

WEST, Absalom publisher

born England
Australia 1798–1814
Views in New South Wales 1812–14
engraving, printed in black ink, each from one copper
plate on paper
various dimensions
2005.291.1–22

WEST, Absalom author

born England
Australia 1798–1814

HOWE, George printer

West Indies 1769–Australia 1821

WEST, Absalom publisher

born England
Australia 1798–1814
January 1st, 1813. Publication 1813
letterpress, printed in black ink on paper
(sight) 41.1 x 28.6 cm
2005.292

September 12th, 1814. Publication 1814
letterpress, printed in black ink on paper
(sight) 41.6 x 29.0 cm
2005.293

WHITE, Robin

born Aotearoa New Zealand 1946
Kiribati 1982–99
Tui country 2004
screenprint, printed in coloured branding ink
and enamel spray on wool bale
printed image (a) 74.2 x 143.0 cm
sheet (a) 74.2 x 143.0 cm
printed image (b) 74.2 x 130.0 cm
sheet (b) 74.2 x 130.0 cm
sheet (overall) 74.2 x 273.0 cm
2004.532.A–B

WILLIAMS NAMIKILI, P

born Australia 1956
Namikili 2003
screenprint, printed in colour, from multiple screens
on white wove paper
sheet 76.0 x 55.8 cm
2005.206

AUSTRALIAN SCULPTURE**CONNOR, Kevin**

born Australia 1932
Great Britain, North America 1954–57; Europe 1965–66;
North America 1966–68; Great Britain, Europe 1979;
Great Britain, Europe, Egypt 1985; Paris 1988, Middle East
1991
Head VI 2000
bronze
80.0 x 55.0 x 27.0 cm
Gift of Kevin Connor 2004
2004.481

JOMANTAS, Vincas

Lithuania 1922–Australia 2001
Germany 1946–48; Australia from 1949
Sun temple II 1996
laminated and carved wood, stained and waxed
167.0 x 38.0 x 38.0 cm
Gift of Laima Jomantas in memory of Vincas Jomantas
2004
2004.383

Tower I 1991

milled and carved wood, stained and waxed
131.5 x 110.5 x 47.5 cm
Gift of Laima Jomantas in memory of Vincas Jomantas
2004
2004.384

AUSTRALIAN VIDEO**RUDYARD, Carol**

born England 1922
Australia from 1950
Wantai maiden (maintain a dew) 1989
video and mixed media installation
2005.286.A–I

Wantai maiden (maintain a dew) story board 1989
fibre-tipped pens, colour ink, adhesive tape
(each) 51.0 x 70.7 cm
2005.287.A–C

STELARC

born Cyprus 1946
Japan 1970–98, Australia from 1950
Prosthetic head 2005
Interactive installation with operating system of
configured laptop, with 3–D graphic card, appropriate
operations system and had case packing
2005.305

SYLVESTER, Darren

born Australia 1974
Don't lose yourself in tomorrow 2004
DVD, sound 4.32 minutes
2004.485

ASIAN PAINTING AND CALLIGRAPHY

CHINA

Liu Chunlin (active from 1904)

Shang Yanliu 1874–1963

Zhang Peishi (active from 1904)

Zhu Ruzhen 1869–1942

Scholar's fan 1941
ink on paper
painting, calligraphy
30.0 x 40.0 cm
Given by Nancy Lee to remember her father
Dr S N Cheer, 2005
2005.249

Chen Zhifo 1898–1962

Hu Shi 1891–1962

Scholar's fan 1947
ink, colour, gold on paper
painting, calligraphy
30.0 x 40.0 cm
Given by Nancy Lee to remember her father
Dr S N Cheer, 2005
2005.250

Xu Beihong 1895–1953

Horse 1943
ink and colour on paper
scroll painting
162.0 x 50.0 cm
Given by Nancy Lee to remember her husband
Charles Lee, 2005
2005.248

INDIA

Kota school

Rajasthan, India
*Temple hanging [pichhavai]: Krishna's fluting
summons the entranced gopis* c.1840
opaque watercolour, gold and silver on cotton
painting
305.0 x 305.0 cm
2005.226

JAPAN

Koso Hirano 1880–1931

Pine trees 1924
ink and gold on paper
pair of six-fold screens
(each) 170.0 x 376.0 cm
2004.500

Mochizuki Gyokusen 1834–1913

Plovers at the seaside Meiji period (1868–1912)
ink, colour and silver on paper
pair of six-fold screens
(each) 170.0 x 376.0 cm
2004.498

Yamashita Chikusai 1885–1973

Mountain valley – A very true beauty 1927
ink and gold on paper
pair of six-fold screens
(each) 137.0 x 274.0 cm
2004.499

Otagaki Rengetsu 1791–1875

Tomioka Tessai 1836–1924

*To be of this shape (that of a nun): there is nothing
more fortunate in this world* c.1855
ink on paper
calligraphy, painting
92.0 x 20.0 cm
2005.283

ASIAN PRINTS

INDIA

Mukesh Sharma born 1974

Untitled 2003
intaglio
viscosity etching, printed in colour, from one zinc plate
Indian hand made paper
32.6 x 48.8 cm
Gordon Darling Australasian Print Fund
2005.211

Untitled 2003
intaglio
viscosity etching, printed in colour, from one zinc plate
German machine made paper
33.0 x 49.2 cm
Gordon Darling Australasian Print Fund
2005.212

INDONESIA

Heri Dono born 1960

Super Semar 2003
linocut on paper
45.0 x 30.0 cm
Gordon Darling Australasian Print Fund
2004.462

The Javanese circus 2003
etching on paper
30.0 x 45.0 cm
Gordon Darling Australasian Print Fund
2004.463

The battle to produce gas 2003
etching on paper
30.0 x 45.0 cm
Gordon Darling Australasian Print Fund
2004.464

The fake angel 2003
etching on paper
30.0 x 45.0 cm
Gordon Darling Australasian Print Fund
2004.465

Dinner in the mouth 2003
etching on paper
30.0 x 45.0 cm
Gordon Darling Australasian Print Fund
2004.466

ASIAN SCULPTURE

BURMA / MYANMAR

Burmese people
Buddha's footprint [Buddhapada] 17th–18th century
sandstone
160.0 x 85.0 x 8.0 cm
2004.188

Mon people

Stringed instrument in the form of a crocodile [mi gyuang]
19th–early 20th century
wood
115.0 x 12.0 cm
2005.278

INDIA

Amaravarti region, Andhra Pradesh

Scene from the life of the Buddha 3rd century
limestone
96.5 x 106.7 x 12.7 cm
2005.229

Chola period (860–1279)

Tamil Nadu
The child-saint Sambandar 12th century
bronze
66.1 x 36.0 x 22.0 cm
2005.231

Goddess Pratyangira 12th century
granite
125.1 x 55.9 x 30.5 cm
2005.232

Eastern Rajasthan or north eastern Madhya Pradesh

Lotus ceiling 11th–12th century
stone
81.3 x 75.0 x 5.7 cm
2005.230

Mughal Empire, Shah Jahan period (1628–1658)

Open-worked pierced screen [jali] c.1630–50
red sandstone
125.0 x 104.0 cm
2005.148

Rajasthan

Krishna Fluting (Venugopala) 12th century
red sandstone
50.0 x 42.0 cm
2005.233

INDONESIA

Alor

Dragon effigy [pragden] 19th century
wood, pigments
painting and carving
30.5 x 110.0 cm
2005.277

Buginese people

Bone Regency, south Sulawesi
Aristocrat's headdress 19th century
vegetal fibre, gold, wood
interlacing
9.0 x 18.0 cm
2005.157

Java

Tomb cover 17th–19th century
stone
85.0 x 85.0 cm
2005.158

Javanese people

Cirebon, Java
Board for hanging a ceremonial dagger (keris) 18th century
wood, pigments, gold leaf
painting, gilding
70.0 x 28.0 cm
2005.228

Madurese people

Madura
Hilt for a ritual dagger [keris] 18th century
wood
9.6 x 2.8 x 3.6 cm
Gift of Thomas Murray 2005
2005.155

Toba Batak people

north Sumatra
Priest's container for magical potions [naga marsarang]
19th century
water buffalo horn, wood
33.0 x 53.0 cm
2005.149

West Java

Hilt for a ritual dagger [keris] 17th century
gold, wood
h: 10.0 cm
2005.159

JAPAN

Edo period (1603–1868)

Jizo Bosatsu [Bodhisattva Kshitigarbha] 17th century
cypress wood, gold leaf, pigments, crystal, metal
96.5 x 36.0 cm
2004.184

Meiji period (1868–1912)

Jar and cover c.1875
porcelain, glaze
hand painting
110.0 x 38.5 cm
2004.350

Otagaki Rengetsu

Kyoto 1791–1875
Kyusu (teapot) and container c.1840
clay, wood, ink
incised calligraphy
11.1 x 17.0 cm
2005.282.1–2

PHILIPPINES**Ifugao people**

central Luzon, Philippines
Guardian figures [bulol] 19th century
red sandalwood
female h: 50.0 cm
male h: 52.0 cm
2005.150

ASIAN TEXTILES**CAMBODIA****Khmer people**

Skirt cloth [sompot hol] early 20th century
silk, natural dyes
weft ikat
89.0 x 165.0 cm
Gift of Linda Lipp 2004
2004.385

Skirt cloth [sompot hol chong kbun] early 20th century
silk, natural dyes
weft ikat
92.0 x 286.0 cm
Gift of Linda Lipp 2004
2004.386

Skirt cloth [sompot hol chong kbun] 19th century
silk, natural dyes
weft ikat
92.0 x 340.0 cm
2005.279

INDIA**Coromandel Coast**

for the Sri Lankan market
Ceremonial cloth and sacred heirloom [somana tuppotiya]
19th century
cotton, natural dyes, mordants
mordant painting, mordant printing
396.0 x 212.0 cm
2004.351

Ceremonial cloth and sacred heirloom 19th century
cotton, natural dyes, mordants
mordant painting, mordant printing
315.0 x 160.0 cm
2004.352

Ceremonial cloth [somana tuppotiya] 19th century
cotton, natural dyes, mordants
mordant painting, mordant printing, batik
274.0 x 224.0 cm
2004.353

Coromandel Coast

for the Thai market
Ceremonial cloth [pha nung] 18th century
cotton, natural dyes, mordants
mordant painting, mordant printing
200.0 x 224.0 cm
2004.354

Coromandel Coast

collected Lampung, Sumatra, Indonesia
Ceremonial cloth and sacred heirloom [sarasa]
17th–18th century
cotton, natural dyes and mordants
mordant painting, mordant printing, batik
251.0 x 107.0 cm
2005.151

Coromandel Coast

collected Toraja region, Sulawesi, Indonesia
Ceremonial cloth and sacred heirloom [ma'a] late
17th–early 18th century
cotton, natural dyes and mordants
mordant painting, mordant printing, batik
315.0 x 113.0 cm
2005.152

Ceremonial cloth and sacred heirloom [ma'a] late
17th–early 18th century
cotton, natural dyes, mordants
mordant painting, mordant printing, batik
315.0 x 113.0 cm
2005.227

Gujarat

collected Palembang, south Sumatra, Indonesia
Ceremonial textile late 19th century
silk
embroidery
115.0 x 115.0 cm
2004.348

Surat, Gujarat

collected south Sumatra, Indonesia
Ceremonial cloth 19th century
silk
supplementary weave
249.0 x 90.0 cm
Gift of Jan Smith 2004
2004.349

INDONESIA**Abung people**

south Sumatra
Man's ceremonial headband early 20th century
gold thread, coloured silk, cotton, sequins, bark cloth,
newspaper
couching, embroidery, applique, felting
14.5 x 119.0 cm
2004.339

Buginese people

south Sulawesi

Talismanic cloth with Islamic and Buginese calligraphy

19th–early 20th century

cotton, pigments

drawing

66.0 x 46.0 cm

Given by Jonathan Hope to remember Yamin Makawaru

2005

2005.154

Java

traded to south Sulawesi

Cloth with Islamic calligraphy [kain tulisan Arab]

19th century

handspun cotton, natural dyes

batik

228.0 x 106.0 cm

2005.156

Javanese people

Java

Skirt cloth or shoulder cloth [kain batik]

late 18th–early 19th century

handspun cotton, natural dyes

batik

2005.276

Lampung, Sumatra

Ceremonial jacket 19th century

imported Indian silk, gold and silver thread, brocade

supplementary weft weave

h: 54.5 cm

2004.345

Malay people

south Sumatra

Ceremonial vest 19th century

silk, gold thread, cotton

supplementary weft weave

55.0 x 36.5 cm

2004.340

Malay people

Palembang, south Sumatra

Decorative panel for wedding bed [tirai]

late 19th–early 20th century

velvet, gold thread, silk thread

couching

61.0 x 92.0 cm

2004.341

Decorative panel for a wedding bed [tirai]

late 19th–early 20th century

felt, woollen fabric, gold thread, silk thread

couching

64.5 x 99.0 cm

2004.342

Skirt cloth [kain sarong plangi] early 20th century

silk

tie-dyeing [plangi], stitch dyeing [tritik]

116.0 cm

2004.343

Panel for a festive decoration [tirai] early 20th century

felt, woollen fabric, gold thread, silk thread, lead-backed

glass mirrors, sequins, beads

couching, beading, appliqué

49.0 x 85.9 cm

2004.346

Decorative panel for a wedding bed [tirai] early 20th century

cotton, velvet, gold thread, silk, sequins

couching, embroidery

125.0 x 55.0 cm

2004.347

Malay people

west Kalimantan

Ceremonial skirt cloth [kain kerlip]

late 19th–early 20th century

silk, sequins, gold thread, dyes, ink

dip dyeing, embroidery, appliqué

106.5 x 180.0 cm

Gift of Helen Jessup through the American Friends

of the National Gallery of Australia 2005

2005.28

Semawa or Bimanes people

Sumbawa

Ceremonial skirt cloth [kre alang] early 20th century

cotton, silver thread

supplementary weft weave

126.0 x 166.0 cm

2004.344

Man's hip cloth [salampe; pabasa] late

19th–early 20th century

cotton, dyes

tapestry weave, supplementary warp weaving

200.0 x 62.5 cm

Gift of Mr Wybe Reyenga 2005

2005.153

Sasak people

Lombok

Ceremonial textile with stylised Islamic calligraphy design

[usap] 19th century

handspun cotton, natural dyes

supplementary weft weaving

54.0 x 54.0 cm

2005.275

JAPAN

Edo period (1603–1868)

Buddhist priest's mantle [kesa] 18th century

silk, metallic thread, dyes, tassels

damask weave, supplementary weft weave, patchwork

112.0 x 225.0 cm

Gift of Gene and Brian Sherman 2005

2005.29

SRI LANKA

Bag for a Buddhist palm-leaf manuscript 18th century

imported Indian cotton, natural dyes, mordants

mordant painting, resist dyeing

89.0 x 28.0 cm

Gift of Thomas Murray 2005

2004.355

INTERNATIONAL DECORATIVE ARTS AND DESIGN

BRATTRUD, Hans designer

born Norway 1933

HOVE MØBLER manufacturer

established Norway 1950s

Scandia swivel lounge chair design 1957, manufacture c.1960

wood frame with palisander-veneered laminated beech slats on chrome-plated steel swivel base

110.0 x 73.0 x 81.0 cm

2005.162

CHIHULY, Dale

born United States of America 1941

Polished ivory seaform set with charcoal lip wraps 2000

blown glass

36.0 x 76.0 x 46.0 cm

2005.72.A–H

DRESSER, Christopher attributed designer

Scotland 1834–France 1904

James and Sons – JAMES DIXON & SONS

manufacturer

established Great Britain 1806

Cruet set (comprising 2 glass bottles and stand) 1882

silver electroplate and cut glass

23.0 x 16.5 x 8.0 cm

Gift of Michael Greene

2005.251.A–C

EAMES, Charles designer

United States of America 1907–1978

EAMES, Ray designer

United States of America 1913–1988

HERMAN MILLER FURNITURE COMPANY

manufacturer

established United States of America 1923

DCW (Dining Chair Wood) chair design c.1946,

manufacture c.1952

moulded and stained laminated ash and ash-faced plywood; rubber

73.0 x 49.0 x 54.0 cm

2005.164

FISCH, Arline

born United States of America 1931

Egyptian dream 1996

loom-woven fine and sterling silver, 18 carat gold,

black onyx, pearls

14.0 x 33.0 x 33.0 cm

2005.300

HURRY, Leslie

Great Britain 1909–1978

Figure [possibly a portrait of Robert Helpmann]

late 1940s or early 1950s

watercolour, inks

43.0 x 35.0 cm

Gift of Ron Allpress 2005

2005.144

Costume design for Mycestes, King of Persia, in Tamburlaine the Great c.1951

inks, crayon, charcoal

31.4 x 13.2 cm

Gift of Ron Allpress 2005

2005.145

Costume design for the knights in King Lear c.1950 or 1958

inks, crayon

56.4 x 38.4 cm

Gift of Ron Allpress 2005

2005.146

VONCK, Irene

born Ireland 1952

The Netherlands from 1973

Urubamba 1999

stoneware and pigment

20.4 x 35.0 x 20.0 cm

2005.76

WEGNER, Hans designer

born Denmark 1914

FRITZ HANSENS EFT. manufacturer

established Denmark 1872

Shell chair design 1948, manufacture c.1951

beech frame with teak seat and backrest shells

70.0 x 73.0 x 62.0 cm

2005.163

INTERNATIONAL PHOTOGRAPHY

ALBIN-GUILLOT, Laure

France 1879–1962

Narcisse 1936

gelatin silver photograph

composition 38.4 x 26.0 cm

2005.74

Flame c.1940

gelatin silver photograph

composition 38.4 x 26.0 cm

NGA Photography Fund: Farrell Family donation

2004.473

Ciels 1944

16 collotype photographs, letterpress, paper

image (each) 26.0 x 21.6 cm

folio 30.4 x 24.1 cm

NGA Photography Fund: Farrell Family donation

2004.474.1–16

Micrographie décorative 1931

Draeger Frères, Paris, 1931. Preface by M. Paul Leon

20 photogravure plates in various inks in spiral bound folio

plate (each) 20.6 x 21.6 cm

folio 43.2 x 35.6 cm

2005.75.1–20

BEECHE, Robyn

born Australia 1945

Great Britain 1967–70, 1974–2002

works Great Britain and India

Greasy pole I 1986

direct positive colour photograph printed 2004

image 61.0 x 50.8 cm

sheet 65.2 x 56.5 cm

2004.527

Greasy pole II 1986
direct positive colour photograph printed 2004
image 61.0 x 50.8 cm
sheet 65.8 x 52.6 cm
2004.528

Knots 1986
direct positive colour photograph printed 2004
image 61.0 x 50.8 cm
sheet 64.8 x 54.8 cm
2004.529

Andrew Logan 1986
direct positive colour photograph printed 2004
image 61.0 x 50.8 cm
sheet 64.2 x 53.4 cm
2004.530

BELIN, Valérie
born France 1964
Sans titre n.2 1997
from *Série Venise (Miroirs)*
gelatin silver photograph
image 100.0 x 80.0 cm
sheet 160.0 x 130.0 cm
2004.479

Sans titre n.4 1997
from *Série Venise (Miroirs)*
gelatin silver photograph
image 100.0 x 80.0 cm
sheet 160.0 x 130.0 cm
2004.480

BELITSKI, Ludwig
Germany 1830–1902
Lace 1855
salted paper photograph
image 22.9 x 18.4 cm
2004.494

BING, Ilse
Germany 1899–United States of America 1998
France 1930–41, America from 1941
Antennas, telephone wires and bridge 1950s
gelatin silver photograph
image 45.7 x 40.6 cm
NGA Photography Fund: Farrell Family donation
2004.478

CASEBERE, James
born United States of America 1953
Hospital 1997
direct positive colour photograph
image 137.0 x 152.0 cm
2005.111

DISDERI, Andre-Adolphe-Eugene
France 1819–1889
The Richie children 1862
sheet of 8 uncut carte-de-visite proof portraits
albumen silver photograph on original mount
composition 19.1 x 23.5 cm
NGA Photography Fund: Farrell Family donation
2004.475

DUCHENNE DE BOULOGNE, Dr Guillaume-Benjamin
France 1806–1875
Mécanisme de la physionomie humaine: ou analyse électro-physiologique de l'expression des passions, applicable à la pratique des arts plastiques.
[*The mechanisms of human facial expression*]
Paris: Chez Veuve Jules Renouard (1862) Octavo edition
plate (each) 13.3 x 11.0 cm
sheet (each) 17.2 x 11.4 cm
book (closed) 18.4 x 17.1 x 3.0 cm
2005.280

HUDSON, Frederick Augustus

Great Britain 1818–1889
(8 works)

MUMLER, William H.

United States of America 1832–1884

(2 works)

plus **6 various and 17 unidentified photographers**

working Europe, North America, Australia 1870s–80s

Untitled album of 36 portraits of persons related to spiritualism 1871–75

albumen silver carte-de-visite photographs

image (each) approx. 9.0 x 6.0 cm

album 15.0 x 11.0 cm

NGA Photography Fund: Farrell Family Foundation donation

2005.138.1–36

LE GRAY, Gustave

France 1820–Egypt 1884

Portrait of a woman c.1855

albumen silver photograph

image 27.0 x 20.3 cm

NGA Photography Fund: Farrell Family donation

2004.476

LIN, Tianmiao

born China 1961

Gongxin, Wang

born China 1960

Here? or There? 2002 1/15

nos 1, 3, 4, 6, 7, 9 from a series of 15

digitally manipulated Type C colour photographs

(each) 78.0 x 95.0 cm

2005.289.1–7

MORLEY, Lewis

born Hong Kong 1925

Great Britain 1946–71, Australia from 1971

Sleeping street musician with gramophone, Florence 1949

gelatin silver photograph printed 2005

image 24.0 x 35.5 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends

of the National Gallery of Australia

2005.14

View of market stall (man selling lace cloth) seen through

Chianti bottles on sill of shop Rome c.1952

gelatin silver photograph printed 2005

image 27.0 x 35.8 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends

of the National Gallery of Australia

2005.1

Chianti bottles in shop window Rome c.1952

gelatin silver photograph printed 2005

image 26.8 x 36.3 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.2

Commuters. Bowler hatted professionals waiting for their connections on Richmond station 1957

gelatin silver photograph printed 2005

image 26.7 x 36.0 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.5

Child feeding elephant at Regent's Park Zoo, London c.1958

gelatin silver photograph printed 2005

image 31.9 x 28.2 cm

sheet 40.5 x 30.4 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.15

Nannies and Bobbies. Policemen in their ceremonial uniforms in Hyde Park waiting for Trooping c.1958

gelatin silver photograph printed 2005

image 22.6 x 35.6 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.3

Steam train. Getting up steam, Paddington station, London 1959

gelatin silver photograph printed 2005

image 27.6 x 26.8 cm

sheet 40.5 x 30.4 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.4

Soho butcher's shop: 'Nice boy wanted' 1959

gelatin silver photograph printed 2005

image 24.7 x 39.3 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.12

Tinka Patterson. Norman Parkinson's favourite male model c.1959

gelatin silver photograph printed 2005

image 30.0 x 26.2 cm

sheet 40.5 x 30.4 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.6

Jean Shrimpton. Newmarket race course, London 1961

gelatin silver photograph printed 2005

image 27.3 x 33.2 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.7

Waiting for the Beatles. Crowd at Halford's corner, Birmingham 1964

gelatin silver photograph printed 2005

image 22.8 x 27.1 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.8

The Gorbals, Glasgow 1964

gelatin silver photograph printed 2005

image 23.8 x 37.3 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.13

The first topless bar in London in 1965 1965

gelatin silver photograph printed 2005

image 26.0 x 27.0 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.9

'Diggers' [Australian contingent]. Anti-Vietnam rally, Trafalgar Square 1968

gelatin silver photograph printed 2005

image 24.0 x 36.8 cm

sheet 30.4 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.10

Protestor with headband, Anti-Vietnam rally, Trafalgar Square 1968

gelatin silver photograph printed 2005

image 23.9 x 36.2 cm

sheet 30.5 x 40.5 cm

Gift of David Knaus through the American Friends of the National Gallery of Australia
2005.11

MUYBRIDGE, Eadweard J

Great Britain 1830–1904

United States of America, Great Britain 1856–89

Sylvan Bar, Valley of the Yosemite 1872

mammoth-plate albumen photograph

composition 43.2 x 53.2 cm

2005.234

REIHANA, Lisa

New Zealand born 1964

Digital Marae installation 2001

5 Type C colour photographs on aluminium,

DVD, colour, 7 mins

image 100.0 x 200.0 cm

2005.304.1–6

RUWEDEL, Mark

born United States of America 1954
Canada 1982–2002
Columbia River – The Hanford Stretch 1992
gelatin silver photograph, pencil printed 2004
image 38.0 x 48.2 cm
support 60.8 x 71.0 cm
Gift of David Knaus 2004
2005.32

East White Bluffs ferry site 1992
gelatin silver photograph, pencil printed 2004
image 38.0 x 48.2 cm
support 60.8 x 71.0 cm
Gift of David Knaus 2004
2005.33

Columbia and Western #8 1999
gelatin silver photograph, pencil printed 2004
image 38.0 x 48.2 cm
support 60.8 x 71.0 cm
Gift of David Knaus 2004
2005.34

SALZMANN, August

Germany 1824–1872
Saint Sepulcre (façade), Jerusalem c.1855
salt paper photograph
image 33.2 x 23.5 cm
sheet 62.5 x 44.8 cm
Gift of Jill Quasha through the American Friends
of the National Gallery of Australia
2004.484

TABER & CO.

established San Francisco 1875–1906

TABER, Isiah West

United States of America 1830–1912
Mirror view – Mirror Lake, Yosemite Valley, Cal. 1880s
albumen silver photograph
image 24.5 x 20.0 cm
support 27.2 x 22.2 cm
Gift of David Knaus through the American Friends
of the National Gallery of Australia
2005.31

UNKNOWN PHOTOGRAPHER

France working 1850s
Portrait of a man in a smock (possibly a painter) c.1855
1/4 plate daguerreotype
image 27.0 x 20.3 cm
NGA Photography Fund: Farrell Family donation
2004.477

UNKNOWN PHOTOGRAPHER/S

United States of America working 1860s
Family album of tintype portraits 1860s
tintypes, card
image (each) 9.2 x 5.4 cm
sheet 12.8 x 9.4 cm
album 13.4 x 9.8 cm
2005.135.1–18

UNKNOWN PHOTOGRAPHER

United States of America working 1860s
*Studio portrait of an old woman in white voile headcap
and scarf* 1860s
ambrotype, colour dyes
image 9.5 x 6.9 cm
plate 10.6 x 8.2 cm
case 12.0 x 9.4 cm
2005.136

UNKNOWN PHOTOGRAPHER

United States of America working 1860s
*Studio portrait of a seated young woman in neat hat,
mutton sleeve and striped crinoline, holding shawl* 1860s
1/4 plate ambrotype
image 7.0 x 5.5 cm
plate 8.0 x 7.0 cm
case 9.5 x 8.2 cm
2005.137

UNKNOWN PHOTOGRAPHER

United States of America working 1860s
*Studio portrait American civil war Union soldier in uniform
in front of military scene backdrop* 1860s
1/4 plate tintype, gilt
composition 9.0 x 8.7 cm
case 12.0 x 9.4 cm
2005.71

**VARIOUS MID-19TH-CENTURY EUROPEAN
PHOTOGRAPHERS**

*Album of 19th-century photographs chiefly
of Middle East* 1870s
albumen silver photographs
image (each) approx. 21.0 x 27.0 cm
page 30.8 x 41.8 cm
album f 32.6 x 42.8 x 2.6 cm
Gift of Sue Youngman 2004
2004.483.1–78

WATKINS, Carleton E

United States of America 1829–1916
The Two Sentinals, Calaveras big trees c.1881
albumen silver photograph
image 38.0 x 52.1 cm
2005.73

INTERNATIONAL PRINTS**BERNARD, Emile**

France 1868–1941
Bretonneries, Page de titre (Bretonneries, title page) 1889
from the series *Les Bretonneries*
zincograph, hand-coloured in watercolour
31.7 x 24.4 cm
The Poynton Bequest 2005
2005.139

*Bretonnes étendant le linge [Breton women hanging
washing]* 1889
from the series *Les Bretonneries*
zincograph, hand-coloured in watercolour
24.4 x 31.5 cm
The Poynton Bequest 2005
2005.140

Brettonnes nourrissant les cochons [Breton women feeding the pigs] 1889
from the series *Les Bretonneries*
zincograph, hand-coloured in watercolour
25.0 x 31.1 cm
The Poynton Bequest 2005
2005.141

Brettonnes faisant la moisson [Breton women harvesting crops] 1889
from the series *Les Bretonneries*
zincograph, hand-coloured in watercolour
24.0 x 29.8 cm
The Poynton Bequest 2005
2005.142

La cueillette des pommes [Gathering apples] 1889
from the series *Les Bretonneries*
zincograph, hand-coloured in watercolour
22.3 x 23.8 cm
The Poynton Bequest 2005
2005.143

CONSTABLE, John artist

Great Britain 1776–1837

LUCAS, David printer

Great Britain 1802–1881

Various Subjects of Landscape, Characteristic of English Scenery, from Pictures Painted by John Constable R.A engraved by David Lucas. A set of 22 mezzotints, issued between 1830–1832

Frontispiece – East Bergholt, Suffolk 1831
mezzotint
23.4 x 24.0 cm
The Poynton Bequest 2004
2004.338.1

Spring 1830
mezzotint
15.4 x 25.5 cm
The Poynton Bequest 2004
2004.338.2

Autumnal sunset 1832
mezzotint
17.6 x 25.4 cm
The Poynton Bequest 2004
2004.338.3

Noon 1830
mezzotint
19.2 x 25.4 cm
The Poynton Bequest 2004
2004.338.4

River Stour, Country of Suffolk (View on the Stour) 1831
mezzotint
18.0 x 25.2 cm
The Poynton Bequest 2004
2004.338.5

Summer morning (Dedham Vale) 1831
mezzotint
17.4 x 25.2 cm
The Poynton Bequest 2004
2004.338.6

Summer evening 1831
mezzotint
17.8 x 25.2 cm
The Poynton Bequest 2004
2004.338.7

A Dell, Helmingham Park, Suffolk 1830
mezzotint
17.8 x 22.4 cm
The Poynton Bequest 2004
2004.338.8

A Heath (Hampstead Heath Branch Hill Pond) 1831
mezzotint
17.6 x 22.0 cm
The Poynton Bequest 2004
2004.338.9

Yarmouth, Norfolk 1832
mezzotint
19.2 x 25.4 cm
The Poynton Bequest 2004
2004.338.10

A sea beach, Brighton 1830
mezzotint
18.8 x 25.2 cm
The Poynton Bequest 2004
2004.338.11

Mill stream 1831
mezzotint
17.6 x 22.0 cm
The Poynton Bequest 2004
2004.338.12

Lock on the Stour, County of Suffolk (Landscape: Boys fishing) 1831
mezzotint
18.0 x 21.4 cm
The Poynton Bequest 2004
2004.338.13

Old Sarum 1830
mezzotint
18.4 x 25.2 cm
The Poynton Bequest 2004
2004.338.14

A Summerland (Ploughing in Suffolk) 1831
mezzotint
18.0 x 25.2 cm
The Poynton Bequest 2004
2004.338.15

Stroke by Neyland, Suffolk 1830
mezzotint
17.8 x 25.0 cm
The Poynton Bequest 2004
2004.338.16

A Mill 1830
mezzotint
18.6 x 25.3 cm
The Poynton Bequest 2004
2004.338.17

Weymouth Bay, Dorsetshire 1830

mezzotint

17.8 x 22.8 cm

The Poynton Bequest 2004

2004.338.18

Summer afternoon – After a Shower

(*Windmill at Redhill*) 1831

mezzotint

17.8 x 22.0 cm

The Poynton Bequest 2004

2004.338.19

The Glebe Farm 1832

mezzotint

17.5 x 25.0 cm

The Poynton Bequest 2004

2004.338.20

Hadleigh Castle near the Nore 1832

mezzotint

18.2 x 25.4 cm

The Poynton Bequest 2004

2004.338.21

Vignette, Hampstead Heath, Middlesex 1831

mezzotint

16.2 x 23.0 cm

The Poynton Bequest 2004

2004.338.22

HAMILTON, Richard

born Great Britain 1922

Chiara and chair 2004

Iris digital print

73.4 x 107.0 cm

The Poynton Bequest 2004

2004.337

SHUNSEN, Natori

Japan 1886–1960

The actor Nakamura Jakuemon as Yaoya Oshichi 1927

colour woodblock print

38.5 x 25.8 cm

The Poynton Bequest 2004

2004.497

WARHOL, Andy

United States of America 1928–1987

Cheddar Cheese 1969

from the series *Campbell's Soup II*

colour screenprint

88.9 x 58.4 cm

The Poynton Bequest 2005

2005.281

INTERNATIONAL SCULPTURE

TEOTIHUACAN culture

Mexico

Mask 300–700 AD

serpentine, traces of cinnabar

22.0 x 22.0 cm

Bequest of Dr George J Berger 2005

2005.

INTERNATIONAL THEATRE ART

Hurry, Leslie

Great Britain 1909–1978

[*Figure, possibly a portrait of Robert Helpmann?*]

late 1940s or early 1950s

watercolour, inks

43.0 x 35.0 cm

Gift of Ron Allpress 2005

2005.144

[*Costume design for Mycestes, King of Persia, in Tamburlaine the Great*] c.1951

inks, crayon, charcoal?

31.4 x 13.2 cm

Gift of Ron Allpress 2005

2005.145

[*Costume design for the knights in King Lear*] c.1950 or 1958

inks, crayon

56.4 x 38.4 cm

Gift of Ron Allpress 2005

2005.146

INTERNATIONAL VIDEO

VIOLA, Bill

born United States of America 1951

I do not know what I am like 1986

video (colour, sound 89 mins)

2005.298

Hatsu yume (first dream) 1981

video (colour, sound, 56 mins)

2005.297

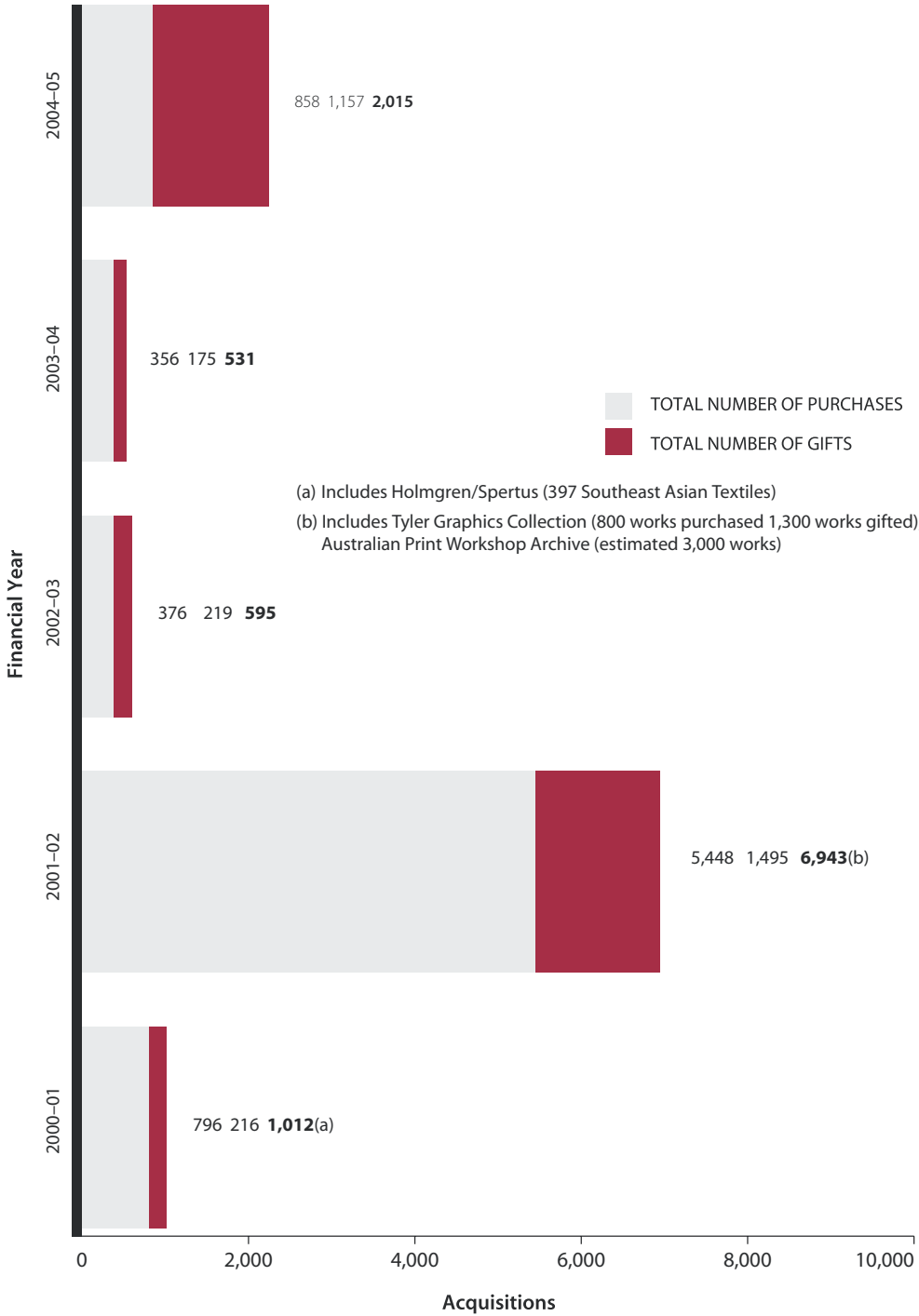
The Passing 1991

video (black-and-white, sound, 54:13 mins)

2005.296

APPENDIX 5

TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS 2000–2001 / 2004–2005



APPENDIX 6 EXHIBITIONS HELD AT THE NATIONAL GALLERY OF AUSTRALIA 2004–2005

John Glover and the colonial picturesque

curated by David Hansen for Art Exhibitions Australia and coordinated at the National Gallery by Anna Gray
24 April–18 July 2004

From little things big things grow

curated by Stephen Gilchrist
12 June–19 September 2004

Montien Boonma: Temple of the mind

curated by Apinan Poshyananda, for the Asia Society, New York and coordinated at the National Gallery by Robyn Maxwell
23 July–10 October 2004

Sean Scully–Body of light

conceived and organised by the Sara Hilden Art Museum, Tampere, Finland and expanded and coordinated at the National Gallery by Brian Kennedy and Shaune Lakin
23 July–10 October 2004

No ordinary place: The art of David Malangi

curated by Susan Jenkins
31 July–7 November 2004

Printed light: Photographic vision and the modern print

curated by Mark Henshaw
31 July–7 November 2004

Asian Art *

completed 4 August 2004

Aboriginal and Torres Strait Islander Art *

completed 28 August 2004

International Art *

completed 11 September 2004

Australian Art *

completed 25 September 2004

Big spooks

curated by Philippa Winn
2 October 2004–6 March 2005

Vivienne Westwood: 34 years in fashion

curated by the Victoria and Albert Museum and coordinated at the National Gallery by Robert Bell
12 November 2004–30 January 2005

Asian Art *

completed 4 December 2004

Surface beauty: Photographic reflections on glass and china

curated by Anne O'Hehir
10 December 2004–27 February 2005

International Art *

completed 11 December 2004

Margaret Preston, Australian printmaker

curated by Roger Butler
18 December 2004–25 April 2005

Australian Art *

completed 23 December 2004

Aboriginal and Torres Strait Islander Art *

completed 29 January 2005

Australian Art works on paper *

completed 19 February 2005

Grace Cossington Smith: A retrospective exhibition

curated by Deborah Hart
4 March–13 June 2005

James Gleeson: Beyond the screen of sight

curated by Lou Klepac and Geoffrey Smith for the National Gallery of Victoria, and coordinated at the National Gallery by Anna Gray
18 March–13 June 2005

FuturePlay: from the house of tomorrow

curated by Experimenta Media Arts Inc. and coordinated at the National Gallery by Nicole Ryan
19 March–29 May 2005

An artist abroad: The prints of James McNeill Whistler

curated by Jane Kinsman
25 March–10 July 2005

Asian Art *

completed 8 April 2005

International Art *

completed 22 April 2005

International decorative Arts *

completed 29 April 2005

Australian Art *

completed 21 May 2005

Margaret Michaelis: Love, loss and photography

guest curator Helen Ennis
7 May–14 August 2005

Aboriginal and Torres Strait Islander Art *

completed 28 May 2005

Stage fright: The art of theatre

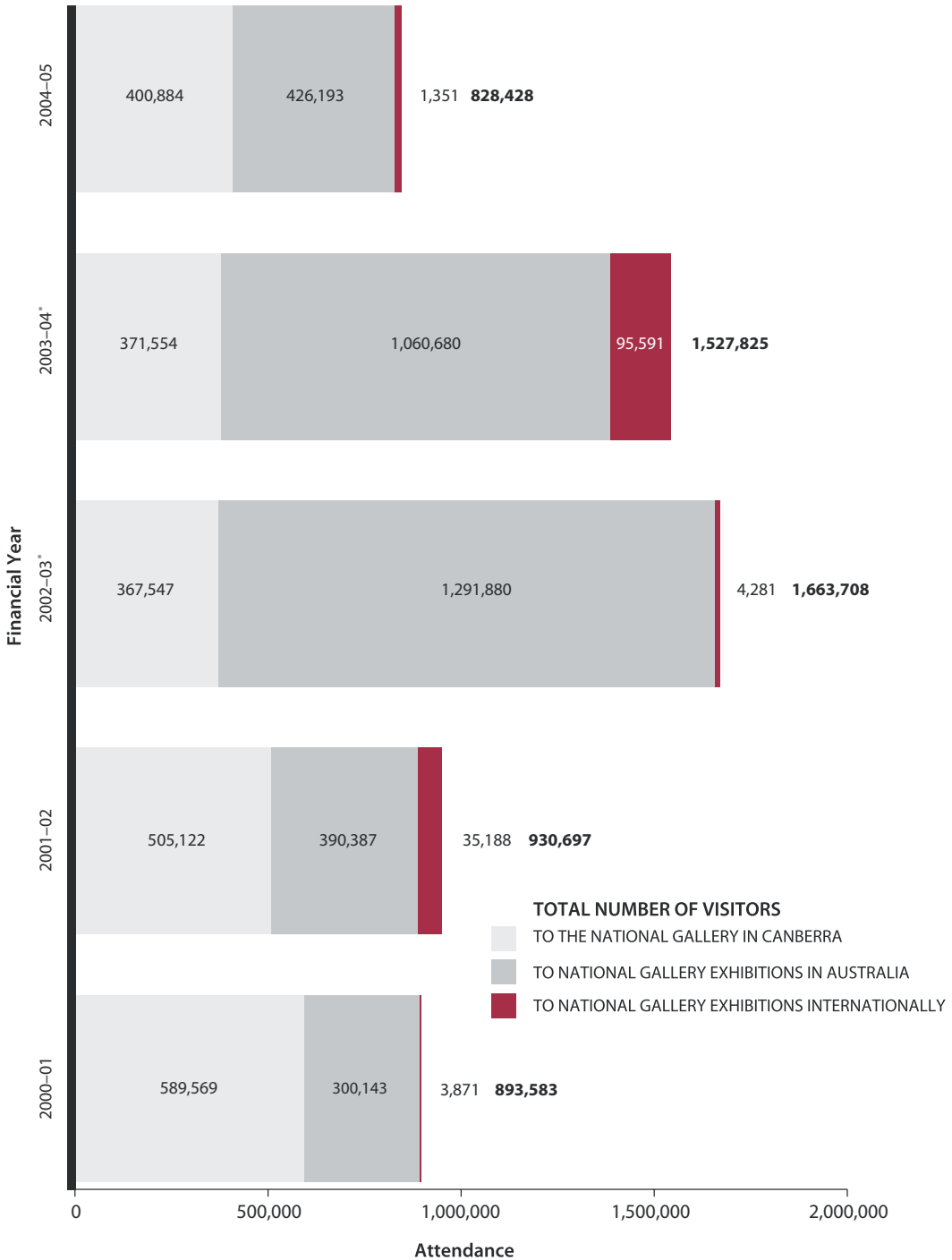
curated by Robyn Daw and Steven Tonkin
11 June–18 September 2005

International Art *

completed 25 June 2005

* Denotes permanent collection rehang

APPENDIX 7 ATTENDANCE 2000–2001 / 2004–2005



* The *Out and about: The National Gallery tours Australia* touring program significantly increased attendances during 2002–03 and 2003–04.

APPENDIX 8 TRAVELLING EXHIBITIONS 2004–2005

Rough cuts: European figurative prints from Gauguin to Paladino

84 works (no inward loans)

Tour dates: 22 July 2003–27 February 2005

Perc Tucker Regional Art Gallery, Townsville Qld

4 June–8 August 2004

University Art Museum, University of Queensland, St Lucia Qld

20 August–7 November 2004

New England Regional Art Museum, Armidale NSW

26 November 2004–27 February 2005

Sari to sarong: Five hundred years of Indian and Indonesian textile exchange

123 works (including 5 inward loans)

Tour dates: 2 April–4 July 2004

Asian Civilisations Museum, Empress Place, Singapore,

2 April–4 July 2004

Home sweet home: Works from the Peter Fay collection

138 works (including 132 inward loans)

Tour dates: 17 April 2004–18 September 2005

Hazelhurst Regional Gallery & Art Centre, Gynea NSW

2 October–28 November 2004

Flinders University Art Museum, Adelaide SA

11 December 2004–13 Feb 2005

Tamworth City Gallery, Tamworth NSW

19 March–8 May 2005

The Edwardians: Secrets and desires

148 Works (including 122 inward loans)

Art Gallery of South Australia

9 July 2004–12 September 2004

Ron Mueck: The making of Pregnant Woman, 2002 (Focus Exhibition)

3 works of art plus 3 archival works (no inward loans)

Tour dates: 29 January–5 June 2005

National Gallery of Victoria (NGV: International)

Melbourne Vic.

29 January–27 February 2005

Queensland Art Gallery, Brisbane Qld

12 March–5 June 2005

No ordinary place: The art of David Malangi

58 works (including 41 inward loans)

Tour dates: 23 April 2005–4 June 2006

Queensland Art Gallery, Brisbane Qld

23 April–17 July 2005

place made: Australian Print Workshop

90 works (no inward loans)

Tour dates: 20 May 2005–4 June 2006

Ivan Dougherty Gallery, Paddington NSW

20 May–18 June 2005

After image: Screenprints of Andy Warhol

29 works (including 2 inward loans)

Tour dates: 22 May–10 July 2005

Artspace Mackay, Mackay Qld

22 May–11 July 2004

Newcastle Region Art Gallery, Newcastle NSW

24 July–19 September 2004

Bendigo Art Gallery, Bendigo Vic.

16 October–5 December 2004

Museum & Art Gallery of the Northern Territory, Darwin NT

16 April–10 July 2005

The Elaine and Jim Wolfensohn Gift

Travelling Exhibitions

Suitcase Kits

Red case: Myths and rituals and Yellow case:

Form, space and design

14 works (no inward loans)

Gippsland Art Gallery, Sale Vic.

19 April–4 July 2004

Resurrection Primary School, Keysborough Vic.

12 July–17 September 2004

The Children's Festival, National Gallery of Australia

3–9 October 2004

Hughes Primary School, Canberra ACT

1–26 November 2004

Fraser Primary School, Canberra ACT

1–15 December 2004

Early Childhood Workshop, National Gallery of Australia

11 January 2005

Geelong Art Gallery tour, Geelong Vic.

31 January–16 April 2005

Anglesea Primary School, Geelong Vic. 2 February 2005

Christ The King Primary School, Geelong Vic. 11

February 2005

Moriac Primary School, Geelong Vic. 14–18 February 2005

Bellbrae Primary School, Geelong Vic. 28 February 2005

Torquay Primary School, Torquay Vic. 2–4 March 2005

Mandama Primary School, Mandama Vic. 7–9 March 2005

Hern Hill Primary School, Hern Hill Vic. 10–11 March 2005

Queenscliff Primary School, Queenscliff Vic. 14–16

March 05

Airey's Inlet and Anglesea, Airey's Inlet Vic. 17–18

March 2005

Torquay Primary School, Torquay Vic. 10–11 March 2005

Covenant College, Geelong Vic. 14–16 March 2005

Christian College, Geelong Vic. 17–18 March 2005

Christian College, Geelong Vic. 21–25 March 2005

Christ the King Primary School, Geelong Vic. 21–25

March 2005

Corio Region Art Bus, Corio Vic. 22–24 March 2005

Wagga Wagga City Art Gallery tour, Wagga Wagga NSW

18 April–6 July 2005

Illabo Public School, Illabo NSW, 2 May 2005

Junee North Public School, Junee NSW, 4–6 May 2005
 St Brendan's Primary, Ganmain NSW, 11–12 May 2005
 Wendy Hucker Nursing Home, Wagga Wagga NSW,
 15–21 May 2005
 St Joseph's Primary School, Wagga Wagga NSW,
 15–20 May 2005
 Riverina Anglican College, Wagga Wagga NSW,
 16–20 May 2005
 Holy Trinity Primary, Ashmont Wagga Wagga NSW,
 25–27 May 2005
 Henschke Primary School, Wagga Wagga NSW,
 27–31 May 2005
 Narrandera Public, Narrandera NSW, 1–3 June 2005
 Matong Central, Matong NSW, 6 June 2005
 Sacred Heart Primary, Wagga Wagga NSW, 7–8 June 2005
 Sturt School, Wagga Wagga NSW, 13–15 June 2005
 Mater Dei Primary, Wagga Wagga NSW, 16–17 June 2005
 Ungarie Central, Ungarie NSW, 21 June 2005
 Lake Cargelligo Public, Lake Cargelligo NSW, 22–23
 June 2005
 Euabalong Centra, Euabalong NSW, 24 June 2005
 St. Francis Xavier Primary, Lake Cargelligo NSW, 27
 June 2005
 Tullibigeal Central, Tullibigeal NSW, 28 June 2005
 West Wyalong Public, West Wyalong NSW, 29–30
 June 2005

Blue case: Technology

6 works (no inward loans)

Geelong Art Gallery, Geelong Vic.
 4 May–8 July 2004
 Wagga Wagga City Art Gallery tour, Wagga Wagga NSW
 24 July–22 September 2004
 St Joseph's Public School, Wagga Wagga NSW,
 24–26 July 2004
 Kapooka Public School, Wagga Wagga NSW, 27 July 2004
 Wagga Wagga Public School, Wagga Wagga NSW, 28–29
 July 2004
 Teacher Information Night, Wagga Wagga City Art Gallery,
 29 July 2004
 Gumly Gumly Public School, Gumly Gumly NSW,
 30 July 2004
 Young High School, Wagga Wagga City Art Gallery,
 30 July 2004
 St Francis de la Salle, Leeton NSW, 3–5 August 2004
 Leeton Public School, Leeton NSW, 6 August 2004
 Yanko Agricultural College Yanko NSW, 9–11 August 2004
 Leeton High School, Leeton NSW, 12–13 August 2004
 Griffith High School, Griffith NSW, 16–17 August 2004
 Wade High School, Griffith NSW, 18–19 August 2004
 Griffith Catholic College, Griffith NSW, 20–23 August 2004
 West Wyalong High School, West Wyalong NSW, 24–26
 August 2004
 St Mary's Primary School, West Wyalong NSW, 27–30
 August 2004
 Junee North Public School, Junee NSW,
 6–7 September 2004
 Ilabo Public School, Ilabo NSW, 8–9 September 2004
 Junee Public School, Junee NSW, 9–10 September 2004
 Batlow Technology High School, Batlow NSW, 13–15
 September 2004

St Mary's Public School, Batlow NSW, 16–17 September 2004
 St Joseph's Public School, Adelong NSW, 20 September 2004
 Adelong Public School, Adelong NSW, 21–22
 September 2004
 Dubbo Regional Art Gallery tour, Dubbo NSW
 1 October–17 December 2004
 St Mary's, Dubbo NSW, 11 November 2004
 Macquarie Anglican Grammar School, Dubbo NSW,
 15 November 2004
 Wellington High School, Wellington NSW, 18 November 2004
 Macquarie Anglican Grammar School, Dubbo NSW,
 18 November 2004
 Yeoval Central School, Yeoval NSW, 22 November 2004
 Coonabarabran High School, Coonabarabran NSW,
 26 November 2004
 Gilgandra Public School, Gilgandra NSW, 26 November 2004
 St Brigid's, Coonamble NSW, 29 November 2004
 Walgett Central School, Walgett NSW, 29 November 2004
 Lightning Ridge Central School, Lightning Ridge NSW, 30
 November 2004
 Trangie Central School, Trangie NSW, 1 December 2004
 Narromine Public School, Narromine NSW, 1 December 2004
 Coolah Central School, Coolah NSW, 2 December 2004
 Dunedoo Central School, Dunedoo NSW, 2 December 2004
 Eumungerie Central School, Eumungerie NSW,
 3 December 2004
 Gilgandra High School, Gilgandra NSW, 3 December 2004
 Mendooran Central School, Mendooran NSW,
 6 December 2004
 Parkes High School, Parkes NSW, 7 December 2004
 Warren Central School, Warren NSW, 8 December 2004
 Dubbo School of Distance Education, Dubbo NSW,
 9 December 2004
 Early Childhood Workshop, National Gallery of Australia
 11 January 2005
 Goulburn Regional Art Gallery tour, Goulburn NSW
 8 March–1 May 2005
 Bigga Primary School, Bigga NSW, 1 April 2005
 Five Mile Tree Primary School, Goulburn NSW, 1 April 2005
 Tallong Primary School, Tallong NSW, 6 April 2005
 Marulan Primary School, Marulan NSW, 6 April 2005
 Penrose Primary School, Penrose NSW, 6 April 2005
 Gundaroo Primary School, Gundaroo NSW, 7 April 2005
 Taralga Primary School, Taralga NSW, 27 April 2005
 Laggan Primary School, Laggan NSW, 27 April 2005
 Bundanoon Primary School, Bundanoon NSW, 28 April 2005
 Windellama Primary School, Windellama NSW, 29 April 2005
 Coffs Harbour Regional Gallery, Coffs Harbour NSW
 23 May–3 July 2005

1888 Melbourne Cup

1 work (no inward loans)

Araluen Arts and Entertainment Centre, Alice Springs NT
 10 May–1 August 2004
 Cairns Regional Gallery, Cairns Qld
 6 September–21 November 2004
 Queen Victoria Museum and Art Gallery, Launceston Tas.
 3 January–10 April 2005
 Wagga Wagga City Art Gallery, Wagga Wagga NSW
 18 April–3 July 2005

APPENDIX 9

OUTWARD LOANS TO EXHIBITIONS – AUSTRALIA AND INTERNATIONAL

OUTWARD LOANS TO EXHIBITIONS – AUSTRALIA

AUSTRALIAN CAPITAL TERRITORY

Canberra Museum and Gallery

Robert Boynes: Figuration 1995–2005

1 work

Canberra Museum and Gallery

9 April 2005–19 June 2005

Commonwealth of Australia, represented by the National Portrait Gallery, Canberra, part of the Department of Communications, Information Technology and the Arts

The world of Thea Proctor

26 works

National Portrait Gallery, Canberra

8 April 2005–19 June 2005

Drill Hall Gallery

Hilarie Mais: Retrospective

1 work

The Drill Hall Gallery

20 May 2004–4 July 2004

NEW SOUTH WALES

Art Exhibitions Australia Limited

The Impressionists: Masterpieces from the Musée d'Orsay

4 works

National Gallery of Victoria

17 June 2004–26 September 2004

John Glover and the colonial picturesque

11 works

Tasmanian Museum and Art Gallery

28 November 2003–1 February 2004

Art Gallery of South Australia

19 February 2004–12 April 2004

National Gallery of Victoria

13 August 2004–3 October 2004

The golden age: Highlights of the Rijkmuseum

1 work

National Gallery of Victoria

24 June 2005–2 October 2005

Art Gallery of New South Wales

Crossing country: The alchemy of Western

Arnhem Land art

46 works

Art Gallery of New South Wales

25 September 2004–12 December 2004

The photographic work of Man Ray

1 work

Art Gallery of New South Wales

6 February 2004–18 April 2004

Queensland Art Gallery

8 May 2004–18 July 2004

National Gallery of Victoria

7 August 2004–17 October 2004

Bill Henson

2 works

Art Gallery of New South Wales

7 January 2005–3 April 2005

NGV Australia at Federation Square, Melbourne

23 April 2005–10 July 2005

Australian Centre for Photography, Sydney

Night vision

24 works

Australian Centre for Photography

1 October 2004–14 November 2004

Australian National Maritime Museum, Sydney

Sailor style

7 works

Australian National Maritime Museum

27 May 2004–28 February 2005

Biennale of Sydney, 2004

On reason and emotion

1 work

Museum of Contemporary Art, Sydney

4 June 2004–15 August 2004

Bundanon Trust

Limited editions–Arthur Boyd in print

2 works

Mornington Peninsula Regional Gallery

15 March 2005–8 May 2005

Benalla Regional Art Gallery

22 May 2005–3 July 2005

Nolan Gallery, ACT

16 September 2005–6 November 2005

Grafton Regional Art Gallery

16 November 2005–8 January 2006

Queensland University of Technology Art Museum

16 January 2006–12 March 2006

Newcastle Region Art Gallery

25 March 2006–21 May 2006

New England Regional Art Museum

7 July 2006–27 August 2006

Shoalhaven City Arts Centre

7 September 2006–19 October 2006

Cowra Art Gallery

From this place

8 works

Cowra Art Gallery

1 August 2004–12 September 2004

Historic Houses Trust of New South Wales, Sydney
Red cedar in Australia

2 works

Museum of Sydney
8 May 2004–15 August 2004

Australian convict sites

1 work

Hyde Park Barracks Museum
4 June 2005–4 June 2006

Manly Art Gallery and Museum
Lewers and Larsen touring exhibition

4 works

Manly Art Gallery and Museum
11 October 2002–10 November 2002
Maitland City Art Gallery
21 November 2002–15 December 2002
Campbelltown City Bicentennial Art Gallery
7 March 2003–20 April 2003
Drill Hall Gallery, ACT
2 May 2003–8 June 2003
Hamilton Art Gallery
4 July 2003–24 August 2003
Orange Regional Gallery
3 October 2003–16 November 2003
Wollongong City Gallery
19 December 2003–25 January 2004
Penrith Regional Gallery and The Lewers Bequest
14 February 2004–28 March 2004
Wagga Wagga Art Gallery
14 May 2004–11 July 2004
New England Regional Art Museum
23 July 2004–29 August 2004
Toowoomba Regional Art Gallery
10 September 2004–31 October 2004

Peter Kingston: Survey exhibition

1 work

Manly Art Gallery and Museum
3 December 2004–23 January 2005

Mosman Art Gallery and Community Centre
Presence and landscape: Guy Warren in retrospect

2 works

Mosman Art Gallery and Community Centre
2 May 2003–15 June 2003
Campbelltown City Bicentennial Art Gallery
12 December 2003–26 January 2004
New England Regional Art Museum
6 February 2004–14 March 2004
Gosford Regional Gallery
27 March 2004–23 May 2004
Wollongong City Gallery
18 June 2004–25 July 2004

Museum of Contemporary Art, Sydney
Jan Nelson/Liza May Post

2 works

Museum of Contemporary Art
27 August 2004–14 November 2004

Rosemary Laing

1 work

Museum of Contemporary Art
18 March 2005–5 June 2005

National Trust of Australia (NSW)
Jean Bellette retrospective

8 works

Bathurst Regional Art Gallery
10 December 2004–15 February 2005
S H Ervin Art Gallery, Sydney
12 March 2005–24 April 2005
University of Queensland
6 May 2005–12 June 2005
Morrington Peninsula Regional Gallery
12 July 2005–28 August 2005
Drill Hall Gallery, ACT
3 November 2005–18 December 2005

Sydney studios

5 works

S H Ervin Art Gallery, Sydney
14 August 2004–26 September 2004

Newcastle Region Art Gallery
Warhol exhibition – Sitting with Andy

1 work

Newcastle Region Art Gallery
16 July 2004–27 September 2004

Powerhouse Museum, Sydney
Gambling in Australia

4 works

Powerhouse Museum
1 April 2004–30 October 2004

Our place: Indigenous Australia

4 works

Benaki Contemporary Art Museum, Athens
1 July 2004–31 August 2004

QUEENSLAND

Global Arts Link, Ipswich
Ipswich potteries

10 works

Global Arts Link
4 December 2004–11 March 2005

Perc Tucker Regional Gallery, Townsville
Walk this way

1 work

Perc Tucker Regional Gallery
7 May 2004–4 July 2004
Rockhampton City Art Gallery
30 July 2004–29 August 2004

Queensland Art Gallery
Fiona Hall: A retrospective

4 works

Queensland Art Gallery
19 March 2005–5 June 2005
Art Gallery of South Australia
8 July 2005–11 September 2005

University of Queensland
Artist self portraiture in Australia – Survey exhibition

12 works

University of Queensland
15 April 2004–20 June 2004
National Portrait Gallery, ACT
7 July 2004–19 September 2004

SOUTH AUSTRALIA

Art Gallery of South Australia

Clifford Possum Tjapaltjarri retrospective

3 works

Art Gallery of South Australia
31 October 2003–26 January 2004
NGV Australia at Federation Square, Melbourne
24 March 2004–3 May 2004
Art Gallery of New South Wales
14 May 2004–11 July 2004
Queensland Art Gallery
7 August 2004–24 October 2004

TASMANIA

The Female Factory Historic Site Ltd

Rajah quilt

1 work

Queen Victoria Museum and Art Gallery, Launceston
22 September 2004–7 November 2004
Tasmanian Museum and Art Gallery
11 November 2004–12 December 2004

VICTORIA

Ballarat Fine Art Gallery

Eureka revisited: The contest of memories

2 works

Ballarat Fine Art Gallery
29 November 2004–13 February 2005
Old Parliament House, ACT
21 April 2005–17 July 2005
State Library of Victoria
5 August 2005–30 October 2005

Bendigo Art Gallery

Town and country: Portraits of colonial homes and gardens

8 works

Bendigo Art Gallery
12 March 2005–17 April 2005
Newcastle Region Art Gallery
30 April 2005–12 June 2005
S H Ervin Art Gallery, Sydney
25 June 2005–7 August 2005
Latrobe Regional Gallery
10 September 2005–23 October 2005
Geelong Art Gallery
26 November 2005–5 February 2006
Queen Victoria Museum and Art Gallery, Launceston
17 February 2006–16 April 2006

Castlemaine Art Gallery and Historical Museum

Venezia Australis – Australian artists in Venice 1900–2000

3 works

Castlemaine Art Gallery and Historical Museum
2 April 2005–1 May 2005
Mornington Peninsula Regional Gallery
17 May 2005–3 July 2005
Geelong Art Gallery
1 October 2005–20 November 2005

Heide Museum of Modern Art

Voices

1 work

Heide Museum of Modern Art
17 October 2004–28 November 2004

McClelland Gallery

Lisa Roet: The finger of suspicion

2 works

McClelland Gallery
10 October 2004–5 December 2004

Melbourne Museum

Windows on history

1 work

Melbourne Museum
21 October 2000–20 October 2004

Monash Gallery of Art

Tracey Moffatt

8 works

Monash Gallery of Art
3 June 2005–7 August 2005

Mornington Peninsula Regional Gallery

Arthur Streeton and the Australian coast

4 works

Mornington Peninsula Regional Gallery
11 December 2004–6 March 2005

National Gallery of Victoria

James Gleeson: Beyond the screen of sight

6 works

NGV Australia at Federation Square, Melbourne
29 October 2004–27 February 2005

Bruce Nauman

9 works

National Gallery of Victoria

11 June 2005–20 August 2005

WESTERN AUSTRALIA

Art Gallery of Western Australia

Seeking transcendence

2 works

Art Gallery of Western Australia
10 February 2005–24 April 2005

Heytesbury Pty Ltd

Rover Thomas: I want to paint

1 work

National Gallery of Victoria
3 June 2003–17 August 2003
Bendigo Art Gallery
13 December 2003–26 January 2004
Art Gallery of New South Wales
21 February 2004–6 June 2004
Queensland College of Art Gallery
25 June 2004–8 August 2004
Art Gallery of South Australia
24 September 2004–28 November 2004
Art Gallery of Western Australia
18 December 2004–6 March 2005

Loans to Exhibitions – Australia: 248

OUTWARD LOANS TO EXHIBITIONS INTERNATIONAL

GERMANY

Kunsthalle Tübingen, Tübingen
Bordell und Boudoir – Schäuplatze der Moderne
[Scenes of Modernity]
3 works
 Kunsthalle Tübingen
 22 January 2005–22 March 2005

JAPAN

The National Museum of Western Art, Tokyo
Henri Matisse: Process and variation
1 work
 The National Museum of Western Art, Tokyo
 10 September 2004–12 December 2004

SWEDEN

Museum of World Culture, Gothenberg
HIV/AIDS in the Age of globalization
1 work
 Museum of World Culture
 29 December 2004–29 December 2005

THE NETHERLANDS

Groninger Museum
Working for Diaghilev
28 works
 Groninger Museum
 11 December 2004–28 March 2005

UNITED KINGDOM

The British Council
Bridget Riley touring exhibition
1 work
 Museum of Contemporary Art, Sydney
 15 December 2004–6 March 2005
 City Gallery, Wellington
 2 April 2005–26 June 2005

UNITED STATES OF AMERICA

San Francisco Museum of Modern Art
Diane Arbus revelations
5 works
 San Francisco Museum of Modern Art
 25 October 2003–8 February 2004
 Los Angeles County Museum of Art
 29 February 2004–31 May 2004
 The Museum of Fine Arts, Houston
 27 June 2004–6 September 2004
 Metropolitan Museum of Art, New York
 28 February 2005–30 May 2005
 Museum Folkwang Essen
 17 June 2005–17 September 2005
 Victoria and Albert Museum, London
 13 October 2005–15 January 2006
 Fundacio 'la Caixa', Madrid
 14 February 2006–14 May 2006
 Walker Art Gallery, Liverpool
 18 June 2006–10 September 2006

The Fine Arts Museums of San Francisco

Courtly art of the ancient Maya
2 works
 National Gallery of Art, Washington DC
 4 April 2004–25 July 2004
 Palace of the Legion of Honour, San Francisco
 4 September 2004–2 January 2005

The Museum of Contemporary Art, Los Angeles

A minimal future? Art as object 1958–1968
1 work
 The Museum of Contemporary Art, Los Angeles
 14 March 2004–2 August 2004

Robert Smithson

1 work
 The Museum of Contemporary Art, Los Angeles
 12 September 2004–13 December 2004
 Dallas Museum of Art
 14 January 2005–3 April 2005
 Whitney Museum of American Art, New York
 23 June 2005–23 October 2005

The Art Institute of Chicago

Seurat and the making of 'La Grande Jatte'

1 work
 The Art Institute of Chicago
 16 June 2004–19 September 2004

The Asia Society, New York

Montien Boonma: Temple of the mind

1 work
 The Asia Society, New York
 3 February 2003–11 May 2003
 Asian Art Museum of San Francisco
 25 February 2004–23 May 2004

Loans to Exhibitions – International: 45

SUMMARY OF OUTWARD LOANS

Loans to Exhibitions – Australia:	248
Australian Capital Territory	28
New South Wales	142
Queensland	27
South Australia	3
Tasmania	1
Victoria	44
Western Australia	3
Loans to Exhibitions – International:	45
Other New and Continuing Loans:	1,298
National Gallery of Australia Travelling Exhibitions and Education Lending Programs:	429

**TOTAL NUMBER OF WORKS ON
 OUTWARD LOAN, 2004–2005: 2,020**

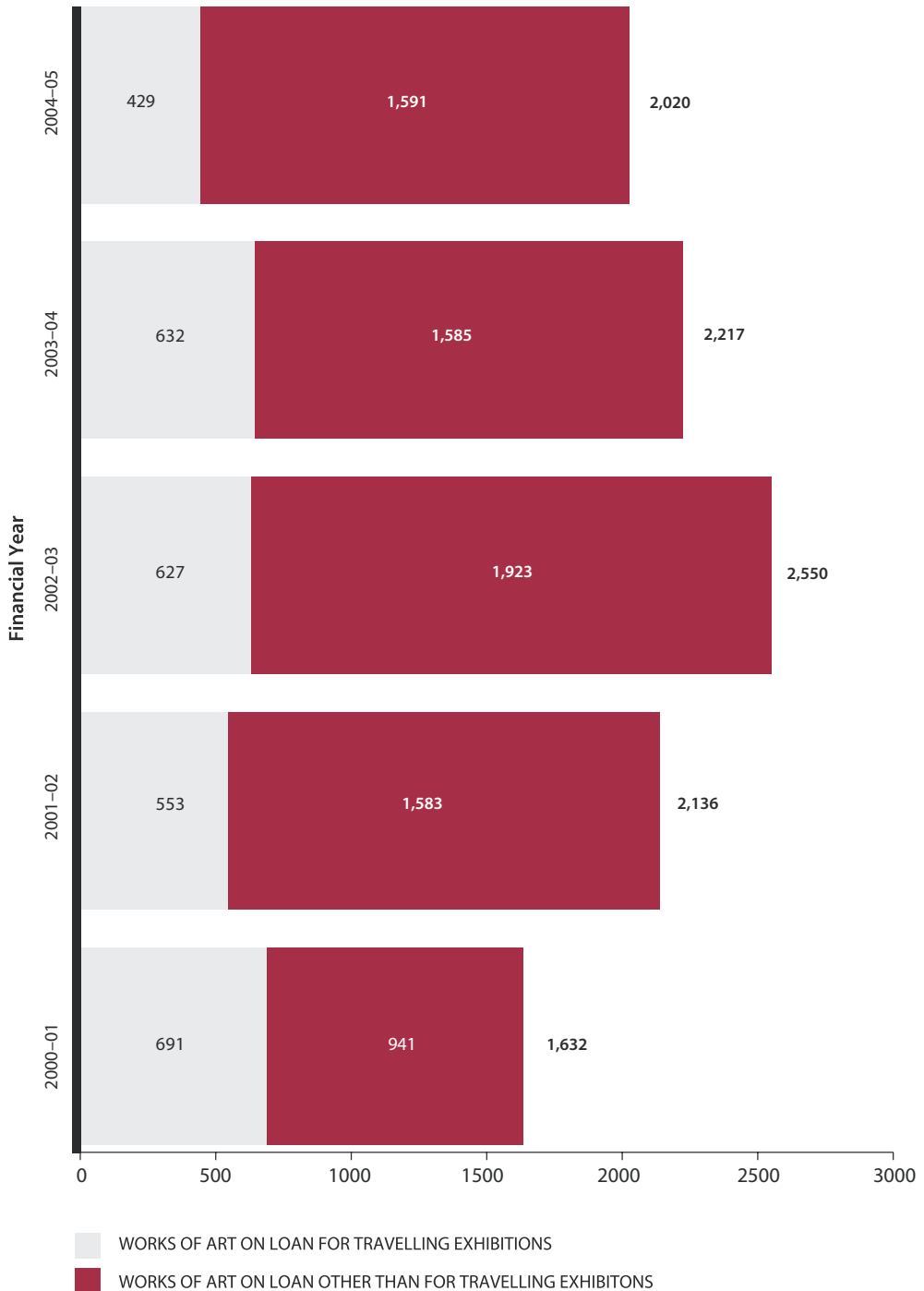
APPENDIX 10 INWARD LOANS

	National Gallery Exhibition	Travelling Exhibition	Continuing Loan	Total
Aboriginal and Torres Strait Islander Commission, ACT	0	0	6	6
Annandale Galleries, Annandale, NSW	0	10	0	10
Art Exhibitions Australia Ltd, The Rocks, NSW	0	105	0	105
Art Gallery of New South Wales, Sydney, NSW	40	6	0	46
Art Gallery of South Australia, Adelaide, SA	22	0	0	22
Art Gallery of Western Australia, Perth, WA	12	0	0	12
Ashmolean Museum of Art and Archaeology, Oxford, England	1	0	0	1
Australian Academy of Science, Canberra City, ACT	0	0	1	1
Australian Council of National Trusts, Campbell, ACT	0	0	1	1
Australian War Memorial, Campbell, ACT	0	1	0	1
Ballarat Fine Art Gallery, Ballarat, Vic.	1	0	0	1
Bathurst Regional Art Gallery, Bathurst, NSW	2	0	0	2
Bendigo Art Gallery, Bendigo, Vic.	1	0	0	1
Brunei Museums Department, Brunei, Darrusalam	1	0	0	1
Carrick Hill, Springfield, SA	1	0	0	1
Cartwright Hall Art Gallery, Bradford, England	2	0	0	2
Castlemaine Art Gallery and Historical Museum, Castlemaine, Victoria	1	0	0	1
Chatsworth House, Bakewell, England	2	0	0	2
Commonwealth Bank, Sydney, NSW	2	0	0	2
Experimenta, St Kilda, Vic.	6	0	0	6
Fergusson Gallery, Perth, Scotland	1	0	0	1
Flinders University Art Museum, Bedford Park, SA	1	0	0	1
Foster's Group Ltd, Southbank, Vic.	1	0	0	1
Galerie Bernd Kluser, Munich, Germany	4	0	0	4
Galerie Lelong, Paris, France	28	0	0	28
Geelong Art Gallery, Geelong, Vic.	1	0	0	1
Glasgow City Council Art Gallery and Museum, South Nitshill, Scotland	2	0	0	2
Government Art Collection of the United Kingdom, London, England	2	0	0	2
Grainger Museum, Melbourne, Vic.	1	0	0	1
Heytesbury Pty Ltd, Perth, WA	2	0	0	2
Honolulu Academy of Arts, Honolulu, USA	1	0	0	1
Hugh Lane Municipal Gallery of Modern Art, Dublin, Ireland	4	0	0	4
Kerry Stokes Collection, West Perth, WA	2	10	1	13
Laing Art Gallery, Newcastle upon Tyne, England	2	0	0	2
Leeds City Council, Leeds, England	1	0	0	1
Manly Art Gallery & Museum, Manly, NSW	1	0	0	1
Mildura Arts Centre, Mildura, Vic.	4	0	0	4
Mosman Art Gallery & Community Centre, Mosman, NSW	1	0	0	1
Musée national d'art moderne, Centre Georges Pompidou, Paris, France	1	0	0	1
Museum and Art Gallery of the Northern Territory, Darwin, NT	11	0	0	11
Museum of Contemporary Art, Sydney, NSW	4	0	0	4
Museum of New Zealand, Te Papa Tongarewa, Wellington, NZ	4	0	0	4
Museum Victoria, Melbourne, Vic.	1	0	0	1
National Gallery of Art, Washington DC, USA	1	0	0	1
National Gallery of Canada, Ottawa, Canada	1	0	0	1
National Gallery of Victoria, Melbourne, Vic.	22	77	0	99
National Gallery, London, England	1	0	0	1

INWARD LOANS CONTINUED

	National Gallery Exhibition	Travelling Exhibition	Continuing Loan	Total
National Library of Australia, Parkes, ACT	0	0	33	33
National Museum and Gallery, Cardiff, Wales	1	0	0	1
National Museum of Australia, Acton, ACT	3	0	0	3
National Portrait Gallery, Parkes, ACT	1	0	0	1
National Portrait Gallery, London, England	1	0	0	1
Newcastle Region Art Gallery, Newcastle, NSW	7	0	0	7
Odin's Restaurant, London, England	1	0	0	1
Orange Regional Gallery, Orange, NSW	2	0	0	2
Parliament House Art Collection, Canberra, ACT	3	0	0	3
Peter Fay Collection, Leichhardt, NSW	0	132	113	245
Philip Bacon Galleries, Fortitude Valley, Qld	2	0	0	2
Powerhouse Museum, Ultimo, NSW	0	2	0	2
Pyms Gallery, London, England	1	0	0	1
Queensland Art Gallery, Brisbane, Qld	4	0	0	4
Queensland University of Technology Art Museum, Brisbane, Qld	1	0	0	1
Reserve Bank of Australia, Sydney, NSW	1	0	0	1
Royal Academy of Arts, Piccadilly, England	3	0	0	3
Shepparton Art Gallery, Shepparton, Vic.	1	0	0	1
Singapore History Museum, Singapore, Singapore	1	0	0	1
Sky City Adelaide (Adelaide Casino), Adelaide, SA	1	0	0	1
Southampton City Art Gallery, Southampton, England	2	0	0	2
Tate, London, England	6	0	0	6
The Art Institute of Chicago, Chicago, USA	1	0	0	1
The Asia Society, New York, USA	35	0	0	35
The Holmes à Court Collection, East Perth, WA	1	0	0	1
The J. Paul Getty Museum, Los Angeles, USA	0	14	0	14
The Sir Alfred Munnings Art Museum, Essex, England	1	0	0	1
Toowoomba Regional Art Gallery, Toowoomba, Qld	1	0	0	1
Ulster Museum, Belfast, Northern Ireland	1	0	0	1
Uniting Church in Australia, Sydney, NSW	0	0	1	1
Victoria and Albert Museum, London, England	0	528	0	528
Victorian Arts Centre, Melbourne, Vic.	1	0	0	1
Vintage Works Ltd, Chalfont, USA	1	0	0	1
Walker Art Gallery, Liverpool, England	1	0	0	1
Wesfarmers Limited, Perth, WA	1	0	0	1
Wollongong City Gallery, Wollongong, NSW	1	0	0	1
Private lenders				236
Total (Public lenders 83, Private lenders 105)				1,563

APPENDIX 11 OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 2000-01 / 2004-05



APPENDIX 12 NATIONAL GALLERY OF AUSTRALIA SPONSORS 2004–2005

The National Gallery acknowledges the following sponsors for their generous financial and in kind support throughout the 2004–2005 year:

- > ActewAGL as a major sponsor of *Bill Viola: The Passions* and for supporting *Printed light: Photographic vision and the modern print*
- > Art Indemnity Australia for providing indemnity for *The Edwardians: Secrets and desires*
- > Australia Council for development support of the *Michael Riley* exhibition
- > Australian Air Express for its ongoing support of the National Gallery's travelling exhibitions program
- > Australian Country Spinners for providing wool for the installation of Dadang Christanto's *Red rain*
- > Baulderstone Hornibrook Pty Ltd for supporting *Printed light: Photographic vision and the modern print*
- > Canberra Arts Teachers Association for providing educational services
- > Casella Wines for providing wines for various exhibition openings throughout the year
- > Cite Office Design for lending chairs for *FuturePlay*
- > Cody Premium Outdoor for providing advertising for *Vivienne Westwood: 34 years in fashion*
- > Corrs Chambers Westgarth Lawyers for supporting *Printed light: Photographic vision and the modern print*
- > Coty Australia as major sponsor of *Vivienne Westwood: 34 years in fashion*
- > Dalton Fine Paper for printing of the Aboriginal and Torres Strait Islander Collection Development Fund brochure
- > De Bortoli Wines Pty Ltd for providing wine for the opening of *No ordinary place: The art of David Malangi*
- > Faculty of Arts, Australian National University, for supporting the Summer Scholarship Group 2005
- > Flash Photobition for providing banners for the *Bill Viola: The Passions* exhibition
- > Forrest Inn and Apartments for providing accommodation for couriers of the *Vivienne Westwood: 34 years in fashion* exhibition
- > Fyshwick Fresh Food Markets for supporting *Margaret Preston: Australian printmaker*
- > Gordon Darling Australasian Print Fund for its continuing support of the development and promotion of the Australasian Print Collection
- > Griffin Hotel for providing accommodation for the Malangi family
- > *Harper's Bazaar* for supporting *Vivienne Westwood: 34 years in fashion*
- > Hindmarsh as principal sponsor of *Bill Viola: The Passions*
- > Hotel Kurrajong for providing accommodation for the Summer Scholarship 2005 students
- > The Hyatt Hotel, Canberra for providing accommodation for special guests throughout the year
- > International Art Services for support of *Printed light: Photographic vision and the modern print*
- > Konica Minolta Business Solutions Pty Ltd as major sponsor of *Surface beauty: Photographic reflections on glass and china*
- > Lamb Print for providing printing services
- > Macquarie Bank Foundation as principal sponsor of the *National Sculpture Prize and Exhibition 2005*
- > MARSH Pty Ltd as principal sponsor of travelling exhibition *Grace Cossington Smith: a retrospective exhibition* and a major sponsor of *Bill Viola: The Passions*
- > The Sarah and Baillieu Myer Family Foundation for supporting tertiary student entry to *Bill Viola: The Passions*
- > NAIDOC Committee/ATSIC and Torres Strait Regional Authority for supporting NAIDOC week
- > Newmont Australia Limited, proud partner of Reconciliation Australia, as principal sponsor of travelling exhibition *No ordinary place: The art of David Malangi*
- > Nine Network for assisting with advertising *Vivienne Westwood: 34 years in fashion*
- > P&O Nedlloyd Limited for assisting with the shipment of *Vivienne Westwood: 34 years in fashion* from the UK to Australia and then to China
- > QANTAS Airways Australia for their continuing support
- > QANTAS Freight for their support of *Bill Viola: The Passions*
- > Rydges Hotels and Resorts for supporting *Printed light: Photographic vision and the modern print*
- > Saville Park Suites, Canberra for supporting *Margaret Preston: Australian printmaker* and the *National Sculpture Prize*
- > The Seven Network for assisting with the advertising of *No ordinary place: The art of David Malangi*
- > SMS Management & Technology for support of *Margaret Preston: Australian printmaker*
- > Sony Foundation for major sponsorship of the Summer Scholarship Program 2005
- > Thylacine Exhibition Preparation Pty Ltd for support of *Vivienne Westwood: 34 years in fashion*
- > Visions of Australia grants for supporting the travelling exhibitions tour of *No ordinary place: The art of David Malangi* and *place made: Australian Print Workshop*
- > WIN Television for assisting with advertising *Vivienne Westwood: 34 years in fashion* and *Grace Cossington Smith: a retrospective exhibition*

APPENDIX 13 NATIONAL GALLERY OF AUSTRALIA VOLUNTEERS AT 30 JUNE 2005

CONSERVATION VOLUNTEERS

Kassandra Coghlan
Gudrun Genee
William Hamilton
David Wise

CURATORIAL VOLUNTEERS

Keith Avent
Brooke Babbington
Kate Brennand
Robert Deane
Sarah Edge
Gregory Heath
Jane Herring
Meredith Hinchliffe
Bernard Lilienthal
Sarina Noordhuis–Fairfax
Mary–Lou Nugent
Anna Reidy
Brian Robinson
Gyongyi Smee
Joanne Tuck–Lee
Pamela Walker
Vanessa Wallace
Ruth Watson
Petronella Wensing
Sarah Woods
Diana Woollard

MEMBERSHIP VOLUNTEERS

Dorothy Anderson
Janet Batho
Janet Brooks
Judy Burns
Doreen Butler
Betty Campbell
Maureen Chan
Barrie Clarke
Kathie Collins
Eddie Davenport
Helen Deane
Sylvia Dicker
Helen Douglas
Kay Dunne
Tony Eastaway
Mollie Fitzhardinge
Karen Fyfe
Margaret Gerahy
Audrey Harvey
Tony Hayward
Isobelle Hayward
Joan Johns
Beryl Legge–Wilkinson
Anne Luker

Doris McCauley
Heather Mears
Nigel Neilson
Estelle Neilson
Jean Nolan
Alison Thomas
Phyllis Treadgold
Gene Wilsford
Rita Williams
Elizabeth Woolston
Gerda Zietek

RESEARCH LIBRARY VOLUNTEERS

Pam Cossey
Bill Geering
Kay Smith

VOLUNTARY GUIDES

Win Abernethy
Janet Aitken
Gail Allen
Elizabeth Allison
Ingrid Anderson
Patricia Back
Anna Bannan
Susan Bastian
Hilary Batten
Elizabeth Bennett
Elsien Blackburn
Lynne Booth
Lena Britton
Jasmine Brodie
Betty Browning
Laurel Brummell
Catherine Campbell
Helen Campbell
Shelley Clarke
Sally Collignon
Bruce Cook
Beverley Copeland
Elizabeth Anne Coupland
Kerin Cox
Shirley Crapp
Dodie Crichton
Meridith Crowley
Paloma Crowley
Judith Dahl Taylor
Eddie Davenport
Elizabeth Davies
Sumie Davies
Mary De Mestre
Ruth Dobson
Bea Duncan
Heather Duthie
Lyn Edeson
Roma Elford

Gloria Ellis
Margaret Enfield
Brian England
Phyllis Evenett
Peter Field
Miriam Fischer
Judith Fleming
Patrick Fleming
Marcia Fletcher
Colleen Fox
Monty Fox
Margaret Frey
Cordelia Gee
Robert Goodrick
Ross Gough
Pamela Guilfoyle
Beverly Hackett
Barrie Hadlow
Jann Hallenan
Fiona Hase
Clem Hayes
Brit Helgeby
Rosanna Hindmarsh
Margaret Hollis
Mie Ling Huisken
Carol Hunt
Odette Ingram
Mary Ireland
Robin Irvine
Rosslyn Jackson
Phoebe Jacobi
Tami Jacobsen
Marilyn Jessop
Clara Johns
Diane Johnson
Kay Johnston
Jillian Kennedy
Setsuko Kennedy
Kryisia Kitch
Pei–fen Koh
Edith Kuhn
Meg Lambeck
Paul Legge–Wilkinson
Bernard Lilienthal
Jackie Linkson
Cynthia Loveday
Jane Macissac
Alva Maguire
Virginia McAlister
Patricia McCullough
Lynn McEvoy
Margaret McIntosh
Michael McKeown
Audrey McKibbin
Phyllis McLean
Maralyn Molyneux

Jennifer Morris
Geraldine Mountifield
Penny Moyes
Patti Mulcare
Maureen Muller
Patsy Murray
Donald Nairn
Maria Helena Nicoll
Rhonda Nobbs–Mohr
Kate Nocklels
Caroline Nott
Susan O'Connor
Denise Page
Evelyn Paton
Betty Pearce
Julia Pratt
Norma Price
Joan Purkis
Beryl Quartel
Kaye Rainey
Georgia Renfree
Fred Roberts
Judy Roberts
Hilary Rotsey
Christine Saddington
Sylvia Shanahan
Rita Sheehan
Mary Lou Sheppard
Jude Sime
Kimberley Simms
Elizabeth Sloan
Robin Smith
Ian Smith
Jane Smyth
Els Sondaal
Gabrielle Stewart
Flora Strickland
Julie Stuart
Carol Summerhayes
Bob Sutherland
Catherine Sykes
Menna Thomas
Heather Thompson
Jo Thomson
Arthur Tow
Roberta Turner
Meryl Turner
Pamela Walker
Deidre Ward
Pamela Weiss
Sally Wells
Frances Wild
Marjorie Wilson
Bob Worley

APPENDIX 14 PUBLICATIONS OF THE NATIONAL GALLERY OF AUSTRALIA 2004–2005

No ordinary place: The art of David Malangi

Susan Jenkins, Nigel Lendon, Djon Mundine,
Margie West, and the family of David Malangi

Sean Scully: Body of light

Arthur C Danto, Jurgen Habermas, Brian P Kennedy,
Donald Kuspit, Shaune A Lakin, Liliane Tomasko,
Timo Vuorikoski, Jorg Zütter

eat art

concept Kirsty Morrison.

Grace Cossington Smith

Deborah Hart, Anne Gray, Bruce James,
Daniel Thomas AM, Deborah Thomas, with
selections from National Gallery Curatorial,
Exhibitions and Conservation staff

An artist abroad: James McNeill Whistler

Jane Kinsman

Margaret Michaelis: Love, loss and photography

Helen Ennis

Margaret Preston: A catalogue raisonné

Roger Butler

National Gallery of Australia

Annual Report 2003–2004

National Gallery of Australia Foundation

Annual Report 2003–2004

4 issues of artonview:

No.38 Winter 2004

No.39 Spring 2004

No.40 Summer 2004–2005

No.41 Autumn 2005

APPENDIX 15 CONSULTANTS

There were 24 consultants paid more than \$10,000 in 2004–2005

Name	Nature of services	\$ Amount	Key
Australian Government Solicitor	Legal	14,935.77	a
Australian National Audit Office	External audit services	57,400.00	c
Australian Valuation Office	Valuation services	16,500.00	c
Courage Partners	Planning advice	31,850.00	a
Deloitte Touche Tohmatsu	Internal audit	12,212.00	c
Enterprise Outsourcing	Tendering and contract services	22,524.55	a
Heritage Management Consultants Pty Ltd	Conservation planning	15,727.27	b
Infront Systems	Development of storage and disaster plan	15,300.00	b
Ken Begg and Associates	Public affairs advice	92,408.81	b
Madigan Architects	Architectural services	79,080.61	a
Mallesons Stephen Jaques	Legal	88,481.17	a
Manteena Pty Ltd	Managing building enhancement project	365,506.05	a
Page Kirkland Lorimer Pty Ltd	Cost planning for building enhancement project	93,960.00	a
Paul Barnett Design	Architectural services	13,004.62	a
Property Concept and Management	Strategic review and plan for accommodation	35,000.00	b
PTW Architects	Architectural services	421,472.73	a
QMS	Human resource management	10,000.00	b
Rushtons Pty Ltd	Valuation services	35,000.00	c
Steensen Varming (Australia) Pty Ltd	Mechanical engineering advice	373,242.79	a
Taylor Nelson	Membership review	13,879.00	a
Technology One	Financial system services	16,675.00	b
Virginia Henderson	Fundraising and operational advice for the National Gallery of Australia Foundation	111,642.21	a
Walter Turnbull	Internal audit	10,313.00	c
Yellow Edge	Human resource management	14,000.00	b
Total		\$1,960,115.58	

- a) Expertise not available within the Gallery
- b) Resources not available within the Gallery
- c) External scrutiny required or preferred

APPENDIX 16 PERFORMANCE MEASURES AND OUTCOMES AGAINST 2004–2005 BUSINESS PLAN

GOAL 1

Key Performance Measure	Performance Outcome
The acquisition of premium works of art	A significant number of premium works were acquired
The degree to which premium works of art acquired strengthen the national collection	100% of premium works of art acquired strengthen the national collection

GOAL 2

Key Performance Measure	Performance Outcome
Number of works acquired during the year	2,015
The degree to which works of art acquired strengthen the national collection	100% of works acquired strengthen the national collection
Number of works of art deaccessioned	1,539 works of art deaccessioned
The degree to which disposal of works refines the national collection	100% of works deaccessioned refined the national collection
The extent to which the collection generates popular and scholarly use	Significant popular and scholarly use of the collection was achieved

GOAL 3

Key Performance Measure	Performance Outcome
The proportion of the national collection that is maintained at acceptable standards of storage, display, documentation, safety and security	99% Adequate storage space for a growing collection is a significant issue – a number of works of art are being held on trolleys/in crates, waiting to be located in museum standard storage facilities
Works of art fully catalogued in the year	100% of works of art acquired were fully catalogued
The percentage of the national collection reviewed	6.49% of the national collection reviewed
Works of art conserved to appropriate standards	1,861 conservation treatments were undertaken

GOAL 4

Key Performance Measure	Performance Outcome
The extent to which people's experience of National Gallery exhibitions and displays enhances their understanding and enjoyment of the visual arts	97% of visitors to National Gallery exhibitions and displays believed their understanding and knowledge of the visual arts was improved
The satisfaction of visitors and the art community with National Gallery exhibitions and displays	97% of visitors to National Gallery exhibitions and displays enjoyed their experience of the visual arts
The number of people attending National Gallery exhibitions and displays and other exhibitions with loans from the national collection	3,901,160 people viewed works of art from the national collection in Canberra, around Australia and throughout the world

GOAL 5

Key Performance Measure	Performance Outcome
The level of satisfaction of people who access National Gallery programs and activities	95% of visitors satisfied with National Gallery programs and activities
The number of people accessing National Gallery programs and activities	85,944 people accessed National Gallery educational and public programs and activities
The number of users accessing information using multimedia, Collection Study Room and Research Library	2,672,517 users accessed information using multimedia, Collection Study Room and Research Library
Increased awareness and association with the national collection and National Gallery programs	3,901,160 people viewed works of art from the national collection in Canberra, around Australia and throughout the world
Number of works of art from the collection loaned	2,020 works of art loaned
Venues visited by National Gallery Travelling Exhibitions	109 venues visited by National Gallery Travelling Exhibitions, including 96 for the Wolfensohn Gift Education programs

GOAL 6

Key Performance Measure	Performance Outcome
The level of staff satisfaction and feedback	Feedback from National Gallery staff indicated increasing level of satisfaction, with 99% of staff completing Individual Development Performance Agreements
Staff achievement and professional recognition	There has been a high level of professional recognition and staff achievement in the year

GOAL 7

Key Performance Measure	Performance Outcome
The completion of stages of the building program on time and within budget	The development of the design of improved entry facilities for the gallery building was advanced in the year
The extent to which building program objectives are met	The building refurbishment program is continuing satisfactorily, with all public spaces completed
Funding secured for the building program beyond Stage 1	It is anticipated that plans will be finalised and costed by June 2006

GOAL 8

Key Performance Measure	Performance Outcome
An increase in operational funding from Government	Operational funding from the Government increased by \$1.020 million
An increase in revenue from non-Government sources	Revenue from non-government sources increased by \$0.305 million
An increase in capital funding from Government	Funding from Government to be applied to meet capital expenditure increased by \$7.498 million

APPENDIX 17 OCCUPATIONAL HEALTH AND SAFETY MEASURES 1998–2005

IN 1998

- > The National Gallery commissioned an audit of the gallery building and building services in order to establish the nature, scale and priority of building related issues, and to report findings and recommendations.

IN 1999

- > In response to the report, the Gallery planned a program of refurbishment and new works be undertaken to address a range of fire safety, water ingress, code compliance, access (including disabled access), plant and equipment, and fixture and fittings issues. The report identified that, in broad terms, funds in the order of \$20 million would be required.
- > As a result of the report and subsequent 'one-off' funding by the Australian Government, a range of building works was planned.

IN 2000

- > Work on improving the building commenced. Work completed to date, or currently close to completion, includes:

- Enhancements to window treatments
- Improved lightning protection
- Condensation remediation
- Upgrades to mechanical plant and services
- Improved fire integrity
- Upgraded security system
- Improved power factor correction
- Upgrading of lifts
- Replacement of fire doors

IN 2002

- > The National Gallery joined the National Safety Council of Australia (NSCA) 5 Star Health and Safety Management Program, which provides a framework for the development and implementation of Occupational Health and Safety (OH&S) policies, practices and systems, and ensures compliance with all relevant legislation, standards and codes of practice. Activities have been prioritised in a Continuous Improvement Action Plan.
- > Complaints handling procedures were revised to encourage staff to formally notify their complaints on any topic, including OH&S matters.

IN 2003

- > OH&S was included amongst key performance indicators for all staff on Individual Development and Performance Agreements, providing the basis to assess individual performance on OH&S.

IN 2004

- > All staff attended OH&S awareness sessions.
- > The National Gallery received a 2 Star rating from the first NSCA audit.
- > An OH&S Training Policy was developed, incorporating competencies at 3 levels, and was included in the performance management process.
- > As part of the Continuous Improvement Action Plan, a comprehensive OH&S Manual was issued providing a number of endorsed and draft policies and guidelines.
- > OH&S induction processes for new staff were revised. Each Section has also developed its own OH&S induction procedures.
- > The Gallery has developed a hazard identification and risk assessment process. All Sections conduct monthly workplace inspections, identify any hazards and undertake risk assessments. Risk assessments are also conducted for the introduction or modification of new equipment, work practices or processes.
- > An important change was made to the Designated Work Group (DWG) structure to ensure that all staff are appropriately represented on OH&S matters. The DWGs, now aligned with the corporate structure, were revised in consultation with staff, and in addition to the Health and Safety Representative (HSR) a number of deputy HSRs were appointed in each DWG.
- > Guidelines on managing personal leave designed to assist the Gallery to implement strategies and procedures for the effective and sensitive management of personal leave absences were introduced and are part of the overall commitment to the health, safety and wellbeing of all employees.
- > Training has been provided on a range of OH&S topics, the major topics being hazardous substances and manual handling.
- > A standard suite of procurement contracts used for engaging contractors was revised to strengthen OH&S requirements for contractors.

IN 2005

- > OH&S performance indicators were reviewed and will be integrated into the National Gallery's formal performance reporting framework, commencing in July 2005.
- > The non-smoking policy was endorsed and support provided for staff wanting to quit smoking.
- > In June 2005 the Gallery increased its rating from 2 to 3 stars through the NSCA audit.

APPENDIX 18 COMPLIANCE INDEX AND CONTACT OFFICERS

COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2004–2005* has been prepared in accordance with the Commonwealth Authorities and Companies (Report of Operations) Orders 2002 made under Section 48 of the *Commonwealth Authorities and Companies Act 1997*.

The following is a summary of this Annual Report according to these requirements:

Access and Equity
Advertising and Market Research
Audited Financial Statements
Business Continuity Management
Chairman's Foreword
Commonwealth Disability Strategy
Commonwealth Ombudsman
Consultants
Contact Officers
Corporate Overview
Council Committees
Director's Report
Enabling Legislation
Environment Protection and Biodiversity
Equal Employment Opportunity
Fraud Control Guidelines
Freedom of Information
Indemnities and Insurance
Industrial Democracy
Internal and External Scrutiny
Letter of Transmittal
Occupational Health and Safety
Performance Based Pay
Performance Measures and Outcomes
Privacy Legislation
Responsible Ministers
Risk Management
Service Charter
Staffing Overview
Staffing List
Strategic Plan
Table of Contents
Training

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